

Palms and Passion Suite

Expressive piano arrangements
for Palm Sunday and Holy Week

Mark Hayes



All Glory, Laud and Honor

All glory, laud, and honor to thee, Redeemer, King!
To whom the lips of children made sweet hosannas ring.

Thou art the King of Israel, thou David's royal Son,
Who in the Lord's Name comest, the King and Blessed One.

The company of angels are praising thee on high;
And mortal men and all things created make reply.

The people of the Hebrews with palms before thee went;
Our praise and prayer and anthems before thee we present.

To thee before thy passion they sang their hymns of praise;
To thee, now high exalted, our melody we raise.

~ Theodulph of Orleans ~

Mark Hayes

Tune: ST. THEODULPH
by Melchior Teschner

Stately ♩ = 92

Duration: 2:35
Suite Duration: ca. 8:15

11

11 12 13

14

14 15 16

17

mp *cresc.* *rit.*

17 18 19

20

f a tempo *rit.* *mf a tempo*

20 21 22

23

23 24 25

Let Us Break Bread Together

Let us break bread together on our knees,
 Let us break bread together on our knees,
 When I fall on my knees with my face to the rising sun,
 O Lord, have mercy on me.

Let us drink wine together on our knees.
 Let us drink wine together on our knees.
 When I fall on my knees with my face to the rising sun,
 O Lord, have mercy on me.

~ Traditional ~

Mark Hayes

Tune: LET US BREAK BREAD

Traditional Spiritual

Moderately, with a steady tempo $\text{♩} = 63$

The musical score is written for piano in 2/2 time. It consists of three systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, featuring a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment of chords. The second system starts at measure 4 and includes a triplet of eighth notes in the right hand. The third system starts at measure 8 and features a mezzo-piano (*mp*) dynamic. The score concludes with a final chord in the right hand and a sustained bass note in the left hand.

Duration: 2:25

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12

Measures 12-14 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 12 features a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 13 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 14 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3.

15

Measures 15-17 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 15 features a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 16 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 17 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3.

18

Measures 18-20 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 18 features a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 19 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 20 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3.

21

Measures 21-23 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 features a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 22 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 23 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3.

24

Measures 24-26 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). Measure 24 features a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 25 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3. Measure 26 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a half note D4. The bass clef has a whole note chord of B-flat3, D-flat3, and F3.

There Is a Fountain

13

There is a fountain filled with blood drawn from Emmanuel's veins;
And sinners plunged beneath that flood lose all their guilty stains.

The dying thief rejoiced to see that fountain in his day;
And there may I, though vile as he, wash all my sins away.

Dear dying Lamb, thy precious blood shall never lose its power
Till all the ransomed church of God be saved, to sin no more.

E'er since, by faith, I saw the stream thy flowing wounds supply,
Redeeming love has been my theme, and shall be till I die.

~ William Cowper ~

Mark Hayes

Tune: CLEANSING FOUNTAIN
Traditional American Melody

Moderately slow, with freedom ♩ = 72

The piano accompaniment is written for a grand piano in 4/4 time. It consists of three systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and features a flowing eighth-note melody in the right hand and a simple bass line in the left hand. The second system, starting at measure 3, continues the melody and includes a *poco rit.* (slightly slower) marking. The third system, starting at measure 5, is marked *a tempo* and features a more complex, chordal texture in the right hand while the left hand maintains a steady bass line. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Duration: 3:00

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7

Measures 7 and 8 of a piano piece. The right hand features a melody of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

9

Measures 9 and 10. The right hand continues the melodic line with some chords, and the left hand maintains the eighth-note accompaniment.

11

Measures 11 and 12. The right hand has a more active melody with eighth notes, and the left hand continues the accompaniment.

13

mf

Measures 13 and 14. The right hand features a melody with eighth notes and quarter notes, and the left hand continues the accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

15

poco rit. *mp*

Measures 15 and 16. The right hand has a more active melody with eighth notes, and the left hand continues the accompaniment. The dynamic marking *mp* (mezzo-piano) is present, along with the instruction *poco rit.* (poco ritardando).

