

Blessed Be the Holy Name Of Jesus

(SSATB, Piano, Organ, Cello)

Sally DeFord

♩ = 60 - 68

mp

Women unison: *p*

Whom could the Fa - ther send?

p

8 10

Who would come to ran - som His cre - a - tion? Who could pay the aw - ful

12

toll of sin? And bridge for us the dark, e - ter - nal cha - sm?_

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Organ plays voice parts
piu mosso

14 *mf* Whom could the Fa - ther send? Who would come to save the lost and

Tenor/Bass

Cello *mf*

18 fal - len? Who could sat - is - fy the law's de - mands? And

20 *poco a poco accelerando* 22

span the gulf be-tween us and the hea-vens? (tenor: hea-vens?) He a-lone who of-fered all and

poco a poco accel.

accel. *poco a poco accel.*

24

wil-ling-ly re-turned to God the hon-or and the pow-er and the

rit. *tempo I* *rit.*

glo - ry, — Who an - swered, "Here am I, send — me." —

rit. *mp* *rit.*

rit. *rit.* *mp*

a tempo *mp* *rit.* *pp*

Bles - sed be — the ho - ly name of Je - sus.

a tempo *rit.*

a tempo *rit.* *pp*

Praise to the Lord (Introduction)

(SSATB, Piano, Organ, Flute, Oboe, Cello)

Text: Joachim Neander, trans. Katherine Winkworth
Traditional melody, arranged by Sally DeFord

about $\text{♩} = 120$

Piano

The Piano introduction consists of six measures in 3/4 time, key of B-flat major. The right hand plays a melody starting on G4, moving up stepwise to D5, then descending. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *f* (forte).

Oboe

The Oboe introduction consists of eight measures in 3/4 time, key of B-flat major. The right hand plays a melody starting on G4, moving up stepwise to D5, then descending. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *f* (forte). The score includes measure numbers 8, 10, 12, and 14.



Soprano/Alto:

mp

16 18 20

Praise to the Lord, the Al - migh - ty, the King of cre - a -

Oboe

mp

mp

The musical score for the first system features a Soprano/Alto line with a melodic line and lyrics, an Oboe line with a single melodic phrase marked *mp*, and a Piano accompaniment with a sustained bass line and chords. The key signature has one flat, and the time signature is common time.

22 24 26

tion. _____ Oh, my soul praise Him for He is thy health and sal -

The musical score for the second system continues the vocal and instrumental parts. The Soprano/Alto line has a melodic line and lyrics. The Oboe line has a melodic phrase. The Piano accompaniment has a sustained bass line and chords. The key signature has one flat, and the time signature is common time.

28 30 *mf* 32

va tion. Join the great throng,

Oboe

mp *mf*

34 36 Sound - ing in glad

psal - ter - y, or - gan and song Sound - ing in

— a - do - ra — tion. _____

38 40 42

glad a - do - ra — tion. _____

Oboe

f

Oboe

44 46 48 50

mp

Alto *p* 52 54 56

Praise to the Lord! O - ver all things He glo - rious - ly reign - eth. _____

Tenor *mf*

Flute *mp*

Cello *mp*

The musical score is written for Alto, Tenor, Flute, Cello, and Piano. The Alto and Tenor parts are vocal staves with lyrics. The Flute and Cello parts are instrumental staves. The Piano part consists of two staves (treble and bass clef). The key signature is D major (two sharps). The Alto part starts with a piano (*p*) dynamic. The Tenor part starts with a mezzo-forte (*mf*) dynamic. The Flute and Cello parts start with a mezzo-piano (*mp*) dynamic. The score includes measures 52, 54, and 56. The Alto part has a long note in measure 56. The Tenor part has a long note in measure 56. The Flute part has a long note in measure 56. The Cello part has a long note in measure 56. The Piano part has a long note in measure 56.

58 60 62

Borne as on ea - gle wings, safe - ly His saints He sus - tain -

Flute

Cello

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) enter at measure 58 with the lyrics "Borne as on eagle wings, safely His saints He sustains". The instrumental parts include a Flute, a Cello, and a grand piano. The piano accompaniment features arpeggiated chords in the right hand and sustained bass notes in the left hand. The score is in the key of F# major (three sharps) and 4/4 time. The vocal parts are written in a four-part setting, with the Soprano part having a melodic line and the other parts providing harmonic support. The instrumental parts provide a rich texture to the vocal melody.

64 *Soprano/Alto* *mf* 66

eth. _____ Hast thou not seen _____ how all thou

Tenor/Bass

Flute

Oboe

Cello

mf

mf

mf

mf

mf

Organ plays voice parts

mf

The musical score is written for Soprano/Alto and Tenor/Bass voices, with instrumental accompaniment for Flute, Oboe, Cello, Piano, and Organ. The key signature is G major (one sharp) and the time signature is 4/4. The vocal parts have lyrics: "eth. _____ Hast thou not seen _____ how all thou". The instrumental parts include a Flute part, an Oboe part, a Cello part, a Piano part, and an Organ part that plays the vocal parts. The dynamic marking is mezzo-forte (mf). The score is divided into measures 64 and 66.

68 70 72

need - est hath been Grant - ed in what He or - dain -

Flute

Oboe

Cello

eth, Sop./Bass: Praise to the Lord, Praise, SATB: Praise to the
 Ten./Alto: Praise, praise to the Lord,

Flute

Oboe

Cello

rit. *p*

80 82

Lord, Praise to the Lord.

Flute

Oboe

Cello

rit. *rit.* *p*

rit. *p*

(Praise to the Lord--intro) *Interlude* (Anthem of Praise)

Narrator 1: (Music begins) In a time before the world was, our Heavenly Father planned for us to come to earth to learn from our own experience how to choose between good and evil. Because He knew we would often choose wrongly, He provided us a Savior, His own Son, Jesus Christ, to atone for our sins and make it possible for us to return home to His presence. Our Savior created for us the heavens and the earth, and filled them with beauty and wonder and glory. Our joy in His creation resounded through the heavens, when “the morning stars sang together, and all the sons of God shouted for joy.”

Narrator 2: As we celebrate this time of resurrection and renewal, all the earth seems to rejoice with us. Perhaps it was this sense of universal celebration that inspired the psalmist to say, “Praise ye the Lord... sun and moon: praise him, all ye stars of light... Make a joyful noise unto the Lord, all the earth: ...rejoice, and sing praise.”

The musical score is written for piano and narrator. It begins with a tempo marking of quarter note = 44 and a dynamic of *p* (piano). The key signature is one flat (B-flat major or D minor). The score is divided into five systems, each with a grand staff (treble and bass clef). Measure numbers 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, and 22 are indicated. The score includes various musical notations such as eighth notes, quarter notes, half notes, and chords. A *rit.* (ritardando) marking appears at the end of measure 10 and at the beginning of measure 20. A repeat instruction "Repeat measures 20 & 21 as needed." is placed above measure 20. The score concludes with a double bar line at the end of measure 22. A label "(Narrator 2 begins)" is placed below the piano part at measure 12.

