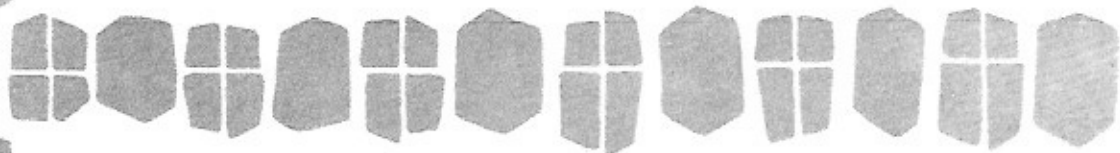


# CONCORDIA CHORAL SERIES

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GRACE LUTHERAN CHOIR  
RIVER FOREST, ILL.

*Alto*



## JUNIOR CHOIR

- |         |   |                     |
|---------|---|---------------------|
| 98-1565 | Come, Ye Faithful, Raise the Strain                   | Jan Bender          |
| 98-1551 | Lord, Who Shall Dwell upon Thy Holy Hill              | Marcello-Peek       |
| 98-1550 | O Lord God, Who Dwelleth with Thee                    | Marcello-Peek       |
| 98-1549 | Thou Madest Man But Lower Than the Angels             | Marcello-Peek       |
| 98-1545 | The Quempas Carol                                     |                     |
| 98-1528 | O Little Town of Bethlehem                            | Edmund C. Hinrichs  |
| 98-1513 | Chime, Happy Christmas Bells (with flute or clarinet) | Margarethe Hokanson |
| 98-1505 | Three Hymn Arrangements for SA                        | Henry Markworth     |
|         | Come, Thou Almighty King                              |                     |
|         | Take My Life and Let It Be                            |                     |
|         | In Loud, Exalted Strains                              |                     |
| 98-1498 | Four Christmas Settings                               | Richard Wienhorst   |
|         | From Heaven Above                                     |                     |
|         | Let the Earth Now Praise the Lord                     |                     |
|         | Behold, a Branch Is Growing                           |                     |
|         | Come, Jesus, Holy Child                               |                     |
| 98-1497 | Father, We Thank Thee                                 | John Leo Lewis      |

## TREBLE VOICES

- |         |  |                  |
|---------|--|------------------|
| 98-1558 | Oh, Gracious Lord, Our God (SS)                        | Heinrich Schuetz |
| 98-1546 | Three Advent and Christmas Hymns                       |                  |
|         | O Come, O Come, Emanuel — Albert Grauer                |                  |
|         | Praise God the Lord, Ye Sons of Men — A. W. Stellhorn  |                  |
|         | Let Our Gladness Know No End — H. A. Handrich          |                  |
| 98-1545 | The Quempas Carol                                      |                  |
| 98-1474 | The Lord Bless You (SA)                                | Joh. Seb. Bach   |
| 98-1450 | Sing to the Lord of Harvest                            | Healey Willan    |
| 98-1429 | Three Christmas Hymns and Carols                       |                  |
|         | Come, Your Hearts and Voices Raising — A. W. Stellhorn |                  |
|         | Hark, Now, O Shepherds — A. W. Stellhorn               |                  |
|         | Let Us All with Gladsome Voice — Henry Markworth       |                  |
| 98-1439 | Three Lenten and Easter Hymns                          |                  |
|         | On the Mount of Olives — Giovanni Martini              |                  |
|         | Lamb of God — Setting by Hugo Gehrke                   |                  |
|         | Christ the Lord Is Risen Today — Arr. by Hugo Gehrke   |                  |
| 98-1408 | Holy Is God, the Lord of Sabaoth                       | Andreas Crappius |
| 98-1407 | O Father, Full of Mercy                                | Andreas Crappius |
| 98-1406 | Lord Jesus Christ, True Man and God                    | Andreas Crappius |

CONCORDIA PUBLISHING HOUSE  
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# Create in Me a Clean Heart, O God

Psalm 51: 10-12

PAUL BOUMAN

Moderato

ORGAN

All voices

Cre - ate in me a clean heart, O -

God, cre - ate in me a

clean heart, O - God, cre -

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CH 1143

ate in me a clean heart, O God, and re -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'ate in me a clean heart, O God, and re -'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

new a right spir - it with - in me, re -

The second system continues the musical piece. The vocal line has the lyrics 'new a right spir - it with - in me, re -'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the treble.

new a right spir - it with - in me.

