



**NANDER NOVAES EDITIONS**

# *Jeremiah*

**Words & Music by Osvaldo D. Vena**

**Vocal Arrangements by Tércio B. Junker**

**Piano Arrangements & Score Edition by Nander Novaes**

**Narrative by Cheryl Magrini**

**2016**



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### Jeremiah

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## **NARRATIVE FOR "JEREMIAH"**

N.B. Note that a dash between two numbers means "and." Example: R 1-3 means readers 1 and 3.

### **Narrative n° 1: before The Reluctant Prophet**

(Jer. 1:4-10) Time: 1 minute

**Reader 1:** Nations engage in power struggles over land. People are treated as pawns in their leaders' cruel games. Desolation. War. Immorality. Hearts are closed to the voice of God. Even as humankind turns away once again, God is faithful. God calls upon chosen messengers to speak urgently, passionately,

**R 2-3:** "Repent! Repent and receive forgiveness."

**R 2:** Hear now of God's faithfulness, revealed in history, which speaks Truth to us today.

**R 3:** In the ancient Near East, in the late 7<sup>th</sup> century, the Assyrian empire had lost its power. Egypt and Babylon, now the two dominating world powers, battle for supremacy with Judah as prize. Growing into boyhood in this political and religious turmoil, is the son of Hilkiyah, of the priests of Anathoth, northeast of Jerusalem. In the 13<sup>th</sup> year of the reign of King Josiah of Judah, the Lord called Hilkiyah's son.

**R 1-2:** [Look up.] The son is Jeremiah.

**(Song: The Reluctant Prophet)**

Narrative written by Cheryl Magrini for Garrett-Evangelical Theological Seminary.

Written for three readers in reader's theater performance style.

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# 1. The Reluctant Prophet

(Jeremiah 1:4-10)

Music and Harm. Osvaldo D. Vena

Vocal Arr.: Tercio B. Junker

Piano Arr. and Score Edition: Nander Novaes

Andante (♩ = 76)

Intro

*reflective*

Chords: A, B9/A, B/A, D/A, D9/A

mf

The piano introduction consists of two staves. The right hand features a series of chords (A, B9/A, B/A, D/A, D9/A) with a 'reflective' character. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute.

Chords: A

Measures 6-11 of the piano accompaniment. The right hand continues with chords and melodic lines, while the left hand maintains the eighth-note accompaniment.

Chords: B/A, D/A, D9/A, A9

Measures 11-16 of the piano accompaniment. The right hand features more complex chordal textures, including A9, while the left hand continues the accompaniment.

Voice

Solo

The Word of the Lord came to me. The Word of the

The vocal line begins at measure 16 with a 'Solo' marking. The lyrics are: 'The Word of the Lord came to me. The Word of the'.

Chords: A, C, E/B, A

Measures 16-17 of the piano accompaniment. The right hand features chords (A, C, E/B, A) that support the vocal line. The left hand continues the eighth-note accompaniment.

# 1. The Reluctant Prophet

22 *rit.* *a tempo* (♩ = 80)

Lord \_\_\_ came to me. \_\_\_\_\_

(Solo continues with soprano line)

S  
A

22 *Div.*

1. "Be-fore I formed you \_\_\_ in the womb I \_\_\_  
*mf*

2. say \_\_\_ "I am on - ly a

3. have put \_\_\_ my \_ words in your

T  
B

*mf*

22 C Esus7 E A *a tempo* (♩ = 80) F#m7

26

knew you, \_\_\_ and be - fore you were born I con - sec - rat - ed you, I ap -  
child, \_\_\_ for to all to whom I send you, you shall go \_\_\_ and what  
mouth, \_\_\_ I have set you this day \_\_\_ o - ver na - tions to pluck

26 Bm Bm7/A E7/G# A E7

# 1. The Reluctant Prophet

29

point - ed you as a pro - phet to the na -  
 ev - ver I com - mand you, you shall speak."  
 up, to break down, to des - troy, to build and to

29

A C#7 F#m B7

32 Solo

*f* Then I said, "Ah, Ho - ly God! I do not know how to  
 Then the Lord came - to me and touched my mouth  
 Then I said, "Ah, Ho - ly God! I do not know how to

32

tions." *f*  
 Oo  
 plant." *f*

32

Bm7 A/C# D6 E7(9) A E/G# F#m7 Bm F#m/A

# 1. The Reluctant Prophet

## To Coda (# 59)

36

speak, for I am on - ly a child, on - ly a child.  
— plac-ing a hand o - ver me he touched my mouth.  
speak, for I am

Oo

E7 A C#7(b9) F#m Dm6 rit. Esus4

dim. rit.

dim.