Anthem of Praise

(All Creatures of Our God and King)

(SATB divisi, piano, organ, flutes)

Text by Francis of Assisi
Additional text and music by Sally DeFord

about $\text{♩} = 76$ Women unison: *mf*

2 4

All crea - tures of our God and King, Lift up your voice, and

Flutes *mf*

Piano *mf*

6 8 10

with us sing, Let the al - le - lu - ias ring, Join in the an - them of praise.

Flutes

Piano



Men unison: *mf* 12 14

Re - joice! thou sun with gol - den beam, Thou sil - ver moon with soft - er gleam,

Flutes

Piano

Organ

16 18 *Women unison:*

Wake, ye stars, no long - er dream, Join in the an - them of praise. — Thou

Flutes

Piano

Organ

20 22

rush - ing wind that art__ so strong, Ye clouds_ that sail__ in hea - ven a - long,

Men unison:

Flutes

Piano

Organ

Soprano I & II

mf *f*

24 26

Alto I & II Roll ye thun - der, might - y in song, Join in the an - them of praise, — Let

Tenor

Bass

Flutes

Piano *mf* *f*

Organ *mf* *f*

28

all things their cre - a - tor bless, The won - der of His works con - fess,

30

Flutes

Piano

Organ

32

wor - ship Him in thank - ful-ness, Join in the an-them of praise. _____

34

Flutes

Piano

Organ

Flutes

36 38 40 *f*

Piano

mf *f*

Organ

42 44 *mf*

Dear mo - ther earth who

Flutes

Piano

mf

Organ

p 54 pure_ and clear, Ah

mf 56 A - le - lu - ia,

f Make mu - sic for_ thy Lord_ to hear,

Flutes

Piano

Organ

(Organ plays voice parts)

mf

58 sing and re - joice! Hea - ven and na - ture find_ a voice.

Flutes

Piano

60 *Al - le - lu - ia, sing and re - joice!* *Swell* *cre - a - tion's joy - ful*

Flutes

Piano

f *noise!* *Let all things their Cre - a - tor bless, The won - der of His*

Flutes

f

Piano

f

works_ con - fess, 68 Wor - ship Him in thank - ful - ness, 70 Join in the an-them of

Piano

Organ

72 *mf*

praise, Join in the an - them of praise,

Flutes *f*

Piano

Organ

26

(Anthem of Praise) *Interlude* (God Will Provide a Lamb)

Narrator 1: All the magnificent creations in heaven and earth would have been for naught, but for the Savior who was promised to us before the world was made--the Son of God, who would come to earth to save us from the fall and from our own sins.

Through the long centuries before He came, the faithful offered animal sacrifices ordained by God to point their minds and hearts to His great sacrifice for their sakes. They brought the best of their flocks, unblemished and perfect, as a symbol of the purity of Jesus himself.

Narrator 2: This was the law that Abraham knew, when God commanded him to offer up as a sacrifice not sheep or doves, but his own son, Isaac, whom he loved. We can only imagine Abraham's pain as they set out together and Isaac asked, "My father... where is the Lamb for a burnt offering?" And Abraham answered, "My son, God will provide himself a Lamb."

Faithful Abraham took his broken heart and his obedient son and went up into the land of Moriah to do as the Lord commanded. But the Lord accepted the intent of their hearts, and stayed Abraham's hand, providing for them a sacrifice in place of Isaac.

(Music begins.) When I come to my Heavenly Father today, seeking forgiveness and healing, He asks me to offer not sheep or doves, but a broken heart and a repentant spirit. As He did for Abraham and Isaac, He provides a Lamb in my stead, as a sacrifice for my sins--His own beloved Son, Jesus Christ.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'p'. The piano part features a simple harmonic accompaniment. The vocal line enters in the second measure, starting on a whole note. The score is divided into two systems. The first system includes a piano introduction and a vocal line. The second system includes a piano accompaniment and a vocal line with a 'rit.' marking.

God Will Provide a Lamb

(SATB, Piano, Oran, Flute, Oboe, Cello)

Sally DeFord

♩ = 70 - 76

Flute

mp

Piano

mp

Alto unison:

mp

6 8

What shall I set up-on the al-tar? Where is my of--fer-ing for sin? - When I

Piano

10 12 *rit.*

stray from His side, when I wan-der, How shall I re-turn to God a-gain?

Piano

rit.

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Men unison:

a tempo

mp

What shall I set up - on the al - tar? _ I who must come with emp - ty

Flute

p

Piano

a tempo

16

hands? With on - ly my bro - ken heart to of - fer,

Flute

Piano

20

God will pro - vide a Lamb,

Flute

rit.

Piano

rit.

22

God will pro - vide a Lamb.

Soprano/Alto:

mf

24

Sing, oh my soul, and praise His kind - ness, Sing for His gift of match - less

Alto: Sing for His gift _____ of

Flute *accel.*

mp

Oboe

mp

Piano

mf

Organ

mf

26 *mf* 28

love. match - less love, Sing for the good - ness. of the Lamb of God, who

Tenor/Bass:

Flute

Oboe

Piano

Organ

rit. 30 *mf* a tempo

makes my sim - ple of - fer - ing e - nough, — Hum - bly I seek Him. at the

Flute *rit.* *a tempo*
mf

Oboe *rit.* *a tempo*
mf

Cello *a tempo*
mf

Piano *rit.* *mf* a tempo

Organ *rit.* *mf* a tempo

32 *f* 34

al - tar, Poor and un - wor - thy as I am, With on - ly my bro - ken heart to

Flute

Oboe

Cello

Piano

Organ

The musical score for page 33, measures 32-34, is presented in a multi-staff format. The top two staves are for the vocal parts, with lyrics written below them. The lyrics are: "al - tar, Poor and un - wor - thy as I am, With on - ly my bro - ken heart to". The instrumental parts are arranged in five staves below the vocal parts: Flute, Oboe, Cello, Piano, and Organ. The key signature is two sharps (F# and C#). The tempo is marked 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts are in the top two staves. The instrumental parts are in the bottom five staves. The lyrics are: "al - tar, Poor and un - wor - thy as I am, With on - ly my bro - ken heart to".

36 38

of - fer, God will pro - vide a Lamb, God will pro -

Flute *rit.*

Oboe *rit.*

Cello *rit.*

Piano

Organ

40 *mp* *rit.* *p* 42

vide a Lamb.

