

Prelude

(Flutes, Piano, Organ)

Sally DeFord

$\text{♩} = 55-60$

Piano
p
RH

Organ
pp

Piano
p
LH over

Organ
pp

Flutes
mf

Piano
mf

Organ
mf

2

Flutes

Piano

Organ

Flutes

Piano

Organ

f

mf

RH

LH

Flutes

Piano

Organ

f

f

Flutes

Measures 30-33. Flute part includes a triplet of eighth notes in measure 33. Piano accompaniment features chords in the right hand and a moving bass line in the left hand. Organ part provides harmonic support with sustained chords.

Piano

Measures 30-33. Piano accompaniment features chords in the right hand and a moving bass line in the left hand. Organ part provides harmonic support with sustained chords.

Flutes

Measures 34-37. Flute part includes a triplet of eighth notes in measure 36. Piano accompaniment features chords in the right hand and a moving bass line in the left hand. Organ part provides harmonic support with sustained chords.

Piano

Measures 38-41. Piano accompaniment features chords in the right hand and a moving bass line in the left hand. Organ part provides harmonic support with sustained chords.

Flutes

Piano

Organ

poco rit.

42 44

46 48

50 52

8va

3

Detailed description: This page of a musical score covers measures 42 through 52. It is written for three parts: Flutes, Piano, and Organ. The key signature has one sharp (F#) and the time signature is 4/4. Measures 42-44 are marked 'poco rit.' (poco ritardando). In measure 42, the Flutes play a triplet of eighth notes. The Piano and Organ also have complex rhythmic patterns. Measures 46-48 and 50-52 feature various triplet markings (indicated by a '3' over the notes) and octave markings (indicated by '8va' and dashed lines). The organ part in measures 50-52 consists of sustained chords. The score ends with a double bar line in measure 52.

Flutes

Piano

Organ

mp

rit.

a tempo

mp RH

pp

mf

LH over

rit.

54

56

58

60

62

64

66

The musical score is for three instruments: Flutes, Piano, and Organ. It consists of three systems of staves. The first system covers measures 54 to 56. The second system covers measures 58 to 62. The third system covers measures 64 to 66. The Flute part begins with a triplet of eighth notes in measure 54, followed by a half note in measure 55, and then a half note in measure 56. The Piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The Organ part provides harmonic support with chords and sustained notes. Performance markings include *mp* (mezzo-piano), *rit.* (ritardando), *a tempo*, *mp RH* (mezzo-piano right hand), *pp* (pianissimo), and *mf* (mezzo-forte). Measure numbers 54, 56, 58, 60, 62, 64, and 66 are indicated at the start of their respective measures.

In Him We Live

(SATB, Piano, Organ)

Sally DeFord

$\sigma = 50$

Soprano

1. In him we live, In him who made the
 2. In him we live, Pre - served from day to

Alto

(2nd verse only) *mf* Oo -

Tenor/Bass

p For verse 1, play both hands one octave higher through measure 16 *p*

Organ

(2nd verse only)

6 world, day, Who Led caused in the our seas wil - 8 to swell and bid long the skies un - furl, way, 10 the sur - est

Oo -

12 14

The earth be - neath us formed at his com - mand, By him made
And when we fall 'tis he who bids us rise, Dis - pels our

Oo-, Oo - ,

8

16 18

beau - ti - ful and giv - en un - to man. eyes.
dark - ness and en - light - ens our

Oo- (tacet) (oo-).

1 2

1 2

loco cresc.

1 2

(tacet)

8

Organ plays voice parts:

Soprano/Alto

20 *mf* In him we live, and he pre-pares a place, 22 24 Where all who will may gain the

Tenor/Bass

mf

26 rich-es of his grace, 28 By him we come to God our Fa-ther, heirs to e- 30 ver- last- ing

32 *f* life, He is our Way, He is our Light, *p* In him we live. *rit.* *pp*

32 *f* life, He is our Way, He is our Light, *p* In him we live. *rit.* *pp*

Interlude

In Him We Live - Shout for Joy Ye Sons of God

$\text{♩} = 50-60$

Narrator: In him we live; in Jesus Christ, our Savior, who is the light and the life of the world, for "by him, and through him and of him, the worlds are and were created, and the

inhabitants thereof are begotten sons and daughters unto God." It is his work and his glory to bring to pass our immortality and eternal life. Even before the foundation of the world, Jesus began

this great work. We lived with him in that premortal realm, as spirit children of our Heavenly Father. It was our Father's plan for us that we should leave his presence for a season, to live in a

mortal world, to gain bodies of flesh made in his image, and to learn by our own experience to choose right from wrong. He appointed his Son to carry out this plan, to be our

Savior, and the Creator of our world. And Jesus said, "We will go down...and we will make an earth whereon these may dwell; And we will prove them herewith, to see if they will do

all things whatsoever the Lord their God shall command them." And so it was that, in the beginning, God, through his Son Jesus Christ, created for us the heaven and the earth. And in response, "the morning stars sang together, and all the sons of God shouted for joy."

repeat as necessary, then proceed without pause from measure 35 or 37.

Shout for Joy Ye Sons of God

(SATB, Piano)

Sally DeFord

♩ = 90 like a march

f (Organ)

f

Soprano:
Shout for joy ye sons of God! Sing to - ge - ther stars of
Shout for joy ye sons of God! Join ye in hymns of a - dor -

Alto:
Shout for joy ye sons of God! Sing to - ge - ther stars of
Shout for joy ye sons of God! Join ye in hymns of a - dor -

Tenor:
Shout for joy ye sons of God! Sing to - ge - ther stars of
Shout for joy ye sons of God! Join ye in hymns of a - dor -

Bass:
Shout for joy ye sons of God! Sing to - ge - ther stars of
Shout for joy ye sons of God! Join ye in hymns of a - dor -

Piano

mor - ning, Shout for joy ye sons of God,
a - tion, Praise ye the ev - er - last - ing Word,

Shout for joy ye sons of God, Hail - ing the great cre - a - tions
Praise ye the ev - er - last - ing Word, Christ who hath laid the world's foun -

