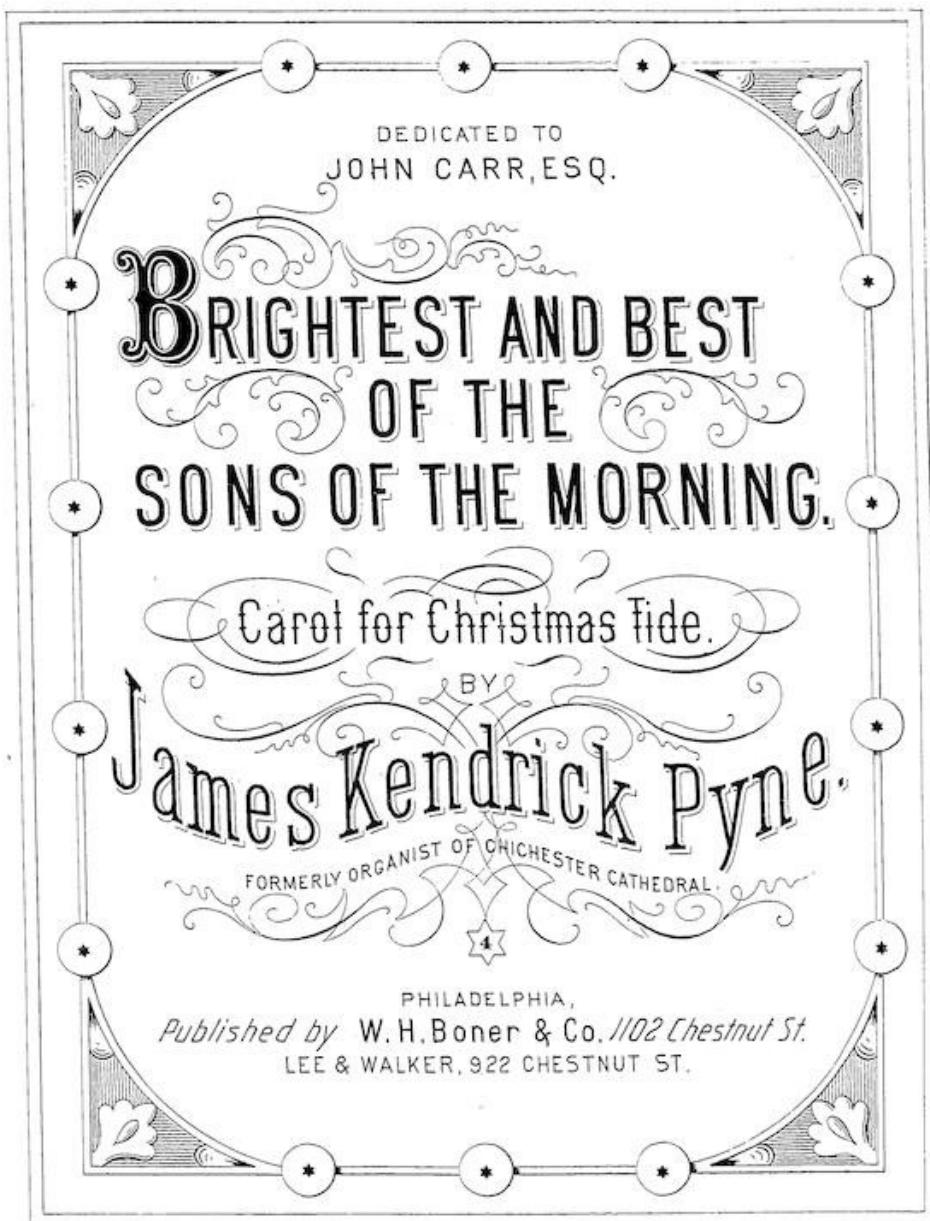


Title:	Brightest and best of the song of the morning
Name(s):	Pyne, James Kendrick.
Resource Type:	notated music
Note(s):	From: Music Copyright Deposits, 1870-1885 (Microfilm M 3500)
Subject(s):	Carol Choruses, Sacred (Mixed voices, 4 parts) with piano Choruses, Sacred (Mixed voices, 4 parts) with organ
URL	http://lcweb2.loc.gov/diglib/ihas/loc.music.sm1874.14262

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BRIGHTEST AND BEST OF THE SONS OF THE MORNING.

