

REJOICE NOW MY SPIRIT
Vocal Solos for
the Church Year (Medium High)
Collected and Edited by K. Lee Scott
code II-10228

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Prepare Thyself, Zion

Author unknown
para. J. Troutbeck, 1832–1899, alt.

Johann Sebastian Bach, 1685–1750*
ed. K. Lee Scott

Organ or Piano

[♩ = 120] *f* *tr*

(Man.)

6 *tr*

11

16

Pre - pare thy - self, Zi - on, with ten - der af - fec - tion, The

p *tr*

21

pur - est, the fair - est, this day to re - ceive, the pur - est,

*From *Christmas Oratorio*, BWV 248. Original key: a minor.
Suggested use: Advent

26

the fair - est; pre - pare thy-self, Zi - on,

32

with ten - der af - fec - tion, pre -

37

pare thy - self, Zi - on, with ten - der af - fec - tion the pur - est, the -

42

fair - est, this day to re - ceive, pre - pare thy - self, Zi - on, with

This Night in David's City

Traditional German
para. and adapt. K. Lee Scott

Zu Bethlehem geboren
Cölner Psalter, 1638
setting by Johannes Brahms, 1833–1897*

Andante [$\text{♩} = 66$]

1. This night in Da - vid's Cit - y Is born a lit - tle
(2.) Je - sus, sweet and gen - tie, On us - thy bless - ings

Piano
or
Organ

molto piano e dolce, una corda

4

child; Come kneel in hom-age to him, Our Sav - ior, meek and mild.
pour; Give grace through joy and sor - row To love - thee more and more,

9

He - is the King of An - gels, Yet - sleeps in yon - der stall;
Till - with th'an - gel - ic cho - rus, We - sing thy joys a - bove;

* No. 4, *Sandmännchen* from *Volks-Kinderlieder*, 1858.

Suggested use: Christmas

Nativity Lullaby

K. Lee Scott

César Franck, 1822–1890*
arr. K. Lee Scott

[Moderato** (♩ = 104)]

Organ or Piano

mp

(Man. only)

6

mf

The cold wind was
see the young
Beth - le - hem

11

blow - ing; the night gath - ered round; Yet no room in
in - fant came shep - herds that night With stor - ies of
trav - eled great kings from a - far; They fol - lowed the

15

Beth - l'em for Mar - y was found: No place but a
glo - ri - ous an - gels of light. They ran to the
light of a ra - di - ant star. Through for - ests and

*Noël Angevin from *L'Organiste*.**The original tempo indication is *Quasi allegro*.

Suggested use: Christmas, Epiphany

The Kings

Peter Cornelius, 1824–1874
tr. H.N. Bate

Peter Cornelius, 1824–1874*
and *Wie schön leuchtet*,
Philipp Nicolai, 1556–1608
arr. K. Lee Scott **

Langsam, der begleitende Choral sehr breit
[Slowly, the accompanying chorale with breadth (♩ = 42)]

Three kings from Per - sian lands a - far To Jor - dan fol - low the

Organ

p

(Ped.)

3 point - ing star: And this the quest of the trav - el - ers three, Where the

p

5 new - born King of the Jews may _ be. Full roy - al gifts they bear for the

p

7 King; Gold, in - cense, _ myrrh _ are their of - fer - ing.

**Die Könige* from *Weihnachtslieder*, Op. 8, No. 3b, for piano and voice. Original key: G Major.

**The accompaniment, arranged for organ, is hymn tune, *Wie schön leuchtet*.

Suggested use: Epiphany

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Out of the Depths I Cry to Thee

Psalm 130
para. Martin Luther, 1483–1546
tr. Edward T. Horn III, alt.

17th c. English Tune
setting by K. Lee Scott

Moderato (♩ = 84)

Organ,
Piano, or
Harpsichord

mp

(Man.)

5 Urgently, but not rushing ahead
mp

Out of the depths I — cry to — thee, Lord, my — sins be — wail — ing, my

(Ped.)

9

sins be — wail — ing! Bow down thy gra — cious — ear to — me,

(Man.)

