

Stephen Mitton

# Sacred Music

Vol. I: Hymns, Primary Songs,  
and Choral Music

## Table of Contents

Within My Heart, O God, Prepare .....	1
The Sabbath Dawns a Holier Light.....	2
Come All Unto the Temple .....	3
Come Away, Exultant Angels .....	4
Encircled in the Arms of Safety.....	5
When Soon the Sacred Hour Comes.....	6
Lord, Help Thou My Unbelief .....	7
O Grace of Heaven .....	8
His Hand is Stretched Out Still.....	9
Dressed All in White .....	10
I'll Be That Friend .....	12
Lehi's Dream.....	14
A Child Like Me .....	16
My Home is a Center of Learning.....	19
Come, Follow Me (SATB + Piano).....	21
Once in Royal David's City (SATB + 4 Hands Organ).....	28
Be Still, My Soul (SATB + Piano and Cello).....	39
Nativity Song.....	51

# Within My Heart, O God, Prepare

**Reverently** ♩ = 84 - 96

1. With in my heart, O God, pre - pare a place a - part to con - tem - plate;  
 2. As I par - take of bro - ken bread, O lov - ing Fa - ther, I im - plore,  
 3. As I re - ceive the ho - ly cup, O may my soul be sanc - ti - fied,

Re - veal my want and weak - ness there in mea - sure with Thy grace.  
 Re - move the stain that bows my head; Re - mem - ber it no more.  
 And all my striv - ings prove e - nough, Thy Spi - rit may a - bide.

Once Je - sus, in the up - per room, Brake bread and passed the to - ken cup;  
 Once Je - sus, in the ol - ie grove, Was pressed and bro - ken for my sin;  
 Once Je - sus, pierced up - on the cross, His sin - less blood so free - ly spilled,

With bro - ken heart, my will con - sumed, I'll eat and drink - them up.  
 Be - hol - den to that bound - less love, I will now re - mem - ber is Him.  
 Did drain in full that bit - ter draught, As my cup filled.

*Text: Toni Thomas  
Music: Stephen Mitton*

© 2018 Stephen Mitton

# The Sabbath Dawns a Holier Light

**Brightly ♩=100 - 108**

1. The Sab - bath dawns a ho \_ lier light: The works of com - mon days now cease:  
 2. This Sab - bath day I ho - lier make a place For To ho - lier thoughts and high - er praise,  
 3. As Sab - bath hours draw t'ward night; mor - row's and I soon will face

The way of truth is near and bright; Now strife and care find sweet re - lease.  
 To mend de - sire, pur - pose fine great - er tastes, And For my might, For all fit the heart res - pite grace.  
 With high - er pur - pose great - er sight, And For my might, For all fit the heart res - pite grace.

As I re - new my co - ve - nants, The pro - mis es that bind and his bless, ways.  
 For if with God I viewed with great - er side, Then I good must know er - rant love in my heart.  
 To day I sight Then The and in -

Sweet Sab - bath day, my sure de - fense, Teach me to dwell in right - eous ness.  
 Sweet Sab - bath day, in me a - bide In god - li ness from day to day.  
 Sweet Sab - bath day, be my de - light Teach me to choose that good - ly ness. day part.

*Text: Toni Thomas  
Music: Stephen Mitton*

© 2018 Stephen Mitton

# Come All Unto the Temple

With reverence ♩ = 86

1. Come all un-to the tem-ple Where ho - li - ness a - bides; Where hands are con - se - crat - ed  
2. all un-to the tem-ple Where per - fect love a - bounds; Where hearts are turned to - geth - er,  
3. all un-to the tem-ple Where peace un - meas-ured flows; From wells of liv - ing wa - ter  
4. all un-to the tem-ple Where end - less truth is found In per - fect course, un - wav - 'ring,

6  
And hearts are pu - ri - fied. Through cov - e - nants of pow - er, Our im - per - fec - tions yield;  
One sweet and sol - emn sound. As fam - i ly for ev - er, to - geth - er we are sealed,  
Drink sol - ace to your soul. As heav - y hearts un - bur - den, As bro - ken hopes are healed,  
Of one e - ter nal round. As we're en-dowed with knowl-edge There from the world con - cealed,

12  
The mys - ter - y of god - li - ness In tem - ples is

15  
re - vealed. 1, 2, 3. Come 4.

