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Callest thou thus, oh master.

New York: G. Schirmer, 1891

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L. Falk

GEORGE A. MIETZKE



ALLEST THOU
THUS, OH MASTER

SACRED SONG FOR MEDIUM VOICE
WITH PIANO ACCOMPANIMENT
WORDS BY HELEN MARION BURNSIDE
HIGH VOICE : LOW VOICE

[60 CENTS]

NEW YORK : G. SCHIRMER

"CALLEST THOU THUS, OH MASTER?"



ALLEST Thou thus, oh Master?
Callest Thou thus to me?
I am weary and heavy-laden,
And longing to come to Thee;
And out in the lonely darkness
Thy dear voice sounds so sweet;
But I am not worthy, oh Master,
Not worthy to kiss Thy feet.

"Child," said the gracious Master,
"Why turnest thou thus away
When I come through the darkness,
Seeking my sheep, who have gone astray?
I knew thou wert heavy-laden,
I knew thou hadst need of me,
And the feet of thy loving Master
Are weary through seeking thee."

Comest Thou thus, oh Master?
Comest Thou thus to me?
When my untrimmed lamp is dying,
And my house is not meet for Thee?
For Thou art so great and holy,
And mine is so poor a home,
And I am not worthy, oh Master,
Not worthy that Thou shouldst come.

"Child," said the gracious Master,
And His voice was very sweet,
"I only ask for a welcome,
And rest for my weary feet!"
Then over my lowly threshold,
So dark, and defiled by sin,
Though I am not worthy, oh Master,
I pray Thee to enter in.

HELEN MARION BURNSIDE

"Callest Thou thus, Oh Master?"

Words by HELEN MARION BURNSIDE.

Sacred Song.

GEO. A. MIETZKE.

Andante religioso.

Voice.

Piano.

p

Call-est Thou thus oh, Mas - ter? Call-est Thou thus to me? I am

wear - y and heav - y - la - den, And long-ing to come to Thee; And

out in the lone - ly dark - ness Thy dear voice sounds so -

mf

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante religioso.' The key signature has one flat (B-flat) and the time signature is common time (C). The piano accompaniment starts with a piano (*p*) dynamic. The lyrics are: 'Call-est Thou thus oh, Mas - ter? Call-est Thou thus to me? I am wear - y and heav - y - la - den, And long-ing to come to Thee; And out in the lone - ly dark - ness Thy dear voice sounds so -'. The score includes dynamic markings such as *mf* and *p*. The piano part features a steady accompaniment with some melodic lines in the right hand and a more rhythmic bass line in the left hand.

cresc.
 sweet, But I am not wor - thy, am not wor - thy, Oh

cresc.

mp Mas - ter, Oh Mas - ter, to kiss *rit.* Thy feet.

f *p rit.*

a tempo.

Tranquillo.
p "Child," said the gra - cious Mas - ter, "Why turn - est thou thus a -

p

way. When I come thro' the dark - ness, Seek - ing my

sheep, who have gone a - stray? I knew thou wert heav - y -

la - den, I knew Thou had'st need of me, And the

feet of thy lov - ing Mas - ter Are wear - y thro' seek - ing

thee; And the feet of thy

lov - ing Mas - ter Are wear - y thro' seek - ing thee.

pp rit.

mf *Un poco più mosso.*

Com - est Thou thus, oh Mas - ter? Com - est Thou thus to

me? When my un-trimm'd lamp is dy - ing, And my

mf *Tempo I.*

house is not meet for Thee? For Thou art so great and

pp

ho - ly, And mine is so poor a home, And

I am not wor - thy, oh, Mas - ter, Not wor - thy that Thou should'st

come, Not wor - thy, not wor - thy that

Thou should'st come. "Child," said the gra - cious

Tranquillo.

Mas - ter, And His voice was ver - y sweet, "I

on - ly ask for a wel - come, And rest for my wear - y

p *rit.*

feet!" Then o - ver my low - ly thresh - old, So

mf Poco più mosso.

dark and defiled by sin, *f* Though I am not wor - thy, oh

ff Mas - ter, I pray Thee to en - ter in; Oh

f Mas - ter, I pray Thee to en - ter, to en - ter *poco rit.* *rit.* *3*

p Tempo I. in. Oh Mas - ter, I

pray Thee. *ppp*