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As This Broken Bread

for 2-part mixed voices and organ

From the *Didache*, 2nd cent.

Wayne L. Wold

Andante

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with an organ introduction. The organ part consists of a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The lyrics are: "As this broken bread was scattered up-on the hills, as this broken bread was scattered up-on the hills, as this broken bread was scattered, scattered up-on the hills, as this broken bread was". The vocal parts include unison women and unison men, both marked *mp*. The organ part includes a pedal line labeled "Ped.".

Organ

Man.

Unison women
mp

As this bro-ken bread was scat-tered up-on the hills,

Unison men
mp

As - this bro-ken bread was

Ped.

7

as this bro-ken bread was scat-tered, _____

scat-tered up-on the hills, as this bro-ken bread was

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10 $\text{♩} = \text{♩}$

scat-tered, scat-tered, scat-tered and was gath-ered to-geth-er and made

scat-tered, scat-tered,

12 *accel.* *with vigor f*

one, so let your

mf accel. *with vigor f* *with vigor f*

15

church, your ho-ly church be gath-ered to-geth-er from the

f

Before the Marvel of This Night

for 2-part mixed voices and organ

Jaroslav J. Vajda

MARVEL
Carl Schalk

Simply ($\text{♩} = 52$)

Organ

mp

Ped.

Unison women

5 *mp*

mp

1 Be - fore the mar - vel of this night, a - dor - ing,

9

fold your wings and bow, then tear the sky a - part with

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13

light and with your news the world en - dow.

17

Pro - claim the birth of Christ and peace, that fear and

21

death and sor - row cease: Sing peace, sing peace, sing

Be Thou My Vision

for unison voices and keyboard with opt. descant

Ancient Irish

tr. Mary Byrne, 1880–1931; vers. Eleanor Hull, 1860–1935, alt.

SLANE

Irish folk tune

arr. Marie Pooler

♩ = c. 96

Keyboard

mf

5 Unison Voices *mf*

I Be thou my_ vis - ion, O Lord of my

10

heart; naught be all else to me, save that thou art:

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15

thou my_ best_ thought, by day or by night, wak - ing or

20

sleep - ing, thy_ pres - ence my light.

24 *mp*

2 Rich - es I_ heed not, nor vain emp - ty praise,

mp

28

thou mine in - her - i - tance, now and al - ways:

Gracious Spirit, Dwell with Me

for 2-part mixed voices and organ

ADORO TE DEVOTE
arr. K. Lee Scott

St. 1-3: Thomas T. Lynch, 1818-1871, alt.
St. 4: K.L.S.

Flowing, unhurried (♩ = 54)

(always smooth and buoyant)

Unison voices

Organ

p

Gra-cious Spir - it, dwell with me,

Ped.

4

I would gra - cious be; help me now thy grace to see,

6

I would be like thee; and, with words that help and heal, thy

Tune: *Processionale*, Paris, 1697

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8

life would mine re - veal; and, with ac - tions bold and meek, for

10

Christ, my Sa - vior, speak.

13

Unison women
mp

Truth - ful Spir - it, dwell with me, I would truth - ful be;

Man.

15

help me now thy truth to see, I would be like thee;

Jubilate Deo

Psalm 100

for 2-part mixed voices and organ

Dale Wood

Dale Wood

Based on a text by Ulrick Vilhelm Koren, 1826–1910

tr. Harriet Reynolds Spaeth, 1845–1925 a.

Bright and lively

Sw: Reeds

Organ *ff* Gt: Full

Ped.

Unison voices *f*

O sing to the Lord with a

Ch. *mf*

ju - bi - lant voice. Glo - ry to God in the high - est! O

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Music: *Music for the Contemporary Choir, Book 2* © 1971 Augsburg Publishing House, admin. Augsburg Fortress.

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8 *unis.*

serve him with glad-ness, be - fore him re - joice. Praise to the Lord in the

11 *unis. well marked*

high - est! The Lord is our God, our Cre - a - tor, not we.

14 *unis.*

Glo - ry to God in the high - est! The sheep of his pas - ture we

17 *unis.*

ev - er shall be. Praise to the Lord in the high - est!

Gt.

I'm Going on a Journey

for unison or 2-part mixed voices and piano with opt. flute

WET SAINTS

Edward V. Bonnemère, 1921–1996

arr. Mark Hayes

Kenneth D. Larkin

Joyfully (♩ = 120) (♩♩ = $\overset{\sim}{\overset{\sim}{\overset{\sim}{\text{J}}}}$)

*Flute

Piano

Unison Voices

mf **9**

I'm go-ing on a jour-ney, and I'm start-ing to - day.