*Text: Toni Thomas*

*Music: Stephen Mitton*

©2018 Stephen Mitton

# Come Away, Exultant Angels

**Joyfully** ♩ = 92

1. Come a-way, ex-ul-tant an-gels; Fly the hal-lowed courts on high.  
2. Come a-way, O faith-ful shep-herd; Leave your care-ful tend-ed sheep.  
3. Come a-way, O wond'-ring Wise-man; Bring your gifts of spice and gold.  
4. Come a-way, O wea-ry chil-dren; Leave your works of clay and tin.

Sound-ing joy and peace as - sem - ble; Rend with splen - dor vel - vet sky!  
Has - ten to the sta - ble yon - der Where the Lamb of God now sleeps!  
In the heav - ens, new - ly ris - en, Star of Ju - dah, long fore - told.  
Come un - to the Ho - ly In - fant; Lay on Him your grief and sin.

For in roy - al con - de - scen - sion, Je - sus, Lord of all a - bove,  
Mar - y bears Him, pure and ten - der; This, the sign that an - gels tell:  
Fol - low far that star from heav - en, Called to wit - ness Je - sus' birth,  
Tell the world with glad re - joic - ing! Bear the wit - ness borne a - bove:

Comes to earth to bring sal - va - tion. An - gels sing re - deem - ing love!  
Wrapped in lin - en, laid in man - ger. Wit - ness Lord Im - man - u el!  
There to find the true gift giv - en: Christ, the light of all the earth.  
An - gel, shep - herd, Wise - man voic - ing Songs of sweet, re - deem - ing love!

Music by Stephen Mitton

Text by Toni Thomas

©2019 Stephen Mitton

This work may be copied for incidental, noncommercial church or home use.

# Encircled in the Arms of Safety

With dignity  $\text{♩} = 80$

The musical score consists of two staves of music in 4/4 time with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns and rests. The lyrics are integrated into the music, appearing between the staves.

1. En - cir - cled in the arms of safe - ty, Up - on the sure foun - da - tion stone.  
2. En - fold - ed in the heart of mer - cy, And writ - ten on the hands of grief.  
3. All clothed in robes of right-eous glo - ry And crowned with vir - tue as the sun,

With - in the wings of heal - ing gath - ered, we will trust in Christ a - lone.  
With - in the no - tice of the Shep - herd, we will grant Him our be - lief  
Be - stowed a throne on which to sit if we will seek the Ho - ly One.

*Text: Michael Young*

*Music: Stephen Mitton*

# When Soon the Sacred Hour Comes

Reverently  $\text{♩} = 68 - 80$

The musical score consists of four systems of music, each with two staves (treble and bass). The key signature is one flat, and the time signature is common time (indicated by '4'). The tempo is marked as 'Reverently' with a quarter note equal to 68-80.

**System 1:** The first system contains three stanzas of lyrics. The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff.

**System 2:** The second system continues the lyrics, focusing on the physical and spiritual benefits of the sacrament.

**System 3:** The third system continues the lyrics, emphasizing the divine nature of the sacrament and its effects.

**System 4:** The fourth system concludes the lyrics, mentioning the author's personal experience and the results of the sacrament.

**Lyrics:**

1. When soon the sa - cred hour comes To of - fer God my bro - ken heart,  
2. When soon the sa - cred hour comes I feast for give - ness as the bread,  
3. When soon the sa - cred hour comes I join the great phy - si - cian there

Then I par - take of com - fort's crust That heal - ing in my soul may start.  
I drink as from re - demp - tion's wine From Him who suf - fered in my stead.  
To pon - der on my neigh - bor's load, And how to heal those in des - pair.

I take as well the lit - tle cup, Now with Christ's true com - pas - sion full  
Then with these sym - bols I am filled, With gra - ti - ty. and pur - i - ty.  
With all the gifts that I re - ceive I then will seek their souls to bless.

And drink it as He drank His cup, To pur - i - fy my wound - ed soul.  
Through sa - cri - fice, I am re - newed, And gran - ted new se - cu - ri - ty.  
This time en - dows me with the pow'r To suc - cor oth - ers in dis - tress.

