

SIMPLIFIED HYMN ARRANGEMENTS FOR THE LDS CHOIR

Full Score

*Arranged by Linda Chapman
and Bonnie Heidenreich*

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(Look for others to come!)

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A Poor Wayfaring Man of Grief

Duet, Full Score

James Montgomery


George Coles
Arranged by
Kathleen B. Andersen

FIRST SOLO VOICE


Sincerely *mp* *Rubato*




(A CAPELLA) A — poor — way-far — ing Man of grief — Hath of - ten crossed — me



on my way, Who — sued — so hum — bly for re - lief, — That I could nev — er




an — swer nay. I — had not pow'r — to ask his name, — Where - to he went — or

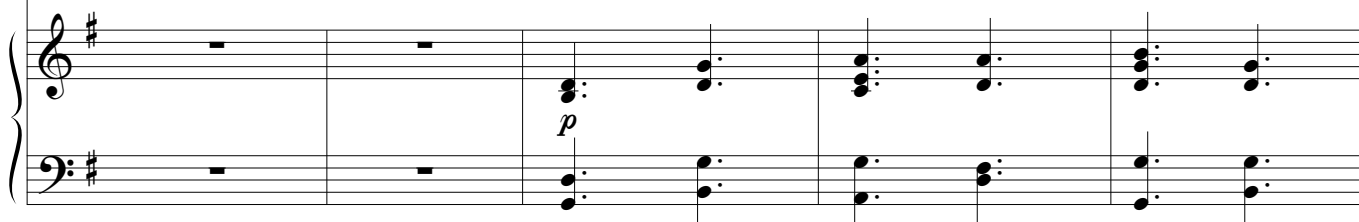


whence he came; Yet — there — was some — thing in his eye — that won my love; — I

SECOND SOLO VOICE



knew — not why. Once, — when — my scan — ty meal was spread, — He en - tered; not — a



p

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word he spake; Just — per — ish — ing — for want of bread, — I gave him all; — He

blessed — it brake, And — ate, but gave — me part a — gain. — Mine was an an — gel's

por — tion then, For — while — I fed — with ea — ger haste, — The crust was man — na

DUET *mf*

In — pri — son I saw — him next, con — demned — To
to — my taste. In — pri — son I saw — him next, con — demned — To

rit. *a tempo*

meet a trai—tor's doom at morn.— The— tide— of ly— ing tongues I stemmed,—And
meet a trai—tor's doom at morn. The— tide— of ly— ing tongues I stemmed,—And

hon - ored him— 'mid shame and scorn. My— friend - ship's ut— most zeal to try,— He
hon - ored him— 'mid shame— and scorn. My— friend - ship's ut— most zeal to try,— He

asked if I— for him would die. The— flesh— was weak;— my blood ran chill,— But
asked if I— for him would die. The— flesh— was weak;— my blood ran chill,— But

rit. *mf a tempo*

my free spir— it cried, "I will!" Then— in a mo— ment

my free spir— it cried,—"I will!" Then— in— a mo— ment

rit. *mf a tempo*

to my view— The stran - ger star— ted from dis - guise. The— to— kens in— his

to my view— The stran - ger star— ted from dis - guise. The— to— kens in— his

f *mp*

hands I knew.— The Sa vior stood— be - fore mine eyes. He— spake, and my— poor

hands I knew.— The Sa vior stood— be - fore— mine eyes. He— spake, and my— poor

name he named,— "Of me thou hast— not be a - shamed. These— deeds— shall thy— mom-

name he named,— "Of me thou hast— not be a - shamed. These— deeds— shall thy— mom-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is in the right and left hands, featuring a steady accompaniment pattern.

poco a poco rit. y decresc.

or - ial be;— Fear not, thou didst— them un to me."

or - ial be;— Fear not, thou didst— them un— to me."

poco a poco rit. y decresc.

a tempo

rit.

pp

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes dynamic markings: *poco a poco rit. y decresc.*, *a tempo*, *rit.*, and *pp*.

