

Break Forth in Joy

(Organ)

Sally DeFord

$\text{♩} = 80$
Soprano 2
Alto
Piano *mf*

Oh fal - len like
we -

8 10 12

man where is thy hope? What hand shall lift thee and bear thee
sheep have gone a - stray, Have turned each one to his own

14 16 18

up? And who shall pay the hea - vy
way, But the Lord shall bear the griefs of

And who shall pay the hea - vy cost men, to And ran - som
But the Lord shall bear the griefs of men, And of - fer

Organ plays voice parts:
20 22 24

thee lest thou be lost? *f* Break forth in joy, and sing ye all to -
up his soul for sin.

26 28 30

geth - er. Thy { 1. Con - so - la - tion } de seend - eth from a - bove! Re - joice! the Son of
 2. Great Re - deem - er }

32 34

God shall { 1. break the bands of death. } Oh praise his name for - ev - er and
 2. loose the chains of hell. }

37 39

1

sing re-deem-ing love. *organ tacet*

Piano *mp*

2 (organ continues)

42 44

p 2. All love. *f* Break forth in joy and sing ye all to -
 (Tenor/Alto: Break forth, break forth in joy, break forth and)

rit. *p* *f*

47 49

geth - er, The King of Glo - ry de - scend - eth from a - bove, Re -
(the king of) (de - scend - eth from a - bove)

broaden 52 54

joyce! the Son of God shall o - ver - come the world! Oh
(the Son of God) (o - ver - come the world)

56 58 60

praise his name for - ev - er, *p*And sing re - deem - ing love. *p*

rit. *Organ* *p*

Oh Come, Thou Blessed Messiah

(Organ)

Sally DeFord

$\text{♩} = 40$

Piano mp *mf* *sfp*

Organ plays voice parts:

p

I come to thee in wear - i - ness, Oh, wilt thou hear my

p

cry? I trem - ble, Lord in fear - ful - ness, the night is draw - ing night. No

18 help but thee, No, there is none to save till thou ap - pear, Oh come, thou blessed Mes-
mf

24 si - ah come, De - liv - er me from fear.
organ tacet

p *mf*

30 *p* (Sop. divide) 32
 Oo - - - - -

mf I turn to thee in help-less- ness, 'Mid foes un - yield - ing found, Shall
organ:

34 36 38

Oo- - - - -

I be lost in hope-less - ness as dark - ness gath - ers round? I plead for mer - cy,

40 42 44

Oo- - - - - Oo- - - - - Oo- - - - - Oo- - - - -

there is none but thou to hear my plea, Oh come, thou blessed Mes - si - ah come, and set the cap - tive

46 48 50

mp
(Sop. & Alto) I cry to thee in
(Tenor) I

free. *organ tacet* *f* *organ:* *mp*

Soprano

52  54 56
sore dis- tress this eve of bit- ter grief, And who, oh Son of Right- eous- ness, but

Alto

sore dis- tress this eve of bit- ter grief, And who, oh Son of Right- eous- ness, but

Tenor

cry to thee in sore dis- tress this eve of bit- ter grief And who, oh Son of

Bass

cry to thee, And who

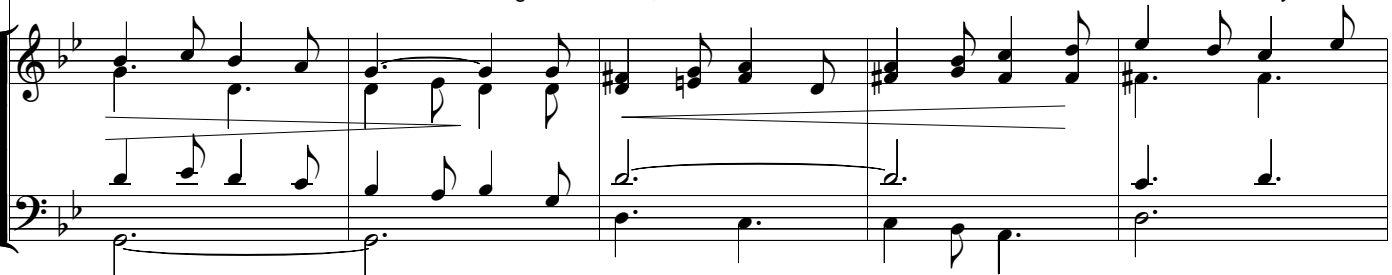


58 60
thou can bring re- lief? My en- e- mies op- press and there is none to stay their

