

*The Good Shepherd:  
A Cantata*

*Christine Marie Hadlock*

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# 1. All We Like Sheep

Soprano/Alto Duet

Isaiah 53:6, Numbers 27:17  
Christine Hadlock

Thoughtfully ♩ = 144

*All we like sheep have gone astray. All we like sheep are wandering.*

5 *Be not as sheep without shepherd. For, the Lord hath laid on him the iniquities of us all.*

10 Alto Solo: *mp* All we like sheep have gone a - stray.

15 *p* All we like sheep are wan - d'ring.

All We Like Sheep

20 Soprano/Alto Duet: *a tempo*

And the Lord, And the

rit.

23

Lord, And the Lord hath ta - ken u -

26

pon him the i - ni - qui - ties of us all.

29

*mf* Wan - der - ing in - to the moun - tains, Leav - ing the nine - ty and

All We Like Sheep

32

nine. \_\_\_\_\_ Com - ing to res - cue his lost lambs, \_\_\_\_\_

Handwritten *p.* below the first bass staff.

35

Com - eth the Shep - herd Di - vine. Be not as sheep with - out

Handwritten *p.* below the first bass staff.

38

shep - herd. He calls. He calls you by name.

Handwritten *p.* below the first bass staff.

41

Oh, be not deaf to His beck' - nings, He saith to all, "Come to

Handwritten *p.* below the first bass staff.

All We Like Sheep

44

me." *cresc.* He saith *dim.* to all, *p* "Come to

48 A tempo

me." *p* *cresc.*

53

me." *rit.*

58 A tempo

Wan - der - ing through all the *mp*

All We Like Sheep

62

moun - tains, — Di - seased, sick, bro - ken and lost,

This system contains measures 62, 63, and 64. It features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are: "moun - tains, — Di - seased, sick, bro - ken and lost,"

65

Dri - ven a - way — and scat - tered, Yet saved at an in - fi - nite

This system contains measures 65, 66, and 67. It features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part continues with the same eighth-note accompaniment and bass line. The lyrics are: "Dri - ven a - way — and scat - tered, Yet saved at an in - fi - nite"

68

cost. *mf* Be not as sheep with - out shep - herd. He

This system contains measures 68, 69, and 70. It features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part continues with the same eighth-note accompaniment and bass line. The lyrics are: "cost. *mf* Be not as sheep with - out shep - herd. He"

All We Like Sheep

71

Musical score for measures 71-73. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody line contains the lyrics: "calls - He calls you by name. Oh, be not deaf to His". The accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line. Dynamics include *p.* (piano) and *f* (forte).

74

Musical score for measures 74-76. The score is in treble and bass clefs with a key signature of two sharps. The melody line contains the lyrics: "beck' - nings, He saith to all, 'Come to me.'" followed by a crescendo hairpin and the dynamic *f*. The accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a simple bass line. Dynamics include *p.* (piano) and *f* (forte).

77

Musical score for measures 77-80. The score is in treble and bass clefs with a key signature of two sharps. The melody line contains the lyrics: "Look \_\_\_\_\_ to Christ, the Good Shep-herd. He num-ber-eth all His". The accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line. Dynamics include *p.* (piano).

All We Like Sheep

81

sheep. *f* He seek - eth out all his lost flock. *p* He for

Musical score for measures 81-84. The system includes a vocal line with lyrics, a piano accompaniment in treble and bass clefs, and a basso continuo line. Dynamics include *f* and *p*. The key signature is one sharp (F#).

85

rit. A tempo

get - teth not one pre - cious lamb. *mf* And the Lord

Musical score for measures 85-87. The system includes a vocal line with lyrics, a piano accompaniment in treble and bass clefs, and a basso continuo line. Dynamics include *mf*. The tempo marking changes from *rit.* to *A tempo*. The key signature is one sharp (F#).

88

And the Lord And the

Musical score for measures 88-91. The system includes a vocal line with lyrics, a piano accompaniment in treble and bass clefs, and a basso continuo line. The key signature is one sharp (F#).



All We Like Sheep

91

Lord hath ta - ken u - pon him The i - ni - qui - ties of us

The musical score for measures 91-93 consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in bass clef with a rhythmic pattern of eighth notes. The bottom staff is a bass line in bass clef with a simple harmonic accompaniment.

94

all. *mf* Be not as sheep with - out shep - herd. He

The musical score for measures 94-96 consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in bass clef with a rhythmic pattern of eighth notes. The bottom staff is a bass line in bass clef with a simple harmonic accompaniment.

97

calls He calls you by name. Oh, be not deaf to His

The musical score for measures 97-99 consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in bass clef with a rhythmic pattern of eighth notes. The bottom staff is a bass line in bass clef with a simple harmonic accompaniment.

All We Like Sheep

100

beck' - nings, He saith to all, "Come to

Musical score for measures 100-101. The vocal line (treble clef) contains the lyrics. The piano accompaniment consists of a right hand (treble clef) with arpeggiated chords and a left hand (bass clef) with a simple bass line.

102

me." He saith \_\_\_\_\_ to

Musical score for measures 102-103. The vocal line (treble clef) has a long note on "He saith" followed by a line. The piano accompaniment features a right hand (treble clef) with a rhythmic pattern and a left hand (bass clef) with a simple bass line.

104

all, *p* "Come to me."

*rubato* *A tempo*

Musical score for measures 104-108. The vocal line (treble clef) includes the lyrics and a piano (*p*) dynamic marking. The piano accompaniment features a right hand (treble clef) with a melodic line and a left hand (bass clef) with a simple bass line. Performance directions *rubato* and *A tempo* are indicated.

109

*rit.* *dim.*

Musical score for measures 109-113. The piano accompaniment features a right hand (treble clef) with a melodic line and a left hand (bass clef) with a simple bass line. Performance directions *rit.* and *dim.* are indicated.

# Chorus

## 2. Holy, Holy, Holy

Isaiah 6:3  
Christine Hadlock

Worshipfully ♩ = 100

*We cry, one unto another, saying, Holy, holy, holy is the Lord of Hosts.*

Piano



6

S. *mp* Ho - ly, ho - ly, ho - ly, is the Lord of Hosts. Ho - ly, ho - ly,

A. *mp* Ho - ly, ho - ly, ho - ly, is the Lord of Hosts. Ho - ly, ho - ly,

T. *mp* Ho - ly, ho - ly ho - ly, ho - ly, Is the Lord of Hosts. Ho - ly, ho - ly,

B. *mp* Ho - ly, ho - ly, ho - ly, is the Lord of Hosts. Ho - ly, ho - ly,

Pno. *mp*



Holy, Holy, Holy

*11*

S. Ho - ly, is the Lord of Hosts. A - - le -

A. Ho - ly, is the Lord of hosts. A - le - lu - ia.

T. Ho - ly is the Lord of hosts. A - le - lu - ia.

B. ho - ly, is the Lord. A - -

Pno.

*15*

S. lu - ia. A - - le - lu - ia. A - -

A. A - le - lu - ia, A - le - lu - ia. A - le - lu - ia. A - le - lu - ia,

T. A - le - lu - ia. A - le - lu - ia,

B. - - le - lu - ia. A - le - lu - ia. A -

Pno.

Holy, Holy, Holy

19

S. le - - lu - - ia. A - - le -

A. A - le - lu - ia, A - le - lu - ia. A - le - lu - ia.

T. A - le - lu - ia. A - le - lu - ia. A - le - lu - ia.

B. le - lu - - - ia. A -

Pno.

23

S. lu - ia. Praise the Lord.

A. A - le - lu - ia, A - le - lu - ia. A - le - lu - ia.

T. A - le - - - lu - - ia.. *mf* Ho - ly is the

B. - - le - lu - ia.

Pno.

