

Blessed Be the Holy Name Of Jesus

(Organ)

Sally DeFord

♩ = 60 - 68

p

5 6 8

Whom could the Fa - ther send? Who would come to ran - som His cre - a - tion?

10 12

Who could pay the aw - ful toll of sin? And bridge for us the dark, e - ter - nal chasm?

Organ plays voice parts
piu mosso

mf

16

Whom could the Fa - ther send?

Who would come to save the lost and

Tenor/Bass

18

fal - len?

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

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

24
wil - ling - ly re - turned to God the hon - or and the pow - er and the

rit. *tempo I* *rit.*
26
glo - ry Who an - swered, "Here am I, send me."

mp *rit.* *pp*
28
Bles - sed be the ho - ly name of Je - sus.

Praise to the Lord

(Organ)

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

about $\text{♩} = 120$

First system of the musical score, measures 1-6. It features a grand staff with piano accompaniment and organ accompaniment. The piano part is marked *f* (Piano) and includes a melodic line in the right hand and a bass line in the left hand. The organ part is in the lower register, marked *Organ*, and consists of a single melodic line in the bass clef. The tempo is indicated as *about* $\text{♩} = 120$. Measure numbers 2, 4, and 6 are marked above the piano staff.

Second system of the musical score, measures 7-14. It continues the piano and organ accompaniment. The piano part is marked *mp* (mezzo-piano) and includes a melodic line in the right hand and a bass line in the left hand. The organ part continues in the lower register. Measure numbers 8, 10, 12, and 14 are marked above the piano staff.

Soprano/Alto

mp

Third system of the musical score, measures 15-22. It includes a vocal line for Soprano/Alto and the piano/organ accompaniment. The vocal line is marked *mp* and includes the lyrics: "Praise to the Lord, the Al - migh - ty, the King of cre - a - tion. Oh, my soul". The piano and organ accompaniment continue. Measure numbers 16, 18, 20, and 22 are marked above the vocal staff.

24 26 28 30 32 *mf*

praise Him for He is thy health and sal - va - tion. Join the great throng, psal - ter-y,

34 36 38 40 42

or - gan and song Sound - ing in glad a - do - ra - tion.

44 46 48 50

(Piano) *mp*

Alto: *p* 52 54 56

Alto: *p* Praise to the Lord! O - ver all things He glo - rious - ly reign - eth.

58 60 62 64

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

Organ plays voice parts:

66 68 70

mf Hast thou not seen how all thou need - est hath been Grant-ed in

72 74 76

what He or - dain - eth, Praise to the Lord, Praise,

78 80 82 *p*

praise to the Lord, Praise to the Lord.

Anthem of Praise

(All Creatures of Our God and King)
(Organ)

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

about ♩ = 76

Women unison: *mf*

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

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

Men unison: *mf*

Re - joice! thou sun with gol - den beam, Thou sil - ver moon with soft - er gleam, Wake, ye stars, no

Organ

long - er dream, Join in the an - them of praise. ___ Thou rush - ing wind that art ___ so strong, Ye clouds that sail in hea - ven a - long

Roll, ye thun - der, might - ty in song, Join in the an - them of praise, ___ Let

28 30 32

all things their Cre - a - tor bless, The won - der of His works con - fess, Wor - ship Him in

This system contains the first five measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in the bass clef. Measure numbers 28, 30, and 32 are indicated above the staff.

34 36 38

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

This system contains measures 34 through 38. The vocal line has a rest in measure 38. The piano accompaniment continues with chords and moving lines.

40 42 44

Dear mo - ther earth who day - by day un -

This system contains measures 40 through 44. The vocal line has rests in measures 40 and 42. The piano accompaniment features a prominent bass line.

46 48 50

fold - est bless - ings on - our way, Field and flow'r, His glo - ry dis - play, Join in the an - them of

This system contains measures 46 through 50. The vocal line is active throughout. The piano accompaniment provides harmonic support.

