

# 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 rest followed by a quarter note, then a dotted quarter note, and a half note. The left hand plays a simple accompaniment of quarter notes. The piece begins with a piano (*p*) dynamic.

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 vocal line begins at measure 8 with a half rest, then enters with a melody of quarter notes. The piano accompaniment continues with a steady eighth-note accompaniment. The dynamic is piano (*p*).

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 vocal line continues with a melody of quarter notes. The piano accompaniment remains consistent. The dynamic is piano (*p*).

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 vocal line continues with a melody of quarter notes. The piano accompaniment remains consistent. The dynamic is piano (*p*). The tempo changes from *rit.* to *a tempo* at measure 22.

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.

*rit.* *a tempo*

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

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

76 *mp* *unis.* 78

*rit.* *a tempo* *mp* *unis.*

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

82 84 86

*p* *rit.* *pp*