12

Holy, Holy, Holy

27

T. Lord of hosts. Oh, praise his ho - ly name. *mf* Ho - ly is the Lord of Hosts He

B. Lord of hosts. Oh, praise his ho - ly name. *mf* Ho - ly is the Lord of Hosts He

Pno.

32

T. com - eth down from hea - ven. Christ the Lord, the Good Shep - - rit. A tempo

B. com - eth down from hea - ven. Christ the Lord, the Good Shep - - rit. A tempo

Pno. rit. A tempo *dim.*

Holy, Holy, Holy

36 A tempo

S. *mp* A - le - lu - ia. A - le - lu - ia.

A. *mp* A - le - lu - ia. A - le - lu - ia, A - le - lu - ia. A -

T. *mp* A - le - lu - ia. A - le - lu - ia.

B. *mp* A - le - lu - ia.

Pno. *mp*

40

S. lu - ia. A - le - lu - ia.

A. le - lu - ia. A - le - lu - ia, A - le - lu - ia, A - le - lu -

T. - ia. A - le - lu - ia, A - le - lu - ia. A - le - lu -

B. A - le - lu - ia. A - le - lu -

Pno. *mp*

Holy, Holy, Holy

44

S. ia. A - - - le - lu - ia.

A. - ia. A - le - lu - ia. A - le - lu - ia, A - le -

T. ia. A - le - lu - ia. A - le -

B. - ia. A - - - - - le -

Pno.

47 rit.

S. Praise the Lord.

A. - lu - ia. A - le - lu - ia.

T. - lu - - - - ia..

B. lu - - - ia.

Pno. rit.



# Chorus 3. Blessed Are They

Isaiah 49:19, Matt. 5:6, John 4:14  
Christine Hadlock

*Tenderly* ♩ = 66

*Blessed are they which do hunger and thirst after righteousness: for they shall be filled.*

Piano

7 Bass:  
T.&B. *mp* Bles - sed are they \_\_\_\_\_ which do hun - ger and thirst \_\_\_\_\_

11 Tenor:  
T.&B. \_\_\_\_\_ af - ter right - eous - ness. *mp* Bles - sed are they \_\_\_\_\_ which do

16 with Bass:  
T. B.  
T.&B. hun - ger and thirst \_\_\_\_\_ af - ter right - eous - ness. For he that hath mer - cy u -

Blessed Are They

21

T.&B.

pon them shall lead them,

25

T.&B.

e - ven by springs of wa - ter. *mf* Bles-sed are

29

T.&B.

they which do hun - - ger and thirst af - ter

32

T.&B.

right - eous- ness. for they shall be filled, they shall be

Blessed Are They

35  
T.&B.

filled they shall be filled.

*mp*

41  
A.

Alto:

*mp* For he - hath

*cresc.*

46  
S.

with Soprano:

*p* He hath said

said, Who - so - e

*p*

Blessed Are They

49

S. Drink of

A. drink - eth of the wa - ter that I

53

S. the wa - - ter.

A. shall give him shall ne - ver

57

S. & A. thirst. For the wa - ter that I shall give them shall

Blessed Are They

61

S.&A.

be in them a well of wa - ter, spring-ing up in-to e - ver

65

Full Chorus:

S.&A.

last - ing life. *p* Bles - sed are

T.&B.

*mf* Bles - sed are they which do

69

S.&A.

they. Bles - sed

T.&B.

hun - ger and thirst af - ter right - eous- ness for they shall be

Blessed Are They

72

S.&A. are they. Bles - - sed

T.&B. filled. They shall be filled. They shall be

76

S.&A. are filled. they. rit.

T.&B. filled. Bles - sed are they. rit.

dim

8vb 21

Soprano/Alto Duet and Tenor Solo  
4. I am the Good Shepherd

Hebrews 13:20, John 10:14-15  
Christine Hadlock

*Peacefully* ♩ = 90

*The Good Shepherd knows his sheep. He lays down his life for the sheep.*

Piano

Soprano/Alto:

5 *They hear his voice. He knows them and they follow him.*

S & A.

*mp* He that great

S & A.

shep - herd of the sheep, He that great shep - herd

I am the Good Shepherd

13 Tenor Solo:

S & A.

T.

*mf* I am the good shep-herd— and I know my—

17

T.

sheep. I lay— down— my life— for—

21

T.

them. My sheep hear— my—



I am the Good Shepherd

24

T.

voice. My sheep hear my voice, and I

Soprano/Alto:

28

S & A.

*mp* He that great shep-herd of the

T.

know them and they fol - low me.

Tenor:

32

S & A.

sheep, He that great shep - herd sa - ith:

T.

*mf* I am the good

I am the Good Shepherd

37

S & A.

T.

shep-herd and I know my sheep. I lay

41

T.

down my life for them. My sheep

45

T.

hear my voice. My sheep hear my

I am the Good Shepherd

49

T. voice, and I know them. I know them, I know them, and they

53

T. fol - low me.

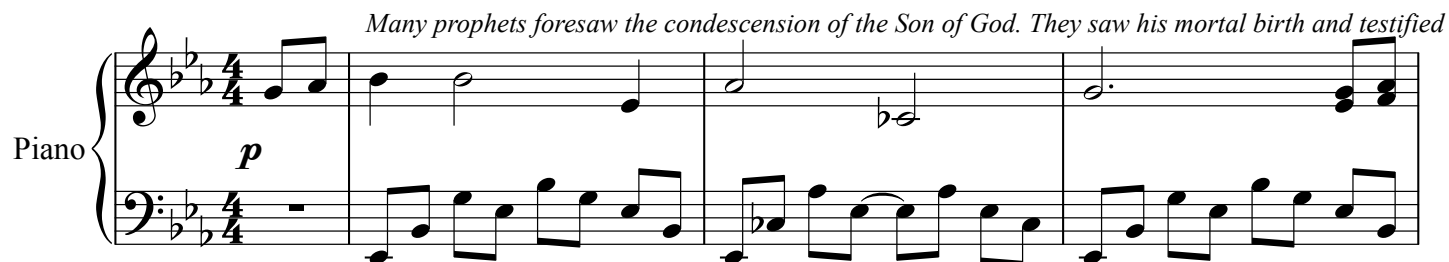
*dim.*

Soprano/Tenor Solos with Chorus  
5. The Condescension

Luke 2:7-13  
Christine Hadlock

*Expressively* ♩ = 84

*Many prophets foresaw the condescension of the Son of God. They saw his mortal birth and testified*



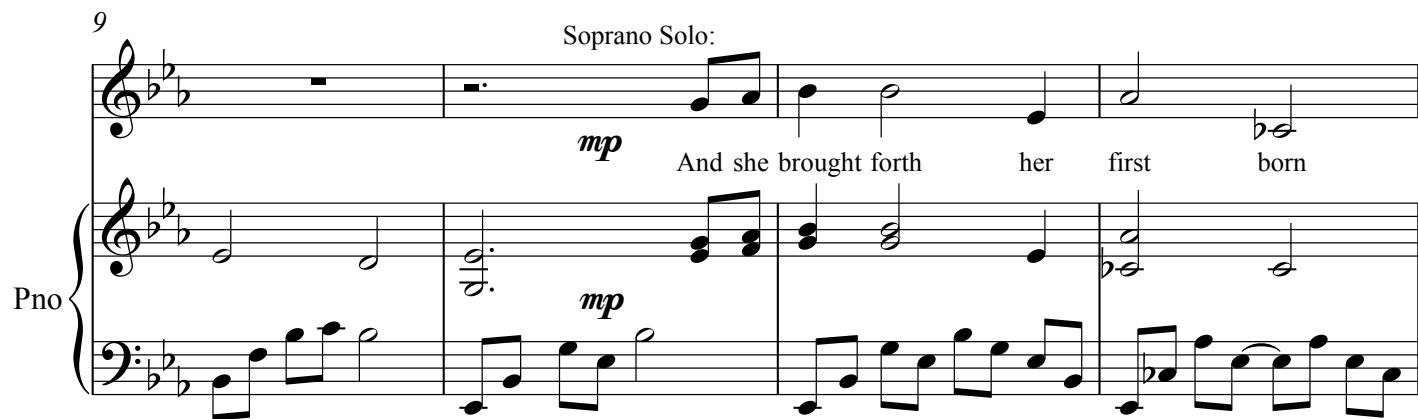
Piano

5 *of his mother, a virgin, most beautiful and fair above all other virgins, bearing a child in her arms, even the Lamb of God.*



