

The Road to Resurrection

Roberta Rowland-Raybold

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Lift High the Cross

Sw: Diapasons, Mixt. IV
 Gt: Diapason 8', Oboe 8'
 Ped: Diapasons 16', 8'; Sw/Ped. 8'

CRUCIFER
 setting, Roberta Rowland-Raybold

$\text{♩} = 100$

Gt.

f Sw.

Sw.

mf

Tune: Sydney H. Nicholson, 1875–1947

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Alas! And Did My Savior Bleed

Sw: Soft Strings
 Gt: Soft Principals; Sw/Gt.
 Ped: Soft 16', 8'; Sw/Ped.

MARTYRDOM
 setting, Roberta Rowland-Raybold

$\text{♩} = 88$

The musical score is arranged in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The first system includes a tempo marking of quarter note = 88 and a dynamic marking of *mf* for the guitar part. The second system continues the piano accompaniment. The third system features a dynamic marking of *p* for the strings and includes a fermata over a chord in the grand staff. The bass staff in the third system shows a long note with a fermata, followed by a rest.

Tune: Hugh Wilson, 1764–1824

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Through the Night of Doubt and Sorrow

Man. and Ped: Plenum

EBENEZER
setting, Roberta Rowland-Raybold

$\text{♩} = 94$

The musical score is written for a grand piano with three staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The tempo is marked as quarter note = 94. The score is divided into three systems. The first system features a treble clef staff with a melodic line containing three triplet markings, and a bass clef staff with a bass line. A bracket labeled 'Gt.' spans the first two staves. The second system continues the melodic and bass lines, with a 'dim.' marking in the middle of the first staff and a 'mf Sw.' marking in the second staff. A bracket labeled '(Gt.)' is placed above the first staff in the third measure. The third system concludes the piece with a final melodic phrase and a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tune: Thomas J. Williams, 1869–1944

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Day of Arising

Sw: Soft 8', Tremulant
 Gt: Flute 8', Celeste 8'
 Ped: Soft 16', 8'

RAABE
 setting, Roberta Rowland-Raybold

$\text{♩} = 80$

The musical score is arranged in three systems. The first system features a piano accompaniment with a treble and bass clef. The treble clef part has a melody in 6/4 time, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass clef part has a bass line starting with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. A dynamic marking of *p* is present. The second system is for guitar (Gt.) and includes a treble clef part with a melody and a bass clef part with chords. The treble clef part continues the melody from the first system. The bass clef part has chords corresponding to the treble clef notes. A dynamic marking of *mp* is present. The third system continues the guitar part with a treble clef part and a bass clef part. The treble clef part has a melody with a trill on the final note. The bass clef part has chords. A dynamic marking of *mp* and a *rit.* marking are present.

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