

Title:	Ho! every one that thirsteth!
Name(s):	Fairlamb, J. Remington.
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Sacred Pieces for
Offertory or Opening Service.

FOUR SELECTIONS FROM AN ORIGINAL DRAMMA.

1 HO! EVERY ONE THAT THIRSTETH! ARIA, Baritone or Contralto.....	5
2 WHO CAN TELL HOW OFT HE OFFENDETH? DUO, Mezzo-Soprano and Bar. (or Tenor).....	4
3 I WILL MAGNIFY THEE. TRIO, Soprano, Baritone (or Tenor) and Bass.....	5
4 LET THY LOVING MERCY. QUARTETTE, Soprano, Alto, Tenor, Bass, or Chorus.....	5
5 JESUS ONLY! SOLO, Soprano or Tenor, and Quartette.....	4
6 TEN SHORT SENTENCES. SOLOS, DUETTS, TRIOS, etc.....	6

Composed by
J. REMINGTON FAIRLAMB.

Cincinnati
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Dedicated to and sung by

Mr. Franz Remmertz.

"HO! EVERY ONE THAT THIRSTETH!"

Aria

For BARITONE or CONTRALTO.

From an Oratorio by

J. REMINGTON FAIRLAMB.

Andante con moto e poco agitato. ♩ = 76.

ORGAN
or
PIANO.

Allegro Maestoso.

Copyright, 1880, by Geo. D. Newhall & Co.

Allegro maestoso. ♩ = 120.

Ho! ev-'ry one that thirst - eth; Ho! ev-'ry one that

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Allegro maestoso' with a quarter note equal to 120 beats. The key signature has two flats. The vocal line begins with a forte (*sf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

thirst - eth; Ho! ev-'ry one that thirst-eth;..... that

The second system continues the vocal and piano parts. The vocal line has a crescendo (*cres.*) leading into the final phrase. The piano accompaniment maintains its rhythmic texture with some dynamic variations like *sf p*.

rit. *a piacere.* *Andante sostenuto.* ♩ = 80.

thirst - - eth! Come ye..... to the wa - ters; Come

The third system marks a change in tempo and mood. The tempo is 'Andante sostenuto' with a quarter note equal to 80 beats. The key signature changes to one flat. The vocal line starts with a *rit.* (ritardando) and *f* (forte) dynamic, then moves to *a piacere* (ad libitum) and ends with a *mf* (mezzo-forte) dynamic. The piano accompaniment also features a *rit.* and *mf* dynamic, with a more spacious and sustained accompaniment style.

ye to the wa-ters; Come ye and

buy, come ye, buy and eat, With-out

rall. *Adagio assai. mf* *rit. a piacere.*

mo-ney and without price! In-cine your ear and come unto

rall. *mp colla voce.* *p*

rit.

me; Hear! and your soul, your soul shall ev-er live!

ff *dim.* *rit.*

6 *Andante sostenuto.* ♩ = 60.

mf
Seek ye the Lord While He may be

mp
found. Call ye up on Him

rit. All! *maestoso.* ♩ = 120. *cres.*
while He is near. Let the wick-ed for-sake his

molto. *f* *rit. f*
way, and the un-right-eous man his thoughts. And

molto. *pesante.* *rit.*

Molto meno Allegro.

let him re-turn, let him re-türn un - - to the

Allegro maestoso.

Lord; And He will have mer - - cy, have mer - - cy, have

rall. Grave. ♩ = 56.

mer - - cy up - on him! And to our God, and

He will a-bun - dant - ly par - - - don!

Hounslow, Eng. N.Y.