Music by Stephen Mitton  
Text by Michael Young

©2019 Stephen Mitton

# Lord, Help Thou My Unbelief

Prayerfully ♩ = 80-92

A musical score for a two-part setting. The top part is in treble clef and the bottom part is in bass clef. Both parts are in common time with a key signature of one flat. The music consists of quarter notes and eighth notes. The lyrics for the first stanza are:

1. Lord, help thou my un - be - lief, Let me re - mem - ber all thy grief.  
2. In the gar - den thou didst bleed To ran - som all of A - dam's seed,  
3. Now to thee our hearts do turn. Thy spi - rit does with in us burn.

A continuation of the musical score. The top part begins with a half note followed by quarter notes. The bottom part has sustained notes. The lyrics for the second stanza are:

Let me all my sins for - sake, And with gra - ti - tude par - take  
To know our pains per - fect ly, and raise us from mor - ta - li - ty.  
We app - roach thee pen - i - tent and re - new our co - ve - nants

A continuation of the musical score. The top part starts with a half note followed by quarter notes. The bottom part has sustained notes. The lyrics for the third stanza are:

These em - blems of thy sa - cri - fice That lead me to e - ter - nal life  
To pay the price of all ill deeds And suc - cor us in time of need.  
Thou off - 'rest peace to all our souls For in thy name we are made whole.

Text: ©2019 Alisha Merrick  
Music: ©2019 Stephen Mitton

This work may be copied for incidental, noncommercial church or home use.

# O Grace of Heaven

Prayerfully ♩ = 88 - 104

1. O Grace of hea - ven, flame \_\_\_\_\_ di - vine,  
2. O Grace of hea - ven, flame \_\_\_\_\_ di - vine,  
3. O Grace of hea - ven, flame \_\_\_\_\_ di - vine,

Re - fine \_\_\_\_\_ my thoughts to be like Thine,  
Con - sume \_\_\_\_\_ the noise and calm my mind;  
Ig - nite \_\_\_\_\_ in me Thy light to shine

And tune my faith 'til we \_\_\_\_\_ be one,  
Thy peace a - bide thru dark \_\_\_\_\_ est day;  
A bea - con for all lost \_\_\_\_\_ at sea

When word and deed re - flect the Son.  
An chor my wan - d'ring soul stay.  
While sail - ing t'ward e - ter to ni ty.

Text: ©2019 Alisha Merrick  
Music: ©2019 Stephen Mitton

# His Hand is Stretched Out Still

With devotion ♩ = 100 - 108

1. The Lord cov as 2. When cov as 3. And pro - nant we tects peo - strug those ple who in gle seek Is day His rael's by word land day,

and for - we are love took fall'n to the and do truth lost His for un will. ill, til

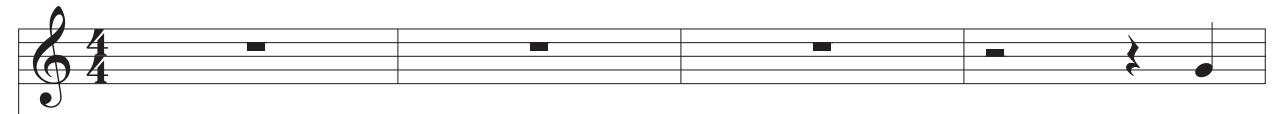
And For We though all stretch this forth we His our fal - an - ter hands ger to and was our we not God dis turned and o a our bey, way, King

His but His whose hand hand hands is was are stretched stretched stretched out out out still. still. still!

# Dressed All in White

Text by Michael Young

Stephen Mitton



1. Dressed

A musical staff in treble clef and bass clef, both in 4/4 time. The staff is divided into measures by vertical bar lines. The bass clef staff includes sharps and flats in its key signature.

5

A musical staff in treble clef and bass clef, both in 4/4 time. The staff is divided into measures by vertical bar lines. The bass clef staff includes sharps and flats in its key signature.

all in white, this is the day when all my sins are washed a - way, I'll  
2. is the day I love the most, when I'll re - ceive the Ho - ly Ghost, I'll  
3. Church I'll take the sa - cra - ment, I'll think of Christ and will re - pent, I'll  
4. sa - cred things will soon pre - pare for great - er bless - ings I can share. With -

A musical staff in treble clef and bass clef, both in 4/4 time. The staff is divided into measures by vertical bar lines. The bass clef staff includes sharps and flats in its key signature.

## Dressed All in White

9

go be - neath the wa - ter clear and feel the spi - rit that is here.  
 feel the hands placed on my head, and know that soon I will be led.  
 pro - mise that I still will do all right - eous things He asked me to. re - turn.  
 in the tem - ple I will learn how God will help me to re - turn.

