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# O, Divine Music

Randol Alan Bass

## I.

Maestoso con moto

ff

mf

f

mp

8

First system of piano introduction, featuring a treble and bass clef with flowing sixteenth-note patterns.

Second system of piano introduction, starting with a sixteenth-note triplet (marked '6') and including a 'cresc.' (crescendo) marking.

15

First vocal line starting with a *ff* (fortissimo) dynamic marking. The melody features a triplet of eighth notes.

O, to make — the most ju - bi - lant

Second vocal line, continuing the melody with a triplet of eighth notes.

O, to make — the most ju - bi - lant

Third vocal line, continuing the melody with a triplet of eighth notes.

O, to make — the most ju - bi - lant

Fourth vocal line, continuing the melody with a triplet of eighth notes.

O, to make — the most ju - bi - lant

15

Final system of piano accompaniment, featuring a treble and bass clef with chords and moving lines, ending with a *ff* dynamic marking.

div.

song, \_\_\_\_\_ full of mu - sic, of mu - sic, full of

song, \_\_\_\_\_ full of mu - sic, of mu - sic, full of

8  
song, \_\_\_\_\_ full of mu - sic, of mu - sic, full of

div.

song, \_\_\_\_\_ full of mu - sic, of mu - sic, full of

mu - sic an out - burst - of - the -

mu - sic an out - burst - of - the -

8  
mu - sic an out - burst - of - the -

mu - sic an out - burst - of - the -

23

div. *ff*

soul! \_\_\_\_\_

*ff*

soul! \_\_\_\_\_

div. *ff*

soul! \_\_\_\_\_

*ff*

soul! \_\_\_\_\_

soul! \_\_\_\_\_

23

29 *p*

O, di - vine mu - sic,

*p*

O, di - vine mu - sic,

*p*

O, di - vine mu - sic,

*p*

O, di - vine mu - sic,

29

O, di - vine mu - sic,

*pp*

*mp* *f*  
O, di-vine mu - sic we lay our hearts and souls, \_\_\_\_\_ we

*mp* *f*  
O, di-vine mu - sic we lay our hearts and souls, \_\_\_\_\_ we

*mp* *f*  
O, di-vine mu - sic we lay our hearts and souls, \_\_\_\_\_ we

*mp* *f*  
O, di-vine mu - sic we lay our hearts and souls, \_\_\_\_\_ we

*p* *mp* *mf*

*f*  
lay our hearts and souls \_\_\_\_\_ close - ly, close - ly,

*f*  
lay our hearts and souls \_\_\_\_\_ close - ly, close - ly,

*f*  
lay our hearts and souls \_\_\_\_\_ close - ly, close - ly,

*f*  
lay our hearts and souls \_\_\_\_\_ close - ly, close - ly,

*mp* *f*

unis.

close - ly with - in you.

close - ly close - ly with - in you.

close - ly, close - ly with - in you.

close - ly, close - ly with - in you.

*poco rit.*

**44** Poco meno mosso, cantabile

Oo, You teach -

You teach us to see, us to

Oo, You teach -

You teach us to see, us to

**44** Poco meno mosso, cantabile

*poco rit.*

*mp*

unis.

see, \_\_\_\_\_ to see, \_\_\_\_\_ to lis - ten to \_\_\_\_\_ our

us \_\_\_\_\_ to \_\_\_\_\_ see, \_\_\_\_\_ to see, \_\_\_\_\_ to lis - ten to \_\_\_\_\_ our

see, \_\_\_\_\_ to see, \_\_\_\_\_ to lis - ten to \_\_\_\_\_ our \_\_\_\_\_

us \_\_\_\_\_ to \_\_\_\_\_ see, \_\_\_\_\_ to see, \_\_\_\_\_ to lis - ten to our

*dim.* *p*

hearts, *dim.* to our hearts. *p*

hearts, *dim.* to our hearts. *p*

hearts, *dim.* to our hearts. *p*

hearts, *dim.* to our hearts. *p*

hearts, our hearts.

*dim.*



# II.

Moderato con moto

The first system of music is a piano accompaniment in 6/8 time. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano). The left hand provides a rhythmic accompaniment with slurs. A *cresc.* (crescendo) marking is present in the third measure of the right hand.

The second system of music continues the piano accompaniment. It features similar melodic and rhythmic patterns in both hands, with slurs and dynamic markings.

Four vocal staves are shown, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.

The third system of music is a piano accompaniment. It begins with a melodic line in the right hand and a rhythmic line in the left hand. A dynamic marking of *f* (forte) is present. The system concludes with a *L'istesso* (L'istesso) marking and a fermata over the final chord.

11 Poco rubato

O, Divine Music - II.

S *ff* *div.* *dim.*  
Mus - ic, mus - ic, mus - ic, — the great - est good that mor - tals know

A *ff* *dim.*  
Mus - ic, mus - ic, mus - ic, — the great - est good that mor - tals know

T *ff* *dim.* *mf*  
Mus - ic, mus - ic, mus - ic, — the great - est good that mor - tals know

B *ff* *dim.*  
Mus - ic, mus - ic, mus - ic, — the great - est good that mor - tals know and all of

11 Poco rubato

*ff* *f* *dim.* *mf*

*mf*  
and all of heav'n, all heav'n we have be -

*mf*  
and all of heav'n we have be - low and all heav'n -

*mf*  
heav'n we have be - low, and all of heav'n -

and all of heav'n, all heav'n we have be -

*mf*

low. mus-ic can no - ble hints im -  
 — we have be - low. mus-ic can no - ble hints im -  
 — we have be - low. mus-ic can no - ble hints im -  
 low. mus-ic can no - ble hints im -

*mp* *mf*

21

*f* *mf*

part, en - gen - der fu - ry, kin - dle love,  
 part, en - gen - der fu - ry, kin - dle love,  
 part, en - gen - der fu - ry, kin - dle love,  
 part, en - gen - der fu - ry, kin - dle love,

*f molto* *dim.*

*f* *dim.*