Flute *p* *mp* *rit.*

Oboe

Cello *p*

Piano *mp* *rit.* *p*

Organ *tacet*

(God Will Provide a Lamb) *Interlude* (Lying in a Manger)

Narrator 1: At long last the time came when God sent the promised Savior to earth to live among us. He sent His Son not to the rich and the mighty, but to a young maiden espoused to a simple carpenter. How fitting that the birth of the child who would be both Shepherd and Lamb should be announced first to shepherds abiding in the fields, watching over their flocks.

Narrator 2: “And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, (Music begins) 'Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.'”

rubato

p

(Narration continues through introduction to "Lying in a Manger.")

Lying in a Manger

about ♩ = 90

(SSATTBB, piano, organ, flute, cello)

Sally DeFord

Alto: *mp*

2 4 6

Led by an-gel lul-la-bies, Shep-herds poor and

Piano *mp*

Sva *Sva* *simile*

8 10 12

low-ly Ling-er at the man-ger-side, Lit-tle One, they know thee.

Piano

Soprano/Alto:

14 16

God has sent them from the fields To look up-on their Sav-ior, Thou, the Hope of

Tenor/Bass:

Piano



18 *rit.* *a tempo* 20 22

Is - ra - el, Ly - ing in a man - ger, God has sent them from the fields to

Piano *rit.* *a tempo*

24 *rit.* 26 28

look up-on their Sav - ior, Thou, the Hope of Is - ra - el, Ly - ing in a man-ger.

Piano *rit.*

Men unison: *mf* 30 32 34

a tempo

Wise men ri - ding from a - far hast - en to be - hold thee, Fol - low - ing a bea - con star,

Flute

Piano *p* *mf* *a tempo*

Organ *a tempo*

Tenor I & II:

div.

36

38

40

Lit - tle One, they know thee. God will guide them through the night to seek their new - born Sav - ior,

Baritone/Bass:

Flute

Piano

Organ

div.

42

44

Thou, the ev - er - last - ing Light, Ly - ing in a man - ger, God will guide them

Flute

Piano

f

Organ

f

46 through the night to seek their new - born Sav - ior, Thou, the Ev - er - last - ing Light, 48 50 *rit.*

Flute *rit.*

Piano *rit.*

Organ *rit.*

Soprano/Alto *accel.* *mf* 52 54 56

Men unison: Ly - ing in a man - ger. Hear the ti - dings hea - ven tells, Peace is come on earth to dwell,

Flute *mp* *accel.* *mp*

Piano *mp* *accel.*

Organ *mp* *p*

Christ the King, Em - man - u - el, Ly - ing in a man - ger, _____

Tenor/Bass

Flute
mf _____ *f*

Cello

Piano

Organ *mf*

The musical score is for a piece titled "Christ the King, Emmanuel". It features five staves: Tenor/Bass, Flute, Cello, Piano, and Organ. The Tenor/Bass part has lyrics: "Christ the King, Emmanuel, Lying in a manger, _____". The Flute part starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The Piano part includes a triplet of eighth notes. The Organ part also starts with a mezzo-forte (*mf*) dynamic. The score includes measures 58 and 60, with a key signature of one flat and a common time signature.

62 *mp* Ah _____ 64 Ah _____ 66 Ah _____

f Pure and per - fect, un - de - filed, Lit - tle One so ho - ly, God thy Fa - ther, thou His Child,

Flute

Cello

f

Piano

f

Organ

f

68 *f* Lit - tle one, we know thee, 70 God has sent thee from on high to be our Lord and 72

Flute

Cello

Piano

Organ *f*

rit.

74 76

Sav - ior, Thou our Way, our Truth, our Life, ly - ing in a man - ger,

Flute

rit.

Cello

rit.

Piano

rit.

Organ

rit.

a tempo

78 80 82 *rit.*

God has sent thee from on high to be our Lord and Sav - ior, Thou our Way, our

a tempo *rit.*

Flute

a tempo *rit.*

Cello

Piano

a tempo *rit.*

Organ

a tempo *rit.*

84 *a tempo* 86 *rit.* 88

Truth, our Life, Ly - ing in a man - ger. ____

Flute

p *rit.*

Cello

Piano

p a tempo rit.

Organ *a tempo*

(Lying in a Manger) *Interlude* (Because He Spoke to Me)

Narrator 2: The shepherds found Him lying in a manger, and they knew Him. The wise men followed a star to the Holy Child, and they knew Him.

(Introduction to "Because He Spoke to Me" begins) What if I had seen Him? What if I had witnessed His power and heard His voice? Would I have known Him? Would I have accepted Him as the promised Messiah? Would I have trusted and loved Him?

Because He Spoke to Me

(SSATB, Narrator 2, Piano, Organ, Flute, Cello)

Sally DeFord

♩ = 88

(SSA1B, Narrator 2, Piano, Organ, Flute, Cello)

Narrator 2: *mf*

(Omit flute measures 1-4 if used under narration.)

Flute

Piano

mf

Would I have sought Him

long a-go, and been a-mong the blessed? When Je-sus said, _ "Come un-to me and

I will give you rest," Would I have heard the voice of hea-ven. call-ing, call-ing ten-der-

ly? Would I have been for-e-ver__changed, be-cause He spoke to me?

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22 *mf* Men: 24 *rit.*
Would I have fol-lowed, hun-ger-ing, to

Flute
mf 3 *rit.*

Cello

Piano
rit.

Organ
rit.

26 28 30
feast on liv-ing bread? To drink of liv-ing wa-ter, ne-ver know-ing thirst a-

Flute
3

Cello

Piano

Organ

gain? Would I have heard the voice of hea-ven_ call-ing, call-ing ten-der-

Flute

Cello

Piano

Organ

ly? Would I have been for-e-ver_ changed, be-cause He spoke to

Flute

Cello

Piano

Organ

Soprano/Alto *mf* 40 42

me? Would I have turned to list - en as He taught in Gal - i -

Flute

Cello *mf*

Piano *mf*

Organ

Tenor/Bass 44 46

lee? Would I have heard the voice of — God, speak - ing by the

Cello

Piano

Organ

Soprano/Alto

48 50

sea? Would I have knelt be - fore Him, know-ing He could make me

Tenor/Bass

Flute

accel.

mf

Cello

Piano

Organ

(Organ plays voice parts)

whole, That He could touch my sight - less eyes, and free my sin - bound

rit.