thou can bring re- lief, My en- e- mies op- press and there is none to

right- eous- ness, but thou can bring re- lief? There is none to

but thou can bring re- lief, There is none to stay their



62 64 66

wrath, Oh come, thou blessed Mes - si - ah, come and ran - som me from

stay their wrath, Oh come thou blessed Mes- si- ah, come and ran - som me from

stay their wrath, Oh come thou blessed Mes- si- ah, come and ran - som me from

wrath, Oh come thou blessed Mes- si- ah come and ran - som me from

This block contains the musical score for measures 62 through 66. It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "wrath, Oh come, thou blessed Mes - si - ah, come and ran - som me from" for the Soprano; "stay their wrath, Oh come thou blessed Mes- si- ah, come and ran - som me from" for the Alto; and "stay their wrath, Oh come thou blessed Mes- si- ah, come and ran - som me from" for the Bass. The piano accompaniment provides harmonic support for the vocal lines.

68 70

death.

death.

death.

death.

This block contains the musical score for measures 68 through 70. It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics for all parts are "death." The vocal lines consist of long, sustained notes with fermatas, while the piano accompaniment provides a steady harmonic accompaniment.

Christ is Born

(Organ)

Sally DeFord

Organ: f

$\text{♩} = 100$

Chimes:

mf *mp* *dim.* *dim.*

Soprano I & II

mf Christis born, ye faith - ful rise, be - hold a won - der a - mong the skies, Earth re - sounds in

Alto I & II

mf Earth re - sounds in

p *a cappella*

hymns of praise, His star hath set the night a - blaze! *f* Hail! the dawn of Hea - ven's morn,

hymns of praise, His star hath set the night a - blaze! *f* Hail! the dawn of Hea - ven's morn,

22 24

Sing we tri- um- phant, Christ is born!

Sing we tri- um- phant, Christ is born!

Organ: f

Organ plays voice parts (optional)

26 Tenor I 28 30

Tenor II

mf Dark- ness flees be - fore the sight of glo - ry burst- ing up- on the night, Christ is born! the

Baritone

Bass

(no rit.)

32 34 36

skies pro- claim, His star hath set the night a - flame, *f* Hail! the dawn of hea - ven's morn,

38 40 42

Sing we tri- um- phant, Christ is born!

Organ:

Organ plays voice parts

Soprano
44

Alto
f

Tenor

Bass

46

Christ is born! His sign ap - pears, Con - firms our faith and stills our fears,

48

mf

50

Christ is born, and doubt de - parts, His star hath ri - sen in our hearts,

52

f

54

56

Hail! the dawn of hea - ven's morn, Sing we tri - um - phant, Christ is

Chimes:

58

60

62

born, Christ is born, *ff*

"...this great and terrible day..."

(Organ)

Sally DeFord

♩ = 80

2 3 4 5 6 7 8

p

9 10 11 12 13 14 15 16

mf

17 18 19 20 21 22 23

f

24 25 26 27 28 29 30

31 32 33 34 35 36 37

$\text{♩} = 70$

rit. *rit.*

38 39 40 41 42 43 44

45 46 47 48 49 50 51

52 53 54 55 56 57 58

59 60 61 62 63 64

System 1: Measures 59-64. Treble clef, bass clef, and a lower bass clef. The music features dense chordal textures in the upper staves and a more active bass line in the lower staff.

65 66 67 68 69 70 71 72

System 2: Measures 65-72. Treble clef, bass clef, and a lower bass clef. Measure 72 includes a triplet of eighth notes and the marking *rit.* (ritardando).

73 74 75 76 77 78

System 3: Measures 73-78. Treble clef, bass clef, and a lower bass clef. Measure 73 includes the marking *molto rit.* (molto ritardando). Measure 74 includes the tempo marking $\text{♩} = 60-70$. Measure 76 features a large slur over a complex chordal structure.

79 80 81 82 83 84

System 4: Measures 79-84. Treble clef, bass clef, and a lower bass clef. The system continues the complex chordal and melodic textures from the previous system.

Musical score for measures 85-91. The score is written for three staves: Treble, Bass, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 85 features a complex chordal texture in the treble staff. Measures 86-91 show a progression of chords and melodic lines across all staves, with some notes tied across measures.

Musical score for measures 92-97. The score is written for three staves: Treble, Bass, and Bass. The key signature is three flats. Measure 92 features a complex chordal texture in the treble staff. Measures 93-97 show a progression of chords and melodic lines across all staves, with some notes tied across measures.

Musical score for measures 98-103. The score is written for three staves: Treble, Bass, and Bass. The key signature is three flats. Measure 98 features a complex chordal texture in the treble staff. Measures 99-103 show a progression of chords and melodic lines across all staves, with some notes tied across measures.

