

G. Schirmer's Octavo Church Music



General + + Anthems

No. 6431

All that Breathe, Pour
Lord Adore

A Hymn-Anthem

For Chorus of Mixed Voices
With a Soprano Solo
And Organ Accompaniment

By

Gaston Borch

Op. 176, No. 1

15c. NET

Price, 12 cents net

G. Schirmer

New York : 3 East 43d St. · London, W. : 18, Berners St.
Boston : The Boston Music Co.

"All that breathe, your Lord adore"

Price 1
12 cents net

Hymn - Anthem

for Chorus of Mixed Voices with Soprano Solo

Gaston Borch. Op.176, No.1

Organ *Moderato* (♩ = 100)

p *cresc.*

f *dim.*

allargando *cresc.*

SOPRANO *mf*
Glo - ry be to God on high, God, whose glo - ry fills the sky!

ALTO *mf*
Glo - ry be to God on high, God, whose glo - ry fills the sky!

TENOR *mf*
Glo - ry be to God on high, God, whose glo - ry fills the sky!

BASS *mf*
Glo - ry be to God on high, God, whose glo - ry fills the sky!

a tempo *mf*

The musical score is written for organ and mixed voices. The organ part begins with a *Moderato* tempo of 100 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand. The organ part includes dynamic markings of *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The vocal part consists of a Soprano solo and a four-part chorus (Alto, Tenor, Bass). The lyrics are 'Glo - ry be to God on high, God, whose glo - ry fills the sky!'. The vocal part is marked *mf* (mezzo-forte). The organ part concludes with an *allargando* (ritardando) section, marked *cresc.* and *a tempo*.

p
Peace on earth to man for-giv-en, Man, the well-be-loved of Heav-en.

p
Peace on earth to man for-giv-en, Man, the well-be-loved of Heav'n.

p
Peace on earth to man for-giv'n, Man, be-loved of Heav-en.

p
Peace on earth to man for-giv-en, Man, well-be-loved of Heav'n.

mf
Christ we own, Christ, the Fa-ther's on-ly Son,

mf
Christ we own, Christ, the Fa-ther's on-ly Son,

mf
Christ we own, Christ, the Fa-ther's on-ly Son, Lamb of God, for

mf
Christ our Lord and God we own, Christ, the Fa-ther's on-ly Son,

f Lamb of God, Sav-iour of of - fend-ing man. *mf* Glo-ry be to God on high,
f Lamb of God, Sav-iour of of - fend - ing man. *mf* Glo-ry be to God on high,
f sin - ners slain, Sav-iour of of - fend-ing man. *mf* Glo-ry be to God on high,
f Lamb of God, Sav-iour of of - fend-ing man. *mf* Glo-ry be to God on high,

p God, whose glo-ry fills the sky! *f* Peace on earth to man for-giv-en, Man, the well be- *dim.*
p God, whose glo-ry fills the sky! *f* Peace on earth to man for-giv-en, Man, the well be- *dim.*
p God, whose glo-ry fills the sky! *f* Peace on earth to man for-giv-en, Man, the well be- *dim.*
p God, whose glo-ry fills the sky! *f* Peace on earth to man for-giv-en, Man, the well be- *dim.*

(Ped.)

loved of Heav-en.

loved of Heav-en.

loved of Heav-en.

loved of Heav-en.

p rall.

Soprano Solo
Andante *p*

Praise the Lord, His glo - ries show, —

p *espressivo*

Saints with-in His courts — be - low, — An - gels

round His throne a - bove, All that see and

p cresc.

share His love. Earth to heaven, and heav - en to

p

earth, Tell His won - ders, sing His worth;

cresc.

Age to age and shore to shore, O, praise Him ev - er more! Age to age, and

p

shore to shore, — praise Him ev - er - more! Strings and voic - es,
poco a poco cresc. e animato

hand — and hearts, — In the con - cert bear — your

mf poco a poco animando e più f
 parts; — All that breathe, your Lord a - dore,
p cresc. e poco a poco animando

Praise Him, praise Him ev - er - more! O praise —

Him, — praise — Him, — O, praise

ff *p* *f* *ff*

allargando *mf* *f* *mf*

Him, praise Him — ev — — er —

Maestoso
SOPRANO *mf* *f*

more! Thy — praise we sing; And

ALTO *mf* *f*

Sove-reign Fa-ther, heav'n-ly King, Thy — praise we sing; — And

TENOR *mf* *f*

Sove-reign Fa-ther, heav'n-ly King, Thy — praise we sing; — And

BASS *mf* *f*

Sove-reign Fa-ther, heav'n-ly King, Thy — praise we sing; — And

Maestoso (♩ = 84) *f* *ff*

Thee with thank - ful hearts we prove The

Thee with thank - ful hearts we prove The

Thee with thank - ful hearts we prove The

Thee with thank - ful hearts we prove The

The piano accompaniment consists of two staves (treble and bass clef) in D major, featuring a steady eighth-note bass line and a more active treble line with chords and moving lines.