Flute

Cello

Piano

rit.

rit.

mf (Narrator 2: I seek Him now and hear Him gent - ly call - ing me by name, A -

soul? *mf* Oo Oo

a tempo

Flute

Cello

Piano

mf *a tempo*

gain He says, "Come un - to me," My Je - sus, still the same,)

60 62

Oo *mf* My Je - sus, still the same, And I can

Flute

Cello

Piano *f*

(call - ing ten - der - ly,)

64 66

hear the voice of hea - ven call - ing, call - ing, call - ing ten - der - ly,

Flute

Cello

Piano *f*

68 70

I have been for - ev - er changed, be - cause He spoke to

Flute

Cello

Piano

72 74

me. *rit.*

Piano

rit.

pp *Sva*

(Because He Spoke to Me) *Interlude* (A Place in His Arms)

Narrator 1: So beautiful and pure were the teachings of Christ, so compassionate and powerful were the works of His hands, that multitudes followed Him closely, leaving Him little time even for rest. When they brought their children to Him to be blessed, His disciples rebuked them, and would have sent them away. "But Jesus called them unto Him, and said, (Music begins) 'Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God.'" Then He took the little ones up in His arms, and blessed them.

Narrator 3 (Mother of child soloist): This is my (son/daughter), _____. He/she is a great blessing to me and to our whole family. I think about those parents who brought their children to Jesus, perhaps wondering whether they would be accepted by One so great, and how they must have felt when Jesus made time for each child, taking them in His arms and blessing them one by one. If I had been among them, I would have brought _____ to Him, knowing that He wouldn't turn us away. (Introduction to "A Place in His Arms" begins) It's wonderful to know that He loves _____ now, just as He loved the children then.

The musical score is written for piano (p) in 3/4 time. It consists of two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for piano (p) and includes a repeat sign at the end of measure 12 with the instruction "(repeat as needed)".

A Place in His Arms

(SSATB w/child soloist, piano, organ, flute)

Sally DeFord

♩ = 120

Flute *mp*

mf

Child: *mf*

10
Suf - fer the chil - dren to come un - to me, Je - sus taught His dis -
Oh, how the Sav - ior loves each lit - tle child, How He smiles when I

14
ci - ples of old, Then He took ev - 'ry child close in His
seek Him in faith, Then He gath - ers me close in His

20
lov - ing em - brace, and He blessed them so long a - go,
lov - ing em - brace, and He bles - ses some day by day,

22 24



26 28 30 32

Bring me your lit - tle ones, Je - sus said, For of such shall my king - dom be, _____ There was

Soprano I & II (2nd time only)

mp Oo _____ Oo _____

Alto (2nd time only)

34 36 38 40

room in His arms for His lit - tle ones then, There's a place in His arms for me. _____

Oo _____

Flute *mp*

Flute

42 44 46

rit.

rit.

Soprano/Alto

mp *a cappella*

48 50 52

Tenor/Bass

So like the chil - dren who sought Him of old, I will come to the Ho - ly

*(small notes for piano)

Flute

54 56

(Ho - ly One,) I will call on His name, I will trust in the

58 60 62

grace of the Fa - ther's be - lov - ed Son,

mf

64 66

Hum - ble my heart like a lit - tle child, For of such shall His

Flute *mf*

mf

Organ *mf*

68 70 72

king - dom be, There was room in His arms for His lit - tle ones

Flute

74 76 78 *Child:* 80 *rit.*

rit. *mf* There's a place in His arms for

then, There's a place in His arms for *rit.* me. *mp* (me for me,) There's a place in His arms for

Flute *rit.*

rit. *mp* *rit.*

rit. *mp*

The musical score is written for a child's voice, piano, and flute. The voice part has lyrics: "There's a place in His arms for then, There's a place in His arms for me. (me for me,) There's a place in His arms for". The piano accompaniment features a steady bass line and chords in the right hand. The flute part has a melodic line with some grace notes. Dynamics include *mf* (moderato-forte), *mp* (moderato-piano), and *rit.* (ritardando). The score is marked with measure numbers 74, 76, 78, and 80.

82 84

me. *rit.*

me. *rit.*

Flute *mp* *pp*

rit.

rit. *pp*

rit.

Detailed description: This musical score page features five staves. The top two staves are for vocal parts, each with a vocal line and a 'me.' (mezzo-soprano) line. The third staff is for a Flute, marked *mp* (mezzo-piano) and *pp* (pianissimo). The bottom two staves are for a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. Rehearsal marks 82 and 84 are present at the top. The tempo or mood is indicated by 'rit.' (ritardando) in several places. The piano part features a complex texture with many beamed sixteenth notes and sustained chords.

(A Place in His Arms) *Interlude* (The Prodigal)

Narrator 1: Jesus taught His disciples how to love and how to serve, by example and by precept. He taught them in parables, speaking of familiar things: seeds and coins; trees and gardens; salt and bread. He spoke of sheep and of shepherds, asking, “What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine, and go into the wilderness after that which is lost?”

He spoke of a father's love for his son, a young man who wasted his inheritance and gave himself up to the evils in the world around him. (Music begins.) When this prodigal son found his situation unbearable, he resolved to seek the home he had left and the father who had always cared for him. As he returned, ashamed and humbled, he found his father watching for him; for when he was yet a great way off, his father saw him and ran to meet him, rejoicing.

Narrator 2: The Lord patiently waits for every child who strays, like the loving father in the parable, and rejoices when we return home to Him. At times, I am the Prodigal, trading my blessings and opportunities for things of no value, and then longing for the things I've forsaken. At other times, I am like the shepherd who seeks the straying lamb, carrying the love of the Lord to the prodigal who comes within my reach. (Introduction to "The Prodigal" begins.) However imperfect we may be, the Lord can use each of us to work His greatest miracles—changing hearts and lives, and welcoming the lost ones home again.

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system (measures 1-6) begins with a piano (*p*) dynamic and includes a wavy line in the right hand, suggesting a tremolo or rapid oscillation. The second system (measures 7-12) includes the instruction "(Narrator 2 begins)" in the right hand. The third system (measures 13-16) concludes the piece with a double bar line. The score uses various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests or specific articulation marks.

The Prodigal

(SATB, Narrator 2, Piano, Organ, Oboe, Cello)

about ♩ = 80

(Omit small notes if narration continues over introduction..)

Sally DeFord

Oboe

mp

2 4

Narrator 2:

6 8

Some - where ____ a mo - ther waits,

Oboe

Cello

mp

colla voce

10 12

Some - where ____ a fa - ther prays, Some-where ____ a faith-ful friend en - treats the



14 *In time* 16 18

Lord for a mir - a - cle.

Oboe

Cello

mf

mf

mf *In time*

Organ

Soprano/Alto: 20 *mp* 22

Some - where _____ a daugh - ter wan - ders, Some - where _____ a son has

Tenor/Bass:

Oboe

rit. *a tempo*

Cello

rit.

rit. *mp* *a tempo*

Organ *mp* *a tempo*

24 26

strayed, Some - where the fire of faith is cold, Some - one doubts and

Organ

28 30

turns a - way, If ____ my hands are will - ing, _ -

Unis.

Oboe

p

Organ

Musical score for a hymn, featuring vocal parts and instrumental accompaniment. The score is written in G major (one sharp) and 4/4 time.