52 54

praise. _____ Thou flow - ing wa - ter pure - and clear, (Make) mu - sic for thy Lord to hear,

This system contains measures 52 through 54. The vocal line continues with the lyrics. The piano accompaniment features a steady bass line.

mf

56 A le-lu-ia, sing and re-joice! 58 Hea-ven and na-ture find a voice,

60 Al-le-lu-ia, sing and re-joice! 62 Swell cre-a-tion's joy-ful noise! Let

64 all things their Cre-a-tor bless, The won-der of His works con-fess, Wor-ship Him in

70 thank-ful-ness, Join in the an-them of praise, 72 Join in the an-them of praise,

74 Join in the an-them of praise! 76 (an-them of praise!)

God Will Provide a Lamb

(Organ)

Sally DeFord

$\text{♩} = 70 - 76$ *Alto unison:*
mp

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

10 *rit.* *Men unison:*

stray from His side, when I wan-der, How shall I re-turn to God a-gain? What shall I set up-on the

14 16 18

al-tar?_ I who must come with emp-ty hands? With on-ly my bro-ken heart to of-fer,

20 *rit.* 22

God will pro-vide a Lamb, God will pro-vide a Lamb.

mf 24 26

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

mf 28 *rit.*

mf Sing for the good-ness_ of the Lamb of God, who makes my sim-ple of-fer-ing-e-

30 *mf* *a tempo* 32

nough, — Hum - bly I seek Him — at the al - tar, —

f 34 36

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

38 40 **3**

God will pro - vide a Lamb, — God will pro - vide *tacet*

3

Lying in a Manger

(Organ)

Sally DeFord

♩ = 90

Alto:
mp

4 6 8 10

Led by an - gel lul - la - bies, Shep - herds poor and low - ly Ling - er at the man - ger - side,

Soprano/Alto:

12 14 16

Lit - tle One, they know thee. God has sent them from the fields, To look up - on their Sav - ior, Thou, the Hope of

rit.

a tempo

18 20 22

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

rit.

24 26 28

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

a tempo

30 32 34

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

div.

36 38 40

Lit - tle One, they know thee. God will guide them through the night to seek the newborn Sav - ior, Thou, the ev - er -

f

42 44 46

last - ing Light, Ly - ing in a man - ger, God will guide them through the night to seek their new - born

48 *rit.* *mp* 50 52 54

Sav-ior, Thou, the Ev - er - last-ing Light, Ly-ing in a manger. *p* Hear the ti - dings hea-ven tells,

56 *mf* 58

Peace is come on earth to dwell, Christ the King, Em - man - u - el, Ly - ing in a

60 *f* 62 64 66

man - ger, Pure and per - fect, un - de - filed, Lit - tle one so ho - ly, God thy Fa - ther,

68 *f* 70 72

Thou His Child, Lit - tle one we know thee, God has sent thee from on high to be our Lord and

74 *rit.* *a tempo* 76 78

Sav - ior, Thou our Way, our Truth, our Life, ly - ing in a man - ger, God has sent thee

80 *rit.* *a tempo* 82 84 88

from on high to be our Lord and Sav - ior, Thou our Way, our Truth, our Life, *p*

Because He Spoke to Me

(Organ)

Sally DeFord

$\text{♩} = 88$ **3** 4 Narrator 2: *mf* 6

Would I have sought Him long a - go, and been a - mong the

8 10 12

blessed? When Je - sus__ said,__ "Come un - to me and I will give you rest," Would I have

14 16

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

18 22

e - ver__ changed, be - cause He spoke to me?

Men: 24 26 *mf*

Would I have fol - lowed, hun - ger - ing, to feast on liv - ing bread? To

28 30 32

drink of liv - ing wa - ter, ne - ver know - ing thirst a - gain? - Would I have - heard the voice of

34 36

hea-ven_ call-ing, call-ing ten - der - ly? Would I have been for - e - ver_ changed, be -

38 *Soprano/Alto* 40 42

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

Tenor/Bass 44 46 *Soprano/Alto*

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

(Organ plays voice parts)

48 50

I have knelt be - fore Him, know - ing He could make me whole, That

52 54 *rit.*

He could touch my sight - less eyes, and free my sin - bound soul? -

56 *a tempo*
mf Oo Oo Oo

62 *mf* My Je - sus, still the same, And I can hear the voice of

(call - ing ten - der - ly,)
66 hea - ven call - ing, call - ing, call - ing ten - der - ly, I have been for -

70 ev - er changed be - cause He spoke to me. 72

A Place in His Arms

(Organ)

Sally DeFord

$\text{♩} = 120$ *Child: mf*

2 6 10 12

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 16 18

ci - ples of old, _____ Then He took ev - 'ry child in His lov - ing em -
seek Him in faith, _____ Then He gath - ers - 'ry child close in His lov - ing em -

20 22 24

brace, and He blessed them so long day a - go, _____ Bring me your
brace, and He bles - ses me day by day, _____

26 28 30 32

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

34 36 38 40

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

42 44 46

Soprano/Alto

mp a cappella

48 50 52 54

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

56 58 60 62

call on His name, I will trust in the grace of the Fa - ther's be - lov - ed Son, _____

Organ

mf 64 66 68

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

70 72 74

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

76 78 80 82 84

arms for *rit.* me, _____ There's a place in His arms for me. *rit.*

The Prodigal

(Organ)

Sally DeFord

about ♩ = 80

Narrator 2:

Some - where ___ a mo - ther waits, Some - where ___ a fa - ther prays,

Some - where ___ a faith - ful friend en - treats the Lord for a mir - a - cle.

