

BE THOU MY VISION

Commemorating the Sesquicentennial Celebration
First United Methodist Church
Mt. Pleasant, Michigan

David R. Gillingham

With quiet reverence ♩ = 60
1861-2011

Soprano Alto

Tenor Bass

Flute

Piano

With quiet reverence ♩ = 60

5

8

15 16 With more motion ♩ = 90

15 16 With more motion ♩ = 90

mp

Quiet, ethereal and chant-like

18 *mp* Be thou my vi - sion, O Lord of my

21 heart; 22 naught be all else to me,

21 22

save that thou art: 26 Thou my best

24

T B

mp

26

thought by day or by night,

27

T B

pp

27

wak - ing or sleep - ing, they — *rit.* pres - ence my

30

T B

33 Slower with flowing motion ♩ = 76
light.

T B

33 Slower with flowing motion ♩ = 76

33

37

37

BE THOU MY VISION

40

40

Musical score for measures 40-42. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measures 40-42 are marked with a brace at the bottom.

43

43

Musical score for measures 43-45. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measures 43-45 are marked with a brace at the bottom.

46

46

Musical score for measures 46-49. The system consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measures 46-49 are marked with a brace at the bottom.

50

50

mf

8^{va}

6

6

4/4

4/4

4/4

4/4

Detailed description: This block shows the piano accompaniment for measures 50-52. The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 50 features a melodic line in the treble and a rhythmic accompaniment in the bass. Measures 51 and 52 show a change in texture with the introduction of an 8va line and sixteenth-note patterns in the treble, and sustained chords in the bass. Dynamics include *mf* and *f*.

53

S
A

53

T
B

54

54

f

f

f

Be thou my

6

4/4

3/4

3/4

4/4

4/4

4/4

4/4

Detailed description: This block contains the vocal and piano accompaniment for measures 53-54. The vocal parts (Soprano/Alto and Tenor/Bass) enter in measure 53 with a rest, then sing in measure 54 with the lyrics "Be thou my". The piano accompaniment continues with a melodic line in the treble and chords in the bass. Measure 54 includes a key signature change to three sharps and a time signature change to 3/4. Dynamics include *f* and *mf*. A circled sixteenth-note pattern in the piano treble staff of measure 54 is marked with a '6'.

55

S
A

wis - dom, and thou my true

T
B

55

6

6

57

S
A

word; I ev - er

T
B

58

57

58

6

6

59

S
A

T
B

with thee and thou with me,

61

S
A

T
B

Lord, Oh thou and thou on - ly first in my

ff

62

ff

61

ff

62