3

2/4

40

*a tempo* (♩. = 76)

*p* Mmm

*p* Mmm

*p*

40

*a tempo* (♩. = 76)

E7 A B/A

*p* *mf*

# 1. The Reluctant Prophet

45

But the  
And the

Dadd9/A A

49

Lord said to me, "Do not  
Lord said to

A C

1.

rit.

53

me the Lord said to me,

Esus4 E7 A C Esus4

2.

rit.



D.S. al Coda  $\oplus$  1. *The Reluctant Prophet*

58

"Be-hold I on - ly a child, on - ly a child,"

"Be-hold I Oo - - - on - ly a child,"

D.S. al Coda  $\oplus$

58

E A C#7(b9) F#m7 Dm6 A

62

*a tempo* (♩. = 76)

*p* on - ly a child.

*p* on - ly a child.

62

*a tempo* (♩. = 76)

E7 A B/A

*p* *mf*

1. *The Reluctant Prophet*

66

D6/A D9/A D/A A9

*rit.* *dim.*

8va

8va

## **Narrative n° 2: before The Frustrated Prophet**

(Jer. 5:1-2, 11; 7:1-7; 9:1-3) Time: 2 minutes

**R3:** Judah is a corrupt nation to its very core. Is there no faithful person in the land? God has promised pardon for Jerusalem if even one faithful person can be found.

**R2:** Jeremiah desperately searches among the poor and the rich for just one righteous person. To no avail, not one is found. Idolatry. Adultery. The house of Israel and the house of Judah have been utterly faithless to God.

**R1:** Hear this word that came to Jeremiah from the Lord.

**R2:** Stand in the gate of the Lord's house, and there proclaim this word saying,

**R3:** Hear the word of the Lord, all you people of Judah, You that enter these gates to worship the Lord. Thus says the Lord of hosts, the God of Israel:

**R2-3:** [Slight build in volume.] Amend your ways and your doings, and let me dwell with you in this place.

**R1:** For if you truly amend your ways and your doing,

**R2:** if you truly act justly one with another,

**R3:** if you do not oppress the alien, the orphan, and the widow, or shed innocent blood in this place,

**R1:** and if you do not go after other gods to your own hurt,

**All:** [Loudest and strongest point.] then I will dwell with you in this place, in the land that I gave of old to your ancestors forever and ever.

**R3:** Jeremiah's words of warning and judgement fall on hearts of stone. There is however, one lone heart that burns with despair at the apostasy of Judah. The prophet Jeremiah laments for the faithlessness of the people.

**(Song: The Frustrated Prophet)**

# 2. The Frustrated Prophet

(Jeremiah 9:1-3a)

Music and Harm.: Osvaldo D. Vena

Vocal Arr.: Tercio B. Junker

Piano Arr. and Score Edition: Nander Novaes

## Intro

Andante

Piano

The piano introduction is in 6/8 time and consists of two systems of four measures each. The first system features a treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The right hand plays chords in the Em and Am positions, while the left hand plays a steady eighth-note accompaniment. The second system continues with chords in the C, B<sup>sus4</sup>, and B positions, maintaining the same accompaniment pattern.

Voice

**Solo**  
*con sentimento*

*mf* Oh \_\_\_\_\_ that my head \_\_\_\_\_ were wat-ers \_\_\_\_\_ and my

Pno.

The vocal solo begins at measure 9 and is marked *con sentimento* and *mf*. The lyrics are: "Oh \_\_\_\_\_ that my head \_\_\_\_\_ were wat-ers \_\_\_\_\_ and my". The piano accompaniment continues with chords in the Em and Am positions, with the right hand playing chords and the left hand playing the eighth-note accompaniment.

## 2. The Frustrated Prophet

13

eyes a fountain of tears,

Pno.

C Bsus4 B

17

that I might weep day and night for the

Pno.

Em Am

21

slain of the daughters of my people.

Pno.

C Bsus4 B

## 2. The Frustrated Prophet

### Solo & Choir

25

Vce. *mf* Oh \_\_\_\_\_ that I had \_\_\_\_\_ in the de - sert \_\_\_\_\_ a

Div.

