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# Sing a Song of Joy

Thomas Campion

Thomas Campion, 1567–1620\*

edited by K. Lee Scott

Introduction (and interlude)

[Allegro moderato (♩=96)]

\*\* *mp*

4 *mf*

1. Sing	a song	of joy,	Praise	our God	with	mirth.	His	___
2. Sing	we then	se - cure,	Tun - ing	well	our	strings,	With	___
3. First	who taught	the day	From	the East	to	rise?	Whom	___
4. He	the stars	di - rects	That	in or - der	stand.		Whom	___
5. Let	us then	re - joice,	Sound - ing	loud	his	praise,	So	___

7

flock	who	___	can	des - troy?	Is	he	not	Lord	of	heav'n	and	___	earth?
voice	as	___	ech - o	pure	Let	us	re - nown	the	King	of	___	kings.	
doth	the	___	sun	o - bey	When	in	the	seas	his	glo - ry	___	dies?	
heav'n	and	___	earth	pro - tects,	But	he	that	framed	them	with	his	___	hand?
will	he	___	hear	our	And	bless	on	earth	our	peace - ful	___	days.	

\*From *Two Bookes of Ayers*, c. 1612

\*\*Organ, harpsichord or piano

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# A Scottish Christmas Song

Anonymous

Forbes' *Songs & Fancies*, 1662  
setting by K. Lee Scott

[Moderato (♩=112)]

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked [Moderato (♩=112)]. The first system shows the piano accompaniment with a mezzo-forte (mf) dynamic. The second system includes the vocal line with three verses of lyrics. The piano accompaniment continues with a mezzo-piano (mp) dynamic. The third system continues the vocal line and piano accompaniment. The key signature changes to two sharps (D major) at the end of the piece.

mf

5 mf

1. Is - rael came to Zi - on's cit - y,\*\* All the world was  
2. Hap - py night! a day was nev - er Half so hap - py  
3. There ap - peared a gold - en ush - er, Kings at - tend - ing

mp

8

tax - ed then; Bless - ed Ma - ry brought to Beth - l'em  
sweet and fair: Sing - ing sol - diers,\*\*\* bless - ed ev - er,  
on its train: The bright sun could not out - blush her,

\*Organ, harpsichord or piano.

\*\*The original text for the first two measures of the first verse is "Jewry came to Jebus-Salem." One of the Canaanite names for Jerusalem was "Jebus." This combination of "Jebus" and "Salem" should be pronounced Jé-bus-Sá-lem. These words may be used if desired.

\*\*\*Angels.

[Original key: G major]

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# Jesu, Thou Art Watching Ever

K. Lee Scott

George Frideric Handel, 1685–1759\*  
edited by K. Lee Scott

Moderately fast (♩ = 120)

*mf*

[8]

[17] *mf non lunga a tempo*

Je - su, Je - su, thou \_\_\_\_\_ art watch - ing ev - er, wea - ry nev - er;

*mf a tempo*

[24]

Make my in - most heart \_ thy dwell - ing,

\*From *The Passion of Christ*, 1716

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30

make my in - most heart Come,

34

come, make my in - most heart thy dwell - ing place.

39

Lord, in

44

thee is all my hope; Oh, what joy and

# A Contrite Heart

Adapted from Psalm 51 by K. Lee Scott

Ludwig van Beethoven, 1770–1827\*  
arr. K. Lee Scott

*Allegro ma non troppo* (♩=76)

*p* R.H.

4

8

To thee, O Lord, to thee I cry for

12

mer - cy; Thy lov - ing - kind - ness - now im -

*cresc.* *p*

\**Busslied*, op. 48, no. 6 [Original key: A major]  
Piano accompaniment is advised.

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16

part; Oh, hear my — call — in pit - y I — im -

*cresc.* *p* *cresc.*

20

plore thee, Come cleanse my — con - trite, — wait - ing —

*p* *sf* *sf* *p*

24

heart. Cre - ate in me a

*cresc.* *p*

28

pure and up-right spir - it That I may — fol - low —

*cresc.*

# God, Our Ever Faithful Shepherd

K. Lee Scott

Johann Sebastian Bach, 1685–1750\*

edited by K. Lee Scott

Andante (♩=46)

*mp*

3

5 *mp*

God, our — ev — er faith — ful — shep — herd, — Watch — es — o'er us

8

from a — bove, God, our — ev — er faith — ful — shep — herd, —

\*From Cantata BWV 208, *Was mir behagt, ist nur die muntre Jagd!* [Original key: B♭ major]

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11

God, our ever faithful shepherd,

13

watches o'er us from above,

15

Watches o'er us from a -

17

bove.

