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Alas! And Did My Savior Bleed

for 2-part, 3-part, or 4-part voices and opt. keyboard*

Isaac Watts, 1674–1748, alt.

ZEBULON
Wayne L. Wold

Keyboard *mp*

4

8 Solo Voice *mp*

A - las! And_ did my Sav - ior bleed, and did my_ sov - 'reign

12

die? Would he de - vote that sa - cred_ head for sin - ners_ such as

The musical score is written in 4/4 time. It begins with a keyboard introduction (measures 1-7) marked *mp*. The introduction features a treble and bass clef with a key signature of one flat. The melody is primarily in the treble clef, with a supporting bass line. At measure 8, the 'Solo Voice' part begins, also marked *mp*. The lyrics are: 'A - las! And_ did my Sav - ior bleed, and did my_ sov - 'reign'. The score continues with a keyboard interlude (measures 9-11) and then the voice part resumes at measure 12 with the lyrics: 'die? Would he de - vote that sa - cred_ head for sin - ners_ such as'. The score ends at measure 15.

* This piece may be sung entirely a cappella by omitting the keyboard introduction and interludes.

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16 Part I

I? Was it for_ sins that I had done he

Part II

Was

20

groaned up - on the tree? A - maz - ing_ pit - y, grace un - known, and

it for_ sins that I had done he groaned up - on the tree? A -

24

love be - yond de - gree!

maz - ing_ pit - y, grace un - known, and love be - yond de - gree!

Stanzas 3 and 4 (mm. 28-45) may be sung as 2-part, 3-part, or 4-part canons, with voices entering two measures apart.

Each voice should hold the final note until all voices have completed the fourth stanza.

28

Well might the_ sun in dark - ness hide and shut its_ glo - ries

32

in when God, the_ might - y mak - er, _ died for his own_ crea - tures\'

36

sin. Thus might I_ hide my blush - ing face while

ALAS! AND DID MY SAVIOR BLEED

Alleluia! Christ Is Risen as He Said

for SAB voices and keyboard

W.L.W.

Wayne L. Wold

Allegro (♩ = 102)

Keyboard *f*

5 Soprano *f*
Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en as he said!

Alto *f*
Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en as he said!

Baritone *f*
Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en as he said!

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9

Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en from the dead!

Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en from the dead!

Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en from the dead!

13

mf
Hear how the proph-ets fore -

mf
Hear how the proph-ets fore -

mf
Hear how the proph-ets fore -

opt. accompaniment

16

told this ver - y one; hear how the wom - en pro - claim the ris - en Son;

told this ver - y one; — hear how the wom - en pro - claim the ris - en Son; —

told this ver - ry one; hear how the wom - en pro - claim the ris - en Son;

19

hear how the church lifts its praise in u - ni - son: Al - le - lu - ia, al - le - lu -

hear how the church lifts its praise in u - ni - son: Al - le - lu - ia, al - le - lu -

hear how the church lifts its praise in u - ni - son: Al - le - lu - ia, al - le - lu -

22

ia!

ia!

ia!

Al - le - lu - ia, _

26

Al - le - lu - ia, _ al - le - lu - ia, _ Christ is ris - en as he said!

Al - le - lu - ia, _ al - le - lu - ia, _ Christ is ris - en as he said!

al - le - lu - ia, _ Christ is ris - en as he said! Al - le - lu - ia, _

30

Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en from the dead!

Al - le - lu - ia, — al - le - lu - ia, — Christ is ris - en from the dead!

al - le - lu - ia, — Christ is ris - en from the dead! _____

34

mf
Join with the proph-ets to

mf
Join with the proph-ets to

mf
Join with the proph-ets to

Come, Holy Spirit

for SAB voices and keyboard with opt. solo

W.L.W.

Wayne L. Wold

Andante, in Gospel style (♩ = 60)

Keyboard *mf*

3

5 *opt. Solo on repeat(s)* *mf*

Come, _____ come, Ho - ly Spir - it,

Soprano *mf* Come, Ho - ly Spir - it; O _____

Alto Spir - it, Spir - it, Come, Ho - ly Spir - it; O _____

Baritone *mf*

(*mf*)

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7

come, _____ come, Ho - ly Spir - it, oh,

Spir - it, Spir - it, come, Ho - ly Spir - it, O _____

9

come, _____ come, _____

Spir - it, come, O Spir - it, oh, come now, come in love.

