

lillenas

Cleft for Me



CLEFT FOR ME *same*

TEN HYMNS OF ASSURANCE | R. Kevin Boesiger

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sample

Foreword

Cleft for Me may seem like an odd name for a piano book. How many times are there references in our classic hymns that we sing over and over, and yet never pause to think about what we are singing? *Rock of Ages* is one of those classic hymns. Jesus is referred to many times as the rock or cornerstone, so “Rock of Ages” is something we can easily grasp. “Cleft for me,” on the other hand, is not a phrase you hear every day. “Cleft” is defined as a space or opening made by, or *as if* by, splitting. Jesus was sacrificed for me; He was separated from God for me. There was a cleft made so I could be free, and it is in that cleft that I hide myself. Jesus is my protector.

All the hymns in this book either talk about the greatness of God – the Rock of Ages, or the place where we can find rest and peace in the cleft of that Rock. Whenever I create a new book, my prayer is always that the music allows you to enter into a place of worship with God alone. I also pray that the notes on these pages will be something that you can share with your church, family, or friends in a service, concert, or whenever you gather. I strive to bring a fresh voice to these beautiful melodies in a way that honors the heritage of the music we all love! And the next time you run across a lyric in a timeless hymn that seems unusual, take a moment to really dig in and see what it means (what else is Google for?). It will bring a whole new understanding and interpretation when you play it.

—R. Kevin Boesiger

About the Arranger

R. Kevin Boesiger is the Director of Blended Music and Kingdom Growth at Covenant Presbyterian Church in Omaha, Nebraska. He has a Bachelor’s in Music Education from Nebraska Wesleyan University, and a Master’s in Music in composition from the University of Nebraska at Lincoln. Kevin has many years of experience as a conductor and arranger/composer. He serves as a clinician and adjudicator for music contests and events throughout the year. His choral works are published with several companies, and his books of piano arrangements are published with the Lorenz Publishing Company. He has a desire to see people develop as musicians and loves working with individuals and groups both small and large. He also wants to be an encouragement to people to grow close to Christ, and that makes working in a full-time ministry a perfect fit for him. Kevin previously served with the Salvation Army Kroc Center in Omaha, and Christ Community Church in Beatrice as a Creative Arts Pastor. He has over 30 years of experience in ministry and as a musician.

Kevin was born and raised in Nebraska and is married to Tami. They have 4 grown children (all married) who keep them busy and entertained.

Rock of Ages

THOMAS HASTINGS
Arr. by R. Kevin Boesiger

With expression $\text{J} = \text{ca. } 72$

Musical score for 'Rock of Ages' featuring two staves of music. The top staff uses treble clef and common time (indicated by '3/4'). The bottom staff uses bass clef and common time (indicated by '3/4'). Measure numbers 1 through 13 are visible on the left side of each staff. Dynamics include 'mp' (mezzo-forte) and 'mf' (mezzo-forte). The score consists of two systems of music.

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16

Musical score page 16. The top staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes.

19

molto rit.

a tempo

mp

Musical score page 19. The top staff has a dynamic marking *molto rit.*. The middle staff has dynamic markings *a tempo* and *mp*. The bottom staff starts with a half note followed by eighth notes.

22

Musical score page 22. The top staff consists of eighth-note pairs. The bottom staff consists of sixteenth-note patterns.

25

Musical score page 25. The top staff consists of eighth-note pairs. The bottom staff consists of sixteenth-note patterns.

28

Musical score page 28. The top staff consists of eighth-note pairs. The bottom staff consists of sixteenth-note patterns.

51

55

59

63

67

I Sing the Mighty Power of God

Tune: ELLACOMBE
Arr. by R. Kevin Boesiger

Expressive $\text{♩} = \text{ca. } 100$

mp

5 Driving $\text{♩} = \text{ca. } 138$

rit. *mf*

9 R.H. *mel.*

mel. R.H.

12 *mel.* R.H.

