

# Consider the Ravens

(SSA)

Based on Luke 12:22-34  
George McDonald (1824-1905), alt.

Mary Lichlyter

Freely and with feeling ♩ = 83

(Do not swing!) *poco rall.* . . . *A tempo* (Unison) *mp*

*poco rall.* . . . *A tempo* Lord, ac - cor - ding to Thy

6 words, I have con - si - dered the birds, and I find their life is good, and bet-ter the

11 bet-ter un-der - stood. Sow - ing nei-ther corn nor wheat, they have all that they can

17 eat; reap-ing no more than they sow, they have more than they can\_ stow; hav-ing

22 *poco rall.*

nei-ther barn nor store, hun-gry a - gain, they eat more. *poco rall.*

28 (Sopranos) **A tempo** *mf*

(Altos) *mf*

In -

Con - sid-'ring, I see too that they have bu-sy lives and plen-ty of play. *A tempo*

33 *f*

to the earth they dig their bills deep and work well, though they do not heap; then to play in the air

Then to play in the air *f*

*subito p*

they are not loath, and their nests be - tween are bet - ter than both.

*subito p*

they are not loath, and their nests be - tween are better than both.

*subito p*

*p*

A bit slower, freely (♩ = 80)

*mf*

44

(1st Sopranos)

*mf* But this is when there blow no storms,

(2nd Sopranos)

But this is when there blow no storms,

(Altos)

*mf*

There blow no storms,

A bit slower, freely (♩ = 80)

*mf*

*mf*

48

when berries are plenty in winter, and worms,

when berries are plenty in winter, and worms,

and worms,

50

when their feathers are rife with oil enough to keep the cold out and send the rain off;

when their feathers are rife with oil enough to keep the cold out and send the rain off;

when their feathers are rife with oil enough to keep the cold out and send the rain off;

53 *rit.*  
*p*

if there should come a long, hard frost, it looks as if Thy

*p*

if there should come a long, hard frost, it looks as if Thy

*p*

if there should come a long, hard frost, it looks as if Thy

*rit.*

56 *poco accel.*

birds were lost. \_\_\_\_\_

birds were lost. \_\_\_\_\_

birds were lost. \_\_\_\_\_

*poco accel.*

*p*

60

A tempo

*mf*



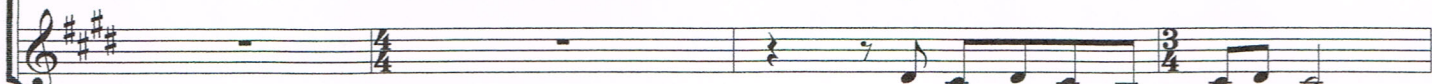
Thy bird has pain, but has no fear;

*mf*



Thy bird has pain, but has no fear;

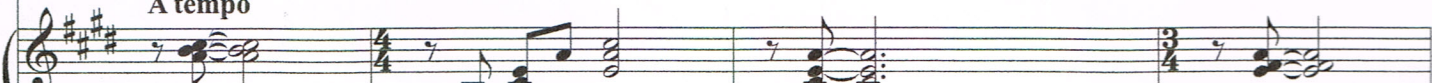
*mf*



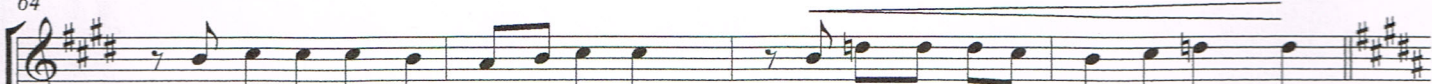
Which is the worst of a - ny gear;

A tempo

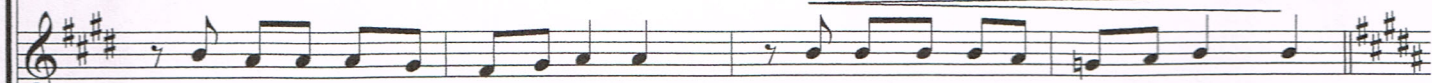
*mf*



64



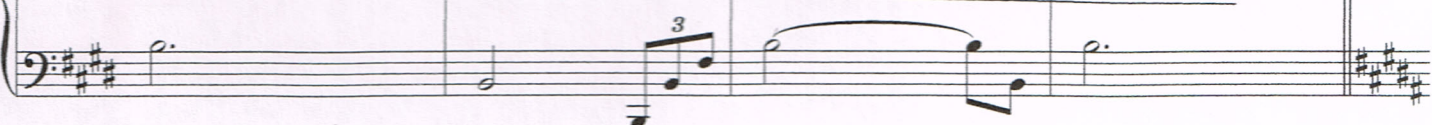
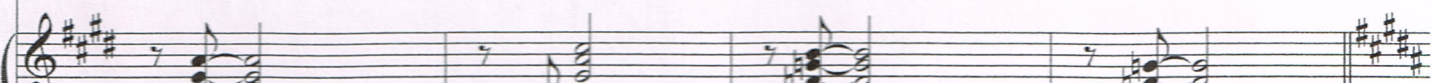
when hun-ger, cold, and harm be-tide him, he takes them not to stuff in-side him;