Soprano: Shout for joy ye host of Hea - ven
Shout for joy sing al- le- lu- ia,

Hail- ing the great cre- a- tion Then *Alto:* shout, for joy, Shout for joy ye host of
Christ who hath made the worlds, Then shout, shout, for joy, Shout for joy sing al- le-

Tenor: Then shout, shout, for joy, Shout for joy ye host of
Then Then shout, shout, for joy, Shout for joy sing al- le-

dawn- ing, tion, *Bass:* Then Shout, ye host of Hea - ven, ia,

Sing his praise ye sons of earth, Shout for un- to us are
Praise his work of love for man, Shout for joy, sing al- le-

14 Hea - ven, ia, Shout and sing his praise ye sons of earth, Sing and
Hea - ven, ia, Shout and sing praise his praise ye sons of earth, Sing and
Sing Praise ye his sons love of earth, man, Shout, to us are
Shout, Shout, sing al- le-

giv - en, ia, Life and light and mor- tal birth, and mor- tal
Praise ye the won- ders of Je- ho- vah's migh- ty

18 shout for un- joy, to sing al- are le gi - ven, ia, Gi- ven life and light of and mor- tal
shout for un- joy, to sing al- are le gi - ven, ia, Gi- Praise the won- ders light of and mor- tal
gi - ven, ia, Life Praise and the mor- tal birth, of and mor- tal
lu - ia, Praise the won- ders of his migh- ty

20 *piu f* birth, hand, Shout for joy ye sons of God, Sing to - ge- ther stars of

22

24 mor- ning, Shout for joy ye sons of God, Shout for joy, give thanks and

26

28 1 sing, Give thanks and sing, Give thanks and sing. 30

1

1

32 2 sing, Give thanks and sing, cantabile Praise ye his 34

2

p

tacet

36 38 40 42

good- ness, pow- er and glo- ry, Wis- dom and mer- cy, Praise him for- ev- er,

44 46

p Hail to the King of Hea- ven, Au- thor of our sal- va- tion,

Tenor/Bass:
p Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice,

Soprano: Then

48 50

He who re-deems all na- tions, King of Kings and Lord of Lords,

molto crescendo

Alto: Then

Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice, Sing and re-joice,

God,

52

sing and re-joice and sing and re-joice and shout for joy ye sons of God,

sing and re-joice and sing and re-joice and shout, and shout for joy ye sons of God,

Tenor:
Sing and re-joice and sing and re-joice and shout, and shout for joy ye sons of God,

Bass:
Sing and re-joice and sing and re-joice and shout ye sons of God,

f marcato

f marcato

Sing to-ge-ther stars of morn-ing, Shout for joy ye sons of God,

54 God, Shout and sing to-ge-ther stars of morn-ing, Shout for joy ye sons of God, Shout and sing to-ge-ther stars of morn-ing, Shout for joy ye sons of

Sing ye stars of morn-ing, Shout ye sons of God,

Shout for joy, give thanks and sing, Give thanks and sing, Give thanks and

58 God, give thanks and shout for joy, Give thanks and shout for joy, Give thanks and God, give thanks and shout for joy, Give thanks and shout for joy, Give thanks and

Shout, give thanks and sing, Give thanks and sing, Give thanks and

60

shout for joy, Sing and shout for joy, Sing his prai-ses, and shout *rit.* for *ff* joy.

62

64

Interlude

Shout for Joy - Our Birth is but a Sleep

about $\text{♩} = 50$

The creation of the world set in motion the Father's great plan of salvation. We were among the host of heaven who shouted for joy at its commencement, and then, at the appointed time,

gently

each of us left our heavenly home to be born of mortal parents on this earth. A veil of forgetfulness was drawn across our memory, and we began our earthly lives as infants, pure and innocent.

Little wonder that we feel a sense of awe and reverence as we hold a newborn child, so lately come from the presence of God.

In response to these feelings, the poet Wordsworth wrote,

"Our birth is but a sleep and a forgetting. The soul that rises with us, our life's star, hath had elsewhere its setting, and cometh from afar: Not in entire forgetfulness, and not in utter nakedness, but trailing clouds of glory do we come from God who is our home. Heaven lies about us in our infancy!"

rit. repeat as necessary, then proceed without pause from measure 14 or 16 *rit.*

Our Birth is but a Sleep

(Choir, Soprano & child soloist (optional), Piano, Organ)

Based on a poem by William Wordsworth
Music and additional text by Sally DeFord

$\text{♩} = 80$

mf

cresc.

Solo:

mp Oh lit- tle child, thou child of De- i- ty, Swad- dled to
Oh lit- tle child, seed of di- vi- ni- ty, Born to

dim. *rit.* *mp* *a tempo*

12 in the veil of fa- ding mem- o- ry, Robed in in- no- cence and sent to earth, Leav- ing the
this es- tate, clothed in mor- tal- i- ty, Still a- bout thee now his peace re- mains Tell- ing of

16 Fa- ther's sight to walk by faith, *mf* Up- on thy coun- te- nance, his light of grace, His i- mage
realms for- got- ten whence we came, Up- on thy coun- te- nance, his light of grace, His i- mage

Soprano (His light of grace,)

Alto pp Oo

Tenor

Bass

Organ plays choir parts

mf

20 gen- tly mir- rored in thy face, face, His good-ness e- choed in thy sin- less pu- ri- ty, thee,
 gen- tly mir- rored in thy face, And in this glimpse of God our hearts are pu- turned to thee,

Oo Ah

24 Hea- ven lies a- bout us in our in- fan- cy! *f* Our birth is but a sleep and a for-
 Hea- ven lies a- bout us in our in- fan- cy! *mf* Hea- ven lies a- bout us in our in- fan- cy! *f* Our birth is but a sleep and a for-

28 get- ting, The soul that ri- ses with us, our life's star
 get- ting, (for- get- ting,) The soul that ri- ses with us, *p* our life's
 (life's star)

30 32 (Child: Our life's

dim.

star hath had else- where its set- ting, and com- eth from a -

mf hath had else- where its set- ting, and com- eth from a -

p Oo-

mf

far, And com - eth from a - far (-)

far, And com - eth from a - far, *mp* Not

mf And com - eth from a - far, *p*

dim. *mp*

42 in en- tire for- get- ful- ness, *mf* Nor in ut- ter na- ked- ness, *f* But

Ah - - -, *mf* Nor in ut- ter na- ked- ness, *f* But

p (Ah - - -)

8va *cresc.* *mf*

46 trail-ing clouds of glo- ry do we come *mp* From

48 trail-ing clouds of glo- ry do we come, *mp* From

f *loco* *mp*

50 (Child: From God who is our God who is our

1st Sop: God who is our

2nd Sop: God from from God God who is our

Alto/Tenor: God from from God God who is our

Bass: God , from God who is our

54 home -.) *mp* home *mp* home.

