

Jesus, the Very Thought of Thee (Introduction)

Medium-voice solo--Narrator 1

Words: Bernard of Clairvaux
Music: John B. Dykes
Arr: Sally DeFord

♩ = 110-120

mp

rit.

Measures 1-8 of the piano introduction. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *mp* (mezzo-piano) and *rit.* (ritardando). The melody is in the right hand, and the accompaniment is in the left hand.

mp

a tempo

Je - sus, the ve - ry thought of thee with sweet - ness fills my breast, _____
Nor voice can sing, nor heart can frame, Nor can the mem - 'ry find, _____

Measures 9-16. The vocal line begins at measure 9. The piano accompaniment is marked *mp* and *a tempo*. The lyrics are: "Je - sus, the ve - ry thought of thee with sweet - ness fills my breast, _____ Nor voice can sing, nor heart can frame, Nor can the mem - 'ry find, _____".

18 20 22 24 1.

But sweet - er far thy face to see and in thy pres - ence rest. _____
A sweet - er sound than thy blest name, O Sa - vior of man -

Measures 17-24. The vocal line continues. The piano accompaniment is marked *a tempo*. The lyrics are: "But sweet - er far thy face to see and in thy pres - ence rest. _____ A sweet - er sound than thy blest name, O Sa - vior of man -".

26 28 30 32 34

2.

kind. _____

proceed without pause

rit.

Measures 25-34. The vocal line has a repeat sign at measure 32. The piano accompaniment is marked *rit.* (ritardando). The lyrics are: "kind. _____". The instruction "proceed without pause" is written above the piano part at measure 34.

Jesus, the Very Thought of Thee (Intro)-- **Interlude** --As Shepherds Kept Their Lonely Vigil

Narrator 1: (Music continues) In the long history of the world, no event has meant more to us than the coming of Jesus Christ our Savior, to teach us, to redeem us, and to bring us the hope of eternal life with our Heavenly Father. He was in the beginning with God; He was the Creator, the great Jehovah, the Messiah foretold by the prophets. And yet, when He came to earth it was not as a king of men, but simply and humbly, as a babe in Bethlehem. How I would love to have been there to look on His face; to see the heavens alight with the glow of a new star; and to hear the tidings the shepherds spread abroad. At last the promised Savior was come, and the long years of waiting were over.

about ♩ = 90

Narrator: "In the long history of the world..."

First system of musical notation, measures 1-6. The music is in 3/4 time with a key signature of one sharp (F#). The piano part begins with a *p* dynamic. Measure numbers 2, 4, and 6 are indicated above the staff.

"He was in the beginning with God..."

Second system of musical notation, measures 7-14. The music continues in 3/4 time. Measure numbers 8, 10, 12, and 14 are indicated above the staff.

"...as a babe in Bethlehem."

Third system of musical notation, measures 15-21. The music continues in 3/4 time. Measure numbers 16, 18, and 20 are indicated above the staff.

"At last the promised Savior was come, and the long years of waiting were over."

Fourth system of musical notation, measures 22-26. The music continues in 3/4 time. Measure numbers 22, 24, and 26 are indicated above the staff. The final two measures (25 and 26) are marked *simile* and *(Repeat as needed.)*

As Shepherds Kept Their Lonely Vigil

SATB

Sally DeFord

$\text{♩} = 80$

mp

1 2 4 6

Verse 1: Soprano/Alto
Verse 2: Tenor/Bass

mp

8 10 12

As shep - herds kept their lone - ly vig - il, in the fields a - bid - ing, A
Fear ye not, the an - gel said, let not your hearts be trou - bled But

14 16 18

mul - ti - tude of hea - ven's host brought long - a - wait - ed ti - dings, *mf* (1&2) Glo - ri - a! In ex -
get ye up to Beth - le - hem, to seek a low - ly sta - ble,

20 22 24

cel - cis de - o, Peace on earth, good will to men, Glo - ri - a! In ex - cel - cis de - o, Christ is born,

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26 28 1. 30 2.

born in Beth - le - hem.

32 *Choir unison:* 34 36

mf Ye shall find the ho - ly in - fant ly - ing in a man - ger, Come

38 40

see, and know, and tes - ti - fy, this child shall be our Sav - ior,

42 *Soprano:* 44 46

Alto: *f* Glo - ri - a! In ex - cel - cis de - o, Peace on earth, good will to men, Glo - ri - a! In ex -

Tenor:

Bass:

48 50

cel - cis de - o, Christ is ___ born, born in Beth - le - hem.

52 54

(Then tell the news 'til all the world, 'til all the world re - joi - ces.)

56 58 60

f Tell the won-d'rous news a - broad 'til all the world re - joic - es, 'til ev - 'ry tongue shall
 (Then tell the news 'til all the world, 'til all the world re - joi - ces.)

Tell the won-d'rous news a - broad 'til all the world re - joi - ces, 'til ev - 'ry tongue shall

Sing his praise and join with an - gel voi - ces,)

62 64

sing his praise and join with an - gel voi - ces, *piu f* Glo - ri - a! In ex - cel - cis de - o,
 Sing his praise and join with an - gel voi - ces,)

sing his praise and join with an - gel voi - ces,

piu f

66 68 70

Peace on__ earth, good will to__ men, Glo - ri - a! In ex - cel - cis de - o, Christ is__ born,

72 74 76

Born in Beth - le - hem!

mf *molto rit* *p*

Promised Savior, Promised King

Sally DeFord

about $\text{♩} = 128$

Narrator 2, SATB

mp

rit.

a tempo

2 4 6 8

The piano introduction consists of 8 measures in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mp*, *rit.*, and *a tempo*. Measure numbers 2, 4, 6, and 8 are indicated above the staff.

