

Uriah W. Rinzel

Grant Us Rest

For Trumpet, Vocal Sextet, Percussion, 3 Guitars, and String Quintet

Conductor's Score

Abstract

Grant Us Rest is inspired by my father who lost his life suddenly to a stroke in 2017 as well as my uncle and grandmother, all of whom were musicians and devout Catholics. These three dedications are the theoretical basis for the work. My grandmother was a folk violinist and singer. Instead of using piano or organ, I use guitars. The second violin part is played scordatura (altered tuning) with the high E string tuned down to D as found in many folk traditions. The second guitar makes the same alteration, tuning the high E down to D. This allows for more open strings for chords and double-stops, and the writing intentionally exploits the folk music nature of this sound. As well as the string writing, my approach to percussion is folk-based as well. My dad was a percussionist. Though he played drum set, especially in rock and fusion bands, by the time I was alive, he was mostly playing hand drums (congas, etc.) for church music. He also had a collection of percussion instruments, including tabla and several djembes. I have been heavily influenced by the vocal works of Steve Reich, especially *The Desert Music*, *Tehillim*, and *You Are*. I have used similar approaches to composition, particularly his use of composite rhythms and melodies created by alternating notes between instruments. Also, his preference for one-to-a-part with amplification instead of large ensembles with several musicians to a part yields a direct timbre befitting the rhythmic complexity he devises.

Overview

I. ALL FLESH

The original text sets up the notion that the Mass is a prayer for the dead and a reminder to the living of our own eventual death. It is a reminder that as humans, we will exist in a different way beyond our physical life. Through the course of this work, I intend to transition from a sense of fearful dread of death and judgment into acceptance of grace. Although I hold the Christian faith to be true, I don't see God as spiteful and angry, but rather that He reveals Himself to everyone - regardless of upbringing, nationality, how good or bad we are - through grace, literally sacrificing His Only Son to atone for sin. This work is a celebration of Heaven that is intended for all. This movement is medium tempo in a minimalistic pulse style with offset guitar strumming patterns. A quartal harmonic texture with chords entirely made up of the inversionally-symmetrical set [02479] (which is also the anhemitonic pentatonic scale) shift from one to another by means of chromatic mediant relationships. The text setting is minimalistic. The vocal writing will be mainly homophonic with a few vocal effects.

II. LORD HAVE MERCY

This text is from the short Greek prayer *Kyrie eleison, Christe eleison, Kyrie eleison* used in every Mass. Usually the context of this prayer is to ask for mercy for sins committed. Instead, I unpacked the meaning of the Greek term *Christe* by using the Hebrew equivalent, *Messiah*, which means "deliverer." Here the prayer that normally focuses on our sin and need for forgiveness is recontextualized as a call to action to believers to fight for justice alongside the deliverer Himself. "LORD, Have Mercy" introduces the three-guitar bell-like idea where each one plays a different chord at different times generating a composite rhythm and a composite melody with the top note of each chord. See the guitar and voice parts in the first page of the score. The form of the text is ABA yielding a historically common ABA setting, and the vocal writing is polyphonic in the A sections and homophonic in the B section. The outer sections are in Dorian mode, and the inner section is chromatic, tonicizing E. This movement has a corresponding movement. In movement 7, materials from this movement return, but are transformed.

III. OUT OF THE DEPTHS

During the Gradual, the priest ascends the altar. In the Jewish temple worship on which the Mass is based, the priest ascends the steps of the altar to sacrifice a lamb for the atonement of the priest so that he can enter the holy place ("holy" meaning "separate from worldly things"). Musical processes in "Out of the Depths" take the listener from an ethereal, mystical moment toward a practical, here-and-now working out of their faith. The music and text reflect this process. The Psalm texts commonly used for the Gradual movement in Requiem Masses are Ps. 130:1-3; Ps. 112:6-7; and Ps. 23:4. I used all three passages and pair them with the

4 Esdras 2:34-35 prayer that is also commonly used during this movement in a verse and refrain (or song) form. I set each Psalm passage in dactylic meter with ten syllables per line and an ABAB rhyme scheme. Placing the most personal verse last, I intentionally take the listener out of a prayer for the dead into a place of awareness of God's presence even in the most troubling of circumstances. The text of this movement is an original strophic hymn using the versification of the selected Psalms. "Out of the Depths" starts with a guitar arpeggio that is echoed in the strings. This arpeggio adds tertian extensions with each pass. At the third pass, it creates a minor 13th chord. With the final statement, extensions are added on top, adding a major 3rd, thus creating a split 3rd sonority. The vocal writing is made up of dissonant harmonies with internal seconds. Homophonic dissonance with somewhat static harmony in the voices represents detached numbness. It is less personal or expressive. Rather, it is solemn, reflecting the feelings of grief. Through the course of the movement, each statement of the hymn gradually becomes less covered by these dissonances. By the last statement, the hymn will be in a traditional 4-part chorale setting. Along with the more personal text, the earthly-sounding chorale signifies a transition from talking about ethereal spiritual matters to familiar ones, namely God present in our grief.

IV. I THIRST FOR YOU

The Tract movement of the Mass takes place of the Alleluia. During Lent, and in the Requiem Mass, the acclamation Alleluia is not used, since the celebratory tone of the Alleluia is not appropriate for mourning. I set Psalm 42:1-3 "As the deer pants for the water brooks, so my soul..." Most often, I have heard this text set as a pastoral, safe, pretty song or hymn; however, the context is that a deer is injured and being hunted, panting for the water for survival. Informed by several translations, I composed a common-meter (8686) iambic poem with an ABAB rhyme scheme in a verse-and-refrain song-form. This movement is fast and rhythmic illustrating the desperation in the text. It uses solo tenor in a folk style focusing on a subset of the ensemble. The harmonies are based on the pentatonic chords from the first movement (minor 7 add 11), and the melodies reflect melodies found in movement five.

V. DAY OF WRATH

The Sequence comes before the Gospel reading. The Sequence for the Requiem Mass is the Dies Irae composed in the thirteenth century. It has eighteen stanzas presented in pairs. Each stanza is three lines with trochaic tetrameter and an AAA rhyme scheme. The Council of Trent eliminated nearly all the sequences from services, but the Dies Irae, based on text, imagery, and narrative of Zephaniah 1, remained. I kept the three-line stanza idea, but organized the text in a syllabic scheme imitating Haiku rather than using the end-rhyme

tetrameter scheme. This allowed me some freedom to use a more straightforward tone that fits the post-minimalist texture and folk timbre of the music. I have recontextualized some of the language from the original to bring out the notion that judgment is intended to destroy societal injustice and all forms of demonic oppression, and so the Judge becomes the liberator through the judgment. We expect to be destroyed, but we are saved instead. In this movement, the bell-like motive from the guitars returns and provides a basis for many of the textures, especially the ending "Spare them." Modality shifts between natural modes, with the most important moments on E Phrygian and D Mixolydian. The underlying eighth-note pulse is constant, but beat length and groupings shift throughout, one pattern per scene. The idea of time running out is expressed by the meter. The opening is in 7/8 with two measures per chord, or fourteen eighth-notes in length. The next rhythmic section is in 3/2 with twelve eighth-notes per chord. Following sections use a 7/8+2/4 groove with eleven eighth-notes per chord, moving swiftly into a 5/8+2/4 groove with nine eighth-notes per chord.

VI. HOLY

The first part of this prayer comes from Isaiah's vision (Is. 6:3; "Holy, holy, holy") and the second from Jesus' triumphal entry into Jerusalem on a donkey (Mat. 21:9). The text is vertical worship, but in my transliteration of the text, I added an element of active participation during the Hosanna section. *Hosanna* is a Hebrew praise word that literally translates to "save us." Scholars have noted that when Jesus rode into Jerusalem, the crowds were asking for him to save them from Roman occupation rather than simply offering their praise. I intend to draw out this shade of meaning from Hosanna and call for believers to partner with Jesus in coming in the name of the LORD to save the lost. Rather than staying in an ethereal, mystical holiness, this movement becomes gives way to a triumphant 7/8 section at the end utilizing Lydian mode.

VII. JESUS, I LOOK TO YOU

The *Agnus Dei* is said in every Mass. The Latin is prayer slightly modified in the Requiem Mass and translates to: "Lamb of God, who takes away the sins of the world, grant them rest (2x). Lamb of God, who takes away the sins of the world, grant them eternal rest." This comes from John 1:29 where John the Baptist says to the crowds: "Behold the Lamb of God who takes away the sins of the world." This prayer is contextualized in my setting by several different characters coming to the LORD with various situations in which they need Him. The musical material comes mostly from the second movement as the melody and the bell-like motive in the guitars returns. Much of the material from the "Day of Wrath" returns at the end of this movement as a culminating moment for the work as a whole.

Conductor's Score

Performance Notes

GENERAL

Grant Us Rest is scored for 16 performers. In a recital hall, this piece can be performed without amplification. In a larger hall, each performer should be individually miked and amplified through a sound system (except for the trumpet and percussion). All movements should be performed without a pause in between movements. Simply wait for the sound to clear the air, and start the next movement. There are several tempo modulations that make use of relationships between note values. If changing a tempo for any reason, also change the tempos in the same movement by the same proportion.

TRUMPET

Part of the trumpet part for movement V. "Day of Wrath" includes shofar blasts on the pitches E and B and can be played on a natural trumpet or shofar that can play these pitches. This part can also be played on a conventional modern trumpet.

PERCUSSION

Position the Chimes and Cajon near enough to be able to switch between them quickly. The Cajon part can be played with hands or brushes depending on balance of the ensemble and the percussionist's taste. The percussionist is encouraged to use different brushes, sticks, or mallets depending on balance and taste. Though the patterns and grooves are clearly notated, there are several sections with a repeated groove that lasts for a section. The player is encouraged to interpret the part with slight variances in these sections, particularly the inclusion of phrase-appropriate fills and ghost notes that contribute to the texture.

VOCALISTS

Use minimal vibrato and straight tone. Score is intended for 1 to a part each singer on mic. Pop and jazz inflections (scoops, etc.) are encouraged and called for in parts of the score. For reference, I was heavily influenced in this piece by the vocal writing and performance of Steve Reich's "The Desert Music" as recorded by Alarm Will Sound on their 2002 studio recording. In a similar fashion, some phrases call for words to be split up between voice parts (for example: Movement VII, measure 5: "Jesus") where one voice may sustain a part of a word and another voice will finish it.

GUITARS

The electric guitar part may be played on a steel-string acoustic guitar. In the case of an electric guitar, the setup should be able to produce clean and mildly-distorted timbres. Use of reverb, echo, and other effects is encouraged. The player should trust their ears and taste. Acoustic guitars 1 and 2 are steel-string acoustic guitars played with pick and fingerstyle. Guitar 2 is detuned: tune the high E string down to D. Strumming patterns are specifically notated throughout, and specific chord diagrams are included in each part for every chord. Though the outlines of the patterns are clearly notated, some ghosting and minor variations in strumming is intended. When harmonics are notated with chords, they are notated at sounding pitch and the diagram shows where to play the chord. When they are single notes, harmonics are notated with the open string and the node where they are to be played.

The balance of the electric guitar can sometimes be tricky with acoustic instruments since much of the voice of the instrument comes from the sound of the natural dynamic-range compression of the amplifier and the directional loudspeaker. The compression is part of the sound, so trying to eliminate it altogether can result in uncharacteristic timbres from the instrument. However, settings that will sound balanced when the ensemble is at a low or medium volume may be too low for times when the ensemble is loud because of the compression that is natural in the amplifier.

STRINGS

Use minimal vibrato. Violin 2 is detuned: tune the E string down to D. The use of open strings is encouraged and often marked in the score. Many double-stops will utilize the open strings. This contributes to the bright, folk-like timbre of the piece. All harmonics are natural harmonics and are notated with the open string and the node where they are to be played. A few sections in movement V. "Day of Wrath" call for double-stops with natural harmonics at the octave. Movement IV "Save Me" calls for a bluegrass technique called the chop. There are several good tutorials online for this technique.

I. ALL FLESH

The outer sections (mm. 1-86 and 107-end) are polyrhythmic. The inner section (mm. 87-106) has violin 2 and cello solos that should be interpreted like bluegrass. The first section is at 80 bpm and the second at 60 bpm (4:3 ratio).

II. LORD HAVE MERCY

Figures like in measure 16 (and mm. 39 for the men) where the vocalists begin on a consonant: "L - ord" are to be performed gently, not overly-articulating the 'L' sound but blending it in.

III. OUT OF THE DEPTHS

The string parts at the opening and similar sections should sound like echoes of the guitar arpeggio repeating and dying away. They should become darker and thinner as they get quieter. The dissonant sections (mm. 8-37 and 50-53) especially should sound like a capella style singing with uniform inflections and dramatic pronunciations where applicable. Figures with the dotted slur connecting a word to its consonant like in measure 52 "unending - (ng)" is a gradual change to the consonant, then holding the pitch on the consonant. In mm. 54-70, the melody is being passed around between the voices. Performers sustaining pitches should back off. The chorale starting at mm. 79 is to be interpreted as if leading congregational singing. Musicians and conductor should sing along on the melody or on their part if able, especially at the last tag when it goes to just the voices.

IV. SAVE ME

This movement is a bluegrass-inspired song with an upbeat feel. The tenor soloist is encouraged to sing this song in his own pop voice and to vary and modify pitches and rhythms in order to interpret the song naturally rather than being glued to the notes and rhythms I chose for how I would sing it. The second violin part has fills and soloistic runs typical of a bluegrass style, and the player is encouraged to learn them as written. However, if the player is a bluegrass specialist, then they are encouraged to

improvise their own lines (except for the one at measure 36 since that is thematic) until measure 54 when playing as part of the ensemble again.