Vocal Parts:

- Top Voice (Soprano):** Measures 32-34. Lyrics: "The Lord can use these sim - ple_ tools for the". Markings: *div.* (divisi), measure 34.
- Bottom Voice (Bass):** Measures 32-34. Lyrics: "If ____ my heart is warm, The Lord can use these sim - ple_ tools for the". Markings: *Unis.* (unison), *div.* (divisi), measure 34.

Instrumental Parts:

- Oboe:** Measures 32-34. Markings: *mp* (mezzo-piano), measure 34.
- Piano:** Measures 32-34. Markings: *mf* (mezzo-forte), measure 34.
- Organ:** Measures 32-34.

The score includes measure numbers 32 and 34. The lyrics are: "If ____ my heart is warm, The Lord can use these sim - ple_ tools for the".

mf *sop. div.*

36 38

mir-a-cles He per-forms, And as He seeks the stray-ing down the

Oboe

mf

mf

Organ

mf

The musical score is written for a vocal soloist and instrumental accompaniment. The vocal part is in soprano clef and includes the lyrics: "mir-a-cles He per-forms, And as He seeks the stray-ing down the". The instrumental parts are for Oboe, Piano, and Organ. The score includes dynamic markings (*mf*) and rehearsal marks (36, 38). The Oboe part features a long, sustained note. The Piano part has a complex, flowing melody. The Organ part provides a harmonic accompaniment.

years, a - cross the miles, He can make of me a mir - a - cle, for

Oboe

Organ

44 *mp* 46 *mp*

some-one's wan-d'ring child. Some - where some-one won-ders,

Oboe

Cello

mf

mp

Organ

mp

48 50

Is there _____ a home-ward road? *mp* Some-where _____ a way-ward lamb is lost, who

Unis.

Cello mp

Organ

52 54 div. 56

seeks the shel - ter of the fold, *mp* Lord, _____ my heart is will - ing,

div.

Oboe *mf*

Cello

mf

Organ

mf

58 60

Make _____ my hands thine own, Use these sim - ple tools to turn the

Oboe

Cello

mf

mf

Organ

pro - di - gal for home, Oh Lord who seeks the stray - ing down the

Oboe

Cello

Organ

62 64

f

f

f

f

f

f

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are at the top, with lyrics underneath. The instrumental parts include Oboe, Cello, Piano, and Organ. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics: "pro - di - gal for home, Oh Lord who seeks the stray - ing down the". The instrumental parts provide harmonic support, with the Piano and Organ playing chords and the Oboe and Cello playing melodic lines. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). Measure numbers 62 and 64 are indicated above the vocal staves.

years, a - cross the miles, Make of me a mir - a - cle, for

Oboe

Cello

rit.

Organ

Detailed description: This musical score is for a vocal and instrumental ensemble. It features a vocal line at the top with lyrics, a piano accompaniment, and three solo instruments: Oboe, Cello, and Organ. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line includes measure numbers 66 and 68. The piano accompaniment includes a 'rit.' (ritardando) marking. The Oboe and Cello parts have long, sweeping melodic lines. The Organ part provides harmonic support with chords and single notes.

70 *rit.* Narrator 2 *mp* 72

some-one's wan-d'ring child. Lord who seeks the stray-ing_ down the

Oboe *rit.*

Cello *rit.*

rit. *mp* *colla voce*

Organ *rit.*

74 *rit.* *Soprano/Alto: mp* 76 *a tempo*

years, a - cross the miles, Make of me a mir - a - cle, for

Tenor/Bass:

Oboe

mp *a tempo*

rit. *a tempo*

Organ *mp* *a tempo*

78

80 *unis.* *rit.* 82

some - one's wan - d'ring child. *pp*

unis. *rit.* *pp*

Oboe *pp*

Cello *p* *pp*

rit. *pp*

Organ *rit.* *pp*

(The Prodigal) *Interlude* (His Tears Were Mine)

Narrator 1: The time Jesus spent among men was brief; the land in which He labored was small. But in this short time, He re-shaped the hearts and minds of men and women in every land, in every generation. His mortal life came to a close with the greatest sacrifice ever offered, as He took upon himself our griefs and afflictions, our pain, our weakness, and our sin, and died for the sake of all mankind.

Narrator 4 (Soloist): The last supper with His disciples was finished; the last sermon was taught; the last expressions of love and friendship were spoken; the last hymn was sung.

Then Jesus went with His disciples to a garden called Gethsemane, and He said to them, (Introduction to "His Tears Were Mine" begins) "My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me."

His Tears Were Mine

(Solo)

Sally DeFord

mf $\text{♩} = 70$

mp *ten.* *a tempo*

2 4 6 8

10

12 14

rit.

mp *ten.*

ten.

Come to the gar - den, in the dark - ness, Where Je - sus came and knelt to
 Come to the gar - den, in the dark - ness, Where Je - sus wrought His Fa - ther's

pray, will, To bear our grief, to car - ry all our sad - ness, To
 To claim the souls His blood a - lone could pur - chase, To

pay the debt He a - lone could pay. Come to the gar - den, - in the
 free us all from the chains of hell. There in the gar - den, - in the



18

of - fered up His sin - less soul to save us, pain of our in - i - qui - ty and weak - ness,

20

Come, tar - ry here, Watch one hour with Was swal - lowed up in His per - fect

82

24 *suf - fered all the an - guish of man - kind,* *-He wept for ev - 'ry heart-ache we will* 26

Cello

28 *ev - er know, His tears were yours, His tears were mine.* *rit.* *mp* 1.

Cello *rit.* *mp*

30 *mine. He* 32 *2. Slower*

Cello

a tempo *mf* *mp* 3

34

bled to bind our wounds and wash a - way our tears, He suf - fered all the an - guish of man -

colla voce

36 *f* 38

kind, He wept for ev - 'ry heart - ache we will ev - er know, His tears were

Cello

mf

mf

40 *rit.* *p* 42

yours, His tears were mine.

Cello

rit. *p*

rit. *p*

Had I Come to Gethsemane

(Interlude)

Sally DeFord

freely 2 *Narrator 2:* 4

mf Had I come to Geth - sem - a - ne to watch with Him one

colla voce

6 hour, Had I be - held His suff - 'ring 'neath the weight of sin He

10 bore, Would I have fol - lowed weep - ing then, re - gard - less of the cost? Would

12 14

16 I have been for - ev - er changed to see Him bear my cross?

18 (This is measure 1 of "Upon the Altar")

Upon the Altar

(SATB divisi, piano, organ, flute oboe, cello)

Sally DeFord

♩ = 106

Cello

Soprano/Alto: *mp*

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10

Mock - er - y of the sol - diers hard with bit - ter scorn, An - gry voi - ces cry - ing out to

Organ

12 14

cru - ci - fy their Lord, and the still - ness of the Lamb of - God.

