

# 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 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)

# Almighty Father Strong to Save

Score

Brass with Timpani

579  
Melita

The image displays a musical score for Brass with Timpani, consisting of two systems of staves. The first system includes parts for Descant, B♭ Trumpets, \*Horn in F, \*Trombone, Tuba, and Timpani. The second system includes parts for Descant, B♭ Tpt., Hn., Tbn., Tuba, and Timpani. The music is in 4/4 time and G major. The Descant part features a melodic line with various ornaments and phrasing. The Brass parts provide harmonic support with chords and rhythmic patterns. The Timpani part includes a trill (tr) and a fermata. The score is marked with a '6' at the beginning of the second system, indicating a six-measure phrase.

When descant is played 2nd Trpt plays melody and horn plays upper line of divisi.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

B $\flat$  Trumpets

(B $\flat$  instruments with descant)

579

*Melita*

The musical score is written for B $\flat$  Trumpets in 4/4 time, with a key signature of one sharp (F#). It consists of three systems of music. The first system is labeled 'Descant' and 'B $\flat$  Trpt.'. The descant is a melodic line in the upper staff, while the lower staff provides harmonic accompaniment. The second system begins at measure 5 and continues the descant and accompaniment. The third system begins at measure 9 and concludes with a final chord marked 'D' in the upper staff.

\*2nd Trpt plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# 570 Episcopal hymnal - *Almighty Father Strong to Save*

# Almighty Father Strong to Save

Horn in F

\*(Sub for Tromb. 1 and Trpt. 2)

(Brass and Timpani)

579

*Melita*

The musical score is written for Horn in F in 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest and the number '5' above it, contains measures 5 through 8. The third staff, starting with a measure rest and the number '9' above it, contains measures 9 through 12. The music features a mix of eighth and quarter notes, with some measures containing chords. A descant is indicated by a double bar line at the end of measure 8 and the beginning of measure 9.

\*Horn plays top line when descant is played. Top line doubles 2nd Trpt., bottom line doubles 1st Tromb.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Tombone/Euph

\*(Sub for Horn and Tuba)

(Brass and Timpani)

579

*Melita*

The musical score is written in bass clef with a 4/4 time signature. It consists of three staves of music. The first staff begins with a 4-measure rest, followed by a melody of quarter and eighth notes. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and concludes the piece with a double bar line.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Tuba/Bass

(Brass and Timpani)

579

*Melita*

Tuba

5

9

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams



# Almighty Father Strong to Save

Trumpet in C  
or Oboe

(C Instruments with descant)

579  
*Melita*

The musical score is presented in three systems. The first system is labeled 'Descant' and 'C Trpts.' and is in 4/4 time. The descant part is written in a single treble clef staff, while the C Trpts. part is written in two treble clef staves. The second system continues the C Trpts. part, starting at measure 6. The third system continues the C Trpts. part, starting at measure 9. The key signature is one sharp (F#) and the time signature is 4/4.

\*2nd Trpt plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams



# Almighty Father Strong to Save

B $\flat$  Trumpets  
Clarinet/Tenor Sax

(B $\flat$  instruments with descant)

579  
*Melita*

The musical score is written for B $\flat$  Trumpets and a Descant. It consists of three systems of music, each with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-4) shows the descant in the upper staff and the B $\flat$  Trumpet accompaniment in the lower staff. The second system (measures 5-8) continues the descant and accompaniment. The third system (measures 9-12) concludes the descant and accompaniment. The descant is a melodic line that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note. The B $\flat$  Trumpet accompaniment consists of chords and moving lines that support the descant.

\*2nd Trpt plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Horns in F

(Horns with Descant)

579

*Melita*

The musical score is arranged in three systems. The first system is labeled 'Descant' and 'Horn in F'. The 'Descant' part is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with two measures of rests, followed by a melodic line. The 'Horn in F' part is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, providing harmonic support with chords and some melodic fragments. The second system continues the descant and horn accompaniment, with a measure number '5' at the beginning. The third system concludes the piece, with a measure number '9' at the beginning. The key signature remains one sharp (F#) throughout.

