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Humbly I Adore Thee

Charles Galetar

SATB a cappella

Charles Galetar

Charles Galetar is a native of Philadelphia, where he studied organ with David Uhlrich and Dr. Robert Elmore. When his family relocated to Riverside, California, he became the organist at First Baptist Church, Riverside. In January 1967 Charles enlisted in the U.S. Army, and after basic training he became a bandsman at Fort Irwin, California, and Panama, the Canal Zone. While in Panama he was pianist for the Canal Zone production (with added strings and band personnel) of *West Side Story*.

Over the years, Charles has had the privilege of serving as a church organist in many different denominations. He studied organ with Dr. Ladd Thomas, Gerard Faber, and Dr. Quentin Faulkner at the University of Nebraska in Lincoln, graduating in 1989 with a degree in music education. While at UNL he saw his first choral pieces published, including the 1988 publication by Flammer Music of *Contemporary Hymn Accompaniments for Organ*.

Humbly I Adore Thee has been dedicated to a former choir director and professor, Dr. S. E. Boyd Smith, who instilled his love for music history with all those with whom he had contact.

Presently, Charles is organist at St. Luke's United Methodist Church in Kilgore, Texas.

Dedicated to the Memory of Dr. S. E. Boyd Smith [professor, mentor and friend].

Humbly I Adore Thee

SATB a cappella

St. Thomas Aquinas

Charles Galetar

Moderato ♩ = 108 (judicious subtle use of rubato throughout)

Soprano *p* Hum - bly I a - dore Thee, *mp* Ver - i - ty un -

Alto *p* Hum - bly I a - dore Thee *mp* Ver - i - ty un -

Tenor *p* Hum - bly I a - dore Thee *mp* Ver - i - ty un -

Bass *p* Hum - bly I a - dore Thee, *mp* Ver - i - ty un -

For rehearsal only

4 *mf* seen, Who thy glo - ry hid - - est

seen, un - seen, *mf* Who thy glo - ry hid - - est

seen, un - seen, *mf* Who thy glo - ry hid - - est

seen, Who thy glo - ry hid - - est

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7 sub. *p/mp* dim. ten. **a tempo**

'neath these sha - dows mean; Lo, to Thee — sur -

sub. *p/mp* dim. ten. ,

'neath these sha - dows, sha - dows mean; Lo, to Thee — sur -

sub. *p/mp* dim. ten. ,

8 'neath these sha - dows, sha - dows mean; Lo, to Thee sur -

sub. *p/mp* dim. ten. ,

'neath these sha - dows mean; Lo, to Thee sur -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The music is in a minor key. The first vocal staff has a fermata over the first measure. The piano accompaniment features a steady bass line and chords in the right hand.

10 *mp* dim.

- ren - - dered, My whole — heart is — heart is bowed,

mp dim.

- ren - - dered, — My whole heart is bowed, —

mp dim.

8 - ren - dered, sur-ren - dered, My whole heart, my — heart is bowed,

mp dim.

- ren - - dered, My whole heart is bowed, —

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The music continues from the previous system. The vocal staves have lyrics: '- ren - - dered, My whole — heart is — heart is bowed,' and '- ren - - dered, — My whole heart is bowed, —'. The piano accompaniment features a steady bass line and chords in the right hand.

13 *pp*

Tranced as — it be - holds Thee, Shrined with - in the

pp

Tranced as — it be - holds Thee, Shrined with - in the

pp

Tranced as it be - holds Thee, Shrined with - in the

pp

Tranced as it be - holds Thee, Shrined with - in the

13

16 *piu mosso* *cresc.*

cloud. Taste, and touch, and vi - sion to dis -

cloud. Taste, and touch, and vi - sion to dis -

cloud. O taste, and touch, and vi - sion,

cloud. O taste, and touch, and vi - sion,

16

20

dim. // *pp*

- cern Thee fail; Faith that comes by

dim. // *pp*

- cern Thee fail; Faith that comes by

dim. *poco rit.* // *pp*

and vi - sion to dis - cern fail; Faith that comes by

dim. // *pp*

and vi - sion to dis - cern fail; Faith that comes by

20

23

f *cresc.* *ff* sub. *mf* push ahead

hear - ing, pier - ces through the veil. I be - lieve what -

f *cresc.* *ff* sub. *mf* push ahead

hear - ing, pier - ces through the veil. I be - lieve what -

f *cresc.* *ff* sub. *mf* push ahead

hear - ing, pier - ces through the veil. I be - lieve, be -

f *cresc.* *ff* sub. *mf* push ahead

hear - ing, pier - ces through the veil. I be - lieve, be -

23

27 pull back *mf* $\text{♩} = 76$

- e'er the Son of God hath told;

pull back *mf* *p*

- e'er the Son of God hath told; What the truth hath

pull back *mf*

- lieve what e'er the Son of God hath told;

pull back *mf* *p*

- lieve what e'er the Son of God hath told; What the truth hath

27

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mf* and *p*. A tempo marking of quarter note = 76 is present. A large watermark 'NOT COPY' is overlaid on the page.

31

that for truth I hold. oo

spo - ken, that for truth I hold. oo

that for truth I hold. #8 (or)

spo - ken, that for truth I hold.

31

#8

Detailed description: This system contains the second four staves of music. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics and a key signature change to D major (indicated by #8 and (or)). The bottom two staves are piano accompaniment. A key signature change to D major is also indicated by #8. A large watermark 'NOT COPY' is overlaid on the page.

35 Solo

Je - sus whom now veil - ed

(oo)

38 *mf* m. 40 & 41 possibly sung by men

I by — faith de - cry, what my soul doth

(oo) de - cry — what my soul doth

mp

oo

mp

oo

41 *mf* , *mp*

thirst for, do not Lord de - ny, That thy face un -

thirst for, do not Lord de - ny. That thy

do not Lord de - ny, That thy face, thy

do not Lord de - ny, That thy face, thy

41

45 *mf* *poco rit.* *f* *a tempo*

- veil - ed I at last may see, with the bliss - ful

face un - veil - ed I at last may see, with the bliss - ful

face un - veil - ed I at last may see, with the bliss - ful

face un - veil - ed I at last may see, with the bliss - ful

45

49 *dim.* *mp*

vi - sion blest, O blest my God of Thee.

dim. *mp*

vi - sion blest, — blest, O blest my God of Thee.

dim. *mp*

vi - sion blest — O blest my God of Thee.

dim. *mp*

vi - sion blest, O blest my God of Thee.

49

p *poco rit.* *dim.*

A - - - - - men

p *dim.*

A - - - - - men

mp *dim.*

A - men. A - men. A - men. A - men.

p *dim.*

A - - - - - men. A - men. A - - - - - men.

53

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