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1896

What Are These, That Are Arrayed In White Robes

Frederick W Bancroft

Dedicatee

G. W Marston

Composer

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Sacred

Songs and Duets

BY

G. W. MARSTON.

Ave Maria	Sop. or Ten. 50	Thou Grace Divine (Duett)	Ten. & Alto. 50
It came upon the Midnight clear	{ Sop. or Ten. } 40	At Evening (Duett)	Ten. & Alto. 25
Jesus, Lover of my Soul	Alto or Bar. 40	Love not the World	Sop. or Ten. 40
His Love shines over all	Sop. or Ten. 35	Slowly by God's Hand unfurled	Alto or Bar. 40
My God and Father	{ Sop. or Ten. } 25	Sun of my Soul	Alto or Bar. 35
Still with Thee, O my God (Duett)	Alto or Bar. 40	O Mother Dear Jerusalem (Duett)	Ten. & Alto. 50
The Land of Peace (Duett)	Sop. & Alto. 40	Turn us, O God (Duett)	Ten. & Alto. 50
Hail to the Monarch (Christmas)	Sop. & Alto. 55	The Homeland	Sop. or Ten. 40
Hark, Hark my Soul	Cont. or Bar. 50	Close to the Hand that feeds me	{ Sop. or Ten. } 50
Far from my Heavenly Home	Cont. or Bar. 35	Jesus is Mine (Duett)	{ Alto or Bass. } 40
O Thou who driest the Mourners tears	Cont. or Bar. 35	My own Country	Ten. & Alto. 40
It is the Hour of Prayer	Cont. or Bar. 35	What are these arrayed	Alto or Bar. 35
I cannot always trace the Way	Cont. or Bar. 25	Jesus, the very thought (Duett)	Sop. or Ten. 50
O Shadow in a sultry Land	Cont. or Bar. 35	But our God endureth (Duett)	Ten. & Bass. 40
I'm a Pilgrim, I'm a Stranger	Cont. or Bar. 35	O Love Divine	Sop. or Ten. 50
When mornings first and hallow'd ray	Sop. or Ten. 40	Glory, glory to our King (Easter)	Ten. & Sop. 60
Thou Knowest Lord	{ Sop. or Ten. } 40	My God and Father (Duett)	{ Alto or Bar. } 40
	Alto or Bar.		Sop. & Alto. 40

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To FREDERICK W. BANCROFT.

What Are These, That Are Arrayed In White Robes.

RECITATIVE AND AIR.

G. W. MARSTON.

Poco Allegro.

The piano introduction consists of three measures. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth and sixteenth notes, starting with a half note G2, followed by eighth notes G2-A2-B2, and then sixteenth notes G2-A2-B2-C3, D3-E3-F3, G3-A3-B3, C4-D4-E4, F4-G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6. The piece ends with a fermata over a whole note G2.

The vocal line begins with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The lyrics are: "What are these, what are these, that are ar-ray-ed in white". The piano accompaniment features a *rall.* marking and consists of three measures. The right hand plays chords and single notes, while the left hand plays a steady bass line. The piece ends with a fermata over a whole note G2.

The vocal line continues with a whole rest, followed by a half note G2, and a quarter note A2. The lyrics are: "robes? And". The piano accompaniment features a *p rall.* marking and consists of three measures. The right hand plays chords and single notes, while the left hand plays a steady bass line. The piece ends with a fermata over a whole note G2.

whence, and whence — came they?

Andante.

p These are they who came out of great trib_u - - la - tion, *piu forte* These are

they who came out of great trib_u - - la - tion, *cres - cen* And have washed their robes. And

cres - - cen - -

Ped ad lib.

do made them white, *f* In the blood, *p* the blood of the Lamb. These are

do *f* *p*

they who came out of great trib.u - la.tion, These are they who came out of great trib.u -

la.tion. And have washed their robes, And made them white in the

blood, in the blood of the Lamb. There fore are they be -

fore the throne of God and serve him day and night, serve him day and night, And

serve him day and night in his tem - - ple.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics "serve him day and night in his temple." are written below the notes. The piano accompaniment is in the same key and time signature, with a dynamic marking of *f* (forte) appearing in the right hand.

