

In honor of John Harter from the choir of Camilla United Methodist Church, Camilla, Georgia

Treasures in Heaven

Matthew: 6:19, 20a, 21; 7:7-8

K. Lee Scott

Broadly (♩ = 52)

Women *mf* smoothly

Men *mf* smoothly

Organ *mf* smoothly *mp* *mf*

Ped.

4

selves trea - sures on earth, where

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7

moth and rust de - stroy and thieves break

9

through and steal, but lay up for your-selves

12

treasures in heav'n, for

div.

div.

For the 125th Anniversary of First Lutheran Church, Albemarle, North Carolina,
and to honor the Chancel Choir
by Marie Hurlocker Jones, Director of Music/Organist, and William Bain Jones

I Will Praise You, O Lord

Psalm 138:1-3, 6-7

K. Lee Scott

With energy (♩ = 54)

Keyboard

I - *f*
II - *mf* Ped.

3 Women *f poco marc.*

Men *f poco marc.*

I will

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6

praise you, O Lord, with all my heart; be -

8

fore the gods I will sing your praise. I will

10

bow down toward your holy hill and

For the choir of Maximo Presbyterian Church, St. Petersburg, Florida

Praise the Lord of Heaven

Jesus Came, Adored by Angels

Paraphrased by K. Lee Scott, based on Psalm 148
Godfrey Thring (1823-1903)

MAXIMO
K. Lee Scott

Allegro moderato (♩ = 96) *unis. f*

Women Men

Hal - le - lu - jah!
Je - sus came, a -

4

Hal - le - lu - jah! Praise the LORD in heav - en's height;
dored by an - gels, came with peace from realms on high;

7

an - gels, join the soar - ing prais - es; sing with moon and
Je - sus came for our re - demp - tion, low - ly came on

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10

stars of light. Hal - le - lu - jah in the high - est!
earth to die. Al - le - lu - ia, al - le - lu - ia!

13

Hal - le - lu - jah! Praise the LORD. Hal - le - lu - jah!
Came in deep hu - mil - i - ty, came in deep hu -

16

Women *f*

Praise the LORD. Hal - le - lu - jah! Hal - le - lu - jah!
mil - i - ty. Je - sus comes a - gain in mer - cy,

mf

Man.

To the glory of God
and in celebration of Dinie Stone's 75th birthday
and in recognition of her 61st year of service to First Presbyterian Church, Tuscumbia, Alabama

Lord, Create in Me

Psalm 51:10-18, 16-17

K. Lee Scott

Moderato (♩ = 72)

Women *mp smoothly*

Men *mp smoothly*

Keyboard *mp*

4

me a clean heart,

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7

and re - new a right spir - it with - in

10 *mf*

me. Lord, cre - ate in me a

Lord, cre - ate in me

13

clean heart, and re - new a right

a clean heart,

Commissioned for the wedding ceremony of Kane and Lyda Burnette,
July 15, 2006, by Walter Jones and Katy Ottensmeyer

It Is a Thing Most Wonderful

William W. How, 1823-1897

HERONGATE
English traditional, arr. K. Lee Scott

Very moderately, never hurried (♩ = 86)

Women

Organ

mf

solo

mf

mp

mp

Ped.

5 *very smoothly*

is a thing most wonderful, almost too

Man.

10

wonderful to be, that God's own Son should

*May be performed in D \flat

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15

come — from heav'n, and die to save a child — like

20

Men *mf* very smoothly

me. And yet I know that

Ped. *mp* *mf*

25

it — is true: he chose a poor and hum ble

30

lot, and wept, — and toiled, and mourned, and died, for

Man. Ped.

In honor of Patsy Ford from the choir of Camilla United Methodist Church, Camilla, Georgia

Every Valley Shall Be Exalted

Unison* or two-part

Isaiah 40:1-5

K. Lee Scott

Moderately fast (♩ = 50)

Organ

f

Man.

