

BOSTON MUSIC CO.
EDITION OF ORATORIOS
CANTATAS & CHORUSES



A LITURGY OF HOPE

CANTATA
FOR
SOLO SOPRANO, MALE CHOIR
AND ORGAN

.60

Price,  Cents
(In U. S. A.)

By
LEO SOWERBY

THE BOSTON MUSIC CO., BOSTON, MASS.

A Liturgy of Hope

Cantata

for

Solo soprano, male choir

and

Organ



Published by

The Boston Music Co.

Boston, Mass.

A Liturgy of Hope

For Solo Soprano, Male Choir and Organ

Leo Sowerby

Slowly, and in meditative mood

Soprano Solo

Sw. 8', 4', 2'.
pp Ch. 8', 4'.
pp

p

Give ear, O shep-herd of Is - ra-el, Thou that

Ch.

lead-eth Jos - eph like a flock; Thou that dwell-est be-tween the

cher - u - bims, Shine forth.

Gt. 8'

This musical system features a vocal line for Cherubim and a guitar accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 6/4 time signature. The lyrics are "cher - u - bims, Shine forth." The guitar part is in a bass clef, with a dynamic marking of *f* and an 8' pedal point. The system includes a grand staff with a piano accompaniment and a separate bass line.

Tenors I *f*
Stir up Thy strength and save us

Tenors II *f*
Stir up Thy strength and save us

Baritone *f*
Stir up Thy strength and save us

Basses *f*
Stir up Thy strength and save us

Ch.
Gt.

This musical system contains vocal parts for Tenors I, Tenors II, Baritone, and Basses, along with a Chorus and a Guitar part. All vocal parts have a dynamic marking of *f* and the lyrics "Stir up Thy strength and save us". The Chorus part is in a treble clef, and the Guitar part is in a bass clef. The system includes a grand staff with piano accompaniment and a separate bass line.

Soprano Solo

p

Turn us a - gain, O God, cause Thy face to shine; and save us, and
Solo or Ch. 8; 16'

p
Sw. 8'
pp
pp

we shall be sav - ed

Tenors I

and we shall be sav - ed. —

Tenors II

and we shall be sav - ed. —

Baritones

and we shall be sav - ed. —

Basses

and we shall be sav - ed. —

p Sw. *mf*
pp
Ch.

f O, Je-ho-vah, God of Hosts, *p* How long wilt Thou be
f O, Je-ho-vah, God of Hosts, *p* How long wilt Thou be
f O, Je-ho-vah, God of Hosts, *p* How long wilt Thou be
f O, Je-ho-vah, God of Hosts, *p* How long wilt Thou be

mf Sw. *p*
 3

Solo *mf*

Thou hast

an - gry a - gainst the prayer of Thy peo - ple?

an - gry a - gainst the prayer of Thy peo - ple?

an - gry a - gainst the prayer of Thy peo - ple?

an - gry a - gainst the prayer of Thy peo - ple?

fed them with the bread of tears; and given them

Oh, Je - ho - vah, O, Je -

Oh, Je - ho - vah, O, Je -

Oh, Je - ho - vah, O, Je -

Oh, Je - ho - vah, O, Je -

tears to drink in large measure.

ho - vah, God of Hosts.

ho - vah, God of Hosts.

ho - vah, God of Hosts.

ho - vah, God of Hosts.

Ch. (coupled to Sw.) *mf* *bd*

p

Tenors I *mf*

Thou mak - est us a strife un-to our

Tenors II *mf*

Thou mak - est us a strife un-to our

Tenors I *f* *ff*

neigh-bors; and our en - e - mies laugh a-mong them - selves. Our

Tenors II *f* *ff*

neigh-bors; and our en - e - mies laugh a-mong them - selves. Our

Baritones *f* *ff*

and our en - e - mies laugh a-mong them - selves. Our

Basses *f* *ff*

and our en - e - mies laugh a-mong them - selves. Our

Solo *ff*

Thou mak - est us _____ a

mf

en - e-mies laugh a - mong them - selves, _____ They

mf

en - e-mies laugh a - mong them - selves, _____ They

mf

en - e-mies laugh a - mong them - selves, _____ They

mf

en - e-mies laugh a - mong them - selves, _____ They

strife un to - our neigh - bors;

laugh a - mong them - selves and our

laugh a - mong them - selves and our

laugh a - mong them - selves and our

laugh a - mong them - selves and our

Gt. *ff*

and our en - e - mies laugh a -

en - e - mies laugh a - mong them - selves

en - e - mies laugh a - mong them - selves

en - e - mies laugh a - mong them - selves

en - e - mies laugh a - mong them - selves

B.M.Co. 8065

mong them - selves. *ff* they laugh. *ff* they laugh. they laugh. they laugh.

p Turn us a - gain, O God, cause Thy face to shine; and
Solo or Ch. *p* Sw. *pp* *pp*

* May be done 'falsetto'

save us, and we shall be

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "save us, and we shall be". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and a wide range of notes.

sav - - ed.