The musical score is divided into three systems. The first system (measures 1-3) features a flute part and piano accompaniment. The second system (measures 4-7) continues the piano accompaniment with a forte (f) dynamic. The third system (measures 8-11) introduces the unison voices, starting at measure 8 with a mezzo-forte (mf) dynamic and a rehearsal mark 9. The lyrics are: 'I'm go-ing on a jour-ney, and I'm start-ing to - day.'

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*Separate flute part on page 89.

12

My head_ is_ wet, and I'm

15

on_ my way. *f* God's mark is on me;

18

it's on_ you, too. *mf* God

21

says he loves me, and he loves_ you, too!

Once He Came in Blessing

for 2-part mixed voices and organ with flute

Johann Horn, c. 1490–1547

tr. Catherine Winkworth, 1829–1878, alt.

GOTTES SOHN IST KOMMEN

arr. Mark Sedio

Sprightly

*Flute

mf

6

mf

12

14

Unison voices

mf

Once he came in bless - ing, all our sins re - dress - ing;

14

Ped.

18

came in like-ness low - ly, Son of God most ho - ly;

The musical score is written for flute, unison voices, and organ. It begins with a flute part marked 'Sprightly' and 'mf' in 2/4 time. The organ part follows, also marked 'mf'. The unison voices enter at measure 12 with the lyrics 'Once he came in bless - ing, all our sins re - dress - ing;'. The organ part includes a 'Ped.' (pedal) marking. The piece concludes with the lyrics 'came in like-ness low - ly, Son of God most ho - ly;'.

Tune: Bohemian Brethren, *Ein Neu Gesengbuchlein*, 1531
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*Separate flute part on page 90.

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23

mf

bore the cross to save_ us; hope and free-dom gave_ us.

29

mf

35

35

Unison women

Still he comes with - in us; still his voice would win_ us from the sins that

35

mf

Out of the Depths I Cry to Thee

for 2-part mixed voices and keyboard

Psalm 130; para. Martin Luther, 1483–1546
tr. Edward T. Horn III, alt.

arr. K. Lee Scott

Moderato

Keyboard

Urgently, but not rushing ahead

5 Unison voices

Out of the depths I — cry to — thee, Lord, my — sins be -

8 wail - ing, my sins be - wail - ing!

Text translation © 1958 *Service Book and Hymnal*, admin. Augsburg Fortress. All rights reserved.

Tune: English, 17th c.

Arrangement © 1987 Augsburg Fortress. All rights reserved.

11

Bow down thy gra - cious_ ear to__ me, make thou my prayer a -

14

vail - ing, my prayer a - vail - ing.

17 Unison women

Mark not my mis - deeds in thy book, gra - cious Lord, most

Unison men

Savior, Like a Shepherd Lead Us

for unison voices and keyboard with C instrument

Dorothy Ann Thrupp, 1779–1847

William Bradley Roberts

Andante (♩ = 46)

Keyboard

p

(Ped.)

Unison voices

p

3

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

5

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

The musical score is presented in three systems. The first system shows the keyboard introduction in 12/8 time, marked 'Andante' with a tempo of 46 quarter notes per minute. It features a treble clef with a melody of eighth notes and a bass clef with a harmonic accompaniment of chords and eighth notes. The second system begins with unison voices in 9/8 time, marked 'p'. The vocal line starts with a triplet of eighth notes. The lyrics are: 'Sav - ior, — like a shep - herd lead us; much we need thy your'. The keyboard accompaniment continues with a similar rhythmic pattern. The third system continues the vocal line with lyrics: 'ten - der care; in thy — pleas - ant pas - tures your —'. The keyboard accompaniment provides a steady harmonic support.

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Separate C instrument part on page 92.

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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

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

The Chief Cornerstone

for 2-part mixed voices and keyboard with opt. trumpet

Gracia Grindal

Bradley Ellingboe

With confidence (♩ = c. 66)

Women *mf* The _

Men *mf*

Keyboard *f* *mf*

(Ped.)

5

stone that the build-ers re - ject - ed has be - come_ the chief cor - ner - stone. The _

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Separate B^b trumpet part on page 93; C instrument part on page 94.

