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1891

Sanctus

William R Chapman
Composer

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Anthems for Mixed Voices

MAINE FEDERATION MUSIC CLUBS
(PLEASE ORDER BY NUMBER)

ANDREWS, MARK

Two meditations for silent prayer

Octavo No. 13,403 .12

These devotional responses should be sung unaccompanied. Though generally quiet in style, the parts move freely, and in No. 1 a strong climax is reached where the words justify it.

CAMP, JOHN SPENCER

Fierce was the wild billow. Octavo No. 13,351 .12

An easy anthem, suitable either for quartet or chorus, and intended to be sung unaccompanied. The words are picturesque and the musical treatment avails itself of this fact, but always in a dignified and churchly vein.

CARVEL, ROBERT

O Lamb of God, I come. Octavo No. 13,353 .12

The rich and free harmonic treatment of the inner parts, no less than the lyric style, make this anthem available in a marked degree for quartet use.

COERNE, LOUIS ADOLPHE

Liberty proclaimed (Behold, judgment will I lay to the line). Octavo No. 13,401 .16

The outstanding feature of this fine anthem is the long baritone solo which, in recitative of varied character and in expressive arioso, offers splendid effects to a competent singer. Chorus and quartet passages of mystic or jubilant nature round out an excellent festal number.

CUSTANCE, ARTHUR F. M.

Benedicite, in C. Octavo No. 13,447 .12

A straightforward and easy setting, which has variety and good taste in its harmonic scheme. The shortened form of this canticle has now quite displaced the older settings with their tedious repetitions.

DUNKLEY, FERDINAND

Praise the Lord. Octavo No. 13,426 .16

An anthem of marked power and incisive strength, which calls for a well-trained choir, consisting of solo, quartet and chorus. A baritone solo sings over the chorus parts with telling effect. The organ writing is of massive and imposing style.

LESTER, WILLIAM

Harbor of rest. Octavo No. 13,399 .12

Picturesque is the text, and amply expressive thereof is the music in this anthem, which is slightly out of the ordinary run of sacred pieces. It has a fine alto or baritone solo, and is an easy number for quartet or chorus.

MANSFIELD, ORLANDO A.

We come to Thee, our fathers' God (Thanksgiving). Octavo No. 13,357 .12

A full anthem, without solos or tempo changes, and of straightforward style; adapted therefore to use by the ordinary chorus choir. Its clear and healthy musical quality is fittingly expressive of harvest time.

NEVIN, GEORGE B.

Rest in peace, ye Flanders dead

Octavo No. 13,355 .10

A splendid anthem for memorial services, in church or otherwise; and by reason of its appealing words and spontaneous music, very effective though not difficult.

STOUGHTON, R. SPAULDING

Praise the Lord, O Jerusalem

Octavo No. 13,367 .16

Strong of melody and broad of phrase is this excellent anthem of patriotic rejoicing. A lyric episode for alto gives contrast to the sonorous and diatonic choruses. The Scriptural words are suitable for any festal occasion.

The shadows of the evening hours

Octavo No. 13,363 .12

A quiet soprano solo is followed by quiet and tender measures for quartet or chorus. The devotional atmosphere of this melodious number will be very appealing at an afternoon service.

TCHAIKOVSKY, P. I.

Forever worthy is Thy Lamb

Octavo No. 13,415 .06

A thoroughly beautiful number from the Russian liturgy, with English text adapted that is suitable for use in any church. The strong and characterful progressions are best suited to an unaccompanied chorus.

The Lord's Prayer

(Arranged by George S. Dunham)

Octavo No. 13,435 .10

Arranged from the Liturgy of the Russian Church. Beautiful in itself, and refreshingly different from the Anglican style of church music, it makes a response in which exquisite *a capella* effects may be obtained.

Oh, Thou, from whom all Blessings come

Octavo No. 13,414 .06

In quieter style than the preceding and of a lyric beauty that fits well the devout character of the text. Also should be sung *a capella*.

WOOLER, ALFRED

Hear my cry, O Lord. Octavo No. 13,421 .12

In style this easy anthem is a pleasing combination of dramatic quasi-recitation and lyric episodes, culminating in a broad and songful 9-8 movement.

Heaven is not far away. Octavo No. 13,420 .12

A very tuneful easy anthem suited to the use of the average volunteer choir. Brief solo and duet passages give variety.