Sunday SUITES

My Redeemer

LIVES

A Resurrection Celebration
for Piano

Michael Cox



We Welcome Glad Easter

Michael Cox
Tune: ST. DENIO
Welsh melody from
Canadau y Cyssegr, 1839

Spirited ♩ = 100

The piano score is written for a grand piano in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'Spirited' with a quarter note equal to 100 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 8, 11) at the beginning. The first system starts with a mezzo-forte (mf) dynamic. The second system starts with fortissimo (ff) and includes a forte (f) dynamic marking. The third and fourth systems continue the piece. The score includes various musical notations such as chords, single notes, and rests, with some measures featuring a 9/8 time signature change.

Duration: 1:30

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15

15

19

19

22

22

dim. poco a poco

26

26

mf

30

30

f

Christ the Lord Is Risen Today

Michael Cox

Tune: EASTER HYMN

from *Lyra Davidica*, London, 1708

Andante ♩ = 100

The piano score is written for a grand piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 100 beats. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as chords, single notes, and rests. The piece concludes with a final cadence in the bass staff.

4

7

10

13

Duration: 2:15

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meno mosso

17

pp

mf



19

poco rit.

p

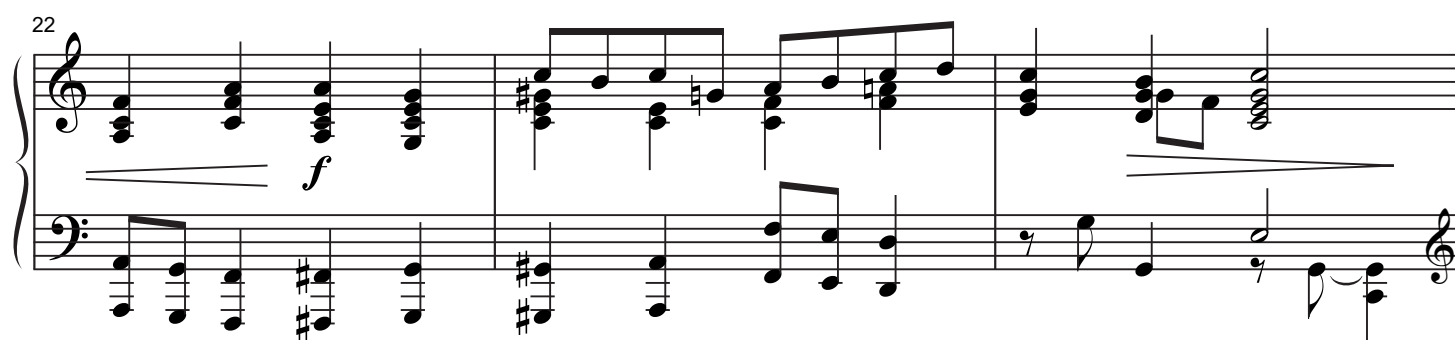
a tempo

mf



22

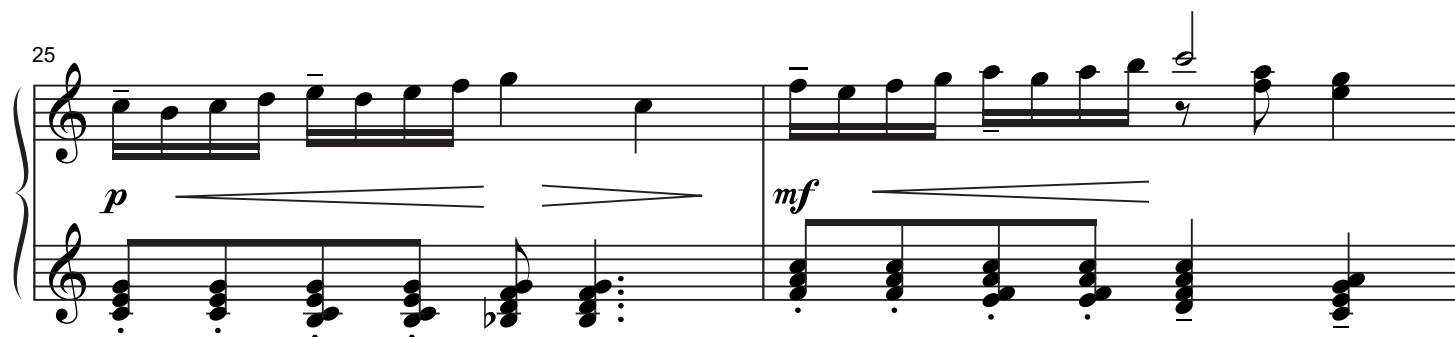
f



25

p

mf



27

p



Jesus Lives and So Shall I

27

Michael Cox

Tune: ZUVERSICHT

by Johann Crüger

Moderately $\text{♩} = 69$

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The first system (measures 1-5) begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The second system (measures 6-9) includes piano (*p*) and mezzo-piano (*mp*) dynamics. The third system (measures 10-13) includes mezzo-forte (*mf*) dynamics. The fourth system (measures 14-17) includes piano (*p*) dynamics. The fifth system (measures 18-21) includes mezzo-forte (*mf*) dynamics. The score features various musical notations including chords, single notes, eighth notes, and sixteenth notes, with some measures containing rests.

Duration: 3:00

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28

22

28

26

pp
p *poco a poco cresc.*

30

ff

34

mf *mp*

39

p *mp*

43

pp *mp* *cresc.*

I Know That My Redeemer Lives

Michael Cox

Tune: DUKE STREET

by John Hatton

With excitement $\text{♩} = 80$

The piano score is written for two staves in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo is marked 'With excitement' and the metronome setting is 80. The score is divided into five systems, each containing three measures. The first system starts with a piano (*p*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The second system features a mezzo-piano (*mp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system has a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fourth system continues with a mezzo-forte (*mf*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The fifth system concludes with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals.

