1953

The preparation of specimen material for a chorus collection for the Private Christian High School.

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Boston University

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Boston University
The preparation of Specimen Material for a Chorus Collection for the Private Christian High Schools

submitted by

Stephen E. Childs

Bachelor of Science 1935 - Bachelor of Music 1937
Wheaton College, Wheaton, Illinois

In partial fulfillment of the requirements for the degree of Master of Music Education

1953
Approved by
First Reader
Professor of Music

Second Reader
The preparation of Specimen Material for a Chorus Collection for the Private Christian High Schools

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INTRODUCTION

Educators everywhere today are re-examining the purposes, the ideals, and the aims of education. They are confronted with the realization that today's youth does not know where it is going nor for what purpose it exists. Christians, who have been told by the Supreme Authority that He is "The Way," have established their own school system to direct youth along its way. The philosophy of evangelical Christianity is basically different from naturalism or secularism. The curriculum of the Christian School must be based upon this evangelical philosophy.

A Christian School then is a school founded and sustained by the people upon the basic Biblical Christian principles as revealed in and by Jesus Christ. The Christian school places a very definite Christian emphasis on the teaching of all its subjects. It relates all knowledge to God the Creator, Christ the Redeemer, and the Holy Spirit the Sustainer. The difference in teaching is not in method but in philosophy and purpose. In the Christian schools, the student is taught that he is a creation of God, not a by-product of evolution; he is taught that through the sin of Adam the race of mankind and all of nature are under condemnation and that the only hope for man and nature is found in the Redeemer, Christ Jesus. The student is taught that he is an intellectual, spiritual, and a morally responsible being.
The first schools in our country were Christian schools. During the past 100 years there has been a reorganization of the public school system into a state controlled system which means that our schools of necessity have become more and more secular due to the effect of the principle of the separation of Church and State. Although some religious groups have maintained their own schools throughout the history of our country other christian parents are just now beginning to realize that the public schools have slowly but steadily become more and more secular. These parents, desiring to make education a definitely Christian experience, are establishing private schools in all parts of our country. In 1946 the protestant private schools in the United States enrolled 1 out of every 120 school children. Three years later in 1949 protestant schools had enrolled 1 out of every 48 school children. In the year 1950 over 100 school projects were launched.

Along with the development of new Christian schools comes the need for textbooks which will be complimentary to the effort of christian teachers to train children to believe the Bible and to honor God in all their living. Many public school textbooks deny God and contradict His Word. To leave God out of events in History is in effect to deny Him. In Music it is desirable that more emphasis be placed upon the classical and religious music than upon the less serious material which is becoming popular.
I have a very strong personal interest in this problem. For a number of years I have been vitally interested in the problems of Christian Education. In 1935 I graduated from an evangelical christian college with the deep conviction that I should teach music in a Christian school. Until now that desire has not been fulfilled. In September of this year a new Christian High School will be opened in my home community where I can teach and will be able to use much of the material which I have assembled in the course of this study.
Extent of project

The work of this project will include: first, the questioning of publishers to find out what they think is the need for a collection of material as I propose to assemble. Secondly, to survey the private Christian schools to secure their opinion as to the need for this collection and to determine what type of material they think should be included. Thirdly, to tabulate the information from this survey and to determine therefrom the number and types of choruses to be used. And lastly to select sample choruses.
Determination of need for this project

I sent a letter explaining my proposed project to fourteen publishers of Christian literature nine of whom are music publishers. In this letter I asked the question: "Do you think there is a need for the type of book I have described?".

Of the eleven replies that came in two stated that they thought there was no need sufficient to justify the publishing of such a book as I described. Six of the publishers stated that they were not in a position to say but encouraged the project. Three of the returns indicated that there might be a real need for this kind of a book and one of these three offered to consider the publishing of such a collection when the material is ready.

For further determination of the need for this project I included on the inquiry form sent to the schools the same question asked of the publishers. Out of 74 replies 53 said, yes; 15 were undecided and 6 said, no.
Copy of letter sent to publishers

Gentlemen:

I am a supervisor of public school music and am also connected with the National Association of Christian Schools. I am working at Boston University for a master's degree in music education. In connection with this work I am preparing a thesis entitled: "A Chorus Book for the Christian High School." To justify this project I am writing to you for your opinion as to the need for this kind of a book.

It is my intention to survey the Christian Schools to find out what types of vocal music are wanted for their own use and then to select material that will give a well rounded musical experience and at the same time be in full harmony with the evangelical Christian philosophy.

I realize that many High School music directors prefer to use octavo music. I also realize that there are many good chorus collections available for public school use. But it is my feeling that many schools could use a collection of chorus material prepared especially for their own use.

May I ask if you think there is a need for the type of book that I have described?

Sincerely yours,

copies to: Biglow-Main-Excell
Berdmans
Gospel Perpetuating Fund
Hope Publishing Co.
Ives Music
Kaufman
Lillenas
Praise Book Publishing Co.
Rodeheaver Hall-Mack
Singspiration
Tabernacle Publishing Co.
Van Kampen Press
Willis
Zondervan
Rumney Depot, N. H.
January 26, 1953

Dear Christian Friend:

May I ask for your help in preparing material for a project in Christian Education? I am working at Boston University for a master's degree in music education. My thesis project is the preparation of "A Chorus Book for the Christian High School." To justify this project I have written to a number of publishers of Christian literature to find their opinion as to the need for a good collection of music for the high school chorus. These publishers have indicated that there is a definite possibility that this book could serve the needs of many Christian schools.

I realize that many high school music directors prefer to use octavo music. I also realize that there are many good chorus collections available which are designed for use in the public schools. It is my intention in this survey to find out what kind of music is wanted by the vocal directors in Christian schools and then to select material that will give a well rounded musical repertoire and which at the same time will be in full harmony with the philosophy of the evangelical schools.

Would you kindly fill out the enclosed inquiry form and return it to me. A stamped addressed envelope is provided for your convenience.

Sincerely yours,

[Signature]

(Survey of schools to determine type of material desired)
Survey of music needs in Christian High Schools

Name of vocal director

Address

Name of school Enrollment

Grades in your school (please circle) 9-12, 7-12, 7-9

Vocal organizations in your school (please check)

___Mixed chorus ___Girls glee club
___Choir ___Ensembles (trios, quartets)
___Boys glee club

Do you think a collection of choruses suitable for the Christian High Schools would be practical for your school?

What kinds of music do you think should be used in the Christian High School? Please check the types you think should be included and double check those which should be used most.

___Hymns ___Assembly and community
___Chorales ___Humor and fun
___Anthems ___Sentiment
___Classics ___Folk
___Negro Spirituals ___Seasonal
___Patriotic Other (please specify)

What voice arrangements do you use? (please circle)

SA SSA SAB SATB TTBB

Comments:
Compilation of data and interpretation

The accompanying inquiry form was sent to all of the secondary schools registered with the National Association of Christian Schools. Of the 130 letters sent out 74 replies came back which made a response of almost sixty percent. On another inquiry form (page 12) I have tabulated the information contained in these replies.

It can be easily seen from this data that the majority of the schools that replied include grades nine through twelve and that more than half (47) of these schools had enrollments of less than 200. Almost every school had more than one vocal group. Aside from small ensembles the most common group is the mixed chorus.

In reply to the question, Do you think a collection of choruses...would be practical for your school?, the great majority said, yes. Most of those who said, no, were from the larger schools.

A few of the music directors thought that all of the kinds of music listed should be included but the more serious music was given preference. The highest number of votes was given to Chorales. (Many of the schools are Lutheran and Reformed.) Hymns and anthems were given almost equal place with the chorales. Next in order of preference are the Negro Spirituals (69), Classics (68), Patriotic (57) and Seasonal (49).
Survey of music needs in Christian High Schools

Name of vocal director

Address

Name of school

Enrollment

Grades in your school (please circle) 9-12, 7-12, 7-9 other

Vocal organizations in your school (please check)

- Mixed chorus
- Choir
- Boys glee club
- Girls glee club
- Ensembles (trios, quartets)

Do you think a collection of choruses suitable for the Christian High Schools would be practical for your school? yes no undecided

What kinds of music do you think should be used in the Christian High School? Please check the types you think should be included and double check those which should be used most.

