

Blessed Be the Holy Name Of Jesus

(SSATB)

♩ = 60 - 68

mp

2

4

p Women unison:6

Whom could the Fa - ther send?

p

8

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

10

12

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



piu mosso
mf

14 16

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

Tenor/Bass

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

accel. *poco a poco accelerando*

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. *rit.* *mp*

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

mp *rit.* *pp*

rit. *pp*

Praise to the Lord (Introduction)

(SATB)

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

about $\text{♩} = 120$

Measures 1-6 of the piano introduction. The music is in 3/4 time with a key signature of one flat (B-flat). The first system shows the bass clef with a forte (*f*) dynamic. The melody begins with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 2 contains a half note D3. Measure 3 contains a quarter note E3, quarter note F3, and quarter note G3. Measure 4 contains a quarter note A3, quarter note B3, and quarter note C4. Measure 5 contains a quarter note B3, quarter note A3, and quarter note G3. Measure 6 contains a quarter note F3, quarter note E3, and quarter note D3. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Measures 7-14 of the piano introduction. The music continues in 3/4 time. Measure 7 contains a quarter note C3, quarter note B2, and quarter note A2. Measure 8 contains a quarter note G2, quarter note F2, and quarter note E2. Measure 9 contains a quarter note D2, quarter note C2, and quarter note B1. Measure 10 contains a quarter note A1, quarter note G1, and quarter note F1. Measure 11 contains a quarter note E1, quarter note D1, and quarter note C1. Measure 12 contains a quarter note B0, quarter note A0, and quarter note G0. Measure 13 contains a quarter note F0, quarter note E0, and quarter note D0. Measure 14 contains a quarter note C0, quarter note B0, and quarter note A0. The dynamic is mezzo-piano (*mp*).

Soprano/Alto
mp

Measures 15-21 of the vocal entry. The Soprano/Alto part begins in measure 15 with a quarter note G4, quarter note A4, and quarter note B4. Measure 16 contains a quarter note C5, quarter note B4, and quarter note A4. Measure 17 contains a quarter note G4, quarter note F4, and quarter note E4. Measure 18 contains a quarter note D4, quarter note C4, and quarter note B3. Measure 19 contains a quarter note A3, quarter note G3, and quarter note F3. Measure 20 contains a quarter note E3, quarter note D3, and quarter note C3. Measure 21 contains a quarter note B2, quarter note A2, and quarter note G2. The lyrics are: "Praise to the Lord, the Al - migh - ty, the King of cre - a". The piano accompaniment continues with chords in the right hand and single notes in the left hand. The dynamic is mezzo-piano (*mp*).

Measures 22-27 of the vocal entry. The Soprano/Alto part continues in measure 22 with a quarter note F2, quarter note E2, and quarter note D2. Measure 23 contains a quarter note C2, quarter note B1, and quarter note A1. Measure 24 contains a quarter note G1, quarter note F1, and quarter note E1. Measure 25 contains a quarter note D1, quarter note C1, and quarter note B0. Measure 26 contains a quarter note A0, quarter note G0, and quarter note F0. Measure 27 contains a quarter note E0, quarter note D0, and quarter note C0. The lyrics are: "tion. Oh, my soul praise Him for He is thy health and sal -". The piano accompaniment continues with chords in the right hand and single notes in the left hand.



28 30 32 *mf*

va tion. Join the great throng,

mp *mf*

34 36 Sound - ing in glad

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

38 40 42 a - do - ra tion.

glad a - do - ra tion.

f

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*

Piano accompaniment for the first system, measures 52-56. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line with occasional chords.

58

60

62

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

Piano accompaniment for the second system, measures 58-62. The right hand continues with eighth-note patterns, and the left hand maintains a consistent bass line.

64

Soprano/Alto *mf*

66

eth. Hast thou not seen how all thou

Tenor/Bass

Piano accompaniment for the third system, measures 64-66. The right hand features a more complex rhythmic pattern with some chords, and the left hand continues with a bass line. A *mf* dynamic marking is present.