Pno

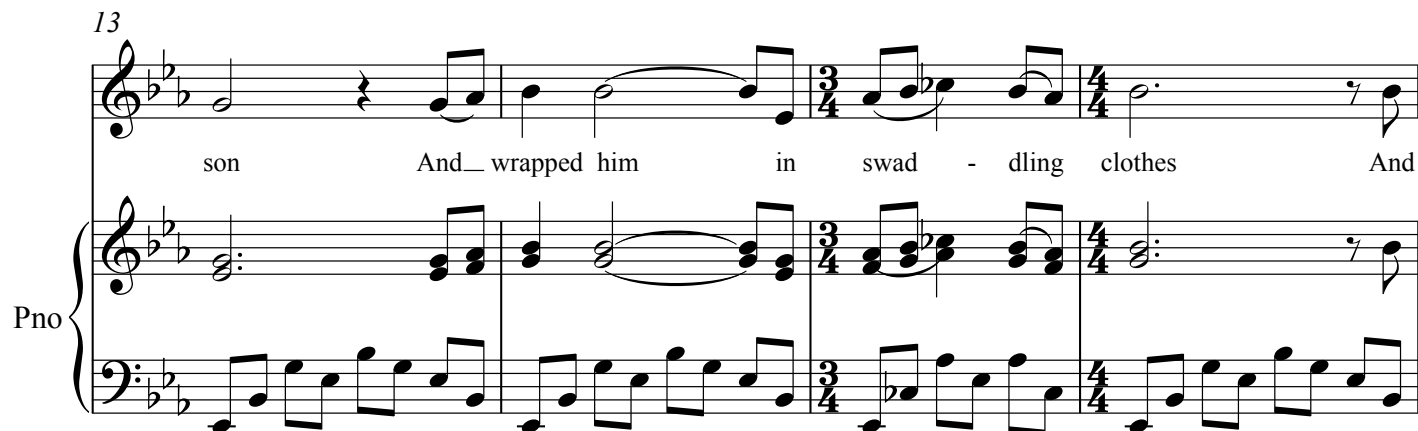
9 *Soprano Solo:*



*mp* And she brought forth her first born

Pno

13



son And wrapped him in swaddling clothes And

Pno

17

//

laid him in a man - ger Be - cause there was no room in the

Pno

20

Women's Chorus:

inn. *mf* And there were shep - herds a - bi - ding in the

Pno

23

fields, keep - ing watch o'er their flocks by

Pno

The Condescension

25

Full Chorus:

night\_\_\_\_\_ *mf* And lo, the an - gel of the Lord Came u -

And lo,\_\_\_\_\_ Lord

Pno *f*

28

pon\_\_\_\_\_ them and the glo - ry of\_\_\_\_\_ the Lord\_\_\_\_\_ shown round a - bout\_\_\_\_\_ them

*dim.* *rit.*

Pno *dim.* *rit.*

Tenor Solo:

32

rall.

A tempo

Mmm  
And they were sore a - fraid. And the an - gel said un - to

Pno

rall. mf A tempo

36

them, Fear not, for be - hold I bring you good

Pno

39

ti - dings which shall be un - to all peo - ple For

Pno

cresc.

The Condescension

42 *rall.*

*f* un - to you is born this day *dim.* in the ci - ty of Da - vid a

Pno *f* *rall.* *dim.*

45 A tempo

Sav - ior which is Christ, *cresc.* Christ, the Lord. *mp* And this shall

Pno *cresc.*

49

be a sign un - to you: Ye shall

Pno *mp*

52

find the babe wrapped in swad - dling - clothes And

Pno *mp*



The Condescension  
Full Chorus:  
(alt. ending)

55

Musical score for measures 55-57. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "ly - ing in a man - - in - - ger." and ends with "And". The piano accompaniment consists of eighth and sixteenth notes in both hands. The key signature has one flat (B-flat), and the time signature is 5/4. The tempo/mood marking is *mf* And.

ly - ing in a man - - in - - ger. And

Pno

58

Musical score for measures 58-60. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "sud - den - ly, there was with the an - gel a mul - ti - tude of the" and "sud - den - ly". The piano accompaniment is more complex, with chords and moving lines in both hands. The key signature has one flat (B-flat), and the time signature is 5/4. The tempo/mood marking is *f*.

*f* sud - den - ly, there was with the an - gel a mul - ti - tude of the  
sud - den - ly

Pno

61

Musical score for measures 61-63. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "heav - 'nly host prai - sing God and say - - ing". The piano accompaniment continues with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo/mood marking is *f*. The instruction "(continue to next piece)" is written above the final measure.

heav - 'nly host prai - sing God and say - - ing

Pno

(continue to next piece)

# 6. Glory to God

Luke 2:14

Christine Hadlock

*Exultantly* ♩ = 86

Soprano  
 Alto  
 Tenor  
 Bass  
 Piano

*f* Glo - ry to God! Glo - ry to God! And on the  
*f* Glo - ry to God! Glo - ry to God in the high - est! And on the  
*f* Glo - ry! to God in the high - est Glo - ry to God! And on the  
*f* Glo - ry to God! Glo - ry to God! And on the

6  
 S.  
 A.  
 T.  
 B.  
 Pno

earth peace good - will t'ward men Glo - ry to God!  
 earth peace good - will t'ward men Glo - ry to God!  
 earth peace good - will. Glo - ry to God in the high - est  
 earth peace good - will. Glo - ry to God!

Glory to God

11

S. Glo - ry to God! Glo - ry to God in the high - est!

A. Glo - ry to God in the high - est! Glo - ry to God in the high - est!

T. Glo - ry to God! Glo - ry to God in the high - est!

B. Glo - ry to God! Glo - ry to God in the high - est!

Pno

17

S. *mf* Glo - ry to God!

A. *mf* Glo - ry to God in the high -

T. *mf* Glo - ry to

B. *mf* Glo - ry to God

Pno

Glory to God

22

S.   
 Glo - ry to God

A.   
 - est, in the high - est. Glo - ry to

T.   
 God! Glo - ry to God in the high -

B.   
 in the high - est, in - the high - est.

Pno

26

S.   
 in the high - est. Peace good-will

A.   
 God! And on the earth peace.

T.   
 est! And on the earth Peace good - will t'ward

B.   
 Glo - ry to God! Peace good - will

Pno

Glory to God

30

S. — Peace good will Peace good will

A. Peace, peace, peace, Peace good-will t'ward

T. men Peace good-will t'ward men Peace good will

B. Peace good-will t'ward men Peace and good

Pno

34

S. — Good-will t'ward men. Glo-ry to men.

A. men. Good-will to-ward men. Glo-ry to Good-will to-ward

T. Peace good-will t'ward men. men.

B. will t'ward men. Glo-ry to men.

Pno

36

Glory to God

38

S. *f* Glo - ry to

A. *f* Glo - ry to

T. *f* Glo - ry! to

B. *f* Glo - ry to

Pno *f*

men.