Musical score for piano, featuring two staves. The top staff uses treble clef and common time, starting with a dynamic of *mp*. The bottom staff uses bass clef and common time. The score consists of four systems of music, each ending with a repeat sign and a key change. Measure numbers 5, 9, and 12 are indicated. Performance instructions include 'Expressive' at the beginning, 'Driving' with a tempo of ca. 138 BPM around measure 5, and dynamics like *rit.*, *mf*, *mel.*, and R.H. (right hand). The score is set against a white background with a large, diagonal orange 'sample' watermark.

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15

R.H.

mel.

mel.

R.H.

18

R.H.

mel.

21

mel.

R.H.

R.H.

mel.

24

p

mp

27

mf

mel.

R.H.

46

mf
mel.

49

mel.

52

8vb

56

Slightly faster ♩ = ca. 120

L.H.

f

mf mel.

59

R.H.

mel.

12

62

65

68

71

Majestic $\text{♩} = \text{ca. } 100$

75

ff

rit.

Rit.

8vb

At the Name of Jesus

Sweetly $\text{♩} = \text{ca. } 92$

JAMES MOUNTAIN
Arr. by R. Kevin Boesiger

Musical score for piano, featuring four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure 1 consists of eighth notes. Measures 2-4 show sustained notes. Measure 5 begins with a bass clef. Measures 6-8 show sustained notes. Measure 9 begins with a treble clef and includes dynamic markings 'mf'. Measures 10-12 show eighth-note patterns. Measure 13 concludes with a bass clef.

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14

15

14

15

mp

dim.

20

20

p

pp

25

25

(8^{va})

cresc.

29

29

mf

32

774349-14

16

51

Musical score page 16, measures 51-52. The score consists of two staves: treble and bass. The treble staff contains eighth-note patterns with grace notes. The bass staff also contains eighth-note patterns with grace notes. Measure 52 concludes with a repeat sign.

54

Musical score page 16, measure 54. The bass staff shows eighth-note patterns with grace notes. An orange 'X' is drawn across the top half of the page, covering measures 54-57.

57

Musical score page 16, measure 57. The bass staff shows eighth-note patterns with grace notes. An orange 'X' is drawn across the middle section of the page, covering measures 54-57.

60

Musical score page 16, measure 60. The bass staff shows eighth-note patterns with grace notes. An orange 'S' is drawn around the bass clef, and an orange 'ff' dynamic is placed above the staff.

64

Musical score page 16, measure 64. The bass staff shows eighth-note patterns with grace notes. Orange lines connect specific notes in measure 60 to corresponding notes in measure 64.

68

71

dim. poco a poco

74

mp 3

78

81

p

rit.

All Praise and Thanks to God

Quoting “Now Thank We All Our God”

R. KEVIN BOESIGER

With movement $\text{♩} = \text{ca. } 126$

4

7

10

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Do Not
Photocopy

13

16

19

22

25

43

L.H.

This musical score page shows two staves. The top staff is treble clef with a key signature of two sharps. The bottom staff is bass clef with a key signature of two sharps. The music consists of eighth-note patterns. A dynamic marking 'L.H.' is present above the top staff.

46

This musical score page shows two staves. The top staff is treble clef with a key signature of two sharps. The bottom staff is bass clef with a key signature of two sharps. The music consists of eighth-note patterns. A large orange 'sample' watermark is overlaid across the middle of the page.

49

This musical score page shows two staves. The top staff is treble clef with a key signature of two sharps. The bottom staff is bass clef with a key signature of two sharps. The music consists of eighth-note patterns. A large orange 'sample' watermark is overlaid across the middle of the page.

52

This musical score page shows two staves. The top staff is treble clef with a key signature of two sharps. The bottom staff is bass clef with a key signature of two sharps. The music consists of eighth-note patterns. A dynamic marking 'mp' is present above the top staff. A large orange 'sample' watermark is overlaid across the middle of the page.

55

This musical score page shows two staves. The top staff is treble clef with a key signature of two sharps. The bottom staff is bass clef with a key signature of two sharps. The music consists of eighth-note patterns. Dynamic markings 'cresc.' and 'mf' are present above the top staff. A large orange 'sample' watermark is overlaid across the middle of the page.

22

58

61

mp

64

R.H.

67

molto rit.

R.H.

70

p

Red.