56 58 *rit.*

Interlude

Our Birth is but a Sleep - Come and Save Me

about $\text{♩} = 70$

Narrator: Though we are born in innocence, we soon learn to choose for ourselves and to follow our own will.

The Spirit of Christ, given to every man at birth,

teaches us good from evil. It speaks to our hearts, touches our conscience, and prompts within us a yearning for the heavenly realm we once knew. It invites us to

look beyond this mortal sphere for meaning and guidance. But despite these promptings, we inevitably stray from the path of righteousness, setting our own will above God's will.

In our pride, our ignorance, our foolishness, we violate his laws and thereby cut ourselves off from him. "All we like sheep have gone astray; we have turned every one to his own way..."

As we become aware of our lost and fallen condition, we realize anew our dependence upon Christ, the Shepherd of our souls, who alone can save us and return us to his fold.

proceed without pause

Come and Save Me, Oh My Shepherd

(SATB, Piano, Organ)

Sally DeFord

$\text{♩} = 70$

ff

Bass:

mf I am lost, bound, Who shall en-treat for me? Snared by sin, Who shall my
Cap-tive, bound, And who shall set me free? Who but thou can take my

ran-son be? With thy rod and staff to com-fort me, Come and save me, oh my
sin from me? Make me wor- thy, Lord to com-fol-low thee, Come and save me, oh my

Soprano: **pp**

Alto: **pp**

Tenor: **pp**

1. Come and save me, Come and save me, Save me, oh my
2. Oh pre-serve me, Oh pre-serve me, Save me, oh my

Shep-herd, **mf** When temp-ta-tion hath en-com-passed me, I have stum- bled in in-
Shep-herd, **mf** Oh, pre-serve me from my en-e-my, Wilthou stay the temp-ter's

18 20

Shep- herd, Stren- then me in my weak- ness, Oh Oh come come and save me me
 Shep- herd, Who but thou can de- fend me?
 i- qui- ty, Stren- then me in my in- firm- i- ty, Come and save save me, oh my
 ty- ran- ny? Who but thou can give me vic- to- ry? Come and save save me, oh my

22 *Organ:* *mf* Come and save me, oh my Shep- herd, I have wan- dered far a-
 Lord Lord. *mf* Come and save me, oh my Shep- herd, I have wan- dered
 Shep- herd. *mf* Come and save me, oh my Shep- herd, I have wan- dered far a-

26 28

stray, In thy right- eous- ness en- fold me, In thy mer- cy, Lord, up-
 far a- stray, In thy right- eous- ness en- fold me, In thy mer- cy up-
 stray, In thy right- eous- ness en- fold me, In thy mer- cy, Lord, up-

f hold me,

30 *f* hold me, In thee have I trust- ed, For in thee a- lone is

f hold me,

34 pow'r to save. *f* Come and save me, oh my Shep- herd, Wilt thou

36 38

40 guide my er- ring soul? Still my an- guish, bind my bro- ken heart, Wilt thou heal my wounds and

42

44 *mf* lead me home? 46 *mf* Come and save me, oh my Shepherd, 48 I have

wan- dered far a- stray, 50 *cresc.* In thy righ- teous- ness en- fold me, 52 In thy

mer- cy, Lord, up- hold me, 54 *f* In thee have I trust- ed, And I will 56

trust in thee for-e- - ver, I cry to thee my Shep- herd, For in

thee a-lone is pow'r to no breath save. a tempo

rit. a tempo rit.

Interlude

Come and Save Me - - What Sound Upon the Midnight Air?

about $\text{♩} = 70$

Narrator: From Adam's day forward, men and women of faith have trusted in the Savior for that redemption from sin and death which was promised

to us before the world began. Prophets throughout the ages looked with hope toward a time when a virgin would conceive, and bear a son, and call his name Immanuel.

A time when "God himself should come down among the children of men, and take upon him the form of man, and go forth in mighty power upon the face of the earth."

Two thousand years ago, the people of Bethlehem also waited for their Savior to come, watching for him to appear among men as a mighty king, in majesty and glory.

And so it was, that as Mary brought forth her firstborn son and laid him in a manger, they were unaware
that the greatest story in the history of the world was unfolding in their very midst.

What Sound Upon the Midnight Air?

(SATB, Piano)

Sally DeFord

(Organ chimes)
♩ = 80

mf Piano

Organ and piano play voice parts:

mp 1. What
2. What

8th Ed.

6 8

sound up - on the mid - night air o'er Beth - le - hem is ring - ing? The e - cho of an
light hath rent the mid - night sky, From realms ce - les - tial spring - ing? O'er Ju - dah migh - ty

mf

10 12

rit. *a tempo* *rit.* *a tempo*

an - them fair, In ans - wer to an age - less prayer, the an - gels joy - ful
le - gions fly, A - blaze in glo - ry from on high, Cre - a - tion trem - bles

14 16

rit. *a tempo* *rit.*

tid - ings their bear, And can - not cease from sing - ing
at their cry, *mf* *p*

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1 Organ chimes:

Women *p* Glo - ri - a, *mp* In ex-cel - cis - de - o,

unison:

Piano *pp* legato

mf And on the earth be peace, *mp* good will, good will toward men.

