

Midnight Hymn

Anonymous text

Kenneth Riggs

Bass I mp

In the mid si-lence of the voice-less night, when, chased by ai-ry dreams, the slum-bers

flee, whom in the dark-ness doth my spi - rit seek, O God, but

Tenor I mf

Tenor II mf

Baritone mf

Bass I mf

Bass II mf

And if there be a weight up-on my breast, some
And if there be a weight up-on my breast, some
And if there be a weight up-on my breast, some
And if there be a weight up-on my breast, some

vague im-pres - sion fore gone, scarce know - ing what it is, I fly to

vague im-pres - sion fore gone, - - - - -

vague im-pres - sion of the day fore gone, scarce know - ing what it is, I fly to

vague im-pres - sion of the day fore gone, - - - - -

vague im-pres - sion of the day fore gone, - - - - -

thee, and lay it down. Or if it be the hea - vi- ness that

thee, and lay it down. Or if it be the hea - vi- ness that

thee, and lay it down. Or if it be the hea - vi- ness that

thee, and lay it down. Or if it be the hea - vi- ness that

thee, and lay it down. Or if it be the hea - vi- ness that

thee, and lay it down. Or if it be the hea - vi- ness that

comes in to-ken of an-ti-ci-pa-ted ill, *mp* my bo-som

comes in to-ken of an-ti-ci-pa-ted ill, *mp* my bo-som

comes in to-ken of an-ti-ci-pa-ted ill,

comes in to-ken of an-ti-ci-pa-ted ill,

comes in to-ken of an-ti-ci-pa-ted ill,

comes in to-ken of an-ti-ci-pa-ted ill,

comes in to-ken of an-ti-ci-pa-ted ill,

comes in to-ken of an-ti-ci-pa-ted ill,

takes no heed of what it is,

takes no heed of what it is,

since 'tis thy will. *mp*

since 'tis thy will. *mp*

since 'tis thy will.

since 'tis thy will.

mf For oh, in spite of past and present care, how joy - ful -

mf For oh, in spite of past and present care, how joy - ful -

mf For oh, in spite of past and present care, or a-ny-thing be-side, how joy-ful

mf of present care, or a-ny-thing be-side, how joy-ful

mf of present care, or a-ny-thing be-side, how joy-ful

ly pas - ses that si - lent, so - li - ta - ry hour, my God, with

ly pas - ses that si - lent, so - li - ta - ry hour, my God, with

- ly pas - ses that si - lent, so - li - ta - ry hour, my God, with

- ly

- ly

mf

hour, *mf* more blest than a - ny thing, my

hour, *mf* more blest than a - ny thing, my

hour, *mf* more blest than a - ny thing, my

hour, *mf* more blest than a - ny thing, my

hour, *mf* more blest than a - ny thing, my

hour, *mf* more blest than a - ny thing, my

hour more blest than a - ny thing, my

f *mp*

spi-rit lies be-neath thy power. For what is there I de -

f *mp* spi-rit lies be-neath thy power. For what is there I de -

f *mf* spi-rit lies be-neath thy power. For what is there on earth that I de -

f *mp* spi-rit lies be-neath thy power. For what is there I de -

f *mp* spi-rit lies be-neath thy power. For what is there I de -

spi-rit lies be-neath thy power. For what is there I de -

sire, give or take from me, or whom in hea-ven
sire, give or take from me, or whom in hea-ven
sire of all that it can give or take from me, or whom in hea-ven
sire, give or take from me, or whom in hea-ven
sire, give or take from me, or whom in hea-ven

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass. The lyrics are: "sire, give or take from me, or whom in hea-ven". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8.

doth my spi - rit seek, O God, but thee.
doth my spi - rit seek, O God, but thee.
doth my spi - rit seek, O God, but thee.
doth my spi - rit seek, O God, but thee.
doth my spi - rit seek, O God, but thee.

The second system of the musical score continues with the same vocal staves and piano accompaniment. The lyrics are: "doth my spi - rit seek, O God, but thee.". The piano accompaniment continues with chords and melodic lines in both hands.

To order,

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