

Be Thou My Vision

Traditional Hymn

Arranged by
DEBRA MORTON

SSA Voices with Keyboard

RANGES:



CARL FISCHER MUSIC
Part-by-Part 

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CARL FISCHER®

Be Thou My Vision

for SSA Voices with Keyboard

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Traditional Hymn
Arranged by Debra Morton

Andante con moto ♩ = 90

Keyboard

mp

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

6

mp all voices unison

Be thou my vis - ion, O

Reo. * Reo. * Reo. * * pedal with chord changes

11

Lord of my heart. Naught be all else to me, save that Thou

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17 *mf*

art. _____ Thou my best thought, by day or by

22

night, _____ Wak - ing or

mp

27

sleep - ing, thy pres - ence my light. _____

32 *rit.*

rit.

37 *a tempo*
Soprano 1 *mp*
Be Thou my_ wis-dom and Thou my true word.

Soprano 2 *mp*
Be Thou my_ wis-dom and Thou my true word.

Alto *mp*
Be thou my wis-dom, and Thou my true word. I ev - er with Thee, and

a tempo

Ad. * simile

43 *rit.* *a tempo*
I ev - er with Thee, and Thou with me, Lord Thou my_ great Fath - er and

I ev - er with Thee, and Thou with me, Lord Thou my_ great Fath - er and

Thou with me, Lord: Thou with me, Lord, — Thou my_ great Fath - er and

rit. *a tempo*

49

I Thy true son, Thou in me dwell - ing and_ I with Thee

I Thy true son, Thou in me dwell - ing and_ I with Thee

I Thy true son, Thou in me dwell - ing and_

The piano accompaniment consists of two staves. The right hand plays a series of chords, mostly triads, while the left hand plays a simple bass line with eighth and quarter notes.

54

one_

one_

I with Thee one.

The piano accompaniment continues with two staves. The right hand features more complex chordal textures, including some dyads and triads, while the left hand maintains a steady bass line.

61

f *cresc.*
Still be my vi - sion Rul - er of all

f *cresc.*
Still be my vi - sion Rul - er of all

f *cresc.*
Still be my vi - sion Rul - er of all

mf

67

Heart of my own heart what - ev - er be - fall.

Heart of my own heart what - ev - er be - fall.

Heart of my own heart what - ev - er be - fall.

f *mp* *mf*

Leg. * *Leg.* *

73

mf

Rich - es I heed not, - of man's emp - ty praise, Thou mine in -

mf

Rich - es I heed not, of man's emp - ty praise, Thou mine in -

mf

Rich - es I — heed not of man's emp - ty praise, Thou mine in -

Ped. * *Ped. simile*

78

f

her - i - tance now and al - ways. Thou, and_ Thou on - ly,

f

her - i - tance now and al - ways. Thou, and_ Thou on - ly,

f

her - i - tance now and al - ways. Thou, and_ Thou on - ly,

83

First in my heart. _____ High King of hea - ven my —

First in my heart. _____ High King of hea - ven

First in my heart. _____ High King of hea - ven

The musical score for measures 83-88 features three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are "First in my heart. _____ High King of hea - ven my —". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

89

treas - ure Thou art. _____

my — treas - ure Thou art.

my — treas - ure Thou art.

The musical score for measures 89-94 continues with three vocal staves and a piano accompaniment. The lyrics are "treas - ure Thou art. _____" and "my — treas - ure Thou art.". The piano accompaniment features a more active bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte).

94

Still be my vi - sion, Heart of my_ heart. Lord

Still be my vi - sion, Heart of my heart. Lord

Still be my vi - sion, Heart of my heart. Lord

Red. *

Detailed description: This block contains measures 94 through 99 of a musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. Measures 94-96 are marked with a forte (*f*) dynamic, while measures 97-99 are marked with a mezzo-piano (*mp*) dynamic. The lyrics are 'Still be my vi - sion, Heart of my_ heart. Lord'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A rehearsal mark (double bar line with a repeat sign) is placed at the end of measure 96. Below the piano part, there is a 'Red.' marking and an asterisk.

100

of all.

of all.

of all.

Detailed description: This block contains measures 100 through 104 of the musical score. It continues with the three vocal staves and piano accompaniment. The lyrics are 'of all.'. The piano part features a more active bass line starting in measure 100. The vocal lines are marked with long horizontal lines, indicating sustained notes or breath marks. The key signature and time signature remain the same as in the previous section.