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for Richard Conrad

# Letters from Saint Paul

for High Voice and Organ or Piano

Hebrews 12: 1 and 2

## I

Daniel Pinkham

Con moto, ma flessibile (♩=69) *f*

\* Organ (Piano) *f*

Where-fore see - ing we al - so are

man.

— compassed a - bout with so great a cloud of wit - ness-es,

*mp*

let us lay a - side ev'-ry weight, and the sin which doth so eas - i - ly be-set us,

*mp*

man.

ped.

\* The Organ part has been arranged for String Octet (3,2,1,1,1) or String Orchestra. Parts are available from the publisher on a rental basis.

## II

Romans 8: 35, 37, 38, 39

Sostenuto ( $\text{♩} = 54$ )  
*mp* *poco cresc.*

Who shall sep - a - rate us from the love of Christ?

*p* *poco cresc.*  
*ped.*

Poco agitato ( $\text{♩} = 80$ )  
*f*

shall trib - u - la - tion, or dis - tress, or per - se - cu - tion, or fam - ine,

Tranquillo ( $\text{♩} = 69$ )  
*poch. rit.* *mf*

or na - ked - ness, or per - il, or sword? Nay, in all these

*crescendo* *f* *poco dim.* *poco rit.*

10 things - we are more than con - quer - ors through him that loved us.

*crescendo* *f* *poco dim.* *poco rit.*  
*man.*

# III

Colossians 3: 16

Andante sereno (♩=66)

*mf*

Let the word of Christ dwell in you rich - ly in all

*mf*

*man.*

*p* *mf* 5 3

wis - dom; teach - ing and ad - mon - ish - ing one an - oth - er in psalms and hymns and

*p* *mf*

*poco rit.* *mp* *a tempo* *mf dolce*

spir - it - ual songs, — sing - ing with grace in your hearts to the Lord. —

*poco rit.* *p* *a tempo*

10 *poco cedendo* *mp* *allargando*

*poco cedendo* *allargando* *p* *mp* *pp* *ppp*

*ped.*

The musical score is written for voice and piano. The vocal line is in a 3/4 time signature, and the piano accompaniment is in a 4/4 time signature. The key signature has one flat (B-flat). The score is divided into four systems. The first system contains the first two lines of the text. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines, ending with a fermata and a ped. marking. Performance markings include dynamics (mf, p, mp, pp, ppp), tempo changes (Andante sereno, poco rit., a tempo, poco cedendo, allargando), and articulation (accents, slurs). The piano part features various textures, including chords and moving lines, with some triplet figures.

# IV

## I Thessalonians 5: 1-6

Quasi recitativo ma con moto

*mf* 3

But of the times and the sea-sons, breth-ren, ye have no — need that I

*mp*

man.

5 *agitato molto cresc. ed accelerando* *ff* *tornando al tempo* *p*

write un-to you. For your-selves know perfectly that the day of the Lord so cometh as a

*mf* *f* *pp, subito*

ped. man.

*ritenuto* 10 *Vivo* *mf* 3 *Sostenuto e tranquillo* *mp*

thief in the night. For when they shall say, Peace and safe - ty;

*ritenuto colla parte* *mf* *p*

ped.

*Vivo* *ff* 3 15 *ritenuto a piacere*

then sudden destruction cometh upon them, astravail up-on a wom-an with child; and they shall not es - cape.

*f* *ritenuto a piacere*

man.

# V

## Philippians 4: 4-7

Animato (♩ = up to 120)

*f*

Re - joice in the Lord al - way: and a - gain I say, — Re -

*mf*

man.

5

Re - joice in the Lord al - way: and a -

*f* *mf* *mf*

10

gain I say, — Re - joice. — Let your mod - er -

*f* *p cresc.*

*mf* *f, marcato* 15

a - tion be known un - to all men. — The Lord is at hand.

*mp* *mf* *f*

Detailed description: This is a musical score for the hymn 'Philippians 4: 4-7'. It consists of a vocal line and a piano accompaniment. The score is divided into systems. The first system (measures 1-4) starts with a vocal line in 5/8 time, marked 'Animato' and 'f'. The piano accompaniment is in 5/8 time, marked 'mf'. The second system (measures 5-8) continues the vocal line with a fermata over measure 5, and the piano accompaniment. The third system (measures 9-12) features a change in time signature to 3/4, with the vocal line marked 'mp' and 'cresc.', and the piano accompaniment marked 'f' and 'p cresc.'. The fourth system (measures 13-16) returns to 2/4 time, with the vocal line marked 'f, marcato' and '15', and the piano accompaniment marked 'mp', 'mf', and 'f'. The lyrics are: 'Re - joice in the Lord al - way: and a - gain I say, — Re - man. Re - joice in the Lord al - way: and a - gain I say, — Re - joice. — Let your mod - er - a - tion be known un - to all men. — The Lord is at hand.' Performance markings include dynamics (f, mf, mp, p, cresc.), articulation (marcato), and fingerings (5, 4, 37).

# VI

Romans 13: 11 and 12

Andante flessibile (♩=120)

*mp* *mf* *p* *pp*

Now it is high time to a-wake out of sleep:

*p* *mf* *pp*

*poco cresc.* *mf* *poco rit.* *mp*

for now is our sal - va - tion near - er than when we be - lieved.

*p* *mp* *poco rit.* *p*

*poco cresc.* *man.*

*a tempo* *f* *ff*

The night is far spent, the

*mf* *f*

*mf a tempo*