

# **Pro Phundo Basso**

**Philip P. Bliss**  
**(1838-1876)**

# Pro Phundo Basso

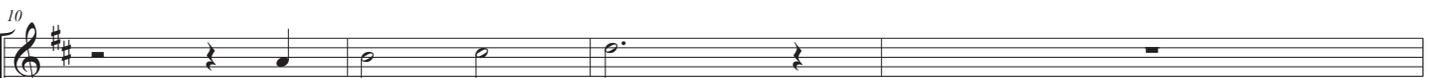
P. P. Bliss

B 

Pro Phun - do Bas - so is my name, My voice is ver - y loud and strong; I

B 

sing the scales and psalm tunes too, And some-times sing a song. I sing a -

T 

Why sing a - lone?

B 

lone,—

Be - cause there's no one here can sing one

T 

But let me try!

B 

half so well as I,

What, you? Oh,

T 

Ma - ry, love, the world re - pos - es;

B 

ha, ha, ha, ha, ha!

T 

Soft the cool - ing breez - - - es blow.—

B 

# Pro Phundo Basso

27  
B Oh, ho, ho, ho, ho, ho, ho, ho! \_\_\_\_\_ What a ter - ri - ble, ter - ri - ble

31  
S But Gen - tle - men, lis - ten to me, \_\_\_\_\_ You'll  
B blow, \_\_\_\_\_

34  
S nev - er you'll nev - er a - gree; \_\_\_\_\_  
A We'll join in a song with you, \_\_\_\_\_ For

38  
S We'll join in a song with  
A four are bet - ter than two. \_\_\_\_\_ We'll join in a song with

41  
S you, \_\_\_\_\_ For four are bet - ter than two. \_\_\_\_\_  
A you, \_\_\_\_\_ For four are bet - ter than two. \_\_\_\_\_

S We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

A We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

T O, wel - come fair la - dies are ye, \_\_\_\_\_ We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

## Pro Phundo Basso

S Oh, wel - come, oh, wel - come, are ye, \_\_\_\_\_ We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

A Oh, wel - come, oh, wel - come, are ye, \_\_\_\_\_ We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

T Oh, wel - come, oh, wel - come, are ye, \_\_\_\_\_ We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

B Oh, wel - come, oh, wel - come, are ye, \_\_\_\_\_ We'll ev - er, we'll ev - er a - gree. \_\_\_\_\_