Tenors I *p*

and we shall be sav - ed.

Tenors II *p*

and we shall be sav - ed.

Baritones *p*

and we shall be sav - ed.

Basses *p*

and we shall be sav - ed.

Sw.

The second system of the score includes vocal parts for Tenors I, Tenors II, Baritones, and Basses, along with piano accompaniment. The vocal parts are written in four staves, each with a treble clef and a key signature of three flats. The lyrics are "sav - - ed." and "and we shall be sav - ed.". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and a wide range of notes. The system concludes with a "Sw." (Swell) marking.

Very quietly

Solo
p

Ch. 8'

He hath not dealt with us

af - ter our sins; nor re - ward - ed us af - ter our in -

i - qui - ties. For as the heav - ens are high a - bove the

Gt.

holding back

earth, so great is His lov - ing kind - ness - toward

retard *in time*

them that fear Him. As far - - - as the east is -

Ch.

p

- from the west, so far - - - hath He re -

mov - ed our trans - ges - sions from us. Like as a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "mov - ed our trans - ges - sions from us. Like as a".

fa - ther pit - i - eth his chil - dren, So Je -

The second system continues the musical score. The vocal line and piano accompaniment are in the same key signature and style as the first system. The lyrics are: "fa - ther pit - i - eth his chil - dren, So Je -".

ho - vah pit - i - eth them that fear Him.

Sw.

The third system concludes the musical score. The vocal line and piano accompaniment are in the same key signature and style. The lyrics are: "ho - vah pit - i - eth them that fear Him." The piano part includes a dynamic marking "Sw." (Sforzando) in the first measure of the second staff. The system ends with a double bar line.

hurry slightly

Gt.

(Sw.)

This system shows the first three measures of the piece. The top staff contains a melodic line with slurs and accents. The middle staff is for guitar, with a 'Gt.' label and a 'Sw.' (swell) marking. The bottom staff is the bass line. The tempo instruction 'hurry slightly' is placed above the second measure.

retarding

Gt.

This system covers measures 4 to 6. The tempo instruction 'retarding' is placed above the sixth measure. The guitar part continues with slurs and accents, and a 'Gt.' label is present above the fifth measure.

in time

Sw.

This system covers measures 7 to 9. The tempo instruction 'in time' is placed above the eighth measure. The middle staff has a 'Sw.' (swell) marking. The top staff includes a fermata over the first measure.

p

This system covers measures 10 to 12. A piano dynamic marking '*p*' is placed above the second measure. The top staff continues with slurs and accents.

Faster
pp

Tenors I
 As for man his days are as grass: as a flower,

Tenors II
pp
 As for man his days are as grass: as a flower,

Baritones
pp
 As for man his days are as grass: as a flower,

Basses
pp
 As for man his days are as grass: as a flower,

pp

as_ a flower of the field, so he flour-ish - eth.

as_ a flower of the field, so he flour-ish - eth.

as_ a flower of the field, so he flour-ish - eth.

as_ a flower of the field, so he flour-ish - eth.

Sw.
pp

p Ch.

For the wind pass-eth ov - er it and it is gone;

p

For the

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

and the — place there - of shall know it no more. —

mf

For the

wind pass - eth ov - er it and it is gone; —

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and B-flat major. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

p For the

p As for man his days as are grass:

wind pass-eth ov - er it and it is gone—

and the— place there - of shall know it no more.—

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. The lyrics are: "For the As for man his days as are grass: wind pass-eth ov - er it and it is gone— and the— place there - of shall know it no more.—".

wind pass-eth ov - er it and it is gone;

as— for— man— his days are as grass:

p and the— place there - of shall know it no more.