11

come, _____ oh, come.

Spir - it, Ho - ly Spir - it, oh, _____ come.

13

(♩ = ♩)

f

16

Come _____ with wind, come _____ with fire,

Come with your might - y wind; come with your tongues_ of fire;
 Come with you winds_ of change; come with your cleans - ing fire;

for rehearsal only

Detailed description: This is a musical score for a hymn. It features three systems of music. The first system (measures 11-12) includes a vocal line with lyrics 'come, _____ oh, come.' and a piano accompaniment. The second system (measures 13-15) features a piano solo with a dynamic marking of *f* and a tempo marking '(♩ = ♩)'. The third system (measures 16-17) includes a vocal line with lyrics 'Come _____ with wind, come _____ with fire,' and a piano accompaniment. The piano part in the third system includes a section labeled 'for rehearsal only'.

Come, O Lord

for SAB voices and keyboard

W.L.W.

“Shlof mayn zun”
Yiddish folk tune
arr. Wayne L. Wold

With yearning (♩ = 90)

Keyboard

p legato

4

Soprano

Alto

Baritone

2nd time only unis. mp (a tempo)

Come, O Lord, come_ save, come_ res-cue us;

1st time only mp (a tempo)

Come, O Lord, come_ save, come_ res-cue us;

7

you we wait_ for in sin. Bring us hope, bring_

you we wait_ for in sin. Bring us hope, bring_

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10

light, bring_ com - fort, cleanse our hearts_ from with - in.

light, bring_ com - fort, cleanse our hearts_ from with - in.

13 *All both times*
mf

All both times
mf

Stir, O Lord, your pow'r and come, quick - ly come
Strength - en us to live for you, give for you

All both times
mf

15

to your peo - ple who wait.
to a world lack - ing care,

Consecrated, Lord, to Thee

for 2-part voices and keyboard

Frances R. Havergal, 1836–1879, alt.

Wayne L. Wold

Andante

Keyboard *mp*

2 *mp*

All 1 Take my life, that I may be
Part I or All 2 Take my voice and let me sing

4 *mf*

con - se - crat - ed, Lord, to thee; take my mo - ments and my days;
al - ways, on - ly, for my King; take my lips and let them be

6 *f*

let them flow in cease-less praise. Take my hands and let them move at the
filled with mes-sag - es from thee. Take my sil - ver and my gold, not a

The musical score is written for keyboard and two-part voices. It begins with a keyboard introduction in 4/4 time, marked *mp*. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score then transitions to a 5/4 time signature. The vocal parts enter at measure 2 with the lyrics: 'All 1 Take my life, that I may be / Part I or All 2 Take my voice and let me sing'. The keyboard accompaniment provides harmonic support. The score continues with two more systems of music, each with lyrics. The first system is marked *mf* and the second system is marked *f*. The piece concludes with a final chord in 5/4 time.

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8

im - pulse of thy love; take my feet and let them be swift and
mite would I with - hold; take my in - tel - lect, and use ev - 'ry

10

beau - ti - ful for thee.
pow'r as thou shalt choose.

12

Part II or All *mf*

Take my

14

will and make it thine; it shall be no long - er mine. Take my

32

feet its trea - sure store; take my - self, and I will be ev - er,

feet its trea - sure store; take my - self, and I will be ev - er,

34

on - ly, all ___ for thee, con - se -

on - ly. all ___ for thee, con - se -

mf rit.

mf rit.

mf rit.

36

cra - ted, Lord, ___ to thee.

cra - ted, ___ Lord, ___ to thee.

rit.