- Hymns
- Chorales
- Anthems
- Classics
- Negro Spirituals
- Patriotic
- Assembly and community
- Humor and fun
- Sentiment
- Folk
- Seasonal
- Other (please specify)

What voice arrangements do you use? (please circle)

SA SSA SAB SATB TTBB

Comments:
Selection of material

The number of selections for the complete collection was set at one hundred with twenty of these to be included in this thesis. The division according to types of music was based on the data in the survey. Thus out of a total of one hundred numbers, fifteen should be hymns, fifteen chorales and fifteen anthems. There should be ten of the classics, ten spirituals, ten patriotic, eight seasonal and four or five of each of the others - assembly, humor, sentiment, and folk music. I also decided to confine this collection to four part mixed chorus arrangements. Almost all of these are of easy and medium difficulty.

To make this project as practical as possible I have attempted to avoid selections and arrangements that are copyrighted. I have secured three arrangements which have never been published and intend to have other arrangements made so that there may be made available not only the old standard works but also some new material. The numbers Guide Me O Thou Great Jehovah and America the Beautiful are new arrangements which were made by a friend. The arrangement of O For a Heart to Praise My God is my own attempt.
Wesley  O For a Heart to Praise My God   Gardiner

Arr.

O for a heart to praise my God, A heart from sin set free;
A heart that always feels Thy blood so freely shed for me.
A heart rejoicing, Where Ponder Christ's love so sweet.
A heart rejoicing, Where Ponder Christ's love so sweet.
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A heart rejoicing, Where Ponder Christ's love so sweet.
O For a Heart to Praise My God

where Jesus reigns alone, Thy name, 

Jesus Lord, Timely part, Come quickly from far, 

above, Write Thy new name upon my heart, Thy new, best name of love.
Guide Me, O Thou Great Jehovah

Guide me, O Thou great Jehovah, Pilgrim thru this barren land.

T-B

I am weak, but Thou art mighty; Hold me with Thy powerful hand.

Bread of heaven, Bread of heaven, Feed me till I rise no more.
Guide Me (2)

Feed me till I went no more.

Open now the crystal fountain, Where the healing stream doth flow.

Let the fire and cloudy pillar, Lead me all my journey through.
Guide Me (3)

Strong De-liv-er,- Strong De-liv-er; Be Thou still my Strength and Shield.

Strong De-liv-er,- Strong De-liv-er; Be Thou still my Strength and Shield.
Guide Me (4)

When I tread the verge of Jordan, Bid my anxious fears subside.

Death of Death and Hell's Destruction, Land me safe on Canaan's side.
Guide Me (5)

Songs of praises, songs of praises; I will ever sing to Thee,

I will ever sing to Thee, men.
O rejoice, ye Christians, loudly
Choral from the Cantata
"Dazu ist erschienen"
For Mixed Voices
(a cappella)
Edited by H. Clough-Leighter
Johann Sebastian Bach
(1685-1750)

SOPRANO

1. O rejoice, ye Christians, loudly, For your joy is
2. See, my soul, thy Saviour chooses Weakness here and

ALTO

1. O rejoice, ye Christians, loudly, For your joy is
2. See, my soul, thy Saviour chooses Weakness here and

TENOR

1. O rejoice, ye Christians, loudly, For your joy is
2. See, my soul, thy Saviour chooses Weakness here and

BASS

1. O rejoice, ye Christians, loudly, For your joy is
2. See, my soul, thy Saviour chooses Weakness here and

Accompaniment
(For rehearsal only)

Andante maestoso

now begun; Wondrous things our God hath done;
pover ty, In such love He comes to thee.

Also published for Men's Voices (E.C.S. Choral Music No.545) for Women's Voices (3-part) No.1972, and (S.A.B.) No.2238.

E.C.S. No.381 Copyright, 1927, by E.C. Schirmer Music Co.
Tell abroad His goodness proudly, Who our race hath
Nor the hardest couch refuseth; All He suffers
cresc.

Tell abroad His goodness proudly, Who our race hath
Nor the hardest couch refuseth; All He suffers
cresc.

Tell abroad His goodness proudly, Who our race hath
Nor the hardest couch refuseth; All He suffers
cresc.

Tell abroad His goodness proudly, Who our race hath
Nor the hardest couch refuseth; All He suffers
cresc.

hon'ord thus, That He deigns to dwell with us. Joy, O joy be-
for thy good, To redeem thee by His blood. Joy, then, joy be-
cresc.

hon'ord thus, That He deigns to dwell with us. Joy, O joy be-
for thy good, To redeem thee by His blood. Joy, then, joy be-
cresc.

hon'ord thus, That He deigns to dwell with us. Joy, O joy be-
for thy good, To redeem thee by His blood. Joy, then, joy be-
cresc.

hon'ord thus, That He deigns to dwell with us. Joy, O joy be-
for thy good, To redeem thee by His blood. Joy, then, joy be-
cresc.

E.C.S. No 331
Hence, all sorrow and repining, For the Sun of grace is shining.

Hence, all sorrow and repining, For the Sun of grace is shining.

Hence, all sorrow and repining, For the Sun of grace is shining.

Hence, all sorrow and repining, For the Sun of grace is shining.
### Supplement to Catalog part I

#### OF THE

E. C. SCHIRMER MUSIC COMPANY

221 Columbus Avenue, Boston, Massachusetts

The following catalogs will be sent upon request.

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### MIXED VOICES

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<td>O joyful, ye Christians, loudly (S.A.B.)</td>
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<td>Out of the depths I cry to The (S.A.B.)</td>
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<td>Sing now with great rejoicing (S.A.B. with descant) Christmas</td>
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A recent collection of Bach's chorals for four voices contains almost five hundred of these alone. The melodies of some were original with Bach, but most of them, like the one below, were written by unknown or obscure musicians, and would probably have been lost to us if Bach had not seen the possibilities in these melodies and harmonized them so beautifully. For many of the melodies he wrote several harmonizations. For one of them eleven different settings have come down to us.

First stanza Martin Rinkart (1636)
Trans. by Catherine Winkworth

Second stanza Johann Heerman (1630)
Trans. by Max T. Krone

Melody Anonymous (1679)
Harmonized by J. S. BACH (1685 - 1750)

SOPRANO
[Music staff with notation]

ALTO
[Music staff with notation]

TENOR
[Music staff with notation]

BASS
[Music staff with notation]

PIANO
[Music staff with notation]

Fervently (about \( \frac{1}{2} = 78 \))

Now thank we all our God With heart and hands and
Nun danket alle Gott Mit Herzen, Mund und

Gieb, dass ich thu mit Fleiss, Was mir zu thun ge

Lord grant me strength to do Whatever task con
Nun danket alle Gott Mit Herzen Mund und

Gieb, dass ich thu mit Fleiss, Was mir zu thun ge

Voices, Who wondrous things hath done, In Whom His world re
Händen, Der grosse DingE thut An uns und alien

bühret, Wo zu mich dein befahl In meinem Stande

Voices, Who wondrous things hath done, In Whom His world re
Händen, Der grosse DingE thut An uns und alien

bühret, Wo zu mich dein befahl In meinem Stande

M. W. & Sons 19273
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joices; Who from our mother's arms Hath blessed us on our serve Thee. In sorrow as in joy, Wilt Thou Thy grace im -

way, With countless gifts of love, And still is ours to -
part; My hands and mind em-ploy, Keep Thou my faith-ful heart.
an Un-zäh-lig viel zu gut Und noch jet-zund ge - than.
soll, Und wann ich's thu, so gieb, Dass es ge-ra - the wohl!

way, With countless gifts of love, And still is ours to -
part; My hands and mind em-ploy, Keep Thou my faith-ful heart.
an Un-zäh-lig viel zu gut Und noch jet-zund ge - than.
soll, Und wann ich's thu, so gieb, Dass es ge-ra - the wohl!

