

SACRED SONGS AND DUETS

DUETS—FIRST SERIES

| | | | |
|---|----|--|----|
| Ad. Adam. | | Ch. Gounod. | |
| Cantique de Noël. (Christmas Song.) | 60 | Forever with the Lord. | 60 |
| Soprano and Alto. | | Soprano and Contralto. | |
| Thomer N. Bartlett. | | The same, transposed for Me ₃₃₀ =Soprano and Baritone | 60 |
| Forever with the Lord. | 50 | Glory to Thee, my God. | 50 |
| Soprano and Alto. | | Soprano and Contralto. | |
| W. K. Bassford. | | The same, transposed for Me ₃₃₀ =Soprano and Baritone | 50 |
| My Faith looks up to Thee. | 50 | Noël. (Christmas Song.) | 75 |
| Soprano and Alto. | | Soprano and Alto. | |
| Dudley Buck. | | Until the Day Breaks. | 50 |
| The Lord is my Light. | 50 | Soprano and Alto (or Tenor and Baritone). | |
| Soprano and Tenor. | | F. Hesse-Hodges. | |
| The same, transposed for Alto and Bass. | 50 | Blessed are the Meek. | 25 |
| C. Whitney Coombs. | | Two Sopranos. | |
| The Angel of Light. | 65 | Blessed be the Man. | 35 |
| Alto and Tenor. | | Me ₃₃₀ =Soprano and Baritone. | |
| Emmanuel. | 50 | Bright be the Place. | 35 |
| Soprano and Baritone. | | Two Sopranos. | |
| J. H. Cornell. | | F. Mendelssohn. | |
| ○ Come, Let us Worship. | 60 | I Waited for the Lord. (Ich harrete des | 60 |
| Alto and Tenor (with Organ Acc.). | | Herrn.) | |
| J. Faure. | | Soprano and Me ₃₃₀ =Soprano. | |
| Charité. (Charity.) | 65 | E. Millet. | |
| Soprano and Tenor. | | Meekly may my Soul Receive. | 75 |
| Crucify. | 35 | Me ₃₃₀ =Soprano and Baritone. | |
| Soprano and Alto. | | With Cheerful Notes. | 75 |
| W. Goldbeck. | | Soprano and Tenor (or two Sopranos). | |
| My Faith looks up to Thee. | 60 | J. Mosenthal. | |
| Soprano and Alto. | | I will Magnify Thee, O God. | 75 |
| | | Two Sopranos. | |
| | | The same, transposed for Me ₃₃₀ =Soprano and Alto. | 75 |

"I will magnify Thee, O God." Sacred Duet for Mezzo - Soprano and Alto.

Moderato.

J. MOSENTHAL.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature. The music consists of chords and simple melodic lines in both hands.

Second system of piano introduction. Treble clef, bass clef, 3/4 time signature. The music continues with chords and simple melodic lines in both hands.

Mezzo-Soprano.

Mezzo-Soprano vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "I will magnify, magnify". The piano accompaniment starts with a piano (*p*) dynamic. The system includes a treble clef for the voice and a grand staff for the piano.

Mezzo-Soprano vocal line and piano accompaniment. The vocal line continues with the lyrics "Thee, O God,". The piano accompaniment continues with a piano (*p*) dynamic. The system includes a treble clef for the voice and a grand staff for the piano.

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Copyright, renewed, 1892 by J. Mosenthal.