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SANCTUS

For Tenor Solo, Solo Quartet and Chorus

WM. R. CHAPMAN

Prelude
Andante

ORGAN
or
PIANO

(Without accompaniment)

SOPRANO

Ho - ly, Ho - ly, Lord God of Hosts,

ALTO

Ho - ly, Ho - ly, Lord God of Hosts,

TENOR

Ho - ly, Ho - ly, Lord God of Hosts,

BASS

Ho - ly, Ho - ly, Lord God of Hosts,

Ho - ly, Ho - ly, Lord God of Hosts,

Ho - ly, Ho - ly, Lord God of Hosts,

Ho - ly, Ho - ly, Lord God of Hosts,

Ho - ly, Ho - ly, Lord God of Hosts,

Orchestral parts may be had of the Author or Publisher.

piu mosso

allargando

Ho-ly, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,
 Ho-ly, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,
 Ho-ly, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,
 Ho-ly, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,

God of Hosts, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,
 God of Hosts, Ho-ly, Lord God of Hosts, Ho-ly, Ho-ly,
 Lord God of Hosts, Ho-ly, Ho-ly, Lord God of Hosts, of Hosts, Ho-ly, Ho-ly,
 Lord God of Hosts, Ho-ly, Ho-ly, Lord God of Hosts, of Hosts, Ho-ly, Ho-ly,

slentando

God of Hosts, Lord God of Hosts.
 God of Hosts, Lord God of Hosts.
 Lord God of Hosts, Ho-ly, Ho-ly, Lord God of Hosts, Lord God of Hosts.
 Lord God of Hosts, Ho-ly, Ho-ly, Lord God of Hosts, Lord God of Hosts.

Andantino
Solo Quartet and Chorus

Bless - ed is He that com - eth in the Name of the

Bless - ed is He that com - eth in the Name of the

Andantino

Lord, Bless - ed is He that com - eth in the Name of the

Lord, Bless - ed is He that com - eth in the Name of the

Male Chorus

Lord, Bless - ed is He that com - eth in the Name of the

Lord, Bless - ed is He that com - eth in the Name of the

TENOR SOLO

mf *allargando*

Bless-ed is He that com-eth in the Name of the

Lord, _____ Bless - ed is He that com-eth in the

Lord, _____ Bless - ed is He that com-eth in the

sfz *mf* *allargando*

a tempo

Lord, of _____ the Lord. _____ Bless - ed is He that com-eth in the

Name of _____ the Lord. _____

Name of _____ the Lord. _____

ritard. *a tempo*

Name of _____ the Lord, _____ Bless - ed _____ is He _____ that com-eth, is

con gran-espress.

He_ that com - eth, He_ that com - eth in_ the Name, in the Name of_ the

Lord. —

Mixed Quartet and Chorus

Bless - ed is He that com - eth in the Name_ of the

Bless - ed is He that com - eth in the Name_ of the

p *pp*

sfz *A*

Lord, — Bless - ed is He_ that com - eth in — the Name of the

Lord, — Bless - ed is He that com - eth in — the Name of the

sfz

Lord, — Bless - ed is He — that com - eth in the
 Lord, — Bless - ed is He — that com - eth in the

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a dynamic marking of *sfz* (sforzando) and includes accents (^) over the notes 'ed' and 'eth'.

Name — of the Lord, — Bless - ed is He that
 Name — of the Lord, — Bless - ed is He that

This system contains the next two staves of music. The vocal lines continue with the lyrics 'Name of the Lord, Bless-ed is He that'. The piano accompaniment provides harmonic support. The dynamic marking *sfz* is present, and accents (^) are placed over the notes 'ed' and 'that'.

com - eth in — the Name of the Lord. —
 com - eth in — the Name of the Lord. —

This system contains the final two staves of music on the page. The vocal lines conclude with the lyrics 'com-eth in the Name of the Lord'. The piano accompaniment ends with a double bar line. The dynamic marking *f* (forte) is used in the vocal lines, and accents (^) are placed over the notes 'eth' and 'Lord'.

Allegretto maestoso

Piano introduction in 6/8 time, featuring a bass line and a treble line with chords and arpeggios. The music is marked *p* (piano).

Basses in unison

Heav'n — and earth are full of Thy glo - ry,

Musical score for Basses in unison, featuring a vocal line and piano accompaniment. The piano part is marked *mf* (mezzo-forte).

Altos in unison

Heav'n — and earth are full of Thy glo - ry,

Musical score for Altos in unison, featuring a vocal line and piano accompaniment.

Basses in unison

Heav'n — and earth are full of Thy glo - ry,

Musical score for Basses in unison, featuring a vocal line and piano accompaniment.

Sopranos and Altos in unison

Heav'n — and earth are full of Thy glo-ry. *rit.*

SOPRANO

allargando

ALTO

Heav'n — and earth are full of Thy glo - ry,

TENOR

Heav'n — and earth are full of Thy glo - ry,

BASS

Heav'n — and earth are full of Thy glo - ry,

Heav'n — and earth are full of Thy glo - ry,

allargando

sfz

Heav'n — and earth are full of Thy glo - ry,

Heav'n — and earth are full of Thy glo - ry,

Heav'n — and earth are full of Thy glo - ry,

Heav'n — and earth are full of Thy glo - ry,

Heav'n — and earth are full of Thy glo - ry,

con gran. espress.