M. W. & Sons 19273
Come, O Lord, With Gladness

CHORALE

Bach is a mountain among musicians of all time; with as many different aspects as a forest-covered mountain-side during the seasons of a year. His chorales reflect the whole range of his own deep, religious experience; from supplication to joyous praise.

Johann Franck (1653)

English Version by Max T. Krone

Melody by Johann Crüger (1653)
Harmonized by J. S. BACH (1685 - 1750)

Andante (about \( \frac{1}{2} \) \( \cdot \) \( \cdot \) 60)

For rehearsal only
Be Thou my delight.
Bring me to Thy sight.

Thou me, bring me to Thy sight.

Be Thou, be Thou my delight. Bring me to Thy sight.

Thou me, bring me to Thy sight.

Though the way be dark or long,

Though the way be dark or long,

Though the way be dark or long,
If I know Thou wilt not leave
long. If I know Thou wilt not leave
If I know Thou wilt not leave me, leave me,
Nothing then shall grieve me.

me, Then no-thing shall grieve me, no-thing then shall grieve me.

me, Then no-thing shall, then no-thing shall grieve me.

M. W. & Sons 19288
### Sacred

| CM 6207 | Liverman, Hubert — The Lord's Prayer (with Piano or Organ Acc.) | .15 |
| CM 6211 | Bach-Breck — Jesu, Joy of Man's Desiring (with Piano or Organ Acc.) | .20 |
| CM 6250 | Mendelssohn, Felix — I Waited for the Lord (with 1st and 2nd Soprano Solos and Piano or Organ Acc.) | .12 |
| CM 6228 | — There Shall a Star from Jacob (with Organ or Piano Acc.) | .20 |
| CM 6265 | Bach, Johann S. — Now Let All the Heavens Adore Thee (from the Cantata "Sleepers, Wake!") (with Piano or Organ Acc. ad lib.) | .15 |
| CM 6306 | Greenfield, Alfred M. — Here, O My Lord — A Cappella | .20 |
| CM 6308 | Purcell, Henry — Rejoice in the Lord Alway (The Bell Anthem) (with Alto, Tenor and Bass Solos and Piano or Organ Acc.) | .15 |
| CM 6276 | Sullivan, Arthur — The Lost Chord (with Piano or Organ Acc.) | .12 |
| CM 6450 | Marston, G. W. — My God and Father, While I Stray (with Piano or Organ Acc.) | .15 |
| CM 6441 | Holden, Albert J. — In Heavenly Love Abiding (Solo & Duet Chorus) | .20 |
Jesu, Joy of Man's Desiring
For Four-Part Chorus of Mixed Voices
with Piano or Organ Accompaniment

J. S. BACH
Arranged by Edward S. Breck

Moderato ($J = 60$)

*S* May be performed with Orchestral accompaniment (T2126)
Hark, what peaceful music rings,
Holy wisdom, love most bright,
Hark, what peaceful music rings,
Holy wisdom, love most bright,
Hark, what peaceful music rings,
Holy wisdom, love most bright,
Hark, what peaceful music rings,
Holy wisdom, love most bright,
Drawn by Thee, our souls aspiring,  
Where the flock in Thee confiding,

Drawn by Thee, our souls aspiring,  
Where the flock in Thee confiding,

Drawn by Thee, our souls aspiring,  
Where the flock in Thee confiding,

Drawn by Thee, our souls aspiring,  
Where the flock in Thee confiding,

Soar to uncreated light.  
Drink of joy from deathless springs.

Soar to uncreated light.  
Drink of joy from deathless springs.

Soar to uncreated light.  
Drink of joy from deathless springs.

Soar to uncreated light.  
Drink of joy from deathless springs.
Word of God our flesh that fashioned,
Theirs is beauty's fairest pleasure,

Word of God our flesh that fashioned,
Theirs is beauty's fairest pleasure,

Word of God our flesh that fashioned,
Theirs is beauty's fairest pleasure,

Word of God our flesh that fashioned,
Theirs is beauty's fairest pleasure,
When orchestra accompaniment is used, and the second stanza is sung, the orchestra returns from here to measure 8.

30027-7
O Saviour of the world
Anthem
(For Quartet or Chorus)
(SATB)

Sir JOHN GOSS

Andantino

O Saviour of the world, O Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us, Save us, and Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us, Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us,

Andantino (d=70)

O Saviour of the world, O Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us, Save us, and Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us, Saviour of the world, Who by Thy Cross and precious Blood hast redeemed us,
Help us, Save us, and help us, O Saviour of the world, O Saviour of the world, O Saviour, Who by Thy Cross and precious Blood hast redeemed us, Save us, and Help us, Save us, and help us, help Save us, and help us, Save us, and help us, help

Help us, Save us, and help us, O Saviour of the world, O Saviour of the world, O Saviour, Who by Thy Cross and precious Blood hast redeemed us, Save us, and Help us, Save us, and help us, help Save us, and help us, Save us, and help us, help

Save us, and help us, Save us, and help us, help Save us, and help us, Save us, and help us, help

Save us, and help us, Save us, and help us, help Save us, and help us, Save us, and help us, help

Cross and precious Blood hast redeemed us, Save us, and Cross and precious Blood hast redeemed us, Save us, and Cross and precious Blood hast redeemed us, Save us, and Cross and precious Blood hast redeemed us,
help us, we humbly beseech Thee, O Lord, we humbly beseech Thee, O

Lord. O Saviour of the world, O save us and

Saviour, Who by Thy Cross and precious

world, O Saviour of the world, Who by Thy Cross and precious

help us, O Saviour, Who by Thy Cross and precious

24371-2
Blood hast re-deem-ed us, Save us, and help us, we
Blood hast re-deem-ed us, Save us, and help us, we
Blood hast re-deem-ed us, Save us, and help us, we
Blood hast re-deem-ed us, Save us, and help us, we

hum-bly be-seech Thee, O Lord, O Sa-viour of the world, Save us, and
hum-bly be-seech Thee, O Lord, O save us, Save us, and
hum-bly be-seech Thee, O Lord, O save us, Save us, and
hum-bly be-seech Thee, O Lord, O save us, Save us, and

Rather slower
help us, we hum-bly be-seech Thee, O Lord, A-men
help us, we hum-bly be-seech Thee, O Lord, A-men, A-men,
help us, we hum-bly be-seech Thee, O Lord, A-men, A-men,
help us, we hum-bly be-seech Thee, O Lord, A-men, A-men.

Rather slower
John iv: 21

Soprano.

Contralto.

Tenor.

Bass.

Piano.

(only for rehearsal.)

God is a Spirit.

For Quartet or Chorus of Mixed Voices.

W. S. BENNETT.

God is a Spirit, God is a Spirit,
and they that worship Him,
God is a Spirit, God is a Spirit,
and they that worship Him,
and they that worship Him,
and they that worship Him,
and they that worship Him,
and they that worship Him.

For Quartet or Chorus of Mixed Voices.

W. S. BENNETT.

God is a Spirit.

For Quartet or Chorus of Mixed Voices.

W. S. BENNETT.

God is a Spirit.
spirit and in truth, and they that

God is a Spirit,

spirit and in truth: God is a Spirit,

worship Him must worship Him, must worship Him in

God is a Spirit, they must worship Him in

God is a Spirit, they must worship Him in

worship Him in

spirit and in truth:

for the

spirit and in truth: for the Father seeketh such,

spirit and in truth: for the Father seeketh such,
Father seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh such, seeketh.

such to worship Him. God is a Spirit.

such to worship Him. God is a Spirit.

God is a Spirit, and they that worship.

God is a Spirit, they that worship.