God of pow'r and love.

God of pow'r and love.

God of pow'r and love.

God of pow'r and love.

The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

Strings and voic - es, hands and hearts, Cheer - 'ly bear your

Strings and voic - es, hands and hearts, Cheer - 'ly bear your

Strings and voic - es, hands and hearts, Cheer - 'ly bear your

Strings and voic - es, hands and hearts, Cheer - 'ly bear your

parts; All that breathe, your Lord a - dore,

parts; All that breathe, your Lord a - dore,

parts; All that breathe, your Lord a - dore,

parts; All that breathe, your Lord a - dore,

p cresc.

ff allargando

Praise Him ev-er - more!—

ff allargando

Praise Him ev-er - more!—

ff allargando

Praise Him ev-er - more!—

ff allargando

Praise Him ev-er - more!—

ff allargando

dim.

pp

p

Largo

p

A - - - men!— A - - - men!

p

A - - - men!— A - - - men!

p

A - - - men!— A - - - men!

p

A - - - men!— A - - - men!

Largo

rall.

p

MUSICAL MINISTRIES IN THE CHURCH

Studies in the History, Theory and Administration of Sacred Music

By WALDO SELDEN PRATT

Professor in the Hartford Theological Seminary, Lecturer at the Institute of Musical Art

THIRD EDITION ENLARGED

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G. Schirmer, New York

The Boston Music Co., Boston

The Choirtrainer's Art

by

DR. A. MADELEY RICHARDSON

Pp. xi and 196

Price, *net* \$2.00



FIRST and foremost, an eminently practical book. The author is a man of wide and varied experience in the management and training of church-choirs, and has previously published several works relating to divers aspects of church music. He was thus enabled to take a broad and comprehensive view of this particular branch of the subject. Moreover, having gained through actual participation in this work from childhood onward a thorough acquaintance with all the minutiae of choral training in the Church of England, he elucidates his theme with a wealth and completeness of detail which is fairly astonishing. His general standpoint is well stated in the introductory chapter: "In the following pages an attempt will be made to assist all choirmasters, whether they be the humble directors of village choirs or the dignified choragi and precentors of Cathedral foundations."

¶ In Part I, after general remarks on the dignity and efficacy of choral music, and the responsibility of the choirmaster, he takes up the Management of the Boys, of the Men, and (parenthetically) of the Women; the Practice Room, Practices and Rehearsals, and a comparison of English and American boys—not at all to the disadvantage of the latter!—Part II treats of Methods of Voice-production; Tone (Method of Breathing, Attack, Resonance, Balance); Practical Directions; Vowel-quality; the Consonants; First Steps for Boys; Agility Exercises, Scales, Arpeggios, etc.; Vowels and Consonants Combined; Use of the Blackboard; Training of Male Altos.—Part III, on the Rendering of Church Music, treats of the Value of Words, Words and Music, Fixed Plain-song (Monotones, Versicles, Responses, Litany), Psalm Chanting, Merbecke's Communion Service, Accuracy and Expression, Hymns, and Anthems and Services. Several pages of excellent vocal exercises are appended.

¶ The fact that the book was primarily intended for Episcopal use in no way lessens its utility in Congregational and other Protestant churches; the basic details of choirtraining are the same in all cases, and it is the author's careful attention to detail which lends the work its incontestably high importance. The style is admirably clear; there are several good illustrative cuts, and very numerous musical examples.

G. Schirmer, New York

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General Anthems

3900	Hear my prayer	J. W. Thompson	12
3901	Praise ye the Lord	W. G. Owst	12
3909	When the Lord turned again the captivity of Zion	Myles B. Foster	20
3910	Thou crownest the year	G. A. Burdett	12
3923*	Rest in the Lord	G. A. Burdett	8
3944	God is our Refuge	W. C. Macfarlane	15
3962*	Saviour, Thy dying love	J. W. Thompson	8
3965	O praise the Lord, ye nations	C. Demarest	8
3966	Praise ye the Lord	C. Demarest	8
3967	Thou wilt keep him in perfect peace	C. Demarest	8
3968*	Hear my cry, O God	G. F. Morse	8
3969	The Lord is my Rock	R. H. Woodman	8
3970	O Lamb of God	C. H. Morse	8
3971*	Turn Thy face from my sins	R. K. Miller	8
3972	Thy hallowed Presence	C. D. Carter	8
3973*	Come, ye faithful	C. Gardner	6
3974	Lo! He comes	G. C. Ryley	8
3982	O come, all ye faithful	H. H. Huss	12
3983	Abide with me	V. E. Green	12
3984	Twelve Hymn Tunes	V. E. Green	8
3985	O Thou, Whose power tremendous	Max Spicker	12
3986	Incline your ear	S. Thomson	12

Anthems with the indication () are not difficult and are suitable for quartet or average chorus choir.*

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