774349-22

Immortal, Invisible, God Only Wise

Welsh Hymn Tune
Arr. by R. Kevin Boesiger

With expression \downarrow = ca. 92

With expression $\text{♩} = \text{ca. } 92$

rit.

Driving $\text{♩} = \text{ca. } 138$

mf

10

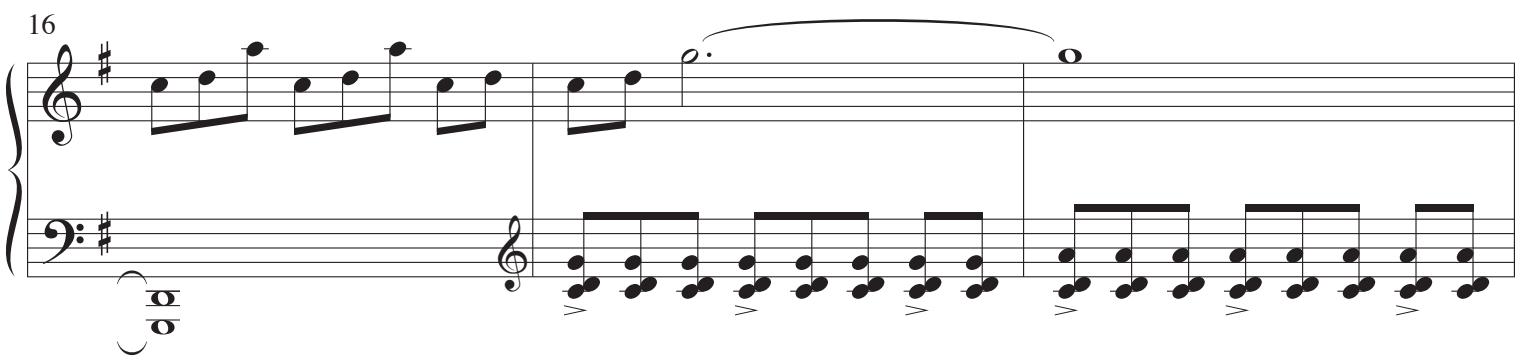
13

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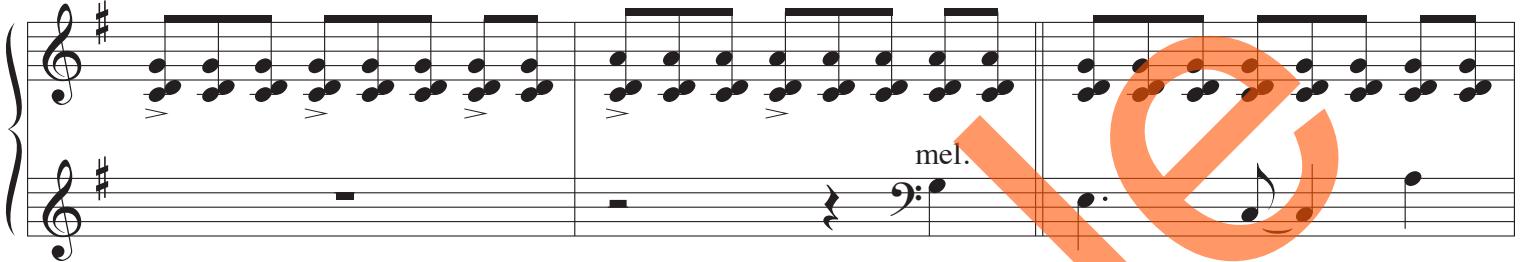
Do Not Photocopy

