

Be Thou My Vision

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Be thou my vision

David Ashley White

Commissioned by Suzanne Wales in honor of her husband Ken

Irish, ca. 700; vers. Mary Elizabeth Byrne; tr. Eleanor H. Hull, alt. Irish ballad melody; setting David Ashley White, 2001

Flowing, simply (♩ = ca. 80) All *mp*

Be thou my — vi - sion, O Lord of my

mp

Man.

The musical score is written for voice and keyboard. The voice part is in the upper staff, and the keyboard part is in the lower staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Flowing, simply' with a quarter note equal to approximately 80 beats per minute. The dynamics are marked 'All mp' for the voice and 'mp' for the keyboard. The lyrics are 'Be thou my — vi - sion, O Lord of my' with a line under 'my' in the first line and 'Man.' in the second line. The score consists of two lines of music, each with a vocal line and a keyboard line.

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2
6 *S.A. mf* *div.*
heart; all else be nought to me, save that thou art— thou my—best—

12 *mp S.A.*
thought,— by day or by night,— wak - ing or sleep - ing, thy— pres - ence my
mf *mp*
T.B. thou my—best— thought,— by day or - night,

18 *mp*
light. Be thou my— wis - dom, and thou my— true
mp

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23

word; I ev - er with thee and thou with me, Lord; thou and thou

29

on - ly, first in my heart; great God of heav - en, my trea - sure thou

35

mf *All f*

art. Great God of heav - en, my

mf

Ped.

41

vic - to - ry won, may I reach heav - en's joys, bright heav - en's Sun!

div.

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4

47

S.A. *mf* *S.A. mp*
Heart of my own heart, what - ev - er be - fall, still be my

T.B. *mf* *mp*
Heart of my

52

poco rit. *a tempo* *p*
vi - sion, O Rul - er of all.

T.B. *mp* *p*
still be my vi - sion, O Rul - er of all.

57 *rit. to end*

The musical score is written for Soprano Alto (S.A.), Tenor Bass (T.B.), and Piano. It consists of three systems of music. The first system (measures 47-51) features the vocalists and piano accompaniment. The second system (measures 52-56) continues the vocal lines and piano accompaniment, including dynamic markings like *poco rit.*, *a tempo*, and *p*. The third system (measures 57-60) shows the piano accompaniment concluding with a *rit. to end* marking.