

For the 55th Sewanee Church Music Conference, July 2005, Dr. Robert Delcamp, Director

Christ, mighty Savior

SATB and organ

Mozarabic, 10th century
tr. Alan G. McDougall(1895-1964)
rev. Anne K. LeCroy (b. 1930)

Craig Phillips

Sw. Founds. 8'
Ped. 16', 8', Sw./Ped.

Andante, quietly moving (♩ = c 80-84)

Organ *mp* Ped.

S *mp* Christ might - ty Sa - vior, Light of all cre - a - tion,

A *mp* Christ might - ty Sa - vior, Light of all cre - a - tion,

T *mp* Christ might - ty Sa - vior, Light of all cre - a - tion,

B *mp* Christ might - ty Sa - vior, Light of all cre - a - tion,

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PPM00538

Christ, mighty Savior by Craig Phillips, PPM000538
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9 *mf* you make the day-time ra-diant with the sun-light,

mf you make the day-time ra-diant with the sun-light,

mp make ra-diant *mf* with the sun-light, —

mp make ra-diant *mf* with the sun-light, —

Detailed description: This system contains the first four staves of music. The first two staves are vocal parts in treble clef, with lyrics. The third and fourth staves are piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. There are triplets and slurs in the vocal parts.

12 *mp* and to the night give glit-ter-ring a-dorn-ment, —

mp and to the night give glit-ter-ring a-dorn-ment, —

mp the night glit-ter-ring a-dorn-ment, —

mp the night glit-ter-ring a-dorn-ment, —

Detailed description: This system contains the next four staves of music. The first two staves are vocal parts in treble clef, with lyrics. The third and fourth staves are piano accompaniment in bass clef. The piano part continues the accompaniment from the first system. Dynamics include *mp*. There are slurs and accents in the vocal parts.

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16 *mp* *p*

stars _____ in the hea-vens. _____

16 *mp* *p*

stars _____ in the hea-vens. _____

8 *mp* *p*

stars in the hea-vens. _____

8 *mp* *p*

stars in the hea-vens. _____

16 *mp* *p* *mf*

16 *p* *mp*

T 8 Now comes the day's end _____ as the sun is

B 8 Now comes the day's end _____ as the sun is

20 *p* *mp*

20 *p* *mp*

20 *p* *mp*

sempre legato

Man. *p*

4

24 *mp* *mf*

8 set-ting: mir-ror of day-break, pledge of re-sur-rec-tion;—

24 set-ting: mir-ror of day-break, pledge of re-sur-rec-tion;—

28 *mp* *mf*

8 while— in the hea-vens choirs— of stars— ap-pear-ing

28 while— in the hea-vens choirs— of stars— ap-pear-ing

[celestes]

Man.

31 *mp* *mf*

8 hal-low the night-fall.

31 hal-low the night-fall.

solo 8'

Ped.

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34

mp 3

There - fore we come now

mp 3

There - fore we come now

mp 3

There - fore we come now

mp 3

There - fore we come now

34

mp *p*

37

3

eve - ning rites to of - fer, joy - ful - ly chant - ing

3

eve - ning rites to of - fer, joy - ful - ly chant - ing

3

eve - ning rites to of - fer, joy - ful - ly chant - ing

3

eve - ning rites to of - fer, joy - ful - ly chant - ing

37

[Sw. full through Pr. 4', Oboe]

mp

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40 *f*
 ho - ly hymns_ to praise you, with all cre - a - tion
 ho - ly hymns to praise you, with all cre - a - tion
 8 ho - ly hymns_ to praise you, with all cre - a - tion
 ho - ly hymns to praise you, with all cre - a - tion

40 [add Tpt. 8']
f

45
 join - ing hearts_ and voic - es sing - ing your
 join - ing hearts_ and voic - es sing - ing your
 8 join - ing hearts_ and voic - es sing - ing your
 join - ing hearts and voic - es sing - ing your

45 [full Swell]

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48 *ff* glo - ry. *mp* Give heed, we

ff glo - ry. *mp* Give heed, we

ff glo - ry.

ff glo - ry.

48 *ff* reduce ----- [soft founds. 8', 4']

p sempre legato

Man.

52 *S* pray you, — to our sup - pli - ca - tion: That you may grant us

A pray you, — to our sup - pli - ca - tion: That you may grant us

52

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55 *mf* *mf*

par-don for of - fens-es, strength for our

par-don for of - fens-es, strength for our

59 *mp* *mp*

weak hearts, rest for ach - ing bo - dies, sooth - ing the

weak hearts, rest for ach - ing bo - dies, sooth - ing the

62 *p* *mp* *mf*

wear - y.

wear - y.

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66

69

p

S
Though bo - dies slum - ber, hearts shall keep their

p

A
Though bo - dies slum - ber, hearts shall keep their

p

T
8
Though bo - dies slum - ber, hearts shall keep their

p

B
Though bo - dies slum - ber, hearts shall keep their

69

72
vi - gil, for ev - er rest - ing in the peace_ of
vi - gil, for ev - er rest - ing in the peace_ of
8 vi - gil, for ev - er rest - ing in the
vi - gil, for ev - er rest - ing in the

72
Je - sus, in light or dark - ness
Je - sus, in light or dark - - ness
8 peace of Je - sus, light or dark - ness
peace of Je - sus, light or dark - ness

75
Je - sus, in light or dark - ness
Je - sus, in light or dark - - ness
8 peace of Je - sus, light or dark - ness
peace of Je - sus, light or dark - ness

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 72-74) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "vi - gil, for ev - er rest - ing in the peace_ of". The second system (measures 75-78) continues the vocal parts with lyrics: "Je - sus, in light or dark - ness" and "peace of Je - sus, light or dark - ness". The piano accompaniment includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The score includes various musical notations such as rests, beams, and slurs.

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78 *mf* *mp*

wor - ship - ing our Sa - vior, — now — and for

wor - ship - ing our Sa - vior, — now — and for

8 *mf* *mp*

wor - ship - ing our Sa - vior, — now and for

wor - ship - ing our Sa - vior, — now and for

81 *pp*

ev - er. —

ev - er. —

8 *pp*

ev - er. —

ev - er. —

81 *p* *ppp*

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