

**REJOICE NOW MY SPIRIT**  
Vocal Solos for  
the Church Year (Medium Low)  
Collected and Edited by K. Lee Scott  
code II-10229

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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

[ $\text{♩} = 120$ ] *tr*

*f*

(Man.)

6 *tr*

11

16

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

*p*

21

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

\*From *Christmas Oratorio*, BWV 248  
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 [♩ = 66]

Piano or Organ {

1.

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

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. Original key: G.

Suggested use: Christmas

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# Nativity Lullaby

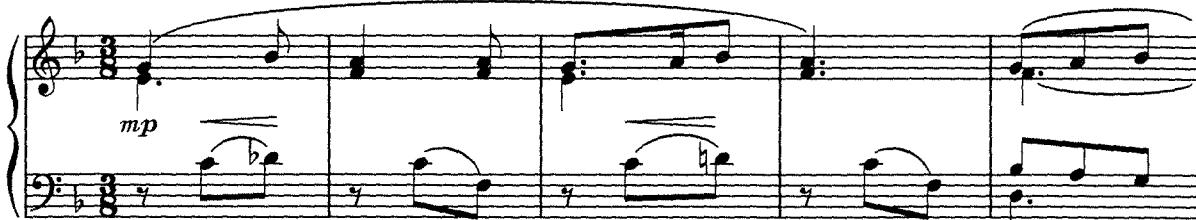
K. Lee Scott

César Franck, 1822–1890\*

arr. K. Lee Scott

[Moderato\*\* (♩ = 104)]

Organ  
or  
Piano



(Man. only)

6

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

**Langsam, der begleitende Choral sehr breit**  
[Slowly, the accompanying chorale with breadth ( $\text{♩} = 42$ )]

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

The musical score consists of eight staves of organ music. The first staff is treble clef, 3/4 time, key of G major. The second staff is bass clef, 3/4 time, key of G major. The third staff is treble clef, 3/4 time, key of G major. The fourth staff is bass clef, 3/4 time, key of G major. The fifth staff is treble clef, 3/4 time, key of G major. The sixth staff is bass clef, 3/4 time, key of G major. The seventh staff is treble clef, 3/4 time, key of G major. The eighth staff is bass clef, 3/4 time, key of G major.

Text lyrics are provided for each staff:

- Staff 1: Three kings from Per - sian lands a - far To Jor - dan fol - low the
- Staff 2: (Ped.)
- Staff 3: point - ing star: And this the quest of the trav - el - ers three, Where the
- Staff 4: (p)
- Staff 5: new - born King of the Jews may - be. Full roy - al gifts they bear for the
- Staff 6: (p)
- Staff 7: King; Gold, in - cense, myrrh are their of - fer - ing.
- Staff 8: (p)

\*Die Könige from *Weihnachtslieder*, Op. 8, No. 3b, for piano and voice.

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

Suggested use: Epiphany

# 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

Organ,  
Piano, or  
Harpsichord

Moderato ( $\text{♩} = 84$ )

(Man.)

[5] *Urgently, but not rushing ahead*

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 [♩ = 96]

Organ or Piano {

Cour-age, my — heart, the — love of

God em - brac - ing,

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

\*From *St. John Passion*, 1704, formerly attributed to George Frederic Handel.

\*\*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 ( $\text{d} = 54$ )

Organ  
or  
Piano

Organ or Piano

(Ped.)

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

mp

Measure 1: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 2: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 3: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

4

mp

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

(Man.)

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

Measure 4: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 5: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 6: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 7: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

8

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

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

Measure 8: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 9: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 10: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 11: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

12

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

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

Measure 12: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 13: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 14: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Measure 15: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

Suggested use: Lent, General

(Ped.)

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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 ( $\text{♩} = 50$ )]

Piano or Organ {   
 (Ped. ad lib.)

Lord, to whom our prayers as -

\*\*

Flow - ing from \_ the \_ in - most heart,

Through each day and each en - deav - or, May our \_

mf

mf

\*Schlussgesang (originally for SATB chorus) from *Mass in F (Deutsche Messe)*. Original key: F

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

Suggested use: General, Wedding, Benediction

# Rejoice Now, My Spirit

Author unknown  
para. and adapt. K. Lee Scott

Johann Ludwig Bach, 1677–1731\*

Allegro, ma non presto [♩ = 126]

Piano or Organ { f

(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.

12

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

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# 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 ( $\text{d} = 46$ )]

Organ or Piano

1

(Man.)

5

O Lord, your good - ness reach - es

(Ped.)

12

cresc.

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

cresc.

17

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

\*From "Six Songs on Texts by Gellert," Op. 48, for piano and voice. Original key: E  
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 ( $\text{J} = 80$ )

Organ or Piano

(Man.)

As the

5

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

(Ped.)

9

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

(Man.)

\*For a brighter key, try E major  
Suggested use: General, Wedding

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13

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

(Man.) (Ped.)

17

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

(Man.)

21

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

25

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

(Ped.)

# Jesus, My All, to Heaven Is Gone

John Cennick, 1718–1755, alt.

Traditional Spiritual\*  
setting by K. Lee Scott

Deeply felt and personal ( $\text{d} = 60$ )

*mp*

Je - sus, my

*pp*

(Ped.)

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

back no more; — He — whom I

*p*

[6]

10

\*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

14

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

18

back no more. No more, no

*mf*

*mp*

(Man.)

22

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

*mp*

(Ped.)

26

back no — more.

# 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 ( $\text{♩} = 138$ )      *mf* well pronounced

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

17

wres - tle till \_\_\_ the break of day. \_\_\_\_\_ I

(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...