2

Soprano I *p* Glo - ri a, *mp* In ex-cel - cis - de - o, *mf* And on the

Soprano II (Small notes 2nd time only.) *p* Glo - ri - a, *mp* In ex-cel - cis - de - o,

Alto *p* Glo - ri - a, *mp* In ex-cel - cis -

Tenor/Bass *p* Glo - ri - a -, Glo - ri - a, Glo - ri - a -, Glo - ri - a, Glo - ri - a -,

ppp quasi niente

30 *mp* earth be peace, good will, good will toward men. *mp* will, good will toward men. *subito f* Sing

mf And on the earth be peace, good will, good will toward earth be peace, good will toward men. *mp* *subito f* Sing

de - o, *mf* And on the earth be peace, *mp* Good And on earth good will toward men, Sing *subito f*

Glo - ri - a, Glo - ri - a -, Glo - ri - a, Glo - ri - a -, Glo - ri - a. Sing *subito f*

subito f

Soprano 36 glo - - - - ri - a, ye men and an - gels ming ling, A -

Alto glo - - - - ri - a, ye men and an - gels ming - ling, A -

Tenor glo - ri - a, sing glo - - ri - a, ye men and an - gels ming - ling, A -

Bass glo - - - - ri - a, ye men and an - gels ming ling, A -

rit. 40 *ff a tempo* 42

bide in peace, good will in - crease, And ne - ver cease from sing - ing.

bide in peace, good will in - crease, And ne - ver cease from sing - ing,

bide in peace, good will in - crease, And ne - ver cease from sing - ing,

bide in peace, good will in - crease, And ne - ver cease from sing - ing,

ff a tempo *rit.* *ff a tempo*

44 46

Glo - - - ri - a, Glo - - - ri - a,

mf *f*

Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a,

mf *f*

Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a,

mf *f*

Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a,

mf *f*

Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a, Glo - - - ri - a,

mf *f*

48

In ex - cel - cis, in ex - cel - cis in ex - cel - cis

In ex - cel - cis, in ex - cel - cis, in ex - cel - cis

In ex - cel - cis, in ex - cel - cis, in ex cel - cis

In ex - cel - cis, in ex - cel - cis, in ex - cel - cis

50

ff de - o.

ff de - o.

ff de - o.

ff de - o.

ff rit. *riten.*

Interlude: Where Lies the Lord?

(Baritone Solo)

2 4

mf Where lies the Lord of

mf

6 8

an- gel song, while Beth - le- hem lies dream - ing? Where lies the babe for

10 12

whom they sing? Ce- les- tial strains re- e- cho- ing! What wel- come for cre-

14 16 18

cresc. *f* *mf* a- tion's king? Where lies the Son of God?

cresc. *f* *mf*

f *rit.* proceed without pause

There Within a Stable

(Women's voices, piano)

Sally DeFord

gently, about ♩ = 80

2 4 *Unison:*

mp It might have been a

6 8 10

trav - 'lers inn, Shel- tered from the cold, It might have been a pal - ace hung with

12 *Divide:* 14

tap - es - tries of gold, *mf* It might have been a man- sion, more fit to greet our

16 18 20

Lord, But there with- in a sta- - ble the Son of God was born.

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22 24 *Soprano I:*

mf His mo- ther might have

Soprano II:

mf His mo- ther might have

Alto I & II:

26 28 30

been a queen, Robed in roy- al red, A- dorned with gems and fin- est silk, A

been a queen, Robed in roy- al red, A- dorned with gems and fin- est silk, A

mf His mo- ther might have been a queen, Robed in roy- al red, A-

32 34

crown up- on her head, Of high and no- ble sta- tion, Of wealth be- yond com-

crown up- on her head, Of high and no- ble sta- tion, Of wealth be- yond com-

crown up- on her head, Of high and no- ble sta- tion, Of wealth be- yond com-

36 38 40

pare, But Christ was born of Ma - ry, Mai - den most pure and fair, *mf* She

pare, But Christ was born of Ma - ry -, Mai - den most pure and fair.

pare, But Christ was born of Ma - ry, Mai - den most pure and fair.

42 44

might have placed him in a bed of lin - en soft and white, But in a low - ly

p Oo - - Oo - - -, Oo - - -, Ah - - - Oo - -,

p Oo -, Oo -, Oo - -, Ah - - Oo - -,

46 48 50

man - ger she laid her child that night, No her - *cresc.* ald's trump was sound - ed, Nor

Oo - -, No her - *cresc.* ald's trump was sound - ed, Nor

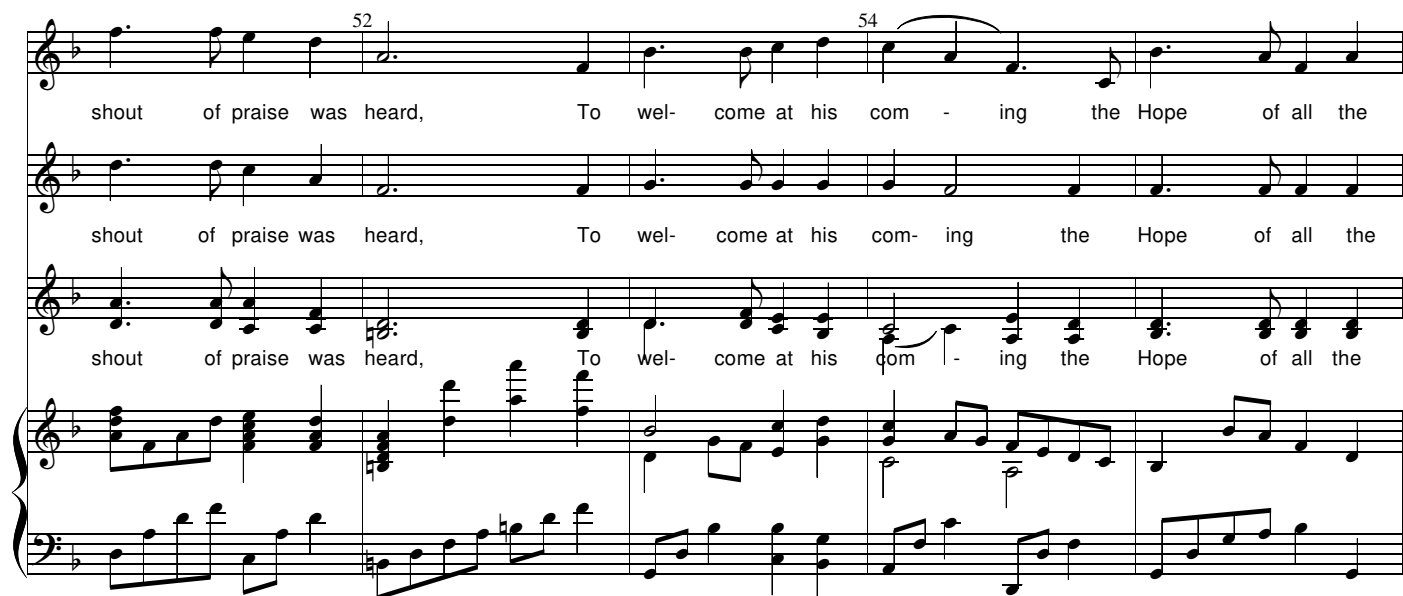
Oo - -, No her - *cresc.* ald's trump was sound - ed, Nor