V. DAY OF WRATH

At several points in this movement, the singers are asked to speak or whisper words. These are rhythmically precise but are not intended to be performed at or near any specific pitch. Rather, they are notated with “x” noteheads in the staff with the approximate contour of speech. The meter changes throughout keep a consistent eighth note division at 300 bpm and tempos are given for each new beat value. The “rake” technique on the chimes at mm. 283 is achieved with two implements, one in each hand, crossing the chimes in both directions at once with the pedal down then quickly released.

VI. HOLY

This movement starts with the echo idea from movement III and should be interpreted the same way. The tempo

relationship from 66 to 100 is intended to be a tempo modulation (2:3 ratio). The fill in the triplets in the cajon part in measure 10 sets up the feel of the new tempo. The tempo change at mm. 35 is a direct tempo change back to 66 bpm with a written-out ritard, not a gradual change of tempo. At mm. 36-46, singers should tune the chords in the voices to the harmonics in the strings. This will result in chords with a third tuned 14 cents flat and sevenths 49 cents flat.

VII. JESUS, I LOOK TO YOU

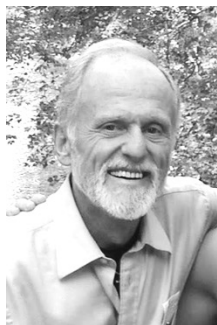
This movement also contains several tempo modulations. There is a tempo relationship between the first two tempi 92 bpm and 104 bpm. They are both related to the tempo of the last section, 69 bpm. 92 and 69 have a 4:3 ratio, and 104 and 69 have a 3:2 ratio. The 138 bpm at mm. 107 is twice the speed of 69. If the trumpet player is using a shofar or natural trumpet for movement V, they may also use it for mm. 153-170 of this movement since it is a similar figure on the same pitches and calls back to the sounds of the earlier movement.

Dedication

In memory of my father,

Dennis J. Rinzel

(1946-2017)



My father was an incredible man. He worked tirelessly to support his wife and six children, never missed a game, recital, or concert. He also volunteered his time to serve in soup kitchens, led Bible studies and prayer meetings, and to serve in various capacities at multiple churches. Raised in the Catholic faith, he accepted Jesus as his personal savior during the Charismatic Renewal in the 1970's. Rather than leave Catholicism, he banded together with other spirit-filled Catholics and became an advocate for ecumenism, the participation in Christian faith across denominational lines.

Dad was also a musician. He played drums and sang in various rock and jazz groups throughout the 1960's and 1970's. He produced and played percussion for “The Works of God” album with the St. Paul's University Catholic Center in 1979, comprised of folk-sounding compositions for liturgical use. He continued to be involved in music and video production, and he served as cantor up until the time of his death.

This work is also dedicated in part to my late uncle, Don Ostrowski, who was a mentor to me in my development as a

musician. Don was an outstanding rock-and-roll guitarist who played in several bands across the years. He made everyone laugh, and I am better for having known him. He was my dad's brother-in-law. He died less than two months before my dad after battling early-onset Alzheimer's for ten years.

Finally, this work is also dedicated to my late grandmother, Leona Rinzel. Grandma played fiddle and sang in folk bands, but I never got to hear her play. She died when I was 15. I inherited her violin and played it for her funeral.

These three dedications are the theoretical basis for the piece. All three were strong Catholic believers, and though I am no longer a practicing Catholic, I wanted to pay respect to them and their faith tradition. I also wanted to bring the age-old truths into a contemporary and ecumenical context that could be understood and received by someone with limited historical understanding of the Requiem Mass.

My approach to the instrumentation is based on these three musicians as well. My grandmother was a folk violinist and singer. Instead of using piano or organ, I use guitars. The second violin part is played scordatura (altered tuning) with the high E string tuned down to D as found in many folk traditions. The second guitar makes the same alteration, tuning the high E down to D. This allows for more open strings for chords and double-stops, and the writing intentionally exploits the folk music nature of this sound. As well as the string writing, my approach to percussion is folk-based as well. My dad was a percussionist. Though he played drum set, especially in rock and fusion bands, by the time I was alive, he was mostly playing hand drums (congas, etc.) for church music. He also had a collection of percussion instruments, including tabla and several djembes. I had to use hand drums for the piece.

Text

I. All Flesh

All flesh will come before You, LORD,
Before the One who hears our prayer:
Grant them, grant us rest.

Grant us rest.

All flesh will come before You, LORD,
Before the One who paid our debts.
Grant us rest.

II. LORD, have mercy.

LORD, have mercy. (repeats)

Christ, Messiah, Deliverer,
Bring justice to the oppressed.

LORD, have mercy. (repeats)
Christ, have mercy. (repeats)
LORD, have mercy. (repeats)

III. Out of the Depths

Grant them eternal rest, O LORD,
and shine on them unending light.

Out of the depths I have cried out to You:
“LORD, hear my voice, lend Your ear as I pray.
How can I stand if You count what is due?”
You paid the price I’m unable to pay.

Grant eternal rest, O LORD.
Shine on them unending light.

Surely the righteous will never be moved.
They are remembered forever today.
They will not fear when their judgment is due,
Trusting You’ve taken transgressions away.

Grant eternal rest, O LORD.
Shine on them unending light.

Yea though I walk through the valley of death,
I will not fear, for I know You are near.
You will provide and console and protect.
I know the peace of Your presence is here.

IV. I Thirst for You

My heart stopped
when I heard
it in my brother’s voice.
How do I go on
in a world
without my father’s face?

An injured deer, I bleed a trail,
And soon I’ll faint from thirst.
The wolf that stalks me will prevail
Unless You save me first.

These demons I cannot outrun
Pursue a helpless deer.
I thirst for You, O living One.
When will you meet me here?

I’m anxious, crying out for You to save me.
I’m reaching, dying now for You to save me.
My tears have been my food and drink.
They feed me night and day
With thoughts that I’m ashamed to think.
“Your God is dead,” they say.

I’m desp’rate, crying out for You to save me.
I’m fainting, dying now for You to save me.

My legs are numb. I’m seeing red.
I know my end is near.
The howling echoes in my head;
It won’t be long, I fear.

V. Day of Wrath

The day of wrath comes.
The world will burn to ashes.
We have all been warned.

All will quake with fear
When they see their Judge has come,
He who knows all things.

The Trumpet
Echoes through the grave,
Summoning.

Nature is silent,
Creation awakening
To answer her Judge.

Book of Life
That knows each conscience,
Judge the dead.

As the Judge sits down,
All things hidden are revealed,
And all crimes punished.

Who can stand,
When even the just
Need saving?

Dreadful, royal King,
Who freely grants salvation,
Have mercy; save me.

Jesus, remember
That You suffered for my sake
That I might be saved.

Seeking me,
You died in my place,
Not in vain.

O just Judge,
Take away my sins
Judgment Day.

I accept my guilt,
And I hide my face in shame!
From sorrow, spare me.

You forgave
Mary and the thief
Giving hope.

My prayers are worthless
Yet You are good and gracious;
Rescue me from fire.

Let me sit
Along with the sheep
On Your right.

When goats are silenced,
Sentenced to eternal flames;
Call me with the blessed.

I bow low,
My heart crushed to dust;
Help, I pray.

A day of mourning
And rising embers,
When creation will be judged,
Spare us, God.

Gracious LORD, Jesus
Grant us rest. Amen.

VI. Holy

All that I can say is “holy,”
In the presence of Your might.
Space and time reveal Your glory
Pouring out unending light,
Shining mercy ev’ry morning,
Saving me from darkest night.

Seeing only inner sadness,
Selfish pity kept me blind.
Help me see beyond the darkness.
From within renew my mind.
Teach me to be wholly selfless,
Gentle, caring, loving, kind.

Following the word You’ve spoken
I will join you in the fight.
Now my eyes are truly open;
I will stand for what is right:
Bringing justice for the broken,
In Your name restoring sight.

VII. Jesus, I look to You.

(All) Jesus, I look to You.

(Speaker 1) To take away my fear, to be with me, to hold
me in my helplessness. I look to you when I’m feeling
lonely, when I’m weak and poor.

(Speaker 2) Why do I hate myself? I’m trapped inside
these thoughts. Would anyone even miss me?

(Speaker 3) Lord forgive me for my pride, for taking
advantage of the weak and poor.

(Speaker 4) Even though I’ve tried for so long and fought
so I hard, I go back to my sin.

(Speaker 5) Is this even real? Were you ever here at all? I
need an answer, a sign, I need to hear You, to feel You.

(All) Jesus, I look to You.
O Lamb of God, You take away our sin.
Lord, have mercy.

Jesus, I look to You.

(Each speaker has individual text again)

(Speaker 6) To renew my mind, so I can love all people
like You do.

I’m ashamed of how I ignore the needs of the weak and
poor.

(All) Jesus, I look to You.
O Lamb of God, You take away our sins.
Have mercy on us. Grant them rest.

Jesus, I look to You.

(Each speaker has individual text again)

(All) Lamb of God, who takes away their sins, grant them
rest.

Teach me to be wholly selfless.
LORD I know You are here.
The peace of Your presence is here.
Grant us rest.

Uriah W. Rinzel

Grant Us Rest

I. All Flesh	1
II. LORD Have Mercy	29
III. Out of the Depths	36
IV. Save Me	49
V. Day of Wrath	75
VI. Holy	126
VII. Jesus, I Look to You	152

Instrumentation

Trumpet in C
Soprano
Mezzo-Soprano
Alto
Tenor
Baritone
Bass
Percussion (Cajon, Suspended Cymbal, Chimes, Triangle)
Acoustic Guitar 1
Acoustic Guitar 2 (Scordatura)
Acoustic Guitar 3 (Doubles on Electric Guitar)
Violin 1
Violin 2 (Scordatura)
Viola
Violoncello
Contrabass

Approximate running time 40 minutes.

The musical score for instrumentation is presented on a grand staff with ten staves. The vocal parts (Soprano, Mezzo, Alto, Tenor, Baritone, Bass) are written in treble clef with a key signature of one sharp (F#). Each vocal staff shows a range from 'Lowest' to 'Highest' with a diagonal line indicating the span. The instrumental parts include:

- Cajon: A rhythmic pattern with notes labeled Bass, Mid-Bass, Open, Slap, Corner, and Suspended cymbal.
- Guitar 2: A treble clef staff with notes labeled VI, V, IV, III, II, I.
- Violin 2: A treble clef staff with notes labeled IV, III, II, I.

I. All Flesh

1 $\text{♩} = 80$ 2 3 4 5 6

Tpt.

S.

M.S.

A.

T.

Bar.

B.

Caj. brushes or hands *f*

Gtr. 1 *f* strum

Gtr. 2 *f* strum

A. Gtr. *f* strum

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains the following parts and their activity across measures 7 to 13:

- Tpt., S., M-S., A., T., Bar., B., Vln. 1, Vc., Cb.:** These parts are silent throughout all measures, indicated by a whole rest in each staff.
- Caj.:** Active in all measures, playing a rhythmic pattern of eighth and sixteenth notes.
- Gtr. 1, Gtr. 2, A. Gtr.:** Active in all measures, playing complex chordal textures with many accidentals and dynamic markings.
- Vln. 2:** Active in all measures, playing a melodic line with slurs and dynamic markings.
- Vla.:** Silent in measures 7-10, then active in measures 11-13 with a melodic line.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score includes dynamics such as *pp*, *mf*, *p*, and *f*, and lyrics like "All," and "all".

Tpt.

S.

M.S.
All _____ flesh, _____ all,

A.
flesh, _____ all, _____

T.
flesh, _____ all, _____

Bar.
All _____ flesh, _____ all, _____

B.
All, _____

Caj. fill

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S. *f*
All _____ flesh, _____ all, all

M.S.
all _____ flesh, _____ all, all

A.
all _____ flesh, _____ all, all

T.
all _____ flesh, _____ all

Bar.
all _____ flesh, _____ all, all

B.
all _____ flesh, _____ all, all

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S. *mp* flesh will come, *pp* will come,

M-S. *mp* flesh come, *pp* come,

A. *mp* flesh come, *pp* come,

T. *mp* flesh come, *pp* come,

Bar. *mp* flesh come, *pp* come,

B. *mp* flesh

Caj. *pp*

Gtr. 1 *pp*

Gtr. 2 *pp*

A. Gtr. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Tpt.

S. come be - fore You, Lord. *mf*

M.S. come be - fore You, Lord. *mf*

A. come be - fore You, Lord. *mf*

T. come be - fore You, Lord. *mf*

Bar. come be - fore You, Lord. *mf*

B. *pp* come be - fore You, Lord. *mf*

Caj. *pp*

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 45-50. The vocal parts (Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, Bass) all sing the same lyrics: 'come be - fore You, Lord.' with a dynamic marking of *mf*. The Bass part begins with a *pp* dynamic. The Tuba part is silent. The Cajon part has a *pp* dynamic and plays a rhythmic pattern. The guitar parts (Gtr. 1, Gtr. 2, Acoustic Gtr.) play complex chordal textures. The string parts (Violins 1 & 2, Viola, Violoncello, and Contrabass) play a melodic line with eighth notes and rests.

Tpt.