13

Dressed in white, sins washed a - way, O how I love this hap - py

13

17

1, 2, 3. 4.  
 day!

17

This  
 In  
 These

Text by Michael Young

# I'll Be That Friend

Stephen Mitton

Cheerfully ♩. = 58

A musical score for two voices. The top voice (soprano) starts with a rest followed by a melodic line. The bottom voice (bass) enters with a sustained note. The lyrics begin with "1. Je - sus says to be\_\_\_ a friend when". The music consists of two staves: soprano in treble clef and bass in bass clef, both in common time (indicated by a '6' over '8'). The vocal parts are separated by a brace.

The music continues with a new section. The soprano part begins with "some - one's feel - ing sad. \_\_\_\_\_. So to - day I'll be\_\_\_ that friend, and I'll make Je - sus". The bass part continues with "some - one's feel - ing gray. \_\_\_\_\_. So to - day I'll be\_\_\_ that light that will not go\_\_\_ a - e - ver we\_\_\_ may be. \_\_\_\_\_. So to - day I'll be\_\_\_ like Him, I'll look a - round and". The measure number '5' is written above the soprano staff.

The music concludes with a final section. The soprano part continues with a steady eighth-note pattern. The bass part continues with a steady eighth-note pattern. The measure number '5' is written above the soprano staff.

©2019 Stephen Mitton

10



glad. \_\_\_\_ Ev - 'ry one is sad some-times, but I know what to do. \_\_\_\_ I'll  
 way. \_\_\_\_ Ev - 'ry one feels gray some-times, but I know what to do. \_\_\_\_ I'll  
 see \_\_\_\_ Ev - 'ry one whom I can bless, I'll know just what to do. \_\_\_\_ I'll

10

15



be that friend for some - time I might need a friend too. \_\_\_\_  
 be that light for some - time I might need a light too. \_\_\_\_  
 help and serve for some - time I'll need bless - ings too. \_\_\_\_

15

# Lehi's Dream

Text by Michael Young

Stephen Mitton

**With feeling** ♩ = 98

1. When Le - hi saw the \_\_ love - ly tree, he  
2. Ne - phi saw the \_\_ i - ron rod, he  
3. each of us reads Le - hi's dream, it

5 turned to tell his fam - i - ly to come be - cause the fruit was sweet; he  
knew it was the word of God. Through mists it led him to the tree to  
means much more than it may seem. The tree, the mists, the rod are real; so

9 want - ed them to come and eat. The love of God, this is the tree, the  
taste God's love a - bun - dant - ly. The rod, it leads as we o - obey. The  
is the love of God we feel. The tree gives fruit, God gave His Son. These

## Lehi's Dream

13

fruit the bless - ings they would see. What Le - hi saw I  
word will not lead us a - stray. What Ne - phi saw I  
gifts are here for ev - 'ry - one. What Le - hi saw I

14

16

know is true. If I will come I may eat too.  
know is true.  
know is true.

17

20

too.  
When When

Text by Michael Young

# A Child Like Me

Stephen Mitton

**With sincerity ♩ = 108**

The musical score consists of two staves of music. The top staff is in treble clef and common time (♩ = 108). The bottom staff is in bass clef and common time. The lyrics are as follows:

I'm nev - er too young to be - an ex - am - ple,  
It's nev - er too ear - ly to do a good deed,

I'm nev - er too small to choose what is right.  
It's nev - er too late to show that I care.

I'm  
It's

©2019 Stephen Mitton

## A Child Like Me

13

nev - er \_\_\_\_ too weak to serve in my fam - 'ly. \_\_\_\_\_ I'm nev - er \_\_\_\_ too  
nev - er \_\_\_\_ too soon to say a kind word. \_\_\_\_\_ It's nev - er \_\_\_\_ too

13

18

dim to \_\_\_\_ share of my light. \_\_\_\_\_ The Sav - ior \_\_\_\_ once  
ear - ly my heart to pre - pare. \_\_\_\_\_

22

taught His disc - i - ples to be \_\_\_\_\_ more like \_\_\_\_ a

## A Child Like Me

3

26

child, a child like me.  
(like me.)  
The King-dom \_\_\_\_ of Hea-ven \_\_\_\_ is

26

31

plain to see  
when shown by a child \_\_\_\_ like me.