52 54

shout of praise was heard, To wel- come at his com - ing the Hope of all the

shout of praise was heard, To wel- come at his com- ing the Hope of all the

shout of praise was heard, To wel- come at his com - ing the Hope of all the



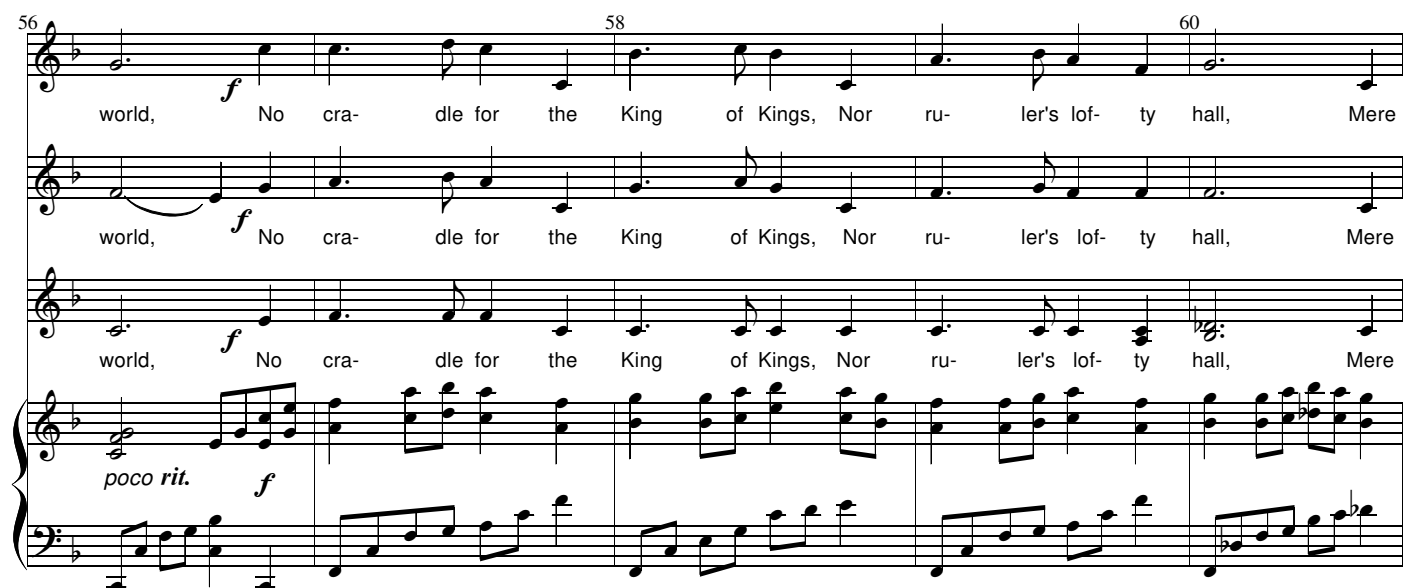
56 58 60

world, *f* No cra- dle for the King of Kings, Nor ru- ler's lof- ty hall, Mere

world, *f* No cra- dle for the King of Kings, Nor ru- ler's lof- ty hall, Mere

world, *f* No cra- dle for the King of Kings, Nor ru- ler's lof- ty hall, Mere

poco rit. *f*

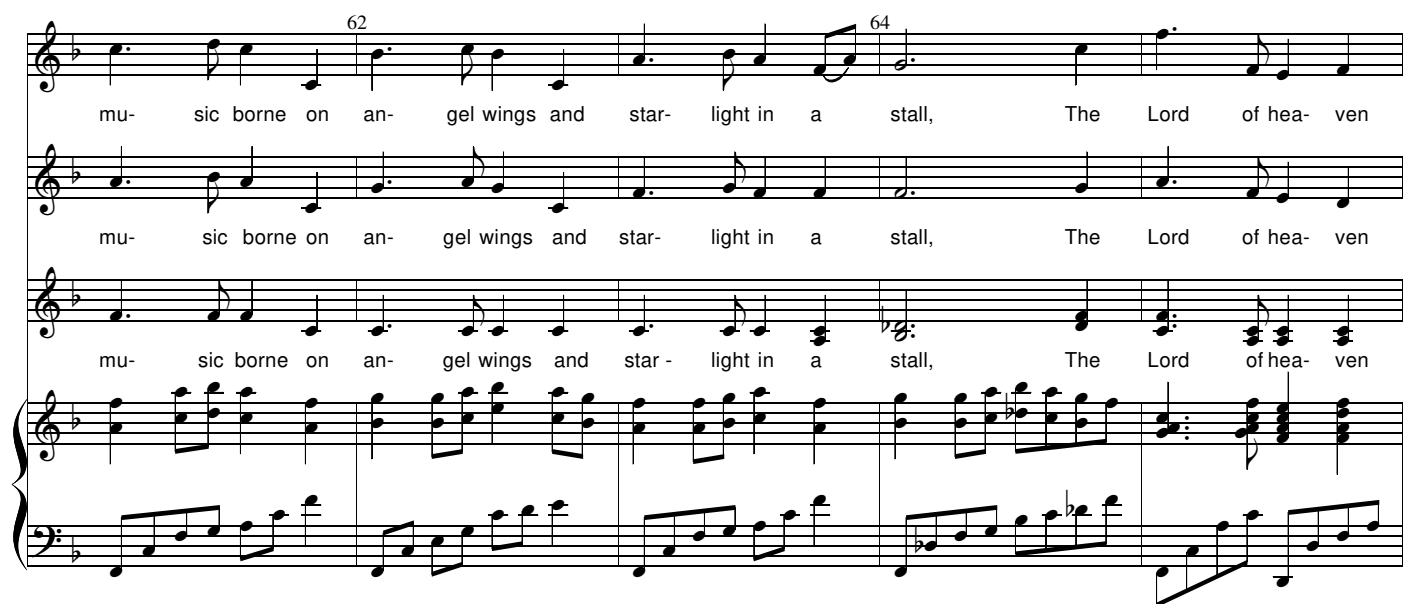


62 64

mu- sic borne on an- gel wings and star- light in a stall, The Lord of hea- ven

mu- sic borne on an- gel wings and star- light in a stall, The Lord of hea- ven

mu- sic borne on an- gel wings and star - light in a stall, The Lord of hea- ven



66 *rit.* 68 70 *rit.*

laid a- side his glo- ry from a- bove, And came to us a ba - by,

laid a- side his glo - ry from a- bove and came to us a ba - by,

laid a- side his glo- ry from a- bove, And came to us a ba - by, *mf* To

rit.

72 74 76

p Oo - -, Oo - - Ah- -.

p Oo - -, Oo - - Ah- -.

win the world with *p* love. Ah- -.

p 8va - - -

Look On Him and Live

(Baritone Solo, Piano)

Sally DeFord

about $\text{♩} = 90$

mf 1. He came to earth to live as man, that
2. He walked in perfect ho-li-ness a-

mf *rit.* *a tempo*

8 10 12

man might learn to live, Look up-on the Son of God, find light and life in him, He
mid temp-ta-tion's pow'r, He bids us walk in right-eous-ness, un-wav-er-ing and pure, The

14 16 18

taught the sight-less eyes to see, the life-less limbs to stand, We learn com-pas-sion's mir-a-cle at
sin-ner found for-give-ness in his words of wel-come peace, Thus we learn to come with hope be-

20 22 24

Je-sus' gen-tle hands. *f* Look up-on the Son of God, For he hath marked our path,
fore the throne of grace.

26 28 30

Look up- on his per- fect life, and fol- low him in faith, In ev- 'ry word, in ev- 'ry deed, In

32 34 36 *To Coda*

ev- ry joy, in ev- ry need, Look up- on the Son of God, Look on him and live.

38 40 42 *rubato*

mp He free- ly drank the bit- ter cup of

rit. *rit.* *mp* *colla voce*

44 46 48 *ritenuto*

ag- o- ny and pain, Thus we yearn for strength to say, "Thy will, not mine, be done," He

more rhythmically

mf bore the un- re- lent- ing load to Cal- va- ry for us, So may we learn to bear with pa- tience

mf *more rhythmically*

D.S. al coda

ev- 'ry les- ser cross.

Coda

rit. Look up- on the Son of God, Look on Him, and live

colla voce *a tempo*

rit. *mp*

Interlude: Look Upon the Son of God