Duration: 2:00

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16 *mp*

19 *p*

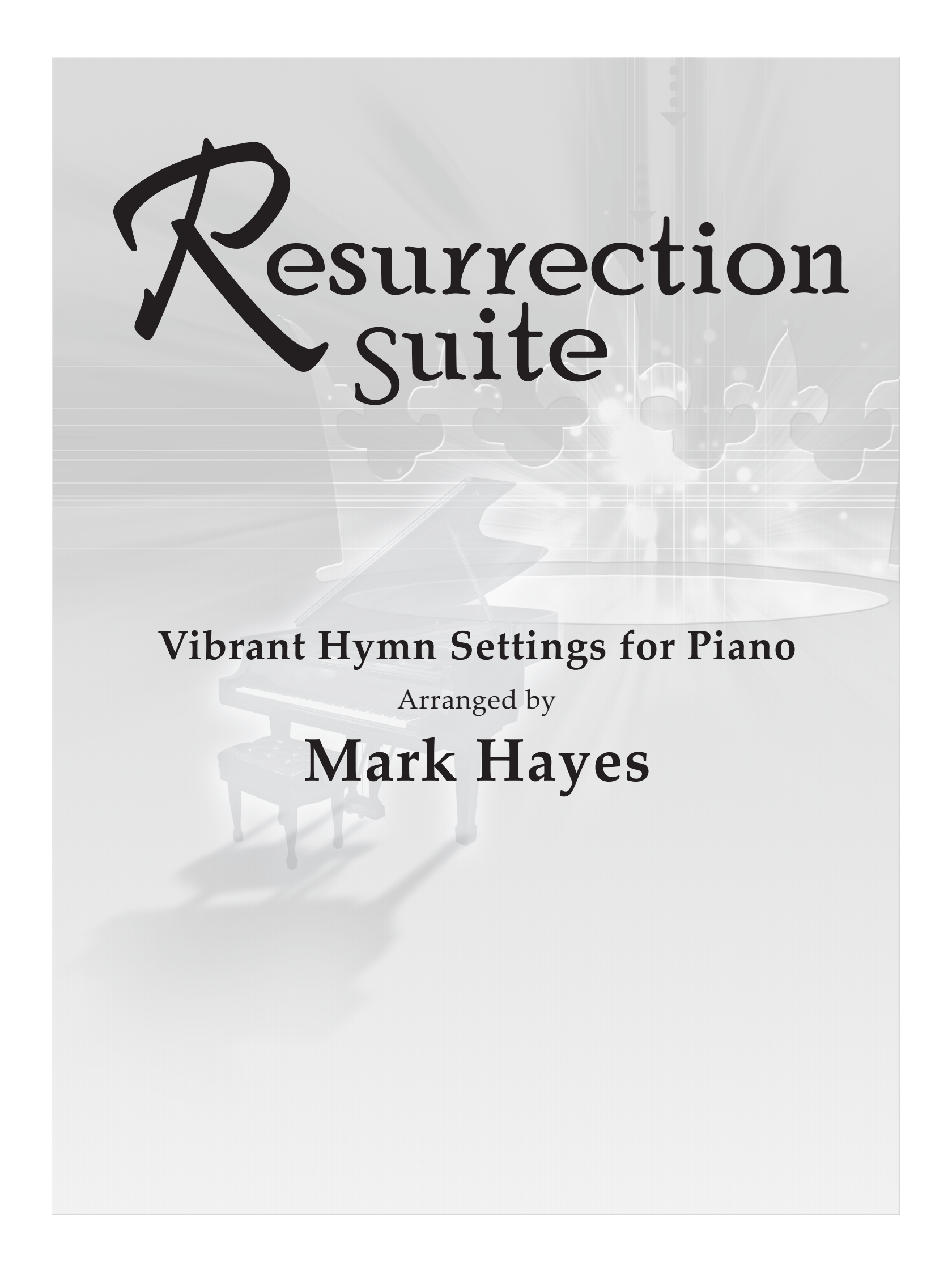
23 *mf*
f

27

31 *mf*

34 *p*

Detailed description: This musical score is for a piano piece, spanning measures 16 to 34. It is written in treble and bass staves with a key signature of two sharps (F# and C#). The score is divided into six systems. The first system (measures 16-18) features a treble staff with a melody of eighth-note chords and a bass staff with a simple eighth-note accompaniment. Dynamics include *mp* and *mf*. The second system (measures 19-22) continues the treble melody, while the bass staff has rests followed by chords. A *p* dynamic is marked in measure 22. The third system (measures 23-26) shows a more active bass line with a *f* dynamic in measure 24. The fourth system (measures 27-30) continues the patterns, with a crescendo line in measure 29. The fifth system (measures 31-33) returns to a similar texture, with *mf* dynamics. The sixth system (measures 34-36) concludes with a *p* dynamic in measure 34. The score uses various musical notations including chords, eighth notes, and dynamic markings.



Resurrection suite

Vibrant Hymn Settings for Piano

Arranged by

Mark Hayes

Look, Ye Saints! The Sight Is Glorious

Look, ye saints! the sight is glorious:
 See the Man of Sorrows now;
 From the fight returned victorious,
 Every knee to Him shall bow;
 Crown Him, crown Him,
 Crown Him, crown Him,
 Crowns become the Victor's brow,
 Crowns become the Victor's brow.

Sinners in derision scorned Him,
 Mocking thus the Savior's claim;
 Saints and angels crowd around Him,
 Own His title, praise His name;
 Crown Him, crown Him,
 Crown Him, crown Him,
 Spread abroad the Victor's fame,
 Spread abroad the Victor's fame.

Hark, those bursts of acclamation!
 Hark, those loud triumphant chords!
 Jesus takes the highest station;
 O what joy the sight affords!
 Crown Him, crown Him,
 Crown Him, crown Him,
 King of kings and Lord of lords!
 King of kings and Lord of lords!