Narrator 2:

mp

10 12 14

1. Pro - mised Sa - vior, pro - mised King, Come down to earth from
2. Shep - herds watch - ing in the fields, Now hast - en to the

(For verse 1 play both hands one octave higher through measure 40.)

Measures 10-15 show the vocal line for Narrator 2 and the piano accompaniment. The vocal line includes two verses of lyrics. The piano accompaniment continues with a steady accompaniment. A dynamic marking of *mp* is present. Measure numbers 10, 12, and 14 are indicated above the staff.

16 18 20

hea - ven, Child of to whom the an - gels to sing their
sta - ble, There to hon - or Him, there - gels to kneel and

Measures 16-21 continue the vocal and piano accompaniment. The vocal line includes lyrics for the second verse. The piano accompaniment continues with a steady accompaniment. Measure numbers 16, 18, and 20 are indicated above the staff.

22 24 26

song of a - dor - a - tion, Be - hold the star a -
wor - ship at His cra - dle, While in the east the

Measures 22-27 continue the vocal and piano accompaniment. The vocal line includes lyrics for the second verse. The piano accompaniment continues with a steady accompaniment. Measure numbers 22, 24, and 26 are indicated above the staff.

28 30 32

bove — Him rise, 'tis — hea - ven's bright - est gem, _____ A —
 wise — men greet the — light — ven that o'er — est them shines, _____ And —

34 36 38

bea - con to — our long guide - ing eyes when as the light — of day grows
 goes be - fore — to guide their feet as they seek — the child di -

40 42 44 *rit.*

1. 2. *rit.*

dim. _____

loco *rit.*

46 *a tempo* 48 50 52

2. *a tempo*

vine. _____

a tempo

Choir: 54 56 *rit.* *mp* *a tempo* 58 *div.*

S.A. Unis. The ho - ly in - fant

T.B. Unis.

60 62 64 *Unis.* 66

long fore - told, in low - ly man - ger sleep - ing _____ is com - fort

div. (sleep - ing,) *Unis.*

div. 68 70 72

to _____ the sor - r'wing soul, He is so - lace to _____ the weep - ing,

(weep -) *div.*

(Hope and love sent from a - far, God's
 74 He is hope, He is love sent from a - far, God's
 ing.) (Hope and love sent from a - far, God's
 76 Hope and love sent from a - far, God's

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "(Hope and love sent from a - far, God's" and "74 He is hope, He is love sent from a - far, God's". The middle staff is a bass line with lyrics: "ing.) (Hope and love sent from a - far, God's" and "76 Hope and love sent from a - far, God's". The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part features chords and melodic lines that support the vocal parts.

Lamb and of - fer - ing, *rit.* *f* *a tempo*
 78 (Lamb and of - fer - ing, He is Lord, He is sov - 'reign
 (Lamb and of - fer - ing, He is Lord, He is sov - 'reign
 80 Lamb and of - fer - ing, *rit.* *mf* *a tempo*
 82

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Lamb and of - fer - ing, 78 (Lamb and of - fer - ing, He is Lord, He is sov - 'reign" and "(Lamb and of - fer - ing, He is Lord, He is sov - 'reign". The middle staff is a bass line with lyrics: "Lamb and of - fer - ing, 80 Lamb and of - fer - ing, 82". The bottom staff is a piano accompaniment with two staves (treble and bass clef). The piano part includes dynamic markings: *rit.* (ritardando) and *f* (forte) *a tempo* in the first part, and *rit.* (ritardando) and *mf* (mezzo-forte) *a tempo* in the second part.

84 86 88 90

of my heart, Pro-mised Sa - vior, pro - mised King.

S.A. Unis.

92 94 96 98

— He is Lord and sov - 'reign of my heart, Pro - mised Sa - vior, — Pro -

(Pro - mised Sa - vior,)

mp *rit.*

100 102 104 106

mised King.

Promised Savior, Promised King-- **Interlude** --The Mighty Wonder of His Love

Narrator 2: The shepherds spread the tidings among our people, and we rejoiced to hear the news. The promised Messiah was come at last. But soon the shepherds returned to their flocks, the skies that had known such wonders were still, and again we waited. We kept the Law; we raised our children; we saw our grandchildren come into the world. And then at last, a new teacher came among us--one who taught with authority; who healed all manner of afflictions; who suffered even our little children to come to Him and be blessed. Could this be the one who was born on that miraculous night so long ago?

(Music begins)

We followed this Man, Jesus; we heard Him speak; and we felt the power of heaven testify to our hearts that this was indeed the Messiah. We saw Him heal the sick; we watched as He gave sight to the blind; we saw Him cleanse lepers and we rejoiced with them as they returned at last to loved-ones long missed; we marveled as the burdens that many had carried for a lifetime were lifted at His command. Never had we seen power and compassion so great.

♩ = 60

Narrator: "We followed this Man, Jesus..."

Musical score for the first section of the interlude. It is written in 4/4 time with a tempo of 60 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a measure containing a whole note chord (C4, E4, G4) and a fermata. The melody starts in the second measure with a quarter note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, C5, and a half note B4 with a fermata. The bass staff provides a simple accompaniment with a quarter note C3, followed by half notes G2, F2, E2, and a whole note chord (C3, G2, F2, E2).

"...we saw Him cleanse lepers..."

"...carried for a lifetime were lifted at His command."

Musical score for the second section of the interlude. It continues from the first section. The treble staff begins with a half note chord (C4, E4, G4) and a fermata. The melody continues with quarter notes G4, F4, E4, D4, C4, and a half note B4 with a fermata. The bass staff continues with quarter notes C3, D3, E3, F3, G3, and a half note chord (C3, G2, F2, E2). The score ends with a double bar line and the instruction "proceed without pause".