68 70 72

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

74 76 78

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

80 82 *p*

Lord, *rit.* Praise to the Lord. *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 in 4/4 time, with a tempo marking of quarter note = 44. It begins with a piano (*p*) dynamic. The score is divided into five systems of two staves each. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 11, with a *rit.* marking at the end. The fourth system contains measures 12 through 17, with the instruction "(Narrator 2 begins)" at the start of measure 12. The fifth system contains measures 18 through 22, with a *rit.* marking at the start of measure 20 and the instruction "Repeat measures 20 & 21 as needed." above measures 20 and 21. The score concludes with a double bar line at the end of measure 22.

Anthem of Praise

(All Creatures of Our God and King)

(SATB divisi)

Text by Francis of Assisi

Additional text and music by Sally DeFord

about $\text{♩} = 76$

2 Women unison: *mf*

4 All crea - tures of our God and King, Lift

6 up your voice, and with us sing, Let the al - le - lu - ias ring,

8

10 Men unison: *mf*

12 Join in the an - them of praise. Re - joice! thou sun with

14 gol - den beam, Thou sil - ver moon with soft - er gleam, Wake ye stars, no

16



The musical score is written for SATB divisi. It features a vocal line and a piano accompaniment. The tempo is marked 'about ♩ = 76'. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment is marked 'mf'. The vocal line includes lyrics and dynamic markings. The score is divided into measures, with measure numbers 2, 4, 6, 8, 10, 12, 14, and 16 indicated. The lyrics are: 'All creatures of our God and King, Lift up your voice, and with us sing, Let the alleluias ring, Join in the anthem of praise. Re-joyce! thou sun with golden beam, Thou silver moon with softer gleam, Wake ye stars, no'.



18 *Women unison:* 20

long - er dream, Join in the an - them of praise. _____ Thou rush - ing wind that

22 *Soprano I & II* *f* 24

art__ so strong, Ye clouds_ that sail__ in hea - ven a - long, *Alto I & II* Roll__ ye thun - der,

Men unison: *Tenor* *Bass*

26 28

might - y in song, Join in the an - them of praise, _____ Let all things their cre -

a - tor bless, The won - der of His works__ con - fess, Wor - ship Him in

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

mf

38 40 42

f

mf 44 46

Dear mo - ther earth who day_ by day un - fold - est bles - sings on_our way,

mf

48 50 *mf*

Field and flow'r, His glo - ry dis - play, Join in the an - them of praise. _____ Thou

(T/B tacet)

Soprano I & II

52 54 *mp*

flow - ing wa - ter pure_ and clear, Ah _____

Alto I & II

mp *f*

Oo _____ Make mu - sic for_ thy Lord_ to hear,

Soprano *mf*

56

Alto

Tenor

Bass

Al - le - lu - ia, sing and re - joice! Hea - ven and na - ture

mf

60

find a voice, Al - le - lu - ia, sing and re - joice!

62

64

Swell cre - a - tion's joy - ful noise! Let all things their Cre -

f

66 a - tor bless, The won - der of His works_ con - fess, 68 Wor - ship Him in

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

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

(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 in G major and 4/4 time. It consists of two systems of music. The first system begins with a piano (*p*) dynamic marking. The melody in the right hand starts on a whole note G4, followed by quarter notes A4, B4, C5, and D5. A fermata is placed over the final note. The accompaniment in the left hand consists of a whole note chord of G4-B4-D5. The second system begins with a measure rest, followed by a fermata. The melody continues with quarter notes E5, F5, G5, and A5. A fermata is placed over the final note. The accompaniment consists of a whole note chord of G4-B4-D5. The piece concludes with a ritardando (*rit.*) marking.

God Will Provide a Lamb

(SATB)

Sally DeFord

♩ = 70 - 76

2 4 *Alto unison: mp* 6

What shall I set up-on the al-tar?

8 10

Where is my of-fer-ing for sin? When I stray from His side, when I wan-der,

12 *rit.* *Men unison: mp* 14

How shall I re-turn to God a-gain? *a tempo* What shall I set up-on the al-tar?

16 18

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

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20 22

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

rit. *a tempo*

Soprano/Alto *mf*

24 26

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

Sing for His gift ___ of match-less love,

mf *rit.*

28

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

Tenor/Bass

rit.

30 *mf* *a tempo* 32

nough, — Hum - bly I seek Him_ at the al - tar, — Poor and un-wor-thy as I

34 *f* 36

am, With on - ly my bro - ken heart to of - fer, God will pro - vide a

38 *mp* 40 42 *p*

Lamb, — God will pro - vide a Lamb. *rit.*

(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.'"