~Thomas Kelly~

Mark Hayes

Tune: **BRYN CALFARIA**
 by **William Owen**

Stately $\text{♩} = 72 - 76$

The piano accompaniment is written for a grand piano in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and features a series of chords in the right hand and a melodic line in the left hand. The second system starts at measure 5 and continues the harmonic and melodic development. The third system starts at measure 9 and concludes with a triplet of eighth notes in the left hand. The piece is marked 'Stately' with a tempo of 72-76 beats per minute.

Duration: 2:30

13

mf

16

mf

19

mf

22

mp

25

mp

Thine Is the Glory

Thine is the glory, risen, conqu'ring Son;
 Endless is the victory, Thou o'er death hast won;
 Angels in bright raiment rolled the stone away,
 Kept the folded grave clothes where Thy body lay.

Lo! Jesus meets us, risen from the tomb;
 Lovingly He greets us, scatters fear and gloom;
 Let the church with gladness, hymns of triumph sing;
 For her Lord now liveth, death hath lost its sting.

No more we doubt Thee, glorious Prince of life;
 Life is naught without Thee; aid us in our strife;
 Make us more than conqu'rors, through Thy deathless love:
 Bring us safe through Jordan to Thy home above.

Refrain:

Thine is the glory, risen conqu'ring Son,
 Endless is the vict'ry, Thou o'er death hast won.

~ Edmond L. Budry ~

Mark Hayes
 Tune: MACCABEUS
 by George Frederick Handel

Grandly ♩ = 104

The musical score is written for piano in 4/4 time, with a tempo of 104 beats per minute. It is in the key of B-flat major (two flats). The score is divided into three systems. The first system starts with a forte (f) dynamic. The melody is primarily in the right hand, featuring chords and moving lines, while the left hand provides a steady accompaniment of eighth and sixteenth notes. The second system begins at measure 5 and continues the melodic and harmonic development. The third system begins at measure 10 and concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

Duration: 2:50

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14

mf

18

21

f

25

29

mf

mp poco rit.

Crown Him with Many Crowns

Crown Him with many crowns, the Lamb upon His throne.
Hark! How the heavenly anthem drowns all music but its own.
Awake, my soul, and sing of Him who died for thee,
And hail Him as thy matchless King through all eternity.

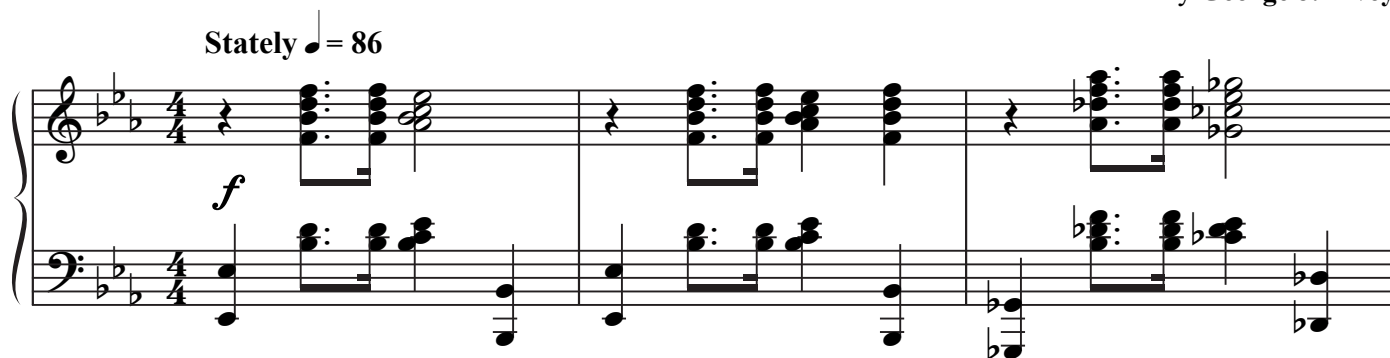
Crown Him the Lord of love, behold His hands and side,
Those wounds, yet visible above, in beauty glorified.
No angel in the sky can fully bear that sight,
But downward bends his burning eye at mysteries so bright.