13

Make thou my prayer a — vail — ing, my prayer a — vail — ing.

(Ped.)

Suggested use: Lent, Communion

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17

Mark not my mis - deeds in thy book, Gra - cious Lord, most ho - ly;

(Man.)

21

On my sins in mer - cy _ look; Who can stand be - fore thee?

(Ped.)

25

smoothly, intense

Hear my prayer, Hear my cry, Hear my sup - pli - ca - tion.

(Man.)

29

Thou my hope, Thou my light, Thou my soul's de - liv - 'rance.

Courage, My Heart

Author unknown
para. K. Lee Scott

attr. to Georg Böhm, 1661–1733 *
ed. K. Lee Scott

Andante [$\text{♩} = 96$]

Organ
or
Piano

[*p* sempre]

[*mf* sempre]
(Man.)**

6

Cour-age, my — heart, the — love of

11

God em - brac - ing,

15

Je - sus will nev - er leave, — my soul for - sak - ing, ne'-er

*From *St. John Passion*, 1704, formerly attributed to George Frederic Handel. Original key: d minor.

**With 16' when accompanying a male voice.

Suggested use: Lent, Holy Week

20

leave, my _ soul for - sak - ing, though to a cross my

25

way ____ should lead. When in your

30

pain, when in your pain for help your heart is sigh -

35

ing,

King of Glory, King of Peace

George Herbert, 1593–1633

K. Lee Scott

Smoothly, expressively ($\text{♩} = 54$)

Organ or Piano

mp

(Ped.)

4

mp

King of glo - ry, King of — peace, I will love thee; And that

(Man.)

8

love may nev - er cease, I will move thee. Thou hast grant-ed my re - quest,

12

Thou hast heard — me; — Thou did'st note my work-ing breast, Thou hast spared me.

(Ped.)

For a brighter key, try E major.

Suggested use: Lent, General.

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Lord, to Whom Our Prayers Ascend

Johann Philipp Neumann, 1774–1849
para. by K. Lee Scott

Franz Schubert, 1797–1828*

Nicht zu langsam
[Not too slowly (♩ = 50)]

p ******

Lord, to whom our prayers as -

Piano or Organ

p

(Ped. ad lib.)

4

cend, — Flow - ing from the in - most heart,

7

mf

Through each day and each en - deav - or, May our —

mf

**Schlussgesang* (originally for SATB chorus) from *Mass in F (Deutsche Messe)*.

**Schubert's accents in this piece seem to indicate points of emphasis and gravitational pull.

Suggested use: General, Wedding, Benediction

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Rejoice Now, My Spirit

Author unknown
para. and adapt. K. Lee Scott

Johann Ludwig Bach, 1677–1731*

Allegro, ma non presto [♩ = 126] [*f*]

Piano or Organ

(Man.)

Re-

5

joice - now, - my spir - it, put sor - row - a - way, Your Sav - ior, Christ Je - sus, - is —

8

ris - en to-day, is ris - en to - day. *tr*

12

f

*From the Easter Cantata, *Denn du wirst meine Seele*, formerly attributed to Johann Sebastian Bach as BWV 15.

Original key: C Major.

Suggested use: Easter

Prayer

Christian Furchtegott Gellert, 1715–1769
English tr. anon., alt.

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

Feierlich und mit Andacht
[Solemnly, with devotion (♩ = 46)]

Organ
or
Piano

(Man.)

6

O Lord, your good - ness reach - es

(Ped.) (Man.)

12

cresc.

far, as high as clouds are soar - ing; Your

cresc. p

17

ten - der mer - cies crown our days, Our lives with

*From "Six Songs on Texts by Gellert," Op. 48, for piano and voice.

Cue-size notes in the right hand may be omitted on the organ.

Suggested use: General

So Art Thou to Me

John Tauler, 1300–1361
tr. Emma F. Bevan, 1858

K. Lee Scott

Smooth and flowing (♩ = 80) *mp*

As the

Organ or Piano *mp*

(Man.)

5

bride - groom to his cho - sen, as the king un - to his realm, as the

(Ped.)