As The Dew From Heaven Distilling

Three Part Mixed Choir with Flute or Violin

Parley P. Pratt

Joseph J. Daynes
arr. by Linda Chapman and
Bonnie Heidenreich

Piano *Earnestly*
mp

Flute
mp

Sop
mp

As the dew from heav'n dis - till - ing Gent - ly

on the grass de - scends. And re - vives it,

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thus ful— fill— ing What— thy— prov— i— dence in—

25 Flute *mp*

25 tends.

30 Alto

mp Ooh—

mf Let— thy—

Tenor

25 30

Ooh—

doc - trine, Lord, so gra - cious, Thus de - scend - ing from a—

38 *mf*

Ooh, Ooh.

bove, Blest by thee, prove ef - fi - ca - cious To ful -

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'bove, Blest by thee, prove ef - fi - ca - cious To ful -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a minor key.

38

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music continues from the previous system.

fill thy work of love.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics 'fill thy work of love.' and ends with a rest. The piano accompaniment continues with chords and a bass line.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music concludes the piece.

50 *mf*TB *mf*

Lord, be hold this con gre ga - tion; Pre cious

50

mf

prom - is - es ful fill. From thy ho - ly hab - i -

ta - tion Let the dew - s of life dis - till.

mf

69 *f*

69 *f*

Let — our — cry — come — up — be —

69 *f*

77

77

fore thee. Thy — sweet — Spir — it — shed — a - round, — So — the —

77

peo — ple shall a — dore — thee And — con — fess — the —

This system contains the first two systems of a musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics "peo — ple shall a — dore — thee And — con — fess — the —" are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line and piano accompaniment, with the lyrics "joy - ful sound." appearing below the vocal line. Dynamic markings *mp* and *p* are present. The piano part includes a repeat sign in the right hand.

joy - ful sound.

This system contains the second two systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics "joy - ful sound." are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings *mp* and *p* are present. The piano part includes a repeat sign in the right hand.

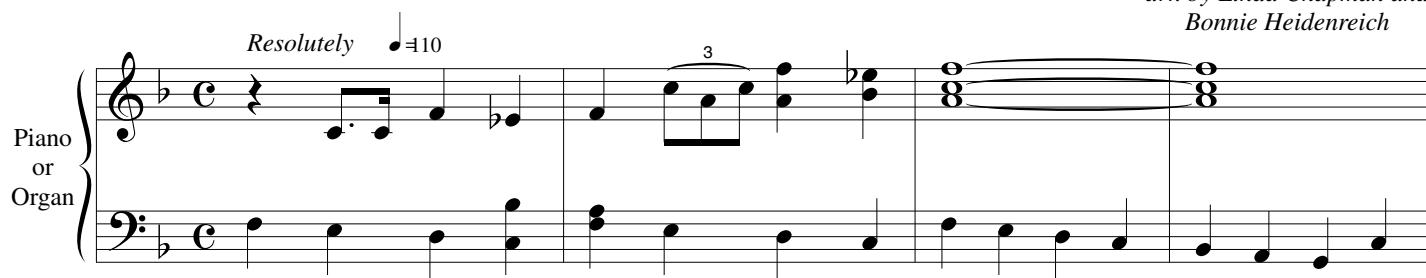
PRESS FORWARD, SAINTS

SAB Full Score

Marvin K. Gardner

Vanja Y. Watkins
arr. by Linda Chapman and
Bonnie Heidenreich


Resolutely ♩ = 10



Piano or Organ

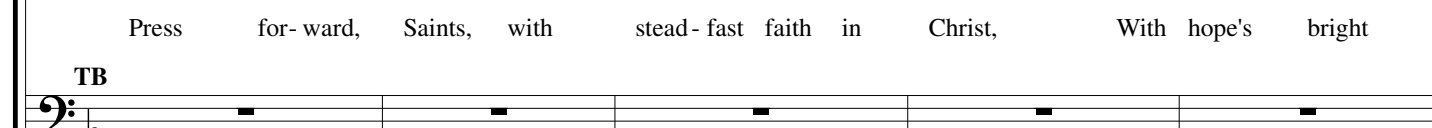
The introduction consists of two staves. The right staff (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a triplet of eighth notes G4, A4, and Bb4. The left staff (bass clef) plays a steady eighth-note accompaniment: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

