

Let Hearts Awaken

Morning Anthem for Mixed Voices

Based on an

Ancient Plainsong Melody

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Latin Office Hymn
Tr. by C.S. PHILLIPS*

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SOPRANO

ALTO

TENOR

BASS

ORGAN

mf

Let hearts a - wak - en, now the night is

p

♩ = about 69

end - ed,

p

Let hearts a - wak - en, now the night is

p

Let hearts a - wak - en, now the night is

p

Let hearts a - wak - en, now the night is

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Rais - ing their morn - ing psalm of ad - o - ra - tion,
end - ed, —
end - ed, —
end - ed, —

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with the lyrics "end - ed, —". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

In sweet-est con-cert
p Rais - ing their morn - ing psalm of ad - o - ra - tion, —
p Rais - ing their morn - ing psalm of ad - o - ra - tion, —
p Rais - ing their morn - ing psalm of ad - o - ra - tion, —

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are vocal lines in treble, alto, and bass clefs respectively, each with lyrics and a piano (*p*) dynamic marking. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs).

our Cre_a-tor's glo - ry joy-ful - ly sing-ing. _____

f joy - ful - ly sing - ing.

f joy - ful - ly sing - ing.

f joy - ful - ly sing - ing.

f joy - ful - ly sing - ing.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "our Cre_a-tor's glo - ry joy-ful - ly sing-ing." followed by a long horizontal line. The vocal parts then sing "joy - ful - ly sing - ing." with a forte (*f*) dynamic marking.

mf So, with the an-thems of the blest u - nit - ing,

mf So, with the an-thems of the blest u - nit - ing,

mf So, with the an-thems of the blest u - nit - ing,

mf So, with the an-thems of the blest u - nit - ing,

mf So, with the an-thems of the blest u - nit - ing,

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "So, with the an-thems of the blest u - nit - ing," repeated five times, each with a mezzo-forte (*mf*) dynamic marking.

May we find grace to win the courts ce - les - tial,

May we find grace to win the courts ce - les - tial,

May we find grace to win the courts ce - les - tial,

May we find grace to win the courts ce - les - tial,

f Sing-ing the praise of heav-en's high King e - ter - nal In life un-

f Sing-ing the praise of heav-en's high King e - ter - nal In life un-

f Sing-ing the praise of heav-en's high King e - ter - nal In life un-

f Sing-ing the praise of heav-en's high King e - ter - nal In life un-

end - ing. Grant this, O —

end - ing. Grant this, O — Fa-ther, Son and Ho-ly

end - ing. Grant this, O —

end - ing. Grant this, O — Fa-ther, Son and Ho-ly

f

Fa-ther, Son and Ho-ly Spir - it, _____

Spir - it, _____

Fa-ther, Son and Ho-ly Spi - it, _____

Spir - it, _____

Trin - i - ty bless - ed, who one God - head

Trin - i - ty bless - ed, who one God - head shar - est: _____

Trin - i - ty bless - ed, who one God - head

Trin - i - ty bless - ed, who one God - head shar - est: _____

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair on the top two staves and the second pair on the bottom two staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "Trin - i - ty bless - ed, who one God - head" for the first two staves, and "Trin - i - ty bless - ed, who one God - head shar - est: _____" for the next two staves. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

shar - est: _____

Thine be the glo - ry

shar - est: _____

Thine be the glo - ry

8va _____

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "shar - est: _____" for the first two staves, and "Thine be the glo - ry" for the next two staves. The piano accompaniment continues with block chords and a bass line. A dynamic marking of *8va* (octave) is present above the piano accompaniment in the final measure of the system.

Thine be the glo - ry through the whole cre - a - tion _____
 through the whole cre - a - tion _____
 Thine be the glo - ry through the whole cre - a - tion _____
 through the whole cre - a - tion _____

gva

This system contains four vocal staves and a piano accompaniment. The piano part features chords in the right hand and a rhythmic accompaniment in the left hand. The lyrics are: "Thine be the glo - ry through the whole cre - a - tion" (repeated four times).