(Soprano solo, piano)

Slowly

mf Look up- on the Son of God, Set at naught and scorned, No

heart can tell nor un-der - stand the bur- den he hath borne.

rit.

Behold the Man

(SATB, piano)

freely - about $\text{♩} = 80$

Sally DeFord

2 4 Women:

1: Be- hold the Man, the
(2: He) yields him-self to

p

rit.

a tempo

6 8 10

Lamb of God, His glo - ry veiled in grief, His words of truth, His per - fect love, re-
guil- ty men, who pierce the Heal-er's hands, To heal all men from sin, from death, to

12 14

viled in un - be - lief, They scourge him and he suf - fers it, They smite him in their
fill the laws de - mands, Be - hold the Man up - on the cross, His pain no tongue can

16 18 20

wrath, *p* And he, in qui - et dig - ni - ty, sub - mits him-self to death.
tell, He gives him-self as dig - ran - som to sub - re - deem our souls from hell.

Organ plays voice parts:

Soprano:

Alto: *f* Ah-----, Ah-----, *p* The *mf* earth be- neath him groans, His sor - row shrouds the

Tenor:

Bass:

f *p* *mf*

22 24

26 28 30

sun in shame, And rends the ve- ry stones, *f* Ah-----, *p* Ah-----, *mf* The

f *p* *mf*

32 34

earth in an guish cries, The God of na- ture *rit.* suf - - fers, The God of na - ture *rit.*

rit. *rit.*

36 1 38

dies. 2. He

p *8va* *p*

40 2 42 44

dies.

a tempo *mf* *poco a poco cresc. & accel.*

46 48

50

f Choir sings "Ah" - (observe phrasing)

52

54

(Ah)

rit.

56

rit.

Detailed description: This block contains the first system of a musical score. It consists of two staves for the choir and two staves for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The choir part begins at measure 50 with a forte (*f*) dynamic and a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. Measures 52, 54, and 56 are marked with measure numbers. The choir part includes the instruction "Choir sings 'Ah' - (observe phrasing)" and "rit." (ritardando) at measure 54. The piano part also includes "rit." at measure 54. The system ends at measure 56.

Organ plays voice parts:

58

f Ah-----, Ah-----, The earth be - neath him

a tempo

3 simile

Detailed description: This block contains the second system of the musical score. It consists of two staves for the organ and two staves for the piano accompaniment. The organ part begins at measure 58 with a forte (*f*) dynamic and a melodic line. The piano accompaniment provides harmonic support. The organ part includes the instruction "a tempo" and the lyrics "Ah-----, Ah-----, The earth be - neath him". The piano part includes the instruction "3 simile" at measure 58. The system ends at measure 64.