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

The musical score is written for piano in G major and 3/4 time. It begins with the tempo marking *rubato* and the dynamic marking *p*. The melody is primarily in the right hand, featuring a sequence of eighth notes and quarter notes with a fermata over the final note of each phrase. The left hand provides a harmonic accompaniment with chords and single notes. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Lying in a Manger

(SSATTBB)

Sally DeFord

♩ = 90

2 4 6

Alto: *mp*

Led by an - gel lul - la - bies,

mp

8 10

Shep - herds poor and low - ly Ling - er at the man - ger - side, Lit - tle One, they

simile

12 14

Soprano/Alto:

know thee. God has sent them from the fields to look up - on their

Tenor/Bass:



16 Sav - ior, Thou, the Hope of Is - ra - el, Ly - ing in a

20 man - ger, God has sent them from the fields to look up - on their

rit. *a tempo*

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

rit.

Men unison:

mf

30 32

a tempo

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

mf *a tempo*

34 36 38 *div.*

bea - con star, Lit - tle One, they know thee. God will guide them through the night to

Tenor I & II

40 42

seek their new - born Sav - ior, Thou, the ev - er - last - ing Light, ly - ing in a

Baritone/Bass

44 *f* 46

man - ger, God will guide them through the night to seek their new - born

48 *rit.* 50 52

Sav - ior, Thou, the Ev - er - last - ing Light, Ly - ing in a man - ger.

Soprano/Alto
mf 54 56

Hear the ti - dings hea - ven tells, Peace is come on earth to dwell,

58 60

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

Tenor/Bass

62 64 66

mp Ah Ah Ah

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

68 70 72

f Lit - tle One, we know thee.

Lit - tle One, we know thee. God has sent thee from on high to be our Lord and Sav - ior,

74 *rit.* *a tempo* 76 78

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

80 *rit.* 82

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

84 *a tempo* 86 88

p Ly - ing in a man - ger. *rit.*

p *a tempo* *rit.*

(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

Sally DeFord

(SSATB, Narrator 2)

$\text{♩} = 88$

2 4 Narrator 2: *mf*

Would I have sought Him

6 8 10

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

12 14

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

16 18

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



22 *Men:* 24
mf
Would I have fol - lowed,

26 28
hun - ger - ing, to feast on liv - ing bread? To drink of liv - ing wa - ter, ne - ver

30 32
know - ing thirst a - gain? Would I have heard the voice of hea - ven_ call - ing,

34 36
call - ing ten - der - ly? Would I have been for - e - ver_ changed, be -

38 *Soprano/Alto:* 40

cause He spoke to me? *mf* Would I have turned to list - en - as He

42 *Tenor/Bass:* 44 46

taught in Gal - i - lee? Would I have heard the voice of - God, speak - ing - by the

Soprano/Alto 48 50

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

Tenor/Bass

52 54 *rit.*

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

rit.

a tempo

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

56 58

soul? *mf* Oo Oo

mf *a tempo*

This system contains the first two staves of music. The top staff is the vocal line, starting with a rest and then a melodic line with notes marked 56 and 58. The middle staff is the piano accompaniment, featuring a bass line with chords and a treble line with sustained notes. The lyrics 'soul?' and 'Oo Oo' are placed below the vocal line. The dynamic *mf* and tempo *a tempo* markings are also present.

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

This system contains the second two staves of music. The top staff continues the vocal line with notes marked 60 and 62. The middle staff continues the piano accompaniment. The lyrics 'Oo', 'My Je - sus, still the same, And I can' are placed below the vocal line. The dynamic *mf* marking is present.

(Soprano: call - ing ten - der - ly.)

64 *f* hear the voice of hea - ven call - ing, 66 call - ing, call - ing ten - der ly,

68 I have been for - ev - er 70 changed, be - cause He spoke to

72 me. 74 *rit.*

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 in 3/4 time. It consists of two systems of music. The first system contains measures 1 through 6. Measure 1 starts with a piano (*p*) dynamic and features a wavy line in the right hand. Measures 2, 4, and 6 are marked with measure numbers. The second system contains measures 8 through 12. Measure 8 is marked with a measure number. Measure 10 is marked with a measure number. Measure 12 is marked with a measure number. The score ends with a double bar line and the instruction "(repeat as needed)".