\*2nd Horn plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Trombones  
Euph/Cello

(Bass Clef Instruments with Descant)

579  
*Melita*

The musical score is written in 4/4 time and consists of three systems. The first system is labeled 'Descant' and 'Trombones'. The descant part (top staff) begins with a whole rest, followed by a series of eighth and quarter notes, including a trill-like figure. The Trombones part (bottom staff) provides a harmonic accompaniment with chords and moving lines. The second system starts at measure 5 and continues the descant and accompaniment. The third system starts at measure 9 and concludes the piece with a final cadence.

\*2nd Trombone plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Flutes  
Violin/Oboe

(C Instruments with Descant)

579  
*Melita*

The musical score is presented in three systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'Flutes'. The music is in 4/4 time and G major. The first system (measures 1-5) shows the descant in the top staff and accompaniment in the bottom staff. The second system (measures 6-8) continues the descant and accompaniment. The third system (measures 9-12) concludes the descant and accompaniment. The descant features a melodic line with eighth and sixteenth notes, while the accompaniment consists of chords and moving bass lines.

\*2nd Flute plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Alto Saxophone

(Eb Instruments with Descant)

579

*Melita*

The musical score is written for Alto Saxophone in 4/4 time, with a key signature of three sharps (F#, C#, G#). It consists of three systems of two staves each. The top staff is labeled 'Descant' and the bottom staff is labeled 'Alto Sax'. The first system (measures 1-4) shows the descant in the top staff and a harmonic accompaniment in the bottom staff. The second system (measures 5-8) shows the descant continuing in the top staff and the accompaniment in the bottom staff. The third system (measures 9-12) shows the descant continuing in the top staff and the accompaniment in the bottom staff. The descant is a melodic line with various ornaments and phrasing, while the accompaniment consists of chords and rhythmic patterns.

\*2nd Sax plays melody when descant is played.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

# Almighty Father Strong to Save

Piano Score

Piano Score with Instrumental Descant

597

Melita

C Trumpet Descant

1. Al might - y Fa - ther of strong to save, whose arm hath bound the  
 2. O Christ, the Lord of hill and plain o'er which our traf - fic  
 3. O Spir - it whom the Fa - ther sent to spread a - broad the  
 4. O Trin - i - ty of love and power, our peo - ple shield in

4

4

rest - less wave, who bidd'st the might - y o - cean deep its  
 runs a - main, by moun - tain pass - or val - ley low; wher -  
 firm - a - ment; O Wind of hea - ven, by thy might save  
 dan - ger's hour: from rock and tem - pest, fire and foe, pro -

## Almighty Father Strong to Save

7

Em B7/D# Em/G Am Em/B B Em C7 F

own ap - point - ed li - mits keep: O - hear us when we  
 ev - er, Lord thy the peo - ple go; pro - tect them by thy  
 all who dare the eag - le's flight, and - tect them by thy  
 tect them where - so - e'er they go; thus keep ev - er - more shall

10

D7 G G7/B C D7/F# C/G G7 C

cry to thee for those in per - il on the sea.  
 guar - ding hand from ev - ery per - il on the land.  
 watch - ful care from ev - ery per - il in the air.  
 rise to thee glad praise from space, air, land and sea.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: Melita, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams

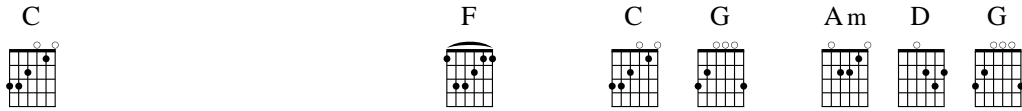
# Almighty Father Strong to Save

Lead Sheet

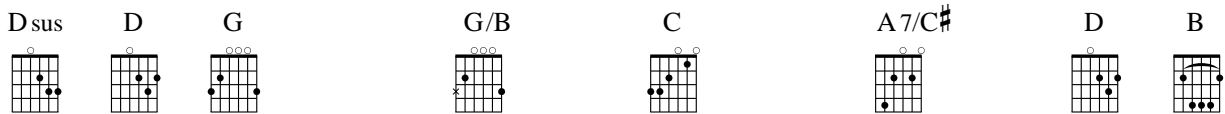
(Voice and Guitar)

