

# CuthbertPraise!



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If you should ever happen to lose or misplace your copy of this music, please contact us and we'll be more than happy to send you another copy at no cost.

## Performance Suggestions

Your hymn arrangement is designed to be very flexible in accommodating many different instruments. Along with the standard brass quartet/quintet and timpani parts you will also find parts written for duet and/or trio instruments. The Duet parts are interchangeable between different instruments so that if you have a trumpet, alto sax and trombone (or any other combination), each instrument may use its own part, and you can have them alternate between 1<sup>st</sup>, 2<sup>nd</sup> and descant parts. You may want to use parts for the first verse, solo or unison melody with different instruments on various middle verses, and then parts with descant on the final verse. It's your choice depending on your needs and the abilities of your musicians.

The brass arrangement will work as a trio, quartet, quintet, large brass choir or even a band of mixed brass, wind and string instruments. All the parts are marked with doublings and substitutions, and performance suggestions are listed on the bottom of the page. You may want to begin the hymn with a brass introduction – either the entire verse, or a portion of it – then have them play with the congregation for the 1<sup>st</sup> verse; the second verse can be accompanied by piano/organ alone (and guitars if you have them); for the third verse you may want to feature a solo instrument with piano/organ, and then bring in the entire ensemble along with descant for the final verse. Again, it's your choice. Experiment with different colors and combinations.

Along with duet, band and orchestra parts you will also find a guitar and voice lead sheet in this hymn edition. The guitar chords will work with the piano and instrumental parts, or you may use the guitar by itself – perfect for small gatherings, retreats or services where no piano is available.

If you have any questions, or if we can ever help you in any way, please contact us. We're here for you, and we're always happy to help.

[www.cuthbertpraise.com](http://www.cuthbertpraise.com)  
[randyadams@cuthbertpraise.com](mailto:randyadams@cuthbertpraise.com)

# Lord, Who Throughout These Forty Days

(For Voice, Guitar, Bass and Timpani)

Lent

(C, F, A)

Timpani

Bass Guitar

Chords: F Csus C F Dm B<sup>b</sup> C F B<sup>b</sup> F B<sup>b</sup> Gm

Voice/Guitar

1.) Lord, who through - out these for - ty days for us didst fast and  
 2.) As thou with Sa - tan didst con - tend and didst the vic - tory  
 3.) As thou didst hun - ger and thirst, so teach us gra - cious  
 4.) And through these days of pen - i - tence, and through ty pas - sion -  
 5.) A - bidē with us, that so, this life of suf - fer - ing o - ver -

Descant

4

Timp.

4

Bass

Chords: A F B<sup>b</sup> C Am Dm C F C Dm B<sup>b</sup> C F

4

pray, teach us with thee to mourn our sins, and close by thee to stay.  
 win, O give us strength in thee to fight, in thee to con - quer sin.  
 Lord, to die to self, and chief - ly live by thy most ho - ly word.  
 tide, yea, ev - er - more, in life and death, Je - sus! with us a - bidē.  
 past, an Eas - ter of un - end - ing joy we may at - tain at last!

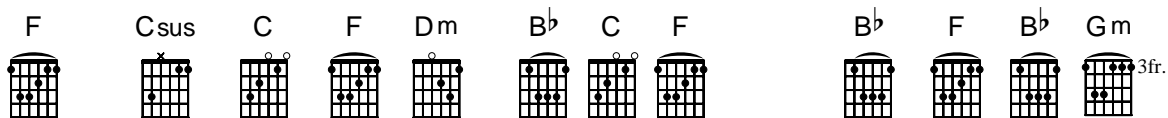
Words: Claudia Frances Hernaman (1838-1898)  
 Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)  
 Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

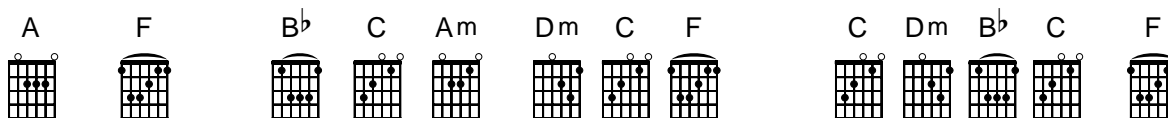
Lent

(Voice and Guitar)

142



1.) Lord, who through - out these for - ty days for us didst fast and  
 2.) As thou with Sa - tan didst con - tend and didst the vic - tory  
 3.) As thou didst hun - ger bear and thirst, so teach - us gra - cious  
 4.) And through these days of pen - i - tence, and through ty pas - sion -  
 5.) A - bide with us, that so, this life of suf - fer - ing o - ver -



pray, teach us with thee to mourn our sins, and close by thee to stay.  
 win, O give us strength in thee to fight, in thee to con - quer sin.  
 Lord, to die to self, and chief - ly live by thy most ho - ly word.  
 tide, yea, ev - er - more, in life and death, Je - sus! with us a - bide.  
 past, an Eas - ter of un - end - ing joy we may at - tain at last!

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

(For Two Flutes with Descant)

Flute

142

The first system of music consists of two staves. The top staff is labeled 'Descant' and contains a melodic line with eighth and sixteenth notes, including slurs and a sharp sign. The bottom staff is labeled 'Flute' and contains a harmonic accompaniment of chords, primarily dyads and triads, in a simple harmonic style.

The second system of music continues the two-staff arrangement. The 'Descant' staff begins with a measure number '5' and continues with a melodic line. The 'Flute' staff continues with the harmonic accompaniment, ending with a final chord and a fermata.