The organ part consists of two staves, treble and bass, in a 6/8 time signature with a key signature of two sharps (D major). The tempo is marked 'Moderately fast' with a quarter note equal to 50 beats per minute. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

4

Women *f with energy*

Men *f with energy*

Ev - 'ry val - ley shall be ex - alt - ed and

The vocal parts are written for Women (treble clef) and Men (bass clef). Both parts begin at measure 4. The Women's part starts with a rest in measure 4, followed by the lyrics 'Ev - 'ry val - ley shall be ex - alt - ed and'. The Men's part also starts with a rest in measure 4 and then enters with the same lyrics. Both parts are marked with a forte (*f*) dynamic and the instruction 'with energy'.

Ped.

The piano accompaniment consists of two staves, treble and bass, in the same 6/8 time signature and key signature as the organ part. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A pedal point is indicated by 'Ped.' at the bottom of the bass staff.

* To perform in unison, men should double women in measures 5-21 and from measure 57 to the end.

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7

ev - 'ry moun - tain made low, and rough

9

pla - ces straight, rug - ged ground a plain, and the

11

rug - ged ground a plain. And the

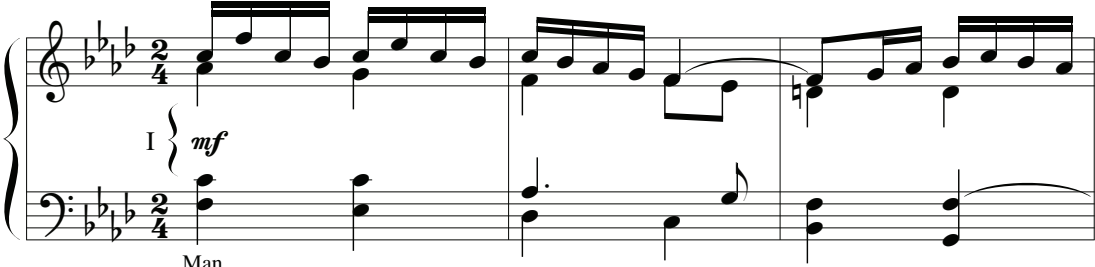
Keep Your Lamps Trimmed and Burning

African American spiritual

African American spiritual
arr. K. Lee Scott

Moderato (♩ = 56)

Organ




I } *mf*

Man.

Detailed description: This block contains the organ introduction. It is written for a grand staff (treble and bass clefs) in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 56 beats per minute. The music begins with a treble clef staff playing a series of eighth-note chords, while the bass clef staff provides a simple harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is indicated. The introduction concludes with a fermata over the final chord.

4 Women *mf poco marcato*



Keep_ your_ lamps trimmed and a - burn - ing, keep_ your_

Ped.

Detailed description: This block contains the first vocal entry and piano accompaniment. It starts at measure 4. The vocal line, for 'Women', begins with a rest followed by a melodic phrase. The piano accompaniment consists of a treble and bass clef staff. The tempo is marked *mf poco marcato*. The lyrics are: 'Keep_ your_ lamps trimmed and a - burn - ing, keep_ your_'. A pedaling instruction 'Ped.' is placed below the piano part.

7



lamps trimmed and a - burn - ing, keep_ your_ lamps trimmed and a -

Detailed description: This block contains the continuation of the vocal and piano accompaniment. It starts at measure 7. The vocal line continues with the lyrics: 'lamps trimmed and a - burn - ing, keep_ your_ lamps trimmed and a -'. The piano accompaniment continues with the same harmonic structure as in the previous block.

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10

burn - ing, for this work's al - most done.(nn)

13

Women

Men

Man.

f marcato

Keep_ your_

f marcato

16

lamps trimmed and a - burn - ing, keep_ your_ lamps trimmed and a -

Ped.

Homage to R.V.W.
The Call

George Herbert, 1593–1633

K. Lee Scott

Moderately slow (♩ = 76)

Organ *mp legato*

Man.

Detailed description: This system shows the beginning of the piece. The organ part is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The man's part begins with a quarter rest, followed by a quarter note G4, and then a triplet of eighth notes (A4, B4, C5) under a slur. The organ part continues with a half note D5, followed by a quarter note E5, and then a half note F5. The man's part continues with a quarter note G4, followed by a quarter note A4, and then a half note B4.