60
groans, His sor - row shrouds the sun in shame, and

62

64
rends the ve - ry stones, Ah-----,

66
Ah-----, The earth in an - guish cries, The

68

God of na- ture suf - - fers, *p* The God of

rit. *ff* *p*

This system contains measures 68 through 71. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamic markings include *rit.*, *ff*, and *p*.

na - ture dies. *rit.* *pp*

f *p* *f* *rit.* *pp*

This system contains measures 72 through 76. The vocal line has a half note followed by a half note with a fermata. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamic markings include *f*, *p*, *f*, *rit.*, and *pp*.

Interlude: Weep for Joy

(Men's voices, Soprano solo, piano, organ)

2 4

r.h.
mf

mf

f

6 8

Men unison - like a chant

mf Weep for joy, ye

f

10 12 14

sons of earth, Lo, what price is paid for thee! Death in Christ shall have no sting, The

16 18 20

Soprano solo:

grave shall have no vic - to - ry. *mf rubato* In him we live, What debt of love and

Organ

colla voce

mf

22 24 26

faith, we owe to Christ our king, our ran- som from the grave, For by his

28 30 *in time*

suf - f'ring. by his mor- tal death, Each mor- tal soul shall rise and draw im- mor- tal

Piano & organ: *in time*

32 34 36

f breath!

f *rit.* *proceed without pause*

In the Silent Garden

(SATB, Piano)

Sally DeFord

♩ = 100

f con pedale

simile

legato

rit.

freely

Alto:

mp

Come at the dawn to the si- lent gar- den, Bright- ly beams the morn- ing sun,

freely mp

16

18

Come at the dawn to the si- lent gar- den, See what won- der the Lord hath done!

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in time

Soprano & Alto:

51

mf Come to the tomb in the si- lent gar- den, Lo! the stone is rolled a- way,

Tenor & Bass:

in time
mf

Lin- ger in awe for the tomb lies emp- ty, See the place where his bo- dy lay,

f He is ri- sen! He is ri- sen! Ri- sen un- to end- less life,

f Weep no more in the si- lent gar- den, Death is swal- lowed up ----- in Christ.

f simile

36 38 40

42 44 *Tenor I & II:* 46 *mf*

Seek him no more in the si- lent gar- den,

Baritone & Bass:

legato *mf*

48 50

Seek him not a- mong the dead,

Find him in glo- ry a- mong the liv- ing,

f

Ri- sen e- ven

f

52 *rit.* *f* *Soprano & Alto:* 54

as he said!

Vic- t'ry is wrought in the si- lent gar- den, Joy is born of an

Tenor & Bass:

rit. *f*

56 58 60

emp- ty tomb, Sing for the mor- ning of our sal- va- tion, Christ hath brought us life a- new,

62 64

piu f

He is ri- sen! He is ri- sen! Ri- sen un- to end- less life,

simile

66 68 70

Weep no more in the si- lent gar- den, Death is swal- lowed up in Christ.

allargando

allargando *simile* *rit.*

In the Silent Garden - Interlude - Because He Lives

about ♩ = 80

Narrator: How gratefully we testify that the creator of the world "was made flesh and dwelt among us"; that he, in his infinite love, suffered for the grief

and sin of every man and woman born into mortality; that he arose from the grave and lives today. Of the reality of his resurrection many have testified, beginning with an angel

who announced to the grieving disciples: "Fear not, for I know that ye seek Jesus which was crucified. He is not here; for he is risen." And in our own time, a prophet declared:

"And now, after the many testimonies which have been given of him, this is the testimony, last of all, which we give of him: That he lives! For we saw him, even on the right hand of

God..." Because he lives, we have the promise that we, too, will be freed from the grave by his power, for by his own victory over death, Jesus conquered death for all mankind.

In this assurance, we gain strength to meet the challenges of our lives, we find comfort in our times of sorrow,
and we live in hope of eternal life, because Jesus lives.

rit. repeat as needed, then proceed without pause

Because He Lives

(Soprano/Tenor Duet)

Sally DeFord

about $\text{♩} = 70$

f rubato

Soprano

mf rubato 1. Be-cause he lives, lives, Be-cause he rose in migh-ty tri-umph from the grave, I put my My heart is filled with peace a- mid a world of fear, And through the

10 12

trust in him, and seek to fol- low him in faith, Be-cause he lives, blind-ness of the night, in him I rest se- cure, Be-cause he lives,

Tenor

mf rubato Be-cause he lives, I shall find Be-cause he lives, There is no

14 16

strength to stand a- gainst the temp-ter's pow'r, He is my re- fuge and de- fense in ev- 'ry trou- bled hour, Be- cause he task so great that I can- not en- dure, I bear no heart- ache that his ten- der mer- cy can- not cure, Be- cause he

18 20

Be-cause he lives I can bear what- ev- er bur- den may be mine, I am en-

lives.
lives. Be- cause he lives,

22 24

cir-cled in the arms of love di- vine, Be- cause he lives, Be-cause he lives he will ban- ish ev-'ry sha- dow of my

Be-cause he lives,

26 28

pain, Ev- 'ry sor- row will be swal- lowed up in him, For in his hand is heal- ing for the

30 32 34

1

wea- ry soul, This I know, Be- cause he lives.

This I know, Be- cause he lives.

colla voce

36 38

2

2. Be-cause he lives. Be- cause he lives, I will walk in

lives. Be- cause he lives, I will fear no dark- ness,

40 42 44

light, Be-cause he lives, hope shines ev-er bright, Be- cause he

Be- cause he lives, I will praise his kindness,

46 48

lives, I will seek his right-eous-ness, Be-cause he

Be-cause he lives, I'll fol-low where he leads,

50 52

lives, I shall conquer e-ven death, And I shall live be-cause he lives, *rit.* Be-cause he

And I shall live because he lives,

rit.

54 56

lives, I will re-joice in Christ, and glo-ri-fy his name, And with the wil-ling voice of gra-ti-tude pro-

a tempo

Be-cause he lives, I will glo-ri-fy his name,

a tempo

58 60

claim, My Sav- ior lives! Be- cause he lives, He will ban- ish ev- ry sha-dow of my pain, Ev-ry

(Be- cause he lives,)

62 64

sor- row will be swal- lowed up in him, For in his hand is heal- ing for the wea- ry soul, *p* This I

66 68 70

know, *p* This I know, be- cause he lives.

rit.