Now and for - ev - - er. _____
 Now and for - ev - - er. _____
 Now and for - ev - - er. _____
 Now and for - ev - - er. _____

ff

gva

This system contains four vocal staves and a piano accompaniment. The piano part features chords in the right hand and a rhythmic accompaniment in the left hand. The lyrics are: "Now and for - ev - - er." (repeated four times). The piano part includes a *ff* dynamic marking and a *gva* marking.

EASY ANTHEMS

For Mixed Voices

Ave Verum, (Jesu, Word of God). E. Elgar.....	C.M.R. 39
Beloved, Let Us Love One Another. V. D. Thompson.....	C.M.R. 1518
Bless the Lord. Ippolitof-Ivanof. (Arr.).....	S.C. 200
Blessed Are They. S. S. Wesley.....	C.M.R. 1901
By Early Morning Light. 17th Century. (Arr.).....	S.C. 57
Cherubim Song. (No. 7). Bortniansky. (Arr.).....	C.M.R. 687
Father in Thy Mysterious. V. D. Thompson.....	C.M.R. 1367
God is My Shepherd. A. Dvorak. (Arr.).....	C.M.R. 1831
Greatest of These is Love. R. Bitgood.....	C.M.R. 1396
Holy, Holy, Holy! G. A. Alcock.....	M.T. 1036
How Far is it to Bethlehem. G. Shaw.....	S.A. 245
Hymn of Freedom, A. E. H. Thiman.....	C.M.R. 1683
Immortal, Invisible. E. H. Thiman.....	Anth. 1140
In Joseph's Lovely Garden. Spanish. (Arr.).....	S.C. 135
Jesus, Meek and Gentle. J. Holler.....	C.M.R. 1257
King of Glory, King of Peace. E. H. Thiman.....	M.T. 1049
Lead Me, Lord. S. S. Wesley.....	S.A. 61
Lead Me, O Lord. R. R. Peery.....	C.M.R. 1047
Let Not Your Heart Be Troubled. M. Dickey.....	C.M.R. 1191
Lift Up Your Heads. S. Col-Taylor.....	C.M.R. 1460
Lift Up Your Hearts. H. A. Chambers.....	M.T. 999
List to the Lark. C. Dickinson.....	S.C. 68
Lord, for Thy Tender Mercies' Sake. R. Farrant.....	M.T. 29
Lord is My Shepherd. J. W. Clokey.....	C.M.R. 1960
Lord of All Being. M. Andrews.....	C.M.R. 424
Lovely Rose is Blooming, A. M. Praetorius. (Arr.).....	S.C. 123
Now is Christ Risen, J. E. West.....	M.T. 612
O Come, Ye Servants. (Laudate Nomen). C. Tye.....	C.M.R. 1526
O Saviour Sweet. J. S. Bach. (Arr. Dickinson).....	S.C. 82
O Strength and Stay. E. H. Thiman.....	Anth. 1139
Prayer of the Master, The. M. Andrews.....	C.M.R. 1937
Rejoice in the Lord Always. G. Rathbone.....	Anth. 1169
Risen Christ, The. J. Holler.....	C.M.R. 1954
Saviour, Like a Shepherd. Gluck. (Arr.).....	C.M.R. 1584
Sleeps Judea Fair. H. A. Mackinnon.....	C.M.R. 754
Slumber Song of the Infant Jesus. F. A. Gevaert.....	S.C. 14
Sweet is the Work. R. W. Robson.....	S.A. 252
Thou Art My King. V. D. Thompson.....	C.M.R. 1149
Thou Hidden Love of God. A. Sullivan.....	C.M.R. 1964
Thy Church, O God. E. H. Thiman.....	M.T. 1166*
Woods and Every Sweet-smelling Tree. J. E. West.....	C.M.R. 1469

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