24



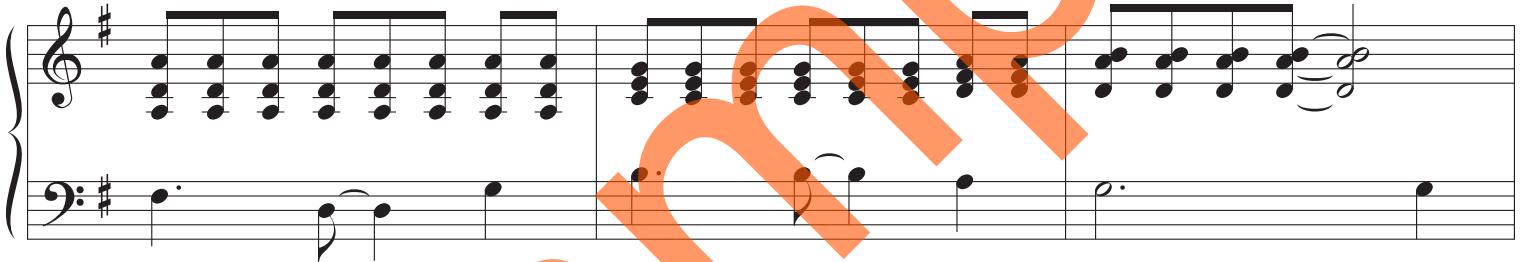
Musical score page 24. The top staff is treble clef, 16th note duration. The bottom staff is bass clef, with a bass drum symbol and a fermata over the first measure. The music consists of eighth-note patterns.

19



Musical score page 19. Treble clef, 16th note duration. Bass clef, fermata. The music features eighth-note patterns with downward arrows indicating a specific performance technique. The word "mel." appears above the bass staff.

22



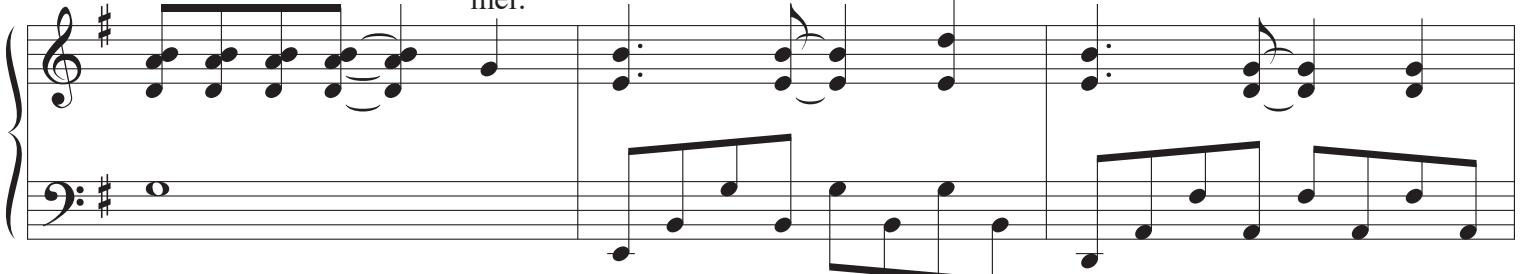
Musical score page 22. Treble clef, 16th note duration. Bass clef, fermata. The music consists of eighth-note patterns with downward arrows. A large orange "skip" mark is drawn across the middle of the page.

25



Musical score page 25. Treble clef, 16th note duration. Bass clef, fermata. The music features eighth-note patterns with downward arrows. A large orange "skip" mark is drawn across the middle of the page.

28



Musical score page 28. Treble clef, 16th note duration. Bass clef, fermata. The music consists of eighth-note patterns with downward arrows. The word "mel." appears above the bass staff.

26

47

51

56

59

dim. poco a poco

62

mp

8va ----

774349-26

65 (8va) - - - - - 1

68 8va - - - - - 1

72

76 dim. *poco a poco*

80 *p* molto rit.

8vb

Softly and Tenderly

Delicately ♩ = ca. 100

WILL L. THOMPSON
Arr. by R. Kevin Boesiger

The sheet music consists of five staves of musical notation. Staff 1 (measures 1-3) shows two treble clef staves in 6/8 time with a key signature of one sharp. Staff 2 (measures 4-6) shows two treble clef staves in 6/8 time with a key signature of one sharp. Staff 3 (measures 7-9) shows a treble clef staff and a bass clef staff in 6/8 time with a key signature of one sharp. Staff 4 (measures 10-12) shows a treble clef staff and a bass clef staff in 6/8 time with a key signature of one sharp. The music is marked 'Delicately ♩ = ca. 100' and '8va-'.

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13

16 *mel.* *p*

19 *mel.*

22 *dim.*

25 *p* *cresc.*

8va

774349-29

41

mp
mel.

43

mf

dim.

45

mp

48

p

dim.

pp

ped.