A Place in His Arms

(SSATB w/child soloist)

Sally DeFord

♩ = 120

mf

Child: *mf*

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

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

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



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 _____

42 44 46

Soprano/Alto

mp *a cappella*

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

Tenor/Bass

mp *(small notes for piano)*

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

mf

Fa - ther's be - lov - ed Son, Hum - ble my heart like a lit - tle

mf

child, For of such shall His king - dom be, There was

mf

72 74 76

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

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts at measure 72 and continues through measure 76. The piano accompaniment consists of chords and moving lines in both hands.

78 Child: 80 82 84

mf There's a place in His arms for me. _____

me. _____

(me_ for me,) There's a place in His arms for me. _____

mp *rit.* *pp*

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts at measure 78 and continues through measure 84. The piano accompaniment includes dynamics like *mf*, *mp*, *rit.*, and *pp*.

(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 treble and bass clef. It begins with a piano (*p*) dynamic and a key signature of two flats. The score is divided into three systems of two staves each. The first system contains measures 1 through 6, with measure numbers 2, 4, and 6 indicated above the treble staff. The second system contains measures 7 through 12, with measure numbers 8, 10, and 12 indicated above the treble staff. The third system contains measures 13 through 16, with measure numbers 14 and 16 indicated above the treble staff. A vertical line marks the end of the piece at measure 16. The text "(Narrator 2 begins)" is written in the bass staff at measure 10.

The Prodigal

(SATB, Narrator 2)

Sally DeFord

♩ = 80

mp

6

Narrator 2:

8

Some - where _____ a mo - ther waits,

colla voce

10

12

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

p

14

16 *In time*

18

Lord for a mir - a - cle. --

mf



Soprano/Alto: 20 *mp* 22

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

Tenor/Bass:

rit. *mp* *a tempo*

24 26

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

28 30 *Unis.*

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

32 *div.* 34

If my heart is warm, The Lord can use these simple tools for the

Unis. *div.*

36 *mf* *sop. div.* 38

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

mf

40 42

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

44 *mp* 46 *Unis.*

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

48 *mp* 50

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

Unis.

52 54 *div.* 56 *mp*

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

div.

mf

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

mf

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

f

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

70 *rit.* Narrator 2 *mp* 72

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

rit. *mp* *colla voce*

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

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

Tenor/Bass:

rit. *a tempo*

78 80 *unis.* *rit.* 82 *pp*

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

unis. *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 $\text{♩} = 70$

The piano introduction consists of two staves. The right hand starts with a series of eighth notes, followed by a measure with a fermata and a second ending. The left hand plays a simple bass line. The piece ends with a *rit.* (ritardando) marking.

mp *ten.* *a tempo*

6 8

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

The vocal line begins at measure 6 with a *mp* (mezzo-piano) dynamic and a *ten.* (tenuto) marking. The piano accompaniment continues with a *mp* dynamic and *ten.* marking.

10

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

The vocal line continues from measure 10. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

12 *ten.* 14

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

The vocal line concludes at measure 14. The piano accompaniment features a *ten.* marking in the right hand.



16

dark - ness,
dark - ness,

Where Je - sus sor - rowed for our sin
Where Je - sus drank the bit - ter cup, And 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

22

Him.
love.

f He bled to bind our wounds and wash a - way our tears, He

24

suf - fered all the an - guish of man - kind,

26

He wept for ev - 'ry heart - ache we will

ev - er know, His tears were yours, His tears were mine.

mp 1. *rit.* *a tempo*

mine. He bled to bind our wounds and wash a - way our tears, He

2. *Slower* *mp* *colla voce*

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

f *mf*

ev - er know, His tears were yours, His tears were mine.

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

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)

Sally DeFord

♩ = 106

mf

6 *Soprano/Alto mp*

Robe of roy-al scar-let, Crown of wo-ven thorn, Mock-er-y of the sol - diers

mp

10

hard with bit - ter scorn, An - gry voi - ces cry - ing out to cru - ci - fy their Lord,

12

14

and the still - ness of the Lamb of God.