Detailed description: This block contains the musical score for measures 38 through 43. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, with the lyrics 'Glo - ry to' appearing in the Soprano, Alto, and Bass parts, and 'Glo - ry! to' in the Tenor part. A dynamic marking of *f* (forte) is present. The piano accompaniment consists of chords and single notes in both hands.

44

S. God! Glo - ry to God! And on the earth — peace — good

A. God! Glo - ry to God in the high - est! And on the earth — peace — good

T. God in the high - est Glo - ry to God! And on the earth — peace good -

B. God! Glo - ry to God! And on the earth — peace good -

Pno

Detailed description: This block contains the musical score for measures 44 through 49. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: Soprano: 'God! Glo - ry to God! And on the earth — peace — good'; Alto: 'God! Glo - ry to God in the high - est! And on the earth — peace — good'; Tenor: 'God in the high - est Glo - ry to God! And on the earth — peace good -'; Bass: 'God! Glo - ry to God! And on the earth — peace good -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

50

S. will t'ward men Glo - ry to God! Glo - ry to God!

A. will t'ward men Glo - ry to God! Glo - ry to God in the high - est!

T. will. Glo - ry to God in the high - est Glo - ry to God!

B. will. Glo - ry to God! Glo - ry to God!

Pno

55

S. Glo - ry to God in the high - est! Glo - ry to God!

A. Glo - ry to God in the high - est! Glo - ry to God!

T. Glo - ry to God in the high - est! Glo - ry to God!

B. Glo - ry! High - est! Glo - ry to God!

Pno

Glory to God

61

S. Glo - ry to God! Glo - ry,

A. Glo - ry to God! Glo - ry,

T. Glo - ry to God! Glo - ry,

B. Glo - ry to God! Glo - ry,

Pno

65 rit.

S. Glo - ry, Glo - ry to God!

A. Glo - ry, Glo - ry to God!

T. Glo - ry, Glo - ry to God!

B. Glo - ry, Glo rit. - ry to God!

Pno

39



Tenor Solo  
7. Behold, the Lamb of God

*Behold, the Lamb of God, yea, even the Son of the Eternal Father, going forth among the children of men.*

1 Nephi 11:21-31  
Christine Hadlock

*with Devotion* ♩ = 85

Piano

5

B.

*mp* Be-hold the Lamb of God.

*p*

8

B.

Be-hold the Son, e - ven\_ the Son\_\_\_\_\_ of the 'ter- nal Fa - ther, go - ing

Behold, the Lamb of God

12

B. Musical notation for measures 12-14. Bass clef, key signature of one sharp (F#). Lyrics: "forth a-mong the child-ren of men. Be-hold the Re-". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand.

15

B. Musical notation for measures 15-17. Bass clef, key signature of one sharp (F#). Lyrics: "deem-er, Be - hold the Re - deem - er of the". The piano accompaniment continues with eighth-note patterns and includes a triplet in the left hand.

18

B. Musical notation for measures 18-20. Bass clef, key signature of one sharp (F#). Lyrics: "world go-ing forth to be bap - tized. Be-hold the". The piano accompaniment features a consistent eighth-note accompaniment.

21

B. Musical notation for measures 21-23. Bass clef, key signature of one sharp (F#). Lyrics: "hea-vens o - pen. Be - hold the Ho - ly Ghost co-meth down.". The piano accompaniment features a steady eighth-note accompaniment.

Behold, the Lamb of God

24

B. Musical score for measures 24-26. Bass clef, 4/4 time. Lyrics: Be-hold the Ho - ly Ghost co-meth down out of hea - ven, And a -

27

B. Musical score for measures 27-28. Bass clef, 4/4 time. Lyrics: bid - eth a - bid - deth u -

29

B. Musical score for measures 29-31. Bass clef, 4/4 time. Lyrics: pon him.

32

Musical score for measures 32-33. Treble clef, 4/4 time. Triplet markings.

Behold, the Lamb of God

34

B.

Be-hold that he go - eth forth. Be-hold him

37

B.

mi - - ni - st'ring un - to the peo - ple in great

40

B.

po - w'r and glo - ry. Be-hold the peo - ple, who are

Behold, the Lamb of God

44

B.

sick with all man-ner of di - seas - es and with

47

B.

de - vils and un - clean spi-rits. Yea, they are healed by the po-wer,

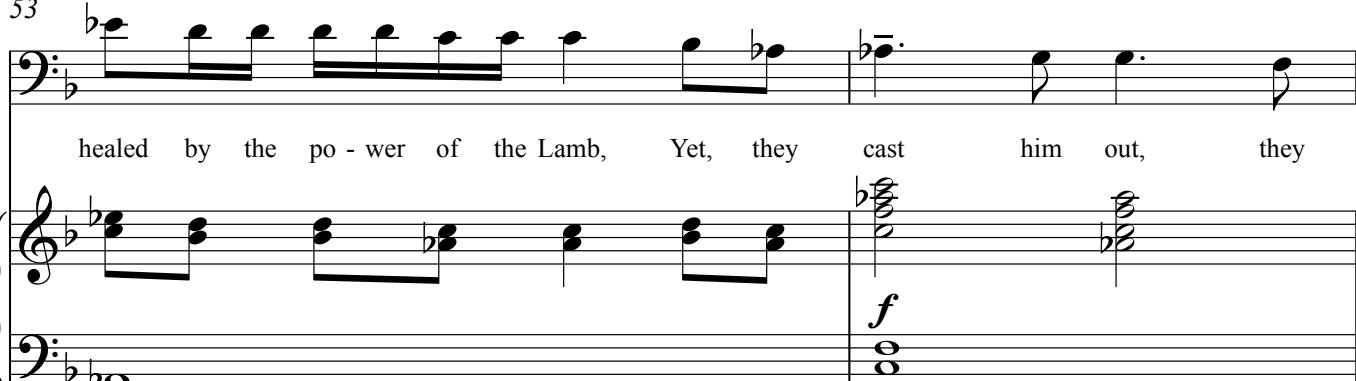
50

B.

Yea, they are healed by the po-wer of the Lamb, Yea, they are

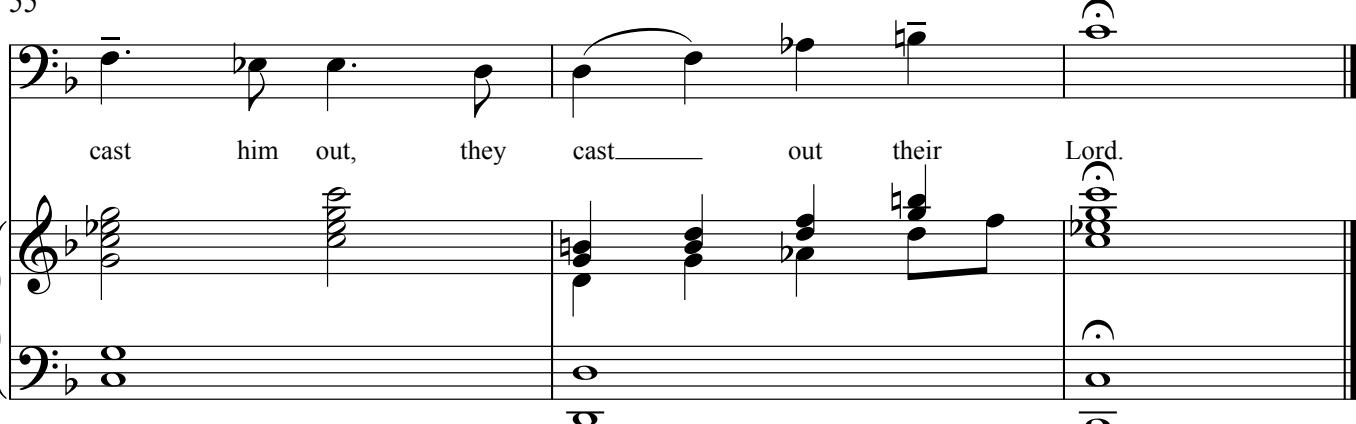
Behold, the Lamb of God

53

B. 

healed by the po - wer of the Lamb, Yet, they cast him out, they

55

B. 

cast him out, they cast out their Lord.

