

Dedicated to the memory of Eugene F. Panhorst, 1933–2001

# Oh, How Blest Are You Whose Toils Are Ended

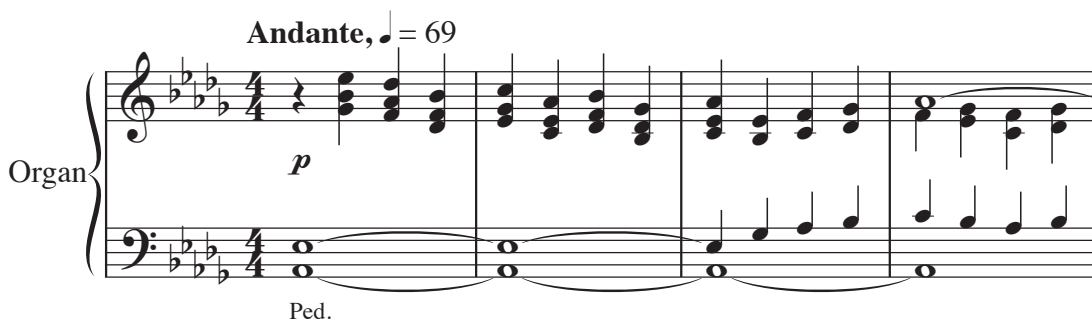
SATB, Organ

Simon Dach, 1635

tr. H. W. Longfellow, 1807–82, alt.

Carl Schalk

**Andante**, ♩ = 69

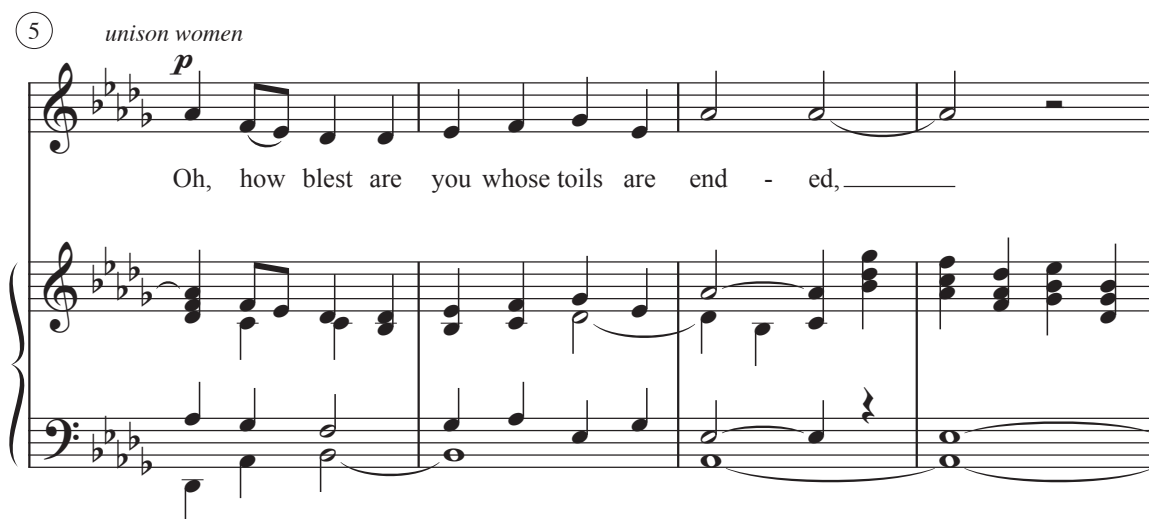


Organ *p*

Ped.

The organ introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand plays chords and moving lines, while the left hand plays a steady bass line. A pedal point is indicated in the bass line.

5 *unison women*

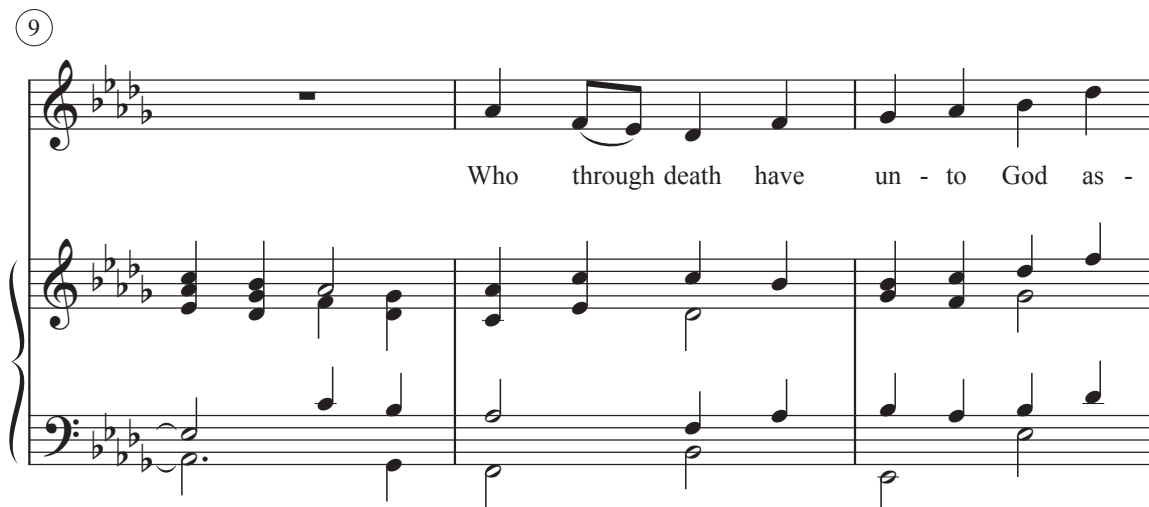


*p*

Oh, how blest are you whose toils are end - ed, \_\_\_\_\_

This system contains the first vocal line for unison women and the organ accompaniment. The vocal line begins with a piano (*p*) dynamic and a melodic line. The organ accompaniment continues with chords and a bass line.

9



Who through death have un - to God as -

This system contains the second vocal line for unison women and the organ accompaniment. The vocal line continues the melody from the previous system. The organ accompaniment provides harmonic support.

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98-3722

12

cend - ed! You have a - ris - en from the

16

cares \_\_\_\_\_ which keep \_\_\_\_\_ us still \_\_\_\_\_ in pris -

20

S  
A  
T  
B

on. Christ has wiped a -

*div. mf*  
*mf*  
*mf*

24

way your tears for - ev - er; You have that for

27

which we still en - deav - or; To you are chant - ed

31

songs that  
songs that ne'er to mor - tal ears are

35

*p*  
grant - ed.

*p*  
Ped.

39

*unis. f*

Come, O—Christ, and loose the chains that bind us; Lead us forth and

*unis. f*

*f*

43

*div. mf*

cast this world be - hind us. With you th'A - noint-ed, finds the

*div. mf*

*mf*

47

*div. p* *gradually slowing*

soul its joy \_\_\_\_\_ and rest \_\_\_\_\_ ap - point -

*div.*

51

ed.

*mp* *gradually slowing* *pp*

Ped.