The Mighty Wonder of His Love

SATB w/soloists

Sally DeFord

about ♩ = 60

Narrator: "Never had we seen power and compassion so great."

mf

rubato
mf

Solo 1: I could but touch _____ the Mas - ter's hem, I could but reach out trem-bling hands to
Solo 2: I could not fol - low Him, nor stand, How could I seek a bles - sing at His

Him, And yet his pow'r _____ has made me whole, His kind-ness soothed my trou - bled
hand? He saw my year - ing, heard my cries, And in com - pas - sion bade me

rit.

a tempo

soul, Some - how my faith _____ was faith e - nough _____ to know the might - y won - der of His
rise,

rit.

a tempo

1. 18 20

love.

rit. *a tempo*

2. Solo 3: *mf* 22 24

love. I could not see _____ the Mas-ter's face, _____ Nor stars by night _____ nor light of

Soprano/Alto:

p Oo, _____ Oo, _____

Solo 4: *mf* 26 28

day, I could not hear _____ His gen - tle word, _____ nor rush - ing wind _____ nor cal - ling

Tenor/Bass:

p Oo, _____ Oo, _____

Duet (voices 3&4):

30 *rit.*
 bird, Un - til that hour _____ when Je - sus came _____ to touch my eyes and speak my name.

Oo, _____ Oo, _____

rit.

The musical score for the Duet (voices 3&4) consists of three systems. The first system shows two vocal staves (treble and bass clef) with lyrics: "bird, Un - til that hour _____ when Je - sus came _____ to touch my eyes and speak my name." The music is in a minor key and features a melodic line with some grace notes. The second system shows the vocal staves with "Oo, _____" and a piano accompaniment. The third system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo marking *rit.* (ritardando) is present at the beginning and end of the section.

34 *mp a tempo* Soprano/Alto:
 Oh, how He loved _____ them, how He car - ried ev - 'ry

rit. *a tempo* *mp*

The musical score for the Soprano/Alto part starts at measure 34. It features a vocal line in the treble clef with lyrics: "Oh, how He loved _____ them, how He car - ried ev - 'ry". The piano accompaniment is in the bass clef. The tempo marking is *mp a tempo*. There are dynamic markings *rit.*, *a tempo*, and *mp* throughout the section.

Soprano: Oh, how He loves _____ His chil dren still, -- And He will

38 *mf* *mf* 40
 grief and pain they had to bear,

Alto: Oh, how He loves _____ His chil dren still, - He will

Tenor/Bass: Oh, how He loves His chil dren still; He will

Tenor/Bass: *mf*

The musical score for the Soprano, Alto, and Tenor/Bass parts starts at measure 38. It features three vocal staves (treble and bass clef) with lyrics: "Soprano: Oh, how He loves _____ His chil dren still, -- And He will grief and pain they had to bear, Alto: Oh, how He loves _____ His chil dren still, - He will Tenor/Bass: Oh, how He loves His chil dren still; He will". The piano accompaniment is in the bass clef. The dynamic marking is *mf* (mezzo-forte).

42 *car - ry us un - til our faith is grown* 44 *to fit our need, To heal our*

46 *doubt* *molto rit.* *f* *and un - be - lief, We can - not see,* 48 *we can - not hear, Un - til we*

50 *reach and feel His pres - ence near,* 52 *His pow'r will bind* *our wound ed hearts, And hea - ven's*

54 *rit.* *Unis: p* 56 *a tempo*

heal - ing grace im - part, _____ And grant us faith, _____ and faith e - nough _____ to

p Unis:

rit. *a tempo*

58 60 62

know the might-y won - der of His love. _____

rit.

The Mighty Wonder of His Love-- **Interlude** --The Master's Voice

Narrator 1: (Reads) "And whithersoever he entered, into villages, or cities, or country, they laid the sick in the streets, and besought him that they might touch if it were but the border of his garment: and as many as touched him were made whole."

I too reach out in faith to this same Jesus for healing and comfort.

(Music begins)

In times of discouragement or heartache, I turn to His promises for hope; when I am blinded by uncertainty and doubt, I turn to His teachings for counsel. I hear His voice as I read the scriptures and as I listen to the prophets, and in His words I hear the power, the peace and the love His disciples heard as they listened to Him so long ago.

Narrator: "In times of discouragement..."

"...when I am blinded by uncertainty..."

"I hear His voice..."

Tempo: $\text{♩} = 80$

Tempo: *in time*

"...as they listened to Him so long ago."

The Master's Voice

SATB

Sally DeFord

$\text{♩} = 60$

mf *f*

6 S.A. Unis. *mp* 8

1. Come un - to me, the Sav - ior said,
2. A - bide in me, the Sav - ior said,

T.B. Unis.

mf *mp*

div. 10 *mf*

Learn of me, — list - en to my words, The mul - ti - tudes that fol - lowed —
Walk with me in meek - ness and be blessed, He taught them on the moun - tain, He

div.

mf

12 there in Gal - i - lee, mar - veled at His wis - dom at the truth they heard Him
 taught them by the sea, In word and deed He taught them and He said, Come, fol - low

16 *mf* Unis. speak, me, For in the Mas - ter's voice they heard the pow'r that framed the hea - vens, - The
 (2. And in the)

20 *div.* peace that stilled the tem - pest, The love that saves us all, Oh, can you hear His voice re -

22 *rit.* 24 *S.A. Unis.*

e - cho o'er the a - ges, — with the pro - mise of sal - va - tion to our souls? With the

a tempo 26 28 1.

hope of life and e-ver-last-ing joy, To the hum - ble who will hear the Mas-ter's voice.