when hun-ger, cold, and harm be-tide him, he takes them not to stuff in-side him;



when hun-ger, cold, and harm be-tide him, he takes them not to stuff in-side him;



68

*f* con-tent with to - day's ill he has got. *p* He waits, he waits, nor

*f* con-tent with to - day's ill he has got. *p* He waits, he waits, nor

*f* con-tent with to - day's ill he has got. *p* He waits, he waits, nor

74

hag-gles with his lot, nei-ther jum - bles God's will with drib - lets from his own

hag-gles with his lot, nei-ther jum - bles God's will with drib - lets from his own

hag-gles with his lot, nei-ther jum - bles God's will with drib - lets from his own

79

*poco rit.*

*A tempo*

still. \_\_\_\_\_

still. \_\_\_\_\_

still. \_\_\_\_\_

*poco rit.* *mf* *A tempo*

*mp*

85

(Sopranos) *mp*

But I find, in my en - dea - vor, Thy birds do not live here for - e - ver,

(Altos) *mp*

But I find, in my en - dea - vor, Thy birds do not live here for - e - ver,

(Piano has melody)

2

3



90 *mf*

that hun-ger, sick - ness, cold or age fi - ni - shes their earth - ly stage. The

that hun-ger, sick - ness, cold or age fi - ni - shes their earth - ly stage. The

95

rooks drop on cold nights, leav-ing all their wrongs and rights.

rooks drop on cold nights, leav-ing all their wrongs. and rights.

99

104

*p* And in Thine own ser-mon, Thou that\_ the

*p* And in Thine own ser-mon Thou that the

*p* Birds lie here and birds lie there with their fea-thers all a - stare, that the

*p*

111

*mf* spar-row falls dost\_ al - low.

*pp*

*mf* spar-row falls dost\_ al - low.

*pp*

*mf* spar-row falls dost\_ al - low.

*pp*

*mf*

*mf* *pp*

117

*mp*

123

*mp*

(Altos) *mp*

For nei-ther brings the bird to harm; \_\_\_\_\_

It shall not cause me a - ny a - larm, \_\_\_\_\_ the bird to harm; \_\_\_\_\_

130

*mf*

*f*

See-ing the Fa - ther, Thou hast said, is by the spar - row's dy - ing bed; there- *f*

*mf*

the Fa - ther, Thou hast said, is by the spar - row's dy - ing bed; there- *f*

*mf*

the Fa - ther, Thou hast said, is by the spar - row's dy - ing bed; there- *f*

*mf*

*f*

137

*ff*

fore it is a bles-sed place, and the spar-row is in high

*ff*

fore it is a bles-sed place, and the spar-row is in high

*ff*

fore it is a bles-sed place, and the spar-row is in high

144

*mf*

grace.

*mf*

grace.

*mf*

grace.

*mf*

146

A bit slower

152

rit.

Slower (♩ = 75)

157

(Sopranos)

*p*

It com-eth there-fore to this, Lord: I have now con - si - dered Thy

(Altos)

*p*

It com-eth there-fore to this, Lord: I have now con - si - dered Thy

161

poco rit.

A tad faster

Word; \_\_\_\_\_ hence-forth I will be Thy bird. \_\_\_\_\_

Word; \_\_\_\_\_ and hence- forth\_ I will be Thy bird. \_\_\_\_\_

poco rit.

A tad faster

166

15

Musical score for measures 166-170. The score is written for piano in a key with one flat (B-flat major or D minor). The top staff is in treble clef, and the bottom staff is in bass clef. Measure 166 features a piano introduction with a fermata over a chord. Measure 167 continues with a similar piano introduction. Measure 168 shows a piano introduction with a fermata over a chord. Measure 169 features a piano introduction with a fermata over a chord. Measure 170 features a piano introduction with a fermata over a chord. The score includes dynamic markings such as *p* and *rit.* (ritardando).