S. All flesh all

M.S. All flesh all

A. All flesh all

T. All flesh all

Bar. All flesh all

B. All, all flesh all

Caj. *mf*

Gtr. 1 *mf*

Gtr. 2 *mf*

A. Gtr. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Tpt.

S.
flesh _____ come be - fore You, _____

M-S.
flesh _____ come _____ be - fore You, _____

A.
flesh _____ will _____ come _____ be - fore You, _____

T.
flesh _____ come _____ be - fore You, _____

Bar.
flesh _____ come _____ be - fore You, _____

B.
flesh _____ will _____ come _____ be - fore You, _____

Caj.
p

Gtr. 1
p

Gtr. 2
p

A. Gtr.
p

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p

Cb.
p

Tpt.

S. Lord. the One, *mf*

M.S. Lord. fore One, *mf*

A. Lord. the One, *mf*

T. Lord. fore One, *mf*

Bar. Lord. Be One, *mf*

B. Lord. Be One, *mf*

Caj. *mf*

Gtr. 1 *mf*

Gtr. 2 *mf*

A. Gtr. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Tpt.

S. fore the One who

M.S. be - fore the One who

A. the One who hears, *p*

T. fore the One who hears, *p*

Bar. be - fore the One who hears, *p*

B. be - fore the One who hears, *p*

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S. *p* hears, who hears our prayer. *mf* Grant

M.S. *p* hears, who hears our prayer. *mf* Grant

A. who hears our prayer. *mf* Grant

T. who hears our prayer. *mf* Grant

Bar. who hears our prayer.

B. who hears our prayer.

Caj. *p*

Gtr. 1 *p*

Gtr. 2 *p*

A. Gtr. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Tpt.

S. them, grant *f*

M.S. them, grant *mp*

A. them, grant *f*

T. them, grant *mp*

Bar. *mf* Grant them, grant *mf*

B. *mf* Grant them, grant *mp*

Caj. *mf* *p*

Gtr. 1 *mf* *p*

Gtr. 2 *mf* *p*

A. Gtr. *mf* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Tpt. *pp* *mp*
 S. *mp* rest.
 M.S. *f* *mp* rest.
 A. *f* *mp* rest.
 T. *f* *mp* rest.
 Bar. *f* *mp* rest.
 B. *f* *mp* rest.
 Choir *f* *mp* rest.
 Caj. *f* *mp*
 Gtr. 1 *f* *mp*
 Gtr. 2 *f* *mp*
 A. Gtr. *f* *mp*
 Vln. 1 *f* *mp*
 Vln. 2 *f* *mp* *f*
 Vla. *f* *mp*
 Vc. *f* *mp*
 Cb. *f* *mp*

The score is for measures 85 through 90. Measure 87 includes a tempo marking of $\text{♩} = 60$. The vocal parts (Tpt., S., M.S., A., T., Bar., B., Choir) all have lyrics "us" in measure 85 and "rest." in measure 87. The instrumental parts include a Cajon (Caj.), three guitars (Gtr. 1, Gtr. 2, A. Gtr.), and a string section (Vln. 1, Vln. 2, Vla., Vc., Cb.). Dynamics range from *pp* (pianissimo) to *f* (forte).

Musical score for measures 91-95. The score includes parts for Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The notation includes various musical symbols such as rests, pluck, port., and dynamic markings like *mf*. The score is organized into five measures, with measure numbers 91-95 indicated at the top.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 96-101. The score includes staves for Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measures 96-98 are mostly rests. Measure 99 features guitar and bass activity with dynamics like *mp* and *mf*. Measure 100 has guitar and bass activity with dynamics like *mp* and *mf*. Measure 101 features a portamento effect on the cello.

The musical score is arranged in a system with the following parts from top to bottom:

- Tpt. (Trumpet): Rests throughout.
- S. (Saxophone): Rests throughout.
- M-S. (Mellophone/Saxophone): Rests throughout.
- A. (Alto Saxophone): Rests throughout.
- T. (Tenor Saxophone): Rests throughout.
- Bar. (Baritone Saxophone): Rests throughout.
- B. (Bass Saxophone): Rests throughout.
- Caj. (Cajon): Rests until measure 111, then plays a rhythmic pattern with a *mp* dynamic.
- Gtr. 1 (Guitar 1): Strums with a pick. Dynamics: *pp* (measures 107-108), *p* (measures 109-110), *mp* (measure 111).
- Gtr. 2 (Guitar 2): Strums with a pick. Dynamics: *pp* (measures 107-108), *p* (measures 109-110), *mp* (measure 111).
- A. Gtr. (Acoustic Guitar): Strums with a pick. Dynamics: *pp* (measures 107-108), *p* (measures 109-110), *mp* (measure 111).
- Vln. 1 (Violin 1): *pp* (measures 107-108), *mp* (measures 109-111).
- Vln. 2 (Violin 2): *pp* (measures 107-108), *mp* (measures 109-111).
- Vla. (Viola): *pp* (measures 107-108), *mp* (measures 109-111).
- Vc. (Violoncello): *pp* (measures 107-108), *mp* (measures 109-111).
- Cb. (Cello): *pp* (measures 107-108), *mp* (measures 109-111).

Tpt.

S. *p* *f*
All flesh, all, all

M.S. *p* *f*
All flesh, all, all

A. *p* *f*
All flesh, all, all

T. *p* *f*
All flesh, all

Bar. *p* *f*
All flesh, all, all

B. *p* *f*
All flesh, all, all

Choir *p* *f*
All flesh,

Caj. *f*

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tpt. *f*

S. flesh come, will come, be -

M.S. flesh will come, come, be -

A. flesh come, come, be -

T. flesh come, come, be -

Bar. flesh come, come, come be -

B. flesh come, Come be -

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
fore _____ You, _____ Lord. All flesh,

M.S.
fore _____ You, _____ Lord. All flesh,

A.
fore _____ You, _____ Lord. All flesh,

T.
fore _____ You, _____ Lord. All flesh,

Bar.
fore _____ You, _____ Lord. All _____ flesh,

B.
fore _____ You, _____ Lord. All, flesh,

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
all flesh be - fore You, _____

M-S.
all flesh come be - fore You, _____

A.
all flesh come be - fore You, _____

T.
all flesh come be - fore You, _____

Bar.
all flesh will come be - fore You, _____

B.
all flesh will come be - fore You, _____

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for page 129, featuring vocal parts (Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, Bass) and instrumental parts (Trumpet, Cajon, Guitars, Violins, Viola, Violoncello, Contrabass). The lyrics are "Lord. Be - - fore the".

Vocal Parts:

- S. (Soprano):** Lord. Be - - fore the
- M-S. (Mezzo-Soprano):** Lord. the
- A. (Alto):** Lord. fore the
- T. (Tenor):** Lord. the
- Bar. (Baritone):** Lord. fore the
- B. (Bass):** Lord. Be - - fore the

Instrumental Parts:

- Tpt. (Trumpet):** Rest
- Caj. (Cajon):** Rhythmic accompaniment
- Gtr. 1 (Guitar 1):** Rhythmic accompaniment
- Gtr. 2 (Guitar 2):** Rhythmic accompaniment
- A. Gtr. (Acoustic Guitar):** Rhythmic accompaniment
- Vln. 1 (Violin 1):** Melodic accompaniment
- Vln. 2 (Violin 2):** Melodic accompaniment
- Vla. (Viola):** Melodic accompaniment
- Vc. (Violoncello):** Melodic accompaniment
- Cb. (Contrabass):** Melodic accompaniment

Tpt.

S.
One, be - fore the One who

M.S.
One, the One who

A.
One, fore the One who

T.
One, fore the One who

Bar.
One, be - fore the One who

B.
One, be - fore the One who

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
paid, who paid our debts.

M.S.
paid, who paid our debts.

A.
paid, who paid our debts.

T.
paid, who paid our debts.

Bar.
paid, who paid our debts.

B.
paid, who paid our debts.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 137 includes the following parts and markings:

- Vocal Parts:** Soprano (S.), Mezzo-Soprano (M-S.), Alto (A.), Tenor (T.), and Bass (B.). Each part begins with the lyrics "Grant,". The Alto part features a long melisma on the word "grant" that spans across the bar line.
- Instrumental Parts:**
 - Tpt. (Trumpet):** Rests throughout the page.
 - Caj. (Cymbal):** Rests throughout the page.
 - Gtr. 1 (Guitar 1):** Plays a complex, multi-measure chordal pattern.
 - Gtr. 2 (Guitar 2):** Plays a rhythmic accompaniment pattern.
 - A. Gtr. (Acoustic Guitar):** Plays a rhythmic accompaniment pattern.
 - Vln. 1 (Violin 1):** Plays a melodic line with a dynamic marking of *p*.
 - Vln. 2 (Violin 2):** Plays a melodic line with a dynamic marking of *p*.
 - Vla. (Viola):** Plays a melodic line with a dynamic marking of *p*.
 - Vc. (Violoncello):** Plays a bass line with a dynamic marking of *p*.
 - Cb. (Double Bass):** Plays a bass line with a dynamic marking of *p*.

Tpt.

S.
grant us rest.

M-S.
grant us rest.

A.
us rest.

T.
us rest.

Bar.
Grant us rest.

B.
us rest.

Caj.

Gtr. 1
mp

Gtr. 2
mp

A. Gtr.
mp

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

Cb.
mp

Detailed description of the musical score: The score is arranged in a system with 13 staves. The vocal parts (Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, Bass) are in the upper half, and the instrumental parts (Trumpet, Guitars, Violins, Viola, Violoncello, Contrabass, Cajon) are in the lower half. The vocal parts have lyrics 'grant us' and 'rest.' with musical notation including notes, rests, and dynamics like 'mp'. The instrumental parts include complex guitar textures, string patterns for the violins and viola, and a steady bass line for the cello and contrabass. The Cajon part is mostly silent with a few rhythmic marks. The score is divided into four measures corresponding to the page numbers 139, 140, 141, and 142.

II. LORD Have Mercy

1 2 3 4 5 6 7 8 9 10 11 12 13 14

$\text{♩} = 80$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Tpt.:** Trumpet part with dynamics *ppp* and *mp*.
- S., M.S., A., T., Bar., B.:** Vocal and instrumental staves for Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass.
- Chim.:** Chimes part with a box labeled "Chimes".
- Gtr. 1, Gtr. 2, A. Gtr.:** Electric guitar parts with the instruction "strum with pick" and dynamics *mp*.
- Vln. 1, Vln. 2, Vla., Vc., Cb.:** Violin, Viola, Violoncello, and Contrabasso parts with various dynamics including *ppp*, *mp*, *pp*, and *ppp*.

Tpt.

S. *pp* *p* *pp* *p* *pp* *p* *pp* *p*
L - ord, have, L - ord have, L - ord have mer - cy. L - ord,

M.S. *p*
Have, Have, Have, mer - cy.

A. *pp* *p* *pp* *p* *pp* *p* *pp* *p*
L - ord, L - ord, L - ord, mer - cy. L - ord,

T.

Bar.

B.

Chim.

Gtr. 1 *p*

Gtr. 2 *p*

A. Gtr. *p*

Vln. 1 *pp mp pp*

Vln. 2 *mp pp*

Vla.

Vc. *p pp p pp p pp*

Cb. *p pp p pp p*

Tpt.

S.
have, L - ord have, L - ord have mer - cy.

M-S.
Have, Have, Have, mer - cy.

A.
L - ord, L - ord have mer - cy.

T.

Bar.

B.

Chim.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *p* *pp* *ppp* *p* *ppp* *mp*

Tpt.

S.

M.S.

A.

T. *p* *mf*

Bar. *p* *mf*

B. *p* *mf*

Choir *p* *mf*

Chim.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *ppp* *mf* *p*

Vln. 2 *ppp* *mf* *p* with vibrato *(p)* *mp*

Vla. *ppp* *mf* *p* with vibrato *(p)* *mp*

Vc. *ppp* *mf* *p* with vibrato *(p)* *mp*

Cb. *ppp* *mf* *p* pizz. *(p)* *mp*

49 *A tempo* (♩ = 80)

52

46

47

48

50

51

53

54

55

rit.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Choir
 Chim.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

L - Lord, have mer - cy.
 L - Lord, have mer - cy.
 L - Lord, have mer - cy.
 for the op - pressed.
 for the op - pressed.
 for the op - pressed.
 for the op - pressed.
 for the op - pressed.
 for the op - pressed.

pp *mp*
pp *mp*
pp *mp*
f *pp* *mp*
f *pp* *mp*
f *pp* *mp*
f *pp* *mp*
f *pp* *mp*
ppp *mp* *mp*
ppp *mp*
mp *ppp* *mp* *mp*
p *pp* *mp* *pp* *mp* *pp*
pp *mp* *pp* *mp* *pp* *mp*
pp *mp* *pp* *mp* *pp* *mp*
pp *pp* *p* *pp* *p* *pp*
arco *p* *pp* *p* *pp* *p* *pp*

rit.

Tpt. *mp*

S. *mp* ist, have mer - cy, *mf* mer - cy. Lord, have mer - cy.

M.S. *mp* ist, have mer - cy. *pp* L - Lord, *mp* have, *mf* Lord, have mer - cy.

A. *mp* ist, have mer - cy. *pp* L - Lord, *mp* have, *mf* Lord, have mer - cy.

T. *pp* mer - cy. *mp* Chr - ist, have mer - cy. *mf* Lord, have mer - cy.

Bar. *pp* mer - cy. *mp* Chr - ist, have mer - cy. *mf* Lord, have mer - cy.