9 *mf*

keep un - to the cas - tle, as the pi - lot to the helm, So art

(Man.) (Ped.) *mf*

Suggested use: General, Wedding

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13

thou, Lord, to me, so art thou, dear Lord, to me.

(Man.) (Ped.)

This system contains measures 13 through 16. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Measure 13 starts with a treble clef and a key signature of one flat. The lyrics are: 'thou, Lord, to me, so art thou, dear Lord, to me.' The piano part includes a 'Man.' (Mancetta) marking in measure 13 and a 'Ped.' (Pedal) marking in measure 16.

17

mp
As the foun - tain in the gar - den, as the can - dle in the

p
(Man.)

This system contains measures 17 through 20. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Measure 17 starts with a treble clef and a key signature of one flat. The lyrics are: 'As the foun - tain in the gar - den, as the can - dle in the'. The piano part includes a 'Man.' (Mancetta) marking in measure 18 and a 'p' (piano) marking in measure 19.

21

dark, as the trea - sure in the cof - fer, as the man - na in the

This system contains measures 21 through 24. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Measure 21 starts with a treble clef and a key signature of one flat. The lyrics are: 'dark, as the trea - sure in the cof - fer, as the man - na in the'.

25

mf
ark, So art thou, Lord, to me, so art thou, dear Lord, to

mp
(Ped.)

This system contains measures 25 through 28. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Measure 25 starts with a treble clef and a key signature of one flat. The lyrics are: 'ark, So art thou, Lord, to me, so art thou, dear Lord, to'. The piano part includes a 'mf' (mezzo-forte) marking in measure 25 and a 'mp' (mezzo-piano) marking in measure 26.

Jesus, My All, to Heaven Is Gone

John Cennick, 1718–1755, alt.

Traditional Spiritual*
setting by K. Lee Scott

Deeply felt and personal (♩ = 60) *mp*

Je - sus, my

Organ or Piano

pp

(Ped.)

6

all, to heav'n is gone, I'll nev - er turn

10

back no more; He whom I

p

*This spiritual is found in both African-American and Anglo-American traditions in the South. *The Social Harp* credits it to John G. McCurry, 1853.

Suggested use: General, Ascension, Commitment

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14

fix my — hopes up - on, — I'll nev - er — turn —

The piano accompaniment for measures 14-17 features a steady bass line in the left hand and chords in the right hand. The melody in the right hand of the vocal part is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4-G4 (quarter), E4 (half).

18

back no more. — No — more, no

mf

mp

(Man.)

The piano accompaniment for measures 18-21 includes a melodic line in the right hand and a bass line in the left hand. The melody in the right hand of the vocal part is: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).

22

more, — no more, my Lord; — I'll nev - er — turn —

mp

(Ped.)

The piano accompaniment for measures 22-25 features a melodic line in the right hand and a bass line in the left hand. The melody in the right hand of the vocal part is: G4 (quarter), F#4-G4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

26

back no — more.

The piano accompaniment for measures 26-29 features a melodic line in the right hand and a bass line in the left hand. The melody in the right hand of the vocal part is: G4 (quarter), F#4-G4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Come, O Thou Traveler Unknown

Charles Wesley, 1707–1788
based on Genesis 32: 22-30

Ye Banks and Braes
Scottish melody
setting by K. Lee Scott

With vigor and grace (♩ = 138) *mf* well pronounced

Come, O thou Trav - el - er — un - known, Whom

Organ or Piano

(Ped.)

5

still — I hold, — but can - not see; My — com - pa - ny — be - fore — is gone, And

9

I — am left — a - lone — with thee; With thee all night I mean to stay, — And

Suggested use: General, Evangelism

13

rit. *a tempo*

wres - tle till — the break of day, With thee all night I mean to stay, — And

rit. *a tempo*

17

wres - tle till — the break of day. — I

mf

mp

(Man.) (Ped.)

21

need not tell — thee who — I am; — My sin — and mis - er - y — de - clare; Thy -

25

self hast called me by — my name; Look on — thy hands, and read — it there. But —