Children of the Heavenly Father

Traditional Swedish Melody
Arr. by R. Kevin Boesiger

Flowing ♩ = ca. 84

Musical score for two voices (SATB) and piano. The score consists of four systems of music, numbered 1 through 10. The key signature is A major (two sharps). The tempo is indicated as flowing with ♩ = ca. 84. Dynamics include *mp*, *rit.*, and *a tempo*. Performance instructions include *cresc.* and *mf*. The vocal parts are written in soprano and alto clefs, while the piano part uses a bass clef.

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13

16

19

22

Slightly faster $\text{♩} = \text{ca. } 92$

25

43 Broader $\text{♩} = \text{ca. } 76$

46

49 Slightly faster $\text{♩} = \text{ca. } 85$

52

55

molto rit.

Blessed Assurance

PHOEBE P. KNAPP
Arr. by R. Kevin Boesiger

Driving ♩ = ca. 138

Sheet music for piano, treble clef, bass clef, key signature of two sharps, time signature of common time (4/4). The music consists of four staves of eight measures each. Measure 1 starts with a dynamic of *mp*. Measures 2-4 show eighth-note patterns in the treble and bass staves. Measures 5-7 continue the eighth-note patterns. Measures 8-10 show eighth-note patterns. Measures 11-13 show eighth-note patterns.

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17

dim.

21

mp

25

cresc.

mf

29

mp

33

mf

38

37

Musical score for piano, two staves. Treble clef, key signature of two sharps. Measure 37: 8 eighth-note chords in the bass. Measure 38: 8 eighth-note chords in the bass. Dynamics: *dim.*, $\frac{9}{8}$, $\frac{9}{8}$. Articulation: $\text{d} = \text{d}$. Measure 39: 8 eighth-note chords in the bass. Dynamics: *mf*, $\frac{9}{8}$, $\frac{9}{8}$.

41

Musical score for piano, two staves. Treble clef, key signature of two sharps. Measures 41-42: 8 eighth-note chords in the bass. Measure 43: 8 eighth-note chords in the bass. Articulation: p .

43

Musical score for piano, two staves. Treble clef, key signature of two sharps. Measures 43-44: 8 eighth-note chords in the bass. Measure 45: 8 eighth-note chords in the bass. Articulation: p .

45

Musical score for piano, two staves. Treble clef, key signature of two sharps. Measures 45-46: 8 eighth-note chords in the bass. Measure 47: 8 eighth-note chords in the bass. Articulation: p .

47

Musical score for piano, two staves. Treble clef, key signature of two sharps. Measures 47-48: 8 eighth-note chords in the bass. Measure 49: 8 eighth-note chords in the bass. Articulation: $\text{d} = \text{d}$.

40

68

$\text{J} = \text{J}$

dim.

mf

71

73

75

77

774349-40

This image shows a page of a musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps. Measure 40 starts with a sustained note followed by eighth-note chords. Measure 68 begins with a dynamic of *dim.* and a 9/8 time signature. Measure 71 features eighth-note patterns. Measures 73 and 75 show more complex harmonic progressions with various chords and dynamics. Measure 77 concludes the page with a forte dynamic (*f*). The page number 774349-40 is at the bottom left.

79

81

85

89

93

Slower

There Is a Balm in Gilead

African American Spiritual
Arr. by R. Kevin Boesiger

Calmly $\text{♩} = \text{ca. } 76$

Sheet music for 'There Is a Balm in Gilead'. The music is arranged for two voices (SATB) and piano. The key signature is one flat, and the time signature is common time (indicated by '4'). The tempo is marked 'Calmly' with a quarter note value of approximately 76 BPM. The arrangement includes dynamic markings such as 'mp' (mezzo-forte) and 'cresc.' (crescendo). The vocal parts consist of two staves: the top staff for soprano and alto, and the bottom staff for bass and tenor. The piano part is represented by a single staff at the bottom. The music is divided into measures numbered 1 through 13.

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16

Musical score page 16. Treble and bass staves. Measure 16 starts with a dynamic *mf*. The bass staff has a continuous eighth-note bass line. The treble staff consists of eighth-note chords. A dynamic *mel.* is indicated in the middle of the measure.