In time *a tempo*

mp Some - where ___ a daugh - ter wan - ders,

Some - where ___ a son has strayed, Some - where the fire of faith is cold,

Some - one doubts and turns a - way, If my hands are wil - -ing, If my heart is warm, The

mf

Lord can use these sim - ple_ tools for the mir - a - cles He per - forms, And

as He seeks the stray - ing_ down the years, a - cross the miles, He can make of me a

mp

mir - a - cle, for some - one's wan - d'ring child. Some - wheresome - one won ders,

mp

Is there___ a home - ward road? Some - where___ a way - ward lamb is lost, who seeks the shel - ter

mf

of the fold, Lord,___ my heart is will - ing, Make___ my hands thine

58 *f*

own, Use these sim - ple tools to turn the pro - di - gal ___ for home, Oh

64 66

Lord who seeks the stray - ing ___ down the years, a - cross the miles,

68 70 *rit.*

Make of me a mir - a - cle, for some-one's wan - d'ring child.

Narrator 2:

72 *mp* 74 *rit.*

Lord who seeks the stray - ing ___ down the years, a - cross the miles,

76 *a tempo* 78 80 82 *pp*

Make of me a mir - a - cle, for some - one's wan - d'ring child. *rit.*

Upon the Altar

(Organ)

Sally DeFord

♩ = 106

mf

2 4 6 *mp*

Robe of roy - al scar - let,

8 10 12

Crown of wo - ven thorn, Mock - er - y of the sol - diers hard with bit - ter scorn, An - gry voi - ces crying out to cru - ci - fy their Lord,

14 16 *mf*

And the still - ness of the Lamb of God, Sil - hou - ette of sor - row,

18 20

aw - ful to be - hold, Nails of iron and pride of men, ad - a - mant and cold, Wound - ed hands and wound ed heart, and

22 24 26

a - go - ny un - told, And the still - ness of the Lamb of God.

(Organ plays voice parts)

f

Here is God's com - pas - sion, Here is might and dig - ni - ty, Here up - on the al - tar

30

raised for us on Cal - va - ry, Here the blood of sac - ri - fice is shed for you, for me,

(By the mer - cy _____)

34

By the mer - cy of the Lamb of God.

f

(Choir sings "oh")

36

oh

40

oh

44 46

Musical score for measures 44-46. The key signature is two flats (B-flat and E-flat). The music is in a piano style with a mix of chords and moving lines in both hands.

48 50

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

Musical score for measures 48-50. Measure 48 begins with a piano introduction. Measure 49 starts with a forte (*f*) dynamic. The lyrics are: "Roar of roll - ing thun - der rag - ing o'er the skies,".

52

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

Musical score for measures 52-54. The lyrics are: "Un - re - lent - ing un - be - lief as all cre - a - tion cries, Quak - ing of the earth be - neath a".

54 56

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

Musical score for measures 54-56. The lyrics are: "love that bleeds and dies, And the still - ness of the Lamb - of God,".

58 60

mf And the still - ness *rit.* of the Lamb *mp* *p*

Musical score for measures 58-60. The lyrics are: "And the still - ness of the Lamb". Dynamics include *mf*, *rit.*, *mp*, and *p*.

The Stone is Rolled Away

(Organ)

Sally DeFord

$\text{♩} = 72$

2 4 6 8 10 12

Men unison: *mp*

The

pp

mf *tacet*

14 16 18

si - lent world lay_ wai - ting there, a - mid the_ sul - len gloom, As gol - den dawn came break - ing fair up -

20 22 24

on an_ emp - ty tomb, The earth a - woke in glad - ness, The dark - ness turned to day, And

26 28 30 32

Women unison: *mp*

joy dis - pelled our sad - ness when the stone was rolled a - way. _____ The shades of night are _

mp

34 36 38 40

scat - tered and the hosts of_ dark - ness flee. The chains of hell are. shat - tered and the pris - 'ners shall go free, The

42 44 46

voice of Christ has spo-ken, The emp - ty tomb o - beys, The bands of death are bro - ken and the

This system contains the first five measures of the musical score. The treble clef staff has a key signature of two sharps (F# and C#) and a common time signature. The bass clef staff has a key signature of two sharps. Measure numbers 42, 44, and 46 are indicated above the treble staff. The lyrics are: "voice of Christ has spo-ken, The emp - ty tomb o - beys, The bands of death are bro - ken and the".