S *mf* Oo \_\_\_\_\_ Oo \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_

B \_\_\_\_\_

Pno. *mf*

Em Em9 Am9 Am

29

*dim.*

way \_\_\_\_\_ far - er's lodg - ing pla - ce \_\_\_\_\_

Oo \_\_\_\_\_ *dim.* Oo \_\_\_\_\_

Pno. *dim.*

C B7 B

2. *The Frustrated Prophet*

33

*mf* that I might leave \_\_\_\_\_ my peo-ple \_\_\_\_\_ and

Pno.

33 *Em* *mf* *Am*

37 go \_\_\_\_\_ a way \_\_\_\_\_ from them!

Oo Oo Oo

Pno.

37 *C7* *B7* *Em* *cresc.*

2. *The Frustrated Prophet*

41

*mf* For they are all a - dul - tur - ers

Pno. *mf*

Am7(9) Am7 Dsus4 C7+(11) G6(9)/B C7+(11) G6(9)/B

45

a com - pan - y of trea - cher - ous ones.

Pno.

Am7(9) Am7 Dsus4 D7(b9) G6(7+) E7(b9)

49

They bend their tongue like a bow;

Pno.

Am7(9) Am7 Dsus4 G7+(9)



## 2. The Frustrated Prophet

53

*mf* False - hood \_\_\_\_\_ and not truth \_\_\_\_\_ has grown strong \_\_\_\_\_ in the

*mf* False - hood \_\_\_\_\_ and not truth \_\_\_\_\_ has grown strong \_\_\_\_\_ in the

Detailed description: This system contains the vocal line and piano accompaniment for measures 53 through 56. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "False - hood \_\_\_\_\_ and not truth \_\_\_\_\_ has grown strong \_\_\_\_\_ in the". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with some slurs and a bass line with chords and moving lines. The dynamic marking *mf* is present.

53 Am Em

*mf*

Pno.

Detailed description: This system shows the piano accompaniment for measures 53 through 56. It is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#). The right-hand part has a melodic line with slurs and some chords. The left-hand part has a bass line with chords and moving lines. The dynamic marking *mf* is present. Chord symbols "Am" and "Em" are written above the staff. The word "Pno." is written to the left of the system.

57

1.  
land \_\_\_\_\_ has grown strong \_\_\_\_\_ in the land. \_\_\_\_\_

land \_\_\_\_\_ has grown strong \_\_\_\_\_ in the land. \_\_\_\_\_

Detailed description: This system contains the vocal line and piano accompaniment for measures 57 through 60. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "land \_\_\_\_\_ has grown strong \_\_\_\_\_ in the land. \_\_\_\_\_". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with slurs and a bass line with chords and moving lines. The dynamic marking *mf* is present.

57 B7 Em E7

Pno.

Detailed description: This system shows the piano accompaniment for measures 57 through 60. It is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#). The right-hand part has a melodic line with slurs and some chords. The left-hand part has a bass line with chords and moving lines. The dynamic marking *mf* is present. Chord symbols "B7", "Em", and "E7" are written above the staff. The word "Pno." is written to the left of the system.

2. *The Frustrated Prophet*

61 2. *rit.*

land, \_\_\_\_\_ has grown strong in the land, *p* Mmm \_\_\_\_\_

*rit.*  
land, \_\_\_\_\_ has grown strong in the land, *p* Mmm \_\_\_\_\_

*p*

B7 Em9 Am7 Em

61 *rit.* *p*

Pno.

The image shows a musical score for a piece titled "2. The Frustrated Prophet". It consists of three systems of music. The first system has two vocal staves and a piano accompaniment staff. The vocal staves have lyrics: "land, \_\_\_\_\_ has grown strong in the land," followed by a breath mark and "Mmm \_\_\_\_\_". The piano accompaniment has a treble and bass staff. The second system is similar to the first. The third system is for the piano (Pno.) and includes chord markings: B7, Em9, Am7, and Em. The score includes various musical notations such as notes, rests, dynamics (p), and performance instructions (rit.).