Unis.

a tempo *mf*

30 32 2.

voice.

f *mf* *f*

34 *rit.* *f* *a tempo* 36

Oh, can you hear His voice re - e - cho o'er the a - ges, with the

38 *mf* *Unis.* 40

pro - mise of sal - va - tion to our souls? With the hope of life and e - ver - last - ing joy, To the

Unis.

42 44 46

hum - ble who will hear the Mas - ter's voice.

rit. *mp*

The Master's Voice-- **Interlude** --They Know Not What They Do

Narrator 1: Jesus spent only three years ministering to His people, yet in that short time He reshaped the hearts of men and the thinking of the world. Then during the last days of His mortality, He performed for us a mighty work that only He could do.

(Music begins)

It began in Gethsemane. He knelt before His Father, and in submission to His Father's will, took upon Himself the consequences of our sin, of every errant thought, every moment of weakness, pain or sorrow. Jesus, sinless and perfect, in some incomprehensible way, suffered for every imperfect soul that ever had or ever would walk the earth; a suffering so intense that it caused even the Son of God, the greatest of all, to tremble because of pain and to bleed at every pore. No other could have endured it; and still there was more to come.

Narrator 2: How He loved us! And how we loved Him. But there were some who feared and envied Him; who craved power more than truth; whose hearts were of stone, not of flesh. All through His ministry they had sought to trap Him in words, to find something with which they could accuse Him, to turn the people against Him. At last, seeing they could avail nothing, they took Him by night to be tried before the chief priest.

They delivered Him up to the Roman governor, who, in defiance of all reason and justice, consigned Him to death. It was unthinkable. It was beyond belief. He had done nothing but good; He taught nothing but truth. For this, they mocked him; they scourged Him; and they led Him out to Golgotha where they nailed His hands and feet to a cross, and lifted Him up to die as a common criminal. But so great was His love for all His Father's children, that even in that dark hour His heart was filled with compassion for His tormentors, and He pled with His Father, "...forgive them, for they know not what they do."

about ♩ = 80

Narrator 1: "It began in Gethsemane..."

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of two staves each (treble and bass clef). The first system contains measures 1 through 5, with measure numbers 2, 4, and 6 indicated above the treble staff. The second system contains measures 6 through 10, with measure numbers 6, 8, and 10 indicated above the treble staff. The third system contains measures 11 through 14, with measure numbers 12 and 14 indicated above the treble staff. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment of eighth and sixteenth notes.

Narrator 2: "How He loved us!"

Musical score for measures 16-20. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical score for measures 22-24. The right hand continues the melodic line, and the left hand maintains the accompaniment.

"They delivered Him up to the Roman governor..."

Musical score for measures 26-30. The key signature changes to major. The right hand has a more active melodic line, and the left hand features a rhythmic accompaniment with some rests.

Musical score for measures 32-34. The right hand continues the melodic line, and the left hand maintains the accompaniment.

Musical score for measures 36-38. The right hand continues the melodic line, and the left hand maintains the accompaniment.

"...forgive them, for they know not what they do."

Musical score for measures 40-42. The right hand continues the melodic line, and the left hand maintains the accompaniment. A *rit.* (ritardando) marking is present in measure 42. The piece concludes with a final chord in the right hand.

They Know Not What They Do

SATB

Sally DeFord

♩ = 68

2

4 S.A. unison *p*

They_ know not what they_

6

8

do, They_ know not what they_ do, With cru - el lash and_

10

12

mp

bit - ter rod they_ scourge and mock the_ Son of_ God, By His pain their ve - ry

14

n.b. 16

p

souls are_ bought, Yet they know not what they do.

18 *S.A. unison* *pp* 20 22

They_ know not what they_ do, They_ know not what they_

T.B. unison mp

They_ know not what they_ do, They_ know not what they_ do, They

24 26

do, Ah Ah

pierce His hands and_ feet with nails, Cre - a - tion shud - ders, Na - ture_ quails, The_

28 30 *mf*

Ah Ah They

mf sun a - bove them dims and_ fails, Yet they know not what they

n.b.

Soprano

32 34

know not what they_ do, They_ know not what they_ do, The

Alto mf

They know not what they do, They know not what they do, The

Tenor mf

do. They know not_ know not, know not what they_ do, The

Bass mf

do. They_ know not what they_ do, The_

poco accel.

36 38

blood that heals them_ falls like rain, The_ trem - bling earth cries_ out in_ vain, The

blood that heals them falls like rain, The trem - bling earth cries out in vain, The

blood that heals them falls like rain, The trem - bling earth cries out in vain, The

blood that heals them falls like rain, The trem - bling earth cries out in vain, The

poco accel.

f *poco accel.* *poco accel.* *n.b.* (tacet)

tem - ple veil is rent in twain, Yet they know not what they do.

f (tacet)

tem - ple veil is rent in twain, Yet they know not what they do.

f (tacet)

tem - ple veil is rent in twain, Yet they know not what they do.

f (tacet)

tem - ple veil is rent in twain, Yet they know not what they do.

f *poco accel.* *poco accel.*

Detailed description: This system contains the first five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands. The tempo markings 'poco accel.' and 'n.b.' (nota bene) are present. The system ends with a '(tacet)' instruction for the vocalists.

44 46 48

Detailed description: This system contains the piano accompaniment for measures 44 through 48. It features a consistent rhythmic pattern in the bass line and a more melodic line in the treble. The piano part continues with chords and moving lines in both hands.

50 52

Detailed description: This system contains the piano accompaniment for measures 50 through 52. It continues the rhythmic and melodic patterns established in the previous systems, with chords and moving lines in both hands.

