

Christ Is the Bread of Life

for SAB and organ

Timothy Dudley-Smith

Frederick Frahm (ASCAP)

Quietly moving (♩ = 100)

Organ

mp

Man.

5

Soprano

Alto

unis. mp

1. Christ is the Bread of life in - deed who
2. Christ is the Door which o - pen stands, the

Ped.

9

nour - ish - es the hun - gry soul, the one on whom our spir - its
one who watch and ward will keep; the Shep - herd of the heav'n - ly

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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Come, Lord Jesus, Prince of Peace

for unison or 2-part mixed voices and piano

Barbara Davis-Pyles

Frederick Frahm (ASCAP)

Maestoso (♩ = 60)

Piano

mp espressivo

Unison voices

mp

5

Years in dark - ness, rest - less sleep; star - less heav - ens

8

hope - less keep. Ach - ing bur - dens, blind - ing fears;

The musical score is written for piano and unison voices. The piano part begins with a tempo marking of 'Maestoso' and a metronome indication of 60 quarter notes per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part is marked 'mp espressivo'. The unison voices enter at measure 5, marked 'mp'. The lyrics are: 'Years in dark - ness, rest - less sleep; star - less heav - ens hope - less keep. Ach - ing bur - dens, blind - ing fears;'. The score is divided into three systems, each with a vocal line and a piano accompaniment.

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Creator Spirit, Come

for SATB and keyboard

Greek, 8th century;
tr. J. Brownlie, 1857–1925

VŠICKNI JENŽ SKLÁDÁJÍ, adapt.*
arr. Frederick Frahm
ASCAP

Maestoso (♩ = 80)

Soprano Alto

Tenor Bass

Keyboard

mf

unis. mf

O King en - throned on

4

high, thou Com - for - ter di - vine, blest

*Harmonization after L. Nagy, 1750

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Easter Carol

In the Fair Morning

for 2-part choir and piano

Susan Palo Cherwien

Frederick Frahm
ASCAP

With quiet joy (♩ = 60)

mp

Unison
voices

In the fair morn-ing,

Piano

mp

4

soft sun a-ris-ing, bring-ing spice, — ex-pect-ing death,

7

we seek the bod-y, sad-ness and si-lence, and

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How Sweet the Name of Jesus Sounds

for SAB and keyboard

John Newton, 1725–1807, alt.

KING'S NORTON
Jeremiah Clarke, 1670–1707
arr. Frederick Frahm (ASCAP)

Dolce e cantabile (♩ = 84)

Keyboard *mp*

5

9

13 Soprano *unis. mf*
Alto
Baritone *mf*

How sweet the name of Je - sus sounds
It makes the wound - ed spir - it whole,

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for the Choir of St. Luke's Lutheran Church, Albuquerque, NM

Now Is Christ Risen from the Dead

for 2-part mixed and keyboard

Timothy Dudley-Smith

Frederick Frahm
ASCAP

Boldly (♩ = 100)

The musical score is written for two-part mixed voices and keyboard. It begins with a piano introduction in B-flat major, 3/4 time, marked **Boldly** (♩ = 100) and *f*. The introduction consists of four measures. The vocal parts enter in measure 5. The lyrics are: "Now is Christ risen from the dead, now are the pow'rs of darkness fled,". The score includes measures 9 through 13. The keyboard accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts are written in two staves, with the lyrics placed below the notes. The score is marked with *f* for fortissimo.

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*Soli Deo Gloria for the 30th anniversary
of Epiphany Lutheran Church, Conyers, Georgia and its music ministry*

O Christ the Same

for SATB voices and piano with opt. B $\flat$ clarinet and bassoon

Timothy Dudley-Smith
based on Hebrews 13:8

Frederick Frahm
ASCAP

Broadly, with fervor (♩ = 90)

The musical score is written for piano and SATB voices. It begins with a piano introduction in 4/4 time, marked 'Broadly, with fervor' and a tempo of quarter note = 90. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a mezzo-piano (mp) dynamic. The vocal parts enter at measure 5, with the Tenor and Bass parts marked 'unis. mp'. The lyrics are: 'O Christ the same, through all our sto - ry's pag - es, — our loves and hopes, our fail - ures and our fears;'. The score includes a repeat sign at measure 9 and a final cadence at measure 12.

Piano

mp

5 Tenor
unis. *mp*

Bass

O Christ the same, through all our sto - ry's pag - es, —

9 — our loves and hopes, our fail - ures and our fears;

* Play cue notes only when optional instruments are not played.
Full score and instrument parts available for download at www.augsburgfortress.org.

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Poinsettia Carol

Flores de pascua

for unison or opt. SA voices and piano

Cuban villancico, adapt. FF

Cuban villancico
arr. Frederick Frahm (ASCAP)

Gently (♩. = 48)

Piano

p

Unison voices

mp

5

1 Bright red poin - set - tias to Je - sus I bring; and here is rich fruit which is
2 Canes full of sug - ar to Je - sus I bring; — or - anges and cof - fee so

1 Flo - res de pas - cua te trai - go yo a tí, — flo - res y fru - tas de
2 Ca - ña de a - zú - car te trai - go tam - bién, — ri - cas na - ran - jas y

mp

8

mf

fit for a king;
rich for the king;

flow - ers and fruit from my home - land,

ri - co sa - bor; flo - res y fru - tas cu - ba - nas,
ri - co ca - fé. Yo lo he sem - bra - do en la tie - rra,

mf

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for the St. Paul Episcopal Church Children's Choir, Bellingham, Washington

Safe in the Shadow of the Lord

for 2-part treble voices and keyboard

Timothy Dudley-Smith
Based on Psalm 91

Frederick Frahm
(ASCAP)

Piacevole (♩ = 92-94)

Keyboard

mp

5

9 *Unison voices*

Safe in the shad - ow of the Lord be - neath his hand and

13

power, I trust in him, I trust in

The musical score is written for a 2-part treble choir and keyboard. It begins with a keyboard introduction in 4/4 time, marked 'Piacevole' and 'mp'. The introduction consists of four measures. The first measure is a whole rest for the keyboard. The second measure contains a half note G4 and a half note F#4 in the right hand, with a whole note G3 and F#3 in the left hand. The third measure contains a half note E4 and a half note D4 in the right hand, with a whole note E3 and D3 in the left hand. The fourth measure contains a half note C4 and a half note B3 in the right hand, with a whole note C3 and B2 in the left hand. The introduction ends with a repeat sign. The vocal entry begins at measure 5, marked 'Unison voices'. The melody is: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). The lyrics are: 'Safe in the shad - ow of the Lord be - neath his hand and'. The keyboard accompaniment continues with a steady bass line. The score continues with measures 13-16, with the lyrics: 'power, I trust in him, I trust in'. The melody is: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). The keyboard accompaniment continues with a steady bass line.

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The Road to Damascus

for SATB voices and keyboard

Barbara Davis-Pyles
John Newton, 1725–1807

Frederick Frahm
ASCAP

Gently (♩ = 72-76)

Keyboard

p

con ped. ad lib.

4 Solo, unison section or all

Af - ter all my time in trav - el_____

7

spew-ing ha - tred, sow - ing fears,_____ I laughed to see their lives un -