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

B $\flat$  Trumpet  
or Clarinet

(For Two B $\flat$  Instruments with Descant)

142

Descant

B $\flat$  Trpt.

The first system of music consists of two staves. The top staff is labeled 'Descant' and contains a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is labeled 'B $\flat$  Trpt.' and contains a harmonic accompaniment in treble clef with the same key signature and time signature. The music spans four measures.

5

The second system of music continues the two staves from the first system. It begins with a measure rest marked with the number '5'. The top staff continues the descant melody, and the bottom staff continues the harmonic accompaniment. The system concludes with a double bar line.

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

(For Two C Instruments with Descant - Duet or Brass Version)

C Trumpet  
Oboe or Violin

Descant

C Trpts.

The first system of music consists of two staves. The top staff is labeled 'Descant' and contains a melodic line in G major with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is labeled 'C Trpts.' and contains a harmonic accompaniment consisting of chords. Both staves end with a double bar line and a repeat sign.

5

The second system of music continues the two staves from the first system. The top staff begins with a measure number '5' above the first note. The bottom staff continues the harmonic accompaniment. Both staves end with a double bar line and a repeat sign.

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Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

Horns in F

(For Two Horns in F with Descant - Duet Version)

142

The first system of music consists of two staves. The top staff is labeled 'Descant' and contains a melodic line in treble clef with a common time signature. It begins with a whole note chord, followed by eighth notes with beams, and ends with a quarter note. The bottom staff is labeled 'Horns in F' and contains a harmonic accompaniment in treble clef with a common time signature, consisting of chords and single notes.

The second system of music continues the two staves from the first system. The top staff, labeled 'Descant', starts with a measure number '4' above the first note. It continues with a melodic line in treble clef with a common time signature. The bottom staff, labeled 'Horns in F', continues the harmonic accompaniment in treble clef with a common time signature.

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Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

**Trombone/Euph.**  
**Bassoon/Cello** (For Two Bass Clef Instruments with Descant - Duet Version)

142

Descant

Trombones

Words: Claudia Frances Hernaman (1838-1898)  
Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)  
Descant, guitar chords, brass arr.: Randy Adams



# Lord, Who Throughout These Forty Days

(For Two Alto Saxophones with Descant)

Alto Saxophone

142

The musical score is presented in two systems. The first system consists of two staves: the top staff is labeled 'Descant' and the bottom staff is labeled 'Alto Sax.'. Both staves are in the key of D major (two sharps) and common time (C). The Descant staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The Alto Sax. staff provides a harmonic accompaniment with chords and single notes. The second system also consists of two staves, with a measure rest at the beginning of the top staff. The Descant staff continues the melodic line, and the Alto Sax. staff continues the harmonic accompaniment. The piece concludes with a double bar line.

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throught These Forty Days

(For Brass and Timpani)

Brass Quartet,  
Quintet, or Sextet  
With Timpani

The first system of the musical score consists of six staves. From top to bottom, they are: B♭ Descant (treble clef, key signature of one sharp, common time), B♭ Trumpets (treble clef, key signature of one sharp, common time), \*Horn in F (treble clef, key signature of one flat, common time), \*Trombone (bass clef, key signature of one flat, common time), \*Tuba (bass clef, key signature of one flat, common time), and Timpani (bass clef, key signature of one flat, common time). The music is in common time and features a descant in the first staff and rhythmic accompaniment in the others.

The second system of the musical score consists of six staves. From top to bottom, they are: Desc. (treble clef, key signature of one sharp, common time), B♭ Tpt. (treble clef, key signature of one sharp, common time), Hn. (treble clef, key signature of one flat, common time), Tbn. (bass clef, key signature of one flat, common time), Tuba (bass clef, key signature of one flat, common time), and Timp. (bass clef, key signature of one flat, common time). A measure rest of 4 measures is indicated at the beginning of the Descant staff. The music continues with rhythmic accompaniment and descant.

\*Horn and Trombone 1 may substitute or sound together.

\*Trombone 2 and Tuba may substitute or sound together.

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

Horn in F

(Brass and Timpani)

142



\*Horn and Trombone 1 may substitute or sound together.

\*Trombone 2 and Tuba may substitute or sound together.

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Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

(Brass and Timpani)

142

Trombone/Euph.

\*(Sub for Horn and Tuba)

Trombone

The musical score for the Trombone part is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of two staves. The first staff contains 12 measures of music, and the second staff contains 12 measures, starting with a measure rest for 4 measures. The music features a steady eighth-note melody in the upper voice and a supporting bass line in the lower voice, primarily using chords and moving lines.

\*Horn and Trombone 1 may substitute or sound together.

\*Trombone 2 and Tuba may substitute or sound together.

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

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# Lord, Who Throughout These Forty Days

(Brass and Timpani)

**Tuba**

**\*(Sub for Tromb 2)**

Tuba

4

\*Horn and Trombone 1 may substitute or sound together.

\*Trombone 2 and Tuba may substitute or sound together.

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Descant, guitar chords, brass arr.: Randy Adams

# Lord, Who Throughout These Forty Days

Timpani

(Brass and Timpani)

142

Timpani

4

Words: Claudia Frances Hernaman (1838-1898)

Music: *St. Flavian*, melody from *Day's Psalter*, 1562; adapt. and harm. Richard Redhead (1820-1901)

Descant, guitar chords, brass arr.: Randy Adams