God is a Spirit, they that worship.
Him, and they that worship Him, must worship Him.
Him, they, they that worship Him, must worship Him.
they that worship Him, must worship Him, they that worship Him, must worship Him, and they that worship Him, must worship Him, must worship Him, and they that worship Him, must worship Him, must worship Him, they that worship Him, must worship Him, they that worship Him, must worship Him, they that worship Him.
worship Him, to worship Him in spirit and in truth.

worship Him, to worship Him in spirit and in truth.

Fa-ther seek-eth such for the Fa-ther seek-eth such to

seek such for the seek such to

him in spirit and in truth for the
MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. **Full** indicates *compulsory divisi passages*. Numbers marked* may be sung *a cappella*. Capital letters in italics denote solo passages: *S*—soprano; *M*—mezzo-soprano; *A*—alto; *T*—tenor; *B*—baritone; *B*—bass. Languages of text are shown by small letters: *e*—English; *f*—French; *g*—German; *i*—Italian; *l*—Latin. Where there is no other indication, text is *English only*. Names of arrangers printed in italics. Please order by Octavo Number.

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(Prices apply to U.S.A.)

G. Schirmer, Inc., New York
# Mixed Voices

Four parts, unless indicated by another numeral, such as [7]. Full indicates compulsory divisi passages. Numbers marked * may be sung a cappella. Capital letters in italics denote solo passages: S—soprano; A—mezzo-soprano; A—alto; T—tenor; B—baritone; B—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

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<th>Language(s)</th>
<th>Arranger(s)</th>
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<td>O Lamb of God [A]</td>
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<td>Nearer, my God, to Thee [B or A]</td>
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<tr>
<td>There is a green hill far away</td>
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<tr>
<td>Christ is risen [S]</td>
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<tr>
<td>Jubilate Deo, in C.</td>
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<tr>
<td>The Lord’s Prayer Full, S</td>
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<td>Love, divine, all love excelling [S, A, T &amp; B]</td>
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<td>Come, Holy Spirit, heavenly Dove [T]</td>
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<td>While the shepherds watched their flocks [S]</td>
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<td>Praise ye the Father</td>
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<td>Oh, our God [S &amp; T]</td>
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<td>Our life is but a fading dawn</td>
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<td>And the Lord said unto Moses [Full, B♭]</td>
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<td>O come, all ye faithful (Adeste fideles) [S, T &amp; B♭]</td>
<td>Christmas</td>
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<td>Saviour, breathe an evening blessing (Ave Verum)</td>
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<td>House of Israel (Domus Israel) [S &amp; T]</td>
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<td>Christ our Passover [T]</td>
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<tr>
<td>Softly now the light of day [S &amp; B♭]</td>
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(Prices apply to U.S.A.)

G. Schirmer, Inc., New York
There is a green hill far away.

Andante moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

There is a green hill far away, without a city.
Where the dear Lord was crucified, Who

died to save us all. We may not know, we

cannot tell What pains He had to bear,
cannot tell What pains He had to bear,
But we believe it was for us He hung, and suffer'd there!

But we believe it was for us He hung, and suffer'd there!

He died that we might be forgiv'n! He died to make us good!

He died that we might be forgiv'n! He died to make us good!

That we might go at last to Heav'n, Sav'd by His precious blood!

That we might go at last to Heav'n, Sav'd by His precious blood!
There was no other good enough To pay the price of

Sin, He, only, could unlock the gate Of

Heav'n and let us in! O dearly, dearly.

There was no other good enough To pay the price of

Sin, He, only, could unlock the gate Of

Heav'n and let us in! O dearly, dearly.
ly has He lov'd, And we must love Him too! And

ly has He lov'd, And we must love Him too! And

He lov'd, And must love Him too! And -

And must love Him too! And -

And must love Him too!

He lov'd, And must love Him too!

And must love Him too!

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And must love Him too!

And must love Him too!

And must love Him too!
try His work to do! We must love Him too!

try His work to do! We must love Him too!

We must love Him too, And try His work to
do!
MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. Full indicates compulsory division. Numbers marked * may be sung a cappella. Capital letters in italics denote solo passages: S—soprano; M—mezzo-soprano; A—alto; T—tenor; B—baritone; B—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

Octavo Number  | Price
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3262 Shelley  | .12
3263  | .15
3264 Stainer  | .12
3265 Gouvy  | .12
3266 Schnecker  | .18
3268 Barnby (Shelley)  | .12
3269 Barnet (Shelley)  | .12
3270 Shelley  | .10
3271 Te Deum Laudamus, in E [T, S & A]  | .12
3272 The soft Sabbath calm  | .12
3273 God is love [B]  | .12
3274 Lo, it is I (Crucifix) [A]  | .10
3275 Bach-Gounod  | .10
3276 Sarti  | .15
3277 *Gounod (Shelley)  | .12
3278 Beethoven (Shelley)  | .12
3279 *Shelley  | .12
3280 Sulivan (Shelley)  | .12
3281 Shelley  | .16
3282 Franck, C. (Southworth)  | .10
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3291  | .12
3292 Liszt (Shelley)  | .12
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3295 There is a city [S & A]  | .16
3296 Christ our Passover [S, A, T & B]  | .15
3297 Rodney  | .12

(Prices apply to U. S. A.)
As Torrents in Summer
from the Cantata "King Olaf"

Four-Part Chorus of Mixed Voices
a cappella

The words by
H. W. Longfellow

The music by
Edward Elgar

Andantino $= 76$

Soprano

Alto

Tenor

Bass

Piano

(For rehearsal only)

As torrents in summer, Half dried in their channels,

As torrents in summer, Half dried in their channels,

As torrents in summer, Half dried in their channels,

As torrents in summer, Half dried in their channels,

Andantino $= 76$

Sudden-ly rise, sud-den-ly rise, tho' the sky is still cloud-less, the

Sudden-ly rise, sud-den-ly rise, tho' the sky is still cloud-less, the

Sudden-ly rise, sud-den-ly rise, tho' the sky is still cloud-less, the

Sudden-ly rise, sud-den-ly rise, tho' the sky is still cloud-less, the


B.M. Co. 9688

Printed in U.S.A.
sky is still cloud-less, For rain, for rain has been
sky is still cloud-less, For rain, for rain has been
sky is still cloud-less, For rain, for rain has been
sky is still cloud-less, for rain, for rain has been
sky is still cloud-less, for rain, for rain has been
sky is still cloud-less,

fall-ing, fall-ing Far off at their fountains;
fall-ing, rain has been fall-ing Far off at their fountains;
fall-ing, rain has been fall-ing Far off at their fountains;
fall-ing, rain has been fall-ing Far off at their fountains;
fall-ing, rain has been fall-ing Far off at their fountains;

For rain has been fall-ing at their fountains;

B.M. Co. 9688
So hearts that are fainting Grow full to overflowing, And

So hearts that are fainting Grow full to overflowing, And

So hearts that are fainting Grow full to overflowing, And

So hearts that are fainting Grow full to overflowing, And

So hearts that are fainting Grow full to overflowing, And

they that behold it, they that behold it Marvel, and know not,

they that behold it, they that behold it Marvel, and know not,

they that behold it, they that behold it Marvel, and know not,

they that behold it, they that behold it Marvel, and know not,
J.J.J. and know not That God, that God at their fountains, their fountains Far off, far off has been raining!

Far off, far off, far off has been raining!
<table>
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<td>868</td>
<td>Hallelujah, Amen from &quot;Judas Maccabaeus&quot;</td>
<td>George Frederic Handel</td>
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<td>884</td>
<td>The Dawn of Maytime, from &quot;Martha&quot; von Flotow-Hunt</td>
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<td>913</td>
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<td>Annie Laurie (Scotch)</td>
<td>Arthur Edward Johnstone</td>
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<td>1019</td>
<td>Break Forth, O Beauteous, Heavenly Light</td>
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<td>1072</td>
<td>The Waltz</td>
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<td>1077</td>
<td>Sunny Bank (French Carol)</td>
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<td>Jesus, Joy of Man's Desiring</td>
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<td>1533</td>
<td>Good King Wenceslas (English Carol)</td>
<td>Katherine K. Davis</td>
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Halleluia, Amen
S.A.T.B.