Crown Him the Lord of years, the Potentate of time,
Creator of the rolling spheres, ineffably sublime.
All hail, Redeemer, hail! For Thou has died for me;
Thy praise and glory shall not fail throughout eternity.

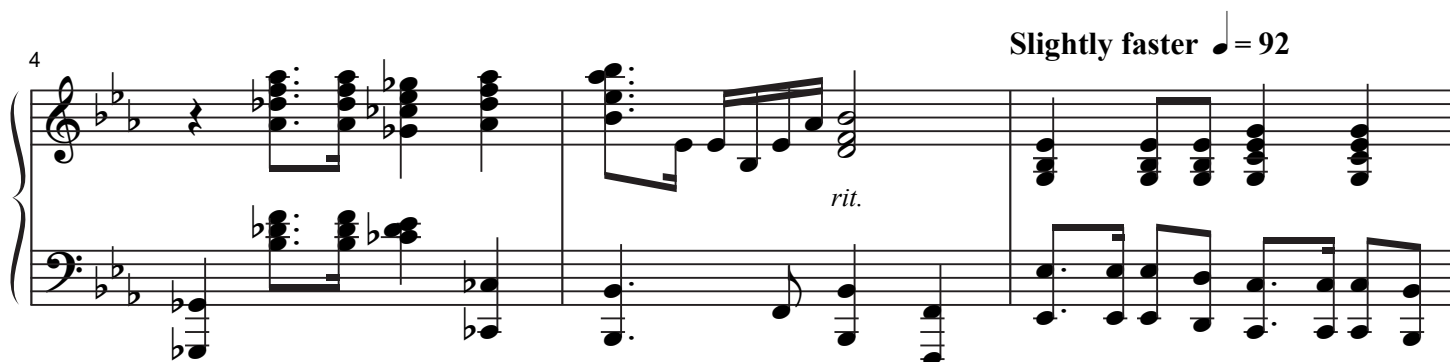
~ Matthew Bridges ~

Mark Hayes
Tune: **DIADEMATA**
by **George J. Elvey**

Stately ♩ = 86



Slightly faster ♩ = 92



Duration: 3:15
Suite Duration: ca. 9:00

10

3

Measures 10-12. Treble and bass staves. Measure 10: Treble staff has a triplet of eighth notes (G4, A4, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 11: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 12: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2).

13

mf

Measures 13-14. Treble and bass staves. Measure 13: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 14: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Dynamic marking *mf* is present in measure 14.

15

Measures 15-16. Treble and bass staves. Measure 15: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 16: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2).

17

f

Measures 17-18. Treble and bass staves. Measure 17: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 18: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Dynamic marking *f* is present in measure 18.

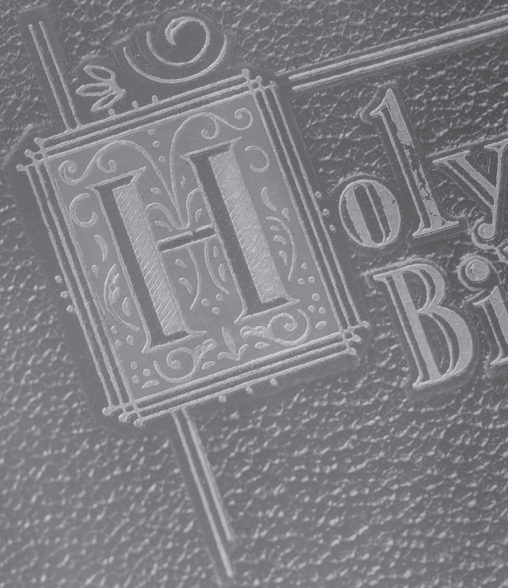
20

Measures 19-20. Treble and bass staves. Measure 19: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2). Measure 20: Treble staff has a quarter note (G4), an eighth note (A4), and a triplet of eighth notes (B4, C5, B4). Bass staff has a quarter note (F3) and a half note (B2).