The third system concludes the vocal phrase with the lyrics 'new a right spir - it with - in me.'. The piano accompaniment features a prominent sixteenth-note figure in the treble staff.

The fourth system shows the vocal line as a series of rests, indicating a silent period for the singer. The piano accompaniment continues with a consistent rhythmic pattern, ending with a final chord in the bass clef.

Voice I *cresc.*

Cast me not a - way, cast me not a -

Voice II *cresc.*

Cast me not a - way, cast me

way from Thy pres - ence; and take not Thy Ho - ly -

not from Thy pres - ence; and take not Thy Ho - ly -

*decresc.*

Spir - it from me, and take not Thy Ho - ly Spir - it from -

*decresc.*

Spir - it from me, and take not Thy Ho - ly Spir - it from -

*decresc.*

me.

All voices  
Grant un - to

me the joy of Thy sal - va - tion,

grant un - to me the joy of Thy sal -

va - tion; up - hold me with Thy free

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first note. The lyrics are "va - tion; up - hold me with Thy free".

Spir - it, up - hold me

The second system continues the musical score. The vocal line has a fermata over the first note. The lyrics are "Spir - it, up - hold me".

with Thy free Spir - it.

The third system continues the musical score. The vocal line has a fermata over the first note. The lyrics are "with Thy free Spir - it.".

rit.

The fourth system concludes the musical score. The vocal line is mostly empty, with a final note and a fermata. The piano accompaniment continues with a "rit." (ritardando) marking. The system ends with a double bar line and repeat signs.



# Music for Junior Choir or Treble Voices

## Lent

Anonymous — When O'er My Sins I Sorrow	98-1252
Bouman, Paul — Behold the Lamb of God	98-1088
— Create in Me a Clean Heart	98-1143
Boyce, William (1710—1779) — The Sorrows of My Heart (SA)	98-1380
Bunjes, Paul — Have Mercy on Me, O Lord — Miserere mei	98-1541
— The Prose for Lent — Attende	98-1540
Martini-Gehrke — Three Lenten and Easter Hymns (SSA)	98-1439
Stellhorn, A. W. — Jesus, Lamb of Calvary (SSAA)	98-1307
— Jesus, Thy Blood and Righteousness (SSA)	98-1308
— Lord Jesus, Thou Art Going Forth (SSAA)	98-1310
— O Darkest Woe!	98-1312
Willan, Healey — Lamb of God, Pure and Holy (SA or SSA)	98-1383
— There Is a Green Hill Far Away	98-1123

## Palm Sunday

Markworth, H. J. — All Glory, Laud, and Honor	98-1316
Wienhorst, Richard — Hosanna Be the Children's Song (SA)	98-1359

## Easter

Bunjes, Paul — Thou Hallowed Chosen Morn of Praise (SSA)	98-1303
Gehrke, H. J. — Christ the Lord Is Risen Today (SSA)	98-1336
— Ye Sons and Daughters of the King (SSAA)	98-1313
Willan, Healey — Angels, Roll the Rock Away	98-1121

## General

Bouman, Paul — O God, I Thank Thee Heartily (Unison)	98-1089
Lenel, Ludwig — All Praise to God	98-1142
— Lord, This Day Thy Children Meet	98-1403
— Loving Shepherd of the Sheep	98-1404
Marcello, Benedetto (1686—1739) — And with Songs I Will Celebrate	98-1047
— O Lord, Deliver Me	98-1044
— O Lord, Our Governor	98-1045
— Oh, Hold Thou Me Up	98-1046
Slater, Jean — Praise to the Lord	98-1284
Wienhorst, Richard — Come, Ye Children, Praise the Savior	98-1437
— There Is a Name I Love to Hear	98-1141
Willan, Healey — We Praise Thee, O God	98-1059
Wolff, S. Drummond — Savior, Like a Shepherd	98-1358