B But par - don my in - no - cent laugh, ha, ha! Do you know the notes on the

55  
B staff? Ha, ha! Can you tell me where is Do, \_\_\_\_\_ And sound the let - ters, al -

59  
S O, yes, the let - ters we know, \_\_\_\_\_ The lines and the spa - ces al -

A O, yes, the let - ters we know, \_\_\_\_\_ The lines and the spa - ces al -

T

B so? \_\_\_\_\_

63

S so! A, A,

A so! A, A,

T (spoken) What, A, A,

B But can you sound firm - ly the A

67

S A. A, A,

A A. A, A,

T A. A, A,

B No, no, you're wrong, sound A,

71

S A. A, A,

A A. (spoken) A, A,

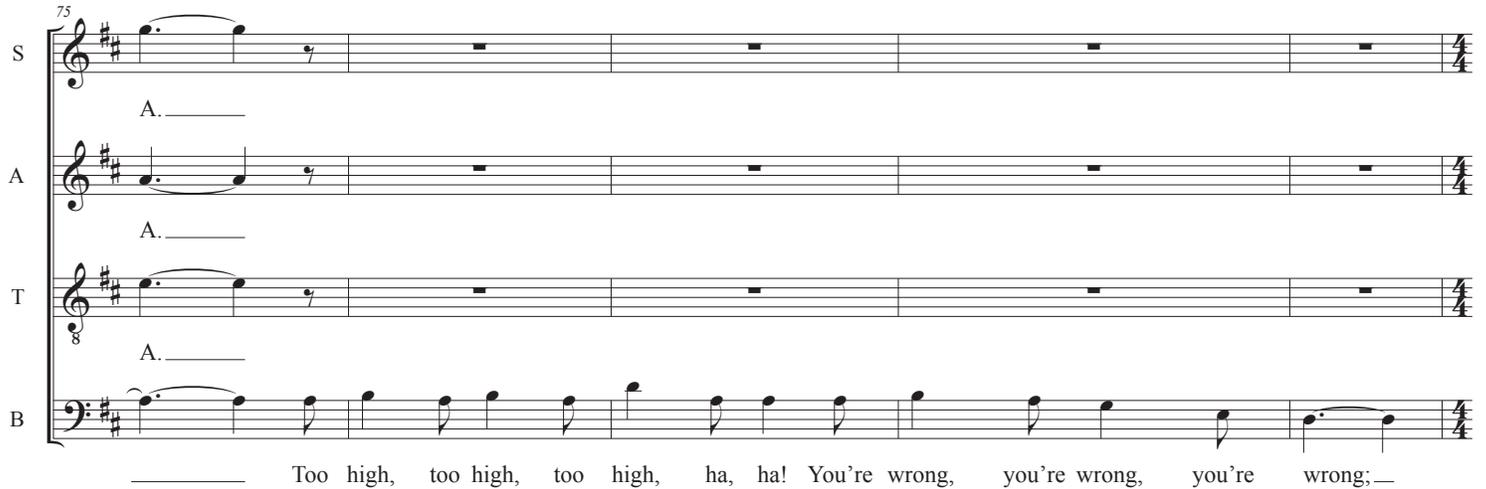
T A. Well, A, A,

B No, no, try a - gain, sound A,

## Pro Phundo Basso

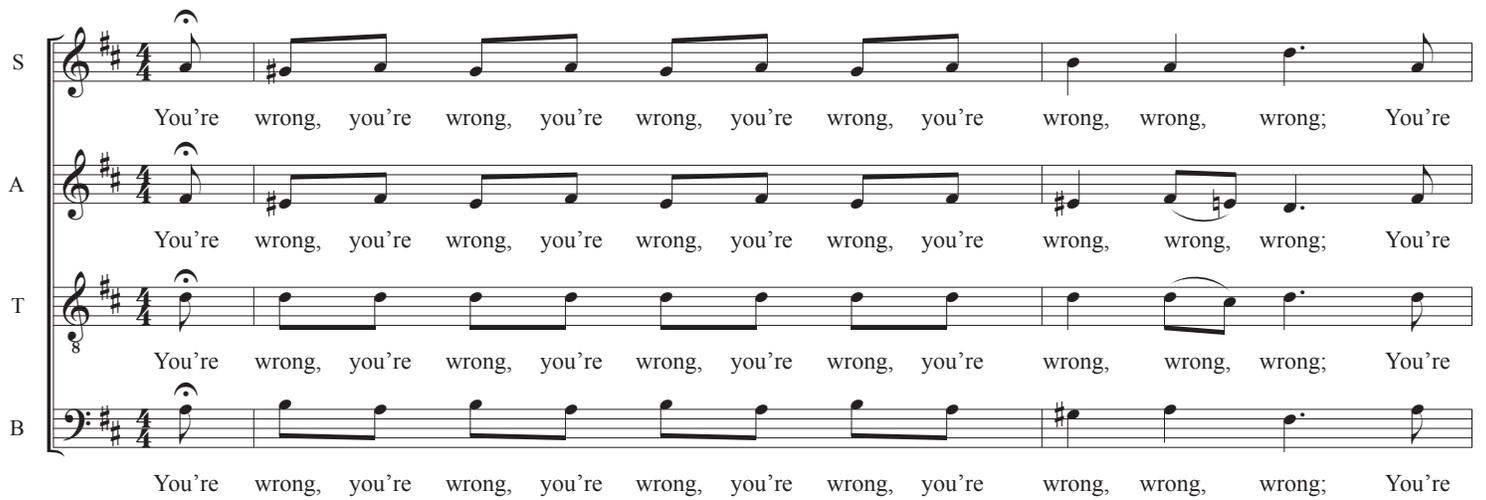
75

S  
A.  
A.  
T  
8  
B



Too high, too high, too high, ha, ha! You're wrong, you're wrong, you're wrong;—

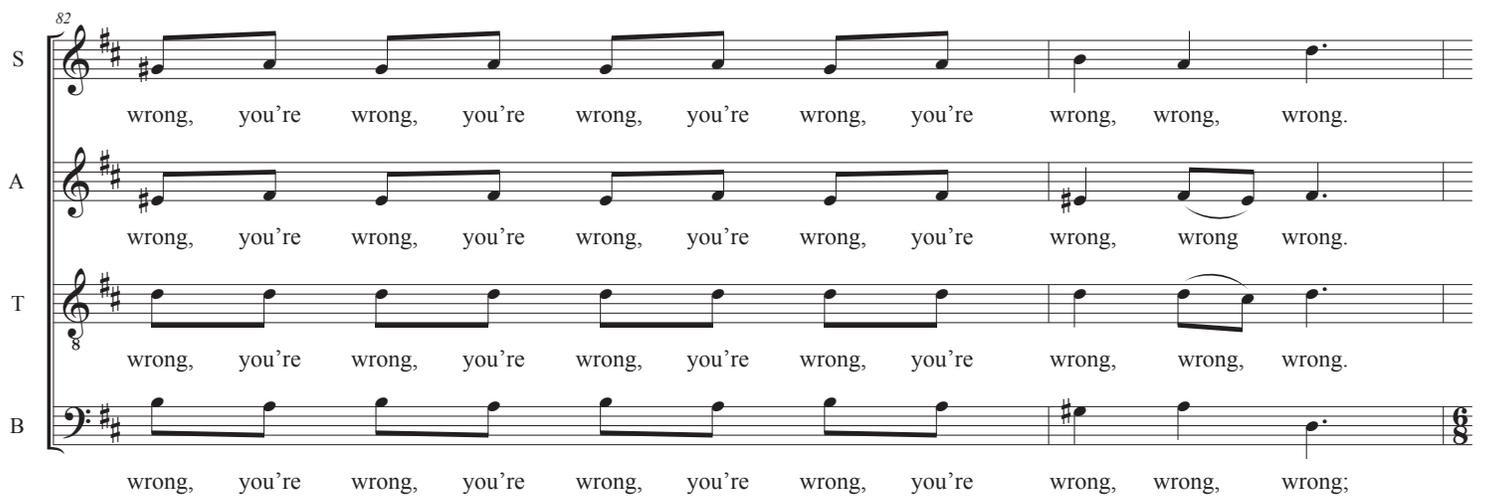
S  
A  
T  
8  
B



You're wrong, you're wrong, you're wrong, you're wrong, you're wrong, wrong, wrong, wrong; You're

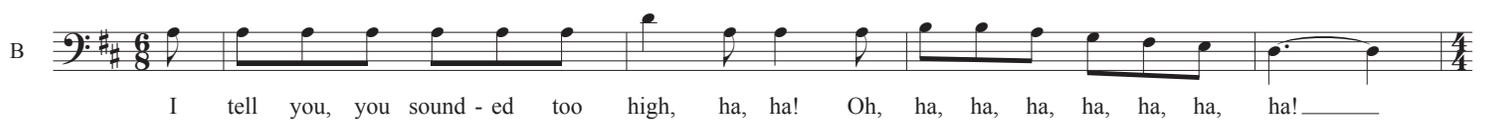
82

S  
A  
T  
8  
B



wrong, you're wrong, you're wrong, you're wrong, you're wrong, wrong, wrong, wrong.

B



I tell you, you sound - ed too high, ha, ha! Oh, ha, ha, ha, ha, ha, ha, ha!—

S  
We did - n't, We

A  
We did - n't, We

T  
We did - n't, We

B  
You did, You

90  
S  
did - n't, we did - n't!

A  
did - n't, we did - n't!

T  
did - n't, we did - n't.

B  
did, you did.

John Church & Co.  
(1880)