George Frederic Handel
in Judas Maccabaeus

Allegro maestoso

SOPRANO

ALTO

TENOR

BASS

PIANO

Halleluia, Amen, Amen, Halleluia, Amen!

Price 16 cents
Rejoice! Rejoice! Rejoice, 0
Rejoice! Rejoice, Rejoice! Rejoice, 0
Rejoice! Rejoice!
Rejoice!
Rejoice, 0

Ju-dah, in songs di- vine, With Cher- u-bim and
Ju-dah, in songs di- vine, With Cher- u-bim and
Ju-dah, in songs di- vine, With Cher- u-bim and
Ju-dah, in songs di- vine,
A-men, Hal-le-lu-ia, A-men,
A-men, Hal-le-lu-ia, A-men,
A-men, Hal-le-lu-ia, A-men,
A-men, Hal-le-lu-ia, A-men,

Adagio

G. Schirmer's Choral Church Music

MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. *Full* indicates compulsory divisi passages. Numbers marked * may be sung a cappella. Capital letters in italics denote solo passages: S—soprano; M—mezzo-soprano; A—altor; T—tenor; B—baritone; B. r—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

Octavo Number  | Octavo Number  | Price
---|---|---
3722 | Tebbs | Who is this that cometh from Edom? [Full; T] | Easter | .15
3723 | Hawley, C. B. | Christ has won the victory [Full; S] | | .15
3724 | Shelley | Every flower that blossoms [8; S] | | .15
3725 | Parker, H. W. | Light's glittering morn bedecks the sky [Full; Br] | | .25
3730 | Hawley, C. B. | I lay my sins on Jesus [S & A] | | .16
3731 | Roberts | Seek ye the Lord [T] | | .16
3732 | Woodward | The radiant morn hath passed away | | .18
3734 | Price, C. E. B. | Seven Offertory Sentences | | .15
3735 | "Shelley" | The billows swell, the winds are high [S & T] | Burial | .10
3736 | "Shelley" | Now thank we all our God [S] | | .12
3737 | Gounod (Shelley) | I will always give thanks. | Thanksgiving or General | .15
3741 | Mendelssohn | How lovely are the messengers, from “St. Paul” | Advent | .16
3742 | " | Thanks be to God, from “Elijah” | Thanksgiving or General | .22
3743 | Bartlett | O Lord, how manifold [B] | | .18
3746 | Neidlinger | The Infant King (In C) [Full; S] | Christmas | .12
3747 | " | The Infant King (In B) [Full; A] | | .12
3748 | Coombs | The Christ-Child [S or T] | | .22
3749 | Shelley | O'er the hills of Bethlehem [Full; S] | | .12
3750 | "Neidlinger" | O little town of Bethlehem | | .18
3751 | "Schilling" | Seven Responses (Third Series) | | .15
3752 | Salter, S. | Suffer little children [T] | | .10
3755 | Wilkinson | My song shall be of mercy [S] | | .15
3756 | Bassford | Hail! joyous Morn! [S] | Easter | .12
3759 | Coombs | As it began to dawn [Full; B] | | .22
3760 | Neidlinger | Life's Resurrection-Hour [B or M] | | .12
3762 | Whiting | The desert shall rejoice [S & Br] | Whitunsale or General | .20
3763 | " | Praise the Lord | | .10
3767 | "Beethoven (C. B. Hawley)" | Hark! hark, my soul (Vesper Hymn) | | .10
3768 | Gounod | Sanctus and Benedictus, from “St. Cecilia Mass” [Full; T & S]. | | .16

(Prices apply to U.S. A.)

G. Schirmer, Inc., New York
How Lovely are the Messengers
Anthem for Mixed Chorus

Andante con moto (♩=132)

F. Mendelssohn

Printed in the U. S. A.
To all the nations is gone forth the sound of their words, to all the nations is gone forth the sound of their words, the sound, the sound, is gone forth the sound of their words, is gone, is gone forth the sound, their nations is gone, is gone forth the sound of their words, the nations is gone, is gone forth the sound of their words, to all the nations is gone forth the sound of their words, to all the nations is gone forth the sound of their words, the nations is gone forth the sound of their words, to all the nations is gone forth the sound of their words, to all the nations is gone forth the sound of their words.
How of their words, How love-ly words, How love-ly are the mes-sen-gers that preach us the gos-pel of sound. How love-ly are the

love-ly are the mes-sen-gers that preach us the gos-pel of peace, are the mes-sen-gers that preach us, that preach us the gos-pel of peace, the mes-sen-gers that preach us, that preach us the gos-pel, the mes-sen-gers, the mes-sen-gers that preach us, that

they that preach us the gos-pel of peace! To peace, that preach us the gos-pel of peace! gos-pel of peace, that preach us the gos-pel of peace! preach us the gos-pel of peace, the gos-pel of peace!
all the nations is gone forth the sound of their words, to
cresc.
to all the nations,
gone forth the sound of their words, to all the nations is
gone forth the sound of their words, to all the nations is
gone forth the sound of their words, to all the nations is

words, is gone forth the sound of their words, to all the nations is
gone forth the sound of their words, throughout all the lands their glad
gone forth the sound of their words, throughout all the lands their glad
gone forth the sound of their words, throughout all the lands their glad
gone forth the sound of their words, throughout all the lands their glad

How lovely are the messengers that

ti - dings.

C

G
How lovely they that preach us the gospel of peace, how lovely are the messengers that preach us the gospel of peace, that preach us the gospel of peace.

How lovely they that preach us the gospel of peace, how lovely are the messengers that preach us the gospel of peace, that preach us the gospel of peace, the gospel of peace.
### G. Schirmer's Choral Church Music

### MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. *Full* indicates compulsory divisi passages. Numbers marked * may be sung * a cappella. Capital letters in italics denote solo passages: S—soprano; A—alto; T—tenor; B—baritone; Br—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

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<td>Dear Refuge of my weary soul [Br]</td>
<td>Baumann</td>
<td>e</td>
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<tr>
<td>3680</td>
<td>Great Redeemer, friend of sinners [S]</td>
<td>Gluck (Shelley)</td>
<td>e</td>
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<td>3681</td>
<td>Jubilate Deo, in C</td>
<td>Minor</td>
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<td>Bendel (Shelley)</td>
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<td>3685</td>
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<td>Chopin (Shelley)</td>
<td>e</td>
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<td>3684</td>
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<td>Mozart (Shelley)</td>
<td>e</td>
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<td>3686</td>
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<td>3686</td>
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<td>Kotzschmar</td>
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<td>Neidlinger</td>
<td>e</td>
<td>.12</td>
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<td>3692</td>
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<td>Tebbs</td>
<td>e</td>
<td>.15</td>
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<td>3695</td>
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<td>Shelley</td>
<td>e</td>
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<td>Gloria in Excelsis, in D (Festival)</td>
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<tr>
<td>3695</td>
<td>Holy, Holy, Holy, Lord God Almighty [Full: S]</td>
<td>Shelley</td>
<td>e</td>
<td>.22</td>
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<td>3696</td>
<td>Blessed be the Lord God of Israel [Full: T]</td>
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<td>e</td>
<td>.16</td>
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<td></td>
<td>e</td>
<td>.12</td>
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<td>3699</td>
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<td>Parker, H. W.</td>
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<td>Le Jeune, G. F.</td>
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<td>3705</td>
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<td>&quot;Hawley, C. B.&quot;</td>
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<td>3707</td>
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<td>&quot;Shepard&quot;</td>
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<tr>
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<td></td>
<td>e</td>
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<tr>
<td>3711</td>
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<td>e</td>
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<td>Buck</td>
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<td>Parker, H. W.</td>
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(Prices apply to U. S. A.)
WHICH IS THE PROPEREST DAY TO SING?

