

Here, O My Lord, I See Thee Face to Face
Thee We Adore, O Hidden Savior

SATB, two violins, bells, organ
and Congregation
for

Horatius Bonar 1808-1889

Zumbro Lutheran Church
Rochester, Minnesota

Farley Castle

Attr. Henry Lawes 1596-1662

Thomas Aquinas 1227-1274
tr. James R. Woodford 1820-1895

Adoro Te Devote
mode V; Processionale, Paris, 1697
Setting by Paul Bouman

Prelude

Hymn Tempo ($\text{♩} = 96$)

The musical score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Hymn Tempo' with a quarter note equal to 96 beats per minute. The first measure is a whole rest. The second measure starts with a mezzo-forte (mf) dynamic. The music consists of eighth and sixteenth notes, with some rests. Measure numbers 4, 8, 12, and 16 are circled. The second staff continues the melody and includes a forte (f) dynamic marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score, measures 20-26. The score is written on a grand staff (treble and bass clefs). Measure 20 is marked with a circled '20' and 'mf'. Measure 21 is marked with a circled '21'. Measure 22 is marked with a circled '22'. Measure 23 is marked with a circled '23'. Measure 24 is marked with a circled '24'. Measure 25 is marked with a circled '25'. Measure 26 is marked with a circled '26'. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a section with a wavy line indicating a tremolo or rapid oscillation, marked with 'mf'.

Handwritten musical score, measures 30-34. The score is written on a grand staff (treble and bass clefs). Measure 30 is marked with a circled '30'. Measure 31 is marked with a circled '31'. Measure 32 is marked with a circled '32'. Measure 33 is marked with a circled '33'. Measure 34 is marked with a circled '34'. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a section with a wavy line indicating a tremolo or rapid oscillation, marked with 'mf'. The score concludes with a double bar line and a 2/4 time signature.

Descant st. 7 Soprano and Violins I and II 3

Mel. Cong. Choir

7. Feast af-ter feast thus comes and pas-ses by; Yet pass-ing, points to

7. Feast af-ter feast thus comes and pas-ses by; Yet, pass-ing, points to the glad

ORGAN

feast a-bove, Giv-ing sweet fore-taste of the fes-tal joy, The Lamb's great

things un-seen; Here grasp with fir-mer hand the-ter-nal grace, And all my
lean up-on; It is e-nough, O Lord, e-nough in-deed; My strength is
feast a-bove, Giv-ing sweet fore-taste of the fes-tal joy, The Lamb's great

mar-riage feast of bliss and love.

wea-ri-ness up-on thee lean.
in thy might thy might a-lone.
mar-riage feast of bliss and love.

over for st. 2 and 5

St. 2 and 5 Trebles

4

VI. I

Treble
VI. II

22970

2. Here would I feed up- on the bread of God, Here drink with thee the roy- al
5. Mine is the sin, but thine the righ- teous- ness; Mine is the guilt, but thine the

p sw.

wine of heav'n; Here would I lay a- side each earth- ly load,
clean- sing blood; Here is my rope, my ref- uge, and my peace:

Here taste a- fresh the calm of sin for- giv'n.
Thy blood, thy righ- teous- ness, O Lord, my God.

St. 3 and 6 SATB

mf. This is the hour of banquet and of song; This is the heavenly table.
 mf. Too soon we rise; the vessels disappear; The feast, though not the love, is

spread for me Here; let me feast and feasting, still prolong The brief bright
 past and gone. The bread and wine remove, but thou art here, Near-er than

hour of fellowship with thee.
 ever, still my shield and sun.

Adoro Te Devote

* Before st. 3 of "Adoro Te"
Bells stop here. They do not play during st. 3 on page 9

1. Thee we a-dore, O hid-den Sav-ior thee,
3. (To page 9)

Who in the Sac-ra-ment art pleased to be; Both flesh and

spir-it in thy pres-ence fail, Yet here thy pres-ence

we de-vout-ly hail.