They shall hun - ger no

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) above the notes. The lyrics "They shall hunger no" are written below. The piano accompaniment continues with a dynamic marking of *f* (forte) in the right hand.

more, Neith - er thirst an - y more, — neith - er shall the

The third system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) above the notes. The lyrics "more, Neith - er thirst an - y more, — neith - er shall the" are written below. The piano accompaniment continues with a dynamic marking of *f* (forte) in the right hand.

sun light on them, nor an - y heat. For the Lamb, which is in the midst of the

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has dynamic markings of *p* (piano) and *f* (forte) above the notes. The lyrics "sun light on them, nor an - y heat. For the Lamb, which is in the midst of the" are written below. The piano accompaniment continues with dynamic markings of *p* (piano) and *f* (forte) in the right hand.

throne shall feed them, And shall

ff

ff

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a half note 'throne', followed by a quarter note 'shall', a half note 'feed', and then a quarter note 'them,' followed by a quarter note 'And' and a half note 'shall'. The piano accompaniment (middle and bottom staves) features a series of chords in the right hand and a bass line in the left hand. A fortissimo (*ff*) dynamic marking is placed above the vocal line and below the piano accompaniment.

lead them un - to liv - ing foun - tains of wa - - - - ter, And

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note 'lead', a quarter note 'them', a quarter note 'un -', a quarter note 'to', a quarter note 'liv -', a quarter note 'ing', a quarter note 'foun -', a quarter note 'tains of', a quarter note 'wa -', a quarter note 'ter,', and a half note 'And'. The piano accompaniment continues with chords and a bass line. A fortissimo (*ff*) dynamic marking is present in the previous system and continues into this one.

God shall wipe a - way all tears from their

p

pp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line begins with a half note 'God', followed by a quarter note 'shall', a quarter note 'wipe a -', a quarter note 'way', a quarter note 'all', a quarter note 'tears', and a half note 'from their'. The piano accompaniment features chords and a bass line. A piano (*p*) dynamic marking is placed above the vocal line, and a pianissimo (*pp*) dynamic marking is placed below the piano accompaniment.

eyes, all tears from their eyes.

rall.

pp

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a half note 'eyes,', followed by a quarter note 'all', a quarter note 'tears', a quarter note 'from their', and a half note 'eyes.'. The piano accompaniment features chords and a bass line. A *rall.* (rallentando) dynamic marking is placed above the vocal line, and a pianissimo (*pp*) dynamic marking is placed below the piano accompaniment.

Compositions by G. W. Marston

published by
Arthur P. Schmidt, Boston, Mass.

Pianoforte Solo.

Bagatelle. F.	35
Impromptu-Caprice. G.	50
The Mill-Wheel (Characteristic sketch). E.	50
Slumber Song. B \flat	25
March. D.	30
Gavotte. B min.	30
Romanza	25
Souvenir de Bavière. No. 1	25
Souvenir de Bavière. No. 2	25
Souvenir de Bavière. No. 3	25
Ariel's Song from "The Tempest".	50
A night in Spain. A min.	40
Album Leaf. F.	35
Adagietto. E \flat	40

Songs.