f
O God, O God. my

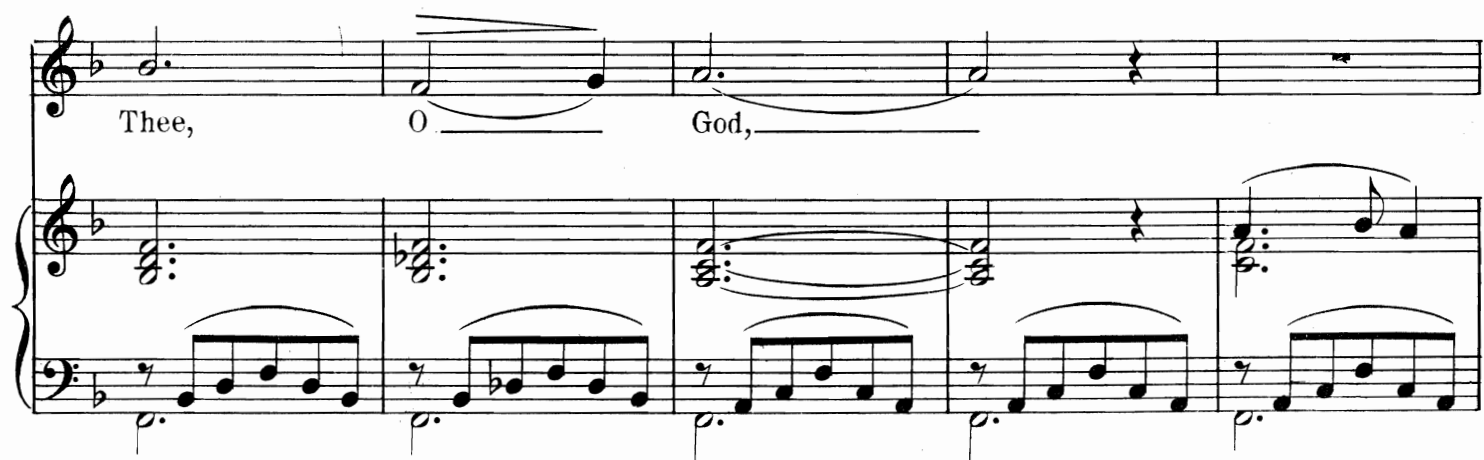
King, and I will praise Thy name,

praise Thy name, O God.