Musical score for measures 104-110. The score is written for three staves: Treble, Bass, and Bass. The key signature is three flats. Measure 104 features a complex chordal texture in the treble staff. Measures 105-110 show a progression of chords and melodic lines across all staves, with some notes tied across measures.

Musical score for measures 111-116. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 111 features a treble staff with eighth-note chords and a bass staff with a single eighth note. Measures 112-114 show a treble staff with eighth-note chords and a bass staff with a half-note chord. Measure 115 has a treble staff with eighth-note chords and a bass staff with a half-note chord. Measure 116 has a treble staff with eighth-note chords and a bass staff with a half-note chord.

Musical score for measures 117-121. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 117 features a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 118 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 119 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 120 has a treble staff with a quarter note and a bass staff with a quarter note. Measure 121 has a treble staff with eighth-note chords and a bass staff with a single eighth note.

Musical score for measures 122-126. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 122 features a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 123 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 124 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 125 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 126 has a treble staff with eighth-note chords and a bass staff with a single eighth note.

Musical score for measures 127-133. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two flats (B-flat and E-flat). Measure 127 features a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 128 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 129 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 130 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 131 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 132 has a treble staff with eighth-note chords and a bass staff with a single eighth note. Measure 133 has a treble staff with eighth-note chords and a bass staff with a single eighth note.

"I Am Jesus Christ"

(Organ)

Sally DeFord

♩ = 60 ...neither harsh nor loud...

Men: "I am Je- sus Christ whom the

p

Organ:

p

8 10 12 Women:

pro-phets said shall come, I have drunk the bit-ter cup that the Fa-ther's will be done." He who

14 16 18

bore our pain and grief, He who died to pay our debt, He who car-ried our af- flic- tions, He who

20 22 24

triumphed o-ver death. *Men: mf* "I am Je-sus Christ," Oh won-drous, wel-come word!

26 28 30

"I am Je sus Christ, *mf* I am the Light and the Life of the world!" *rit.* *a tempo* Thus spake the Son of God who was

32 34 36 38

(slain on Calva-ry) slain on Calva-ry, "Be - hold, I am Je-sus Christ, A - rise, come un- to me."

Come Listen to the Savior's Voice

(Organ)

Sally DeFord

(Organ tacet verses 1 & 2)

Organ plays voice parts: *mf* He

no rit. *f*

26 speaks to com- fort those who mourn, Who seek their so- lace in the Lord, He

30 speaks to com- fort those who mourn, And in his word is hope. Come bring your bro- ken

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36 38

heart to him, The con- trite spi- rit's of- fer- ing, Come bring your bro- ken

40 42

heart to him and he will make you whole. *rit.* *mp* (Organ tacet) *Organ:* Come bring your bro- ken heart to him, and *p*

44 46 48

Div. he will make you whole. *a tempo*

a tempo *mf* *rit.*

Stay With Me, Lord Jesus, Stay

(Organ)

Sally DeFord

$\text{♩} = 100$ 2 4 *Soprano & Alto Unison:* 6 8

(Bass/Alto *tacet as needed*) *p* 1. Stay with me, Lord Je - sus, stay,
2. Oo

Tenor & Bass Unison:

Organ:

mf *rit.* *p* *a tempo*

10 12 14 16

Lin - ger yet a while, I pray, So long my heart has yearned for thee, In joy and
Oo- Oo-

18 20 22 24

sor - row turned to thee, And glad - ly would I learn of thee, Stay Stay with with
Oo- Oo-

Organ plays voice parts:

26 28 30 32

me, Lord Je - sus, stay. *p* Oo- - - - - , *mf* 3. Stay with
me, Lord Je - sus, stay.

loco *rit.* *mf*

34 36 38 40

me, Lord Je - sus, stay, Thou, my Life, my Truth, my Way, When clouds of

42 44 46 48 50

dark-ness dim my sight, Be thou my sure un - fail - ing light, *p* Ah - - -

52 54 56 58 60 62

Ah- - - Ah- - - *mp* Stay with me, Lord Je - sus, stay.

One By One

(Organ)

Sally DeFord

$\text{♩} = 80$

2

Child: 4

mf Bring your lit - tle the
One by one the

Piano *p*

6 8 10

chil - dren nigh, So the Sav - ior said, One by one they gath - ered round
lit - tle ones looked in - to his face, One by one he took each one

12 14

where the Sav - ior stood One by one they heard him pray in words no tongue can
in his arms' em - brace, One by one he blessed them all and called each one by

16 18 20

tell, As one by one they learned of love, From him who loved them well.
name, And one by one they felt his love, And gave their hearts to him.