### **Narrative n° 3: before The Deceived Prophet**

(Jer. 20:7-12) Time: 2 minutes

**R1:** In the cities of Judah and in the streets of Jerusalem, Jeremiah proclaims the words of the Lord:

**R2-3:** So shall you be my people, and I will be your God, that I may perform the oath that I swore to your ancestors, to give them a land flowing with milk and honey, as at this day. (11:1-5)

**R2:** The house of Israel and the house of Judah refuse to heed Jeremiah's warnings. The people devise plots against him. He is taunted and threatened. God forbids Jeremiah from offering the prophet's intercession for the people. (11:14-17)

**R1:** A drought brings devastation to the land. Cisterns remain empty. Fields lie barren. In desperation, the people cover their heads and acknowledge their wickedness. They call to the Lord:

**ALL:** Remember us and do not break your covenant with us. (14)

**R2:** And yet the nation forsakes the Lord. They make offerings to idols. The blood of innocent children is spilled in burnt offerings to Baal. The valley is no longer called Topheth but the valley of Slaughter. The judgement of the Lord is at hand and the nation is condemned. (19)

**R3:** The Lord instructs Jeremiah to buy a potter's earthenware jug and take it to the entrance of the Potsherd Gate with the elders and senior priests. He faithfully follows God's command and speaks the words of the Lord. (19)

**R3:** With feet planted solidly, Jeremiah slowly raises the potter's jug high overhead. As the jug is hurled at the dry ground, Jeremiah shouts to the cities,

**All:** [Strongly] "Thus says the Lord of hosts: So will I break this people and this city, as one breaks a potter's vessel, so that it can never be mended." (19:10-11)

**R2:** Jeremiah's words are vile and accusing against the leaders. He is beaten and thrown into prison. Upon his release, he speaks the prophecy that the foe from the north, Babylon, will bring about the destruction of Judah and the people of Judah will be exiled to Babylon.

**R1:** The frustration and desolation Jeremiah feels in his entire body and soul overwhelms him. (20: 1-6)

**(Song: The Deceived Prophet)**

# 3. The Deceived Prophet

(Jeremiah 20:7-12)

Music and Harm.: Osvaldo D. Vena

Vocal Arr.: Tércio B. Junker

Piano Arr. and Score Edition: Nander Novaes

Moderato (♩.=69)

Intro (Vln. 2nd. time only)

Musical score for Violin and Piano introduction. The Violin part is in 6/8 time, marked *mf*. The Piano part is in 6/8 time, also marked *mf*. The Piano part includes chords: Dm6, Am9, and E7(b9)/D.

Musical score for Violin and Piano continuation. The Violin part (Vln.) has a first ending (1.) and a second ending (2.). The Piano part (Pno.) includes chords: Am, A7, E7, and E7. The Piano part also includes a *rit.* marking.

### 3. *The Deceived Prophet*

*Solo espress.*

11

Voice

*mf* O God — you have — de - ceived me

Vln.

Pno.

17

and — I was — de ceived; — you are

Pno.

22

strong-er — than I — and — you have — pre-

Pno.

3. *The Deceived Prophet*

27

vailed I have become a

Pno.

C E7/B Am A7

31

laugh - ing stock ev - 'ry day,

Pno.

31 Dm E E7 Am

Voice

36

and ev - 'ry one makes fun of me

Pno.

36 E7 Am A7 Dm

3. *The Deceived Prophet*

41 Solo & Choir

all day long. *mf* For when - e - ver I

41 Div.

All day long.

Pno. E7 Am Dm G G7

47 *espress.*

speaking, I cry out, I shout: *ff* Vio - lence and de - struc - tion!

*ff* Vio - lence and de - struc - tion, vio - lence!

Pno. C E Bb E *ff*

3. *The Deceived Prophet*

52

Vio-lence \_\_\_\_\_ and de - struc - tion!" \_\_\_\_\_ *mf* For the word\_ of the Lord\_ has be-

52

Vio-lence \_\_\_\_\_ and de - struc-tion, de-struc-tion!" \_\_\_\_\_

and de - struc - tion, \_\_\_\_\_ de - struc-tion!"

52

*Bb* *E* *E7* *Am* *A7*

Pno.

57

come for me \_\_\_\_\_ shame, re - proach.

57

*Dm* *E* *E7* *Am*

Pno.

62

For the word\_ of the Lord\_ brings re - proach to me \_\_\_\_\_

62

*E7* *Am* *A7* *Dm*

Pno.

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The first system (measures 52-56) includes lyrics: "Vio-lence \_\_\_\_\_ and de - struc - tion!" \_\_\_\_\_ *mf* For the word\_ of the Lord\_ has be-". The piano accompaniment features chords *Bb*, *E*, *E7*, *Am*, and *A7*. The second system (measures 57-61) includes lyrics: "come for me \_\_\_\_\_ shame, re - proach." and chords *Dm*, *E*, *E7*, and *Am*. The third system (measures 62-66) includes lyrics: "For the word\_ of the Lord\_ brings re - proach to me \_\_\_\_\_" and chords *E7*, *Am*, *A7*, and *Dm*. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.