54 *poco accel.* 56 58

♩ = 78
ff 60 62

64 66 68

68 70 72

rit. *molto rit.* *a tempo*

72 74 76

rit. *rit.* *mp*

Tempo I

78 Soprano

80

mp They_ know not what they_ do, They_

Alto

They_ know not what they_ do, They

Tenor

mp They_

Bass

They_

Tempo I

82

84

know not what they_ do, What pure and per - fect_ love is His, He en -

know not what they do, What pure and per - fect love is His, He en -

know not, know not what they_ do, What pure and per - fect love is His, He en -

know not what they_ do, What_ pure and per - fect love is His, He en -

86 *f* 88

treats the Fa - ther_ to for - give, And dies that e - ven these might_ live, Yet they

treats the Fa - ther to for - give, And dies that e - ven these might live, Yet they

treats the Fa - ther to for - give, And dies that e - ven these might live, Yet they

treats the Fa - ther to for - give, And dies that e - ven these might live, Yet they

Detailed description: This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "treats the Fa - ther_ to for - give, And dies that e - ven these might_ live, Yet they". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A forte (*f*) dynamic marking is present above the piano part.

mp *n.b.* 90 92 *rit.*

know not what they do. _____

know not what they do. _____

know not what they do. _____

know not what they do. _____

mp *rit.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "know not what they do. _____". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include mezzo-piano (*mp*) and ritardando (*rit.*). A note below the first vocal staff reads "n.b.". The system concludes with a double bar line.

To Save the World From Sin

SATB

Sally DeFord

♩ = 52

p

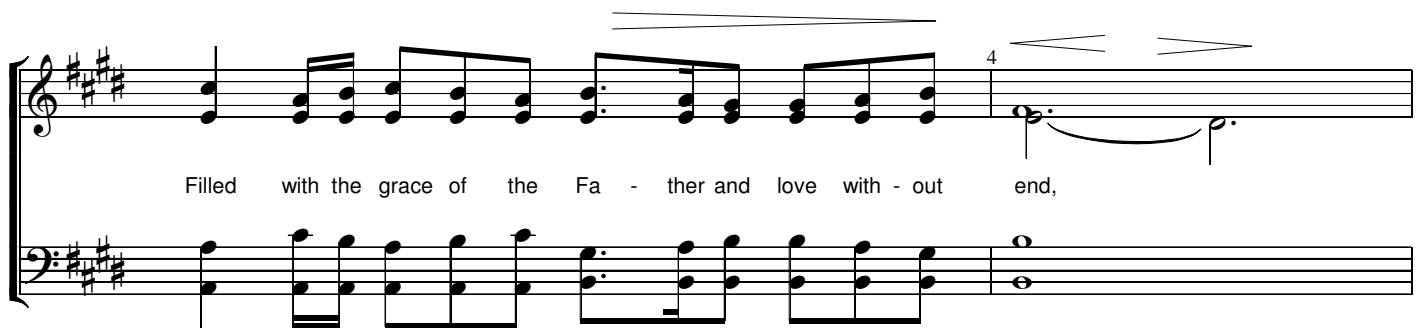
S.
A.
a cappella

Je - sus, King of all kings, Lord of all na - tions,

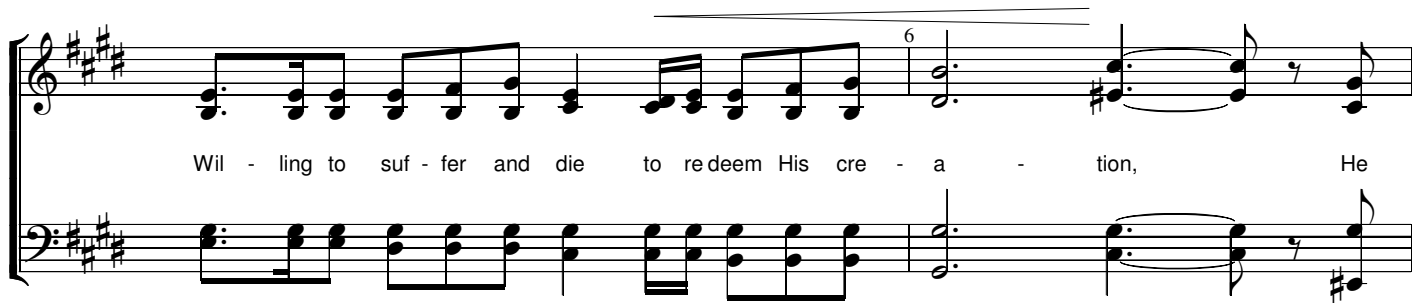
T.
B.



Filled with the grace of the Fa - ther and love with - out end,



Wil - ling to suf - fer and die to redeem His cre - a - tion, He



of - fered His all to save the world from sin.



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La - den with in - fi - nite grief, and ev - 'ry af - flic - tion, _____

Musical notation for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 12/8. It begins with a whole note chord, followed by a series of eighth notes. A fermata is placed over the final note, which is marked with a '10' above it. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a whole note chord and a half note. The instruction '(alto div.)' is written below the vocal line.

Musical notation for the second system. The piano accompaniment continues in both treble and bass clefs. The treble clef part starts with a piano (*p*) dynamic and features a series of eighth notes. The bass clef part provides harmonic support with chords and single notes.

Ah, _____ Ah, _____
Count - ed as naught and be - trayed in the house of His friends,

Musical notation for the third system. The vocal line features two 'Ah' vocalizations with long, sweeping lines above them. The piano accompaniment continues with chords and moving lines in both staves.

Raised on a cross, wound - ed for all our trans - gres - sion, _____ He

Musical notation for the fourth system. The vocal line begins with the lyrics 'Raised on a cross, wound - ed for all our trans - gres - sion, _____ He'. The piano accompaniment continues with chords and moving lines in both staves.

Musical notation for the fifth system. The piano accompaniment continues in both treble and bass clefs, concluding the piece with a final chord and melodic line.

rit. 16

of - fered His all to save the world from sin,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The tempo marking 'rit.' is placed above the vocal line. A measure number '16' is located above the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rit.

