

SM 5847

+No 30098. My Redeemer and my Lord.

From the "Golden Legend," Scene V. Elsie's Chamber. Night. Elsie praying.

(High Voice)

Poem by H. W. LONGFELLOW.

Music by DUDLEY BUCK.

Andante espressivo.

p
Sempre con Ped.

f

My Re -
Cor. dim. R.H.
p

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deem - - - er, My Re - deem - - er and my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note 'deem' followed by a half note rest, then a quarter note 'er', a quarter note rest, and a half note 'My Re - deem - er and my'. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simpler bass line in the left hand.

Lord, *mf* I be - seech Thee, I en - treat Thee,

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'Lord,' followed by a quarter note rest, then a half note 'I be - seech Thee,' and a quarter note rest, followed by a half note 'I en - treat Thee,' and a quarter note rest. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *mf* (mezzo-forte) above the first measure.

Guide me in each act and word, *p* That here - aft - - -

The third system shows the vocal line and piano accompaniment. The vocal line begins with a quarter note 'Guide me in each act and word,' followed by a quarter note rest, then a half note 'That here - aft - - -' and a quarter note rest. The piano accompaniment features a dynamic marking of *p* (piano) at the start of the system.

er, that here - aft - - - er I may meet Thee;

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note 'er,' followed by a quarter note rest, then a half note 'that here - aft - - - er I may meet Thee;' and a quarter note rest. The piano accompaniment includes dynamic markings of *dim.* (diminuendo), *p*, and *mf*. An 8-measure rest is indicated above the final measure of the piano part.

cresc.

Watch - ing, wait - ing, hop - ing, yearn -

f

cresc.

f

Red *

- ing, With my lamp well - trimm'd, well-trimm'd and burn -

p *colla voce.* *pp*

ing.

Red *

mf

un poco piu moto.

In-ter - ced - - ing with these bleed - ing wounds, these

un poco piu moto.
p

bleed - ing wounds upon Thy hands and side; For all who have lived and

f

R.H. *L.H.* *p* *mf*

err - - ed, Thou hast suf - fer'd, Thou hast died, Thou hast

p

suf - fer'd, Thou hast died. Scourged, and mocked, and

f poco accel.
mf *accel.*

poco rall. *p* *molto rit.*

cru - - - ci - fied, — And in the grave hast Thou been bur - ied!

mezza voce.

Tempo I.

If my fee - ble prayer can reach Thee, O my

sempre *tranquillo.*

sempre Ped.

cresc.

Sav - ior, I be - seech Thee, I be - seech Thee,

cresc.

E - ven as Thou hast died for me, More sin - cere - ly, more sin -

p

cere - ly, Let me fol - - - low, let me

fol - - - low where Thou lead - est, Let me bleed - ing as Thou

bleed - est, Die, if dy - ing I may give Life to

one who asks to live, And more near - - -

ly, Dy - ing thus, re - sem - ble Thee! More

cresc.

mf

near - ly, more near - ly, more near - ly, dy -

f

- ing thus, re - sem - ble Thee, re - sem - ble Thee!

p

p