

# O My Father

SATB

Text by Eliza R. Snow  
Melody from John Wyeth's  
"Repository of Sacred Music," Part Second  
Arranged by Sally DeFord

Gently, about  $\text{♩} = 70$

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes, starting with a half note G3, followed by eighth notes F3, E3, D3, C3, B2, A2. The piece begins with a piano (*p*) dynamic and includes hairpins for crescendo and decrescendo.

8 *p* 10 12

(Soprano/Alto:) O my Fa - ther, thou that dwell - est in the high and glo - rious place, When shall  
wise and glo - rious pur - pose thou hast placed me here on earth, And with -

The first vocal line begins at measure 8. The piano accompaniment continues with the same eighth-note pattern. The vocal line features a piano (*p*) dynamic and includes hairpins for crescendo and decrescendo.

14 16 18

I re - gain thy pre - sence and a - gain be - hold thy face, In thy ho - ly hab - i - ta - tion did my  
held the rec - ol - lec - tion of my for - mer friends and birth, Yet oft - times a sec - ret some - thing whis - pered, -

The second vocal line begins at measure 14. The piano accompaniment continues with the same eighth-note pattern. The vocal line features a piano (*p*) dynamic and includes hairpins for crescendo and decrescendo.

20 *rit.* *a tempo* 22 24

spi - rit once re - side? In my first pri - me - val child - hood, was I nur - tured near thy  
"You're a stran - ger here." And I felt that I had wan - dered from a more ex - alt - ed

The third vocal line begins at measure 20. The piano accompaniment continues with the same eighth-note pattern. The vocal line features a *rit.* (ritardando) marking at measure 20 and an *a tempo* marking at measure 22. The piano accompaniment also features *rit.* and *a tempo* markings.

1. 26 28

side? (Tenor/Bass:) For a

2. 30 32 34 36

sphere.

*mf*

*mf*

Soprano/Alto 38 40 42

Tenor/Bass\*

I had learned to call thee Fa - ther, Thru thy Spir - it from on high, But, un -

44 46 48

til the key of knowl - edge was re - stored, I knew not why. In the heav'ns are par - ents sin - gle? No, the

*rit.* 50 *a tempo* 52 54

thought makes rea - son stare! Truth is rea - son, Truth e - ter - nal tells me I've a mo - ther there.

56 58 60 62 *rit.* *tacet*

*a cappella--freely*

62 *mp* 64 66

Wnen I leave this frail ex - is - tence, When I lay this mor - tal by, Fa - ther, Mo - ther, may I

*mf* in rhythm

68 meet you in your roy - al courts on high? Then, at length when I've com - plet - ed all you

70 72

*mf*

74 *rit.* *a tempo* *mp* *mp* *unis.* 76 78

sent me forth to do, With your mu - tual ap - pro - ba - tion let me come and dwell with you, Let me

*mp* *unis.*

*rit.* *mp* *a tempo*

80 *p* 82 84 86

you, Let me come and dwell with you. come and dwell with you, and dwell with you.

*p* *rit.* *pp*