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# Sing a Song of Joy

Thomas Campion

Thomas Campion, 1567–1620\*  
edited by K. Lee ScottIntroduction (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 -	fects,	But	he	that	framed	them	with	his	—	hand?
will	he	—	hear	our	voice,	And	bless	on	earth	our	peace -	ful	—	days.

\*From *Two Bookes of Ayers*, c. 1612 [Original key: G major]

\*\*Organ, harpsichord or piano

# A Scottish Christmas Song

Anonymous

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

[Moderato (♩=112)]

*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 - lem  
 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

*mf*

17 *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 [Original key: F major]

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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]

\*\*Notes between brackets can be played an octave higher on the organ. 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 — ev - er — faith - ful — shep - herd, —

13

watch - es o'er — us — from a - bove,

15

Watch - es — o'er us from a -

17

bove.

19

# 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)* [Original key: F major]

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*

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

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

21 pa-tient-ly, pa-tient-ly

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

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27

have I wait - ed for the

32

Lord, \_\_\_\_\_ have I wait - ed,

l.h.

36

have \_\_\_\_\_ I wait - ed for \_\_\_\_\_ the Lord.

41

*pp* *pp*

# 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*

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

*ppp*

coos a dove so soft — and mild.

\* *Maria Wiegenlied*, Op. 77, no. 52 [Original key: F major]

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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 ( $\text{♩} = 72$ )

Organ *p* smoothly

Man.

4 Voice *mp* smoothly

Set me as a

Ped.

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

11 arm, for love is strong - as

*cresc.*

*cresc.*

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14

death, for love is strong as death, for love is

*mf*

17

strong as death.

20

Man - y

*poco accel.*

*mp smoothly*

*slightly faster*

Man. Ped.

23

wa - ters can - not quench - love, nor the

# In Bright Mansions Above

Traditional Spiritual

Traditional Spiritual  
setting by K. Lee Scott

Warmly (somewhat freely) (♩=72)

Piano introduction in 4/4 time, key of B-flat major. The music is marked *mp* and features a warm, flowing melody in the right hand and a steady accompaniment in the left hand.

4 Voice *mp*

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

Vocal line and piano accompaniment for the first vocal line. The piano accompaniment continues with the same warm, flowing texture as the introduction.

8 *mf*

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

Vocal line and piano accompaniment for the second vocal line. The piano accompaniment features a more active, rhythmic accompaniment in the left hand, marked *mf*.

12

bove. In bright man - sions a -

Vocal line and piano accompaniment for the third vocal line. The piano accompaniment returns to a more active, rhythmic accompaniment, marked *mp*.

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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.

# Redeeming Grace

Traditional American

Redeeming Grace  
Traditional American  
setting by K. Lee Scott

Moderately fast and bright ( $\text{♩} = 88$ ) *mf* poco marcato

Come all who love my

4 Lord and Mas - ter and like old Dav - id, I will tell, Though chief of sin - ners,

8 I've found fa - vor, Re - deemed by grace from — death and hell. Far *f*

11

as the east from west is part - ed, So far my sins, by his

*mf*

14

dy - ing love, From me by faith are sep - a - ra - ted, Blest

*mf* *mp*

17

an - te - past of joys a - bove.

*mf* *smoothly*

21

*mf*

I late es - tranged from Je - sus wan - dered and