We've a STORY to Tell

A Piano Suite Celebrating the Mission of the Church

Craig Curry



Jesus Saves

Craig Curry
Tune: JESUS SAVES
by William J. Kirkpatrick

Maestoso ♩ = 72

Briskly ♩ = ca. 144

f

rit.

mf

(mel.)

Duration: 2:45

12

Musical score for measures 12-14. Treble and bass staves in B-flat major. Measure 12 has a melodic line in the treble and a bass line with a half note. Measure 13 continues the melody. Measure 14 has a melodic line in the treble and a bass line with a half note. A fermata is placed over the final chord in measure 14.

15

Musical score for measures 15-17. Treble and bass staves in B-flat major. Measure 15 has a melodic line in the treble and a bass line with a half note. Measure 16 continues the melody. Measure 17 has a melodic line in the treble and a bass line with a half note. A fermata is placed over the final chord in measure 17. The dynamic marking *mp* is present in measure 17.

18

Musical score for measures 18-19. Treble and bass staves in B-flat major. Measure 18 has a melodic line in the treble and a bass line with a half note. Measure 19 has a melodic line in the treble and a bass line with a half note. A fermata is placed over the final chord in measure 19.

20

Musical score for measures 20-21. Treble and bass staves in B-flat major. Measure 20 has a melodic line in the treble and a bass line with a half note. Measure 21 has a melodic line in the treble and a bass line with a half note. A fermata is placed over the final chord in measure 21. The dynamic marking *mf* is present in measure 20.

22

Musical score for measures 22-23. Treble and bass staves in B-flat major. Measure 22 has a melodic line in the treble and a bass line with a half note. Measure 23 has a melodic line in the treble and a bass line with a half note. A fermata is placed over the final chord in measure 23. The dynamic marking *mp* is present in measure 22.

Rescue the Perishing

55

Craig Curry
Tune: RESCUE
by William H. Doane

Gently, with rubato ♩ = 90

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system begins with a tempo marking 'Gently, with rubato' and a quarter note equal to 90. The music is in B-flat major (two flats). The first system is marked *mp*. The second system starts at measure 3, marked *rit.* (ritardando), and ends with a crescendo hairpin leading to a *mf a tempo* marking. The third system starts at measure 6 and ends with a *p* (piano) marking. The fourth system starts at measure 9 and ends with a *mf* marking. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

Duration: 3:30

12

mp *mf*

15

mf *mp* *mf*

18

mf *mp* *mf*

21

rit. *mf a tempo*

23

mf *mp* *mf*

We've a Story to Tell to the Nations

Craig Curry
Tune: MESSAGE
by H. Ernest Nichol

Reflectively ♩ = 60

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system starts with a tempo marking 'Reflectively' and a metronome marking '♩ = 60'. The first two measures are marked 'mp' (mezzo-piano) and the last two measures are marked 'mf' (mezzo-forte). The second system begins with a measure rest labeled '4' and includes a 'dim.' (diminuendo) marking. The third system begins with a measure rest labeled '7'. The fourth system begins with a measure rest labeled '10'. The score uses various musical notations including eighth notes, quarter notes, half notes, and chords, with dynamic markings 'mp', 'mf', and 'dim.'.

Duration: 2:10

Ye Servants of God, Your Master Proclaim

Craig Curry
Tune: HANOVER
by William Croft

Firmly ♩ = 100

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system begins with a tempo marking 'Firmly' and a quarter note equal to 100. The music starts with a mezzo-forte (mf) dynamic. The second system includes a 'dim.' (diminuendo) marking and ends with a mezzo-piano (mp) dynamic. The third system features a 'cresc.' (crescendo) marking and reaches a forte (f) dynamic. The fourth system continues the piece with various chordal textures. The score is marked with measure numbers 4, 8, and 12 at the beginning of their respective systems.