3. *The Deceived Prophet*

Solo & Choir

67

*mf* ev - - 'ry day.

*mf* - - 'ry day.

*mf* E E7 Am

Pno.

Detailed description: This system contains measures 67-70. It features a vocal line (Solo & Choir) and a piano accompaniment. The vocal line starts with a half note 'ev' followed by a dotted half note 'ry' on the word 'day.'. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The right hand has a melodic line with a fermata over the final measure. The left hand has a rhythmic accompaniment of eighth notes. Chords E, E7, and Am are indicated below the piano part.

71

*f* *espress.*

*mf* *espress.*

Dm6 Am9 E7(b9)/D

Vln.

Pno.

Detailed description: This system contains measures 71-74. It features a violin line and a piano accompaniment. The violin line is marked *f* *espress.* and consists of a melodic line with a fermata over the final measure. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The right hand has a melodic line with a fermata over the final measure. The left hand has a rhythmic accompaniment of eighth notes. Chords Dm6, Am9, and E7(b9)/D are indicated above the piano part.

76

*F*° *D*° Am9 Am

Vln.

Pno.

Detailed description: This system contains measures 76-79. It features a violin line and a piano accompaniment. The violin line consists of a melodic line with a fermata over the final measure. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The right hand has a melodic line with a fermata over the final measure. The left hand has a rhythmic accompaniment of eighth notes. Chords F°, D°, Am9, and Am are indicated above the piano part.

3. *The Deceived Prophet*

80 **Solo & Choir**

If I say *f* "I will not men-tion God, —

Div. *f* "I will not men-tion

*f* "I will not men-tion God, —

Am E7 Am Bb E

Pno.

85 **Solo**

nor speak an-y more in God's name." *mf* There is — in my

God, nor speak, nor speak in God's name. in God's name."

name in God's name."

nor speak, nor speak in God's name."

Bb E E7 Am

Pno.

3. *The Deceived Prophet*

89 heart as it were a burn-ing flame in my bones,

89 A7 Dm6 E E7 Am

Pno.

95 and I am wear-y with holding it in

95 E7 Am A7 Dm

Pno.

100 and I can't *mf* For I

100 Div. and I can't

100 E E7 Am Dm *mf*

Pno.

The image shows a piano accompaniment score for the piece 'The Deceived Prophet'. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment (Pno.) line. The piano accompaniment is written in treble and bass clefs. The first system (measures 89-94) has a vocal line with lyrics 'heart as it were a burn-ing flame in my bones,' and piano accompaniment with chords A7, Dm6, E, E7, and Am. The second system (measures 95-99) has a vocal line with lyrics 'and I am wear-y with holding it in' and piano accompaniment with chords E7, Am, A7, and Dm. The third system (measures 100-104) has a vocal line with lyrics 'and I can't' followed by a double bar line and 'For I' with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment in the third system includes a 'Div.' (divisi) section with sustained chords and a final section with a moving bass line and chords E, E7, Am, and Dm, also marked *mf*.

3. *The Deceived Prophet*

105 **Solo**

hear — man-y whis-per-ing my friends, my fa-mi-ly — "De - nounce him, let us de -

*ff*

105 "De - nounce him, let us de -

*ff*

105 G G7 C E B $\flat$

Pno. *ff*

110 nounce him, — let's take our re - venge on — him." *mf* But the

110 nounce him, — let's take our re - venge on — him." Re - venge on him. *pp*

110 E B $\flat$  E

Pno. *pp*

3. *The Deceived Prophet*

114

Lord \_\_\_\_\_ is with me strong and might - y \_\_\_\_\_ God's

114 Am A7 Dm E

Pno.

119

with me. But the Lord \_\_\_\_\_ is with me \_\_\_\_\_ the

119 E7 Am E7 Am A7

Pno.

124

Lord is with me \_\_\_\_\_ ev - 'ry day. \_\_\_\_\_

124

ev - 'ry day. \_\_\_\_\_

124 Dm E7 Am

Pno.