Cello

mf

Organ

16 *mp* Ah 18 Ah

mf Sil-hou-ette ____ of sor-row, aw-ful to be-hold,

Cello

Organ

20 Ah Ah Ah

Nails of iron ____ and pride of men, ad-a-mant ____ and cold, Wound-ed hands and wound-ed heart, and

Organ

28

Here is might and dig-ni - ty, — Here up on the al - tar raised for us on Calva-ry, —

30

Oboe

Cello

Organ

(By the mer - cy —)

Here the blood of sac - ri - fice is shed for you, for me, — By the mer - cy

Oboe

Cello

Organ

34 of the Lamb of God. 36 (Choir sings "oh" -- observe phrasing.)

Flute

Flute

f

Oboe

Cello

Organ

38 40

The musical score is arranged in a standard orchestral format. The top staves are for the strings, with the first staff (treble clef) and second staff (bass clef) representing the first and second violins, and the third staff (bass clef) representing the first and second violas. The woodwind section includes a Flute (treble clef), Oboe (treble clef), and Cello (bass clef). The keyboard section includes a Piano (grand staff) and an Organ (grand staff). The score is in 2/4 time and features a key signature change from one sharp (F#) to two flats (Bb, Eb) between measures 38 and 39. The dynamics are marked *mf* (mezzo-forte) starting in measure 39. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Flute

Oboe

Cello

Organ

mf

This musical score page contains measures 42, 43, and 44. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is arranged in a system with six staves:

- Violin I:** Features a melodic line with eighth-note patterns and slurs. Measure 42 is marked with the number "42".
- Violin II:** Provides harmonic support with a similar eighth-note pattern.
- Flute:** Plays a rapid eighth-note scale in measures 42 and 43, followed by a half note in measure 44. A dynamic marking of *f* (forte) is present in measure 44.
- Oboe:** Plays a melodic line with slurs, mirroring the string patterns.
- Cello:** Provides a low harmonic foundation with half notes and slurs.
- Piano:** Features a complex accompaniment with chords and moving lines in both hands.
- Organ:** Provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

44

46

Flute

Oboe

Cello

Organ

This musical score page contains measures 44 through 46. It features four staves: Flute, Oboe, Cello, and Organ. The key signature is B-flat major (two flats). The Flute and Oboe parts have melodic lines with some rests. The Cello part has a more active, moving line. The Organ part provides harmonic support with chords and moving lines in both hands. Measures 44 and 45 are marked with measure numbers 44 and 46 respectively. The score includes various musical notations such as notes, rests, beams, and slurs.

48 50

f Oh _____ Roar of roll - ing thun - der rag - ing o'er the skies,

Flute *mf*

Oboe

Cello

f

Organ *f*

Detailed description of the musical score: The score is for a dramatic scene, likely from a film or stage production. It features a vocal melody and several instrumental accompaniments. The vocal part begins with a soft 'Oh' followed by a powerful 'Roar' and the lyrics 'of roll - ing thun - der rag - ing o'er the skies'. The instrumental parts include a Flute with a melodic line, an Oboe with a sustained note, a Cello with a low, resonant line, a Piano with a complex, rhythmic accompaniment, and an Organ with a powerful, sustained chord. The music is in a minor key and features dynamic markings like *f* (forte) and *mf* (mezzo-forte). The score is numbered 48 and 50.

52

Un - re - lent - ing un - be - lief as all cre - a - tion cries, Quak - ing of the earth be neath a

Flute

Oboe

Cello

Organ

54 56

love that bleeds and dies, _____ And the still - ness of the Lamb of God,

Oboe

Cello

Organ

58 *mf* *rit.* *mp* 60 *p*

And the still-ness of the Lamb of God.

Flute

Oboe *rit.* *mp* *p*

Cello *mp* *p*

mf *rit.* *mp* *p*

Organ *mf* *rit.* *mp* *p*

Sub.

(Upon the Altar) *Interlude* (The Stone is Rolled Away)

Narrator 1: (Music begins) The tomb where they laid His body was hewn from the rock in a nearby garden. They sealed the door with a great stone, and returned to their homes to keep the approaching Sabbath and to mourn the loss of their Friend and Master.

Early in the morning on the first day of the week, faithful women came to the garden tomb to complete the anointing of His body. As they approached, they asked among themselves, "Who shall roll away the stone?" For it was beyond their strength to remove. But they found the stone rolled away from the sepulchre, and there, an angel of the Lord who spoke to them, saying, "Fear not ye: for I know that ye seek Jesus, which was crucified. He is not here: for he is risen..."

Narrator 2: The great stone, rolled away from the empty tomb, became both a witness and a symbol that Jesus had conquered death and brought about the resurrection of all mankind. The women who had set out in sorrow returned rejoicing. And as they went to tell the news to His disciples, Jesus himself met them on their way, and they fell at His feet to worship the living Lord.

The musical score is written for piano and treble clef. It begins with a tempo marking of $\text{♩} = 60$ and a dynamic of *p*. The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a *rit.* marking at measure 8. The third system contains measures 9 through 14, with a tempo marking of *about* $\text{♩} = 80$ at measure 10. The fourth system contains measures 15 through 20. The fifth system contains measures 21 through 25, with a *rit.* marking at measure 22 and a repeat sign at measure 24. A note above measures 24 and 25 reads "(repeat or omit meas. 24 & 25 as needed)".

Would I have come at morning...

(Interlude)

Sally DeFord

freely *mf* *colla voce*

2 Narrator 2: *mf* 4

Would I have come at morn - ing ___ with the wom - en ___ to the

6 8

tomb, to find the great stone rolled a - way, and an - gels bright as

10 12 14

noon? Would I have seen the ris - en Je - sus then, and fal - len at His ___ feet,

16

Know - ing He had con - quered death and gi - ven life to me?

rit. 3

The Stone is Rolled Away

(SATB divisi)

Sally DeFord

$\text{♩} = 72$

Flute

2 4 *f*

f

mf

Flute

6 8 10 *p*

p

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12 *Men unison: mp* 14 16

The si - lent world lay__ wai - ting there, a - mid the__ sul - len

Flute

mp

Organ *pp*

tacet

18 20

gloom, As gol - den dawn came__ break - ing fair up - on an__emp - ty tomb, The

22 24 26 *mf*

earth a - woke in glad - ness, The dark - ness turned to - day, - And joy dis - pelled our

mf

28 30

sad - ness when the stone was rolled a - way.