## A Song of Trust

Johann Philipp Neumann  
 Freely adapted by K. Lee Scott

Franz Schubert, 1797-1828\*

Moderato (♩=80) *p*

Oh, where shall I find com - fort In

*mf* *p*

5 sor - row un - re - lent - ing? And who will share my glad - ness When

9 *mf* *p*

days are crowned with \_ bless - ing? To you, to you, O Fa - ther, I —

*mf* *p*

\*From *Mass in F (Deutsche Messe)*

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13

*mf* *p*

come what - e'er — be - tide; — You send your peace and heal - ing To —

17

*mp*

ease my in - most pain. Your

21

voice is ev - er call - ing, "Come un - to me, ye — wea - ry; For

25

I am meek and low - ly; Your soul shall dwell in — safe - ty." With

# Patiently Have I Waited for the Lord

Psalm 40:1  
English version by N. H. Dole

Camille Saint-Saëns, 1835–1921\*

Andante espressivo (♩=84)

*p* *pp*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The music features a melody in the right hand and a supporting bass line in the left hand.

8

Pa - tient - ly, pa - tient - ly have I

This system contains measures 8 through 13. The vocal line begins with the lyrics "Pa - tient - ly, pa - tient - ly have I". The piano accompaniment continues with chords and melodic lines in both hands.

14

wait - ed for — the Lord, pa - tient - ly,

This system contains measures 14 through 20. The vocal line continues with the lyrics "wait - ed for — the Lord, pa - tient - ly,". The piano accompaniment provides harmonic support.

21

pa - tient - ly, pa - tient - ly

This system contains measures 21 through 26. The vocal line concludes with the lyrics "pa - tient - ly, pa - tient - ly". The piano accompaniment ends with a final chord.

\*From *Christmas Oratorio*, Op.12 [Original key: E major]

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# The Virgin's Slumber Song

Martin Boelitz  
English version by Ed. Teschemacher, alt.

Max Reger, 1873–1916\*

*Allegretto* (♩ = 42) *p*

With - in the sta - ble Mar - y sits and

*pp*

5 rocks her Je - sus child, On the raf - ters o'er — them

*ppp*

9 coos a dove so soft — and mild.

(b)

\* *Maria Wiegenlied*, Op. 77, no. 52

Homage to R.V.W.

## The Call

George Herbert, 1593–1633

K. Lee Scott

Moderately slow ( $\text{♩} = 76$ )

*p* legato

Man.

[4] Voice *mp espr.* *cresc.*

Come, my way, my truth, my — life: Such a way as

Ped.

[8] *mf* *mp* (,)

gives us — breath; Such a truth as ends all — strife; Such a life as

[12] *rit.* *a tempo*

kill — eth death. —

*rit.* *a tempo* *mp*

For the marriage ceremony of Jennifer and Paul Talton, Jr.

# Set Me As a Seal

Song of Songs 8:6-7

K. Lee Scott

Slowly and expressively (♩=72)

Organ *p* smoothly

Man.

4 Voice *mp* smoothly

Set me as a

8 seal up - on your heart, as a seal up - on your

11 arm, for love is strong - as

*cresc.*

*cresc.*

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is for Organ and Man. The Organ part is marked 'p smoothly' and features a melodic line in the right hand and a supporting bass line in the left hand. The Man. part is a single note. The second system is for Voice and Ped. The Voice part is marked 'mp smoothly' and has the lyrics 'Set me as a'. The Ped. part is a piano accompaniment. The third system is for Voice and Ped. The Voice part has the lyrics 'seal up - on your heart, as a seal up - on your'. The Ped. part continues the accompaniment. The fourth system is for Voice and Ped. The Voice part has the lyrics 'arm, for love is strong - as'. The Ped. part includes a 'cresc.' marking. There are three triplet markings in the organ and voice parts.

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# In Bright Mansions Above

Traditional Spiritual

Traditional Spiritual  
setting by K. Lee Scott

Warmly (somewhat freely) (♩=72)

Piano introduction in G major, 4/4 time. The music is marked *mp* and features a warm, flowing melody in the right hand and a steady accompaniment in the left hand. The tempo is indicated as 72 beats per minute.

4 Voice *mp*

In bright man - sions a - bove, in bright man - sions a -

Vocal line starting at measure 4, marked *mp*. The piano accompaniment continues with the same texture as the introduction.

8 *mf*

bove, Lord, I want to live up yon - der in bright man - sions a -

Vocal line starting at measure 8, marked *mf*. The piano accompaniment features a more active bass line and sustained chords in the right hand.

12

bove. In bright man - sions a -

Vocal line starting at measure 12. The piano accompaniment includes a *mf* section followed by a *mp* section.

16

bove, I want to live up yon - der in bright man - sions a -

20 *mf*

bove. My mo - ther's gone to Glo - ry; I want to go there,

24

too. Lord, I want to live up yon - der in bright man - sions a -

28

bove.