Because He Lives - Interlude - Come, Lord Jesus

Narrator: Because Jesus lives, we are blessed to have his power and guidance in our own lives. Through his spirit, given to each of us freely, and through living prophets who speak in his name, he leads and directs us as we

$\text{♩} = 70$

rit. *a tempo* *rit.* *a tempo*

strive to fulfill our purpose on this earth. And in accordance with his Father's great plan, in a time not far distant, he will return to us in glory, to reign upon the earth as our king. In that day,

rit. *a tempo*

"God shall wipe away all tears from [our] eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain..." "nation shall not lift up sword against

a tempo

nation, neither shall [we] learn war anymore." In anticipation of this glorious time of peace, we echo the words of John: Even so, come, Lord Jesus.

rit. *a tempo* *rit. proceed without pause*

Come, Lord Jesus

(SATB, Piano)

Sally DeFord

$\text{♩} = 80$

2 4 6

Alto:

p Come, Lord Je- sus, Thou who

mf

8 10

bought us with thy blood and with thy pain, Thou who suf- fered to re- deem us, Come un-

Tenor:

12 14 16

Soprano:

to thine own to reign, Make an end of war a- mong us, Bid all strife a- mid us

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Soprano/Alto: 18 20

cease, Come, Lord Je- sus, Come and wel- come, Prince of Peace.

Tenor/Bass:

22 24 26

mf Come, Lord Je- sus, Thou hast taught us of thy king- dom that shall

28 30

be, When our sor- rows shall be van- quished, Thus in hope we yearn for thee, Fill our

32 34 36

long- ing with thy pre- sence, Wipe a- way our ev- 'ry tear, Come, Lord Je- sus, an- swer

all our hearts' de- sire. *mf* Come, Lord Je- sus, Thou who loved us with a

Tenor:

mf

love that hath no end, *mf* Come re- lease us from the weak- ness and the griefs of mor- tal

Alto:

mf

Soprano: *mf* men, Bid the blind be- hold thy glo- ry, Bid the lame in strength a- rise, Bid the

Tenor/Bass:

Soprano/Alto:

52 grave yield up our lost ones un- to ne- ver end- ing life, *rit.* *f* Come, Lord Je- sus, to thy *a tempo*

54

56

58 peo- ple who a- wait the pro- mised hour, Come a- mid the clouds of Hea- ven in thy

60

62 ma- jes- ty and pow'r, We shall bow be- fore thee glad- ly, and with one ac- cord shall

64

66

68 70

sing, Bles- sed Je- sus, thou art Lord, and God, and King! *mf* Bles- sed

rit.

72 74 76

Je- sus, thou art Lord, and God, and King. *rit.* *p*

rit. *p*

Interlude

Come, Lord Jesus - In Him We Live (Finale)

Narrator: Whether we meet him with shouts of acclamation at his triumphant return, or meekly

$\text{♩} = 60$

p *R.H.*

L.H. over

enter his presence after we pass from this life, we look forward to that glad reunion with our Savior. Then, as we fully comprehend

L.H. over

L.H. over

L.H. over

the magnitude of his work for us, our hearts will swell with gratitude, and every knee shall bow and every tongue confess that Jesus Christ

L.H. over

L.H. over

L.H. over

L.H. over

is Lord and all his ways are perfect.

Until that joyful day, let us press forward in hope, upheld by our faith in him.

R.H.

L.H.

He is our Lord and Master, our Redeemer and our Savior, the author of eternal salvation unto all them that obey him.

3

3

3

In him we live! What debt of love and faith we owe to Christ who is our king.

rit.

repeat as necessary

In Him We Live

(SATB, Piano)

Sally DeFord

$\text{♩} = 50$

mf *rit.* *cresc.* *f* *a tempo*

rit.

mp *a tempo*

16 *Soprano* *p* 1. In him we live, In him who made the world, Who caused the seas to swell and
mf 2. In him we live, Pre-served from day to day, Led in our wil-der-ness a-

Alto
(2nd verse only) *mp* Oo- - - Oo- - -

Tenor/Bass

p For verse 1, play both hands one octave higher through measure 29.

22 24 26

bid the skies un-furl, long the sur-est way, The earth be-neath us formed at his com-mand, By him made our

Oo- - - Oo-, Oo - - ,

28 30 1 32

beau-ti-ful and giv-en un-ens to man. dark-ness and en-light-ens to our

Oo- - - (tacet)

1

loco

Soprano/Alto

34 36 38

2 eyes. (oo-). *mf* In him we live, and he pre-pares a place, Where all who

Tenor/Bass

2 2

2 eyes. (oo-). *mf* In him we live, and he pre-pares a place, Where all who

cresc.

40 will may gain the rich - es of his grace, By him we come to God our Fa - ther, heirs to

42 44

46 e - ver - last - ing life, He is our Way, He is our Light, In him we live.

48 50 52

f *p*

54 a cappella In him we live, What debt of love and faith, we

56

mf

58 owe to Christ our King, our ran - som from the grave, For by his

60 62

rit. *a tempo*

64 *rit.* 66 *a tempo*

suf - f'ring , by his mor - tal death, each mor - tal soul shall rise and draw im - mor - tal

68 *f* 70 72

f breath! Then shall we live, Made glo - ri - ous in him, Our

74 76

sor - row turned to joy, Vic to - ri - ous in him, In him per -

78 *fec- ted, sanc- ti- fied in Christ, By his un- mea- sured mer- cy, ne- ver more to* 80 82

84 *die. f In him we live, and he pre- pares a place,* 86

88 *Where all who will may gain the rich- es of his grace, By him we* 90 92

94 come to God our Fa- ther, heirs to *f* e - ver- last- ing life, He is our Way,

96

98 He is our Light, In him we live, *cresc.* In him we

100

102

104 live, *(alto div.) cresc.* In him we *ff* live!

106