Glee for Mixed Voices

Dr. THOMAS ARNE (1710-1778)

SOPRANO

Spiritoso

Repeat pp

Which is the prop-er-est day to sing? Sat-ur-day, Sun-day, Mon-day?

ALTO

Repeat pp

Which is the prop-er-est day to sing? Sat-ur-day, Sun-day, Mon-day?

TENOR

BASS

Spiritoso (1. 92)

Repeat pp

PIANO

f (For rehearsal only)

Repeat pp

Each to be sure, 'tis a might-y fine thing! Why should I name but one day?

Repeat pp

Each to be sure, 'tis a might-y fine thing! Why should I name but one day?

Oliver Ditson Company
Tell me but yours, I'll mention my day, Let us both fix on some day.

Tell me but yours, I'll mention my day, Let us both fix on some day.

Why, why should I name but one day?

Tell me but yours, I'll mention my day, Let us both fix on some day.

Tell me but yours, I'll mention my day, Let us both fix on some day.

Why, why should I name but one day?
Which? Which? Let us but fix on some day.

Each to be sure, 'tis a mighty fine thing! Why should I name but one day?

Bra-vo! Bra-vo! Why should I name but one day?

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.
Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday.

Which is the proper-est day to sing? Saturday, Sunday, Monday.

Which is the proper-est day to sing? Saturday, Sunday, Monday.

Wednesday, Friday, Sunday, Monday.
G. SCHIRMER'S
SECULAR CHORAL MUSIC
MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. *Full* indicates compulsory divisi passages. Numbers marked * may be sung a cappella. Capital letters in italics denote solo passages: S—soprano; A—mezzo-soprano; A—alto; T—tenor; B—baritone; B—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; r—Russian. Where there is no other indication, text is English only. Names of arrangers printed in italics. Please order by Octavo Number.

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<td>5802 *Lasso (Widmann)</td>
<td>Echo-Song (Ola! o che bon echo) [8]. e, i</td>
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<td>5809 *</td>
<td>Audite Nova! (The Big Fat Goose). e, g</td>
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<td>5810 *</td>
<td>Farmer, what’s that in your bag? e, g</td>
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<td>Two Negro Spirituals [Full]. Deep River Dig my Grave</td>
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<td>5822 Musorgsky</td>
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<td>5873 Gounod</td>
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<td>5879 *Brueschweiler</td>
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<td>5880 *</td>
<td>Notturno</td>
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<td>5881 *</td>
<td>Autumnal Spirit</td>
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<td>5882 *</td>
<td>The Jolly Waggoner (English Folk-Song) [5]</td>
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<td>5885 Rix</td>
<td>The Tryst [Full]</td>
<td>.15</td>
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<td>5890 *Matthews, H. A.</td>
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<tr>
<td>5891 *Gall</td>
<td>The First Day of Spring and The Primrose</td>
<td>.10</td>
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<td>5917 *Mendelssohn</td>
<td>Thou’rt like a beauteous flower (Du bist wie eine Blume). e, g</td>
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<tr>
<td>5925 Rubinstein</td>
<td>Shades of Evening (Old English Song)</td>
<td>.10</td>
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<tr>
<td>5945 *Vogrich</td>
<td>Listen to the Lambs (Religious Characteristic in the form of an Anthem) [8; S]</td>
<td>.16</td>
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<tr>
<td>5957 *Dett</td>
<td>Pilgrim’s Song (Negro Spiritual) [5]</td>
<td>.10</td>
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<td>5959 Mascagni (Rix)</td>
<td>Light Divine (Scene and Prayer, from “Cavalleria Rusticana”) [8]</td>
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<tr>
<td>5961 Dobson</td>
<td>The Night-Wind [2]</td>
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<tr>
<td>5977 Vincent</td>
<td>Summertime [Union]</td>
<td>.10</td>
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<tr>
<td>5979 Gaul, A. R.</td>
<td>For thee, O dear, dear country [6]</td>
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</tr>
<tr>
<td>5980 Dobson</td>
<td>A Twilight Song [2]</td>
<td>.12</td>
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</tbody>
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(Prices apply to U. S. A.)
Deep River

From “Jubilee Songs” of the United States of America

Arranged by H. T. Burleigh

Copyright, 1913, by G. Schirmer, Inc.
Copyright renewal assigned, 1941, to G. Schirmer, Inc.
Printed in the U.S.A.
Oh, don't you want to go to that gospel feast, That promise'd

Want to go to that gospel feast, That promise'd

land where all is peace? Oh, deep river.

land where all is peace? Oh, deep river.

land where all is peace? Oh, deep river.

land where all is peace? Oh, deep river.
Dig my Grave

From the collection of Henry E. Krehbiel

Arranged by H. T. Burleigh

Soprano

Alto

Tenor I, II

Bass I, II

Accomp.

(only for rehearsal)

---

Dig my grave long and narrow! Make my coffin long and strong!

Bright

Dig my grave long and narrow! Make my coffin long and strong!
Andante cantabile

Angels to my feet, Bright angels to my head, Bright angels to

Angels to my feet, Bright angels to my head, Bright angels to

Angels to my feet! Angels to my head! Angels to my feet!

Angels to my feet! Angels to my head! Angels to my head!

Angels to my feet! Angels to my head! Angels to my feet!

Angels to my head! Angels to my feet! Angels to my feet!

Angels to my feet, Bright angels to my

Angels to my feet, Bright angels to my

Angels to my feet, Bright angels to my

Angels to my feet, Bright angels to my

Angels to my feet, Bright angels to my
head, Bright angels to carry me when I'm dead. Oh, my little soul gwine shine, shine, Oh, my little soul gwine Oh, my soul, oh, my soul shine like a star. Oh, my soul Oh, my soul, oh, my soul shine like a star. Oh, my soul Oh, my soul, oh, my soul shine like a star. Oh, my soul
Note. Words and Melody from "Bahama Songs and Stories," by Charles L. Edwards, Ph. D., published for the American Folklore Society by Houghton Mifflin Co., Boston. In the text there is an obvious survival of an old English evening prayer, sometimes called the "White Paternoster," which Halliwell-Phillips reprinted in his "Rhymes of England," page 105:

Matthew, Mark, Luke and John
Guard the bed that I lie on.
Four corners to my bed,
Four angels to my head,
One to watch, one to pray,
And two to bear my soul away.

This little prayer is universal in Germany and plays a large and beautiful part in Humperdinck's opera "Hänsel und Gretel."
Sweet Little Jesus Boy
(S.A.T.B.)

ROBERT MacGIMSEY
Arranged by Orrin Lee

Sing this song with the simplicity of a lullaby to a child. Never hurry the words. Dwell on the meaningful words here and there according to your own feelings, and maintain no rhythm whatsoever.

Bear in mind that this is a meditative song of suppressed emotion, sung by you intimately to the Jesus Child.

With simplicity and sincerity, Slowly

Soprano: Sweet little Jesus Boy, they made you be born in a man-guh.

Alto: Hm

Tenor: Hm

Bass: Hm

Piano:

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PRINTED IN U.S.A.
Did-n't know you'd come to save us, Lawd; To take our sins a-way. Our

Did-n't know you'd come to save us, Lawd; To take our sins a-way.

Did-n't know you'd come to save us, Lawd; To take our sins a-way.

Did-n't know you'd come to save us, Lawd; To take our sins a-way.

eyes wuz bline, We could-n't see. We did-n't know who you

eyes wuz bline, We could-n't see. Hm

eyes wuz bline, We could-n't see. Hm

eyes wuz bline, We could-n't see. Hm

Long time a-go you wuz bawn, (was born)
You done tol us how, We is a tryin'.

(Mastuh, you done show'd us how,)

ebm when you's dy'in'

(even)

(you was)

very slowly

Jes' seem like we kan' do right, Look how we treat-ed you,

Just (can't)

Jes' seem like we kan' do right, Look how we treat-ed you.

Jes' seem like we kan' do right, Look how we treat-ed you.