Chorus  
8. Look and Behold!

*Look! And behold the Lamb of God! He is taken by the people; yea, the Son of the everlasting God is judged of the world. He is lifted upon the cross and slain for the sins of the world.*

1 Nephi 11:32-33  
Christine Hadlock

*Majestically* ♩ = 90

Piano

*mf* *cresc.*

4

S. *f* Look! And be - hold the Lamb of God. Look! And be - hold the

A. *f* Look! And be - hold the Lamb of God. Look! And be - hold the

T. *f* Look! And be - hold the Lamb of God. Look! And be - hold the

B. *f* Look! And be - hold the Lamb of God. Look! And be - hold the

Pno. *f*

7

S. Lamb. *f* He is ta - ken by the peo - ple. He is

A. Lamb. *mp* Ah *f* He is

T. Lamb. *mp* Ah

B. Lamb. *mp* Ah

Pno.

9

S. ta - ken by the peo - ple. *mp* Ah *f* He is judged of the

A. ta - ken by the peo - ple. He is ta - ken by the peo - ple. He is judged of the

T. *f* He is judged of the

B. He is judged of the

Pno.



12

S. world. *mp* Ah

A. world. *mp* Ah

T. world. *f* He is ta - ken by the peo - ple He is

B. world. *mp* Ah *f* He is

Pno.

14

S. *f* He is judged of the

A. *f* He is judged of the

T. ta - ken by the peo - ple. *mp* Ah *f* He is judged of the

B. ta - ken by the peo - ple. He is ta - ken by the peo - ple. He is judged of the

Pno.

17

S. world. Yea, the Son of the E - ver - last - ing Fa - ther. Yea, the

A. world. Yea, the Son of the E - ver - last - ing Fa - ther. Yea, the

T. world. Yea, the Son of the E - ver - last - ing Fa - ther. Yea, the

B. world. Yea, the Son of the E - ver - last - ing Fa - ther. Yea, the

Pno. *p*

20

S. Son of the E - ver - last - ing Fa - ther, Yea, the Son, he is judged of the

A. Son of the E - ver - last - ing Fa - ther, Yea, the Son, he is judged of the

T. Son of the E - ver - last - ing Fa - ther, Yea, the Son, he is judged of the

B. Son of the E - ver - last - ing Fa - ther, Yea, the Son, he is judged of the

Pno.

23 rit. A tempo

S. world. He is judged\_ of the world. *mp* Look! *f* And be - hold the Lamb of

A. world. He is judged\_ of the world. *mp* Look! *f* And be - hold the Lamb of

T. world. *mp* Look! *f* And be - hold the Lamb of

B. world. *mp* Look! *f* And be - hold the Lamb of

Pno. *mp* *f*

26

S. God. Look! And be - hold the Lamb. He is

A. God. Look! And be - hold the Lamb.

T. God. Look! And be - hold the Lamb.

B. God. Look! And be - hold the Lamb.

Pno.

50

29

S. lift - ed on the cross\_ He is lift - ed on the cross\_

A. *mp* Ah *f* He is lift - ed on the cross. He is

T. *mp* Ah

B. *mp* Ah

Pno.

31

S. He is slain for the sins of the world\_


A. lift - ed on the cross\_ He is slain for the sins of the world.

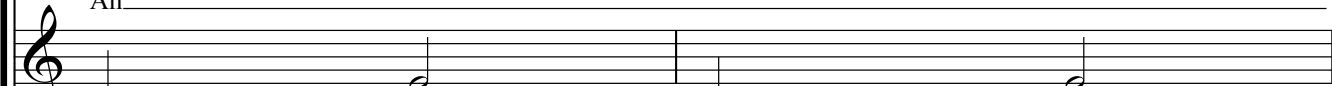
T. *f* He is slain for the sins of the world *f* He is


B. He is slain for the sins of the world.


Pno.


34

S. 

A.  Ah

T.  lift - ed on the cross. He is lift - ed on the cross.

B.  Ah *f* He is lift - ed on the cross. He is

Pno. 

36

S.  *f* He is slain for the sins of the world. Yea, the

A.  *f* He is slain for the sins of the world. Yea, the

T.  He is slain for the sins of the world. Yea, the

B.  lift - ed on the cross. He is slain for the sins of the world. Yea, the

Pno. 

39

S. Son of the E-ver - last - ing Fa - ther. Yea, the Son of the E-ver - last - ing

A. Son of the E-ver - last - ing Fa - ther. Yea, the Son of the E-ver - last - ing

T. Son of the E-ver - last - ing Fa - ther. Yea, the Son of the E-ver - last - ing

B. Son of the E-ver - last - ing Fa - ther. Yea, the Son of the E-ver - last - ing

Pno.

42

S. Fa - ther, Yea, the Son, he is slain for the world. He is slain\_ for the rit.

A. Fa - ther, Yea, the Son, he is slain for the world. He is slain\_ for the

T. Fa - ther, Yea, the Son, he is slain for the world.\_\_\_\_\_

B. Fa - ther, Yea, the Son, he is slain for the world.\_\_\_\_\_ rit.

Pno.

45 *rall.* *cresc.*

S. world. *mp* Look! And be - hold the Lamb of God.

A. world. *mp* Look! And be - hold the Lamb of God.

T. *mp* Look! And be - hold the Lamb of God.

B. *mp* Look! And be - hold the Lamb of God.

Pno. *rall.* *mp* Look! And be - hold the Lamb of God.

48 *A tempo* *rit.*

S. Look! *f* And be - hold the Lamb.

A. Look! *f* And be - hold the Lamb.

T. Look! *f* And be - hold the Lamb.

B. Look! *f* And be - hold the Lamb.

Pno. *A tempo* *rit.*

54

Men's Chorus

# 9. O How Great!

2 Nephi 9:20-21  
Christine Hadlock

with Devotion ♩ = 95

*O how great the holiness of our God! He cometh into the world that he may save all men if they will*

Piano

*mp*

*p*

6 *hearken unto his voice.*

T. & B. Bass:

*mp* O how great the ho - li-ness

Pno.

*p*

11

T. & B. of our God He com - eth in *cresc.* to the

Pno.

*p*

*cresc.*



O How Great!

16 *rall.*

T. & B. world \_\_\_\_\_ that he may save, \_\_\_\_\_ save all men, \_\_\_\_\_

Pno. *rall.*

21

T. & B. If they will hear-ken \_\_\_\_\_ hear-ken un - to his voice, \_\_\_\_\_ if they will

Pno.

26 *Add Tenors:*

T. & B. hear-ken, \_\_\_\_\_ hear-ken un - to his voice. \_\_\_\_\_ He suf-freth \_\_\_\_\_

Pno.

O How Great!

31

T. & B. the pain All who be-

the pains of e-v'ry li-ving crea-ture All who be-

Pno.

35

T. & B. long to the fam 'ly of A - dam He suf-freth the

long to the fam-'ly of A - dam He suf-freth the

Pno.

39

T. & B. pains, rit. the pains of all men. Oh, how

pains, rit. the pains of all men.

Pno.

O How Great!

43

T. & B.

great the ho-li-ness of our God, Oh, how

Ah Ah Oh, how great,

Pno.

48

T. & B.

Oh, how great!

Pno.

8vb

Women's Chorus  
10. Rejoice, Rejoice!

1 Cor. 15:55, 2 Nephi 9:3  
Christine Hadlock

Brightly ♩. = 63

*Lift up your heads and rejoice! The Lord your God is risen.*

rit.