4 Women *mp legato*

Come, my way, my truth, my — life:

Detailed description: This system features the women's vocal line and organ accompaniment. The women's part starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The organ part provides accompaniment with chords and moving lines in both hands. The lyrics are: "Come, my way, my truth, my — life:"

7 *cresc.* *mf*

such a way as gives us — breath; such a truth as

mf

Detailed description: This system continues the vocal and organ parts. The women's part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The organ part continues with accompaniment. The lyrics are: "such a way as gives us — breath; such a truth as". The dynamic marking *mf* is present.

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10 *mp* 3 *rit.* 3

ends all ___ strife; such a life as kill eth

13 *a tempo*

death.

16 Men *mp* *legato* *cresc.*

Come, my light, my feast, my ___ strength: such a light as

19 *mf* 3

shows a ___ feast; such a feast as mends in ___ length;

Man.

So Art Thou to Me

John Tauler, 1300–1361
Tr. Emma F. Bevan, 1858

K. Lee Scott

Smooth and flowing ($\text{♩} = 80$) *mp*

Women

As the

Organ *mp*

Ped.

5

bride - groom to his cho - sen, as the king un - to his realm, as the

9

keep un - to the cas - tle, as the pi - lot to the helm, so art

Man.

mf

mf

May be performed in E major for a brighter effect.

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Published by Augsburg Fortress. ISBN 978-0-8006-7947-7
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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

13

thou, Lord, to me, so art thou, dear Lord, to me.

Ped.

17

Men *mp*

As the foun-tain in the gar-den, as the can-dle in the

p

mp

21

dark, as the trea-sure in the cof-fer, as the man-na in the

Jesus Calls Us

Cecil Frances Alexander, 1818-1895

SION'S SECURITY
New Harp of Columbia, 1867
arr. K. Lee Scott

Moderately fast, with intensity (♩ = 76)

Organ



mf *poco marc.*

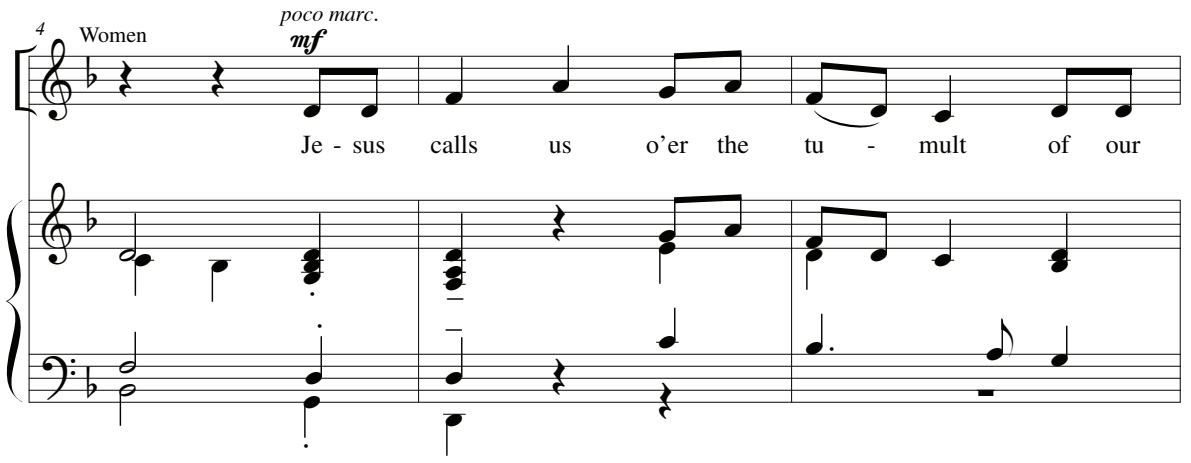
Ped.

The organ introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately fast, with intensity' with a quarter note equal to 76 beats per minute. The dynamics are marked 'mf' and the tempo is 'poco marc.'.