31

36

*2nd time rit.*

36

# My Home is a Center of Learning

Text by Michael Young

Happily ♩. = 76

Stephen Mitton

The musical score consists of three staves of music in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F'). The tempo is marked as 'Happily ♩. = 76'. The first staff begins with a rest followed by a dotted half note. The second staff starts with a bass clef and a bass staff. The third staff starts with a treble clef and a treble staff.

The lyrics are as follows:

1. My home is a cen - ter of learn - ing. I  
2. home is a cen - ter of liv - ing. I  
3. home is a place of be - com - ing a

learn of God's Son and His plan. My home is a cen - ter of learn - ing; I'm  
live all the things that I know. My home is a cen - ter of liv - ing; I  
lit - tle like Christ ev - 'ry day. My home is a place of be - com - ing a

learn - ing when - ev - er I can. I'm learn - ing now what  
prac - tice the gos - pel and grow.  
per - son who walks in His way.

## My Home is a Center of Learning

12

I can be, my learn - ing still is up to me. My home is a cen - ter of  
My home is a cen - ter of  
My home is a place of be -

12

learn-ing; \_\_\_\_\_ I learn of God's Son and His plan. \_\_\_\_\_ My  
liv - ing; \_\_\_\_\_ I live all the things that I know. \_\_\_\_\_  
com - ing \_\_\_\_\_ a lit - tle like Christ ev - 'ry

16

1, 2.

3.

rit.

20

day. \_\_\_\_\_

20

# Come, Follow Me

Text by John Nicholson

Stephen Mitton

**Piano**

**Reverently** ♩ = 85

**A**

8

Soprano (S) Alto (A) Tenor (T) Bass (B)

"Come fol - low me", the Sav - ior said. Then let us in

"Fol - low me", the Sav - ior said Let us

The Sav - ior said. Then let us

S 14 His foot - steps tread, \_\_\_\_\_ "Come fol - low me", \_\_\_\_\_ the Sav - or said. \_\_\_\_\_ For thus a -

A in His foot - steps tread \_\_\_\_\_ Come fol - low me \_\_\_\_\_ the Sav - ior said.

T in His foot - steps tread \_\_\_\_\_ "Come fol - low me, come fol - low me", \_\_\_\_\_ the Sav - ior said.

B "Come fol - low me, come fol - low me", \_\_\_\_\_ the Sav - ior said.

*mf* *f* *p*

*mf* *f* *p*

*f* *p*

*dim.* *p*

**B**

S lone can we be\_ one With God's own loved, Be-got-ten Son. With God's own loved, \_\_\_\_\_ Be-got-ten

A f With God's own loved, \_\_\_\_\_ Be-got-ten

T f With God's own loved \_\_\_\_\_ Be-got-ten

B f With God's own loved \_\_\_\_\_ Be-got-ten

21 pp p mf

27

Son. —————

S

A

T

B

Son. —————

Son. —————

Son. —————

Son. —————

*f*

*mf*

C

*mp*

34

"Come fol - low me", ————— A sim - ple phrase,

*mp*

"Come fol - low me", ————— A sim - ple phrase,

*mf*

"Come fol - low me", ————— a sim - ple phrase ————— Yet truth's sub - lime —————

*mp*

"Fol - low me", ————— a sim - ple phrase, ————— Truth's sub - —————

*mp*

40

S A T B

"Come fol - low me", — A sim - ple  
 "Come fol - low me", — A sim - ple  
 ef - ful - gent rays "Come fol - low me" a sim - ple phrase,  
 lime ef - ful - gent rays "Come fol - low me, come fol - low me", a sim - ple phrase

40

**D**

46

S A T B

phrase To urge in - spire the hu - man mind, To urge in - spire the hu - man  
 phrase, To urge in - spire the hu - man mind To urge in - spire the hu - man  
 Are in these sim - ple words com - bined To urge in - spire the hu - man  
 Are in these sim - ple words com - bined To urge in - spire the hu - man

46

53

S mind —

A mind —

T 8 mind —

B mind —

*f* dim. *mf*

60 E

S For thrones, do - min - ions king - doms, pow'r's And glo-ry great —

A For thrones, do - min - ions king - doms, pow'r's And glo-ry great —

T 8 For thrones, do - min - ions king - doms, pow'r's And glo-ry great —

B For thrones, do - min - ions king - doms, pow'r's And glo-ry great —

*f*

*f*

66

S — and bliss are ours — If we through - out e - ter - ni - ty

A — and bliss are ours — If we through - out e - ter - ni - ty

T — and bliss are ours —

B — and bliss are ours —

**mf**

**F**

72

S — O-be - His words, "Come fol - low me", O-be - His words,

A — If we through - out e - ter ni - ty O-be - His words, "Come fol - low me", O-be - His words