Duration: 3:00

16

mf

20

24

f

28

mf

32

Happily

Wonderful Words *of* Life

A Celebration of the Scriptures for Piano Solo

Mark Hayes

How Firm a Foundation

Mark Hayes

Tune: FOUNDATION

Joseph Funk's Genuine Church Music, 1832

Lively $\text{♩} = 80$

The musical score is written for piano in 2/2 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The second system starts at measure 5 and continues the melodic and harmonic development. The third system starts at measure 9 and features a more rhythmic accompaniment in the bass staff, with many notes marked with a 'z' (zaccato). The fourth system starts at measure 13 and concludes with a final chord in the treble staff and a sustained note in the bass staff, marked with a long horizontal line.

Duration: 3:25

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17

f

21

mf

25

mp

29

mf

33

mf

Wonderful Words of Life

Mark Hayes

Tune: WORDS OF LIFE

by Philip P. Bliss, 1838–1876

Moderately slow ♩ = 112

The musical score is written for piano and voice. It consists of five systems of music, each with a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The time signature is 6/8.

- System 1:** Starts with a piano accompaniment marked *mp*. The vocal line enters in the second measure with a *p* dynamic. A *8va* marking with a dashed line indicates an octave rise in the final measure.
- System 2:** The piano accompaniment continues. The vocal line enters in the second measure with a *mp* dynamic. A *(8va)* marking with a dashed line indicates an octave rise in the first measure.
- System 3:** The piano accompaniment continues. The vocal line enters in the second measure with a *p* dynamic. A *rit.* marking is present in the piano part. A *8va* marking with a dashed line indicates an octave rise in the vocal line.
- System 4:** The piano accompaniment continues. The vocal line enters in the second measure with a *mp a tempo* marking.
- System 5:** The piano accompaniment continues. The vocal line enters in the second measure.

Duration: 4:30

11

Measures 11 and 12 of a piano piece. The key signature has one flat (B-flat). Measure 11 features a treble clef with a quarter note G4, a triplet of eighth notes (A4, B4, C5), and a quarter note D5. The bass clef has a half note G3 and a half note D4. Measure 12 continues with a treble clef showing a quarter note E5, a triplet of eighth notes (F5, G5, A5), and a quarter note B5. The bass clef has a half note E4 and a half note A4.

13

Measures 13 and 14. Measure 13: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3 and a half note D4. Measure 14: Treble clef has a half note G4 tied to the next measure, followed by a quarter note A4 and a quarter note B4. Bass clef has a half note G3 and a half note D4.

15

Measures 15 and 16. Measure 15: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3 and a half note D4. Measure 16: Treble clef has a half note G4 tied to the next measure, followed by a quarter note A4 and a quarter note B4. Bass clef has a half note G3 and a half note D4. A *mf* dynamic marking is present in measure 16.

17

Measures 17 and 18. Measure 17: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3 and a half note D4. Measure 18: Treble clef has a half note G4 tied to the next measure, followed by a quarter note A4 and a quarter note B4. Bass clef has a half note G3 and a half note D4. A *mf* dynamic marking is present in measure 18.

19

Measures 19 and 20. Measure 19: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note G3 and a half note D4. Measure 20: Treble clef has a half note G4 tied to the next measure, followed by a quarter note A4 and a quarter note B4. Bass clef has a half note G3 and a half note D4. A *mf* dynamic marking is present in measure 19.

Word of God, Across the Ages

79

Mark Hayes

Tune: AUSTRIAN HYMN

by Franz Joseph Haydn, 1737–1806

Moderately ♩ = 92

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 4 with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking, followed by a mezzo-piano (*mp*) dynamic and an *a tempo* marking. The third system begins at measure 7. The fourth system begins at measure 10. The fifth system begins at measure 12 and includes a first ending bracket labeled '6' spanning measures 15 and 16. The piece concludes with a final chord in measure 17.

Duration: 3:35

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15

6

17

mf

3

20

rit.

mp

a tempo

expressively

22

mf

24

rit.

mp

p

Slower ♩ = 80

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