3. *The Deceived Prophet*

130

Vln. *f*

Fl. *f*

Pno. *mf*

Dm6 Am9 E7

136

Vln. 1. 2. *rit.*

Fl. *rit.* *dim.*

Pno. Am A7 Esus4 *rit.* E E7 Am *dim.*

**Narrative n° 4: before The Hopeful and Joyful Prophet**

(Jer. 20:13) Time: less than 1 minute

**R3:** Despite persecution and imprisonment, Jeremiah is confident in the faithfulness and strength of God as protector of the low and needy peoples.

**R1:** God has delivered the life of the needy from the hands of the evildoers. God is faithful.

**[Rapidly here.]**

**R2:** Sing to the Lord!

**R3:** Praise to the Lord!

**All:** Sing! Shout! Praise!

**(Song: The Hopeful and Joyful Prophet)**

# 4. *The Hopeful and Joyful Prophet*

(Jeremiah 20:13)

Music & Harm.: Osvaldo D. Vena

Vocal Arr.: Tercio B. Junker

Piano Arr. and Score Edition: Nander Novaes

Allegro (♩=110)

Intro

(Flutes)

Piano

5

5

Pno.

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It features three staves: Flutes, Piano, and Pno. (Piano). The tempo is marked 'Allegro' with a quarter note equal to 110 beats per minute. The score begins with an 'Intro' section. The Flutes part consists of eighth-note patterns. The Piano part features a complex accompaniment with chords and arpeggios. The Pno. part provides a harmonic foundation with chords and bass lines. Chord progressions are indicated above the piano and pno. staves: Em7, Asus4, Dmaj7, Bm7, Em7, A7/E, Dmaj7, and G9. The score includes various musical notations such as triplets, slurs, and dynamic markings.



4. The Hopeful and Joyful Prophet



10

Sing to the Lord — Ho - ly — One; — let us sing to — the Lord!

Unison

Pno.

10 Em A D Bm7 Em A7 Dmaj7

14

Sing to the Lord — Ho - ly — One; — let us sing to — the Lord!

Pno.

14 Em A D Bm7 E7 Esus4 A

18

For God has de - liv - red the life — of the need - y from the hands of e - vil — ones.

Pno.

18 G A Dmaj7 Bm7 Em A Dmaj7

4. The Hopeful and Joyful Prophet

21

For God has de-liv-red the life \_\_\_ of the need - y \_\_\_\_\_

Pno.

21 G A7 D F#m

25

from the hands of e - vil, — e - vil ones. Sing to the Lord \_\_\_ Ho

Pno.

25 G Bm Asus4A A7 Dmaj7 Em A7

29

— ly — One; — let us sing to — the Lord! Sing to the Lord \_\_\_ Ho -

Pno.

29 D Bm7 Em A7 Dmaj7 Em A D

Detailed description: This is a musical score for a hymn. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (Pno., grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'For God has de-liv-red the life \_\_\_ of the need - y \_\_\_\_\_ from the hands of e - vil, — e - vil ones. Sing to the Lord \_\_\_ Ho — ly — One; — let us sing to — the Lord! Sing to the Lord \_\_\_ Ho -'. The piano accompaniment includes chord markings: G, A7, D, F#m, G, Bm, Asus4A, A7, Dmaj7, Em, A7, D, Bm7, Em, A7, Dmaj7, Em, A, D. The score is numbered 21, 25, and 29 at the beginning of each system.

4. The Hopeful and Joyful Prophet

33

ly One; let us sing to the Lord!

Pno.

Bm7 Em A7 D

37 Fine

(Flutes)

Pno.

Em Asus4 Dmaj7 Bm7

40 1 D.S. al Fine rit.

Em7 A7 Dmaj7 D.S. al Fine Gmaj7(9) Dmaj7(9)

### **Narrative n° 5: before The Utterly Depressed Prophet**

(Jer 20:14-18) Time: less than 1 minute

**R2:** As a youth, although unsure of his abilities to serve as a prophet, Jeremiah did indeed answer the call of God, speaking the words of the Lord faithfully.

**R1:** Judah, oh Judah! Why do you continue in your wicked ways? Why do you not repent? Hear the words of the Lord! Repent!

**R3:** Jeremiah suffers for his life and his heart is torn apart at Judah's rejection of God. Jeremiah's very soul is in anguish.

**(Song: The Utterly Depressed Prophet)**

# 5. The Utterly Depressed Prophet

(Jeremiah 20:14-18)

Music & Harm.: Osvaldo D. Vena

Vocal Arr.: Tércio B. Junker

Piano Arr. and Score Edition: Nander Novaes

Andante (♩=76)

Solo

*mp* Cursed be the day on which I was born!