Piano



5 A tempo

S. *mp* Lift up your heads. Re - joice\_\_ Re-joyce! The Lord\_\_ your God\_\_ is ri - sen.\_\_\_\_\_

A.

A tempo



9

S. Lift up your heads. Re - joice\_\_ Re-joyce. He hath bro - ken the bands\_\_ of death.

A.



13

S. Where is thy sting, O death? O grave where is thy

A.

Detailed description: This system contains measures 13, 14, and 15. The Soprano part has lyrics: "Where is thy sting, O death? O grave where is thy". The Alto part has lyrics: "vic - to - ry? O death, where is thy sting? O grave where is thy". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

16

S. vic - to - ry? O death, where is thy sting? O grave where is thy vic - to - ry?

A.

Detailed description: This system contains measures 16, 17, 18, 19, and 20. The Soprano part has lyrics: "vic - to - ry? O death, where is thy sting? O grave where is thy vic - to - ry?". The Alto part has lyrics: "vic - to - ry? O death, where is thy sting? O grave where is thy". The piano accompaniment continues with similar rhythmic patterns.

21

S. Lift up your heads for

A.

Detailed description: This system contains measures 21, 22, 23, 24, and 25. The Soprano part has lyrics: "Lift up your heads for". The Alto part has lyrics: "Lift up your heads for". The piano accompaniment features a more active right hand with sixteenth-note runs in measures 21-24, and a change in texture in measure 25.

26

S. e - ver. Lift up your heads, Re - joice. There

A.

29

S. is a res - sur - rec - tion. Lift up your heads, Re - joice.

A.

33

S. *mp* Lift up your heads. Re - joice. Re - joice! The Lord your God is ri - sen.

A.

37

S.  Lift up your heads. Re - joice\_\_ Re-joyce. He hath bro - ken the bands\_\_ of death.

A. 



41

S.  Where is thy sting, O\_\_ death? O grave\_\_ where is\_\_ thy vic - to-ry?\_\_

A. 



45

S.  O\_\_ death, where is\_\_ thy sting? O grave\_\_ where is\_\_ thy

A. 



48

S.

A.

vic - to - ry?

53

rit.



# 11. Though Your Sins be as Scarlet

Isaiah 1:18, John 8:11, 36  
Christine Hadlock

with Feeling ♩ = 95

"Come now and let us reason together," saith the Lord. "Though your sins be as scarlet, they shall be as

Piano

4 *white as snow."* Soprano Solo: *mf* Though your sins be as scar - let they shall be

8 white as— snow. Though they be red like

11 crim - son, they shall\_ be\_\_\_\_\_ like\_ wool. They shall\_

Though Your Sins be as Scarlet

14

S. be \_\_\_\_\_ like\_ wool. *mp* Chorus: Come let us rea-son to-ge - ther, \_

T. \_\_\_\_\_

17

S. sa - ith our Lord. Come let us rea-son to-ge - ther, \_ saith our Lord.

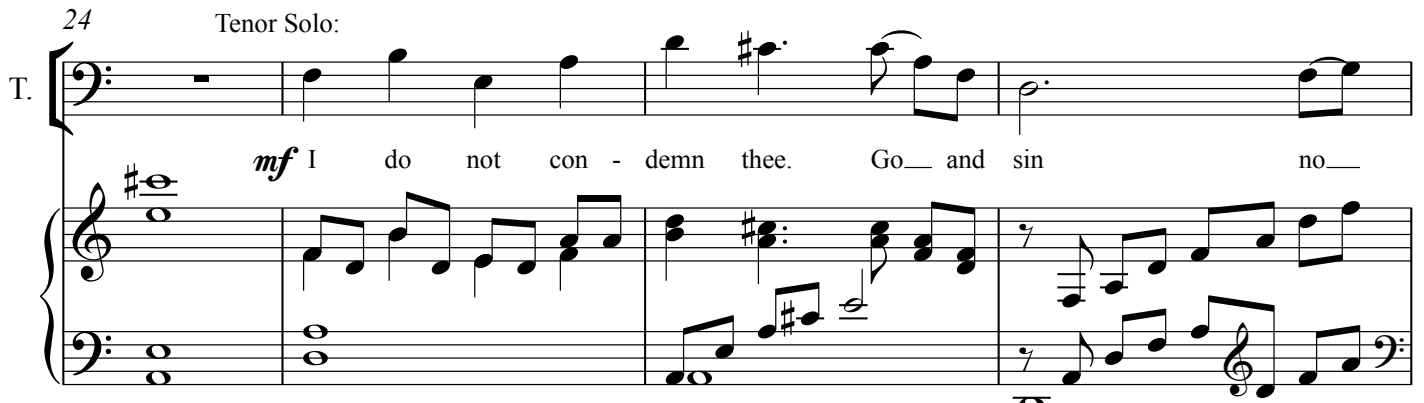
T. \_\_\_\_\_

20

Though Your Sins be as Scarlet

24 Tenor Solo:

T. *mf* I do not con - demn thee. Go\_ and sin no\_



28 *more* If I shall make you free\_ then you are free\_ in -



32 deed, Then you are free\_ in - deed.

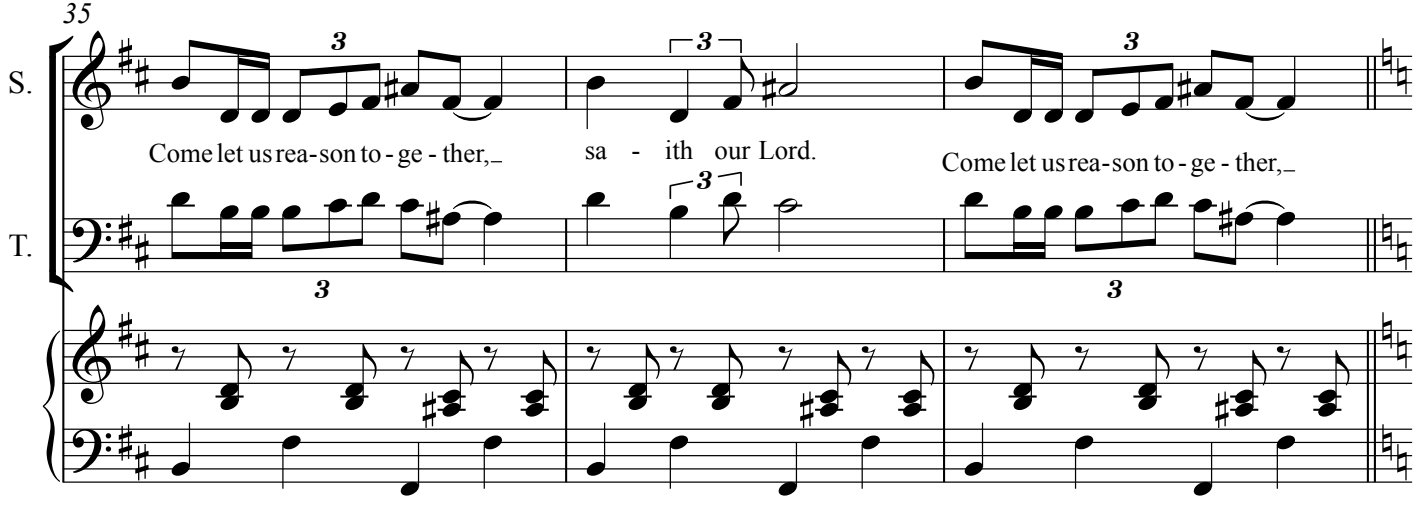
Chorus:



35

S. Come let us rea-son to - ge - ther, sa - ith our Lord. Come let us rea-son to - ge - ther,

T. 3 3



Though Your Sins be as Scarlet

38

S. sa - ith our Lord.

T. Lord.

# 12. Preach Good Tidings

Isaiah 61:1-3, 2 Nephi 31:10-12  
Christine Hadlock

*Resolutely* ♩ = 96

Bass/Tenors:

Musical score for Bass and Piano, measures 1-5. The Bass line starts with a whole rest in 3/4 time, then changes to 4/4 time. The Piano accompaniment begins with a forte (*f*) dynamic. The lyrics "The voice of the Son came" are written below the Bass line.

