

To the  
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(Hartford, Conn.)

# THREE OFFERTORIES

(ENGLISH AND LATIN TEXT.)

FOR

Baritone or Bass solo

WITH

Organ accompaniment

BY

## DUDLEY BUCK.

Nº 1 { O YE THAT HEAR.  
      { O quae auditis.

Nº 2 { BLESSED ARE THEY  
      { Beati qui diligunt te

Nº 3 { JUDGE ME O GOD!  
      { Judicame, Deus!

Op. 91.

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# "JUDGE ME, O GOD."

"Judica me Deus."

(PSALM XLIII.)

## Offertory for Baritone or Bass.

DUDLEY BUCK, Op. 91. N<sup>o</sup> 3.

*Allegro moderato.*

ORGAN.

Organ introduction in G major, 4/4 time. The score consists of two staves: the upper staff for Gt. and Sw. (Guitar and Swell) and the lower staff for Ped. (Pedal). The music begins with a series of chords and moving lines, marked with a forte *f* dynamic. The piece concludes with a final chord and a *Ped.* marking.

*Recitativo.*

*deciso.*

*deciso.*

Judge me, O God, and plead my

Ju - di - ca me, De - us, et dis - cer - ne cau - sam

Sw. reeds off.

*Tempo moderato.*

cause, and plead my cause a-against an un-god-ly na-tion;

meam, dis-cer-ne de gen-te, de gen-te non sancta;

*Tempo moderato.*

Gt.

Sw. *p*

Man.

*p*  
Ped.

*dolente.*

O de - liv - er me, de - liv - er me from the de -

*dolente.*  
E - ru - e me, E - ru - e me ab ho - mi - ne i -

Recit.

ceit - ful and un - just man. For thou art the God of my strength; why

*Recit.*  
ni - quo et do - lo - so. Qui - a tu es for - ti - tu - do me - a;

dost thou cast me off? why go I mourn - ing be -

qua - re me re - pu - lis - ti? et qua - re tris - tis in

*p* add Sw reed.  
Man.

*accel.* *rall.*

cause of the op - pres-sion of the en - e - my? th'op -  
 ce - do dum of - fli - git me i - ni - mi - cus? of

*f* *Gt.* *ff* reed off.

Ped.

*p* *mp*

pres-sion of the en - e - my? *Tempo.* *E -*  
 fli - git me i - ni - mi - cus?

Sw. *p* add reed to

Man. Ped. *p*

send out thy light, thy light and thy  
 mit - te lu - cem tu - am, E - mit - te lu - cem

*f*

truth let them lead me, let them bring me un -  
 tu - am, ip - sa me de dux - e - runt et ad - dux - e - runt

*f*

to thy ho - ly hills; — Then will I go un - to the  
*mon-tem sanc-tum tu - um; Et — in - tro - i bo*

The first system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'to thy ho - ly hills; — Then will I go un - to the' and continues with 'mon-tem sanc-tum tu - um; Et — in - tro - i bo'. The piano accompaniment features a steady bass line and chords in the right hand. A 'V' dynamic marking is present above the vocal line.

al - tar of God, then will I go un-to the al - tar of God, un-to  
*ad al - ta - re De - i, De - um qui lae-ti-fi - cat ju - ven-tu - tem*

The second system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps. The vocal line begins with the lyrics 'al - tar of God, then will I go un-to the al - tar of God, un-to' and continues with 'ad al - ta - re De - i, De - um qui lae-ti-fi - cat ju - ven-tu - tem'. The piano accompaniment features a steady bass line and chords in the right hand, with several triplet figures. A 'cresc.' dynamic marking is present above the vocal line, and another 'cresc.' is above the piano accompaniment. The label 'Ch. or Gt.' is written above the piano accompaniment.

God — my ex - ceed - ing joy! Yea, up - on the harp will I  
*me - - am, me - - am. Con - fi - te - bor ti - bi in*

The third system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps. The vocal line begins with the lyrics 'God — my ex - ceed - ing joy! Yea, up - on the harp will I' and continues with 'me - - am, me - - am. Con - fi - te - bor ti - bi in'. The piano accompaniment features a steady bass line and chords in the right hand. A 'Sw. f' dynamic marking is present above the piano accompaniment, and a 'p' dynamic marking is present above the vocal line. The label 'Ch. or Gt. ad lib.' is written above the piano accompaniment.

praise thee, in yea, up - on the harp will I praise thee, O  
*ci - tha - ra, in ci - tha - ra, De - us me - - us,*

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps. The vocal line begins with the lyrics 'praise thee, in yea, up - on the harp will I praise thee, O' and continues with 'ci - tha - ra, in ci - tha - ra, De - us me - - us,'. The piano accompaniment features a steady bass line and chords in the right hand. A 'Sw.' dynamic marking is present above the piano accompaniment.

*p* God, my God. *Recit.* Why art thou east  
*us.* *Allegro poco agitato.* Qua - re tris - tis  
 me -

down, O my soul? and why art thou dis -  
*es, a - ni - ma me - a?* *accel.* et qua - re con -

*mp a tempo.* qui - et - ed with - in me? Trust thou in  
*tur - has, con - tur - has me?* *Spe - ra in*  
*Sw. pp* *(recd.)* *a tempo.*  
 Man.

*cresc.* God! trust thou in God! For  
*De - o!* *spe - ra in De - o!* *Con -*

I shall yet praise him, for I shall yet  
*fi - te - bor il - li, con - fi - te - bor*

Ch and Sw.

*animato.*  
 praise him, who is the health of my countenance, and  
*il - li, sa - lu - ta - re vul - tus me - i, et*

Gt

my God, and my God, and  
*De - us, De - us me - us, De - us*

rall.  
 Sw.

my God!  
*me - us!*

*rit molto.*  
 p

