

Title:	Down by the living waters
Name(s):	Mercadante.
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THE COPY DEPARTMENT
MAY 1 1890
Music Department

ORIGINAL AND SELECTED COMPOSITIONS

WITH ORGAN ACCOMPANIMENT

FOR *Divine Service* BY

J. G. Barnett, Mus. Doc.

1. Begin my soul the exalted lay.....	Quartet. (Bass Solos.).....	J. G. Barnett.	20
2. Almighty Father.....	Quartet. (Bass Solo, Tenor and Bass Duet.).....	J. G. Barnett.	35
3. Holy, Holy Sabbath day.....	Quartet. (Soprano Solos.).....	J. G. Barnett.	40
4. Oh, cast thy burden on the Lord.....	Quartet.....	J. G. Barnett.	20
5. Father in heaven, hear us thy children,.....	Quartet.....	Adapted from Neukomm.	30
6. O Power beneficent.....	Trio. (Bass Bar., and Alto or Mez.-Soprano.).....	Adapted from Rossini.	30
7. Down by the living waters.....	Trio. (Sopr. & Alto Duet, Bass Solo.).....	Adapted from Mercadante.	30
8. Lord, behold us in humble adoration.....	Quartet. (Soprano Solo.).....	Adapted from Mercadante.	30
9. Here in this holy temple.....	Quartet. (Soprano Solos.).....	Adapted from Mercadante.	30
10. Almighty Father, deign to hear us!.....	Quintet. (Quartet with Sop. Solo obligato).....	Adapted from Meyerbeer.	20
11. O God, preserve us.....	Chorus. (Sopr., Alto, Tenor and Bass Solos.).....	Adapted from A. André.	50
12. Holy, Holy Lord God of hosts.....	Quartet. (Motet.).....	Adapted from the Waldensian.	20
13. Hearts feel that love Thee.....	Quartet. (Trio, Two Sopr. and Alto.).....	Adapted from Mendelssohn.	30
14. My soul doth magnify the Lord.....	Quartet. (Bass Solo, Soprano and Alto Duet.).....	Adapted from Miné.	50
15. Oh, how lovely is Zion.....	Quartet. (Rec. Sopr. or Ten. Solo, Bass & Ten. Duet.).....	Adapted from Haydn.	30

PHILADELPHIA :

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DOWN BY THE LIVING WATERS.

Andante.

Arranged from MERCADANTE.

Down by the liv - ing wa - ters Down by the liv - ing
Down by the liv - ing

p

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked 'Andante'.

wa - ters Gent - ly He leads His chil - dren, In green pastures they are fed,
wa - ters Gent - ly He leads His chil - dren, In green pastures they are fed,

This system contains the next three staves of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the bass line.

Down by the living waters.

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Down by the living waters.

O'er all His love be - stow - ing, Filling all hearts with joy o'er - flow - ing,

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and features a steady rhythmic accompaniment.

O'er all His love be - stow - ing, Filling each heart with joy, and peace, and love.

Rit.

Gent - ly He leads His

Rit.

Down by the living waters.

3

This system contains the next four staves of the musical score. It includes a *Rit.* (Ritardando) marking above the vocal line. The piano accompaniment continues with a similar rhythmic pattern. The page number '3' is centered at the bottom.

Down by the living waters.

Gent - ly He leads His
 chil - dren, Gent - ly leads them down by the living wa - ters. Gently He leads them,
 chil - dren, Gent - ly leads them down by the living wa - ters, On all His love and care be -
 Gently He leads them, On all His love be - stow - ing, Filling all
 stow - ing, Filling all hearts with ho - ly peace, and joy, and love. Gent - ly He
 hearts with ho - ly joy, and peace, and love, ho - ly joy and love.

Down by the living waters.

Down by the living waters.

leads them by the green pas - tures, blessings and joys their steps at - tend - ing,

Gently He leads them by the green pastures, blessings and joys their steps at - tending,

Gently He leads them by the green pas - tures, blessings and joys their steps at -

Gently He leads them by the green pastures, blessings and joy their

tend - ing. Ho - ly joy, and peace, and love, their steps at - tend - ing.

steps at - tend - ing, Ho - ly joy, and peace, and love, their steps at - tend - ing.

Down by the living waters.

THE PRACTICAL ORGANIST,

Containing selections from the Works of the Great Masters, arranged, adapted and edited with Pedaling, Fingering, Registrations, and Metronome Indications, by

ALBERT G. EMERICK.

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DESCRIPTION OF ORGAN FOR WHICH THE MUSIC WAS SPECIALLY REGISTERED:

Two Manuals and Pedals. Compass of Manuals from CC to A, 58 Notes. Compass of Pedals from CCC to D, 27 Notes.

GREAT MANUAL.		SWELL MANUAL.		PEDAL ORGAN.	
1. Bourdon.....	16 feet.	10. Open Diapason.....	8 feet.	19. Sub Bass (Bourdon).....	16 ft. tone.
2. Open Diapason.....	8 "	11. Keraulophon.....	8 "	20. Flöte.....	8 "
3. Dulciana.....	8 "	12. Stopped Diapason, Bass.....	8 "	MECHANICAL REGISTERS.	
4. Stopped Diapason, Bass.....	8 "	13. Stopped Diapason, Treble.....	8 "	21. Swell to Great.	Two COMPOSITION PEDALS. 1. Great Organ, Full. 2. Great Organ, Melodia, Dulciana, St. Diapason Bass.
5. Melodia.....	8 "	14. Flute Harmonique.....	4 "	22. Great to Pedal.	
6. Octave.....	4 "	15. Violina.....	4 "	23. Swell to Pedal.	
7. Fifteenth.....	2 "	16. Oboe.....	8 "	24. Bellows Alarm.	
8. Mixture.....	2 ranks.	17. Bassoon.....	8 "		
9. Trumpet.....	8 feet.	18. Tremulant.	8 "		

ABBREVIATIONS USED IN THIS WORK

Gr. Org.....Great Organ.
Sw. Org.....Swell Organ.
Ped.....Pedals.
R. H.....Right Hand.
L. H.....Left Hand.
B. H.....Both Hands.
Comp. Ped.....Composition Pedal.
p.....Piano, soft.
pp.....Pianissimo, very soft.
m. f.....Mezzo-forte, moderately loud.

f.....Forte, loud.
ff.....Fortissimo, very loud.
sf.....Sforzando, forcing the sound.
cresc.....Crescendo, increasing the sound.
dim.....Diminuendo, diminishing the sound.
rit.....Ritenu, holding back the time.
ritard.....Ritardando, retarding the time.
accel.....Accelerando, quickening the time.
X, 1, 2, 3, 4, for thumb and four fingers.

^ indicates that the toe must be used.
U indicates that the heel must be used.
The above marks, when above the staff, are intended for the Right Foot, thus:



The same marks, when below the staff, are intended for the Left Foot, thus:



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