Musical score for Bass and Piano, measures 6-8. The Bass line contains the lyrics: "un - to me, The voice of the Son said un - to me: Preach good". The Piano accompaniment continues with chords and a melodic line.

Musical score for Bass and Piano, measures 9-12. The Bass line contains the lyrics: "tid - ings un - to the meek. Preach good tid - ings, Preach of". The Piano accompaniment features a prominent triplet pattern in the right hand.

Preach Good Tidings

12

B. me. Bind up the bro-ken heart - ed. Com - fort

15

B. all they<sup>3</sup> that mourn. Pro-claim li-ber-ty un-to the

18

B. cap-tives. O-pen the pri-son doors for they that are bound. Be my

21

B. shep-herds, my shep-herds, my shep-herds

Preach Good Tidings

24 Soprano

S. *mf* The voice of the Son came un - to me, The voice of the Son came

B. herds.

28

S. un - to me say-ing: Fol - low me, \_\_\_\_\_ Come

31

S. fol - low me, And\_ do all the

Preach Good Tidings

34

S.

things. which ye have seen me do. Come

37

S.

fol - - low me, Come

39

S.

fol - - low me, And

41

S.

do all the things. which ye have seen me



Preach Good Tidings

44

S. do. Fol - low me, Come

B. Preach good ti - dings un - to the meek. Preach good

47

S. fol - low me, And do all the

B. ti - dings, Preach of me. Bind up the bro - ken

50

S. things which ye have seen me do. Come

B. heart - ed. Com - fort all they that mourn. Pro - claim

Preach Good Tidings

53

S. fol - low me, — Come fol - low

B. li - ber-ty un - to the cap - tives. O - pen the pri - son doors for they that are

Detailed description: This system contains measures 53, 54, and 55. The Soprano part has a melodic line with lyrics 'fol - low me, — Come fol - low'. The Bass part has a more active line with lyrics 'li - ber-ty un - to the cap - tives. O - pen the pri - son doors for they that are'. The piano accompaniment features a rhythmic pattern of eighth-note triplets in the right hand and sustained chords in the left hand.

56

S. me, And do all the things

B. bound. Be my shep - herds, My shep - herds, My

Detailed description: This system contains measures 56, 57, and 58. The Soprano part continues with 'me, And do all the things'. The Bass part continues with 'bound. Be my shep - herds, My shep - herds, My'. The piano accompaniment continues with the same triplet pattern as in the previous system.

59

S. which ye have seen me do. And do all the

B. shep - - - herds. Be my shep - herds, my

Detailed description: This system contains measures 59, 60, and 61. The Soprano part has 'which ye have seen me do. And do all the'. The Bass part has 'shep - - - herds. Be my shep - herds, my'. The piano accompaniment continues with the triplet pattern.

62 rit.

S. things which ye have seen me do.

B. shep - herds, my shep - rit. - herds.

*dim.*

69

The image shows a musical score for the hymn 'Preach Good Tidings'. It consists of three staves: a Soprano (S.) staff, a Bass (B.) staff, and a piano accompaniment staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins at measure 62. The Soprano part has the lyrics 'things which ye have seen me do.' The Bass part has the lyrics 'shep - herds, my shep - rit. - herds.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, often grouped in triplets, and a simpler bass line in the left hand. Performance markings include 'rit.' (ritardando) above the Soprano staff and 'dim.' (diminuendo) below the piano staff. The score ends at measure 69.

Tenor Solo/Chorus  
13. Lovest Thou Me?

John 21:15-17, 1 Peter 5:2-4  
Christine Hadlock

Fervently ♩. = 75

Jesus saith, "Lovest thou me? Feed my lambs. Feed my sheep. Feed the flock which is among you."

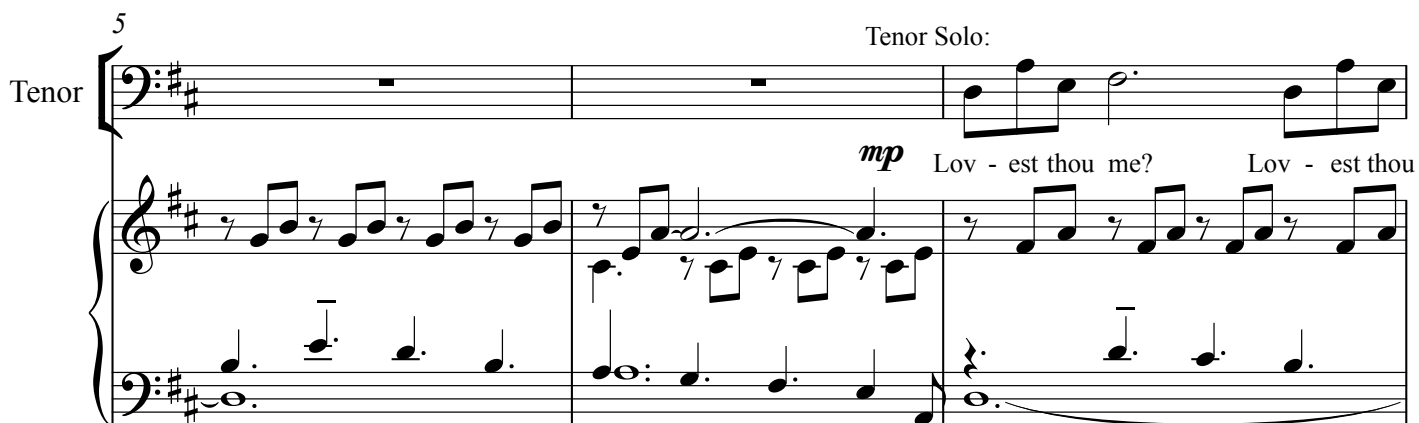
Piano



5

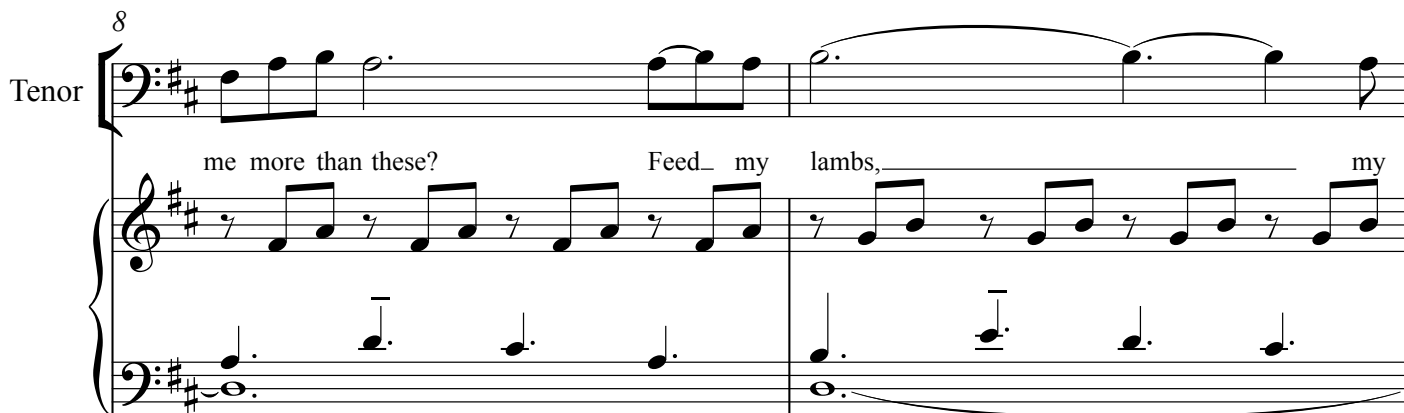
Tenor Solo:

*mp* Lov - est thou me? Lov - est thou



8

me more than these? Feed my lambs, my



Lovest Thou Me?