19

Musical score page 19. Treble and bass staves. Measure 19 starts with eighth-note chords. The bass staff has a continuous eighth-note bass line. The treble staff has eighth-note chords. A dynamic *mel.* is indicated at the end of the measure. A large orange 'cancel' mark is drawn across the entire measure.

22

Musical score page 22. Treble and bass staves. Measure 22 starts with eighth-note chords. The bass staff has a continuous eighth-note bass line. The treble staff has eighth-note chords. A dynamic *mel.* is indicated at the end of the measure. A large orange 'cancel' mark is drawn across the entire measure.

25

Musical score page 25. Treble and bass staves. Measure 25 starts with eighth-note chords. The bass staff has a continuous eighth-note bass line. The treble staff has eighth-note chords. A dynamic *mp* is indicated at the beginning of the measure. A large orange 'cancel' mark is drawn across the entire measure.

28

Musical score page 28. Treble and bass staves. Measure 28 starts with eighth-note chords. The bass staff has a continuous eighth-note bass line. The treble staff has eighth-note chords. Dynamics *cresc.* and *mf* are indicated in the middle of the measure.

47

Tempo I ♩ = ca. 76

51

54

57

60

Glorious Things of Thee Are Spoken

FRANZ JOSEPH HAYDN
Arr. by R. Kevin Boesiger

Majestically $\text{♩} = \text{ca. } 60$

L.H.
f

4

With movement $\text{♩} = \text{ca. } 132$

mp

7

10

A large orange 'copy' watermark is diagonally overlaid across the music staff.

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13

Musical score page 13. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of two flats. The music consists of eighth-note patterns.

16

Musical score page 16. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of two flats. The music consists of eighth-note patterns. A large orange 'cancel' mark is drawn across the entire measure.

19

Musical score page 19. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of two flats. The top staff has a dynamic marking 'mf'. The music consists of eighth-note patterns. A large orange 'cancel' mark is drawn across the entire measure.

22

Musical score page 22. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of two flats. The top staff has a dynamic marking 'mp'. The music consists of eighth-note patterns. A large orange 'cancel' mark is drawn across the entire measure.

25

Musical score page 25. The top staff is treble clef, and the bottom staff is bass clef. Both staves have a key signature of two flats. The music consists of eighth-note patterns. A dynamic marking 'p' is present on the bass staff.

43

Musical score page 43. It consists of two staves. The top staff is in treble clef, G major (one sharp), common time (indicated by '8'). The bottom staff is in bass clef, C major (no sharps or flats), common time (indicated by '8'). The music features eighth-note patterns and sixteenth-note figures. Measure 43 ends with a fermata over the bass note.

46

Musical score page 46. It consists of two staves. The top staff is in treble clef, G major (one sharp), common time (indicated by '8'). The bottom staff is in bass clef, C major (no sharps or flats), common time (indicated by '8'). The music continues with eighth-note and sixteenth-note patterns. Measure 46 ends with a dynamic marking 'mf'.

49

Musical score page 49. It consists of two staves. The top staff is in treble clef, G major (one sharp), common time (indicated by '8'). The bottom staff is in bass clef, C major (no sharps or flats), common time (indicated by '8'). The music continues with eighth-note and sixteenth-note patterns.

52

Musical score page 52. It consists of two staves. The top staff is in treble clef, G major (one sharp), common time (indicated by '8'). The bottom staff is in bass clef, C major (no sharps or flats), common time (indicated by '8'). The music continues with eighth-note and sixteenth-note patterns. A dynamic marking 'cresc.' is present in the bass staff.

55

Musical score page 55. It consists of two staves. The top staff is in treble clef, G major (one sharp), common time (indicated by '8'). The bottom staff is in bass clef, C major (no sharps or flats), common time (indicated by '8'). The music features eighth-note and sixteenth-note patterns. The bass staff includes three sustained notes under a single bar line, each with a different dynamic: 'f' (fortissimo), 'mf' (mezzo-forte), and 'dim.' (diminuendo).

50

59

62

65

68

71

mp

mf

774349-50

74

p

p

mf

78

dim.

p

81

(8va)

p

84

dim.

p