Alto.
mf
I will mag - ni - fy, mag - ni - fy

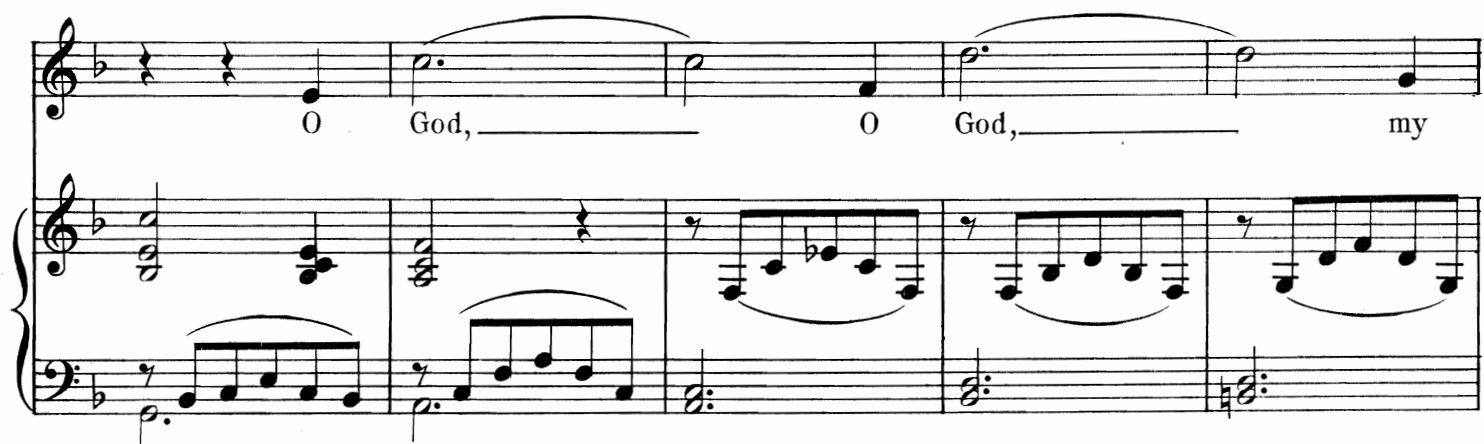
p

Thee, O God,



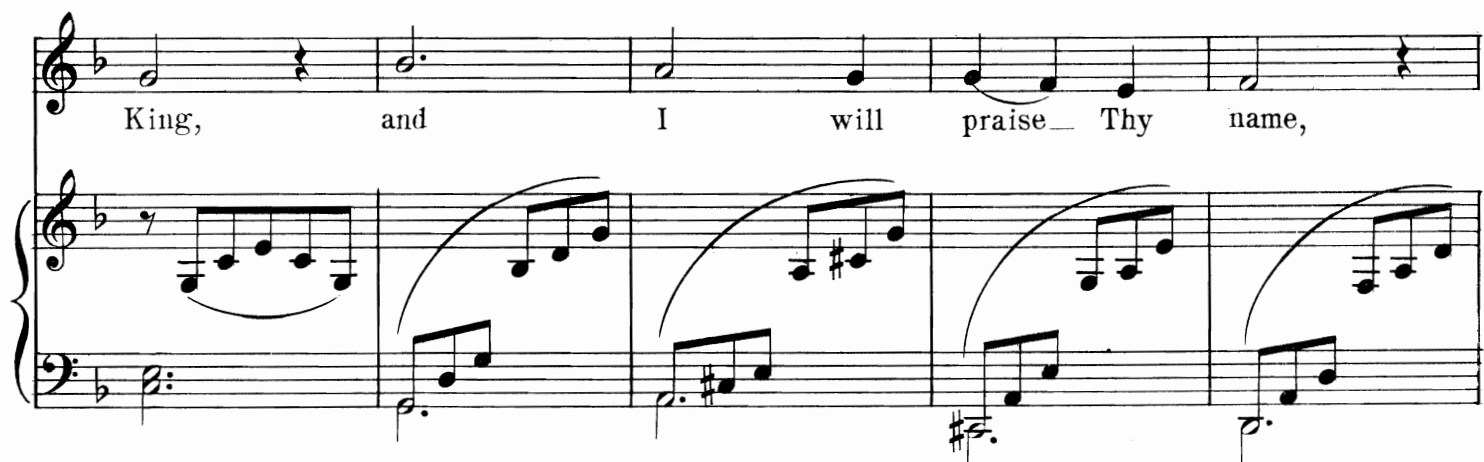
The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'Thee,' followed by a long note for 'O' and another half note for 'God,'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

O God, O God, my



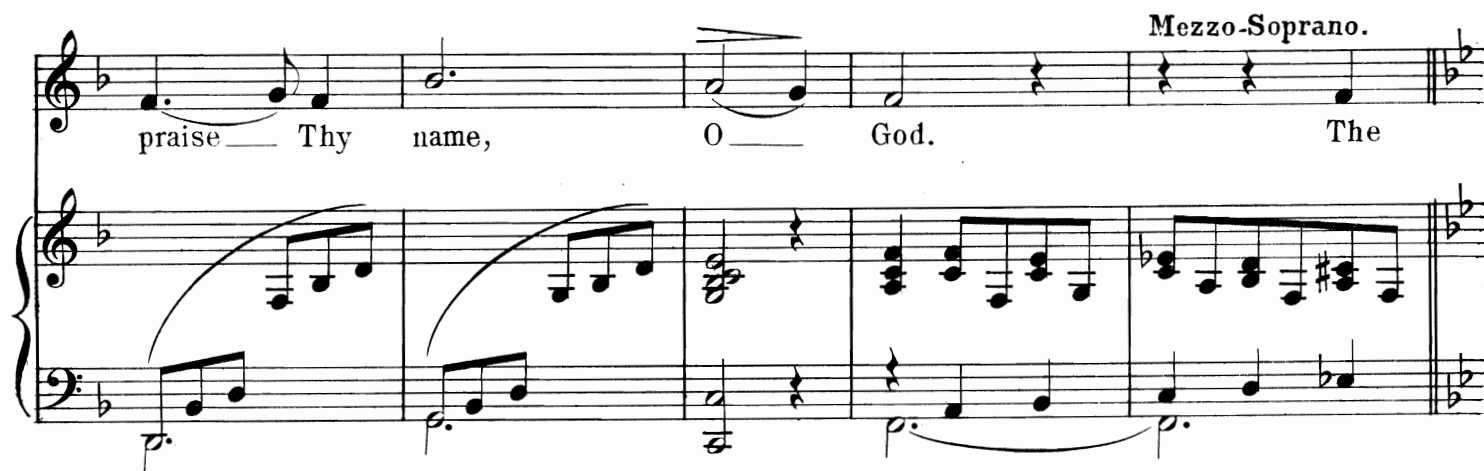
The second system continues the vocal line with 'O God,' and 'O God, my'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the treble.

King, and I will praise Thy name,



The third system features the vocal line with 'King, and I will praise Thy name,'. The piano accompaniment includes a melodic line in the treble with a slur over several measures.