Flute

mf

3

Organ

mp

32 34

Women unison: *mp*

The shades of night are scat - tered and the hosts of dark - ness

Flute

mp

3

Organ

36 flee. The chains of hell are_ shat - tered and the pris - 'ners_ shall go

38

Organ

40 Soprano/Alto: free. The voice of Christ has spo - ken, The emp - ty tomb o - beys, The

42

44 *mf*

Tenor/Bass:

Flute

Organ

mf

This musical score is for a hymn, likely "The Stone is Rolled Away." It features a vocal melody with lyrics, a flute solo, and piano and organ accompaniment. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into systems. The first system contains the vocal melody and piano accompaniment for measures 46 and 48. The second system features a flute solo. The third system contains the piano accompaniment. The fourth system contains the organ accompaniment. The lyrics are: "bands of death are broken and the stone is rolled a - way." The organ part has a prominent sustained chord in the final measure.

bands of death are bro - ken and the stone is rolled a - way.

Flute

Organ

50 52

f Christ the Lord is ri - sen, and death shall reign no more! The

Flute

Oboe
mf

Cello
f

f

Organ

54 *fl* gift of life is gi - ven, He has o - pened hea - - ven's

56

Flute
f

Oboe

Cello

Organ
f

58

doors! _____

60

Then all who sleep shall wa - ken, and the

Flute

Oboe

Cello

Organ

62 64 66

earth and_ hea - vens sing, The pow'r of hell is_ sha - ken and death shall have no

Oboe *f* 3

Cello

3 3

Organ

sting, The voice of Christ has spo - ken, the emp - ty tomb o -

Flute

Oboe

Cello

Organ

This musical score is for measures 68 through 70 of a piece. The vocal parts (Soprano and Bass) are at the top, with lyrics: "sting, The voice of Christ has spo - ken, the emp - ty tomb o -". The instrumental parts include Flute, Oboe, Cello, and Organ. The Flute and Oboe parts feature melodic lines with slurs. The Cello part has a long, sustained note. The Organ part provides harmonic support with chords and single notes. The key signature is B-flat major (two flats), and the time signature is common time (C).

beys, The bands of death are bro - ken_ and the stone is rolled a -

Flute

Oboe

Cello

Piano

Organ

72

74

Descant I

f Al - le - lu - ia! Al - le - lu - ia, al - le - lu - ia! Al - le -

Descant II

f Al - le lu - ia! Al - le - lu - ia, Al - le - ia! Al - le - lu - ia!

way. *f* Al - le - lu - ia — al - le - lu - ia, Glo - ry — to His name,

Flute

piu f

Flute part with melodic line and dynamics.

Oboe

Oboe part with melodic line.

Cello

Cello part with melodic line.

Piano part with chords and dynamics, including triplets.

Organ part with chords and dynamics.

(Descant rejoins soprano)

u - ia, Al-le - lu - ia! Al - le - lu - ia! The voice of Christ has

Al-le lu - ia! Al-le - lu - ia! Al-le - lu - ia! A - le - lu - ia! Christ has

80 Ri - sen un - to life a - new, for - ev - er more to reign, The voice of Christ has

82 84

Flute

Oboe

Cello

Organ

spo - ken, the emp - ty tomb o - beys, The bands of death are

ff

Flute

ff

Oboe

ff

Cello

ff

ff

Organ

ff

bro - ken and the stone is rolled a - way! Al - le -

90 92

Flute

Oboe

Cello

Piano

Organ

(Descant 1)

Al - le - lu - ia!

94 lu - ia! Al - le - lu - ia! 96 Al - le - lu -

Flute

Oboe

Cello

Organ

The musical score is written for a church service, featuring a descant section. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score includes a descant section starting at measure 94. The vocal parts sing 'Al - le - lu - ia!'. The instrumental parts feature various musical notations including triplets, slurs, and dynamic markings.

ia! Al - le - lu - ia!

Flute
 Oboe
 Cello
 Organ

The score is written for a choral and instrumental ensemble. It includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Flute, Oboe, Cello, Piano, and Organ. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts feature a triplet of eighth notes followed by a long note. The instrumental parts provide harmonic support, with the Piano and Organ playing chords and the Flute and Oboe playing melodic lines. The Cello part includes a triplet of eighth notes. The score is marked with a rehearsal cue '98' at the beginning of the second system.

(The Stone is Rolled Away) *Interlude* (He is There)

Narrator 1: Our Savior's great atonement was accomplished: He overcame sin and death, He gave us life, and He taught us how to live. He lived and died and rose again for all of us, but He cares for each of us individually, one by one. As we seek to draw near to Him, He has promised that He will also draw near to us.

Narrator 5 (Soloist): My Savior knows my every joy and feels my every sorrow. He lifts my burdens and rejoices in my triumphs. (Introduction to "He is There" begins) In everything I do, wherever I may go, when I reach for Him, He is never far away.

He Is There

(Solo, Piano, Cello)

Sally DeFord

♩ = 72-80

Measures 1-5 of the piano introduction. The music is in 4/4 time, key of B-flat major. Measure 1 starts with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Measures 6-9. Measure 6 begins the vocal entry with a mezzo-piano (mp) dynamic. The lyrics "He is there when the first un - cer - tain breath of life is" are sung. The piano accompaniment continues in the left hand, with a mezzo-piano (mp) dynamic indicated in measure 7.

Measures 10-13. The lyrics "tak - en, — He is with us when our mor - tal souls a - wak - en — so — un - a -" are sung. The piano accompaniment continues in the left hand.

Measures 14-17. The lyrics "ware, He is there. Close be - side us in each mo - ment we are giv - en, — There to" are sung. The piano accompaniment continues in the left hand.



light our way and lead us home to heav - en, — He is there, He is

there with love be - yond our un - der - stand - ing, — Watch - ing o'er us — with a Fa - ther's ten der

care, With all His might and mer - cy ne - ver - end - ing, He is there, He is

there.

mp

32 He is there, when we've lost our way and wan-der in our

Cello

mp

36 blind-ness, Help un-fail-ing__when no oth-er help can find us,__ In our de-

Cello

38 spair, He is__ there, When our bro-ken hearts reach out to Him__ for

Cello

42

heal - ing, _ There to lift us up _ and set our spir - its sing - ing, _ He is

Cello

44 *mf* 46

there, He is there with love be - yond our un - der - stand - ing, _ Watch - ing

Cello

mf

f

48

o'er us _ with a Fa - ther's ten - der care, With all His might and mer - cy ne-ver -

Cello

50 end - ing, _ He is there, He is there.

