

ca. 3'50"

Humbly I Adore Thee

Plainsong
setting: Mark Wings

Flowing, ♩ = 88 - 96

Unison

Choir

Organ Manuals

Pedals

broad 4 flute

I. Hum - bly I a - dore thee, Ver - i - ty un - seen

5

Choir

Man.

Ped.

who thy glo-ry hid - est 'neath these sha-dows mean; lo, to thee sur ren - dered, my whole heart is bowed,

8 str. & celeste

9

Choir

Man.

Ped.

tranced as it be holds thee, shrined with-in the cloud

Humbly I Adore Thee

4

13

Choir

2. Taste and touch and vi - sion to dis - cern thee fail; faith, that comes by hear - ing pierc - es through the veil.

Man.

Ped.

17

Choir

I be - lieve what - e'er the Son of God hath told; what the Truth hath spo - ken,

Man.

Ped.

20

Choir

that for truth I hold.

Man.

8, 4 flutes

3

3

Ped.

Humbly I Adore Thee

All sopranos and altos: *sempre p* !!

23 *sing this phrase 3 times, then go immediately to the next phrase*

S. 1 *sing this phrase 3 times, then go immediately to the next phrase*
*3. O me - mo - rial hid - den

S. 2 *sing this phrase 3 times, then go immediately to the next phrase*
*3. O me - mo - rial - hid - den

A. 1 *sing this phrase 3 times, then go immediately to the next phrase*
*3. O me - mo - rial hid - den

A. 2 *sing this phrase 3 times, then go immediately to the next phrase*
*3. O me - mo - rial hid - den

T. & B. (tenor & bass remain in time with organ)
O me - mo - ri - al

Man. *mp*

Ped. 16 & 8 (4 off)

* Sing the phrase / text in the manner indicated, independent of other voices. The tempo should be roughly the same as before, but should not be coordinated with the other voice parts or with the organ. The notation here (soprano 2 slightly faster than soprano 1, alto 2 slower than alto 1), is merely a suggestion. The idea is to create a constant, soft texture.

Note that the beginning of the next soprano / alto phrase on the next page will not be together and may not bear any resemblance to the way the music is notated in the score.

Tenor & bass voices should remain in time and coordinated with organ. Again, the resultant music will not match the notation in the score.

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6

27 *sing this phrase 3 times; at the end of the last repetition, hold the last note*

S. 1
of the Lord's own death;

S. 2
of the Lord's own death;

A. 1
of the Lord's own death;

A. 2
of the Lord's own death;

T.
B.

Man.
p *pp*

Ped.

The musical score is written for a choir and piano. It features five vocal staves (S. 1, S. 2, A. 1, A. 2, T. B.), a piano part (Man.), and a pedal part (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are in unison, singing the phrase 'of the Lord's own death;'. The piano part consists of chords and arpeggios, with dynamics *p* and *pp*. The pedal part is a simple bass line. The score includes a rehearsal mark at measure 27 and a performance instruction: 'sing this phrase 3 times; at the end of the last repetition, hold the last note'. An upward-pointing arrow is located at the end of the vocal staves, indicating a cut-off point for the voices.

Wait until all voices have finished their phrases and are holding their final note. At that point, give a cut-off for the voices.

Humbly I Adore Thee

32 *sing this phrase 3 times, then go immediately to the next phrase*

S. 1
liv - ing Bread that giv - est
sing this phrase 3 times, then go immediately to the next phrase

S. 2
liv - ing Bread that giv - est
sing this phrase 3 times, then go immediately to the next phrase

A. 1
liv - ing Bread that giv - est
sing this phrase 3 times, then go immediately to the next phrase

A. 2
liv - ing Bread that giv - est
sing this phrase 3 times, then go immediately to the next phrase

T.
B.
Cue voices to start singing. liv - ing bread

Man.
mp

Ped.
16 & 8 (4 off)