T — If we through - out e - ter - ni - ty O-be - His words, "Come fol - me", O-be - His words,

B — O-be - His words, "Come fol - low me", O-be - His words,

**p**

**mf**

**rit.**

**cresc.**

78

S — "Come fol - low me" —

A — "Come fol - low me" —

T 8 — "Come fol - me", —

B — "Come fol - low me", —

**G** *rit.*

O-be His words, —

**mp**

O-be His words, —

**mp**

O-be-His

**mp**

O-be His

79

**f**

**mp**

**dim.**

84

*cresc.*

**f**

*rubato*

**a tempo**

*rit.*

S — "Come fol - low me". —

A — "Come fol - low me". —

T 8 words, — "Come fol - low me", —

B words, — "Come fol - low me". —

**mf**

**mp**

Sw - 8' Strings  
Gt - 8' Flute

Ped - 16' and 8' Flutes, Sw to Ped

# Once in Royal David's City

Stephen Mitton

Text by Cecil Francis Alexander

Gently  $\text{♩} = 80-86$

Sopranos, Altos  
*mp*

Choir

Primo Gt. **p**

Secondo Sw. *sempre p*

Once in roy-al

*sempre p*

5 Da - vid's ci - ty\_\_ stood a low - ly cat - tle shed where a mo - ther laid her ba - by\_\_ in a man - ger for his bed\_\_

I

II

*mp*

©2015 Stephen Mitton

This work may be copied for incidental, noncommercial church or home use.

9

Tenors, Basses

*mp*

He came down to

I

II

*mp*

13

Earth from hea - ven who is God and Lord of all and his shel-ter was a sta - ble and his

I

II

*p*

16

cra - dle was a stall —

I

II

16

*mp*

*mp*

*mp*

Sopranos, Altos  
*mp*

And our eyes at last shall see him, — through his

Tenors, Basses  
*mp*

And our eyes at last shall see him, — through his

I

19

*p*

II

19

*p*

Once in Royal David's City - 3

22

own re-deem-ing love; for that child so dear and gen-tle is our Lord in heav'n a - bove.

own re-deem-ing love; for that child so dear and gen-tle is our Lord in heav'n a - bove.

I

22

+8' Principal

II

22

+8' and 4' Flute

25

**f**

S { Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child, With the poor and meek and low - ly

A { Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child, With the poor and meek and low - ly

T { Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child, With the poor and meek and low - ly

B { Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child, With the poor and meek and low - ly

I { 25 **mf**

II { 25 **mf**

**mf**

28

S Lived on Earth our Sav-ior ho-ly

A Lived on Earth our Sa-vior ho-ly

T 8 Lived on Earth our Sa-vior ho-ly

B Lived on Earth our Sa-vior ho-ly

I -8' Principal *mf* *p*

II -8' and 4' Flutes *mp* *mp*

Sopranos, Altos

*mp*

33 And he leads his children on where he is gone

Tenors, Basses

*mp* *mf* *f*

To the place where he is gone

I

*mp* *f*

+8' Principal

II

*p*

+8' and 4' Flutes and 8' Principal

*mp* *f*

*f*

38

S A T B { *p*  
Al - le - lu -  
*p*  
Al - le - lu -  
*p*  
Al - le - lu -  
Al - le - lu -

I { 38 -8' Principal  
mp

II { 38 -8' and 4' Flutes and 8' Principal  
mp

43

S *ia* ***f*** Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child,

A *ia* ***f*** Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child,

T *ia* ***f*** Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child,

B *ia* ***f*** Ma - ry was that mo - ther mild, Je - sus Christ her lit - tle child,

I ***f*** +8' Principal

II ***f*** +8' and 4' Flutes and 8' Principal

46

S With the poor and meek and low - ly Lived on Earth our Sa-vior ho - ly *mp*

A With the poor and meek and low - ly Lived on Earth our Sa-vior ho - ly *mp*

T With the poor and meek and low - ly Lived on Earth our Sa-vior ho - ly *mp*  
Ma-ry was that mo-ther mild,