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Organ plays voice parts:

Soprano
Alto
Tenor
Bass

mp He blessed each pre- cious daugh - ter, He blessed each cher- ished

son, And through the tears he shed, The Sav- ior said, "Be- hold your lit- tle

(Sop. divide)

ones," *mf* And from the realms of light, Ce- les- tial bright, the host of an- gels

came, En- cir- cl- ing the lit- tle ones in hea- ven's ho - ly

1 2

38 40

flame. flame. *mf*

Organ plays voice parts:

One by one, One by one by

p One by one blessed them all, And called each one by name,

one by one, they gave their hearts to him,

One by one they felt his love, And gave their hearts to him, And from the realms of light, Ce-

f

les- tial bright, the host of an- gels came, En- cir - cl- ing the lit- tle ones in

50 52 54

hea- ven's ho- ly flame.

56 58 60

Make Us One

(Organ)

Sally DeFord

$\text{♩} = 60$

2 4

p
Soprano/Alto Unison: How shall we

Piano P

rit.

6 8

stand a- mid un- cer- tain - ty? Where is our com - fort in tra- vail? How shall we
souls be filled with char- i - ty, Then shall all hate and an- ger cease, And though we

10 12 *Div.*

walk a- mid in- firm- i - ty, when fee- ble limbs are worn and frail? And as we
strive a- mid ad- ver- si - ty, yet shall we find thy per- fect peace. So shall we

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Organ plays voice parts (verse 2 only):

Sop. divide

14

pass stand through de- spite our sor- weak- row, ness, how So shall our hearts strength a- bide the be strength e-

1. (tacet)
2. So shall we stand de- spite our weak - ness, So shall our strength be strength e-

16

day? nough, Where is the strength hearts the soul may bor- meek- row? ness, Teach us thy Lord, wilt thou

nough, We bring our hearts to thee in meek - ness, wilt thou

18

Organ plays voice parts (both verses):

20

way, bind teach us thy way, love? rit. Both verses: Make us one that our a tempo

bind them in thy love? Both verses: (Make us one)

rit. a tempo

22 bur-dens may be light, Make us one 24 as we seek e-ter-nal life, U- nite our hands to serve thy chil-dren

(Make us one) (to serve thy

26 well, U- nite us in o-be-dience to thy will, 28 Make us one, Teach us, Lord, to

chil- dren well)

30 be of one faith, of one heart, One in thee. 32 34

36 Unison 38

rit. 2. Then shall our thee. *mf*

Tenor: Take from me this heart of

rit. *mf*

40 42

Unison: Take from me un-feel-ing

stone and make it flesh, e-ven as thine own.

Organ plays voice parts:

44 46

pride, Teach me com- pas- sion, cast my fear a- side, Give us one heart , give us one

48 50

mind, Lord make us thine, *rit.* Oh make us thine! Make us (make us one) that our

f one a tempo (that our)

52

bur- dens may be light, Make us one (make us one) as we seek e- ter - nal life, U-nite our

(as we)

(make us one)

54 56

hands to serve thy chil- dren well, U- nite us in o- be-dience to thy

(serve thy chil- dren well)

will, Make us *piu f* one, teach us, Lord to be, of one

(Alto div.) *rit.* *sub. p*

faith, of one heart, one in thee.

a tempo

organ:

One in thee.

p

Come Unto Christ (Finale)

(Organ)

Sally DeFord

$\text{♩} = 60$

f (Piano)

2 4

6 8

1.(Soprano/Alto): Come un-to *mp*

rit. *a tempo mp*

(Sopranos
verse 2 only)

10 12

Come un-to Christ, Come un-to Christ, Come un-to Christ, Come un-to Christ,

Christ, ye pen-i-tent and meek, Seek this Je-sus of whom the pro-phets speak, *cresc.* Seek this
Christ who bore our griefs a-lone, Who will car-ry our bur-dens as his own, *cresc.* Seek this

Organ:

2nd time only *cresc.*

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Ah - - - , and find in him e - ter - nal

mf Je- sus whose mer- cies ne- ver cease, Come un- to Christ and find in him e- ter- nal
 Je- sus, and by his love be blessed, Come un- to Christ and find in him e- ter- nal

mf

1 18 20

2 *Organ plays voice parts*

Soprano
Alto
Tenor
Bass

rest.
Come un- to Christ ye sor- row - ful and

peace. 2:(Men UNISON) Come un- to *mp*

f

22 24

frail, Seek this Je- sus whose com- fort can- not fail, Seek this Je- sus and tri- umph in his

might, Come un-to Christ, Come un-to *rit.* Christ! *f* Come un-to *a tempo* Christ, a-bide in him and

live, He will bless you with ev-'ry per-fect gift, Seek this Je-sus a-mid a world of

rit. strife, *ff a tempo* Come un-to Christ and find in him e-ter-nal life.