48 50 52

stone is rolled a - way. Christ the Lord is ri - sen, and death shall reign no

This system contains measures 48 through 52. Measure numbers 48, 50, and 52 are indicated above the treble staff. The lyrics are: "stone is rolled a - way. Christ the Lord is ri - sen, and death shall reign no".

54 56 58 *f*

more! The gift of life is gi - ven, He has o - pened hea - ven's doors! Then

This system contains measures 54 through 58. Measure numbers 54, 56, and 58 are indicated above the treble staff. A dynamic marking of *f* (forte) is placed above measure 56. The lyrics are: "more! The gift of life is gi - ven, He has o - pened hea - ven's doors! Then".

60 62 64

all who sleep shall wa - ken, and the earth and hea - vens sing, The pow'r of hell is sha - ken and

This system contains measures 60 through 64. Measure numbers 60, 62, and 64 are indicated above the treble staff. The lyrics are: "all who sleep shall wa - ken, and the earth and hea - vens sing, The pow'r of hell is sha - ken and".

66 68 70

death shall have no sting, The voice of Christ has spo-ken, the emp - ty tomb o - beys, The

This system contains measures 66 through 70. Measure numbers 66, 68, and 70 are indicated above the treble staff. The lyrics are: "death shall have no sting, The voice of Christ has spo-ken, the emp - ty tomb o - beys, The".

72 74 76

bands of death are bro - ken_ and the stone is rolled a - way, Al - le - lu - ia_ al - le - lu - ia,

Detailed description: This system contains measures 72 through 76. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 76 ends with a double bar line.

78 80 82

Glo - ry_ to His name, Ri - sen un - to_ life a - new, for - ev - er_ more to reign, The

Detailed description: This system contains measures 78 through 82. The vocal line continues with quarter notes on D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. Measure 82 ends with a double bar line.

84 86 88 *ff*

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

Detailed description: This system contains measures 84 through 88. The vocal line begins with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line. A dynamic marking of *ff* (fortissimo) is placed above measure 86. Measure 88 ends with a double bar line.

90 92 94

bro - ken_ and the stone is rolled a - way! Al - le - lu - ia,

Detailed description: This system contains measures 90 through 94. The vocal line starts with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line. Measure 94 ends with a double bar line.

96 98

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

Detailed description: This system contains measures 96 through 98. The vocal line features a triplet of eighth notes on G4, A4, and Bb4. The piano accompaniment features a steady eighth-note bass line and chords. Measure 98 ends with a double bar line.

Praise To the Lord

(Organ)

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

about ♩ = 120

Oboe

2 4 6 8 10 12

f

14 Soprano/Alto *mp* 16 18

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

20 22 24 26

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

28 30 32 34

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

mf

mf

Detailed description: This is a musical score for the hymn 'Praise To the Lord'. It is arranged for Oboe, Organ, and Soprano/Alto. The score is in 3/4 time and B-flat major. The tempo is marked 'about ♩ = 120'. The Oboe part begins with a series of rests for the first 6 measures, followed by a melodic line starting at measure 8, marked with a forte (*f*) dynamic. The Organ part provides a steady accompaniment of quarter notes in the bass clef. The Soprano/Alto part enters at measure 14 with the lyrics 'Praise to the Lord, the Almighty, the King of creation. Oh, my soul praise Him for He is thy health and salvation. Join the great throng, psalter-y, organ and'. The organ accompaniment continues with a consistent pattern of quarter notes. Dynamics include *f* for the Oboe, *mp* for the vocal line, and *mf* for the organ accompaniment in the final system.

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

36 38 40 42

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

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.

58 60 62

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

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

70 *f* Grant-ed in what He or-dain-eth.

78 *rit.* *a tempo* *f* Praise to the Lord who with mar-vel-ous

86 wis-dom hath made thee. Blessed thee with life, and with lov-ing hand

92 guid-ed and stayed thee. Praise to the Lord who doth pros-per thy way and de-

98 fend thee, Sure-ly His good-ness and mer-cy shall-e-ver at-tend

106 thee. *rit.* 108 110 *rit.*

112 *a tempo* 114 116 118

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

120 122 124

life and breath join now in praise to a - dore Him! *ff* Let the "a - men"

126 128 130

sum all our prais - es a - gain, Now as we wor - ship be - fore

132 134 136

Him. Praise to the Lord, Praise to the Lord, Praise to the

138 140 142 *fff*

Lord Praise to the Lord! *molto rit.* Praise to the Lord!