As for— man his days are as grass:

The second system of the musical score continues the vocal and piano parts. The lyrics are: "wind pass-eth ov - er it and it is gone; as— for— man— his days are as grass: and the— place there - of shall know it no more. As for— man his days are as grass:". The piano accompaniment continues with chords and melodic lines.

f
As for man his days are as grass: as for

f
As for man his days are as grass: as for

ff
As for— man his days are as grass: as for

ff
As for— man his days are as grass: as a flower he

Gt. *f*

man his days— are as grass: *ff* >

man his days are as grass: As for *ff* >

man his days— are as grass: As for

flour-ish-eth, as a flower of the field so he flour-ish-eth. As for

ff his days are as grass, — as grass: as for
fff
 man, his days are as grass, as grass: as for
fff
 man, his days are as grass, — as grass: as for
fff
 man, his days are as grass, — as grass: as for

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a 4/4 time signature with a key signature of one flat (B-flat major/D minor). The lyrics are: "his days are as grass, — as grass: as for man, his days are as grass, as grass: as for man, his days are as grass, — as grass: as for man, his days are as grass, — as grass: as for". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *ff* and *fff*. There are accents and slurs throughout the piece.

man his days are as grass; Save
fff
 man his days are as grass; Save
fff
 man his days are as grass; Save
fff
 man his days are as grass; Save

The second system of the musical score continues with four vocal staves and two piano staves. The lyrics are: "man his days are as grass; Save man his days are as grass; Save man his days are as grass; Save man his days are as grass; Save". The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *fff* and *ff*. There are accents and slurs throughout the piece.

us, O God! _____

us, O God! _____

us, O God! _____

us, O God! _____

fff Solo

Sw.

Gt.

Detailed description: This is a page of a musical score, page 22. It features four vocal staves at the top, each with the lyrics 'us, O God!' followed by a long horizontal line for a sustained note. Below the vocal staves is a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The piano part includes various musical notations such as chords, arpeggios, and melodic lines. Performance markings include 'fff Solo' in the middle of the piano part and 'Sw.' (Sostenuto) above the right-hand piano staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom of the page contains the publisher's information 'B.M. Co. 8065'.

Ch. *mf* *p* *mf* *retarding*
Sw. *f* *p*

Solo *mf*
Slower
O - pen Thou mine
Tenors I *pp*
Turn us a -
Tenors II *pp*
Turn us a -
Baritones *pp*
Turn us a -
Basses *p*
Turn us a -

Sw.

eyes, that I may be - hold won - drous things out of Thy

gain, O — God, cause Thy face — to

gain, O God, cause Thy face to

gain, O God, cause Thy face to

gain, O — God, cause Thy face to

pp

Detailed description: The image shows a musical score for a hymn. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "eyes, that I may behold wondrous things out of Thy gain, O God, cause Thy face to". The piano part includes a dynamic marking of *pp* (pianissimo) and features a long melodic line in the right hand and a more rhythmic accompaniment in the left hand. The score is arranged in a system with a brace on the left side.

law. I am a stran-ger in the earth: hide not Thy com-

shine; _____ save _____ us,

shine; _____ save _____ us,

shine; _____ save _____ us,

shine; _____ save _____ us,

shine; _____ save _____ us,

shine; _____ save _____ us,

mand-ments from me My soul, — my soul break - eth

save _____ us, _____ and we shall _____ be

pp save us, _____ and we shall _____ be

save _____ us, _____ and we shall _____ be

save us, and we shall _____ be

The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line. The music is in 6/4 time and features dynamic markings such as *f* and *pp*.

for the long-ing that it hath un - to Thy judge-ments at all times,

sav - ed. save us.

sav - ed. save us.

sav - ed. save us.

sav - ed. save us.

The musical score is written for voice and piano. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score is divided into two systems. The first system contains the vocal lines and the first part of the piano accompaniment. The second system contains the second part of the piano accompaniment. The lyrics are: "for the long-ing that it hath un - to Thy judge-ments at all times, sav - ed. save us." The vocal lines are marked with *ppp* (pianissimo) and include a fermata over the word "ed." in each part. The piano accompaniment consists of chords and melodic lines in both hands.

Solo Tenor

The mer - cy of the

Sw. *ppp*

Ch. *pp*

Detailed description: This system contains the first two measures of the piece. The Solo Tenor part begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first measure is marked with a dynamic of *ppp* and includes the instruction 'Sw.' (Sustained). The second measure is marked with a dynamic of *pp* and includes the instruction 'Ch.' (Chord). The system concludes with a double bar line.