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains three sharps. The tempo marking 'rit.' is placed above the treble staff. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

a tempo
mp 18

Dear - ly sal - va - tion was pur - chased, yet free - ly 'tis gi - ven,

Detailed description: This system contains the third system of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The tempo marking 'a tempo' and dynamic marking 'mp' are placed above the vocal staff. A measure number '18' is located above the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

a tempo
mp

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains three sharps. The tempo marking 'a tempo' and dynamic marking 'mp' are placed above the treble staff. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

20 *mf*

Mer - ci - ful, mer - ci - ful gift to the chil - dren of men, He

Detailed description: This system contains the fifth system of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The dynamic marking 'mf' is placed above the vocal staff. A measure number '20' is located above the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

mf

Detailed description: This system contains the piano accompaniment for the fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains three sharps. The dynamic marking 'mf' is placed above the treble staff. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

of - fered His all as a ran - som to fit us for hea - ven, He

of - fered His all to save the world from sin.

To Save the World From Sin-- ***Interlude*** --For Me Alone

Narrator 1: The sacrifice He made to redeem us from death cost Him more than we can ever understand, and yet, He offers this as a gift to each one of us. I know that Jesus bore the sins of all the world; that He died to save all of His Father's children. But I also know that He died to save me, personally.

(Music begins if using organ)

As I try to comprehend this great love, I consider how much I love my own children. There is no sacrifice I would not make to save them from any danger that threatened them, but I would do no less for one of them than I would do for all of them. How much greater is my Savior's love for me!

(Optional music for this section is included on the "For Me Alone" organ score.)

For Me Alone

(Medium-voice solo)

Sally DeFord

$\text{♩} = 60$
mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked as quarter note = 60.

mp

6

Ev - 'ry earth - ly sor - row, — Ev' - ry mor - tal pain, Ev' - ry sin - ner's an - guish, — The
Tears of all cre - a - tion, — Ev' - ry debt un - paid, War - fare of the na - tions, —

The vocal line begins at measure 6. The piano accompaniment continues with chords and moving lines in both hands.

8 10

bit - terness of shame, The weak - ness and the heart - ache — that bur - den all man - kind, For
Ev' - ry trust be - trayed, Ev' - ry false - hood ut - tered, — Ev' - ry truth de - nied,

The vocal line continues from measure 8. The piano accompaniment features some chromatic movement in the bass line.

12

these the Sa - vior suf - fered, — For these He bled and died, And the lost and fal - len mul - ti - tudes of

The vocal line continues from measure 12. The piano accompaniment provides a steady harmonic support.

14 *mf* 16 *mp*

all the earth are ran somed by His of-fer-ing__ of love, But if I a-lone had stum- bled, If

18 20

I a-lone had strayed, If I a-lone had wan-dered from the straight and nar-row way, If I a-

22 *mf*

lone bore guilt for which my all could ne-ver__ a-tone, He would have come for me, For me a-

1. 26

lone.

28 *mf* 30

lone. For love of all God's chil - dren Christ re - deemed us from the fall, His

32 *f*

mer - cy with - out mea - sure is suf - fi - cient for us all, _____ But if

34 *cresc.* 36 *cresc.*

I a - lone had stum - bled, _ If I a - lone had strayed, If I a - lone had wan - dered from the

38 *piu f*

straight and nar - row way, If I a - lone were fool - ish, _ If I a - lone were frail, If

40 *poco rit.*

I a - lone had fal - tered when the pow'r of hell as - sailed, If I a - lone bore guilt for which my all could

42 *poco rit.*

44 *a tempo*

ne - ver a - tone, He would have come for me, For me a -

44 *a tempo* *mp*

46 lone.

48 *rit.* *p* *PPP*

For Me Alone-- *Interlude* --At the Rising of the Sun

Narrator 2: The sun was darkened; the earth shook. Jesus cried out to His Father, "Into thy hands I commend my spirit," and gave up His life for our sake. His body was taken from the cross, and placed in a borrowed tomb. It had to be done in haste, for the Sabbath approached, and much remained for us to do after it had passed. We grieved and we wept; we were without understanding. Our hope was in ruins, and our hearts were heavy, for we had placed all our trust in Him, and we did not yet know that His power and love were stronger than even the bands of death.

(Music begins)

At the rising of the sun on the first day of the week, three of our faithful women visited the tomb, bringing spices and oils to properly finish the burial. But they found the tomb open and empty, and they saw there angels sent from God, who said to them, "Fear not ye: for I know that ye seek Jesus, which was crucified. He is not here: for he is risen..."

Narrator: "At the rising of the sun..."

freely

about ♩ = 80

"But they found the tomb open and empty..."

in rhythm

"Fear not ye: for I know that ye seek Jesus..."

rit.

proceed without pause

"...for he is risen..."

At the Rising of the Sun

SATB

Sally DeFord

$\text{♩} = 90$

mf

2 4

The piano introduction consists of four measures in 2/2 time. The right hand features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, B3, A3, G3.

S.A. unison:

mf

6 8

At the ris - ing ___ of the sun, When the ___ Sab - bath day was done,

The vocal line for Soprano and Alto is a unison melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and a similar quarter-note accompaniment in the right hand.

div. *unis.*

10 12

There at the tomb in the light of dawn, An - gels ___ came from hea - ven.

The vocal line for Soprano and Alto is divided (div.) for the first two measures (measures 10-11) and then unison (unis.) for the next two measures (measures 12-13). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern in the left hand and a similar quarter-note accompaniment in the right hand.