16



mp

Ah _____ Ah _____ Ah _____

mf Sil-hou-ette _____ of sor-row, aw-ful to be-hold, Nails of iron _____ and pride of men,

20 Ah _____ Ah _____

ad-a-mant_ and cold, Wound-ed hands and woun-ded heart, and a-go-ny _____ un-told,

24

And the still-ness of the Lamb of God.

26 *f* 28

Here is God's com - pas - sion, Here is might and dig - ni - ty,

30

Here up-on the al - tar raised for us on Cal - va - ry, Here the blood of sac - ri - fice is

(By the mer - cy —)

32 34

shed for you, for me, By the mer cy of - the Lamb of

36 38

God. (Choir sings "oh" -- observe phrasing.)

This system contains the first two systems of music. The first system is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a series of eighth and quarter notes, with measures 36 and 38 marked. The second system is a bass line in bass clef with the same key signature and time signature, featuring a series of chords and moving lines. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

40 42

This system contains the second two systems of music. The first system is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a series of eighth and quarter notes with slurs, with measures 40 and 42 marked. The second system is a bass line in bass clef with the same key signature and time signature, featuring a series of chords and moving lines. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for piano and voice, measures 44-47. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part consists of two staves (treble and bass clef) with complex chordal textures and moving lines. The vocal part consists of two staves (treble and bass clef) with a melodic line and lyrics. Measure 44 is marked with a fermata over the vocal line. Measure 46 is also marked with a fermata over the vocal line.

Musical score for piano and voice, measures 48-52. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part consists of two staves (treble and bass clef) with complex chordal textures and moving lines. The vocal part consists of two staves (treble and bass clef) with a melodic line and lyrics. Measure 48 is marked with a fermata over the vocal line. The lyrics are: *f* Oh _____ Roar of roll - ing thun - der. Measure 52 is marked with a fermata over the piano part.

50 rag - ing o'er the skies, Un - re - lent - ing un - be - lief as all cre - a - tion cries,

52

54 Quak - ing of the earth be - neath a love that bleeds and dies, — And the still - ness of the Lamb of

56

58 *mf* God, *mp* And the still - ness of the Lamb of God. *p*

60

rit.

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 in 4/4 time. It begins with a tempo marking of $\text{♩} = 60$ and a dynamic marking of *p*. The first system (measures 1-4) features a steady eighth-note accompaniment in the right hand and sustained chords in the left hand. The second system (measures 5-8) continues this pattern, with a *rit.* marking at measure 8 and a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature. The third system (measures 9-14) has a tempo marking of *about* $\text{♩} = 80$ and continues with the eighth-note accompaniment. The fourth system (measures 15-20) maintains the tempo and accompaniment. The fifth system (measures 21-25) includes a *rit.* marking at measure 22 and a key signature change to two sharps (F#, C#). A repeat sign is placed over measures 24 and 25, with the instruction "(repeat or omit meas. 24 & 25 as needed)".

Would I have come at morning...

(Interlude)

Sally DeFord

freely ² Narrator 2: *mf* ⁴

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

colla voce

mf

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

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

12 14

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

rit. $\underbrace{\hspace{2em}}_3$

The Stone is Rolled Away

(SATB divisi)

Sally DeFord

$\text{♩} = 72$

The musical score is written for SATB divisi voices and piano accompaniment. It is in the key of D major and 4/4 time. The tempo is marked as quarter note = 72. The score is divided into four systems. The first system (measures 1-5) features a piano introduction with a forte (*f*) dynamic. The second system (measures 6-11) continues the piano introduction with a piano (*p*) dynamic. The third system (measures 12-17) begins the vocal entry with a mezzo-piano (*mp*) dynamic. The lyrics for this system are: "The si - lent world lay_ wai - ting there, a - mid the_ sul - len". The fourth system (measures 18-21) continues the vocal entry with the lyrics: "gloom, As gol - den dawn came break - ing fair up - on an_ emp - ty tomb, The". The piano accompaniment consists of chords and arpeggiated figures in both hands.

