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PREFACE

These two-part anthems are based on traditional hymn texts and tunes, and are especially accessible and versatile in that they may be sung with a variety of voicings. This makes them ideal for any occasion when the numbers are small, time is short, or for those times when one is uncertain about attendance on a given Sunday. They are even appropriate when your choir is at full strength, because the strong traditional hymns give the anthems immediate appeal for the congregation as well as the singers.

They may be sung by the following combinations, among others:

SA

SA, TB

ST, AB

TB

S, ABar (when there are a limited number of men in the choir on a given day)

Two equal voices

Two solo voices

Each anthem has a similar format, although the musical styles vary—a Southern Harmony tune, a standard hymnal melody, or a spiritual. Each anthem is based on a public domain tune and sacred text to which have been added a new accompaniment and a new tune. This new tune is presented first as a freestanding tune and is then combined with the public domain tune.

Be Thou My Vision

Any Combination of Two Voices and Keyboard

ca. 8th cent. Irish

Peter Paul Olejar

$\text{♩} = 100$

Voice I

Voice II

Keyboard

mf

Be thou my—

6

mf

naught be all

vi - sion, O Lord of my heart;

*Arpeggios are to be played bottom to top throughout.

Text: ca. 8th cent. Irish; translated 1905, Mary Elizabeth Byrne, 1880-1931;
 versified 1912, Eleanor H. Hull, 1860-1935, *alt.* (PD).

Tune: *SLANE*, Traditional Irish melody (PD).

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10

else to me, save that thou art thou my best—
 thou my best—

14

thought— by day or by night,
 thought— by day or by night, wak-ing or sleep-ing, thy—

19

pres - ence my light.

*Cue-size notes may be sung at the discretion of the director.

Jesus Walked This Lonesome Valley

Any Combination of Two Voices and Keyboard

American spiritual

Peter Paul Olejar

$\text{♩} = 84$ ($\text{♪} = \text{♩}^{\text{3}}$)

Voice I

Voice II

Keyboard

mf

3

mf

Je - sus walked _____ this lone - some

Text: American spiritual (PD).

Tune: *LONESOME VALLEY*, American spiritual (PD).

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6 *mf*
Oh,

val-ley, ——— he had to walk ——— it by him - self;

9

no - bod - y else ——— could walk it for him, ——— he had to walk it by — him -

he had to walk it by — him -

12

self. Oh, ——— we must walk —

self.

Our Bondage It Shall End *Saints Bound for Heaven*

Any Combination of Two Voices and Keyboard

Elliott's *Sacred Lyre*, 1828

Peter Paul Olejar

$\text{♩} = 92$

Voice I *mf* Our —

Voice II

Keyboard *mf*

5

bond - age it shall end, — by and by, by and by, Our — bond - age it shall

Text: from Elliott's *Sacred Lyre*, 1828 (PD).

Tune: *SAINTS BOUND FOR HEAVEN* (*[THE] SAINTS BOUND FOR HEAVEN*), from William Walker, *The Southern Harmony*, 1835 (PD).

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10

end, by and by;

mf

From E-gypt's yoke set

14

free; Hail the glo-rious ju-bi-lee, And to Ca-naan we'll re -

18

And to Ca-naan we'll re -

turn, by and by, by and by, And to Ca-naan we'll re -

Praise, My Soul, the King of Heaven

Any Combination of Two Voices and Keyboard

Henry F. Lyte

Peter Paul Olejar

$\text{♩} = 100$

Voice I

Voice II

Keyboard *mf*

7 *mf*

Praise, my soul, the King of heav - en,

Text: Henry Francis Lyte, 1793-1847, and written in 1834, *alt.* (PD).
 Tune: LAUDA ANIMA, John Goss, 1800-1880, and written in 1869 (PD).
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14

to the throne your trib - ute bring;

mf

ran-somed, healed, re -

20

f

Al - le -

stored, for - giv - en, ev - er - more God's prais - es sing.

f

27

f

lu - ia! Praise the ev - er - last - ing King.

p *f*

Al - le - lu - ia! Praise the ev - er - last - ing King.

p *f* *mf*

Sweet Is the Day of Sacred Rest

Any Combination of Two Voices and Keyboard

Isaac Watts

Peter Paul Olejar

$\text{♩} = 110$

Voice I

Voice II *mp*
Sweet

Keyboard *mp*

5

is the day of sa - cred rest; no mor - tal

Text: Isaac Watts, 1674-1748, and written in 1719 (PD).

Tune: *PROSPECT*, from William Walker, *The Southern Harmony*; Graham is listed as the composer (PD).

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10

mf

O — may my — heart — in —

cares shall — seize my breast;

mf

15

mp

tune be — found, like — Da — vid's — harp of sol — emn

mp

like — Da — vid's — harp of sol — emn

mp

20

mf

sound. Then shall I

sound.

mf

*Arpeggios are to be played bottom to top throughout.