9 (♩. = ♩)

stone that the build-ers re - ject - ed has be - come the chief cor - ner - stone. The_

(♩. = ♩)

mp

13

guards out - side the tomb could_ not con - tain his might. Christ

17

broke the seal of death and rose in - to the light. The_

mf

21

stone that the build-ers re - ject - ed has be - come the chief cor-ner - stone. The _

25

stone that the build-ers re - ject - ed has be - come the chief cor-ner - stone. The _

mp

29

dev - il and his lies, the _ world, the flesh and sin, can -

Stir Up Your Power

for 2-part mixed choir and keyboard with opt. congregation

Rusty Edwards

ADVENT BLUE
Linda Cable Shute

$\text{♩} = 54-56$

* Organ

Sw. } *mp*

Ped.

4 Unison voices
rall. *mp a tempo*

1 Stir up your pow'r, O Lord, and come. A-gain we

rall. Gt. } *a tempo*

7 pray, "Your will be done." May Ad-vent blue to us fore -

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Separate congregation part on page 95.

*Note: Music is scored for organ, but adaptable to piano. Pianists do not observe ties marked with an asterisk.

Performance suggestions: If the congregation does not join in the performance, use a flute or string registration. If congregation sings, use the following registration suggestions: v. 1, flutes; v. 2, add choir principal; v. 3, add mixture; v. 4, full organ, but bring dynamics way down at the end of the last congregational phrase, then soft tag on swell.

10

tell the ech - o of Em - man - u - el.

Sw.

13

16

Sopranos and Tenors
rall. *a tempo*

2 Is heav-en's mo - ment near?

Altos and Basses
rall. *a tempo*

2 Is heav-en's mo - ment far or near? And when will

Gt. *rall.* *a tempo*

19

When will he re - ap - pear? The dawn is

Je - sus re - ap - pear? The com - ing dawn is our de -

That Priceless Grace

for unison voices and piano with opt. descant

Emmanuel F. Y. Grantson

Ghanaian Traditional
arr. John Helgen

With conviction ($\text{♩} = \text{c. } 68$)

Unison voices

Piano

p

Oo* _____ oo _____

p

oo _____ That price-less grace,

mp

that price-less grace, that price-less grace which gave me life:

mp

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*The “oo” syllable should be re-articulated on each note with a slight L or D.

9

Je - sus' life is price - less grace. That price-less grace is

12

life for me.

rubato

15

mf

That price-less blood, that price-less blood, that price-less blood which

mf

18

gave me life: Je - sus' blood is price - less grace.

The Silent Stars Shine Down on Us

for 2-part mixed voices (opt. divisi) and piano with finger cymbals

Herman G. Stuempfle Jr.

arr. Thomas Keesecker

Slow (♩ = 48) *mp*

Unison women

The si-lent stars shine down on us with

F.C.*

sim.

Piano *mp legato*

4

bright but sight-less eye, un-mind-ful of our lit-tle earth, of

6

cresc.

us who live and die. Are we but grains of strand-ed sand be-side a cos-mic sea that

- F.C.

cresc.

The musical score is written for unison women and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Slow' with a quarter note equal to 48 beats per minute. The music is in a major mode. The piano accompaniment is marked 'mp legato'. The vocal line includes lyrics and is marked with 'mp'. There are two finger cymbal strikes (F.C.*) on beats 2 and 4 of the first system. The score is divided into three systems, with measures 4 and 6 marked at the beginning of the second and third systems respectively. The piano part includes a 'cresc.' marking in the third system.

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This arrangement incorporates fragments of the tunes CONDITOR ALME SIDERUM, WIE SCHÖN LEUCHTET,
 THREE KINGS OF ORIENT.

*Finger cymbals strike on beat two.

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9 *dim.*

lie un-val-ued and un-seen in such im-men - si - ty?

+F.C.

dim.

12 Unison men *mp*

Cre - a - tor of all stars, you came to grace our tran-sient race... In

sim.

15

Christ you spoke a word that broke the si - lenc - es of space. Still

17 *cresc.*

through that word you call our hearts to know that we are known, to

-F.C.

cresc.

When Twilight Comes

for 2-part mixed voices and piano

Moises Andrade
tr. James Minchin

DAPIT HAPON
Francisco Feliciano
arr. Robert Buckley Farlee

Lyricaly (♩ = 80)

Piano

mp

5

9 *unis. mf*

When twi - light comes and the sun sets, _____ moth - er

13

hen pre - pares for night's rest. _____ As her brood shel - ters

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33

song.

37

41

Women *mp*

Men *f*

One day the Rab - bi Je - sus called the

One day the Rab - bi, Lord Je - sus _____ called the

45

twelve to share his last meal. _____ As the hen

twelve to share his last meal. _____ As the hen tends her