B With the poor and meek and low - ly Lived on Earth our Sa-vior ho - ly *mp*

I -8' Principal *mp*

II -8' Principal and 8' and 4' Flutes *p*

49

T Je-sus Christ her lit-tle child, With the poor and meek and low-ly Once in ro - yal Da - vid's ci-ty

B Je-sus Christ her lit-tle child, With the poor and meek and low-ly Once in ro - yal Da - vid's ci-ty

I

II

Once in Royal David's City - 11

Text by Katharina von Schlegel

# Be Still, My Soul

For SA Chorus, Piano, and Optional Cello

Jean Sibelius

Arr. Stephen Mitton

**Sweetly** ♩ = 92

Cello

Piano {

Re. \* Re. \* sim.

5

S

Vc.

Be still, my soul: The Lord is on thy

©2019 Stephen Mitton  
This work may be copied for incidental, noncommercial church or home use.

10

S side; With pa-tience bear thy cross of grief or pain.

A

Piano accompaniment (bass and treble staves) featuring eighth-note patterns in the bass and sixteenth-note patterns in the treble.

15

S Leave to thy God to or- der and pro- vide; In ev- 'ry

A Leave to thy God to or- der and pro- vide; In ev- 'ry

Piano accompaniment (bass and treble staves) featuring eighth-note patterns in the bass and sixteenth-note patterns in the treble. Dynamics: *mf*, *mp*, *p*.

20

S change he faith- ful will re- main.

A change he faith- ful will re- main.

Be still, my soul: Thy

Be still, my soul: Thy

25

S best, thy heav- 'nly friend Thru thor- ny ways leads to a joy- ful

A best, thy heav- 'nly friend

rit.

p

30 *a tempo*

S

A

Vc.

34

S

A

Vc.

Be still, my soul: Thy God doth un- der take To guide the

Be still, my soul: Thy God doth un- der take to guide

39

S      fu- ture as he has the past.      Thy hope, thy con - fi-

A      fu- ture as he has the past.      Thy hope, thy con fi -

Vc.

44

S      dence let no - thing shake; *mp*      All now my- ste- rious shall be bright at

A      dence let no thing shake; *mp*      All now my- ste- rious shall be bright at

49 *rit.* *a tempo* *f*

S last. Be still, my soul: The waves and winds still know

A last. Be still, my soul: The waves and winds still know

Vc.

*mf*

54 *mf*

S His voice who ruled them while he dwelt be- low Be still, my

A His voice who ruled them while he dwelt be- low Be still, my

Vc.

*mp*

*mp* 8 *mf*

59

*rit.*

Broader  
*f*

Soul. Be still, my soul.  
soul. Be still, my soul: The hour is hast'ning

Vc.

64

*f*

When we're for- e- ver with the Lord,  
on When we shall be for- e- ver with the Lord,

Vc.

*mp*

69

Soprano (S) and Alto (A) sing in unison, accompanied by Bassoon (Vc). The vocal parts sing "When dis- a- ppoint- ment, grif and fear are gone," twice. The bassoon part consists of eighth-note patterns.

Vc.

73

Soprano (S) and Alto (A) sing in unison, accompanied by Bassoon (Vc). The vocal parts sing "So - rrow for - got, love's pu - rest joys" twice. The bassoon part includes dynamic markings *mp* and *mf*, and rhythmic patterns involving sixteenth notes and rests.

77 *rit.*

S pu- rest joys re- stored. *mf*

A pu- rest joys re- stored.

Vc. *p* *mp* *mp* *Ped.*

79  $\text{♩} = 86$

S Be still, my soul: When change and tears are

A Be still, my soul: When change and tears are

Vc. *mf* *mf* *Ped.* *Ped.* *Ped.*

82

Soprano (S) and Alto (A) sing "past, past," while Bassoon (Vc.) plays eighth-note patterns.

*mf*

All safe and ble—  
All safe and ble—  
ssed

Vc. (Bassoon) plays eighth-note patterns.

*mp*

*Rit.* *a tempo*

85

Soprano (S) and Alto (A) sing "we shall meet at last." Bassoon (Vc.) plays eighth-note patterns.

we shall meet at last. Be still, my

we shall meet at last. Be still, my

*mf*

Vc. (Bassoon) plays eighth-note patterns.