Cello

54 *f* He is there, Oh, the com - fort in His pro - mise of sal -

Cello

58 va - tion! _ How we praise His name in songs of ad - o - ra - tion, _ and grate - ful

Cello

62

prayer, He is there, There to share in all our joy and still our

Cello

64 66

weep - ing, — Ev - er con - stant, e - ver faith - ful, ne - ver ceas - ing, — He is

Cello

piu f 68

there, He is there with love be - yond our un - der - stand - ing, - - Watch - ing

Cello

piu f

70 o'er us___ with a Fa-ther's ten-der care, 72 With all His might and mer-cy ne ver-

Cello

74 end-ing,_ He is there, He is there, He is there,_ 76

Cello

78 He is_____ there. 80

Cello

rit.
rit.
mf

(He is There) *Interlude* (Praise to the Lord--Finale)

Narrator 1: (Music begins) Praise to the Lord, the Almighty, the King of creation; He who accomplished His Father's will and made possible the great plan of happiness for all of us. He loved us from before the foundations of the world, and He will love us unfailingly forever.

about ♩ = 80

p

2 4 6 8 10

Praise To the Lord

(SATB divisi, piano, organ, flute, oboe, cello and congregation)

Text: Joachim Neander, trans. Katherine Winkworth, alt.
Traditional melody, arranged by Sally DeFord

about ♩ = 120

First system of musical notation. It includes a grand staff for piano (left hand and right hand) and an organ part (right hand and left hand). The piano part begins with a forte (*f*) dynamic. The organ part is marked with a piano (*p*) dynamic. The tempo is indicated as about ♩ = 120.

Second system of musical notation. It includes a grand staff for piano (left hand and right hand) and an organ part (right hand and left hand). The piano part begins with a forte (*f*) dynamic. The organ part is marked with a mezzo-piano (*mp*) dynamic. The tempo is indicated as about ♩ = 120.



Soprano/Alto *mp* 14 16 18 20

Praiseto the Lord, the Al - migh - ty, the King of cre - a -

Oboe *p* *mp*

mp *mp*

Organ

22 24 26 28

tion. _____ Oh, my soul praise Him for He is thy health and sal - va -

Oboe *mp*

mp

Organ

30 *mf* 32 34

tion. Join the great throng, psal - ter - y, or - gan and song —

Oboe *mp*

mf

Organ *mf*

Sound - ing in glad a - do - ra - tion.

36 38 40 42

Sound - ing in glad a - do - ra - tion.

Oboe

f

Organ

Detailed description: This is a page of a musical score, likely for a hymn. It contains measures 30 through 42. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a single staff with lyrics underneath. The lyrics are: "tion. Join the great throng, psal - ter - y, or - gan and song —" (measures 30-34) and "Sound - ing in glad a - do - ra - tion." (measures 36-42). There are two Oboe parts, each with a single staff. The Piano part consists of two staves (treble and bass clef). The Organ part also consists of two staves (treble and bass clef). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano) for the vocal and Oboe parts, and *f* (forte) for the Piano part in measure 40. The key signature has one flat (B-flat). There are various musical notations including notes, rests, and slurs.

Oboe

44 46 48 50

mp

Organ

Alto: *p* 52 54 56

Tenor: *mf* Praise to the Lord! O - ver all things He glo - rious - ly reign - eth. _____

Flute *mp*

Oboe

Cello *mp*

mf

Organ

58 60 62

— Borne as on ea - gle wings, safe - ly His saints He sus - tain -

Flute

Cello

Piano

Organ

Soprano/Alto

64 *mf* eth. Hast thou not seen how all thou need - est hath

Tenor/Bass

Flute *mf*

Oboe *mf*

Cello *mf*

mf

Organ *mf*

f

70 72 74

been _ Grant - ed in what He or - dain - eth.

Flute

Oboe

Cello

f

Organ

Flute

76 78 80

f

rit.

Organ

rit.

a tempo

S/A Unison: *f*

82 84 86

a tempo

Praise to the Lord who with mar - vel - ous wis - dom hath made thee,

Flute

Cello *a tempo*

f

f

a tempo

f

88 90 92

f Blessed thee with life, and with lov - ing hand guid - ed and stayed thee.

T/B Unison:

Flute

Cello

Organ

94 Praise to the Lord whodoth ev - er de - fend thee,

96 98

Praiseto the Lord whodoth pros-per thy way and de - fend thee,

Flute

Oboe

Cello

Organ

100 102 104

Sure - ly His good - ness and mer - cy shall e - ver at - tend

Flute

Oboe

Cello

Organ

106 *rit.* 108 110

thee _____ *rit.*

Flute *rit.* *rit.*

Oboe *rit.* *rit.*

Cello *rit.* *rit.*

Organ *rit.* *rit.*

a tempo

Congregation

112 114 116

Praise to the Lord, oh let all that is in me a - dore Him!

Praise, praise to the Lord, — Oh let me a - dore Him, Praise to the

Praise to the Lord, oh let all that is in me a - dore Him!

Flute

Oboe

Cello

Organ

Congregation

118 120 122

All that hath life and breath join now in praise to a - dore Him!

Lord. Praise to the Lord, in praise to a - dore Him.!

All that hath life and breath join now in praise to a - dore Him!

Flute

Oboe

Cello

Organ

The musical score is written for a Congregation and instrumental ensemble. The vocal parts (Congregation) are in a key of B-flat major (two flats) and 4/4 time. The lyrics are: "All that hath life and breath join now in praise to a - dore Him!" and "Lord. Praise to the Lord, in praise to a - dore Him.!". The instrumental parts include Flute, Oboe, Cello, and Organ. The Flute, Oboe, and Cello parts are in a key of B-flat major and 4/4 time. The Organ part is in a key of B-flat major and 4/4 time. The score includes measures 118, 120, and 122. The Flute, Oboe, and Cello parts have long, sweeping lines that span across the measures. The Organ part provides a harmonic accompaniment with chords and single notes.

maestoso
Congregation

124 126 128

Let the "a - men" sum all our prais - es a - gain,

Let the "a - men" sum all our prais - es a -

Let the "a - men" sum all our prais - es a - gain

Flute

Oboe

Cello

ff

Organ

ff

Congregation

130 132

Now as we wor - ship be - fore Him. Praise to the

Now as we wor - ship be - fore Him. (Praise to the

Flute

Oboe

Cello

Organ

134 136 138

Lord,) Praise to the Lord, Praise to the Lord

Flute

Oboe

Cello

Organ

This musical score page contains measures 134 through 138. At the top, measure numbers 134, 136, and 138 are indicated. The vocal parts (Soprano and Bass) are at the top, with lyrics: "Lord,)" in measure 134, "Praise to the Lord," in measure 136, and "Praise to the Lord" in measure 138. Below the vocal parts are staves for Flute, Oboe, Cello, and Organ. The Flute and Oboe parts feature melodic lines with slurs and ties. The Cello part has a single melodic line. The Organ part provides harmonic support with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

140

molto rit.

Praise to the Lord! Praise to the Lord!

142

fff

Flute

ff *molto rit.* *fff*

Oboe

ff *molto rit.* *fff*

Cello

ff *molto rit.* *fff*

molto rit. *fff*

Organ

ff *molto rit.* *fff*