S.A. unison *mp* 14

Oo _____

T.B. unison *mf*

Fear not ye, the an - gels said, Seek not the liv - ing a -

18 *mf* *div.* 20 *mf* *div.*

_____ are fled for Christ the Lord is _____

mong the dead. Lo! How the sha - dows of night are fled, Christ the Lord is

f 22 24

ri - sen! Al - le - lu - ia! Al - le - lu - ia! Wel - come ti - dings!

ri - sen!

26 28

glo - rious morn! Sing at the ri - sing of the sun, All hail the ri - sen

This system contains the first two staves of music. The top staff is a vocal line in G major, starting at measure 26. The lyrics are "glo - rious morn! Sing at the ri - sing of the sun, All hail the ri - sen". The bottom staff is a piano accompaniment in G major, featuring chords and moving lines in both hands.

30 32

Lord!

This system contains the next two staves of music. The top staff is a vocal line in G major, starting at measure 30 with the lyric "Lord!". The bottom staff is a piano accompaniment in G major, continuing the harmonic support for the vocal line.

S.A. unison *mf* 34 *div.* 36

Come, re - jice in the won - drous news, Christ has for - sa - ken the emp - ty tomb,

T.B. unison *mf* *div.*

This system contains the final two staves of music. The top staff is a vocal line in G major, starting at measure 34 with the lyrics "Come, re - jice in the won - drous news, Christ has for - sa - ken the emp - ty tomb,". The bottom staff is a piano accompaniment in G major, providing accompaniment for the vocal line.

f

38 40

Joy up - on joy! Shall our hearts have room? Christ the Lord is ri - sen!

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f*. It contains two measures of music, with measure numbers 38 and 40. The lyrics are "Joy up - on joy! Shall our hearts have room? Christ the Lord is ri - sen!". The middle and bottom staves are the piano accompaniment, with the top staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

f

42 44

Al - le - lu - ia! Al - le - lu - ia! Wel - come ti - dings! glo - rious morn!

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f*. It contains two measures of music, with measure numbers 42 and 44. The lyrics are "Al - le - lu - ia! Al - le - lu - ia! Wel - come ti - dings! glo - rious morn!". The middle and bottom staves are the piano accompaniment, with the top staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar accompaniment style to the first system.

46 48

Sing at the ri - sing of the sun, All hail the ri - sen Lord!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f*. It contains two measures of music, with measure numbers 46 and 48. The lyrics are "Sing at the ri - sing of the sun, All hail the ri - sen Lord!". The middle and bottom staves are the piano accompaniment, with the top staff in treble clef and the bottom staff in bass clef. The piano part continues with a similar accompaniment style to the previous systems.

(Descant: Al

le - lu - ia! — Al - le - lu - ia! Al - le - lu - ia! —

f

S.A. unis.
Crowned with glo - ry, — robed in light, Sa - vior tri - umph - ant, God of might!

T.B. unis.

f

50 52

div. Au - thor of mer - cy and end - less life!)

Au - thor of mer - cy and end - less life! Christ the — Lord is — ris - en!

div.

54 56

ff

Al - le - lu - ia! Al - le - lu - ia! — Wel - come - ti - dings! glo - rious morn!

ff

58 60

62 64

Sing at the ri - sing of the sun, All hail, All hail, All

66 68

hail the ri - sen Lord!

70

rit.

At the Rising of the Sun-- **Interlude** --This is How I Know (Bb)

Narrator 1: Never, not even at His birth, had such joyful tidings been told. The great atonement was complete; Jesus had triumphed over death and brought about the resurrection of all mankind.

Narrator 2: Jesus was risen. He appeared to many who left their witness for all the world, and for every generation that follows, that He lives. How blessed we were to see the risen Lord, to feel the prints of the nails in His hands and feet; to know that He had conquered the grave and brought salvation to us all.

(Music begins)

Narrator 1: How I would love to have been there, to see what they saw and to hear what they heard. But I know now as they knew then that He Lives; that His atonement is my hope and my salvation, for the Holy Ghost has testified to my heart that these things are true.

Narrator 2: We saw Him; we heard His voice; and we felt in our hearts a witness sent from God that Jesus is His beloved Son, our Redeemer. What greater witness could we know?

about ♩ = 90

Narrator 1: "How I would love to have been there..."

"But I know now as they knew then..."

"...for the Holy Ghost has testified to my heart..."

Narrator 2: "We saw Him; we heard His voice..."

"His beloved Son, our Redeemer."

This is How I Know

Sally DeFord

♩ = 78

(Duet)

Narrator 2: "What greater witness could we know?"

2

rit.

mf

a tempo

Narrator 2: I have seen the le - per
Narrator 1: Had I heard His voice and

mf Play both hands 8va for verse 1.

rit. *a tempo*

4 6
healed at His com - mand, I have wit - nessed won - ders wrought by Je - sus' hand,
fol - lowed where He led, Had I been a - mong the mul - ti - tudes He fed,

8
I have heard Him teach - ing by the peace - ful sea, And could not know more sure - ly
Had I knelt be - fore Him, learn - ing at His feet, I could not know more sure - ly

10 12
1. *rit.* 2. *rit.* *a tempo*
of His love for me. of His love for me. Duet: For I have come be - fore the

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

14

Fa - ther's throne in prayer, I have felt in an - swer, sweet as - sur - ance there, That

16

Je - sus is my Sa - vior, Coun - sel - or and Friend, whose ev - er - last - ing love re -

18

rit. 20 *a tempo*

deems my soul from sin. He is strength un - to the wea - ry,

rit. *a tempo*

22

Sight un - to the blind, Help in all our tri - al, Heal - er of man - kind,

24

26

This is the con - vic - tion born with - in my soul, The Spi - rit bears Him wit - ness;

28

rit. ☺ *a tempo* 30 *rit.*

This is how I know.

rit. *a tempo* *rit.*

rubato

32

This is the con - vic - tion born with - in my soul, The Spi - rit bears Him wit - ness;

rubato

34

This is how I know.