SEMI-CHORUS.

JAMES KENDRICK PYNE.

St. Marks, Phila., Nov. 17th. 74.

(♩ = 96.)

Bright-est and best of the sons of the morning, Dawn on our darkness, and lend us thine aid;
A
Bright-est and best of the sons of the morning, Dawn on our darkness, and lend us thine aid;
A
Bright-est and best of the sons of the morning, Dawn on our darkness, and lend us thine aid;

Organ
or
Piano.

Star of the East, the ho - ri - zon a - dorning, Guide where our in-fant Re - deem - er is laid.
Star of the East, the ho - ri - zon a - dorning, Guide where our in-fant Re - deem - er is laid.
Star of the East, the ho - ri - zon a - dorning, Guide where our in-fant Re - deem - er is laid.

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Cold on his era-dle the dew-drops are shi-ning, Low lies his head with the heasts of the stall;

Cold on his era-dle the dew-drops are shi-ning, Low lies his head with the heasts of the stall;

Cold on his era-dle the dew-drops are shi-ning, Low lies his head with the heasts of the stall;

An-gels a-dore him in slum-her re-clining, An-gels a-dore him in slum-her re-clining,
cresc.

An-gels a-dore him in slum-her re-clining, An-gels a-dore him in slum-her re-clining,
cresc.

An-gels a-dore him in slum-her re-clining, An-gels a-dore him in slum-her re-clining,
cresc.

cresc.

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Musical score for the first section of the song. The vocal part consists of three staves of music. The first two staves begin with dynamic *f*, followed by *dim.* and *pp*. The lyrics are: "Ma-ker and Monarch, Ma-ker and Monarch and Sa - viour of all." The third staff begins with *f*, followed by *dim.* and *pp*. The lyrics are: "Ma-ker and Monarch, Ma-ker and Monarch and Sa - viour of all." The fourth staff begins with *f*, followed by *dim.* and *pp*. The lyrics are: "Ma-ker and Monarch, Ma-ker and Monarch and Sa - viour of all. Say shall weyld him, in". The piano accompaniment consists of two staves below the vocal parts. The dynamics for the piano are: *f*, *dim.*, *pp*, *mf*, *pp ad lib.*, and *mf*.

Musical score for the second section of the song. The vocal part consists of three staves of music. The first two staves begin with a rest, followed by a dynamic *f*. The lyrics are: "Gems of the mountain,". The third staff begins with a rest, followed by a dynamic *f*. The lyrics are: "cost-ly de-vo-tion, Odours of Edom, and off-rings divine, and pearls of the ocean,". The piano accompaniment consists of two staves below the vocal parts. The dynamics for the piano are: *f*, *pp*, *mf*, and *pp*.

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Myrrh from the for-est, and Gold from the mine? Say, shall we yield him in cost - ly de - vo - tion,

Myrrh from the for-est, and Gold from the mine? Say, shall we yield him in cost - ly de - vo - tion,

and Gold from the mine? Say, shall we yield him in cost - ly de - vo - tion,

Tempo.

O-dours of E-dom and off-rings di-vine. Rich-er by far is the heart's ad-o - ra-tion,

O-dours of E-dom and off-rings di-vine. Rich-er by far is the heart's ad-o - ra-tion,

O-dours of E-dom and off-rings di-vine. Rich-er by far is the heart's ad-o - ra-tion,

Tempo.

Dear-er to God are the prayers of the poor, Rich-er by far is the heart's a-do-ra-tion,

Dear-er to God are the prayers of the poor, Rich-er by far is the heart's a-do-ra-tion,

Dear-er to God are the prayers of the poor, Rich-er by far is the heart's a-do-ra-tion,

dim.

Dear-er to God are the prayers of the poor, are the prayers of the poor.

dim.

Dear-er to God are the prayers of the poor, are the prayers of the poor.

dim.

Dear-er to God are the prayers of the poor, are the prayers of the poor.

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C. S. Winner, Engr., Phila.

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