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22 *mf* 24 26

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

28 30

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

32 *mp* 34

Women unison:

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

36 38

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

40 *Soprano/Alto:* *mf*

free. The voice of Christ has spo - ken, The emp - ty tomb o - beys, The

Tenor/Bass:

46 48

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

50 52

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

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

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

66 sha - ken and death shall have no sting, The voice of Christ has spo - ken, the

70 emp - ty tomb o - beys, 72 The bands of death are bro - ken and the 74 stone is rolled a -

The first system of the score consists of three staves. The top staff is the vocal line in G major (one flat), starting at measure 70 with the lyrics 'emp - ty tomb o - beys, The bands of death are bro - ken and the stone is rolled a -'. The middle staff is the bass line, and the bottom staff is the piano accompaniment, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Descant I

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

Descant I is a single melodic line in G major, marked with a forte (*f*) dynamic. It begins with a rest and then features a series of eighth and quarter notes, ending with a half note.

Descant II

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

Descant II is a single melodic line in G major, marked with a forte (*f*) dynamic. It features a rhythmic pattern of eighth notes with rests, creating a call-and-response feel.

76 way. *f* Al - le - lu - ia - al - le - lu - ia, 78 Glo - ry - to His name,

The second system of the score continues the vocal line, bass line, and piano accompaniment. It starts at measure 76 with the lyrics 'way. Al - le - lu - ia - al - le - lu - ia, Glo - ry - to His name,'. The piano accompaniment includes triplets in both the right and left hands, marked with a forte (*f*) dynamic.

(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 82 84

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

The score consists of three staves. The top two staves are vocal lines (soprano and alto/tenor) with lyrics. The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand.

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

86 88

ff

ff

The score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand. The dynamic marking *ff* (fortissimo) is present in both systems.

90 92

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

(Descant 1)

Al - le - lu - ia!

94 96 98

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

(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)

Sally DeFord

♩ = 72-80

mf

2 4

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 moving lines. The tempo is marked as 72-80 beats per minute.

mp

6 8

He is there when the first un - cer - tain breath of life is

mp

The vocal line begins at measure 6 with the lyrics "He is there when the first un - cer - tain breath of life is". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

10 12

tak - en, He is with us when our mor - tal souls a - wak - en so un - a -

The vocal line continues with the lyrics "tak - en, He is with us when our mor - tal souls a - wak - en so un - a -". The piano accompaniment maintains its accompanimental role.

14

ware, He is there. Close be - side us in each mo - ment we are

The vocal line concludes with the lyrics "ware, He is there. Close be - side us in each mo - ment we are". The piano accompaniment provides a final harmonic support.

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16 *mf*
giv - en, There to light our way and lead us home to heav-en, He is there, He is

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

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

28 there.

32 *mp*

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

mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins at measure 32 with a whole note rest, followed by a half note 'He' and a quarter note 'is'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* is present in the piano part.

36

blind - ness, Help un - fail - ing ___ when no oth - er help can find us, ___ In our de -

Detailed description: This system contains measures 36 through 39. The vocal line continues with 'blind - ness,' followed by a half note rest, then 'Help un - fail - ing ___' over a half note, and 'when no oth - er help can find us, ___' over a half note, ending with 'In our de -' over a half note. The piano accompaniment continues with similar rhythmic patterns.

38 40

spair, He is ___ there, When our bro - ken hearts reach out to Him ___ for

Detailed description: This system contains measures 38 through 41. The vocal line starts with 'spair,' over a half note, followed by 'He is ___ there,' over a half note, 'When our bro - ken hearts reach out to Him ___' over a half note, and 'for' over a half note. The piano accompaniment provides harmonic support.

42

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

Detailed description: This system contains measures 42 through 45. The vocal line begins with 'heal - ing, -' over a half note, followed by 'There to lift us up ___' over a half note, 'and set our spir - its sing - ing, ___' over a half note, and 'He is' over a half note. The piano accompaniment concludes the system with sustained chords.

44 *mf* 46

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

48

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

50 52

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

54 *f* 56

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

58 *va - tion!* How we praise His name in songs of ad - o - ra - tion, *60* and grate - ful

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

64 weep - ing, Ev - er con - stant, e - ver faith - ful, ne - ver ceas - ing, *66* He is

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

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

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

78 He is ___ there. 80 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

The musical score is written for piano in 3/4 time, marked *p* (piano). It consists of two systems of piano accompaniment. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is in a minor key and features a steady, rhythmic accompaniment with some melodic lines in the right hand. Measure numbers 2, 4, 6, 8, and 10 are indicated above the staves. The score ends with a double bar line and a fermata over the final chord.

