

Partitur

Lord Make Me More Holy

evtl. kombinieren
mit „Lead Me...“
Infos: S. 2

anonym / n. Apitz

Gesang + Orchester, variabel besetzt:

- Sologesang
- Chor ad lib.
- Blech- / Holzbläser
- (auch Sax.-Satz)
- Streicher
- Kl. / Git.

auch Fassung Gesang + Kl.
(ohne Orch.) möglich

Partitur

S. 2

Zum Lied

- Melodie v. Original frei verarbeitet (neuer Rhythmus...)
- Text übernommen (evtl. frei gestalten)
- Orchester satz neu
- Kombination mit "Lead Me To The Rock"
besonders zum empfehlen

(erst "Lead Me..." dann "Lord Make...")
(sofort anschließend)

Besetzung

Solist

Tr. I / Sax I (Sop.-S.)
 " II / " II (Alt-S.)
 Ten.-Pos. / " III (" -S.)
 Bass- "

= Chor im Refr.
 Text, Rhythmus
 s. Bemerkungen
 über dem Bläsersatz
 in der Partitur;
 Noten wie Bläser

Solo-Vl.
 Vl. I
 " II
 " III

→ (s. ucl. - Noten)

= ucl

Kb/Vc I (Solo)

Git.

Vc II (Tutti)

1.4 • legg • tielisch: $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ • gehendet

Einleitung

Lord (Gesang ad lib. bis T4)

f *dim.*

f *ff*

Streicher ad lib.

f *ff* *dim.*

c7

s. Kb.

accel. bis Schluss

1. 2. 1. h. Variante: 8

10 12

1. Lord make me (more) ho-ly! Lord make me (more) ho-ly! Lord make me (more) ho-ly until we meet again.

2. " " " faithful! " " " faithful! " " " faithful " " " "

mp *mp* *mp* *mp*


Make me more... Make me more... Make me more... until we meet again.

Bass-Pos. b

mp *n. II* *n. III* *vi. II = III (1, c^h)* *Einwürfe bei Wdh.*

f *sim.* *f7* *B* *f* *G7* *C7*

s. Bass-Pos.

Variante:  (13) (16) (18) (20)

Lord make me (more) ho-ly! Lord make me (more) ho-ly! Lord make me (more) ho-ly until we meet again.
 " " " " faithful! " " " " faithful! " " " " faithful " " " " "

Make me more Make me more Make me more until we meet again.