* optional divisi (upper)

CONSECRATED, LORD, TO THEE

For the Least

for 2-part mixed voices and keyboard

W.L.W.
based on Matthew 25 and Luke 14

Wayne L. Wold

$\text{♩} = 76$

Keyboard

mp

mf

5 Part I *mp*

What can we of-fer to a God who lacks noth-ing?_

Part II *mp*

How are we to serve a God our

mp

8 *mf*

Je - sus has giv-en us an an - swer to pon-der: _____

mf

eyes_ can-not see? _____

mf

cresc.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a keyboard introduction marked *mp* and *mf*. The vocal parts enter at measure 5. Part I (Soprano) sings "What can we of-fer to a God who lacks noth-ing?_" and Part II (Bass) sings "How are we to serve a God our". The keyboard accompaniment continues with *mp* dynamics. At measure 8, the vocal parts enter with *mf* dynamics, singing "Je - sus has giv-en us an an - swer to pon-der: _____" and "eyes_ can-not see? _____". The keyboard accompaniment also features *mf* dynamics and a *cresc.* (crescendo) marking.

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11 *f*

— “What you do un-to oth - ers, you do — un-to

f

f

14 **Livelier** (♩ = 84) *mp*

me.” For the least of our broth-ers and the

mp

Livelier (♩ = 84) *mp*

mp

17

least of our sis-ters have a place that is spe-cial in our Sav - ior’s heart. As we

God So Loved the World

for S(A)B voices and keyboard

John 3:16-17

Wayne L. Wold

♩ = 60

Keyboard *mp*

4 *f*

7 Unison voices *mf*
God so loved the world,

10 *mf*
God so loved the world that he gave his on - ly

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13 *cresc.*

Son, that he gave his on - ly Son, so that

16 Soprano *unis.* **f** *unis.*
 Alto all who be - lieve, all who be - lieve should
 Baritone **f**

all — who be - lieve in him

20
 nev - er per - ish, but
 should nev - er per - ish

24 *mf*
 live for - ev - er, for -
 ev - er and ev - er, for *mf*

28 *mp*
 God so loved the world. *mp*

32 **Faster, with growing intensity**
mf
 God did not send his Son for

Faster, with growing intensity
mf

36

con - dem - na - tion;

mf

God sent his Son so that

40

f

all — might be saved through

all — might be saved through him,

f

43

allarg.

him, might be saved through

saved, saved through

allarg.

I Love You, Lord

Psalm 116

for 2-part voices and keyboard*

Psalm 116:1-4, 7-8
Sigismund von Birken, 1626–1681,
tr. Lutheran Book of Worship, alt.

Wayne L. Wold

Moderato (♩ = 120)

Keyboard

mf

opt. Solo Stop

Man.

4

Ped.

8 Part I or All *mf*

I love you, Lord, for you have heard my voice when I

11 called to you. The cords of death entangled me; I

* The accompaniment includes directions for playing on the organ. Ignore if using piano.

Chorale text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress. All rights reserved.
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15

came to grief. — Then I called on your name, O God, I —

18

cried, — “O God, hear my voice!” Gra - cious and righ-teous are you,

Man.

21

God. For you have res - cued me from death, —

Ped.

24

res - cued me from my stum - bling and my tears. I will walk with you,

58 *poco rit.* Part I *a tempo* **f** I love you,
poco rit. Part II *a tempo* **f** Let us ev - er

61 Lord, for you have heard my voice when I called to
 walk with Je - sus, fol - low his ex - am - ple pure,

64 you. The cords of death en - tang - led me; I
 through a world that would de - ceive us and to sin our

67

came to grief. — Then I called on your name, O God, I

spir - its lure. On - ward in his foot - steps tread - ing,

70

cried, — “O God, hear my voice!” Gra - cious and righ-teous are you,

trav - 'lers here, our home a - bove, full of faith and

mp

Man.

73

God. For you have res - cued me from death, —

hope and love, let us do our Sav - ior's bid - ding.

f

Ped.

76

res - cued me from my stum - bling and my tears. I will walk with you,
Faith - ful Lord, with me a - bide; I shall fol - low

79 **Allargando**

Lord, I will walk, I will walk, I will
where you guide. I shall fol - low where you guide,

Allargando

82

walk in your pres - ence, O Lord.
walk in your pres - ence, O Lord.

