

Sacred Songs

John Prindle Scott

Repent Ye

High in G Minor



Low in D Minor

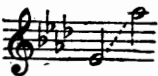


Medium in E Minor



Come, Ye Blessed

High in A \flat



Medium in F



Low in E \flat



Price, each, 50 cents, net
(In U. S. A.)

G. Schirmer, Inc., New York

T

E E

Repent Ye

Matthew iii: 1, 2, 7, 8, 11, 12

John Prindle Scott

Maestoso

Voice

Piano

Recit. *mf*

In

f

rit. $\overset{3}{\curvearrowright}$ $\underset{3}{\curvearrowleft}$

those days, came John, the Bap-tist, preach-ing in the wil - der-ness of Ju -

f

de - a, And say - ing: *f* Re-

f *ff*

pent ye, re - pent ye; for the king - dom of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in G minor (one flat) and begins with a half note 'pent ye,' followed by a quarter rest, then a quarter note 're - pent ye;' with a fermata over it, and finally a half note 'for the king - dom of'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

God is at hand. *f* Re - pent ye, re -

The second system continues the vocal line with a half note 'God is at hand.' followed by a fermata, then a quarter rest, and another half note 'Re - pent ye, re -'. The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active bass line with eighth notes.

pent ye; for the king - dom of God is at hand. *f*

The third system continues the vocal line with a half note 'pent ye; for the king - dom of God is at hand.' followed by a fermata, and then a half note 'at hand.' with a dynamic marking of *f*. The piano accompaniment continues with chords and a bass line.

mf Oh gen - e - ra - tion of vi - pers,

The fourth system begins with a vocal line starting on a half note 'Oh gen - e - ra - tion of vi - pers,' with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a complex chordal texture in the right hand and a bass line with quarter notes.

who hath warned you from the wrath to come? from the wrath to come?

Bring ye forth, there - fore, fruits meet for re-

pent - ance, bring ye forth, there - fore, - fruits meet for re-

pent - ance. I, in - deed, bap - tize you, bap - tize you with

Maestoso

f

wa - ter; But He that com - eth af - ter me is might - i - er than

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are 'wa - ter; But He that com - eth af - ter me is might - i - er than'. The piano accompaniment is on a grand staff (treble and bass clefs). The first measure has a dynamic marking of *f*. The second measure has an accent (^) over the note 'er'.

cresc. *f* *mf*

I, is might - i - er than I: Whose shoes I am not

dim. *mf*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'I, is might - i - er than I: Whose shoes I am not'. The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. There are also dynamic markings of *mf* in the piano part.

cresc.

wor - thy, not wor - thy to bear: He shall bap -

cresc.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'wor - thy, not wor - thy to bear: He shall bap -'. The piano accompaniment features a crescendo (*cresc.*) in both parts.

f

tize you with the Ho - ly Ghost, and with

f

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'tize you with the Ho - ly Ghost, and with'. The piano accompaniment features a fortissimo (*f*) dynamic in both parts.

ff

fire. _____ Whose

ff *f* *dim.*

mf

fan _____ is in His hand; _____ and He will purge His

floor, and ga - ther the wheat, the wheat in - to the

rit. *f a tempo*

gar - ner; but the chaff He will burn up with un-quench-a-ble fire, _____ with

rit. *a tempo* *f* *sfz*

f
un - quench - a - ble fire.

f
Re - pent ye, re - pent ye; for the

cresc. *f* *rit.*
king - dom of God, the king - dom of God is at

f
hand.

a tempo
f *ff*

«H New Sacred Songs H»»

Consider the Lilies

Matthew vi 28-34

John Prindle Scott

Andante

Voice

Piano or Organ

aid - er the lill-ies of the field, how they

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VIBBARD, HARRY

A mountain Te Deum. Med., Cm.

WYATT, EUGENE W.

Just for to-day. Med., F

BARNES, E. S.

Communion. High, Ab. Low, F

CANDLYN, T. F. H.

I will lay me down in peace. Med., Eb

GRUNN, HOMER

Tarry ye. Med.

HYATT, N. I.

Now the day is over. Med.

JOSTEN, WERNER

The three Holy Kings. (Xmas.) Med., A

MATTHEWS, H. A.

Voices of the sky. (Xmas.) High, Eb

ROGERS, JAMES H.

Candlelight. (Xmas.) High or Med., B

RUTENBER, C. B.

I will lift up mine eyes. Med., F

Come unto me. High, Ab

Let not your heart be troubled. Med., F

SCOTT, J. P.

Consider the lilies. High, Db. Low, Bb

Light's glittering morn. (Easter.) High, F.

Low, Db

They that trust in the Lord. High, Db.

Low, Bb

SHELLEY, H. R.

Come see the place where Jesus lay. (Easter.)

High, Eb. Low, Bb

The King of love my Shepherd is. Med., Db

SPEAKS, OLEY

Saviour, breathe an evening blessing.

High, C. Low, A

THOMPSON, SYDNEY

When I survey the wondrous Cross. High,

or Med., F

Saviour, Breathe an Evening Blessing

Evening Hymn

Edward Henry Bickersteth

Oley Speaks

Moderato

Voice

Piano

mp tranquillo

Sav - iour, breathe an

eve - ning bless - ing Ere re - pose our spir - its seal... Sia and want we

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