Jes' seem like we kan' do right, Look how we treat-ed you.
please suh, fuh-give us Lawd, We did-n't know 'twas you

Sweet lit-tle Je-sus Boy_ bawn long time a-go,

Sweet lit-tle Ho-ly Chil _ An' we did-n't know who you wuz.
CARL FISCHER, INC., is proud of its varied catalog of choral music and of the outstanding group of American musicians who have contributed to it. They have enriched the art of group singing with their compositions and broadened its scope by active leadership of choral ensembles. Here are a few selections representative of the distinctive character of their work.

by Walter Aschenbrenner

whose concept of symphonic singing is introducing new tonal effects into the field of choral music. Mr. Aschenbrenner is founder and conductor of the Chicago Symphonic Choir and a faculty member of the American Conservatory of Music.

DEATH AND THE MAIDEN, Schubert-Smith, TTBB
I WON'T KISS KATY, Smith, SSAATTBB, (A Cap.)
IPCA'S CASTLE, Harley, SATB, SSA (A Cap.)

by George Howerton

director of choral activities at Northwestern University and Minister of Music in the First Congregational Church, La Grange, Illinois. Mr. Howerton is a frequent guest conductor, a popular clinic director, and a judge of musical competitions.

THE RINGING OF THE BELLS, Senfl, SSATTTB (A Cap.)

by Carl F. Mueller

director of choral music at State Teacher's College in Upper Montclair, N. J., Minister of Music of the Central Presbyterian Church of Montclair and a faculty member of the School of Sacred Music, Union Theological Seminary, New York. Mr. Mueller's compositions are now published exclusively by Carl Fischer, Inc.

LORD GOD, WE WORSHIP THEE, SATB, organ or piano
O MOON SHINE FORTH, SATB, organ or piano
THE FREEBORN SPEAK, SATB (divided) A Cap.

by Peter J. Wilhousky

assistant director of music in the New York City public schools and a member of the faculty of the Juilliard School of Music. Mr. Wilhousky has won wide acclaim for his work with young singers and has trained professional choruses for Arturo Toscanini.

BATTLE HYMN OF THE REPUBLIC, SATB
CAROL OF THE BELLS, Leontovich, SATB, A Cap.
MEADOWLANDS, Knapp, TTBB, A Cap.

CARL FISCHER, INC.
COOPER SQUARE
NEW YORK, N. Y.

K33
Were You There?
(Simplified arrangement)

Negro Spiritual
arranged by
H.T.BURLEIGH

Soprano

Largo

Were you there when they crucified my Lord?

Alto

There when they crucified my Lord? Were you

Tenor

There when they crucified my Lord? Were you

Bass

There when they crucified my Lord? Were you

Piano

Largo

Were you there when they crucified my Lord? Were you

N.Y. 592
Copyright MCMXXVI by G.Ricordi & Co., Inc., New York, N.Y.
there? Oh! Sometimes it
there? Oh! Oh!
there? Oh! Oh!
there? Oh! Oh!

causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you

N.Y. 592
there when they crucified my Lord? Were you there?

there when they crucified my Lord? Were you there?

there when they crucified my Lord? Were you there?

there when they laid Him in the tomb? Were you there? Were you there?

there when they laid Him in the tomb? Were you there? Were you there?

there when they laid Him in the tomb? Were you there? Were you there?

There when they laid Him in the tomb? Were you there? Were you there?

There when they laid Him in the tomb? Were you there? Were you there?

when they laid Him in the tomb? Were you there?—Were you

N.Y. 592
there when they laid Him in the tomb? Were you there when they laid Him in the tomb? Were you there when they laid Him in the tomb? Were you there when they laid Him in the tomb? Were you

there? Oh! Oh! Sometimes it there? Oh! Oh! Sometimes it there? Oh! Oh! Sometimes it there? Oh! Oh! Sometimes it

N.Y. 592
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you
causes me to tremble, tremble, tremble, Were you

there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
there when they laid Him in the tomb? Were you there?
America The Beautiful

Word - Hayden

To be sung for spacious skies.

For amber waves of grain.

Purple mountain majesties.

A-noon the golden plains.

America, America.

 Stout shield his eyes on thee.

And crown thy good with brotherhood.
America, the Beautiful (2)

O beautiful for pilgrim feet, whose stern, impassioned stress, A thoroughfare for freedom vast across the wilderness! America, America, God mend thine every flaw. Confirm thy soul in self-control, Thy liberty in law.
America the Beautiful (3)

O beautiful for heroes proved in liberating strife,
Who more than self their country loved, and mercy more than thine.
O beautiful for patriot dream that sees beyond the years,
Thine alabaster cities gleam,
Un-dimmed by human tears, O America, A
America, The Beautiful

mer-i-ca, God shed His grace on thee
And crown thy good with brotherhood, From

sea to shining sea.

A - mer - i - ca

And crown thy good with brotherhood, From
For a *cappella* choruses of mixed voices, unless otherwise stated. Four parts, unless indicated by a numeral such as [7]. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only.

[Attr.] after a composer's name means that the work in question is attributed to the composer. Please order by octavo number.

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<td>Orlando di Lasso</td>
<td>Villanella (Echo-Song)</td>
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<td>1472</td>
<td>Orlando di Lasso</td>
<td>Come again, sweet love</td>
<td>Men, 4</td>
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<td>1542</td>
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<td>Lo, how a Rose e'er blooming</td>
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<tr>
<td>2264</td>
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<tr>
<td>2265</td>
<td>Thomas Morley</td>
<td>Fire, fire, my heart</td>
<td>5</td>
</tr>
<tr>
<td>2266</td>
<td>Thomas Morley</td>
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<td>Michael Praetorius</td>
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<tr>
<td>2483</td>
<td>Michael Praetorius</td>
<td>Rejoice, ye Christian brethren</td>
<td>Men, 4, No. XLVI</td>
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<td>Lo, how a Rose e'er blooming</td>
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<td>Jan Pieters Sweelinck</td>
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<td>Men, 4, No. XLVI</td>
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<tr>
<td>3488</td>
<td>Jacob Arcadelt [Attrib.]</td>
<td>Ave Maria (Remember not, Lord, our iniquities)</td>
<td>Men, 4, No. XLVI</td>
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(Prices apply to U. S. A.)

G. Schirmer, Inc. NEW YORK
To us is born Immanuel.

(Second Setting)

Chorus for Mixed Voices.

To be sung as a Choral.

M. PRAETORIUS. A.D. 1609.

English Version by

Df Th. Baker.

Soprano.

Alto.

Tenor.

Bass.

Piano
(for rehearsal only.)

1. To us is born Im-ma-nu-el, Christ our
2. Here in a man-ger ly-ing low, Christ our
1. To us is born Im-ma-nu-el, Christ our
2. Here in a man-ger ly-ing low, Christ our

Lord; As fore-told by Ga-bri-el, Christ our Lord:
Lord; Yet this child is God, we know, Christ our Lord:
Lord; As fore-told by Ga-bri-el, Christ our Lord:
Lord; Yet this child is God, we know, Christ our Lord:

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Printed in the U.S.A.
3. There falls on us a radiant light, Christ our
4. Father and Son we praise today, Christ our
Tis from Mary, Virgin bright, Christ our Lord:
Lord, And the Holy Ghost alway, Christ our Lord:

He who is our Saviour and King ador'd.
He who is our Saviour and King ador'd.
He who is our Saviour and King ador'd.
He who is our Saviour and King ador'd.
For a cappella choruses of mixed voices, unless otherwise stated. Four parts, unless indicated by a numeral such as [7]. Languages of text are shown by small letters; e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Attr. after a composer’s name means that the work in question is attributed to the composer. Please order by octavo number.

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<td>Come again, sweet love</td>
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<td>Down in a flow’ry vale</td>
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<td>JAN PIETERS SWEELINCK</td>
<td>O Seigneur, loué sera (O Lord God, to Thee be praise)</td>
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<td>JACOB ARCADELT [Attr.]</td>
<td>Ave Maria (Remember not, Lord, our iniquities)</td>
<td>i, e</td>
<td>.16</td>
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(Prices apply to U. S. A.)