4 Women

mf *poco marc.*

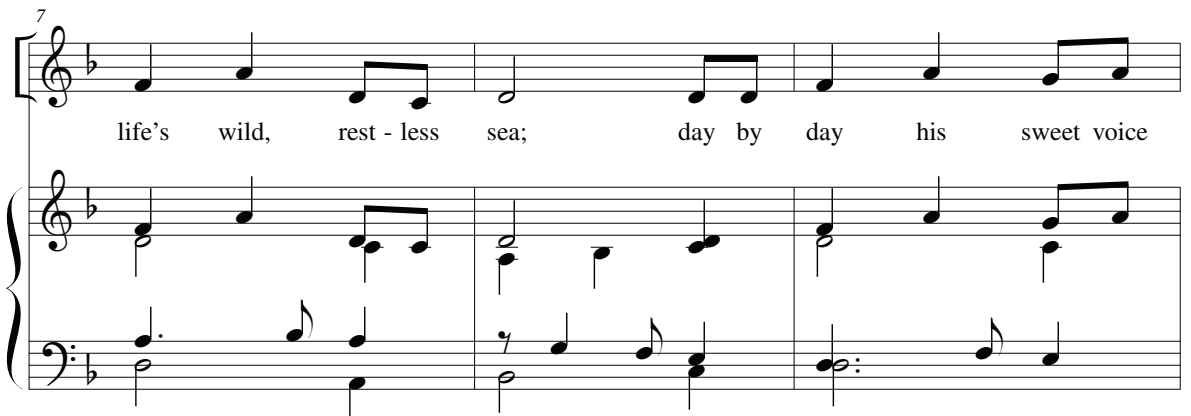
Je - sus calls us o'er the tu - mult of our



The vocal line for women begins at measure 4. The lyrics are 'Je - sus calls us o'er the tu - mult of our'. The piano accompaniment continues with chords and single notes. The dynamics are 'mf' and the tempo is 'poco marc.'.

7

life's wild, rest - less sea; day by day his sweet voice



The vocal line for women continues at measure 7. The lyrics are 'life's wild, rest - less sea; day by day his sweet voice'. The piano accompaniment continues with chords and single notes. The dynamics are 'mf' and the tempo is 'poco marc.'.

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10 *broadly*

sound - ing, say - ing "Chris - tian, fol - low me!" As of

broadly

13

old th'a - pos - tles heard it by the Gal - i - le - an
Saint An - drew

16

lake, turned from home and toil and kin - dred, leav - ing

19

all for Je - sus' sake.

Lord, for Thy Tender Mercies' Sake

Henry Bull,
Christian Prayers and Holy Meditations, 1566

* John Hilton, 1599–1697
Richard Farrant, c. 1530–1580
arr. K. Lee Scott

Smoothly

The musical score is arranged in three systems. The first system includes parts for Women (Soprano), Men (Bass), and Organ. The Women's part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The Men's part begins with a bass clef, the same key signature, and time signature. The Organ part is in the same key and time, with a dynamic marking of *mp* and a pedal instruction. The lyrics are: "Lord, for thy ten - der mer - cies' sake, lay not our sins".

The second system continues the vocal parts and organ accompaniment. The lyrics are: "to our charge, but for - give that is past, and give us grace to a -".

The third system continues the organ part. The lyrics are: "sins to our charge, but for - give that is past, and give us grace to a -".

* The most recent research is unable to attribute definitively this anthem to either composer.

** If women are secure, organ may play only ATB voices of the organ part as a trio with slightly fuller sound on the alto voice and bass part (pedal).

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My Song Forever Shall Record Your Mercies

Paraphrase of Psalm 89
The Psalter, 1912
alt. K. Lee Scott

WAS GOTT TUT
Setting: Johann Pachelbel, 1653-1706
arr. K. Lee Scott

Moderato (♩ = 72)
mf

Women

My song for - ev - er shall re - cord your

Organ

mf

Ped. Man.

3

mer - cies kind and ten - der; your

Ped.

5

faith - ful - ness will I pro - claim, my

Man.

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7

hope and strong — de - fend - er. I

Ped.

9

sing of mer - cies that en - dure for - ev - er stand - ing

12

firm and sure; all praise my heart shall ren - der.

Men *mf*

Al - mighty - y God, your loft - y throne has

mf

Man.