B. *pp* mer - cy. *mp* Chr - ist, have mer - cy. *mf* Lord, have mer - cy.

Chim. *p*

Gtr. 1 *mf*

Gtr. 2 *mf*

A. Gtr. *mf*

Vln. 1 *pp mp pp mp pp mp mf pp*

Vln. 2 *mp pp mp pp mp pp mf pp*

Vla. *pp mp pp mp mf pp*

Vc. *pp p pp p pp p mf pp*

Cb. *p pp p pp p pp mf pizz.*

III. Out of the Depths

♩ = 69 2 3 4 5 6 7

Tpt. S. M-S. A. T. Bar. B. Caj. Gtr. 1 Gtr. 2 A. Gtr. Vln. 1 Vln. 2 Vla. Vc. Cb.

The score is written for a full orchestra and includes the following instruments and parts:

- Trumpets (Tpt.):** Rests throughout.
- Saxophones (S.):** Rests throughout.
- Mellophone (M-S.):** Rests throughout.
- Alto Saxophone (A.):** Rests throughout.
- Trombone (T.):** Rests throughout.
- Baritone (Bar.):** Rests throughout.
- Bass (B.):** Rests throughout.
- Cajón (Caj.):** Rests throughout.
- Guitar 1 (Gtr. 1):** Melodic line starting in measure 2, marked *mp*.
- Guitar 2 (Gtr. 2):** Chordal accompaniment, marked *mp*.
- Acoustic Guitar (A. Gtr.):** Chordal accompaniment, marked *mp*.
- Violin 1 (Vln. 1):** Melodic line with dynamics *mp*, *ppp*, *mp*, *pp*, *ppp*, *mp*, *ppp*.
- Violin 2 (Vln. 2):** Melodic line with dynamics *mp*, *pp*, *mp*, *ppp*, *mp*, *pp*, *mp*.
- Viola (Vla.):** Melodic line with dynamics *mp*, *p*, *mp*, *p*, *mp*, *p*, *ppp*, *mp*.
- Violoncello (Vc.):** Melodic line with dynamics *mp*, *mp*, *mp*, *mp*, *mp*.
- Double Bass (Cb.):** Bass line with dynamics *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*.

Tpt.

S.
Grant e - ter nal - rest, o LORD. Shine on them un - end - ing light.

M.S.
Grant e - ter nal - rest, o LORD. Shine on them un - end - ing light.

A.
Grant them e - ter nal - rest, o LORD. Shine on them un - end - ing light.

T.
Grant e - ter nal - rest, e - ter - nal rest, o LORD. Shine on them un - end - ing light.

Bar.
Grant e - ter nal - rest, o LORD. Shine on them un - end - ing light.

B.
Grant e - ter nal - rest, o LORD. Shine on them un - end - ing light.

Caj.
cymbal swell
soft mallets
ppp
pp
ppp
p
deaden
deaden

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
mp > pp
ppp < p

Vln. 2
p
pp
p

Vla.
pp < p

Vc.
pp < p

Cb.
pp < p

Tpt.

S. Out of the depths I have cried out to You: lend Your ear as I

M.S. Out of the depths I have cried out to You: lend Your ear as I

A. Out of the depths I have cried out to You: lend Your ear as I

T. Out of the depths I have cried out to You: Lord, hear my voice, lend Your ear as I

Bar. Out of the depths I have cried out to You: Hear my voice, lend Your ear as I

B. Out of the depths I have cried out to You: Hear my voice, lend Your ear as I

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt. *mp*

S. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

M-S. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

A. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

T. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

Bar. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

B. *mf* *f* *p*
 pray. How can I stand if You count what is due? You paid the price I'm un - a - ble_ to pay._____

Caj. *ppp* *pp*
 cymbal swell
 soft mallets
 deaden

Gtr. 1 *pp*

Gtr. 2 *pp*

A. Gtr. *pp*

Vln. 1 *arco* *p* *p*

Vln. 2 *arco* *mp* *p*

Vla. *arco* *mf* *p*

Vc. *arco* *mf* *p*

Cb. *arco* *p*

Tpt.

S. *mp*
Grant e ter nal

M.S. *mp*
Grant e ter nal

A. *mp*
Grant e ter nal

T. *mp*
Grant e ter nal

Bar. *mp*
Grant e ter nal

B. *mp*
Grant e ter nal

Choir *mp*
Grant e ter nal

Caj. *p*
Chimes
medium mallet

Gtr. 1 *mp*

Gtr. 2 *mp*

A. Gtr. *mp*

Vln. 1 *mp* > *ppp* > *mp* > *ppp* > *mp* > *pp*

Vln. 2 *mp* > *ppp* > *mp* > *pp* > *mp* > *p*

Vla. *mp* > *p* > *mp* > *p* > *ppp* > *mp*

Vc. *mp* > *mp* > *mp*

Cb. *ppp* < *pp* < *ppp* < *pp*

Tpt.

S.
rest, o LORD. shine, (n)

M.S.
rest, o LORD. Shine, shine, (n) shine,

A.
rest, o LORD. Shine, (n) shine, (n) shine, (n)

T.
rest, o LORD. Shine, (n) shine, (n) shine, (n) shine,

Bar.
rest, o LORD. Shine, (n) shine, (n)

B.
rest, o LORD. Shine, (n) shine, (n)

Choir
rest, o LORD.

Chim.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
mp pp ppp ppp

Vln. 2
pp mp p pp ppp ppp

Vla.

Vc.

Cb.

Tpt.

S. *mf* shine on them *pp* un - end - - ing (ng) light.

M-S. *mf* shine on them *pp* un - end - - ing (ng) light.

A. *mf* shine on them *pp* un - end - - ing (ng) light.

T. *mf* shine on them *pp* un - end - - ing (ng) light.

Bar. *mf* shine on them *pp* un - end - - ing (ng) light.

B. *mf* shine on them *pp* un - end - - ing (ng) light.

Caj. cymbal swell soft mallets *p* *mf* *ppp* deaden

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

54

(♩=69)

55

56

57

58

59

60

61

Tpt.

S. They are re - mem - bered for - ev - er to - day.

M.S. They are re - mem - bered for - ev - er to - day.

A. *mf* Sure - ly the right - eous will ne - ver be moved. *p* They are re - mem - bered for - ev - er to - day.

T.

Bar.

B.

Choir *A. mf* Sure - ly the right - eous will ne - ver be moved. *p* They are re - mem - bered for - ev - er to - day.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *p* mute off *pp*

Vln. 2 *p* mute off *pp*

Vla. *p* mute off *pp*

Vc. *p* mute off

Cb.

Tpt.

S. *mp*
Trust-ing You've tak-en trans-gres-sions a - way.

M-S. *mp*
Trust-ing You've tak - en trans-gres-sions a - way.

A. *mp*
Trust-ing You've tak-en trans-gres-sions a - way.

T. *mf* They will not fear when their judg-ment is due. *p* Trust-ing You've tak-en trans-gres-sions a - way.

Bar. *mf* They will not fear when their judg-ment due. *p* Judg - - ment day. *mp*

B. *mf* They will not fear when their judg-ment due. *p* Judg - - ment day. *mp*

Choir *mf* They will not fear when their judg - ment (is) due. *p*

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *pp* *mp*

Cb. *mp* *p* *pp* *mp*

Tpt.

S. *mp* Grant, Rest Light, light.

M-S. *mp* Grant, Rest Light.

A. *mp* Grant, Rest Shine on us un-end-ing light.

T. *mp* Grant, E - ter-nal Shine on us.

Bar. *mp* Grant, E Shine.

B. *mp* Grant, E Shine.

Caj. *p* Triangle w/beater

Gtr. 1 *mp*

Gtr. 2 *mp*

A. Gtr. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt. *p* *mf* *p*

S. *p* *mf* *p*

M.S. *p* *mf* *p*

A. *p* *mf* *p*

T. *p* *mf* *p*

Bar. *p* *mf* *p*

B. *p* *mf* *p*

Choir *p* *mf* *p*

T. B., Bar. *p* *mf* *p*

Caj. *p* *mf* *p*

Gtr. 1 *p* *mf* *p*

Gtr. 2 *p* *mf* *p*

A. Gtr. *p* *mf* *p*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

Yea though I walk through the val - ley of death, I will not fear for I know You are near. You will pro -

walk through the val - ley of I will not are

I walk through the ley of death, will not fear I know You near. You will pro -

fingerslye arpeggiate

fingerstyle arpeggiate

Tpt. *f* *mp*

S. *f* *mp*

M.S. *f* *mp*
 vide, con - sole pro - - tect. I know the peace of Your

A. *f* *mp*
 vide, con - sole pro - - tect. I know the peace of Your

T. *f* *mp*
 vide and con - sole and pro - tect. I know the peace of Your

Bar. *f* *mp*
 vide, con - sole, and pro - tect. I know the peace of Your

B. *f* *mp*
 vide, con - sole and pro - tect. I know the peace of Your

Choir *f* *mp*
 vide, con - sole (and) pro - tect. I know the peace of Your
 and the

Caj.

Gtr. 1 *f* *mp*

Gtr. 2 *f* *mp*

A. Gtr. *f* *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f*

Tpt.

S.
pre - sence is here. I know the peace of Your pre - sence is here.

M.S.
pre - sence is here. I know the peace of Your pre - sence is here.

A.
pre - sence is here. I know the peace of Your pre - sence is here.

T.
pre - sence is here. I know the peace of Your pre - sence is here.

Bar.
pre - sence is here. I know the peace of Your pre - sence is here.

B.
pre - sence is here. I know the peace of Your pre - sence is here.

Choir
pre - sence is here. I know the peace of Your pre - sence is here.
pre - sence is here. I know the peace of Your pre - sence is here.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.

M-S.

A.
How can I go on in a world with-out my fa - ther's face?

T.

Bar.

B.

Chim.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 6 through 10 of a musical score. The vocal line (A.) is the primary focus, with lyrics: "How can I go on in a world with-out my fa - ther's face?". The score includes parts for Trumpet (Tpt.), Soprano (S.), Mezzo-Soprano (M-S.), Tenor (T.), Baritone (Bar.), Bass (B.), Chimes (Chim.), Electric Guitars (Gtr. 1, Gtr. 2, Acoustic Guitar - A. Gtr.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is A major (three sharps) and the time signature is 4/4. The vocal line features a melodic line with some rests and a final note on a long line. The instrumental parts provide harmonic support, with guitars playing chords and bass lines, and strings playing sustained chords.

♩ = 112

12

13

Tpt.

S.

M-S.

A.

T. *f*
An in - jured deer, — I

Bar.

B.

Caj. *f*
Cajon

Gtr. 1 *f*
strum

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f*
pizz.

Musical score for a band with vocal soloist. The score is arranged in a system with 14 staves. The instruments and parts are: Tpt., S., M-S., A., T. (Vocal Soloist), Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#). The vocal soloist part includes the lyrics: "bleed a trail, and soon I'll faint from thirst. The". The Cajon and Gtr. 1 parts feature rhythmic patterns, while the other instruments are mostly silent.

Musical score for a band with vocal soloist. The score is arranged in a system with 14 staves. The instruments and parts are: Tpt., S., M-S., A., T. (Vocal Soloist), Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal soloist part includes the lyrics: "wolf that stalks me will pre - vail un - less You find me first". The guitar parts (Gtr. 1, Gtr. 2, A. Gtr.) feature complex rhythmic patterns, while the Cajon part has a steady, rhythmic accompaniment. The other instruments (Tpt., S., M-S., A., Bar., B., Vln. 1, Vln. 2, Vla., Vc., Cb.) are currently silent, indicated by rests.

Tpt.

S.

M.S.

A.

T. These de - mons I can not out - run pur -

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 chop mf

Vln. 2 port. p mf

Vla.

Vc.

Cb.

Tpt.

S.

M-S.

A.

T.
sue a help - less deer. I thirst for You O

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2
with portamento
mf

Vla.

Vc.

Cb.

Tpt.

S.

M.S.

A.

T.
8
liv - ing_ One.____ When will You meet me_ here?____ I'm

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.

M.S.

A.

T.
anx - ious, _____ cry-ing_ out for You to save _____ me.____ I'm

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
normal
f

Vln. 2
port.
f

Vla.
f

Vc.
f

Cb.

Tpt.

S.

M.S.

A.

T.
reach - ing, _____ dy - ing_ now for You to save me. _____ *port.*

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
f *mf* chop

Vln. 2
f

Vla.
f

Vc.
f

Cb.

Tpt.

S.

M.S.

A.

T. *mp*
My tears have been my

Bar.

B.

Pno.

Caj. *mp*

Gtr. 1 *mp*

Gtr. 2 *mp*

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mp*

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

food and drink, they haunt me night and day with

mp

Tpt.

S.

M-S.

A.

T.
thoughts that_ I'm_____ a - shamed to_ think:_____ "Your God_ is_____ dead," they say_____

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
chop
p

Vln. 2
p

Vla.

Vc.

Cb.

Tpt.

S.

M-S.

A.

T. *f*
I'm des - p'rate, cry - ing out for You to

Bar.

B.

Caj. *f*

Gtr. 1 *f*

Gtr. 2 *f*

A. Gtr. *f*

Vln. 1 *f* normal

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tpt.

S.

M.S.

A.

T.
save me. I'm faint - ing. dy - ing now for You to

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2
port.
f

Vla.

Vc.

Cb.

Tpt.

S. *f* save *port.* me.

M.S. *f* save me.

A. *f* save me.

T. *f* save me. *port.* save me.

Bar. *f* save me. *port.* save me.

