

11-1844 Let All Mortal Flesh Keep Silence

arr. Donald Busarow

Two part

mixed voices, opt. cong.

45¢ .50

# Augsburg Choral Library

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# Let All Mortal Flesh Keep Silence

Liturgy of St. James  
tr. Gerard Moultrie, 1829-1885

*Pizzary*  
arr. Donald Busarow

Stately

*mf*

Ped.

Choir and congregation

1. Let all mor - tal  
Pon - der noth - ing

flesh keep - ly - si - lence, And with fear and trem - bling stand;  
earth - ly - mind - ed, For with bless - ing in his - hand

Christ our God to earth de - scend - eth, Our full hom - age

to de - mand.

holding back

Choir (Sopranos)

*p*

2. King of kings, yet born of — Mar - y, As of old on earth he — stood,

Sw.

*p*

Man.

Lord of lords in hu - man ves - ture, In the Bod - y and the Blood

He will give to all the faith - ful His own self for

Ped.

\*See page 8 for an alternate lowered setting of stanza two.

heav'n - ly — food.

Man.

Choir - Men

3. Rank on rank the

Ped.

Choir - Women

3. Rank on rank the host of — heav - en Spreads its van-guard on the

host of — heav - en Spreads its van-guard on the — way,

way,  
As the Light of light de - scend - eth From the realms of  
As the Light of light de - scend - eth From the realms of end - less -

end - less day,  
That the pow'rs of hell may van - ish  
day,  
That the pow'rs of hell may van - ish

Dark-ness clears a - way. ————  
As the dark-ness clears a - way. ————

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Choir descant

4. At his feet the six - winged ser - aph; Cher - u - bim with

Choir and congregation

4. At his feet the six - winged ser - aph; Cher - u - bim with

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The vocal line continues the melody from the first system, with lyrics 'At his feet the six-winged seraph; Cherubim with'. The piano accompaniment continues with harmonic support.

sleep - less eye, Veil their fac - es to the pres - ence,

sleep - less eye, Veil their fac - es to the pres - ence,

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The vocal line concludes the phrase with 'sleep-less eye, Veil their faces to the presence,'. The piano accompaniment provides a final harmonic resolution.

As with cease-less voice they cry,  
As with cease-less voice they cry,

*ff* "Al - le - lu - ia,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "As with cease-less voice they cry," and "As with cease-less voice they cry,". The piano accompaniment features a bass line with a low register and a treble line with chords and moving lines. Dynamics include *ff* and *p*.

*ff* "Al - le - lu - ia, Al - le - lu - ia, Lord most  
Al - le - lu - ia, Al - le - lu - ia, Lord most

The second system continues the vocal and piano parts. The vocal staves have lyrics: "Al - le - lu - ia, Al - le - lu - ia, Lord most" and "Al - le - lu - ia, Al - le - lu - ia, Lord most". The piano accompaniment includes a *simile* marking. Dynamics include *ff* and *p*.

high !'' A - men.  
high !'' A - men.

The third system concludes the piece. The vocal staves have lyrics: "high !'' A - men." and "high !'' A - men.". The piano accompaniment includes a "holding back" instruction and a "Ped." marking. Dynamics include *A* and *men.*

Alternate setting: stanza 2 *Choir - Women*

\* 2. King of kings, yet born of — Mar - y, As of old on

holding back

Sw.

Man.

earth he — stood, Lord of lords in hu - man ves - ture, In the Bod - y

and the — Blood He will give to all the faith - ful

Ped.

His own self for heav'n - ly — food.

Proceed directly to verse 3: