

O Thou, In Whose Presence

Anthem for Mixed Voices (SATB) and Keyboard

Joseph Swain, 1791, *alt.*
Based on Psalm 23

Dale Grotenhuis
Tune: SAMANTHRA, *Christian Lyre*, 1831

With strength ♩ = c. 84

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a series of chords in the right hand and a steady bass line in the left hand. The first measure is marked with a forte (*f*) dynamic. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

The vocal entry begins at measure 4. The vocal line is written in a single staff with a treble clef. The lyrics "O thou, in whose presence my" are written below the staff. The music starts with a rest for four measures, followed by a melodic line. The dynamic is marked as *unif. mf*. The bass line provides a steady accompaniment.

The piano accompaniment continues from measure 4. The right hand features a melodic line with a *dim.* (diminuendo) marking and a *mf* (mezzo-forte) marking. The left hand provides a steady bass line. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

The vocal entry begins at measure 7. The vocal line is written in a single staff with a treble clef. The lyrics "soul takes de-light, on whom in affliction I call," are written below the staff. The music starts with a rest for four measures, followed by a melodic line. The dynamic is marked as *unif. mf*. The bass line provides a steady accompaniment.

The piano accompaniment continues from measure 7. The right hand features a melodic line with a *mf* (mezzo-forte) marking. The left hand provides a steady bass line. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

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10

com - fort by day and my song in the night,— my hope, my sal - va - tion, my

10

13

Where dost thou, dear Shep - herd, re - sort with thy sheep, to

all!

13

13

16

feed them in pas - tures of love? Say, why in the val - ley of

16

16

19

death should I weep,— or a - lone in this wil - der-ness rove? O

19

22

why should I wan - der, an a - lien from thee,— or cry in the des - ert for

22

25

mf Thy foes will re-joyce
bread? Thy_ foes re-joyce when my sor - rows they see,— and

25

28 smile at the tears I have shed. *f*

smile at the tears I have shed. Re - store, my dear Sav - ior, the
smile at the tears I have shed.

28 smile at the tears I have shed. Re - store the

The first system of the musical score consists of two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins at measure 28 with the lyrics 'smile at the tears I have shed.' followed by a dynamic marking of *f*. The melody is a simple, moving line. The bottom staff is a piano accompaniment in G major with a bass clef. It provides a harmonic foundation with chords and moving bass lines. The system concludes with the lyrics 'Re - store, my dear Sav - ior, the' and 'smile at the tears I have shed.'

31 light of thy face, thy soul - cheer - ing com - fort im - part; and

mf *unis. mf*

31

The second system of the musical score continues from the first. The vocal line (top staff) begins at measure 31 with the lyrics 'light of thy face, thy soul - cheer - ing com - fort im - part; and'. The piano accompaniment (bottom staff) features a dynamic marking of *mf* and a *unis.* (unison) marking. The system concludes with the lyrics 'and' and 'unis. mf'.

34 let the sweet to - kens of par - don - ing grace bring joy to my des - o - late

34

The third system of the musical score continues from the second. The vocal line (top staff) begins at measure 34 with the lyrics 'let the sweet to - kens of par - don - ing grace bring joy to my des - o - late'. The piano accompaniment (bottom staff) provides a steady harmonic accompaniment. The system concludes with the lyrics '34'.

37

heart.

40

*rit.****f*****Slightly broader**

He looks! and ten thou - sands of

43

an - gels re-joyce,— and myr - i - ads wait for his word.

He

f

46

speaks! and e - ter - ni - ty, filled with his voice, — re - ech - oes the praise of the

46

49

He looks! and ten thou - sands of an - gels re-joice, and
 Lord. He looks! and an - gels re-joice, and
 He looks! and ten thou - sands of an - gels re-joice, and

49

52

myr - i - ads wait for his word. *unis.*
 wait myr - i - ads wait for his word. He speaks! and e - ter - ni - ty, *unis.*
 wait for his word.

52