G. SCHIRMER, Inc. NEW YORK
Lo, how a Rose e'er blooming.

Chorus for Mixed Voices.

English Version by
Dr. Th. Baker.

Not to be sung in choral-style, but with animation, like a song.

M. PRAETORIUS. A.D. 1609.

Soprano.

1. Lo, how a Rose e'er blooming From tender stem
2. I-sa-iah 'twas fore-told it, The Rose I have

Alto.

1. Lo, how a Rose e'er blooming From tender stem
2. I-sa-iah 'twas fore-told it, The Rose I have

Tenor.

1. Lo, how a Rose e'er blooming From tender stem
2. I-sa-iah 'twas fore-told it, The Rose I have

Bass.

1. Lo, how a Rose e'er blooming From tender stem
2. I-sa-iah 'twas fore-told it, The Rose I have

Piano
(for rehearsal only)

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Printed in the U. S. A.
men of old have sung. It came, a flow' - et bright,
Vir- gin Moth- er kind. To shew God's love a - right

men of old have sung. It came, a flow' - et bright,
Vir- gin Moth- er kind. To shew God's love a - right

men of old have sung. It came, a flow' - et bright,
Vir- gin Moth- er kind. To shew God's love a - right

A-mid the cold of win- ter, When half - spent was the night.
She bore to men a Saviour, When half - spent was the night.
For a cappella choruses of mixed voices, unless otherwise stated. Four parts, unless indicated by a numeral such as [7]. Languages of text are shown by small letters; e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Attr. after a composer’s name means that the work in question is attributed to the composer. Please order by octavo number.

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(Prices apply to U. S. A.)

G. SCHIRMER, Inc. NEW YORK
Ah! wondrous night, glorious night!

Ah! wondrous night, glorious night!

Ah! wondrous night, glorious night!

Ah! wondrous night, glorious night!

Ah! wondrous night, glorious night!

Ah! wondrous night, glorious night!
THE FIRST PRIMROSE

From the Norwegian of
J. PAULSEN
By F. Corder

EDVARD GRIEG
Arr.by Arthur B. Targett

Allegretto dolcissimo (not too fast)

SOPRANO

ALTO

TENOR

BASS

PIANO

O take, thou lovely child of spring, This Spring's first tender flower.

Take, thou lovely child of spring, This Spring's first tender flower.

Take, thou lovely child of spring, This Spring's first tender flower.

Take, thou lovely child of spring, This Spring's first tender flower.

De-spise it not, that later on Fair roses June will show-er. The flow-er. De-spise it not, that later on Fair roses June will show-er. The flow-er. De-spise it not, that later on Fair roses June will show-er. The flow-er. De-spise it not, that later on Fair roses June will show-er. The

Copyright MCMXIX by Oliver Ditson Company
Summer has its golden charm, In autumn hearts are gay, But

Summer has its golden charm, In autumn hearts are gay,

Summer has its golden charm, In autumn hearts are gay,

Summer has its golden charm, In autumn hearts are gay,

Spring is lovelier than all, The time of love and play For

Spring is lovelier than all, The time of love and play For

Spring is lovelier than all, The time of love, of love and play For

Spring is lovelier than all, The time of love and play For
thee and me, O dearest maid, The light of Spring is glowing, Then

thee and me, O dearest maid, The light of Spring is glowing; Then

thee and me, O dearest maid, The light of Spring is glowing; Then

thee and me, O dearest maid, The light is glowing; Then

take the flow'r and rap-ture yield, Thy heart on me be-stow-ing.

take the flow'r and rap-ture yield, Thy heart on me be-stow-ing.

take the flow'r and rap-ture yield, Thy heart on me be-stow-ing.

take the flow'r and rap-ture yield, Thy heart on me be-stow-ing.
ALL IN THE APRIL EVENING.
PART-SONG FOR S. C. T. B.

KATHERINE TYNAN.

Andante cantabile e sostenuto. \( \cdot \) \( \cdot \) 69.

SOPRANO.

All in the April evening, April airs were abroad; The

CONTRALTO.

All in the April evening, April airs were abroad; The

TENOR.

All in the April evening, April airs were abroad; The

BASS.

All in the April evening, April airs were abroad; The

PIANO.

(\textit{for practice only.})

sheep with their little lambs Pass'd me by on the road. The

sheep with their little lambs Pass'd me by on the road. The

sheep with their little lambs Pass'd me by on the road. The

sheep with their little lambs Pass'd me by on the road.

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Sole Agents for the U. S. A.

G. Schirmer, Inc.
The sheep with their lambs, Pass'd me by on the road, All in the April.
Die. Up in the blue blue mountains, Dew-y pastures are sweet,

Die. Up in the blue blue mountains, Dew-y pastures are sweet,

Die. Up in the blue blue mountains, Dew-y pastures are sweet,

Die. Up in the mountains, Dew-y pastures are sweet,

Rest for the little bodies, Rest for the little feet.

Rest for the little bodies, Rest for the little feet.

Rest for the little bodies, Rest for the little feet.

Rest for the little bodies, Rest for the little feet.

mf con afflizione

But for the Lamb, the Lamb of God, Up on the hill-top green,

But for the Lamb, the Lamb of God, Up on the hill-top green,

But for the Lamb of God, Up on the hill-top green,

But for the Lamb of God, Up on the hill-top green,
Only a cross, a cross of shame, Two stark crosses between,
On her a cross, a cross of shame, Two stark crosses between,
On her a cross of shame, Two stark crosses between,
On her a cross of shame, Two stark crosses between,

All in the April evening, April airs were abroad;
All in the April evening, April airs were abroad;
All in the April evening, April airs were abroad;
All in the April evening, April airs were abroad;

In the April evening, April airs were abroad;

I saw the sheep with their lambs, And thought on the Lamb of God.
I saw the sheep with their lambs, And thought on the Lamb of God.
I saw the sheep with their lambs, And thought on the Lamb of God.
I saw the sheep with their lambs, And thought on the Lamb of God.
Prayer of Thanksgiving
Old Dutch Melody

Printed by Adrianus Valerius
in his
Nederlandtsche Gedenck-clanck
Harlem, 1626

Arranged by
Eduard Kremser

Slowly, with most fervent feeling.

We gather together to ask the Lord's blessing, He chastens and hastens his will to make known; The wicked op-

Choral music with piano accompaniment

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Printed in the U.S.A.
pressing cease them from distressing, Sing praises to his name, he for-
pressing cease them from distressing, Sing praises to his name, he for-
gets not his own.
gets not his own.
Beside us to guide us, our God with us
Beside us to guide us, our God with us
Beside us to guide us, our God with us
Beside us to guide us, our God with us
from the beginning the fight we were winning; Thou, Lord, wast at our side, all glory be thine!

join-ing, Or-dain-ing, maintain-ing his king-dom di-vine, So

join-ing, Or-dain-ing, maintain-ing his king-dom di-vine, So

join-ing, Or-dain-ing, maintain-ing his king-dom di-vine, So

from the beginning the fight we were winning; Thou, Lord, wast at our side, all glory be thine!

from the beginning the fight we were winning; Thou, Lord, wast at our side, all glory be thine!

from the beginning the fight we were winning; Thou, Lord, wast at our side, all glory be thine!

from the beginning the fight we were winning; Thou, Lord, wast at our side, all glory be thine!
G. Schirmer's Choral Church Music

MIXED VOICES

Four parts, unless indicated by another numeral, such as [7]. Full indicates compulsory divisi passages. Capital letters in italics denote solo passages: S—soprano; M—mezzo-soprano; A—alto; T—tenor; B—baritone; B.r—bass. Languages of text are shown by small letters: e—English; f—French; g—German; i—Italian; l—Latin. Where there is no other indication, text is English only. Names of arrangers printed in italics.

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