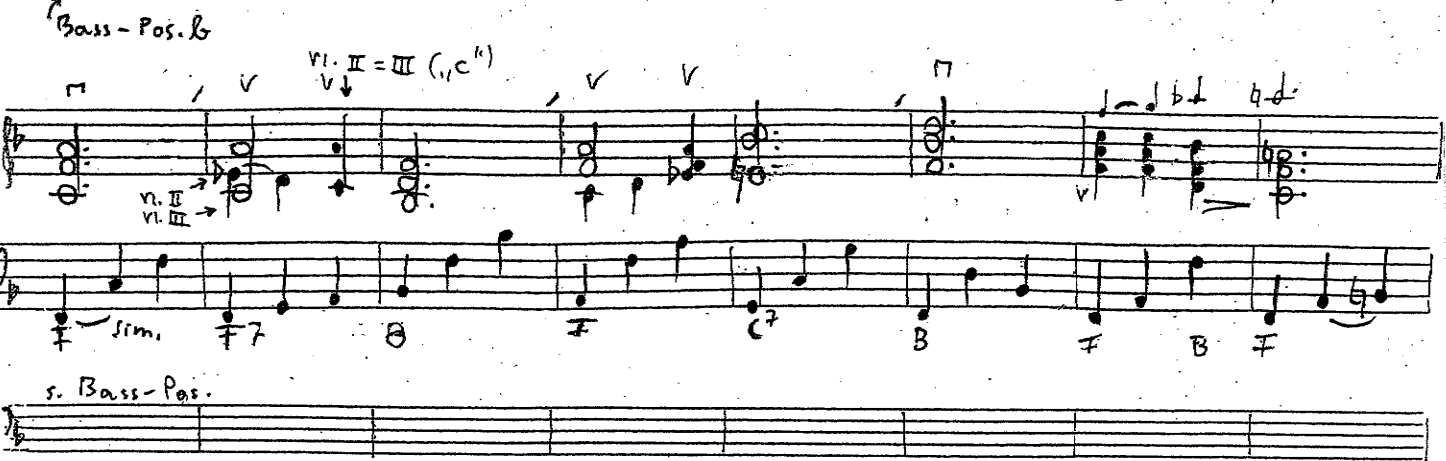
Bass-Pos. b

VI. II = III (11c^h)

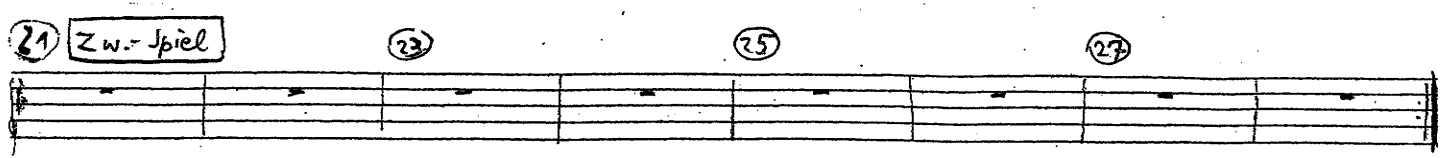
VI. II → VI. III →

sim. F7 B C7 F B F

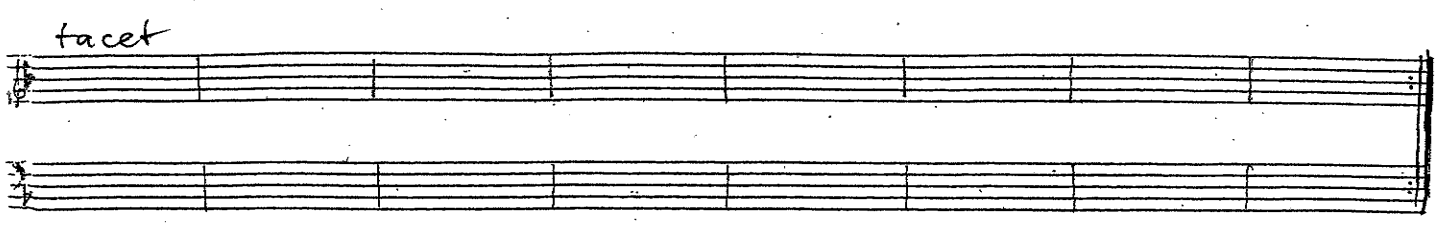
s. Bass-Pos.



(21) Zw.-Spiel (23) (25) (27)



tacet



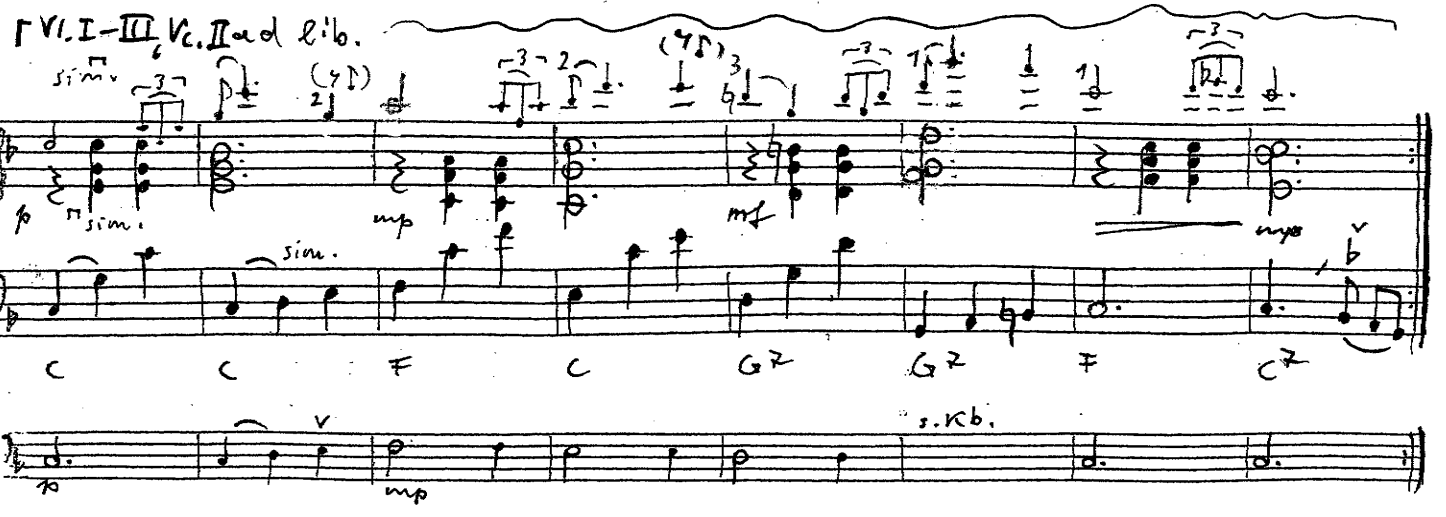
VI. I - III, VI. II ad lib.

sim. (4D) 2)

sim. mp mf

C C F C G2 G2 F C2

s. Kb.



(29) 3., 4. Str.

Variante:

Musical notation for a triplet variation in the first system, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4.

(32)

(34)

(36)

3. Lord make me (more) humble! Lord make me (more) humble until we meet again.
 4. " " " righteous! " " " righteous! " " " " righteous " " "

Make me more. Make me more. Make me more until we meet again.

Chorw. T. 5ff

Musical notation for the vocal line in the second system, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4.

Bass-Pos. b

Vorschläge bei Wdh.

Musical notation for the piano accompaniment in the second system, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The notes are G3, A3, B3, G3, A3, B3, G3, A3, B3.

2. Bass-Pos.

(37)

Variante:

Musical notation for a triplet variation in the third system, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4.

(40)

(42)

(44)

Lord make me (more) humble! Lord make me (more) ho-ly! Lord make me (more) humble until we meet again.
 " " " " righteous! " " " " righteous! " " " " righteous " " "

Make me more. Make me more. Make me more until we meet again.

Musical notation for the vocal line in the third system, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4.

Bass-Pos. b

Musical notation for the piano accompaniment in the third system, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The notes are G3, A3, B3, G3, A3, B3, G3, A3, B3.

2. Bass-Pos.

Coda

(45) *triolesch: ♩ = 1/2* (47) (7) (49) *ad lib. → 8* (57) (7) 3

f Holy, holy, holy until we meet again. Holy, holy, holy until we meet again.

f Ho - ly, ho - ly, ho - ly! Ho - ly, ho - ly, ho - ly!

v. I = II

C C7 F C C C7 B F

s. Bass-Pos.