B. *f* save me.

Choir *f* save me. *f* save me.

Caj. *f*

Gtr. 1 *f*

Gtr. 2

A. Gtr.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Choir
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 65, measures 56-60. The score includes parts for Tpt., S., M.S., A., T., Bar., B., Choir, Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 2+2+3+2 over 8. The tempo is marked as 60 ♩=224. The score shows various musical notations including rests, notes, and dynamic markings like *pp* and *mp*.

Tpt. *f lyrical*

S.

M-S.

A.

T.

Bar.

B.

Caj.

Gtr. 1 *p mp mf f mf*

Gtr. 2 *p mp mf f mf*

A. Gtr. *p mp mf f mf*

Vln. 1 *p mp mf f mf mp*

Vln. 2 *p mp mf f mf mp*

Vla. *p mp mf f mf mp*

Vc. *p mp mf f mf mp*

Cb. *f lyrical*

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 67-70. The score includes parts for Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 67 shows the beginning of the section with various instruments. Measure 68 continues the patterns. Measure 69 features a change in dynamics and texture. Measure 70 is marked with a tempo of 70♩=112 and shows a significant change in the string and guitar parts, including a 'chop' effect on the violin and pizzicato on the cello and double bass.

Tpt.

S.

M-S.

A.

T.

Bar.

B.

Choir

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f
My

f
My

f

Tpt.

S.

M-S.

A.

T.
legs are numb, I'm see - ing red; I know my end is near.

Bar.

B.

Choir
legs are numb, I'm see - ing red; I know my end is near.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral and vocal score for measures 74-76. The vocal parts include Tenor (T), Baritone (Bar.), Bass (B.), and a Choir, all with lyrics: "legs are numb, I'm see - ing red; I know my end is near." The instrumental parts include Trumpet (Tpt.), Saxophone (S.), Music Stand (M-S.), Alto Saxophone (A.), Clarinet (Caj.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Acoustic Guitar (A. Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and dynamic markings.

Tpt.

S.

M-S.

A.

T. *p*
 The howl - ings ech-o in my head; it won't be long, I fear.

Bar.

B.

Choir *p*
 The howl - ings ech - o in my head; it won't be long, I fear.

Caj. *p*

Gtr. 1 *p*

Gtr. 2 *p*

A. Gtr.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Tpt.

S.
I'm des - p'rate. Save me.

M.S.
I'm des - p'rate. Save me.

A.
I'm des - p'rate, cry - ing out for You to save me.

T.
I'm des - p'rate, cry - ing out for You to save me.

Bar.
I'm des - p'rate. Save me.

B.
I'm des - p'rate. Save me.

Choir
I'm des - p'rate. cry - ing out for You to save me.

Caj.
f

Gtr. 1
f

Gtr. 2
f

A. Gtr.
f

Vln. 1
normal *f* port.

Vln. 2
normal *f* port.

Vla.
f port.

Vc.
f

Cb.
f

Tpt.

S.
I'm faint - ing, dy - ing now for You to save me.

M.S.
I'm faint - ing, dy - ing now for You to save me. *port.*

A.
I'm faint - ing, dy - ing now for You to save me. *port.*

T.
I'm faint - ing, dy - ing now for You to save me. *port.*

Bar.
I'm faint - ing, dy - ing now for You to save me. *port.*

B.
I'm faint - ing, dy - ing now for You to save me. *port.*

Choir
I'm faint - ing, dy - ing now for You to save me.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1
f *port.* *f*

Vln. 2
f *port.* *f*

Vla.
f *port.* *f*

Vc.

Cb.

Tpt.

S. *port.*
save me.

M-S. *port.*
save me.

A. *port.*
save me.

T. *port.*
save me.

Bar. *f*
How can I go on?

B. *f*
How can I go on?

Choir
save me. *f*
How can I go on?

Caj. *p*

Gtr. 1 *p*

Gtr. 2 *p*

A. Gtr. *p*
To E. Gtr.

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

rit.

Tpt.

S. *p port.*
save me.

M.S. *p*
save me.

A. *p*
save me.

T. *p port.*
save me.

Bar. *p*

B. *p*

Choir *p*
save me.

Caj. *p*
crash

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*
arco

Cb. *p*
arco

V. Day of Wrath

(no rit., ♩ throughout)

♩=150

2

3

4

5

6

7

8

The musical score is arranged in a standard orchestral layout. The top section includes brass and woodwinds (Tpt., S., M.S., A., T., Bar., B.), which are mostly silent in this section. The Cajon part features a rhythmic pattern of eighth notes with the instruction 'brushes' and a forte 'f' dynamic. The guitar section (Gtr. 1, Gtr. 2, E. Gtr.) is highly active, with Gtr. 1 and Gtr. 2 both marked 'strum with pick' and 'f'. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) enters in the final measures, with the Viola, Violoncello, and Contrabass parts marked with a forte 'f' dynamic. The score is divided into measures 2 through 8.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 E. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 17-24. The score includes parts for Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Cajon part features a rhythmic pattern of eighth notes. The guitar parts (Gtr. 1, Gtr. 2, E. Gtr.) feature complex chordal textures and effects like 'overdrive on'. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) feature sustained chords and rhythmic patterns. Dynamics include *f* and *overdrive on*. The score is written in a system with 11 staves.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 E. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

The score is written for a 12-piece ensemble in 4/2 time. Measures 25 through 32 are shown. The woodwinds (Tpt., S., M-S., A., T., Bar., B.) and brass (Caj., Vc., Cb.) parts are mostly silent, indicated by rests. The guitar section (Gtr. 1, Gtr. 2, E. Gtr.) and string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) are active. The Cajon part features a rhythmic pattern of eighth notes. The guitar parts consist of complex chordal textures and arpeggios. The string section provides harmonic support with sustained chords and rhythmic patterns.

(♩=75)
33

34

35

36

37

38

39

Tpt.

S.

M-S.

A. *mf*
The world will burn_ to ash - es.

T. *mf*
The world will burn_ to ash - es.

Bar. *mf*
The day of wrath comes. The world will burn_ to ash - es.

B. *mf*
The day of wrath comes. The world will burn_ to ash - es.

Caj. *crash let ring*
Chimes let ring
mf
let ring

Gtr. 1 *P.M. then lift*
f
mf
P.M. then lift

Gtr. 2 *P.M. then lift*
f
mf
P.M. then lift

E. Gtr. *P.M. then lift*
f
p
clean

Vln. 1 *p*

Vln. 2 *p*

Vla. *no vib.*
p

Vc. *no vib.*
p

Cb. *ppp* *mf* *ppp*

Tpt.

S. *mp* All will quake with fear, *mf* when they see their Judge has

M-S. *mp* All will quake with fear, *mf* when they see their Judge has

A. *p* The day of wrath comes. *mp* All will quake with fear, *mf* when they see their Judge has

T. *p* We have all been warned. *mp* All will quake with fear, *mf* when they see their Judge has

Bar. *p* The day of wrath comes.

B. *p* We have all been warned.

Chim. dampen *p* let ring *mp* let ring *mf*

Gtr. 1 P.M. *p* *mp* *mf*

Gtr. 2 *mp* *mf*

E. Gtr. clean *p* *mf*

Vln. 1 *ppp* *mp* *ppp* *mf* *ppp*

Vln. 2 *ppp* *mp* *ppp* *mf* *ppp*

Vla. *ppp* *mp* *ppp* *mf* *ppp*

Vc. *ppp* *mp* *ppp*

Cb. *p* *ppp* *mp* *ppp*

Tpt. *f*

S. *f*
come, He who knows all things.

M.S. *f*
come, He who knows all things.

A. *f*
come, He who knows all things.

T. *f*
come, He who knows all things.

Bar. *f*
He who knows all things.

B. *f*
He who knows all things.

Chim. *let ring*
f

Gtr. 1 P.M. then lift
f

Gtr. 2 P.M. then lift
f

E. Gtr. P.M. then lift
f

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp* IV

Vc. *ppp* *f* *mp* II

Cb. *ppp* *f* *mp* II

Tpt. *mp*

S. *mp*
grave _____ sum - - mon - ing.

M-S. *mp*
grave _____ sum - - mon - ing.

A. *mp*
through the grave sum - - mon - ing.

T. *mp*
ech - oes through the grave sum - - mon - ing.

Bar. *mp*
ech - oes through the grave sum - mon - ing.

B. *mp*
ech - oes through the grave

Caj. *pp* *f*
Cajon crash w/brushes let ring

Gtr. 1

Gtr. 2

E. Gtr. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *f*
arco

Tpt.

S. close to "ng"
(ng)

M-S. close to "ng"
(ng)

A. close to "ng"
(ng)

T. close to "ng"
(ng)

Bar. *p*
sum - mon - ing, sum - mon - ing, sum - mon - ing.

B. *whisper mp*
sum - mon - ing, sum - mon - ing, sum - mon - ing.

Caj.

Gtr. 1 *ppp*

Gtr. 2 *ppp*

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for measures 62-64, featuring the following instruments:

- Tpt.
- S.
- M.S.
- A.
- T.
- Bar.
- B.
- Caj. (Cajón) with *p* dynamic
- Gtr. 1 (Electric Guitar) with *p* dynamic
- Gtr. 2 (Electric Guitar) with *p* dynamic
- E. Gtr. (Electric Guitar)
- Vln. 1 (Violin 1) with *p* dynamic and *same...* marking
- Vln. 2 (Violin 2) with *p* dynamic and *same...* marking
- Vla. (Viola)
- Vc. (Violoncello) with *p* dynamic
- Cb. (Contrabasso)

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 E. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 86, measures 65-67. The score includes parts for Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measures 65 and 67 are mostly rests, while measure 66 contains active music for Caj., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamic markings include *mf* and "overdrive on".

Tpt.

S. *p* Na(ture) si-lent, *mp* Cre-a-tion a-wak-en-ing to

M.S. *p* Na-ture is si-lent, *mp* Cre-a-tion a-wak-en-ing to

A. *p* Na(ture) si-lent, *mp* Cre-a-tion a-wak-en-ing to an-swer

T. *mp* Cre-a-tion a-wak-en-ing to an-swer

Bar. to an-swer

B. to an-swer

Caj. *p* *pp* *pp* *mp* *pp* crash w/brushes

Gtr. 1 *p* pluck *mp*

Gtr. 2 *p* pluck *mp*

E. Gtr. *p* clean

Vln. 1 *p* *mp*<

Vln. 2 *p* *mp*<

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

(♩=150)

74

75

76

77

78

79

80

Tpt.

S.
an - swer her Judge.

M.S.
an - swer her Judge.

A.
her Judge. Book of life,

T.
her Judge.

Bar.
her Judge.

B.
her Judge. Book of life,

Caj.
p *f* *pp*

Gtr. 1
strum *f* pluck *mp*

Gtr. 2
strum *f* pluck *mp*

E. Gtr.
overdrive on *f*

Vln. 1
f *mp*

Vln. 2
f *mp*

Vla.
f

Vc.
f

Cb.
f pizz. *mp*

Tpt.
 S. *mf* That knows each con - science, *mf* judge the dead! *f*
 M.S. *mf* That knows each con - science, *mf* judge the dead! *f*
 A. *mf* That knows each con - science, *mf* judge the dead! *f*
 T. *mf* That knows each con - science, *mp* judge the dead; *f* judge the dead!
 Bar. *mp* judge the dead; *f* judge the dead!
 B. *mp* judge the dead; *f* judge the dead!
 Caj. *mf* *f*
 Gtr. 1 *mf* strum *mp* pluck *f* strum
 Gtr. 2 *mf* strum *mp* *f*
 E. Gtr. *mf* *f* *overdrive on*
 Vln. 1 *mf* *f*
 Vln. 2 *mf* *f*
 Vla. *mp* *f*
 Vc. *mf* *mp* *f*
 Cb. *mf* *mp* *arco* *pizz.* *f*

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 E. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Tpt.

S. *mp* The Judge sits down, *mf* and all crimes

M-S. *mp* As the Judge sits down, *mf* and all crimes

A. *mp* As the Judge sits down, *mp* re - vealed, *mf* and all crimes

T. *mp* All things hidd - en are re - vealed, *mf* and all crimes

Bar. *mp* Things hidd - en are re - vealed, *mf* and all crimes

B. *mp* All things hidd - en ar re - vealed, *mf* and all crimes

Choir *mp* As the Judge sits down, *mp* are re - vealed, *mf* and all crimes

Caj.

Gtr. 1 *mf* pluck, sustained *mp* strum *mf* pluck, sustained

Gtr. 2 *mp* *mf*

E. Gtr.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Tpt.

S.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

M.S.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

A.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

T.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

Bar.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

B.
pun-ished. *whisper* Pun-ished. *Repeat at random until 110

Choir
pun - ished. *whisper* Pun - ished. *Repeat at random until 110

Caj.
crash w/brushes *p*

Gtr. 1
mf

Gtr. 2
strum *mf*

E. Gtr.
clean *mf*

Vln. 1
mute on *p*

Vln. 2
mute on *p*

Vla.
mute on *p*

Vc.
mute on *p*

Cb.
p

Tpt.

S. *p*
Who can stand?

M-S. *p*
Who can stand?

A. *p*
Who can stand?

T. *p*
Who can stand when e-ven the

Bar. *p*
Who can stand?