In Your Light We See Light

for 2-part voices and keyboard

Psalm 36:5-10

Wayne L. Wold

Moderato (♩ = 60)

Keyboard

4 Part I or All *mf* *legato*

Your love, O Lord, reach-es to the heav-ens, and your

7

faith - ful - ness to the clouds. Your right - eous - ness is

10

like the strong moun - tain, your jus - tice is

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13

like the great— deep. Your love, O Lord, reach-es to the

16

heav - ens, and your faith - ful - ness to the clouds.

19

Part II or All *mp*

How price - less is your love, - O —

22

God, for we find our ref - uge in you. We —

25 *mf*

feast up - on a - bun - dance from _ your _ house, you _

28

give us drink from your riv - er of de - lights. How

31

price - less is your love, - O _ God. For we find our ref - uge in

34

you.

Song at the Well

for unison or 2-part voices and keyboard

W.L.W.
Inspired by John 4

Wayne L. Wold

Gently flowing (♩. = 54)

Keyboard

Unison Voices
legato

mp 1 Je - sus, our well, thirst you dis - pel; you sat - is - fy ev - 'ry need,
mf 2 Je - sus, our spring, fresh-ness you bring; you send us new wa - ter to

mp - mf

8

once and for all. Je - sus, our well, deep - ly you dwell; we
 cleanse and to heal. Je - sus, our spring, mak - ing us sing, we

9

9

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11

praise you and thank you for hear-ing our call.
praise you and thank you for grace we can feel.

cresc.

14

Slightly faster, with more energy

f

Je - sus, our riv - er, you
Je - sus, our o - cean, for -

f

17

save and de - liv - er from strong-holds of slav - 'ry to shores of re - lease.
ev - er in mo - tion, you har - bor deep mys - t'ries, you bur - y the past.

20

Je - sus, our riv - er, com - plete free - dom - giv - er, we praise you and thank you for
Je - sus, our o - cean, with awe and de - vo - tion we praise you and thank you for

3/4

23 (♩ = ♪) rit.

res - cue and peace.
mer - cy so vast.

Tempo I
Part II (opt.)
mp

26

Je - sus, our rain, life you sus - tain and cause us to
Part I or All *mp*
Je - sus, our rain, life you sus - tain; you moist - en and soft - en and

Tempo I

29 *cresc.*

thrive. Je - sus, our rain, we are your
cresc.
cause us to thrive. Je - sus, our rain, we are your grain; we

cresc.

Yes!

A Carol for Christmas

for 2-part mixed voices and keyboard

W.L.W.

Wayne L. Wold

Moderato, in 2 (♩. = 60)

Keyboard *mf*

5 Part I *mf*

1 Mar - y said, "Yes!" not know - ing the rest but
 2 An - gels said, "Yes! We'll sing out our best, give

8
 trust - ing the an - gel's word: "You are by God high - ly blest!"
 glo - ry to God and let peace to the earth be ad - dressed."

The musical score is written for keyboard and two-part mixed voices. It begins with a keyboard introduction in G major, 6/8 time, marked Moderato and mf. The tempo is indicated as ♩. = 60. The score then transitions to a vocal part labeled 'Part I' starting at measure 5. The vocal line is in G major and 6/8 time, with lyrics for two parts: '1 Mar - y said, "Yes!" not know - ing the rest but' and '2 An - gels said, "Yes! We'll sing out our best, give'. The keyboard accompaniment continues throughout. At measure 8, the vocal line continues with the lyrics: 'trust - ing the an - gel's word: "You are by God high - ly blest!"' and 'glo - ry to God and let peace to the earth be ad - dressed."'. The keyboard accompaniment provides harmonic support for the vocal lines.

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11 *f*

God has a plan, in E - den be - gan, that now is un - fold - ing and

14 *mf*

made man - i - fest.

17 Part II *mf*

Jo - seph said, "Yes!" not know - ing the rest but trust - ing the an - gel's word:
 Shep - herds said, "Yes!" and told all the rest good news of great joy that the

20

"Be not a - fraid or dis - tressed." } God has a plan, in
 world by this child has been blest. }

YES!

42

lives with the poor and op - pressed. God has a plan, in

lives with the poor and op - pressed. God has a plan, in

45

Allargando

E - den be - gan, that now is un - fold - ing and made man - i -

E - den be - gan, that now is un - fold - ing and made man - i -

Allargando

48

fest.

fest.

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