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Sing Forth God's Praise  
Medium High  
Collected and edited by K. Lee Scott

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# Trinitarian Blessings

Brian Wren

K. Lee Scott

Moderately slow, somewhat freely (♩ = 69)

*mp smoothly, gently*

Voice

May the Send - ing One sing in

Organ or Piano

*p smoothly, gently*

(Man.)

3

Detailed description: This system contains the first four measures of the piece. The voice part begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The organ/piano part starts with a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. The organ/piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

5

you, may the Seek - ing One walk with you, may the

Detailed description: This system contains measures 5 through 8. The voice part continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The organ/piano part continues with a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. The organ/piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

8

Greet - ing One stand by you in your glad - ness and in your

(Ped.)

3

Detailed description: This system contains measures 9 through 12. The voice part continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The organ/piano part continues with a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. The organ/piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. A pedal point is indicated at the end of the system.

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Music adapted from *Trinitarian Blessings* by K. Lee Scott © 1994 Augsburg Fortress.

Suggested use: Benediction, General, Wedding

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11

griev - ing.

*p*

*holding back*

15

May the Gift - ed One re - lieve you, may the Giv - en One re -

*p*

(Man.)

19

trieve you, may the Giv - ing One re - ceive you, in your

*mf*

22

fall - ing and your re - stor - ing.

*mf*

*mp*

# Blessed Lamb, on Calvary's Mountain

Matthew Bridges, 1800–1894, alt.

BEACH SPRING  
arr. K. Lee Scott

Moderately slow (♩ = 63)

Organ or Piano\*

*mp legato*

(Man.) (Ped.)

4 *mp legato*

Bless-ed Lamb, on Cal-vary's moun - tain slain to take our sins a -

8 way; let the drops of that rich foun - tain our tre - men - dous ran - som

12 *p* *mp*

pay. Lov - ing Sav - ior, lov - ing Sav - ior, low - ly at thy feet we pray; lov - ing

(Man.) *p*

Detailed description: This is a musical score for a solo instrument, either organ or piano. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Moderately slow' with a quarter note equal to 63 beats per minute. The score is divided into four systems. The first system shows the initial instrumental introduction with a melody in the right hand and a bass line in the left hand. The second system begins the vocal line with the lyrics 'Bless-ed Lamb, on Cal-vary's moun - tain slain to take our sins a -'. The third system continues the vocal line with 'way; let the drops of that rich foun - tain our tre - men - dous ran - som'. The fourth system concludes the vocal line with 'pay. Lov - ing Sav - ior, lov - ing Sav - ior, low - ly at thy feet we pray; lov - ing'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *mp* and *p*. Pedal and manual markings are present throughout the score.

Tune: *The Sacred Harp*, 1844

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Suggested use: Holy Week, Communion

\*Piano will require some adaptation.

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34 *dim.*

Pas - sion, let thy Pas - sion ev - er - more with us a - bide.

*mf* *dim.* *mp*

(Man.)

38 *p legato*

So shall

*p legato*

(Ped.) (Man.)

42 *mp*

peace, sweet peace be giv - en, pur - chase of thy pre - cious pain; so shall

*mp*

46 *mf*

earth but lead to heav - en, since for us the Lamb was slain. Great Re -

*mf*

(Ped.)

# Come, Holy Ghost

tr. John Cosin; 1594–1672, alt.

Thomas Attwood, 1765–1838  
ed. and arr. K. Lee Scott

**Larghetto** [ $\text{♩} = 88$ ]

Voice *mp*  
Come, Ho - ly —

Organ or Piano *mp*  
(Man.)

6 *cresc.*  
Ghost, our souls in - spire and light - en

*cresc.*

10 *mp*  
with ce - les - tial — fire. Thou the a -

*mp*

Suggested use: Pentecost

14 *cresc.*

noint - ing Spir - it art who dost thy sev - en - fold

19 *mp*

gifts im - part. Thy bless - ed unc - tion from a -

(Ped.)

24 *cresc.*

bove is com - fort, life, and fire of

28 *f*

love; is com - fort, life, and fire of love.

# In the Bleak Midwinter

Christina Rossetti, 1830–1894

Gustav Holst, 1874–1934  
arr. K. Lee Scott

**Smooth and gentle** (♩ = 76)

\*Oboe *p*

Organ or Piano *p* (Man.)

5

*p*

In the bleak mid - win - ter, frost - y wind made moan, earth stood hard as

(Ped.)

10

*mp*

i - ron, wa - ter like a stone; snow had fall - en snow on snow,

*mp*

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\*Separate oboe part on page 54.

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50 53

shep - herd, I would bring a lamb; if I were a wise man,

(Man.)