Lord is from ev - er - last - ing to ev - er -

Detailed description: This system contains the next two measures. The Solo Tenor part continues with a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The piano accompaniment provides harmonic support with chords in the right hand and rests in the left hand. The system concludes with a double bar line.

last - ing up - on them that fear Him, and His

Detailed description: This system contains the final two measures. The Solo Tenor part continues with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. The system concludes with a double bar line.

right-ous-ness un - to chil - dren's chil-dren.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "right-ous-ness un - to chil - dren's chil-dren."

Tutti

Turn us a - gain, O God of Hosts, cause Thy face to

Turn us a - gain, O God of Hosts, cause Thy face to

Turn us a - gain, O God of Hosts, cause Thy face to

Turn us a - gain, O God of Hosts, cause Thy face to

Sw.

The second system features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a four-part setting of the text: "Turn us a - gain, O God of Hosts, cause Thy face to". The piano accompaniment is in a grand staff with a key signature of three flats and a 4/4 time signature. The word "Tutti" is written above the first vocal line, and "Sw." (Sotto voce) is written above the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

p Turn us a - gain and we shall be sav - ed
pp shine; and we shall be sav - ed
pp shine; and we shall be sav - ed
pp shine; and we shall be sav - ed
pp shine; and we shall be sav - ed

ppp *pp* Ch. *p*
 3

f > *pp*
A - men. _____

f > *pp*
A - men. _____

pp *mf*
A - men. _____ A - men. _____

f *pp*
A - men. _____

pp *mf*
A - men. _____ A - men. _____

ppp
ppp

The Boston Music Company

Octavo Church Music

General Anthems

1319. Walling, O.	Jerusalem (S. solo)	.20
1324. Beal, F. P.	My America (<i>Patriotic</i>) (a cappella <i>ad lib.</i>)	.08
1333. Chadwick, G. W.	Land of our hearts (<i>Patriotic</i>)	.12
1339. Denamore, J. H.	Hail! Thou great song of peace (<i>Patriotic</i>)	.20
1341. Denamore, J. H.	The Unfurling of the Flag (<i>Patriotic</i>)	.15
1345. Saminsky, L.	Deprived of all (Ani Hadal) (a cappella <i>ad lib.</i>)	.15
1346. Saminsky, L.	To Zion's heights (a cappella <i>ad lib.</i>)	.15
1347. Saminsky, L.	He that is God of Jacob (a cappella <i>ad lib.</i>)	.15
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1367. Federlein, G. H.	Sing, O heavens (Bar. solo)	.20
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1369. Lemeunier, R.	Ten Psalms for Wartime	.20
1370. Huhn, B.	To Thee, O Father (<i>Wedding</i>)	.15
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1373. Federlein, G. H.	Thou art my Refuge (Bar. solo)	.20
1374. Hauner-Bonvin	Almighty God, Thy praise we sing (a cappella, <i>ad lib.</i>)	.15
1375. Owst, W. G.	I will extol Thee (S. A. T. B. soli <i>ad lib.</i>)	.20
1376. Jeffery, J. A.	Light of the world (<i>Processional</i>)	.08
1378. Jewell, Lucina	Light of the soul and Breathe on me (a cappella)	.20
1383. Sowerby, Leo	The Lord reigneth	.25
1385. Sowerby, Leo	I will lift up mine eyes (A. solo)	.15
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1389. Shepherd, A.	O Jesu, Who art gone before (Bar. solo)	.20
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1391. Borch, G.	To sing my great Redeemer's praise	.15
1392. Borch, G.	What shall I do my God to love?	.15
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1401. Lemeunier, R.	Ten Psalms for Wartime (<i>Unison Ed.</i>)	.20
1481. Federlein, G. H.	Blessed is the man	.15
1482. Burdett, G. A.	Return to the Lord	.15
1484. Sowerby, Leo	Make a joyful noise	.15
1485. Huerter, C.	We give thanks to Thee, O God	.15
1486. Sowerby, Leo	134th Psalm (A. solo, a cappella)	.12
1487. Broughton, R.	Grant, we beseech Thee (T. or Bar. solo)	.15
1488. Nevin, E.	Lamb of God (Vln. obbl.)	.15
1490. Coombs, C. W.	At the feet of the Master (S. A. soli)	.15

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