*con sentimento*

Piano

Am9 Am9 Am7+(9) Dm Dm7+

4

The day when my — mo-ther bore me, — let it not be blessed! — Cursed be the

Dm7 Gsus4(b9) C9 C E7(#9) E7(b9) Am4(9)

Pno.

7

man, the man — who told my fath - er — "A son is born — to

Am9 Am7+(9) Dm Dm7+ Dm7 Gsus4(b9)

Pno.

5. The Utterly Depressed Prophet

10

Solo

you," \_\_\_\_\_ ma-king him\_ glad. Let \_\_\_\_\_ that man be \_\_\_\_\_ like the

Pno.

10 C9 C E7(#9) E7(b9) Dm Dm7+

13

Pno.

cit - ies \_\_\_\_\_ which the Lord <sup>3</sup>o - ver - threw \_\_\_\_\_ with-out pit - y. \_\_\_\_\_

13 Dm7 Gsus4(b9) C9 C E7(#9) E7(b9) Am

16

Pno.

Let him\_ hear a cry \_\_\_\_\_ in the mor-ning an a-larm<sup>3</sup> at noon, \_\_\_\_\_ an a-larm at

16 Dm Dm7+ Dm7 Gsus4 C9 C E7(#9) E7(b9)

19

Pno.

noon, \_\_\_\_\_ be - cause he did not kill me\_ in the womb,

19 Am F G Am

5. The Utterly Depressed Prophet

22

so — my mo - ther would have been my grave, her womb for - e - ver

22 Dm7 E7(#9) E7(b9) Am4 Am Dm E7 E7/B

Pno.

25 Solo & Choir

great. *cresc.* *mf* Why — did I come forth from the womb to know shame all my

Div. *mf* Oh — Why — did I come forth from the womb to know shame all my

25 Am Dm Dm7+ Dm7 Gsus4

Pno.

5. The Utterly Depressed Prophet

28

sor - row — trou-b-le and sor - row. Why — did I come forth from the

28 C9 C E7(#9) E7(b9) Am9 Dm Dm7+

31

womb to know shame all my days, — shame all my days —

31 Dm7 Gsus4 C9 C E7(#9) E7(b9) Am9



## 5. The Utterly Depressed Prophet

34 Dm Dm(maj7) Dm7 G7 C E7

Oo\_\_\_\_\_ to see trou-ble and sor-row\_ trou-ble and  
to know shame all my days,\_\_\_ shame all my

Pno.

34 Dm Dm7+ Dm7 Gsus4 C9 C E7(#9) E7(b9)

1. 2. rit. rit. rit.

sor-row\_ days.\_\_\_\_ Oo\_\_\_\_\_

sor-row\_ Oh\_\_\_\_\_ days.\_\_\_\_ Oo\_\_\_\_\_

Pno.

37 Am9 Am F E7 Am

### **Narrative n° 6: before A Song of Lament**

(Lamentations 1:1-11) Time: 1 minute

**R1:** The political power struggles of the nations of the ancient Near East continue. The Babylonian empire gains strength with the defeat of Egypt at Carchemish in 605 BCE. Soon after, Judah is conquered and becomes part of the Babylonian Empire.

**R2:** In 597 the weak King Jehoiakim of Judah leads an unsuccessful revolt against the Babylonian rulers. The failure to overcome the Babylonian rule results in the artisans, soldiers, and the aristocracy being exiled to Babylon. This is only the beginning of the exile.

**R3:** A second rebellion in 587, led by King Zedekiah, brings devastation by the hands of the Babylonians. Jerusalem is invaded and destroyed. The holy temple is looted and brought to ruins. This time the exile is expansive. Even a greater number of the people of Judah are enslaved. They struggle to survive in exile.

**R2:** Forgotten and homeless, the people mourn.

**(Song: The Song of Lament)**

# 6. A Song of Lament

(Jeremiah 1:1-11)

Music & Harm. Osvaldo D. Vena

Vocal Arr.: Tércio B. Junker

Piano Arr. and Score Edition: Nander Novaes

Moderato (♩ = c. 72)

## Intro

Flutes

*mf* *espress.*

D Dmaj7 Gmaj7

Piano

*mf* *espress.*

5

Fls.

5

Gm6 A7 D Dmaj7

Pno.

9

Solo

*mf* O how lone-ly sits the cit-y that

8

9

D Dmaj7 D9 D F#m

Pno.