Mezzo-Soprano.
praise Thy name, O God. The



The fourth system is labeled 'Mezzo-Soprano.' and contains the lyrics 'praise Thy name, O God. The'. The piano accompaniment features a melodic line in the treble with a slur and a final cadence.

Lord is right-eous in all His ways, and ho - ly in

Alto. *dolce*

The Lord is right-eous in all His

The piano accompaniment consists of a treble and bass clef. The treble clef part features a continuous eighth-note pattern with triplets, while the bass clef part provides a simple harmonic accompaniment with quarter notes.

all His words. Ev - 'ry day will I give

ways, and ho - ly in all His words.

cresc. poco a poco ed accel.

cresc. poco a poco ed accel.

The piano accompaniment continues with the same eighth-note pattern, but with a dynamic marking of *cresc. poco a poco ed accel.* indicating a gradual increase in volume and tempo.

thanks, ev - 'ry day will I give thanks

cresc. poco a poco ed accel.

Ev - 'ry day will I give thanks, ev - 'ry day

The piano accompaniment continues with the same eighth-note pattern, maintaining the *cresc. poco a poco ed accel.* dynamic and tempo markings.

un - to Thee, and praise, and praise Thy name
will I give thanks, and praise Thy

f

ff ritard. dim.
for ev - er and for ev - er - more.
name for ev - er and for ev - er - more.

ff ritard. dim.
ritard. dim.

Empty vocal staves and piano accompaniment.

p
I will mag - ni - fy, mag - ni-fy Thee, O

p
I will mag - ni - fy, mag - ni-fy Thee, O

p
pp

God,

God, And I will

mf

f
And I will praise Thy name for

praise Thy name, praise Thy name for

ev - er - more, And I will praise Thy

ev - er - more, And I will

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ev - er - more, And I will praise Thy'. The middle staff is another vocal line with lyrics 'ev - er - more, And I will'. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. A dynamic marking of *f* (forte) is present above the first vocal staff.

name, praise Thy name for ev - er - more,

praise Thy name for ev - er - more,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'name, praise Thy name for ev - er - more,'. The middle staff is another vocal line with lyrics 'praise Thy name for ev - er - more,'. The bottom staff is a piano accompaniment. The piano part continues with the rhythmic pattern from the first system. A dynamic marking of *f* is present above the first vocal staff.

for ev - er and for ev - er - more.

for ev - er and for ev - er - more.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'for ev - er and for ev - er - more.'. The middle staff is another vocal line with lyrics 'for ev - er and for ev - er - more.'. The bottom staff is a piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand. Dynamic markings of *p* (piano) are present above the first and second vocal staves, and *pp* (pianissimo) is present above the piano accompaniment staff.

FOUR SUCCESSFUL SACRED SONGS

PUBLISHED BY G. SCHIRMER, NEW YORK :: BOSTON MUSIC CO., BOSTON

Still, Still with Thee

Sacred Song for Alto or Bass

Harriet Beecher Stowe

Heinrich Jacobsen

Andante *p*

Still, still with Thee when

cantando *p* *rall.* *a tempo*

pur-ple morn-ing break-eth, When the bird wak-eth and the shad-ows

mf flee; Fair-er than morn-ing, love-li-er than day-light,

mf Dawns the sweet con-scious-ness, I am with Thee.

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The Strife is O'er

Easter Song

Translation by Francis Pott

Soprano (or Tenor) Solo

Harry Rowe Shelley

Moderato maestoso

The

f *marcato* *mf*

strife is o'er, the bat-tle done; The vic-to-ry of life is won; The

cresc. *f* *p*

song of tri-umph has be-gun. Al-le-

cresc. *f*

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Come unto Me

Matthew xi: 28-30

To Mr. Charles C. Oram

David Stanley Smith

Andante *mf legato* *p*

p con espress.

Come un-to Me, all ye that la-bor and are heav-y la-den, and

I will give you rest. Take My yoke up-on you, take My

cresc. *mf*

yoke up-on you, and learn of Me, and learn of Me.

cresc. *mf*

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"How shall I sing that Majesty"

Words by John Mason

John Pointer

Allegro, alla marcia *f*

How shall I sing that Ma-jes-ty Which

f *mf*

an-gels do-ad-mire? Let dust in dust and si-lence lie;

Sing, sing ye heav'n-ly choir! Thou-sands of thou-sands stand a-round Thy

f *f*

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