B. *p*
Who can stand?

Choir *p*
Who can stand?
p
Who can stand? when e-ven the

Caj. *mf* let ring

Gtr. 1 *f* *p* *pp*

Gtr. 2 *f* *p* *pp*

E. Gtr. *pp*

Vln. 1 *f* *p* *pp* *ppp*

Vln. 2 *f* *p* *pp* *ppp*

Vla. *f* *p* *pp* *ppp*

Vc. *f* *p* *pp* *ppp*

Cb. *f* *p* *pp* pizz.

(♩=100)

(♩=50)
117

114

115

116

118

119

Tpt.

S.
E - ven the just need sav - ing. (ng) Dread - ful, roy - al King,

M.S.
E - ven the just need sav - ing. (ng) Dread - ful, roy - al King, who free - ly

A.
Just need sav - ing. (ng) Dread - ful, roy - al King,

T.
just need sav - ing? (ng) Dread - ful, roy - al King, who free - ly

Bar.
E - ven the just need sav - ing. (ng) Dread - ful, roy - al King,

B.
E - ven the just need sav - ing. (ng) Dread - ful, roy - al King, who free - ly

Caj. Chimes deaden

Gtr. 1
p *f*

Gtr. 2
p *f* P.M. then lift overdrive on P.M. then lift P.M.

E. Gtr.
f

Vln. 1
f *mf*

Vln. 2
f *mf*

Vla.
f *mf*

Vc.
f arco *mf*

Cb.
f Pizz. arco *mf*

(♩=100)
123

120

121

122

124

125

126

Tpt. *f*

S. *f*
havemer - cy.

M.S. grants sal - va - tion,

A. *f*
havemer - cy.

T. *f*
grants sal - va - tion, have mer - cy, save me.

Bar. *f* *gliss.*
havemer - cy mer - cy, save me.

B. *f* *gliss.*
grants sal - va - tion, have mer - cy, save me.

Caj. crash w/brushes
ppp *f* *p*

Gtr. 1 *f* *p*

Gtr. 2 *f* *p*

E. Gtr. clean *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *gliss.*

Vc. *f* *gliss.*

Cb. *f*

(♩=50)

127

128

129

130

131

Tpt.

S. *pp* *mp* *mf*
Je - sus re-mem-ber that You suff - ered for my sake, that I might be saved.

M.S. *mf*
suff - ered for my sake, that I might be saved.

A. *mf*
for my sake, that I might be saved.

T. *mf*
my sake, be saved.

Bar.

B.

Caj. *pp*

Gtr. 1 *pp* *mp* let ring V
let ring

Gtr. 2 *pp* *mp* let ring V
let ring

E. Gtr. *mp* let ring V
let ring

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Tpt.

S.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

M.S.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

A.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

T.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

Bar.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

B.
Je - sus re - mem - ber that You suff - ered for my sake, that I might be saved.

Caj.

Gtr. 1
pp

Gtr. 2
pp

E. Gtr.

Vln. 1
normal
mf < *f* *p* *ppp*

Vln. 2
mf < *f* *p* *ppp*

Vla.
mf < *f* *p* *ppp*

Vc.
mf < *f* *p* *ppp*

Cb.

Tpt. *f*

S. *f* spoken *p* Je-sus re - mem - ber. *p* Je-sus re mem - ber.

M.S. *f* spoken *p* Je-sus re mem - ber. *p* Je-sus re - mem - ber.

A. *f* spoken *p* Je-sus re mem - ber. spoken *p* Je-sus re mem - ber.

T. *f* spoken *p* Je-sus re - mem - ber.

Bar. *f* spoken *p* Je-sus re mem - ber.

B. *f* spoken *p* Je-sus re - mem - ber.

Caj. *p* *f*

Gtr. 1 *mf* *f*

Gtr. 2 *mf* *f*

E. Gtr. *f* overdrive on

Vln. 1 *f* mute off

Vln. 2 *f* mute off

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *p* pizz.

Musical score for measures 145-153. The score includes parts for Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Cajon part features a rhythmic pattern of eighth notes. The guitar parts (Gtr. 1, Gtr. 2, E. Gtr.) are highly active, with Gtr. 1 playing complex chordal textures and Gtr. 2 playing chords. The electric guitar (E. Gtr.) plays a melodic line. The violin parts (Vln. 1, Vln. 2) play melodic lines, with Vln. 1 starting in measure 145 and Vln. 2 starting in measure 147. The viola (Vla.) and cello (Vc.) parts also play melodic lines, with the cello part including a 'pizz.' instruction. The double bass (Cb.) part plays a rhythmic pattern of eighth notes. The woodwinds (Tpt., S., M.S., A., T., Bar., B.) are mostly silent, indicated by rests. Performance instructions include 'mute off' for the viola and cello, and 'pizz.' for the cello. Dynamics include 'f' (forte) for the cello and double bass.

154

Tpt.

S.

M-S.

A.

T.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

arco

vco

same...

Tpt.

S.

M.S.

A.

T.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

crash

Tpt.

S. *mp* *p* close to "n" *p*
Not in vain. (n) O

M.S. *mf < f* *p* close to "n"
You died in my place, not in vain. (n)

A. *mf* *mp* *p* close to "n"
Seek - ing me, not in vain. (n)

T. *mf* *f* *p* close to "n"
Seek - ing me, You died in my place, not in vain. (n)

Bar. *mf < f* *mp* *p* close to "n"
You died in my place, not in vain. (n)

B. *mf* *mp* *p* close to "n"
Seek - ing me, not in vain. (n)

Chim. **Chimes**
mf *mp* *p*
let ring let ring let ring let ring let ring

Gtr. 1

Gtr. 2

E. Gtr. P.M.

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

(♩=50)

(♩=75)

184

178

179

180

181

182

183

Tpt.

S. just Judge, Judg - ment day. I ac-cept my

M.S. Take a - way my sins. I ac-cept my

A. Take a - way my sins. I ac-cept my

T. Take a - way my sins. I ac-cept my

Bar. Take a - way my sins. I ac-cept my

B. Take a - way my sins. I ac-cept my

Chim. *let ring* *muffle*

Gtr. 1 *p* *mp* *p*

Gtr. 2 *p* *mp* *p*

E. Gtr. *clean* *mp*

Vln. 1 *mute on* *p* *mp* *p*

Vln. 2 *mute on* *p* *mp* *p*

Vla. *mute on* *p* *mp* *p*

Vc. *mute on* *p* *mp* *p*

Cb.

Tpt. *p mp*

S. *mf sub.p*
guilt. From sor - row spare me...

M-S. *mf f mf sub.p*
guilt. And I hide my face in shame! From sor - row spare me...

A. *mf sub.p*
guilt. From sor - row spare me...

T. *mf sub.p*
guilt. From sor - row spare me...

Bar. *mf sub.p*
guilt. From sor - row spare me...

B. *mf f mf sub.p*
guilt. And I hide my face in shame! From sor - row spare me...

Chim. *let ring mp*

Gtr. 1

Gtr. 2

E. Gtr. *mp*

Vln. 1 *p* mute off

Vln. 2 *p* mute off

Vla. *p* mute off

Vc. *p* mute off

Cb.

The musical score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Tpt.:** Rests throughout.
- S. (Soprano):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- M.S. (Mezzo-Soprano):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- A. (Alto):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- T. (Tenor):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- Bar. (Baritone):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- B. (Bass):** Long glissando with "gliss., stagger breathing if necessary" and dynamic *f*.
- Caj. (Cajón):** Rhythmic accompaniment starting at measure 193, with dynamics *p* and *f*.
- Gtr. 1 (Guitar 1):** Chordal accompaniment with dynamics *ppp*, *f*, and *subito p*.
- Gtr. 2 (Guitar 2):** Chordal accompaniment with dynamics *ppp*, *f*, and *subitop*.
- E. Gtr. (Electric Guitar):** Chordal accompaniment with dynamic *f*.
- Vln. 1 (Violin 1):** Long glissando with "gliss." and dynamic *f*, then "normal" in measure 194.
- Vln. 2 (Violin 2):** Long glissando with "gliss." and dynamic *f*, then "normal" in measure 194.
- Vla. (Viola):** Long glissando with "gliss." and dynamic *f*, then "normal" in measure 194.
- Vc. (Violoncello):** Long glissando with "gliss." and dynamic *f*, then "normal" in measure 194.
- Cb. (Cello):** Rests until measure 194, then "pizz." and dynamic *f*.

Tpt. *p* *mf* *pp*

S.

M-S.

A.

T.

Bar.

B.

Caj. *p* *mp*

Gtr. 1 *mf* *pp* *mp* *mf*

Gtr. 2 *mf* *pp* *mp* *mf*

E. Gtr. *p* *mf* *p* *mp*

Vln. 1 *sub.p* *p* *mf* *pp* *p* *mp*

Vln. 2 *p* *mf* *pp* *mp* *mf*

Vla. *sub.p* *mf* *pp* *mp* *mf*

Vc. *sub.p* *mf* *pp* *mp* *mf*

Cb. *arco* *p* *mf* *pp* *pizz.* *mp*

(♩=50)
204

(♩=75)
205

206

207

(♩=150)
208

209

Tpt.

S.
Ma - ry and the thief giv - ing hope!

M-S.
Ma - ry and the thief giv - ing hope!

A.
Ma - ry and the thief giv - ing hope!

T.
Ma - ry and the thief giv - ing hope!

Bar.
Ma - ry and the thief giv - ing hope!

B.
Ma - ry and the thief giv - ing hope!

Caj.
crash w/brushes
p

Gtr. 1
p

Gtr. 2
p

E. Gtr.

Vln. 1
p

Vln. 2
p

Vla.
p

Vc.
p

Cb.
mp

Tpt.

S. *p*
My prayers— are worth-less.

M.S. *p*
My prayers are worth-less.

A.

T.

Bar.

B.

Caj. *f* *pp* *p* *mf*

Gtr. 1 *f* *p* *mf*

Gtr. 2 *f* *p* *mf*

E. Gtr. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *mf* *p*

Vla. *f* *mf* *p* *mf*

Vc. *f* *mf* *p* *mf*

Cb. *f* *mf*

Tpt.

S.
Yet You are good and gra- - - cious. Res - - - cue

M-S.
Yet You are gra - - - cious. Res - - - cue

A.
You are gra - - - cious. Res - - - cue

T.
You are gra - - - cious. Res-cue, res-cue me, save me,

Bar.
Yet You are gra - - - cious. Res-cue, res-cue me, save me,

B.
Yet You are gra - - - cious. Res-cue, res-cue me, save me,

Caj.
p

Gtr. 1
p *mf* *p*

Gtr. 2
p *mf* *p*
overdrive on P.M.

E. Gtr.
p

Vln. 1
p *mf* *mf* *p*

Vln. 2
mf *p*

Vla.
p *mf* *p*

Vc.
p *mf* *p*

Cb.

Tpt.

S. *f*
me from fire!

M-S. *f*
me from fire, res - cue me from fire!

A. *f*
me from fire, res - cue me from fire!

T. *f*
res - cue, res - cue me from fire, from fire!

Bar. *f*
res - cue, res - cue me from fire, res - cue me from fire!

B. *f*
res - cue, res - cue me from fire, from fire!

Caj. *f*

Gtr. 1

Gtr. 2 *f*

E. Gtr. *f*
normal

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *mp* *f*
pizz.

(♩.=50)
243

244

245

246

(♩.=100)
247

248

249

Tpt.

S. *mp* a - long with the sheep *mf* on Your right. *f*

M.S. *mp* Let me sit a - long with the sheep *mp* on Your right. *mf* *f*

A. *mp* Let me sit a - long with the sheep *mf* On Your right. *f*

T. *mp* a - long with the sheep *mf* on Your right. *f*

Bar. *mp* On Your right. *mf* *f*

B. *mp* On Your right. *mf* *f*

Caj.

Gtr. 1 *mp* *p*

Gtr. 2 *mp* *p*

E. Gtr. clean *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb.

Tpt.

S.

M.S.

A.

T.

Bar.

B.

Caj. *pp* *f* crash w/brushes let ring

Gtr. 1 *mf* *f*

Gtr. 2 *mf* *f*

E. Gtr.

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f* same...

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *mf* *pizz.* *f*

(♩=50)

257

256

258

259

Tpt. [Musical notation]

S. *p*
When goats are si - lenced,

M-S. *p*
When goats are si - lenced,

A. *p*
When _____ si - lenced,

T. *p*
When goats are,

Bar. [Musical notation]

B. [Musical notation]

Chim. let ring
p

Gtr. 1 *p* *pp*

Gtr. 2 *p* *pp*

E. Gtr. *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. IV
p

(♩.=100)

(♩.=50)

(♩.=100)
264

260

261

262

263

Tpt.

S.
sen-tenced to e - ter - nal flames; call me with the blessed.

M-S.
sen-tenced to e - ter - nal flames; call me with the blessed.

A.
sen-tenced to flames; call me with the blessed.

T.
sen-tenced to e - ter - nal flames; call me with the blessed.

Bar.
sen-tenced to e - ter - nal flames; call me with the blessed.

B.
call me with the blessed.

Chim.

Gtr. 1
p *mf* *p*

Gtr. 2
p *mf* *p*

E. Gtr.

Vln. 1
no vib. *p* *mf* normal *p*

Vln. 2
no vib. *p* *mf* normal *p*

Vla.
no vib. *p* *mf* normal *p*

Vc.
p *mf* *p*

Cb.
arco *p*

265

266

267

268

269

Tpt. *p* *f*
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Chim. *f* let ring *f* let ring
 Gtr. 1 *f*
 Gtr. 2 *f*
 E. Gtr. *f* let ring
 Vln. 1 *f* same...
 Vln. 2 *f* same...
 Vla. *f*
 Vc. *f*
 Cb. *f*

270

271 (♩=100)

272

(♩=50)
273

(♩=100)
274

Tpt. *mp* *mf*

S. *mp* *mf*

M.S. *mp* *mf*

A. *mp* *mf*

T. *mp* *mf*
My heart crushed to dust.

Bar. *mp* *mf*
I bow low. My heart crushed to dust.

