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# Hymn to Saint Michael

Robert Lehman

SATB and organ

## Robert Lehman

Robert W. Lehman, conductor, organist, harpsichordist and composer, holds degrees in organ performance, conducting, church music, and an earned doctorate in liturgical musicology where his particular focus is the ecclesiastical music of the English Middle Ages beginning with chant and culminating in the complex polyphony of the late fifteenth-century Eton Choirbook.

He has served on the staff of several distinguished churches, including the Washington National Cathedral (of which he is a Fellow), the Princeton University Chapel, and Saint Bartholomew's Episcopal Church, New York City. For fourteen years he served as organist and choirmaster of historic Christ Church, New Haven, Connecticut where, under his leadership, the choir and music program gained an international reputation for excellence. He has appeared with major symphony orchestras and chamber ensembles as conductor and soloist, has recorded an extensive discography, and his work is heard regularly over NPR and the BBC. In 2008 he joined the staff of the Episcopal Church of St. Michael & St. George in St. Louis as Organist and Choirmaster.

Commissioned by Michael Hunter  
for the choir of St. Andrew's Episcopal Church, Tampa, Florida

# Hymn to Saint Michael

SATB and organ

Urban VIII  
from the hymn Tibi, Christi, splendor Patris;  
attr. Rabanus Maurus (c. 780-856); tr. E. Caswall

Robert Lehman

Mysteriously ♩ = 48

Soprano  
Alto  
Tenor  
Bass

Organ

*pp*

O Je -  
O Je - su,

The name "Jesu" should be pronounced "Jeé-zyoo."

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4

- su, life-spring of the soul, \_\_\_\_\_ the Fa-ther's

life-spring of the soul, \_\_\_\_\_ the Fa-ther's power, and—

*p*

8 O Je - su, life-spring of the soul, the Fa-ther's

*p*

O Je - su, life-spring of the soul, \_\_\_\_\_

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some triplets in the piano part. A large watermark 'NOT COPY' is overlaid on the page.

7

power, and— glo - ry bright! Thee—

glo - ry bright! \_\_\_\_\_ Thee with the

*mp*

8 power, and— glo - ry bright!

the Fa-ther's power, and— glo - ry bright!

*With movement* ♩ = 66

This system continues the vocal and piano parts from the first system. It includes four vocal staves and two piano staves. The tempo and dynamics are marked as 'With movement' and 'mp' (mezzo-piano). The piano accompaniment features triplets and sustained chords. A large watermark 'NOT COPY' is overlaid on the page.

7

*With movement* ♩ = 66

*mp*

*mp*

This system shows the piano accompaniment for the second system, including two piano staves. It continues the musical themes established in the previous systems, with triplets and sustained chords. A large watermark 'NOT COPY' is overlaid on the page.

11

with the an - gels we ex - tol; from Thee

an - gels we ex - tol; from Thee they

*mp*

8 Thee with the an - gels we ex - tol;

*mp*

Thee with the an - gels we ex - tol;

11

15

they draw their life and light.

draw their life and light.

dim.

8 from Thee they draw their life and light.

dim.

from Thee they draw their life and light.

15

19 **allarg.**

Musical score for measures 19-22. The score consists of four staves (treble, two middle, and bass clefs). All staves are marked with a large '10' over an '8' and are mostly empty, indicating a long rest or a very slow, sustained section.

19 **allarg.**

*very freely*

*Solo*

Musical score for measures 19-22. The top staff (treble clef) contains a melodic line with a fermata. The middle and bottom staves (bass clef) contain accompaniment. The tempo is marked 'allarg.' and 'very freely'. A 'Solo' instruction is present in the middle staff.

23 **Allegro** ♩ = 112

*f*

Thy thou - sand,

*f*

Thy thou - sand,

*f*

Thy thou - sand,

*f*

Thy thou - sand,

Vocal score for measures 23-26. It features four staves (treble, two middle, and bass clefs). The tempo is 'Allegro' with a quarter note equal to 112. The dynamic is 'f' (forte). The lyrics are 'Thy thou - sand,' repeated on each staff.

23 **Allegro** ♩ = 112

*f*

I Reed 8'

*mf*

Brightly and with rhythmic drive

*pesante*

Piano accompaniment for measures 23-26. It features two staves (treble and bass clefs). The tempo is 'Allegro' with a quarter note equal to 112. The dynamic is 'mf' (mezzo-forte). The instruction 'Brightly and with rhythmic drive' is present. The bass clef part is marked 'pesante' and features a rhythmic pattern of eighth notes.

27

thou-sand hosts are spread em -

thou-sand hosts are spread em -

thou-sand hosts are spread em -

thou-sand hosts are spread em -

27

II

31

bat-tled o'er the az - ure sky;

bat-tled o'er the az - ure sky;

bat-tled o'er the az - ure sky;

bat-tled o'er the az - ure sky;

31

II

35

but Mi-chael bears Thy stan-dard dread,

but Mi-chael bears Thy stan-dard dread,

but Mi-chael bears Thy stan-dard dread,

but Mi-chael bears Thy stan-dard dread,

35 I

II

39

and lifts the might - y cries on high. \_\_\_\_\_

and lifts the might - y cries on high. \_\_\_\_\_

and lifts the might - y cries on high. \_\_\_\_\_

and lifts the might - y cries on high. \_\_\_\_\_

39



43 **Adagio** ♩ = 60 **slowing greatly**

43 **Adagio** ♩ = 60 *p* **slowing greatly**

*mf* *mp* *mf* *mp*

48 **Moderato** ♩ = 60 *f*

He in that sign the reb - el

He in that sign the reb - el

He in that sign the reb - el

He in that sign the reb - el

48 **Moderato** ♩ = 60 *mf*

52

powers did with their drag - on prince ex - pel;

powers did with their drag-on prince ex - pel;

8 powers did with their drag - on prince ex - pel;

powers did with their drag-on prince ex - pel;

52

54

and hurled them from the heav'n's high towers

and hurled them from the heav'n's\_ high towers

8 and hurled them from the heav'n's\_ high\_ towers

and hurled them from the heav'n's\_ high\_ towers

54

57 **rit.** **slightly slower but with jubilation**

down like a thun-der-bolt to hell.

down like a thun-der-bolt to hell.

down like a thun-der-bolt to hell.

down like a thun-der-bolt to hell.

57 **rit.** **slightly slower but with jubilation**

*ff*

59

59

*fff* *f* *mf*

*fff*

63 **slowing** **Slowly and with great calm** ♩ = 52

63 **slowing** **Slowly and with great calm** ♩ = 52  
Strings and celestes

*mp* *p* *pp*

32'

67 *p*  
Grant us with Mi-chael still, O Lord, a - gainst the Prince of

67 *p*  
Grant us with Mi-chael still, O Lord,

70 **Allegro marcato** ♩ = 68

Pride to fight;

a - gainst the Prince of Pride to fight;

70 **Allegro marcato** ♩ = 68

74

74 *poco a poco cresc.*

slowing slightly

Boldly ♩ = 60

78

*ff*

so may a crown be our re -

*ff*

so may a crown be our re -

*ff*

so may a crown be our re -

*ff*

so may a crown be our re -

78

slowing slightly

Boldly ♩ = 60

*f*

81

*ff*

poco ritard

- ward, Be - fore the Lord's pure throne of Light.

*ff*

- ward, Be - fore the Lord's pure throne of Light.

*ff*

- ward, Be - fore the Lord's pure throne of Light.

*ff*

- ward, Be - fore the Lord's pure throne of Light.

81

*ff*

*fff*

poco ritard

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