Praise To the Lord

(SATB divisi)

about ♩ = 120

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

Measures 1-6 of the piano introduction. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff is the right hand, starting with a forte (*f*) dynamic. The second staff is the left hand. Measure numbers 2, 4, and 6 are indicated above the right hand staff.

Measures 7-12 of the piano introduction. The music continues in the same key and time signature. The dynamic is mezzo-piano (*mp*). Measure numbers 8, 10, and 12 are indicated above the right hand staff.

Measures 13-21. The vocal line begins in measure 14 with the lyrics "Praise to the Lord, the Al - migh - ty, the King of cre - a -". The piano accompaniment continues. Measure numbers 14, 16, 18, and 20 are indicated above the vocal staff. Dynamics include *mp*.

Measures 22-29. The vocal line continues with the lyrics "tion. Oh, my soul praise Him for He is thy health and sal - va". The piano accompaniment continues. Measure numbers 22, 24, 26, and 28 are indicated above the vocal staff. Dynamics include *mp*.



30 *mf* 32 34

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

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

38 40 42

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

(b) *f*

Interlude:

44 46 48 50

mp

Alto: *p* 52 54 56

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

mf

58 60 62

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

Soprano/Alto

64 66 68

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

Tenor/Bass

f 70 72 74

been grant - ed in what He or - dain - eth.

76 78 80 *rit.*

S/A Unison: f

82 *a tempo* 84 86

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

f a tempo

88 90 92

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

T/B Unison:

Praise to the Lord who doth ev - er de - fend thee,

94 96 98

Praise to the Lord who doth pros - per thy way and de - fend thee,

100 102 104

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

106 108 110

rit. thee _____ *rit.*

Congregation

114 116

a tempo 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!

a tempo

Congregation

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!

The musical score for the first system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics: "All that hath life and breath join now in praise to a - dore Him!". The second staff is a vocal line in the same key and time signature, with lyrics: "Lord. Praise to the Lord, in praise to a - dore Him!". The third staff is a piano accompaniment in the same key and time signature, featuring a steady bass line and chords in the right hand. Measure numbers 120 and 122 are indicated above the first and second vocal staves respectively.

maestoso

Congregation

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

maestoso

ff

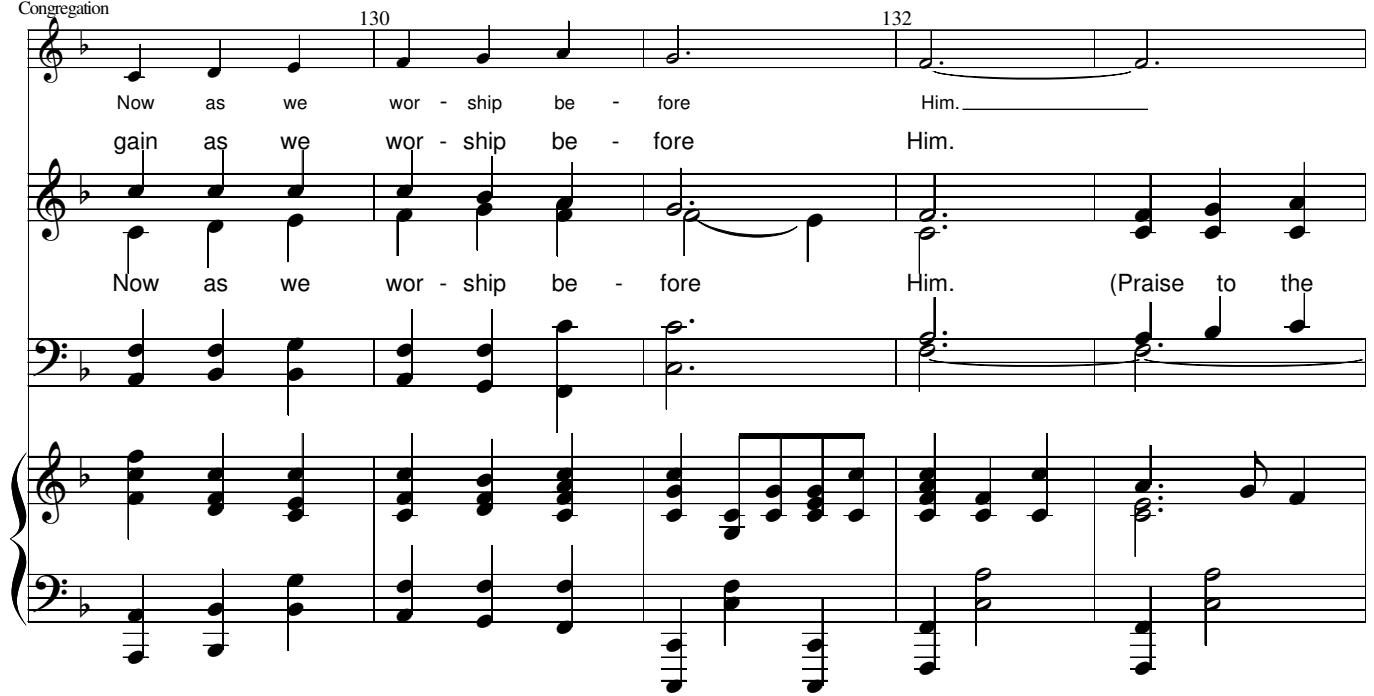
The musical score for the second system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics: "Let the 'a - men' sum all our prais - es a - gain,". The second staff is a vocal line in the same key and time signature, with lyrics: "Let the 'a - men' sum all our prais - es a -". The third staff is a piano accompaniment in the same key and time signature, marked with a forte dynamic (*ff*) and a *maestoso* tempo. The piano part features a more active bass line and chords in the right hand. Measure numbers 126 and 128 are indicated above the first and second vocal staves respectively.

