

# ADVENT PRAYER

for 2-part any combination voices, accompanied,  
with opt. flute\*

Words by  
**PATRICK M. LIEBERGEN**

Based upon *Panis Angelicus*  
and *Lo, How a Rose E'er Blooming*  
Arranged by **PATRICK M. LIEBERGEN**

Freely, smoothly (♩ = ca. 88)

FLUTE

mp

ACCOMP.

mp

3

6

\* Flute part may be found on pages 11-12.

Also available for S.A.T.B. voices, No. 4229, and S.A.B. voices, No. 19874.

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9

PART I

*mp*

\*Lord, Sav - ior come to me,

PART II

*mp*

Je - sus, I wait for Thee,

(*mp*)

9

13

*mf*

An - gels and all the earth give praise to You, O Lord;

*mf*

An - gels and all the earth give praise to You, O Lord;

*mf*

13

*mf*

\* *Paris Angelicus*, Melody by César Franck (1812-1896).

17

*mp cresc.*

Your birth shall

*mp*

*cresc.*

Your glo - ry shines on me,

Your birth shall

*mp*

*cresc.*

17

*mp*

*cresc.*

20

*mf*

set me free, Ho - ly, ho - ly,

*mf*

set me free, Ho - ly, ho - ly,

*mf*

20

*mf*

23 *f* 25 *sub. mp* *cresc.*

ho - ly are You, O Lord; Ho - ly, ho - ly,

*f* *sub. mp* *cresc.*

ho - ly are You, O Lord; Ho - ly, ho - ly,

*f* *sub. mp.*

23 25 *sub. mp* *cresc.*

*poco rit.* *mf* *a tempo*

ho - ly are You, O Lord.

*mf*

ho - ly are You, O Lord.

*mf poco rit.* *a tempo*

27 *mf poco rit.* *a tempo*

31 *poco rit.* 33 *a tempo*  
*mp*

Lord, Sav - ior

*f* *poco rit.* *mp a tempo*

31 *f* *poco rit.* 33 *mp a tempo*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins at measure 31 with a whole rest, followed by a half rest, and then a quarter note G4. Measure 33 starts with a quarter note G4, followed by quarter notes A4 and B4. The tempo marking 'poco rit.' is above the first two measures, and 'a tempo' is above measure 33. The dynamic 'mp' is below measure 33. The piano accompaniment consists of two staves. The right hand starts at measure 31 with a half note G4, followed by quarter notes A4 and B4. The left hand starts with a half note G4, followed by quarter notes A4 and B4. The piano part also includes a 'poco rit.' marking and an 'mp a tempo' marking.

34

come to me, Je - sus, I wait for Thee,

*mp*

\*Lo, how a Rose e'er bloom - ing, From

34

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins at measure 34 with a quarter note G4, followed by quarter notes A4 and B4. The dynamic 'mp' is below measure 34. The piano accompaniment consists of two staves. The right hand starts at measure 34 with a quarter note G4, followed by quarter notes A4 and B4. The left hand starts with a quarter note G4, followed by quarter notes A4 and B4. The piano part includes a 'poco rit.' marking and an 'mp a tempo' marking.

\* Lo, How a Rose E'er Blooming. Traditional German carol from "Alte Catholische Kirchengesäng," 1599; words translated by Theodore Baker (1851-1934).

37 *mf*

An - gels and all the earth give praise, we praise You

*mf*

ten - der stem shall come, we praise You

37 *mf*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in 4/4 time. The first vocal line starts with a measure rest, followed by notes for 'An - gels and all the earth give praise, we praise You'. The second vocal line starts with a measure rest, followed by notes for 'ten - der stem shall come, we praise You'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

40 *mp*

Lord; Your glo - ry shines on me,

*mp*

Lord and call Your name; Of Jes - se's

40 *mp*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The music is in 4/4 time. The first vocal line starts with a measure rest, followed by notes for 'Lord; Your glo - ry shines on me,'. The second vocal line starts with a measure rest, followed by notes for 'Lord and call Your name; Of Jes - se's'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

43 *cresc.* *mf*

Your birth shall set me free, Ho - ly, - ho - ly,

*cresc.* *mf*

lin - eage com - ing, Ho - ly, - ho - ly,

*mp* *mf*

43 *cresc.* *mf*

47 *mp* *f*

ho - ly are You, O Lord; Ho - ly, - ho - ly,

*mp* *f*

ho - ly are You, O Lord; Ho - ly, - ho - ly,

*mp* *f*

47 *mp* *f*

51 *poco rit.* *mf* 53 *a tempo* *mp*

Great and might - y are You, O Lord.

*mf* *mp*

Great and might - y are You, O Lord, Sav - ior

*mf poco rit.* *mp a tempo*

51 *mf poco rit.* 53 *mp a tempo*

54

Lo, how a Rose e'er bloom - ing,

come to me, Je - sus, I wait for Thee,

54



57 *p*

Lord, come to me in love. \_\_\_\_\_

Lord, come to me in love. \_\_\_\_\_

*p*

57 *optional accompaniment* *p*

61 *mf* *rit.* *p*

Lord, come to me in peace and love. \_\_\_\_\_

61 *mf* *p*

Lord, come to me in peace and love. \_\_\_\_\_

*mf* *rit.* *p* *pp*

61 *mf* *rit.* *p* *pp*

# ADVENT PRAYER

FLUTE

Based upon *Panis Angelicus*  
and *Lo, How a Rose E'er Blooming*  
Arranged by PATRICK M. LIEBERGEN

Freely, smoothly (♩ = ca. 88)

mp

5

9

(mp)

11

mf

17

16

mp

cresc.

20

mf

f

24

sub. mp

mf poco rit.

28

a tempo

f

32

33

7

41

3

poco rit.

mp

a tempo

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**Advent Prayer** is an ingenious pairing of two beloved Christmas melodies, *Panis Angelicus* and *Lo, How a Rose E'er Blooming*. With a new text skillfully rendered by Patrick M. Liebergen, this is an unforgettable Advent anthem. Suggested corresponding scripture readings include Isaiah 40: 1-5, Matthew 2: 1-12 and Luke 2: 6-20. One basic homiletical theme is the season of great expectation that prepares true believers for the coming of the Messiah.

Sensitivity to text and artful shaping of phrases are critical to an inspired performance of this Advent supplication. Phrases of the *Panis Angelicus* melody such as m. 9-10 and 11-12 should be performed as fervent entreaties to the Savior. This declamatory feeling overlaps in m. 33-44 with the slightly more fluid and introspective *Lo, How a Rose E'er Blooming* melody. Carefully balance the two melodies, rehearsing them on differing neutral syllables (“nee” and “noo”) to achieve proper blend, shape and intonation.