SA 5 *mf*

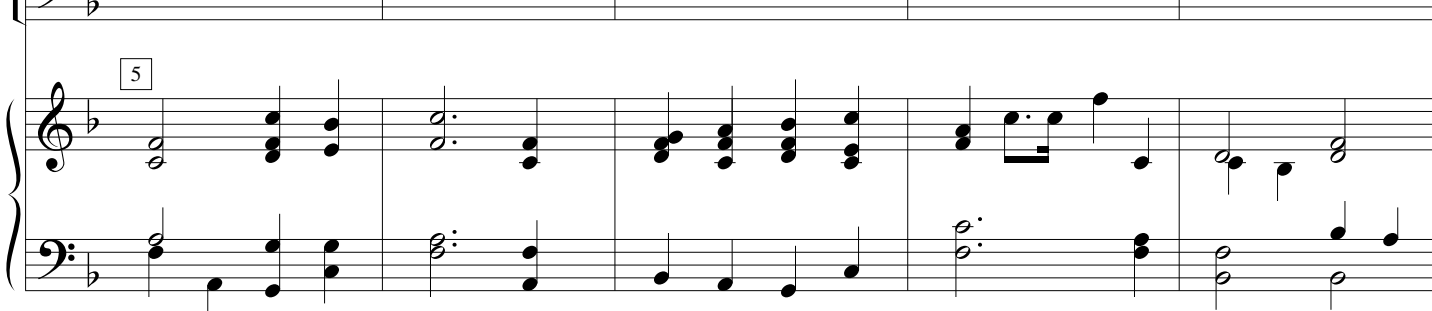


Press for-ward, Saints, with stead-fast faith in Christ, With hope's bright

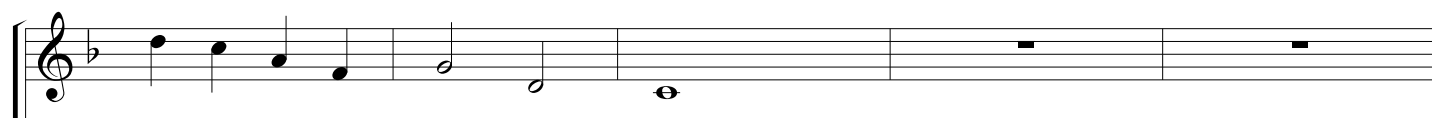
TB



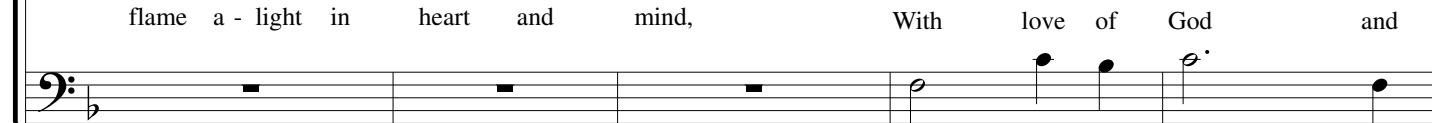
TB



The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the left hand and chords in the right hand. A box with the number '5' is placed above the first measure of the right staff.



flame a - light in heart and mind, With love of God and



TB

The piano accompaniment continues with the same eighth-note accompaniment and chords. A box with the number '5' is placed above the first measure of the right staff.



flame a - light in heart and mind, With love of God and



TB

The piano accompaniment continues with the same eighth-note accompaniment and chords. A box with the number '13' is placed above the first measure of the right staff.