55

I would do my part, yet what I can I give him; give\_\_\_\_\_ my

(Ped.)

60

heart, give\_\_\_\_\_ my heart.

solo

# Lord Jesus Christ, God's Only Son

Martin Luther, 1483–1546  
tr. Martin A. Seltz

CHRIST LAG IN TODESBANDEN  
J.S. Bach, 1685–1750  
ed. K. Lee Scott

Allegro [♩ = 76]

Organ or Piano

[*f*]

(Man. throughout)

3

[*f*]

Lord Je - sus\_

6

Christ, God's on - ly Son, here

9

in our stead de - scend - ed:

From *Christ lag in Todesbanden*, BWV 4  
Tune: *Geistliche Gesangbüchlein*, Johann Walther, 1524  
Text trans. from *Bach for All Seasons* © 1999 Augsburg Fortress.

Suggested use: Easter

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12

the

15

knot of sin has been un - done,

18

the claim of death is end - ed.

21

Christ has crushed the

# The Heavens Sing Praises

Christian Fürchtegott Gellert, 1715–1769  
tr. anonymous, alt. K.L.S.

Ludwig van Beethoven, 1770–1827  
Organ acc. K. Lee Scott

**Majestically** [♩ = 108] *f*

Voice

The heav'ns sing prai - ses, O God, to your  
Then let us praise now this Lord of great

Organ

Ped.

7

glo - ry, and all the earth sounds forth your name. The u - ni -  
glo - ry; cre - a - tion ev - er sounds forth might. It tells of

13

*cresc.* *f*

verse tells the won - der - ful sto - ry and all the spheres your might pro -  
wis - dom, of law and of or - der; it tells of mer - cy, love and

[*cresc.*] *f* *sf* *sf*

From *Six Songs on Texts by Gellert*, Op. 48, for piano and voice.

Suggested use: General

All dynamic markings in the vocal part are editorial. Organ dynamics have been slightly adjusted.

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# The Shepherds

Peter Cornelius  
Tr. Mrs. B. Shapleigh, alt. K.L.S.

Peter Cornelius, 1824–1874

Tranquil [ $\text{♩} = 112$ ]

Voice

Shep - herds watch o'er their sheep;

Piano\*

*p*

*pp*

*pp*

4

all the world is a - sleep;

*p*

*pp*

7

*poco cresc.*

on - ly the shep - herds are wak - ing and watch - ing, the

*poco cresc.*

From *Weihnachtslieder*, Op. 8, No. 2b

Suggested use: Christmas

\*Organists may adapt.

9  
shep - herds are wak - ing and watch - ing.

*mf* *p*

12 *p* *poco a poco cresc.*  
Then an an - gel of light sud - den - ly speaks through the night:

*p* *poco a poco cresc.*

14  
"Christ, the Sav - ior, is born for all na - tions, a

16 *mf* *cresc.* *f* *poco rit.*  
Sav - ior is born for all na - tions.

*mf* *cresc.* *f* *poco rit.* *p* *poco rit.*

# You Visit the Earth

St. 1 Psalm 65, vs. 9-13, alt.  
 St. 2 K.L.S.

Maurice Greene, 1696–1755  
 ed. and arr. K. Lee Scott

**Largo andante** [♩ = 92] *mf*

Voice

Organ or Piano

Man. only

1 You  
 2 The

5  
 vis - it the earth and bless - it, and bless - it; and crown the  
 mea - dows re - joice in full - ness, in full - ness; they shout for

10  
 year, the year with your good - ness; you crown the year, the  
 joy, for joy in your boun - ty; they shout for joy, for

15  
 year with your good - ness. You vis - it the earth and  
 joy in your boun - ty. The mea - dows re - joice in

vis - it the earth  
 mea - dows re - joice

Original key: F  
 Suggested use: Thanksgiving, harvest

# Wilt Thou Forgive?

## *A Hymne to God the Father*

John Donne, 1573–1631

John Hilton, 1599–1657

ed. K. Lee Scott

[Moderately slow (♩ = 84)]

Organ,  
Piano or  
Harpsichord

[mp]

[Man. or Ped.]

5 *mp*

1 Wilt thou for-give the sin where I be-gun, which  
2 Wilt thou for-give that sin by which I've won oth-

8  
is my sin, though it were done be-fore?  
ers to sin and made my sin their door?

11  
Wilt thou for-give those sins through which I run and  
Wilt thou for-give that sin which I did shun a

Suggested use: Lent, communion

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# Keep Your Lamps Trimmed and Burning

African-American Spiritual

African-American Spiritual  
arr. K. Lee Scott

Moderato (♩ = 56)

Organ\*

Man.