36

rit.

This is How I Know-- **Interlude** --Cast Your Burden on the Lord

Narrator 1: He loved them then and He loves us now.

(Music begins)

As they watched, He was taken up into heaven, but He left them with the promise that He would always be with them. That promise is also ours today. He invites us all to come to Him; to bring Him our every affliction, and every burden we have to bear, that He may heal us. When I am faced with difficulties I can't overcome alone, or sorrows that would break my heart, I can rely on the atonement of Jesus Christ, on His power and His compassion, to sustain me.

about ♩ = 68

Narrator: "As they watched, He was taken up..."

Organ (piano if no organ is used) **pp**

This musical score is for the first section of the interlude. It is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The music is for organ and piano. The piano part is marked **pp** (pianissimo). The organ part consists of a series of chords and melodic lines. There are measure numbers 2 and 4 indicated above the staff.

"...to bring Him our every affliction..."

"...His compassion, to sustain me."

This musical score is for the second section of the interlude. It continues in 4/4 time and the same key signature. The piano part has a more active melody. There are measure numbers 6 and 8 indicated above the staff.

Cast Your Burden on the Lord

SATB, Organ

Sally DeFord

Gently, about ♩ = 100

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a mezzo-piano (*mp*) dynamic and concludes with a *rit.* (ritardando) marking.

Verse 1: Tenor/Bass
Verse 2: Soprano/Alto

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked *mp*. The lyrics are: "Cast your burden on the Lord, and He will make it light, / Cast your burden on the Lord, and He will heal your soul,". The piano accompaniment features a simple harmonic accompaniment with a steady eighth-note bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Come unto Him, ye heavy laden, find your rest in Christ, / Place on His altar all your sin, and he will bear its toll, Bring Him your / Bring Him your". The piano accompaniment continues with a similar harmonic accompaniment.

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16 18

sor - row, all ___ your grief, Lay ev - 'ry weak - ness at ___ His feet, He will sus -
 blind - ness born ___ of pride, Give Him your bro - ken heart ___ to bind, It was for

20 22 1.

tain you, give ___ you peace, ___ and lead you in - to life.
 this He bled ___ and died, ___ that He might make ___ you

rit.

24 26 28

2. whole.

30 32

rit.

34 *mf* 36

Cast your bur - den on the Lord, and He will car - ry you home,

mf *a tempo*

38 40

He will at - tend you and de - fend through per - ils yet un - known, Put your un -

42 44

wav - 'ring trust in Him, Christ, your con - stant heav'n - ly Friend, hath gra - ven you

46 *rit.* *a tempo* 48

in the palms of His hands, (His hands,) and ne'er for - sakes His own,

rit. *a tempo*

50 *mp* 52

And ne'er for -

mp

54 *p* 56 *rit.*

sakes His own.

p *rit.*

Cast Your Burden on the Lord--***Interlude***--Jesus, the Very Thought of Thee

Narrator 1: In the long history of the world, no event has meant more to us than the coming of Jesus Christ our Savior. I know by the power of the Spirit that He lives and loves each one of us dearly. One day soon this same Jesus will return to us in glory to reign as King of kings and Lord of lords. In that day I will see Him as they saw Him long ago--face to face, and I will know Him then, for I know Him now; my Redeemer and the Savior of mankind.

(There is no music with this narration.)

Jesus, the Very Thought of Thee

Words: Bernard of Clairvaux

Music: John B. Dykes

Arr: Sally DeFord

SATB

♩ = 110-120

mp *rit.*

1 2 4 6 8

V. 1: Narrator 1
V. 2: Soprano/Alto

mp *a tempo*

10 12 14

Je - sus, the ve - ry thought of thee with sweet - ness fills my breast,
Nor voice can sing, nor heart can frame, Nor can the mem - ry find,

16 18 20 22

— But sweet - er far thy face to see and in thy pres - ence man -
A sweet - er sound than thy blest name, O Sa - vior of man

1. 24 26 28 30

rest. *rit.*

32 2. 34 36

kind. _____

38 40 42

rit.

44 *Soprano: p* 46 48 50

Hope of the con - trite heart, O joy, joy of

Alto: p

O hope of ev - 'ry con - trite heart, O joy, joy of

Tenor/Bass: mf

O hope of ev - 'ry con - trite heart, O joy of all the meek,

a tempo mf

52 54 56

all the meek, How kind thou art, how good to those who

all the meek, To those who fall how kind, How good to those who

To those who fall, how kind thou art, How good to those who

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a soprano, alto, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "all the meek, How kind thou art, how good to those who" (top staff), "all the meek, To those who fall how kind, How good to those who" (middle staff), and "To those who fall, how kind thou art, How good to those who" (bottom staff). Measure numbers 52, 54, and 56 are indicated above the vocal staves.

58 60 62 64

seek. _____

seek. _____

seek. _____

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a soprano, alto, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "seek. _____" (top staff), "seek. _____" (middle staff), and "seek. _____" (bottom staff). Measure numbers 58, 60, 62, and 64 are indicated above the vocal staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a key signature change at measure 62.

Soprano: 66 *f* 68 70

Alto:

Tenor: *f*

Bass:

rit. *a tempo* *f*

Je - sus, our on - ly joy be thou, As thou our prize wilt

72 *piu f* 74 76 78

be, Je - sus be thou our glo - ry now, And through e -

piu f

80 82 84

ter - ni - ty.

86 *p* 88 *p* 90 92

Je - sus, be thou our glo - ry now, And through e -

rit. *p* *p*

94 96 98 100

ter - ni - ty. *rit.*

rit.