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a tempo 17

love of all man kind. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a whole rest, followed by a half note G, and then a series of quarter notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G. The bottom staff is a piano accompaniment in G major, starting with a half note G, followed by quarter notes A, B, C, D, E, F, G, A, B, C, D, E, F, G.

23

ia! Press forward, feast - ing on the word of
Press forward, on the word of

This system contains the next two staves of music. The top staff continues the vocal line with a whole note G, followed by a half note A, and then quarter notes B, C, D, E, F, G. The bottom staff continues the piano accompaniment with a half note G, followed by quarter notes A, B, C, D, E, F, G, A, B, C, D, E, F, G.

23

Christ. Re - ceiv - ing, re - joic - ing, prais - ing his great might. —
Christ. Re - ceive his name, re - joic - ing in his might. Come un - to

This system contains the final two staves of music. The top staff continues the vocal line with a half note G, followed by quarter notes A, B, C, D, E, F, G, A, B, C, D, E, F, G. The bottom staff continues the piano accompaniment with a half note G, followed by quarter notes A, B, C, D, E, F, G, A, B, C, D, E, F, G.

31

31

17

Come un - to God's own light. Al - le - lu - ia! Al - le - lu -
God; find ev - er - last - ing light.

35

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a measure marker '35'.

ia! Al - le - lu - ia!

3

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics 'ia! Al - le - lu - ia!' and a piano accompaniment. The fourth system continues the piano accompaniment with a triplet of eighth notes and a measure marker '3'.

42

Press on, en - dur - ing in the ways of Christ. His love pro -

42

3

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics and a piano accompaniment, with a measure marker '42'. The sixth system continues the piano accompaniment with triplets and a measure marker '42'.

50

claim thru days of mor - tal strife. Thus saith our God; "Ye

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "claim thru days of mor - tal strife. Thus saith our God; "Ye". The middle staff is the piano accompaniment, featuring a treble clef with a key signature of one flat and a common time signature. It includes several triplet markings (indicated by a '3' over a group of notes) and a measure number '50' in a box. The bottom staff is the bass line, also in G major with a common time signature.

54

have e - ter - nal — life!" Al - le - lu - ia! Al - le - lu -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "have e - ter - nal — life!" Al - le - lu - ia! Al - le - lu -". The middle staff is the piano accompaniment, featuring a treble clef with a key signature of one flat and a common time signature. It includes several triplet markings and a measure number '54' in a box. The bottom staff is the bass line, also in G major with a common time signature.

ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!". The middle staff is the piano accompaniment, featuring a treble clef with a key signature of one flat and a common time signature. It includes several triplet markings. The bottom staff is the bass line, also in G major with a common time signature.

Silent Night

SAB with Organ, Piano and Bells*

Joseph Mohr

Franz Gruber

Arranged by Linda Chapman
and Bonnie Heidenreich

p

Bells

Solo

p

Piano

Si - lent night! Ho - ly night! All is calm, all is bright.

mp

Round yon vir - gin moth - er and Child. Ho - ly In - fant, so ten - der and mild,

Sleep in heav - en - ly peace. Sleep in heav - en - ly peace.

Also available in SSA, SATB and as a "Vocal Score"

*If bells are not available, a flute, a keyboard or an organ stop may be used.

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14 Bells

mf Si - lent night! Ho - ly night! Shep - herds quake at the sight.

Glo - ries stream - from hea - ven a - far; Heav'n - ly hosts - sing Al - le - lu - ia!

24 *cresc.*

Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!

cresc.

f

Choir & Congregation

f Si — lent night! Ho — ly night! *f* Son of God, love's pure light

Organ

f

Piano

f

mf

mf

mf Ra - diant beams — from thy ho - ly face, With the dawn of re - deem — ing grace,

mf

mf

f

f Je - sus, Lord, at thy birth; *mf* Je - sus, Lord, at thy birth. *dim.* *mp*

f *mf* *dim.* *mp*

f *mf* *dim.* *mp*

39

p Je - sus, Lord, at thy birth. *pp*

p *pp*

p *pp*

p *pp*