579

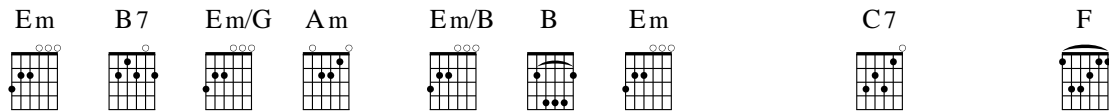
*Melita*



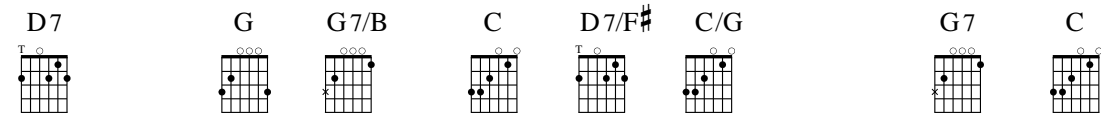
1. Al - might - y Fa - ther strong to save, whose arm hath bound the  
 2. O Christ, the Lord of hill and plain o'er which our traf - fic  
 3. O Spir - it whom the Fa - ther sent to spread a - broad the  
 4. O Trin - i - ty of love and power, our peo - ple shield in



rest - less wave, who bidd'st the might - y o - cean deep its  
 runs a - main, by moun - tain pass or val - ley low; wher -  
 firm - a - ment; O Wind of hea - ven, by thy might save  
 dan - ger's hour: from rock and tem - pest, fire and foe, pro -



own ap - point - ed li - mits keep: O hear us when we  
 ev - er, Lord thy peo - ple go; pro - tect them by thy  
 all who dare the eag - le's flight, and thus ev - er - more shall  
 tect them where - so - e'er they go;



cry to thee for those in per - il on the sea.  
 guar - ding hand from ev - ery per - il on the land.  
 watch - ful care from ev - ery per - il in the air.  
 rise to thee glad praise from space, air, land and sea.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: *Melita*, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams



# Almighty Father Strong to Save

Piano Score

Piano Score with Instrumental Descant

597

Melita

C Trumpet  
Opt. Descant

C C F C G Am D G

Piano  
Voice  
Guitar

1. Al - mighty Fa - ther strong to save, whose arm hath bound the  
2. O Christ, the Lord of hill and plain o'er which our traf - fic  
3. O Spir - it whom the Fa - ther sent to spread a - broad the  
4. O Trin - i - ty of love and power, our peo - ple shield in

4

D sus D G G/B C A7/C# D B/D#

4

rest - less wave, who bidd'st the might - y o - cean deep its  
runs a - main, by moun - tain pass - or val - ley low; wher -  
firm - a - ment; O Wind of hea - ven, by thy might save  
dan - ger's hour: from rock and tem - pest, fire and foe, pro -

## Almighty Father Strong to Save

7

Em B7/D# Em/G Am Em/B B Em C7 F

own ap - point - ed li - mits keep: O hear us when we  
 ev - er, Lord thy the peo - ple go; pro - tect them by thy  
 all - who dare the eag - le's flight, and - tect them by thy  
 tect them where - so - e'er they go; thus keep ev - er - more shall

10

D7 G G7/B C D7/F# C/G G7 C

cry guar - ding thee for those in per - il on the sea.  
 watch - ful care from ev - ery per - il on the land.  
 rise to thee glad praise from space, air, land and sea.

Words: Sts. 1 and 4, William Whiting (1825-1878), alt.; sts. 2-3, Robert Nelson Spencer (1877-1961), alt.

Music: Melita, John Bacchus Dykes (1823-1876)

Brass arr, descant, guitar chords: Randy Adams