**Philip Paul Bliss** (1838-1876) was born in Clearfield County, Pennsylvania, into a devout Methodist family. The family moved to Ohio and back to Pennsylvania during his younger years, and he was educated mostly by his mother from the Bible. His parents were musical and he developed a passion for singing. At age 11, he left home to make his own living, working in timber camps and sawmills, but he continued to attend local schools as much as he could. At age 18, started to teach at Hartsville, New York. He trained at music schools, conventions and normal schools under J. G. Towner, William B. Bradbury, T. E. Perkins, and T. J. Cook. They persuaded him to teach music. At 20, He taught at Rome Academy, Pennsylvania, and at 22, became an itinerant music teacher. At 26, he moved to Chicago and became known as a singer and teacher, working for Root and Cady Musical Publishers. He formed an association with Dwight L. Moody and frequently led the music at the revival meetings. After a time leading music at the First Congregational Church in Chicago, he was convinced to become a full-time singing evangelist. He travelled extensively in his ministry and Moody encouraged him to take his ministry overseas. He and his wife decided to visit their home in Pennsylvania before going to England, but, as they were riding the train approaching Ashtabula, Ohio, a trestle bridge collapsed. Bliss initially escaped from the wreck, but the carriages caught fire and he returned to try to save his wife. No trace of either body was discovered. He wrote many sacred songs, gospel songs, sheet music songs, and a number of song collections. Many of his pieces appear in the books of George F. Root, Horatio R. Palmer, and others. He occasionally used the pseudonym of *Pro Phundo Basso*.

#### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