B. *mp* *mf*
I bow low. My heart crushed to dust.

Choir *mp* *mf*
B., Bar. *mp* *mf*
I bow low. My heart crushed to dust.
add T.

Chim.

Gtr. 1 *mp* *mf* *p*

Gtr. 2 *mp* *mf* *p*

E. Gtr.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* *p*

Vc. *mp* *p* *mf* *p*

Cb. *mp* *p* *mf* *p*

Musical score for a choir and orchestra, measures 275-278. The score includes parts for Tpt., S., M.S., A., T., Bar., B., Choir, Chim., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The lyrics "Help, I pray." are written under the vocal parts. Dynamics include *p*, *pp*, and *P.M.* (Pizzicato).

(♩=50)

279

280

281

282

Musical score for various instruments including Tpt., S., M.S., A., T., Bar., B., Chim., Gtr. 1, Gtr. 2, E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures 279, 280, 281, and 282. Dynamics include *mp*, *f*, and *ff*. Performance markings include *P.M.*, *dist.*, and *gliss.*. The score is written in 6/4 time and includes a tempo marking of (♩=50).

Tpt. *fff*

S. *fff*
A day of mourn - ing And ris - ing em - bers,

M.S. *fff*
A day of mourn - ing And ris - ing em - bers,

A. *fff*
A day of mourn - ing And ris - ing em - bers,

T. *fff*
A day of mourn - ing And ris - ing em - bers, when cre -

Bar. *fff*
A day of mourn - ing And ris - ing em - bers, when cre -

B. *fff*
A day of mourn - ing And ris - ing em - bers, when cre -

Choir *fff*
A day of mourn - ing And ris - ing em - bers, when cre -

Chim. *fff* rake *fff* rake *fff* rake

Gtr. 1 *fff*

Gtr. 2 *fff*

E. Gtr. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff* *pp* *mf* *fff*

Vc. *fff* *pp* *mf* *fff*

Cb. *fff* *pp* *mf* *fff*

Tpt. *fff* *mf*

S. when cre - a - tion will, when cre - a - tion will be judged, *fff* *mf* *mp*

M.S. when cre - a - tion will, when cre - a - tion will be judged, *fff* *mf* *mp*

A. when cre - a - tion will, when cre - a - tion will be judged, *fff* *mf* *mp*

T. a - tion will be judged, *mp* when cre - a - tion will be judged, *mp*

Bar. a - tion will be judged, *mp* when cre - a - tion will be judged, *mp*

B. a - tion will be judged, *mp* when cre - a - tion will be judged, *mp*

Choir when cre - a - tion will, when cre - a - tion will be judged, *fff* *mf* *mp*

a - tion will be judged, *mp* when cre - a - tion will be judged, *mp*

Chim. crash w/brushes *ppp* *p*

Gtr. 1 *fff* *mf* *ppp*

Gtr. 2 *ff* *mf* *ppp* clean, let ring

E. Gtr. *fff* *mf* *ppp*

Vln. 1 *fff* *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Tpt.

S. *p*
Spare me, Spare me, Spare me, Spare me, Spare me,

M.S. *p*
Spare me, Spare me, Spare me, Spare me, Spare me,

A. *p*
Spare me, Spare me, Spare me,

T. *p*
Spare me, Spare me, Spare me,

Bar. *p*
Spare me,

B. *p*
Spare me,

Caj. Chimes let ring *p*

Gtr. 1 *p*

Gtr. 2 *p*

E. Gtr. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

Tpt.

S. Spare me, Spare me, Spare me, Spare me, spare me, God.

M-S. Spare me, Spare me, Spare me, spare me, God.

A. Spare me, Spare me, Spare me, Spare me, spare me, God.

T. Spare me, Spare me, Spare me, spare me, God.

Bar. Spare me, Spare me, Spare me, Spare me, spare me, God.

B. Spare me, Spare me, Spare me, spare me, God.

Choir S. *p* Spare me, spare me, God. M-S, A. unis. *p* Spare me, spare me, God.

Chim.

Gtr. 1 *mp*

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc. *ppp* *p*

Cb. *ppp* *p*

Tpt.

S.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

M.S.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

A.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

T.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

Bar.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

B.
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

Choir
Spare me, spare me, God. Spare me, spare me, God. Spare, spare me, God.

Chim.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

To A. Gtr.

(♩=75)
310

(♩=100)

(♩=75)

309

311

312

313

314

315

316

317

318

Tpt.

S.
Grant us rest. A - men.

M.S.
Grant us rest. A - men.

A.
Grant us rest. A - men.

T.
Gra - cious Lord, Je - sus, Grant us rest. A - men.

Bar.
Grant us rest. A - men.

B.
Grant us rest. A - men.

Choir
Grant them rest. A - men.

Chim.
let ring
p

Gr. 1

Gr. 2

E. Gr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

VI. Holy

♩ = 66 2 3 4 5 6 7

Tpt. *p*

S.

M.S.

A.

T.

Bar.

B.

Chim. Triangle w/beater *p*

Gtr. 1 *mp*

Gtr. 2 *mp*

A. Gtr. *mp*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp* *pp*

♩ = 100

8

9

10

11

Tpt.

S.

M-S.

A.

T.

Bar.

B.

Chim.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cajon

3

mp

mp

mp

mp

mp

This musical score page contains parts for the following instruments: Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into three measures: measure 12 (3/4 time), measure 13 (4/4 time), and measure 14 (3/4 time). The percussion parts (Caj., Gtr. 1, Gtr. 2, A. Gtr.) are active throughout, while the strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) and woodwinds (Tpt., S., M.S., A., T., Bar., B.) are mostly silent, indicated by rests.

Tpt. *mp*

S.

M.S.

A.

T.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *pp mp*

Vln. 2 *pp mp*

Vla. *pp mp*

Vc. *pp mp*

Cb. *pp mp*

Detailed description of the musical score: The score is arranged in a system of staves. Measures 15 and 16 are in 4/4 time, while measure 17 is in 3/4 time. The percussion section (Caj., Gtr. 1, Gtr. 2, A. Gtr.) is active throughout, with the guitarists playing a complex, rhythmic accompaniment. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays sustained notes, with dynamics ranging from *pp* to *mp*. The Tpt. part has a single note in measure 17. The other instruments (S., M.S., A., T., Bar., B.) are silent.

This musical score page contains parts for the following instruments: Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into three measures corresponding to the page numbers 18, 19, and 20. The time signature changes from 3/4 to 4/4 in measure 19 and back to 3/4 in measure 20. The Tpt., Vln. 1, Vla., Vc., and Cb. parts feature long, sustained notes with slurs across the measure changes. The Gtr. parts (Gtr. 1, Gtr. 2, and A. Gtr.) play a complex, rhythmic accompaniment with many notes and rests. The Caj. part plays a steady, rhythmic pattern. The S., M.S., A., and T. parts are mostly silent, indicated by dashes on the staves.

Tpt.

S.

M.S.

A.

T.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 132, measures 25-28. The score includes parts for Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measures 25-27 are in 3/4 time, and measure 28 is in 3/4 time. Dynamics include *pp*, *f*, and *port.* Performance instructions include *pizz.* and *rhapsodic*.

Tpt.

S.

M-S.

A.

T.

Bar.

B.

Caj. *suspended cymbal*

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *arco*

Tpt.

S.
All that I can say is "ho - ly" in the pres-ence of Your might.

M-S.
All that I can say is "ho - ly" in the pres-ence of Your might.

A.
All that I can say is "ho - ly" in the pres-ence of Your might.

T.

Bar.

B.

Choir
All that I can say is "ho - ly" in the pres - ence of Your might.

Caj.

Gtr. 1
mp

Gtr. 2
mp

A. Gtr.
mp

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

Cb.
mp

f

mf

sounds F

* Tune the thirds of these chords 14 cents flat matching the harmonics in the strings.

Tpt.

S. *mp* and time glo - ry *mf* shin-ing mer-cy ev' - ry

M.S. ***mp* Space and glo - ry *mf* shin-ing mer-cy ev' - ry

A. **mp* Space glo - ry *mf* shin-ing mer-cy ev' - ry

T. *mp* time re - glo - ry *** pour-ing out un-end-ing light, ***

Bar. *mp* re-veal glo - ry *** pour-ing out un-end-ing light,

B. *mp* veal Your glo - ry *** pour-ing out un-end-ing light,

Choir *mf* shin - ing mer - cy ev' - ry
pour - ing out un - end - ing light,

Caj.

Gtr. 1 *mf*

Gtr. 2 *mf*

A. Gtr. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. sounds F

Cb. sounds A

* Tune the thirds of these chords 14 cents flat matching the harmonics in the strings. ** Tune the seventh 49 cents flat to match the bass harmonic.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for a 13-piece ensemble across 4 pages (53-56). The score includes parts for Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music is in 3/4 time and features complex rhythmic patterns in the guitar parts and sustained notes in the strings. Dynamics like *pp* and *mp* are indicated.

Tpt.
 S.
 M-S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

The score is divided into four measures: 57, 58, 59, and 60. The time signature changes from 3/4 to 4/4 at the start of measure 58 and back to 3/4 at the start of measure 60. The instruments listed on the left are: Tpt., S., M-S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The Cajon part has dynamics markings of *mp* and *mf*. The guitar parts (Gtr. 1, Gtr. 2, A. Gtr.) have a *mf* marking. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a *mf* marking. The woodwind parts (Tpt., S., M-S., A., T., Bar., B.) are mostly silent with rests.

The musical score is arranged in a system with 14 staves. The top seven staves (Tpt., S., M.S., A., T., Bar., B.) are for woodwinds and brass, all with rests. The eighth staff (Caj.) is for the Cajón, showing a rhythmic pattern. The next three staves (Gtr. 1, Gtr. 2, A. Gtr.) are for guitars, with complex chordal and rhythmic notation. The bottom six staves (Vln. 1, Vln. 2, Vla., Vc., Cb.) are for strings, with long notes and slurs. The time signature changes from 3/4 to 4/4 at the start of measure 62, and then to 3/4 at the start of measure 63.

Tpt.

S.

M.S.

A.

T.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 68-71. The score is written for a large ensemble including woodwinds (Tpt., S., M.S., A., T.), brass (Bar., B.), percussion (Caj.), guitar (Gtr. 1, Gtr. 2, A. Gtr.), strings (Vln. 1, Vln. 2, Vla., Vc., Cb.), and a double bass. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score is divided into four measures. Measures 68 and 69 are mostly rests for the woodwinds and brass, while the guitar and strings play rhythmic patterns. Measure 70 features a change in dynamics to *ff* and includes articulation markings like *chop* and *normal*. Measure 71 continues the *ff* dynamic and includes the marking *arco* for the strings.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for measures 72-76. The score includes staves for Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measures 72-75 are mostly rests for the woodwinds and strings, while the guitar and cajon parts are active. Measure 76 features a forte (*ff*) dynamic for the violins.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

ff

Tpt.

S. *ff* See - ing on - ly inn - er self - ish pi - ty kept me blind. *mf* Help me see be -

M-S. *ff* See - ing on - ly inn - er sad - nes, kept me blind. *mf* Help me see be -

A. *ff* See kept me blind.

T. *ff* See - ing kept me blind.

Bar. *ff* self - ish pi - ty *mf* Help me see be -

B. *mf* Help me see be -

Caj. *f* *mp*

Gtr. 1 *f* *mp*

Gtr. 2 *f* *mp*

A. Gtr. *f* *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

Tpt.

S.
yond the dark - ness. Teach me to be whol - ly self - less,

M.S.
yond the dark - ness. re new my mind.

A.
From with - in re new my mind.

T.
From with - in Teach me to be whol - ly self - less,

Bar.
yond the dark - ness.

B.
yond the dark - ness.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
lov - ing, kind.

M.S.
car - ing, kind.

A.
gen - tle, kind.

T.
car - ing, lov - ing, kind.

Bar.
gen - tle, kind.

B.
lov - ing, kind.

Caj.
mf

Gtr. 1
mf

Gtr. 2
mf

A. Gtr.
mf

Vln. 1
mf

Vln. 2
p *mf*

Vla.
p *mf*

Vc.
p *mf*

Cb.
p

Tpt. *f*

S. *f*
I will join You in the fight.

M.S.

A.

T. *f*
Fol - low - ing the word You've spok - en I will join You in the fight.

Bar. *f*
Fol - low - ing the word You've spok - en I will join You in the fight.

B. *f*
Fol - low - ing the word You've spok - en I will join You in the fight.

Choir *f*
I will join You in the fight.

Caj. *f*

Gtr. 1 *f*

Gtr. 2 *f*

A. Gtr. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tpt.

S. *f*
I will stand

M.S. *f*
Now my eyes are tru - ly o - pen; for what is right:

A. *f*
Now my eyes are tru - ly o - pen;

T. *f*
I will stand

Bar. *f*
for what is right:

B.