Congregation

130 132

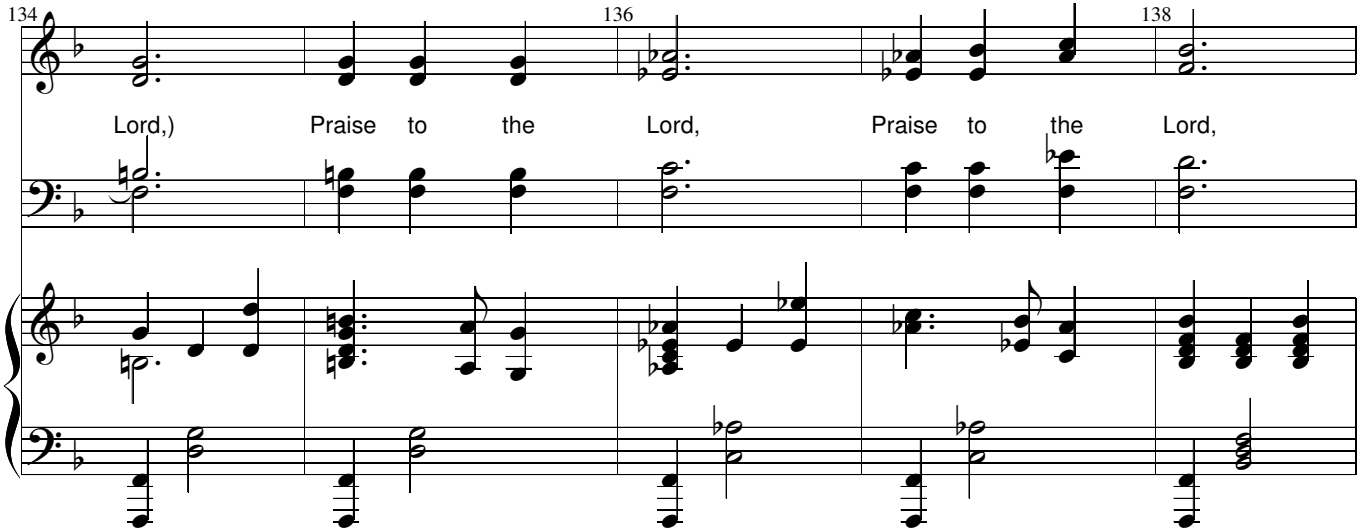
Now as we wor - ship be - fore Him.
gain as we wor - ship be - fore Him.

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



134 136 138

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



140 *molto rit.* *fff*

Praise to the Lord! Praise to the Lord!

molto rit. *fff*