Ave Maria. G \flat (d \flat -g \flat).	50
The Boat of my lover. G min. (d-f).	30
Days are long. F (c-f).	30
Don't forget. B \flat (d-f).	35
Milkmaid's Song. G min. (d-f).	35
Cavalier's Song. C (c-d).	30
Oh! heart of my heart. G min. (d-g).	30
The Promise. D \flat (d \flat -f).	25
Lonely. D \flat (c-f).	30
Douglas, my Douglas. Mezzo Sop. C (c-d).	30
It came upon the Midnight clear. (Christmas).	40
Sop. A \flat (e \flat -a \flat).	40
— Alto F (c-f).	40
Jesus, Lover of my soul. G \flat (d \flat -e \flat).	40
His Love shines over all. D \flat (e \flat -g \flat).	35
The Homeland. F (f-g).	35
Love not the World. G (f-g).	30
The Lullaby divine. E min. (d-e).	40
Morning Star. E \flat (e \flat -g).	30
My God and Father, while I stray. Sop. G (d-g).	25
— Alto. D \flat (a \flat [low]-d \flat).	25
The old Clock on the stairs. D \flat (e \flat -e \flat).	35
Segovia and Madrid. E \flat (b \flat -f).	35
Waiting by the Hedges. F (e-g).	30
When soft the Vesper Sparrow sings. F (e-g).	25
Song Album for Soprano. Fourteen Favorite Songs. (Edition Schmidt No. 16).	n. 1.50
Springtime. In my Garden. Violet, some rejoice with me. The Leaf in the Book. Last night a dream came to me. A stately pine stands lonely. Happy Death. The Duet. Evening. Lay thy cheek to mine. The Water Lily. Cradle song. In April. Sunday.	
Song Album for Contralto. Fifteen Favorite Songs. (Edition Schmidt No. 18).	n. 1.50
'T was in the charming month of May. In Dreams I saw a desert Heath. Wanderer's Song. The Sailor's Ave Maria. Go the Water. Evening. Thou'rt like a lovely Flower. At early Morning. There was an aged Monarch. Far on the Coast of Scotland. The Chapel. The little Sandman. Herald of Spring. Sweet thou the Sea? O sweet and woodous Mystery.	
Persian Serenade. Tenor or Sop. F (d-g).	35
Slowly by God's Hand Unfurled. (Sacred). Alto or Bar. A \flat (c-e \flat).	40
Bedouin Love Song. Ten. E min. (e-a).	40
— Bar. C min. (b-e).	40
Annabel Lee. Ten. B \flat (d-f).	60
— Bar. F (a-c).	60

Songs.

The Fairy Wedding. "Twas the middle of the night". Alto or Baritone. A \flat (d \flat -e \flat).	40
Sun of my Soul. (Sacred). Contralto. D \flat (b \flat -d \flat).	35
The Lilac Tree. D (d-d).	40
It seems to me. Sop. or Ten. F (e-g).	35
— Alto or Bar. D (c \sharp -e).	35
Free Lances. Cavalier's Song. Ten. B \flat (c-g).	40
— Bar. F (g-d).	40

Vocal Duets.

The Land of Peace. Sop. and Alto. D \flat	40
Hail to the Monarch (Christmas). Sop. and Alto. D \flat	65
Come, May, with all thy flowers. Sop. and Alto. G.	65
Still with Thee, O my God. Sop. and Alto. E \flat	40

Part Songs. Sacred.

a) Ladies' Voices.

Blossom Time (Trio).	10
The River of Rest (Trio).	10
Vesper Song (Trio).	10
The Night hath a thousand eyes.	10
When green leaves come again (Quartet).	10
The Sands O' Dee (Quartet).	10

b) Mixed Voices.

Beyond the Smiling. Response.	10
Te Deum in B \flat	20
Christ our Passover (Easter).	16
The Lord is King.	16
Like as a Father.	12
Lift up your heads.	12
As pants the Hart.	8
Be still and know that I am God.	8
Shout the Glad Tidings (Christmas).	12
Hail to the Monarch.	12
O Jesu, thou art Standing.	10
Cantate Domino, in D.	12
Bonus Est, in B \flat	10
Venite exultemus, in B \flat	12
One thing have I desired.	12
Sentences and Responses.	40
David. Sacred dramatic Cantata.	80
O Come, let us sing (Venite).	16
How beautiful on the Mountain.	16
I will arise and go to my Father.	12
Out of the Depths.	16
Jubilate Deo in D \flat	16
My Soul longeth.	16
O taste and see.	16
Hear, o Lord.	16
Come unto me.	12
It came upon the Midnight clear. (Christmas).	12
Rejoice greatly.	12
I'm a Pilgrim, I'm a stranger.	10
Jubilate Deo in E \flat	12
Festival Te Deum in D min.	20
The Land beyond the Sea.	10
Jerusalem the Golden.	10
Nearer, my God, to Thee.	10
Break forth into Joy (Easter).	16
The Babe of Bethlehem (Christmas).	12