Choir *f* M.S. *f* S. *f* M.S. *f*
Now my eyes are tru - ly o - pen; I will stand for what is right:

T. *f* Bar. *f*
I will stand for what is right:

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

M.S.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

A.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

T.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

Bar.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

B.
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

Choir
Bring - ing jus - tice to the bro - ken, in Your name re stor - ing sight.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj.
 Gtr. 1
 Gtr. 2
 A. Gtr.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 110-112. The score is written for a large ensemble including Tpt., S., M.S., A., T., Bar., B., Caj., Gtr. 1, Gtr. 2, A. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes musical notation, dynamics (mf), and articulation marks.

straight mute in

Tpt. *p*
 S.
 M.S.
 A.
 T.
 Bar.
 B.
 Caj. *p*
 Gtr. 1 *p*
 Gtr. 2 *p*
 A. Gtr. *p*
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

VII. Jesus, I Look to You

♩ = 92

2 3 4 5 6 7 8 9 10 11 12 13 14

♩ = 104

mute out

S. *p solemn* > *p* *p expressive*
Je(sus), I look to You. to take a - way my fear, to be with me, to

M-S. *p solemn* *p expressive*
Je - sus, I look to You. Why do I hate my - self?

A. *p solemn* *p expressive*
Je - sus, I look to You. to take a - way my fear,

T. *p expressive*
Why do I hate my - self?

Bar. *p expressive*
To be with me, to

B.

Caj.

Gtr. 1 *pp* *p* *p*

Gtr. 2 *pp* *p*

A. Gtr. *pp* *p*

Vln. 1 *pp* *p*
stagger bowing

Vln. 2 *pp* *p*
stagger bowing

Vla. *pp* *p*
stagger bowing

Vc. *pp* *p*
stagger bowing

Cb. *pp* *p*
stagger bowing

Tpt.

S. *mp* E - ven though I've tried for so long, and fought so hard, I go back to my sin. *mf*

M.S. *mp* E - ven though I've tried for so long, and fought so hard, I go back to my sin. *mf*

A. *mp* E - ven though I've tried for so long, and fought so hard, I go back to my sin. *mf*

T. *pp* poor. L - ord for - give me _____ for my pride, for tak - ing ad - van - tage of the weak and *mp*

Bar. *pp* poor. L - ord for - give me _____ for my pride, for tak - ing ad - van - tage of the weak and *mp*

B. *mp* I look to You, *pp* L - ord for - give me _____ for my pride, for tak - ing ad - van - tage of the weak and *mp*

Choir *mp* E - ven though I've tried for so long, and fought so hard, I go back to my sin. *a3* *mf*

a2 *B. mp* *a3 pp* *mp* *a3*
 poor. I look to You, L - ord for - give me _____ for my pride, for tak - ing ad - van - tage of the weak and

Caj.

Gtr. 1 *mf* *p*

Gtr. 2 *mf* *p*

A. Gtr. *mf* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Tpt.

S.
Is this e-ven real? Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

M.S.
Is this e-ven real? Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

A.
Is this e-ven real? Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

T.
poor. Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

Bar.
poor. Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

B.
poor. Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

Choir
Is this e-ven real? Were You e-ver here at all? I need an an-swer, a sign, I need to feel You, to

Caj.

Gtr. 1
f *mp* *pp*

Gtr. 2
f *mp* *pp*

A. Gtr.
f *mp* *pp*

Vln. 1
f *mp* *pp*

Vln. 2
f *mp* *pp*

Vla.
f *mp* *pp*

Vc.
f *mp* *pp*

Cb.
f *mp* *pp*

$\text{♩} = 92$

Tpt.

S. *p solemn > p*
hear You. Je(sus), I look to You. O Lamb of God, You take a - way our sin.

M.S. *p solemn*
hear You. Je - sus, I look to You. You take a - way our sin.

A. *p solemn*
hear You. Je - sus, I look to You. You take a - way our sin.

T. *p solemn > p*
hear You. Je(sus), I look to You. You take a - way our sin.

Bar. *p solemn*
hear You. Je - sus, I look to You. You take a - way our sin.

B. *p solemn*
hear You. Je - sus, I look to You. You take a - way our sin.

Choir
hear You. Lamb of God, You take a - way our sin.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p*

Vc. *p*

Cb. *p*

Tpt.

S. Lord, have mer-cy.____

M.S. Lord, have mer-cy.____

A. Lord, have mer-cy.____

T. *p solemn* > *p* Je(sus), I look to You *p expressive* to re-new my mind, so I can

Bar. *p solemn* Je - sus, I look to You *expressive* to take a - way my fear, to

B. *p solemn* Je - sus, I look to You. *p expressive* I look to

Choir Lord, have mer - cy.____

Caj.

Gtr. 1 strum with pick *p*

Gtr. 2 strum with pick *p*

A. Gtr. strum with pick *p*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *ppp* *p* *pp*

Vc. *ppp* *p* *pp*

Cb. *ppp* *p*

Tpt.

S.

M-S.

A.

T. *mf*
love all peo-ple like You do. I am ashamed of how I ig - nore the needs of the weak and

Bar. *mf*
be with me, to hold me in my help-less-ness. I look to You, when I'm feel-ing lone-ly, when I am weak and

B. *mf*
You, to for - give me for my pride, for think-ing I'm bet - ter than o-ther peo-ple, for tak-ing ad-van-tage of the weak and

Caj.

Gtr. 1 *mf*

Gtr. 2 *mf*

A. Gtr. *mf*

Vln. 1 *mf* IV

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz. arco *mf*

♩ = 92

83 84 85 86 87 88 89 90 91 92 93 94 95 96

G.P.

Tpt. *pp*

S. *p solemn > p* Je(sus) I look to You. *p expressive* E-ven though I've tried for so *mf*

M-S. *p solemn* Je - sus, I look to You. *p expressive* Why do I hate my - *mf*

A. *p solemn* Je - sus, I look to You. *expressive* Is this e-venreal? Were You e-ver here at *mf*

T. poor.

Bar. poor.

B. poor.

Caj.

Gtr. 1 *p*

Gtr. 2 *p*

A. Gtr. *p*

Vln. 1 *ppp* *p* *p*

Vln. 2 *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p* *p*

Cb. *ppp* *p* *p*

Tpt.

S.
long, and fought so hard, I go back to my sin. Je(sus), I loo(k) You...

M-S.
self? I'm trapped in-side these thoughts. Would a-ny-one e-ven miss me? Je - sus, I look to...

A.
all? I need an an - swer, a sign, I need to feel You, to hear You. Je - sus, I loo(k)...

T.
Je(sus), I loo(k)...

Bar.
Je - sus, I look to...

B.
Je - sus, I look to You...

Caj.

Gtr. 1
mf

Gtr. 2
mf

A. Gtr.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
mf

Cb.
mf

p solemn *pp* *mp*

p solemn *pp*

p solemn *pp*

p solemn *pp*

p solemn *pp*

p solemn *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

♩ = 138

Tpt.

S. *mf* O Lamb of God. You take a - way my sins. *f* Have mer - cy, mer - cy on us. *mf*

M.S. *mp* Take a - way my sins. *mf* Mer - cy, mer - cy on us. *f*

A. *mp* Take a - way my sins. *mf* Mer - cy, mer - cy on us. *f*

T. *mp* O Lamb of God. You Take a - way my sins. *mf* Mer - cy, have mer - cy on us. *f*

Bar. *mp* Take a - way my sins. *mf* Mer - cy, have mer - cy on us. *f*

B. *mp* Take a - way my sins. *mf* Mer - cy, have mer - cy on us. *f*

Choir
S. *mf* O Lamb of God. You take a - way my sins. *f* Have mer - cy, mer - cy on us. *mf*
T. *mf* O Lamb of God. You Take a - way my sins. *f* Mer - cy, have mer - cy on us. *mf*

Caj.

Gtr. 1 *mf* *f* *mf*

Gtr. 2 *mf* *f* *mf*

A. Gtr. *mf* *f* *mf*

Vln. 1 *p* *p* *mf* *f* *mf*

Vln. 2 *p* *p* *mf* *f* *mf*

Vla. *p* *p* *mf* *f* *mf*

Vc. *p* *p* *mf* *f* *mf*

Cb. *p* *p* *mf* *f* *mf*

Tpt.

S. *mp*

M.S. *mp*

A. *mp*

T. *f*
Grant them rest.

Bar. *f*
Grant them rest.

B. *f*
Grant them rest.

Choir *f*
Grant them rest.

Caj.

Gtr. 1 *p* *mf*

Gtr. 2 *p* *mf*

A. Gtr. *p* *mf*
with fingers, sustained

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *mf*
pizz.

♩ = 104
(♩ = ♩)

♩ = 92

128

129

130

131

132

133

134

135

136

Tpt.

S. *f* *resolute* *fp* *mp* *expressive*
Je - sus, I look to You. E - ven

M.S. *f* *resolute* *fp*
Je - sus, I look to You

A. *f* *resolute* *fp* *mp* *expressive*
Je - sus, I look to You. Is this e-ven

T. *f* *resolute* *fp* *mp* *expressive*
Je - sus, I look to You. Is this e-ven

Bar. *f* *resolute* *fp* *mp* *expressive*
Je - sus, I look to You. For - give me for

B. *f* *resolute* *fp* *mp* *expressive*
Je - sus, I look to You. For - give me for

Choir

Caj.

Gtr. 1 *sub.p* *f*

Gtr. 2 *sub.p* *f* To E. Gtr.

A. Gtr. *f*

Vln. 1 *sub.p* *f* *fp* *p* *f* *pp*

Vln. 2 *sub.p* *f* *fp* *p* *f*

Vla. *sub.p* *f* *fp* *p* *f* *pp*

Vc. *sub.p* *f* *fp* *p* *f* *pp*

Cb. *p* *fp* *p* *f* *pp*
arco

Tpt.

S. *mf*
 though I fight so though hard, I go back to my sin.

M.S. *expressive mp* *mf*
 Why do I fight so hard, these thoughts. Would a - ny-one e - ven miss me?

A. *mf*
 real? Were You e - ver here at all? I need an an swer, a sign, I need to feel You, to hear You.

T. *mf*
 real? Were You e - ver here at all? I need an an swer, a sign, I need to feel You, to hear You.

Bar. *mf*
 think - ing I'm bet - ter than o - ther peo ple, for tak - ing ad - van - tage of the weak and poor.

B. *mf*
 think - ing I'm bet - ter than o - ther peo ple, for tak - ing ad - van - tage of the weak and poor.

Caj. *pp* *p*

Gtr. 1 *pp* *p*

Gtr. 2 *pp* *p*

A. Gtr.

Vln. 1 *mf*

Vln. 2 *pp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

$\text{♩} = 69$
(♩=♩)

144

145

146

147

Tpt.

S. *f*
Lamb of God, who

M.S. *f*
Lamb of God, who

A. *mp* *f*
Lamb of God, who

T. *mp* *f*
Lamb of God, who

Bar. *mp* *f*
Lamb of God, who

B. *mp* *f*
Lamb of God, who

Caj. *mp* *f*

Gtr. 1 *mp* *f*

Gtr. 2 *mp* *f*

A. Gtr.

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Tpt.

S.
takes a - way our sins, grant us

M.S.
takes a - way our sins, grant us rest.

A.
takes a - way our sins, grant us rest.

T.
takes a - way our sins, grant us

Bar.
takes a - way our sins, grant us rest.

B.
takes a - way our sins, grant us rest.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3+3+3+2

Tpt.

S.

rest.

M-S.

A.

T.

rest.

Bar.

B.

Caj.

Gtr. 1

Gtr. 2

A. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M.S.
Lord, I know You are near: the peace of Your pre-sence is here. Lord, I know You are near:

A.
Teach me to be whol - ly self - less. Teach me to be

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
Lord, I know You are near: the peace of Your pre-sence is here. Lord, I know You are near:

B.
Teach me to be whol - ly self - less. Teach me to be

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M.S.
the peace of Your pre-sence is here. Lord, I know You are near: the peace of Your pre-sence is here.

A.
whol - ly self - less. Teach me to be whol - ly self - less.

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
the peace of Your pre-sence is here. Lord, I know You are near: the peace of Your pre-sence is here.

B.
whol - ly self - less. Teach me to be whol - ly self - less.

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M-S.
Lord, I know You are near: the peace of Your pre - sence is here. Lord, I know You are near:

A.
Teach me to be whol - ly self - less. Teach me to be

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
Lord, I know You are near: the peace of Your pre - sence is here. Lord, I know You are near:

B.
Teach me to be whol - ly self - less. Teach me to be

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M.S.
Your pre-sence is here. Lord, I know You are near: Your pre-sence is here.

A.
whol - ly self - less. Teach me to be whol - ly self - less.

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
Your pre-sence is here. Lord, I know You are near: Your pre-sence is here.

B.
whol - ly self - less. Teach me to be whol - ly self - less.

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M.S.
Lord, I know You are near: Your pre-sence is here. Lord, I know You are near:

A.
Teach me to be whol - ly self - less. Teach me to be

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
Lord, I know You are near: Your pre-sence is here. Lord, I know You are near:

B.
Teach me to be whol - ly self - less. Teach me to be

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

Meno mosso

Tpt.

S.
Grant us rest. Grant us rest. Grant us rest.

M-S.
Your pre-sence is here. Lord, I know You are near: The peace of Your pre sence is here.

A.
whol - ly self - less. Grant, grant us rest.

T.
Grant us rest. Grant us rest. Grant us rest.

Bar.
Your pre-sence is here. Lord, I know You are near: The peace of Your pre sence is here.

B.
whol - ly self - less. Grant, grant us rest.

Caj.

Gtr. 1

Gtr. 2

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.