Soprano I

Women of choir

STAFF 5

Handwritten musical score for a choir piece. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are: "O blest memorial of our dying Lord, Who living bread to us shall here afford: Oh may our souls for-ever feed on thee, And thou, O Christ, for-ever precious be." The score includes various musical notations such as notes, rests, and dynamic markings like "p". There are also some asterisks (*) and a circled asterisk (*) in the score.

over for bridge to Fuxley Castle

Interlude after st. 2 of Adoro Te
 leading into st. 4 of Farley Castle

Violin I
Violin II
VIOLA
VIOLONCELLO
CONTRABASSO

Here follows, directly, st. 4 of Farley Castle
 on p. 3

Adoro Te Devote
St. 3 Choir

S
A
T
B

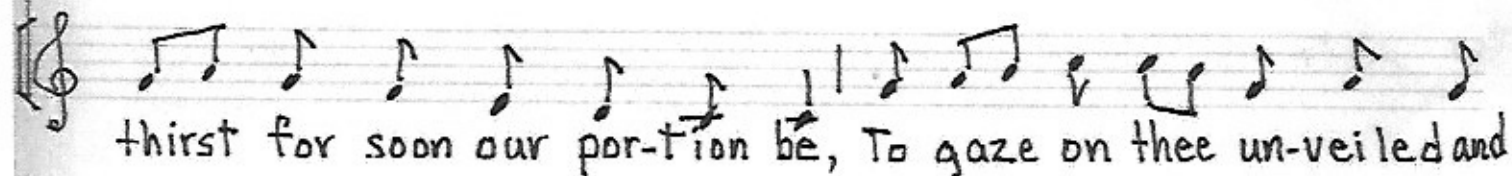
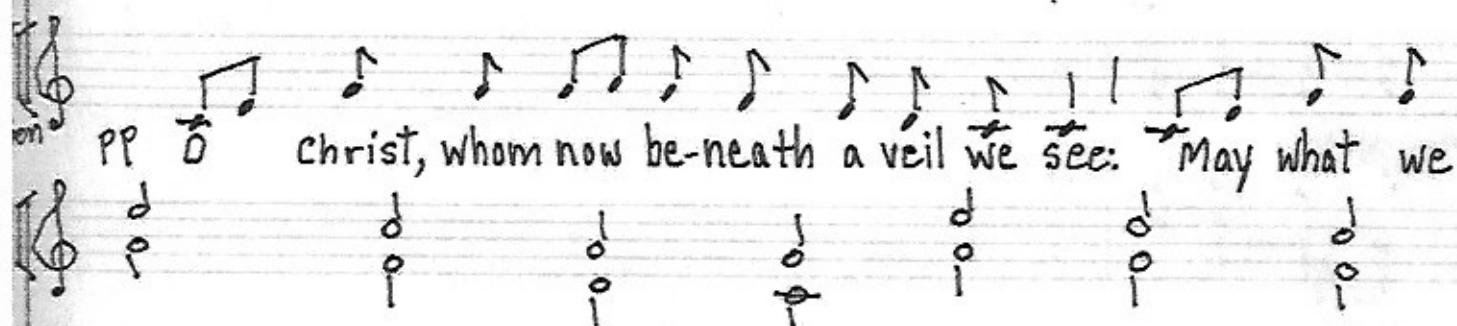
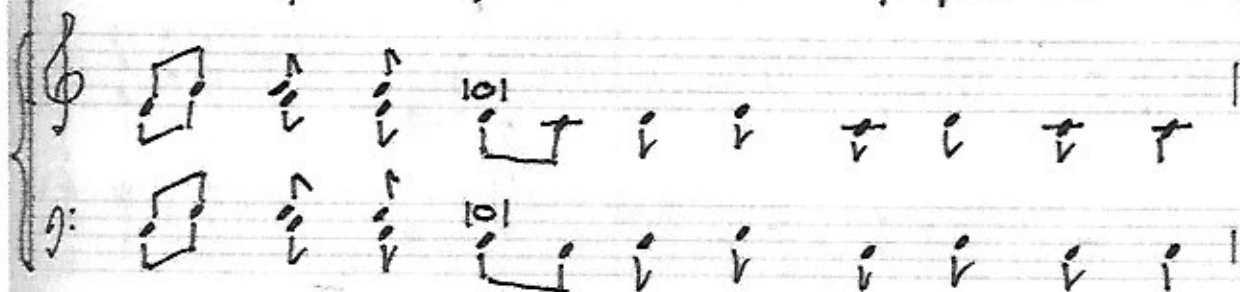
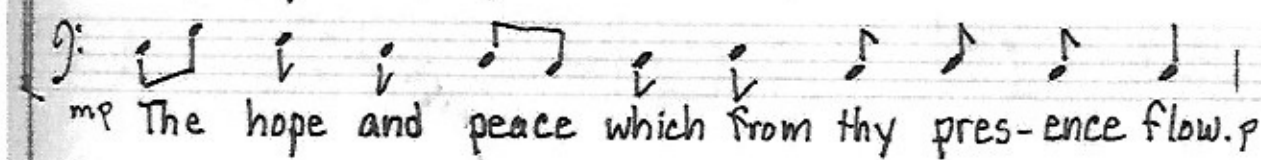
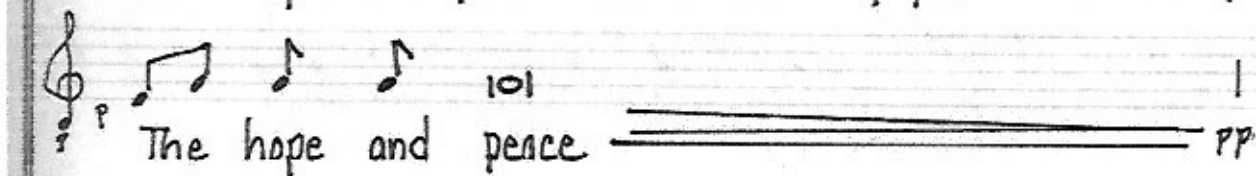
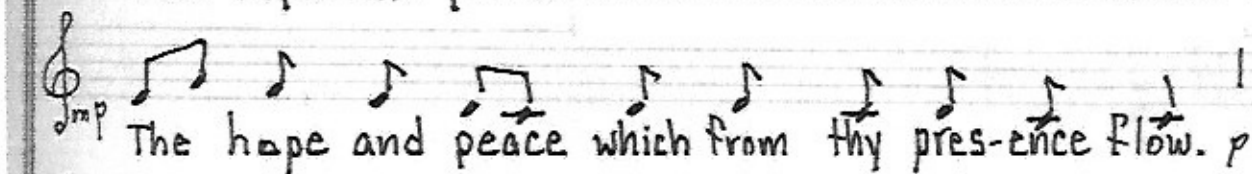
Foun-
Foun-tain of good-ness,
Foun-tain of good-ness, of
3. Foun-tain of good-ness, of good-

cc. for rehearsal only

tain of good-ness, de-sus, Lord and God: Cleanse us, un-clean,
of good - ness Cleanse us, un-clean, with
good - - ness Cleanse us, un-clean,
ness, Cleanse us, un-clean, with

p In-crease our faith and love, *mp* In-crease
 thy most cleans-ing blood; *p* In-crease ————— *mp* In-crease
p In-crease our faith and love, *mp* In-crease
 thy most cleans-ing blood; *p* In-crease ————— *mp* In-crease

our faith and love, *mf* In-crease our faith and love, —————
 ————— *mp* In-crease ————— *mp* love that we may know
 our faith and love, *mf* In-crease our faith and love, —————
 ————— *mp* In-crease ————— *mp* love that we may know



Handwritten musical notation for the first system, featuring a treble clef and a series of chords and notes.

see thy face, The vi-sion of thy glo-ry, and thy grace.

Handwritten musical notation for the second system, including vocal lines and piano accompaniment with various time signatures and dynamics.

Handwritten musical notation for the third system, showing a continuation of the piano accompaniment.

Here follows directly st. 7 of Farley Castle on p. 3