4 *mf poco marcato*

Keep\_ your\_ lamps trimmed and a - burn - ing, keep\_ your\_ lamps trimmed and a -

Ped.

8

burn - ing, keep\_ your\_ lamps trimmed and a - burn - ing, for this work's\_ al - most

12 *f marcato*

done. (m) Keep\_ your\_

Man.

Ped.

The musical score is written for organ and voice. It begins with an organ introduction in 2/4 time, marked Moderato (♩ = 56) and *mf*. The organ part consists of two staves. The voice part enters at measure 4 with the lyrics 'Keep\_ your\_ lamps trimmed and a - burn - ing, keep\_ your\_ lamps trimmed and a - burn - ing, keep\_ your\_ lamps trimmed and a - burn - ing, for this work's\_ al - most done. (m) Keep\_ your\_'. The organ accompaniment continues throughout, with a *poco marcato* section starting at measure 4 and a *f marcato* section starting at measure 12. Pedal points are indicated at measures 4, 8, and 12.

Suggested use: Advent, November, General

\*Pianists may adapt.

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*mf poco marcato*

done. Lo the morn - ing soon is break - ing, lo the  
Advent Lo the Bride-groom soon is a - ris - ing, lo the

morn - ing soon is break - ing, lo the morn - ing soon is  
Bride - groom soon is a - ris - ing, lo the Bride - groom soon is a -

*mp with intensity*

break-ing, for this work's al - most done. } Keep your lamps trimmed and a -  
ris - ing, for this work's al - most done. }

*cresc.**mf**cresc.*

burn - ing, keep your lamps trimmed and a - burn - ing, keep your lamps trimmed and a -

# Savior, Like a Shepherd Lead Us

Dorothy Ann Thrupp, 1779–1847

William Bradley Roberts

**Andante** (♩ = 46)

Organ or Piano

*p*

(Ped.)

3 *p*

Sav - ior, — like a shep - herd lead us; much we need thy  
your

5

ten - der care; in thy — pleas - ant pas - tures  
your —

Tune and arr. © 1990 Augsburg Fortress.  
Suggested use: General, Good Shepherd  
Separate C instrument part on page 55.

7

feed us for our use thy folds pre - pare. Bless-ed  
your

9

Je - sus! Bless - ed Je - sus! Thou hast  
you have

*mf*

11

bought us, thine we are. Bless-ed Je - sus! Bless - ed  
yours

14

Je - sus! Thou hast bought us, thine we  
You have yours

\*Omit cue size notes of treble staff when using organ.

# The Lord Is Ever Watchful

Adapted from Psalm 107

Felix Mendelssohn, 1809–1847  
ed. K. Lee Scott

**Recitative**

*mf*

Voice

Sing forth praise, all you re-deemed of the Lord, re-deemed from the

Organ or Piano\*

*p*

(Ped.)

*sf*

3

hand of the foe, from your dis-tress - es, from deep af-flic - tion,

*sf* *p*

6

who sat in the sha-dow of death and dark-ness. All you that cry in trou-ble un-to the Lord,

*cresc.* *dim.*

From *Lobgesang*

Original key: g minor

Suggested use: Lent, funeral, general

\*If played on the the piano, bass notes may be doubled at the octave *ad lib.*

9

sing forth praise, of - fer thanks, pro - claim a - loud God's good - ness.

*p*

(Man.)

12 **Allegro moderato** [ $\text{♩} = 50$ ]

*p*

(Ped.)

18 *mp*

The Lord is ev - er watch - ful in the time of need, and

*pp*

23 *mf*

com-forts those who sor - row with ten - der care, and com-forts those who

*p*

(Ped.)

# Thy Perfect Love

Anonymous, 15th century  
Ephesians 5:1-2a

K. Lee Scott

Smoothly flowing ( $\text{♩} = 100$ )

Organ or Piano

*mp*

(Ped.)

7 *mp*

Je - su, my love, my joy, my

12

rest, thy per - fect love close in my breast that

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Suggested use: General, Lent

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17

I thee love and nev - er rest; and make me love

22

thee of all things the best, and wound\* my heart in

27

thy love free, that I may reign in joy ev - er -

32

more with thee.

\*The line, "and wound my heart in thy love free," poetically refers to God's loving discipline.



# In the Bleak Midwinter

Oboe

Gustav Holst, 1874–1934  
arr. K. Lee Scott

Smooth and gentle ( $\text{♩} = 76$ )

*p*

5

6

3

13

3

20

21

16

37

*mp*

40

45

45

7

53

*mf*

56

*mp*

61

3

*pp* *rall.*