*Rit.* *sim.*

88

Soprano (S) and Alto (A) sing "soul." followed by "Be still, my soul." The Violin Cello (Vc) provides harmonic support with sustained notes and rhythmic patterns.

Measures 88-91 musical score:

- Soprano (S):** Starts with a sustained note, followed by "soul." Then "Be" on a quarter note, "still," on a eighth note, "my" on a eighth note, and "soul." on a half note.
- Alto (A):** Starts with a sustained note, followed by "soul." Then "Be" on a quarter note, "still," on a eighth note, "my" on a eighth note, and "soul." on a half note.
- Violin Cello (Vc):** Provides harmonic support with sustained notes and rhythmic patterns.

92

*rit.***p**  $\geq$  **pp**

The vocal parts (Soprano and Alto) sing "Be still." The Violin Cello (Vc) provides harmonic support with sustained notes and rhythmic patterns. Dynamics include **p**, **pp**, **rit.**, **mp**, and **p**.

Measures 92-95 musical score:

- Soprano (S):** Starts with a sustained note, followed by a rest. Then "Be" on a half note, "still." on a half note.
- Alto (A):** Starts with a sustained note, followed by a rest. Then "Be" on a half note, "still." on a half note.
- Violin Cello (Vc):** Provides harmonic support with sustained notes and rhythmic patterns.

Dynamics:

- Measure 92: **p**
- Measure 93: **rit.**
- Measure 94: **pp**
- Measure 95: **mp** (mezzo-forte), **p** (piano)

# Be Still, My Soul

Jean Sibelius

For SA Chorus, Piano, and Optional Cello

Text by Katharina von Schlegel

Arr. Stephen Mitton

Sweetly ♩ = 92

The musical score consists of ten staves of music for SA Chorus, Piano, and Optional Cello. The vocal parts (SA) are in bass clef, while the piano part is in treble clef. The score includes dynamic markings such as *mp*, *mf*, *rit.*, and *a tempo*. Measure numbers 23, 29, 35, 43, 55, 67, 78, 86, and 92 are indicated. The music features various time signatures, including 4/4, 3/4, 2/4, and 6/8. The piano part includes complex chords and arpeggiated patterns. The vocal parts sing melodic lines with sustained notes and grace notes.

# Nativity Song

Words and Music by  
Stephen Mitton

With Reverence  $\text{♩} = 80$

*mp*

Piano {   
 1. So ma - ny years a - go So ve - ry far a -  
 2. Through-out His per - fect life He taught us how to  
 ♫. ♫.  
 ♫. ♫.

6   
 way live. The Son of God lay down on a bed made of hay  
 He showed us how to love \_\_\_\_\_ and taught us to give  
 ♫. ♫.  
 ♫. ♫.

II  
His star, it shone so bright in the sky o - ver - head Gui-ding poor, hum - ble  
His mis - sion was to serve the fa - mi-ly of man so to lead each one  
 ♫. ♫.  
 ♫. ♫.

16

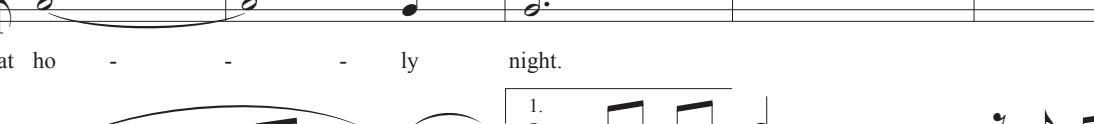
shep - herds to kneel at His bed on that si - lent night,  
home and ful - fil Fa - ther's plan, Praise that

16

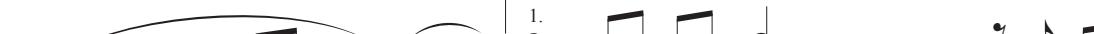
*mf*

*p*

*mp*

21 *mf* ————— *f* 1.  


That ho - ly night.

21 *mp* 1. *mf*  


*Ped.*

26

26

night.

*mp*

*mf*

32

32

*f*

*subito p*

37

37

*mp*

41

*mf*

*cresc.*

*f*

Now on this Christ-mas night      I raise this sim-ple prayer      that all may feel His

41

*mp*

*mf*

46

love and His watch - ful care.

That through His sa - cri - fice gi - given free - ly for

me I can be the disc - i - ple He needs me to - be, sing - ing si - lent

night, O ho - - - - ly night.

rit.