10

Tenor

lambs, Feed my lambs.

12

Tenor

S.&A.

Lov - est thou me? Lov - est thou me more than these?

*mp* Yea, Lord! Yea, Lord!

14

S.&A.

Yea, Lord, thou know - est that I love thee.

Lovest Thou Me?

16

S.&A.

Yea, Lord, thou know - est that I love thee.

18

Tenor

T.&B.

Lov - est thou me? Lov - est thou me more than these? Feed\_ my

Yea, Lord! Yea, Lord! I will feed\_ thy

20

Tenor

T.&B.

lambs\_ my lambs, Feed\_ my

lambs\_ thy lambs, I will feed\_ thy

Lovest Thou Me?

22

Tenor

lambs. Feed them and ye shall re- ceive a

T.&B.

lambs.

24

Tenor

crown of glo - ry, a crown of glo - ry that fa - deth not\_\_ a - way.

26

Tenor

Lov - est thou me? Lov - est thou me more than these? Feed\_ my

Lovest Thou Me?

28

Tenor

lambs, my lambs, Feed my

30

Tenor

lambs. Lov - est thou me? Lov - est thou

T.&B.

Yea, Lord!

32

Tenor

me more than these?

S.&A.

Yea, Lord, thou know - est that I

T.&B.

Yea, Lord! Yea, Lord, I



Lovest Thou Me?

34

S.&A. love thee. Yea, Lord, thou know - est that I

T.&B. love thee. Yea, Lord, I

36

Tenor Lov - est thou me? Lov - est thou

S.&A. love thee. Yea, Lord!

T.&B. love thee. Yea, Lord!

Lovest Thou Me?

38

Tenor

me more than these? Feed my

S.&A.

Yea, Lord! I will feed thy

T.&B.

Yea, Lord! I will feed thy

39

Tenor

lambs, my lambs, Feed my

S.&A.

lambs thy lambs, I will feed thy

T.&B.

lambs thy lambs, I will feed thy

Lovest Thou Me?

41

Tenor

S.&A.

T.&B.

lambs.

rit.

dim.

The musical score is for the hymn 'Lovest Thou Me?'. It consists of four staves. The top three staves are vocal parts: Tenor (bass clef), Soprano & Alto (treble clef), and Tenor & Bass (bass clef). The bottom staff is the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 41. The vocal parts have a long note on 'lambs.' that spans across the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. Performance directions include 'rit.' (ritardando) at the end of the first measure and 'dim.' (diminuendo) over the second measure.

# 14. Who Can Glory Too Much in the Lord?

Numbers 27:17, Isaiah 53:6  
2 Nephi 22:3, Alma 26:16  
Christine Hadlock

*Resolutely* ♩ = 144

Piano *mf*

5

10 Men Unison:

T & B *mp* All - we like sheep have gone a - stray.

*p*

15

T & B All - we like sheep are wan - d'ring.

Who Can Glory Too Much in the Lord?

Women's Chorus:

20 rit. a tempo

S & A

And the Lord, And the

T & B

rit. a tempo

23

S & A

Lord, And the Lord hath ta - ken u -

26

S & A

pon him the i - ni - qui - ties of us all.

# Who Can Glory Too Much in the Lord?

Full Chorus:

29

S & A

*mf* Wan - der - ing in - to the moun - tains, \_\_\_\_\_ Leav - ing the nine - ty and

T & B

32

S & A

nine. \_\_\_\_\_ Com - ing to res - cue his lost lambs, \_\_\_\_\_

T & B

35

S & A

Com - eth the Shep - herd Di - vine. Be not as sheep with - out

T & B

Who Can Glory Too Much in the Lord?

38

S & A

T & B

shep - herd. He calls - He calls you by name.

41

S & A

T & B

Oh, be not deaf to His beck' - nings, He saith to all, "Come to

44

S & A

T & B

me." *cresc.* He saith \_\_\_\_\_ to all, *p* "Come to

Who Can Glory Too Much in the Lord?

48

S & A

T & B

me."

*p*

53

rit.

58

S & A

Women's Chorus: A tempo

*mp* Who can glo - ry too much in the

62

S & A

Lord? Who can say too much of his great pow'r? Who can



Who Can Glory Too Much in the Lord?

65

S & A

say\_\_\_ too much of his mer - cy,\_\_\_\_\_ Or of his long - suf - fer -

Full Chorus:

68

S & A

ing? *mf* There - fore with joy\_\_\_

T & B

88

71

S & A

Draw ye wa - ters Out of the wells of sal -

T & B

88

Who Can Glory Too Much in the Lord?

74

S & A

va - tion \_\_\_\_\_ That ye may thirst no more. *mf*

T & B

77

S & A

Be not as sheep with - out shep - herd. He calls He calls you by

T & B

80

S & A

name. Oh, be not deaf to His beck' - nings, He

T & B

Who Can Glory Too Much in the Lord?  
Men's Chorus:

83

S & A

T & B

saith to all, "Come to me."

*f* Look to Christ, the Good

87

T & B

Shep-herd. He num-ber-eth all His sheep. *f* He seek-eth out all his

92

S & A

Women's Chorus: *A tempo*

*mf* Whocan glo - ry too much in the

T & B

lost flock. *p* He for - get-teth not one pre-cious lamb. *rall.* *A tempo*

Who Can Glory Too Much in the Lord?

96

S & A

Lord? \_\_\_\_\_ Who can say too much of his great pow'r? \_\_\_\_\_ Who can

99

S & A

say \_\_\_\_\_ too much of his mer - cy, \_\_\_\_\_ Or of his long - suf - fer -

102

Full Chorus:

S & A

ing? *mf* Be not as sheep with - out shep - herd. He

T & B

91

Who Can Glory Too Much in the Lord?

105

S & A  
calls - He calls you by name. Oh, be not deaf to His

T & B

108

S & A  
beck' - nings, He saith to all, "Come to me." He

T & B

rubato

111

S & A  
saith to all, *p* "Come to me."

T & B

rubato

*p*

*mf* *cresc*

Who Can Glory Too Much in the Lord?

116 A tempo

S & A  
God! \_\_\_\_\_

S & A  
Glo - ry to God! Glo - ry to

T & B

A tempo

Detailed description: This block contains the musical score for measures 116 through 119. It features four staves: Soprano and Alto (S & A), Soprano and Alto (S & A), Tenor and Bass (T & B), and Piano. The piano part is divided into two systems. The lyrics 'God!' are written under the first S & A staff, followed by a long line. The lyrics 'Glo - ry to God! Glo - ry to' are written under the second S & A staff. The tempo marking 'A tempo' appears above the piano part.

S & A  
Glo - ry, \_\_\_\_\_ Glo - ry,

T & B

93

Detailed description: This block contains the musical score for measures 120 through 123. It features three staves: Soprano and Alto (S & A), Tenor and Bass (T & B), and Piano. The lyrics 'Glo - ry, \_\_\_\_\_ Glo - ry,' are written under the S & A staff. The piano part consists of two systems. The number '93' is located at the bottom right of the page.

Who Can Glory Too Much in the Lord?

123

S & A

T & B

Glo - ry, Glo - ry to

126

S & A

T & B

God!

*mf* *f*

130

rit.

*molto dim.* *pp*

94