

CuthbertPraise!



Thank you for purchasing this *CuthbertPraise!* download product. Your download entitles you to unlimited copies of parts and scores contained herein for your specific ministry or personal use. Please do not pass copies outside of your own use or ministry. Our prices are ridiculously low, and we give away about as much as we sell, but there is a substantial cost in both time and money to keep this collection of music growing and available to everyone. Please help us by honoring this request to keep this music for your own uses and those of your ministry, and by telling your friends and colleagues about our services.

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 1st, 2nd 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 1st 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
randyadams@cuthbertpraise.com

Once He Came in Blessing

(For Brass Ensemble)

Brass Score

53

Descant in B \flat

B \flat Trumpets

*Horn in F

*Trombone

*Tuba

Des.

B \flat Tpt.

Hn.

Tbn.

Tuba

*When descant is played Trpt 2 should play melody, and Horn should play top line of divisi part.

*Horn may substitute for Tromb. 1 or Trpt. 2.

*Tenor Sax may substitute for Tromb 1 and 2.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

B \flat Trumpet

(Brass Ensemble)

53

The musical score is presented in three systems. Each system consists of two staves: the top staff is labeled 'Descant' and the bottom staff is labeled 'B \flat Trumpets'. The music is in the key of B \flat major (one flat) and 4/4 time. The first system covers measures 1 through 5. The second system, starting with a measure rest above the staff, covers measures 6 through 9. The third system, also starting with a measure rest, covers measures 10 through 13. The descant part features a melodic line with eighth and sixteenth notes, while the trumpet part provides a harmonic accompaniment with chords and single notes.

When descant is played, Trumpet 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt

Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)

Brass arr., descant, guitar chords: Randy Adams (2011)

53 Episcopal Hymnal - Once He Came in Blessing
Once He Came in Blessing

(Brass Ensemble Version)

53

Horn

***(Sub for Trp 2 or Tromb 1)**

Horn in F

6

11

*When descant is played Trpt 2 should play melody, and Horn should play top line of divisi part.

*Horn may substitute for Tromb. 1 or Trpt. 2.

*Tenor Sax may substitute for Tromb 1 and 2.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

(Brass Ensemble Version)

Trombones

*(Sub for Horn and Tuba)

Trombone

- *When descant is played Trpt 2 should play melody, and Horn should play top line of divisi part.
- *Horn may substitute for Tromb. 1 or Trpt. 2.
- *Tenor Sax may substitute for Tromb 1 and 2.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
 Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
 Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

(Brass Ensemble Version)

Tuba

53

Tuba

5

10

*When descant is played Trpt 2 should play melody, and Horn should play top line of divisi part.

*Horn may substitute for Tromb. 1 or Trpt. 2.

*Tenor Sax may substitute for Tromb 1 and 2.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt

Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)

Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

Flute/Violin

(For Two Flutes with Descant)

53

When descant is played, Flute 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

C Trumpet
Oboe or Violin

(Duet or Trio with Descant)

The musical score is arranged in three systems. The first system is labeled 'Descant' and 'C Trumpets'. The 'Descant' part is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a melodic line that includes eighth and sixteenth notes, some beamed together, and a final flourish. The 'C Trumpets' part is written in a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The second system starts at measure 5 and continues the 'C Trumpets' accompaniment. The third system starts at measure 10 and concludes the piece with a final chord and a fermata over the last note.

When descant is played, Trumpet 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

B \flat Trumpet
Clarinet/Tenor Sax

(For Two B \flat Trumpets with Descant - Duet or Brass Ensemble)

The musical score is presented in three systems. The first system shows the beginning of the piece with a Descant line and a B \flat Trumpets line. The second system starts at measure 6, where the Descant line continues with a more complex melodic line while the B \flat Trumpets line provides harmonic support. The third system starts at measure 10, showing the final part of the descant and the end of the piece. The key signature is one flat (B \flat), and the time signature is common time (C).

When descant is played, Trumpet 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

Horns in F

(For Two Horns with Descant)

53

Descant

Horns in F

5

10

When descant is played, Horn 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

(For Two Bass Cleff Instruments with Descant)

**Trombone/Euph.
Bassoon/Cello**

When descant is played, Trombone 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

E♭ Alto Sax
English Horn

(For Two or Three E♭ Instruments with Descant)

The musical score is presented in three systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'Alto Sax'. The music is in 4/4 time and E-flat major. The first system (measures 1-4) shows the Descant staff with a melodic line and the Alto Sax staff with block chords. The second system (measures 5-8) continues the Descant and Alto Sax parts. The third system (measures 9-12) concludes the piece, with the Descant staff featuring a more complex melodic line and the Alto Sax staff providing harmonic support. Measure numbers 5 and 9 are indicated at the start of their respective systems.

When descant is played, Sax 2 should play melody.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

Piano Score

Descant

E \flat E \flat /D A \flat /C B \flat sus B \flat E \flat A \flat B \flat 7 E \flat B \flat

Piano/Voice

1.) Once he came in bless - ing,
 2.) Still he comes with in us,
 3.) Thus, if thou canst - name him,
 4.) One who thus en - dur - eth

all our ills re -
 still his voice would
 not a - shamed to
 bright re - ward se -

4

Cm F7 B \flat Fm B \flat 7 E \flat A \flat E \flat /B \flat B \flat Cm

4

dress - ing;
 win - us
 claim - him,
 cur - eth.

came in like - ness
 from the sins that
 but wilt trust him
 Come, then, O Lord

low - ly,
 hurt - us,
 bold - ly,
 Je - sus,

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
 Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
 Brass arr., descant, guitar chords: Randy Adams (2011)

Once He Came in Blessing

7

Gm Eb/G Dm Eb Bb Eb Bb F7 Bb

Son would of to God Truth most ho
nor from dost our love sins him re - vert
ly; us: ly; us;

10

Eb Cm Gm/Bb Ab Eb Cm Bb Eb Ab

bore the cross to save us, hope and free - dom
not in in tor - ment hold us, and in love - en -
he will us then here re - ceive thee, thee, heal in thee, in love and dom
let us here con - fess thee, thee, till in heaven for we

13

Eb/Bb Bbsus Bb Eb

gave us.
fold us.
give thee.
bless thee.

53 Episcopal Hymnal - Once He Came in Blessing

Once He Came in Blessing

#53

53

Advent

(CAPO 1) D D/C# G/B Asus A D G A7 D A



1.)Once he came in bless - ing, all our ills re -
 2.)Still he comes with - in us, still his voice would
 3.)Thus, if thou canst - name him, not a - shamed to
 4.)One who thus en - dur - eth bright re - ward se -

Bm E7 A Em A7 D G D/A A Bm F#m D/F#C#m D



dress - ing; came in like - ness low - ly, Son of God most
 win us from the sins that hurt us, would to Truth con -
 claim him, but wilt trust him bold - ly, nor dost love him
 cur - eth. Come, then, O Lord Je - sus, from our sins re -

A D A E7 A D Bm F#m/A G D



ho - ly; bore the cross to save us,
 vert us; not in tor - ment hold us,
 cold - ly, he will then re - ceive thee,
 lease us; let us here con - fess thee

Bm A D G D/A Asus A D



hope and free - dom - gave us.
 but in love en - fold us.
 heal thee, and for - give thee.
 till in heaven we bless thee.

Words: Jan Roh (1485?-1547), tr. Catherine Winkworth (1827-1878), alt
 Music: *Gottes Sohn ist kommen*, melody Michael Weisse (d. 1534); harm. Jack W. Burnam (b. 1946)
 Brass arr., descant, guitar chords: Randy Adams (2011)