Heav'n — and earth are full of Thy glo - ry, Ho -

Heav'n — and earth are full of Thy glo - ry, Ho -

Heav'n — and earth are full of Thy glo - ry, Ho -

con gran. espress.

accel. san - na in the high - est, Ho - san - na in the high - est,

accel. san - na in the high - est, Ho - san - na in the high - est,

accel. san - na in the high - est, Ho - san - na in the high - est,

accel.

poco a poco cresc. Heav'n — and earth are full of Thy glo -

poco a poco cresc. Heav'n — and earth are full of Thy glo -

poco a poco cresc. Heav'n — and earth are full of Thy glo -

ff marcato poco a poco cresc.

stringendo

ry, full of Thy glo - ry, full of Thy glo - ry,

stringendo

ry, full of Thy glo - ry, full of Thy glo - ry,

stringendo

ry, full of Thy glo - ry, full of Thy glo - ry,

stringendo

ritard. *Maestoso* *ff*

Heav'n and earth are full of Thy glo - ry, Thy glo -

ff

Heav'n and earth are full of Thy glo - ry, Thy glo -

ff

Heav'n and earth are full of Thy glo - ry, Thy glo -

ritard. *Maestoso* *ff*

slentando

ry, Ho - san - na in the high - est.

slentando

ry, Ho - san - na in the high - est.

slentando

ry, Ho - san - na in the high - est.

Anthems for Mixed Voices

(PLEASE ORDER BY NUMBER)

ABBOTT, JOHN M.

No. 11,925. *Hear our prayer.* (Trio for Soprano, Alto, and Bass)16

This favorite trio begins with a solo for the soprano, followed by a duet between alto and soprano, with the bass entering later. It is slightly florid in style, but especially tuneful and melodious.

ALLEN, B. D.

No. 11,900. *Upward, where the stars are burning*12

A short anthem, easy, in general style, opening with a short solo for the soprano and a duet by soprano and tenor.

AMBROSE, PAUL

No. 11,410. *What hast thou given for Me?*12

A hymn-anthem with solos for the soprano and bass voices. It is tuneful and presents no vocal difficulties.

ARCADELT, JACQUES

No. 11,852. *Holy Redeemer*10

A short, easy anthem, arranged to one of the finest melodies of this famous Italian composer of the classical period.

BALDWIN, E. T.

No. 3,629. *I will lift up mine eyes unto the hills*20

An anthem with much contrast in the matter of vocal effects, including a duet for tenor and bass and solos for the soprano and alto voices.

BARNETT, J. F.

No. 3,569. *Come, Thou Holy Spirit*12

This anthem is suitable for Whitsuntide, although also useful on general occasions. There is a fine soprano solo obbligato.

BARRELL, EDGAR A.

No. 10,787. *Thine forever, God of love*10

A dignified hymn-anthem, with a fine bass solo. It is easy and melodious.

BARTLETT, HOMER N.

No. 8,204. *The inner voice*12

Something of a novelty, as it includes an alto solo and a violin obbligato. It can be sung by a quartet or small choir.

BERRIDGE, ARTHUR

No. 10,817. *Blessed are the merciful*10

An easy short anthem for quartet or chorus; makes a good opening number.

BERWALD, W.

No. 11,809. *All Thy works praise Thee, O Lord*19

An anthem of praise character and for festival occasions. The chorus work is unusually interesting and effective from the melodic, rhythmic, and the harmonic standpoint.

No. 11,668. *Ave Maria. (O Lord, Most Holy)*16

In addition to a chorus of mixed voices, this anthem calls for a soprano solo obbligato, and in several sections a division of the male voices into first and second tenors, first and second basses. It is very interesting in style, melodious, and of average difficulty.

No. 11,705. *Te Deum, in B♭*16

A broad, vigorous setting of the text, with soprano and baritone solos, strong enough for festival or praise services.

No. 11,974. *The song of harvest home*12

A bright, spirited anthem for Harvest or Thanksgiving, with soprano solo. It is of medium difficulty.

No. 11,392. *This night I bring my heart to Thee*10

A fine anthem for closing the evening service. It is easy and effective.

No. 11,881. *They that trust in the Lord*16

A stirring, vigorous anthem for general praise service, for a dedication, or a baccalaureate service. It contains a very interesting soprano solo.

BOCHAU, CHARLES H.

No. 11,924. *Let all men praise the Lord*12

A short, practical anthem for general or praise service, easy and melodious, available for a small choir. A fine solo for soprano or tenor gives artistic value to the anthem.

BRACKETT, FRANK H.

No. 11,726. *Come unto Me, ye weary*12

Opens with a solo for soprano or tenor, and includes a solo for the alto voice. It is easy, and can be effectively rendered by a quartet or small chorus.

No. 11,667. *I've found a friend*12

A short, easy hymn-anthem with soprano solo, and one that can be used by a quartet or a chorus.

No. 11,727. *Ten thousand times ten thousand*12

A setting in anthem style of a favorite hymn, for general or festival occasions. It is easy but very effective on account of its attractive melodies and strong, rich harmonies. It includes a solo for the soprano.

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