# 6. A Song of Lament

13

8 was full of peo-ple. — like a wid-ow she has be - come, she that was great a-mong

Pno.

Bm Bm7 Em A4 A F#m

18

8 na-tions. She that was a-mong cit-ies a prin-cess has be - come — a vas-sal. —

Pno.

Bm Em A4 A G D9 D

## Instrumental Bridge

23

Violin

*mf* *espress.*

Pno.

Dmaj7 G6 Gm6 A7 D

*dolce*

6. A Song of Lament

29 **Solo**

8 *mf* She weeps bit-ter-ly in the

Pno.

Dmaj7 D Dmaj7 D9 D

*dim.*

33

8 night, tears on her cheeks. A - mong all her lov - ers she has

Pno.

F#m Bm Bm7 Em

37

8 none, she has none to com - for her. All her friends have gone a -

Pno.

A7 F#m Bm Em

# 6. A Song of Lament

41 *cresc.*

8 way, ha - ve be - come her en - em - ies.

A4 A G G9 D9 D A/C# B<sup>o</sup>

Pno. *cresc.*

Solo follows w/ soprano line

45 Div. *f*

S A The roads to Zi - on mourn.

T B *f*

Pno. *f* Bm F#m

49 *dim.*

No - bod - y comes to the feasts. *mf* All the

*dim.* *mf*

Pno. *dim.* *mf* Bm Bm7 Bm6 Bm F#m

6. A Song of Lament

53

gates are — des - ol - ate and the priests are groan - ing, the

53 Em Em9 Em7 A7 F#m Bm

Pno.

57

maid - ens have been dragged a - way and we suf - fer bit - ter - ly.

57 Em A7 G D9 D

Pno.

**Instrumental Bridge**

61

Fls. *mf* *espress.*

61 D maj7 Gmaj7 Gm6

Pno. *mf*

6. A Song of Lament

65

Fls.

Pno.

A7 D

69

Vce.

*mf* Solo  
Ju-dah has gone in - to ex-ile \_\_\_\_\_ be-cause of af - flic - tion. \_\_\_\_\_

Pno.

D F#m7 Bm

73

8

We dwell a - mong the na-tions but find no rest - ing

Pno.

Bm7 Em D A/C# A F#m

77

8

place. Our pur - su-ers have all o-ver - tak-en us in the midst of our dis-tress.

Pno.

Bm Em A4 A G G9 D9 D



6. A Song of Lament

Instrumental Bridge

82 Pno. *mf* Dmaj7(9) Gmaj7

85 Pno. Gm6 Asus4 D Dmaj7 *dolce*

89 Solo Pno. *mf* Our foes have be - come our lords. Our

89 D Dmaj7 D9 D F#m

93 Pno. 8 en - em - ies pros - per. For the Lord has made us suf - fer for the

93 Bm Bm7 Em Em7 A4 A

6. A Song of Lament

97

mul - ti - tude of our trans - gres - sions. Our child - ren have all gone a - way,

Pno.

F#m Bm Em A4

101

cap - tives of the foe.

Pno.

G G9 D9 D A/C# Bb°

cresc.

Solo & Choir

104

*f* All the peo - ple \_\_\_\_\_ groan \_\_\_\_\_ as they

Div.

*f* All the peo - ple \_\_\_\_\_ groan \_\_\_\_\_ as they

Pno.

Bm F#m Bm Bm7

6. A Song of Lament

109 *cresc.*

8 search for *ff* bread. *mf* They trade their treas - sures for

*cresc.* search for *ff* bread. *mf* They trade their treas - sures for

Bm6(7+) Bm F#m Em Em7

Pno. *cresc.* *ff* *mf*

113 Solo follows w/ soprano line

food to re - vive their — strength. "Look, O God, and be -

A4 F#m Bm Em

Pno. 113

hold, for I am des - pised."

*dim.* *rit.*

*dim.* *rit.*

A7 G9 G6(9) D

Pno. 117 *dim.* *rit.*

6. A Song of Lament

121 *a tempo*

*mf* (Flutes) *pp*

*a tempo*

*mf* (Violin) *pp* Des - pised.

121 *mf* *a tempo* *rit.* *pp*

G6 G Gm6 A7 Dmaj7

Pno.

Detailed description of the musical score: The score is for a piece titled '6. A Song of Lament'. It consists of three staves. The top staff is for Flutes, starting at measure 121 with a dynamic of *mf*. The middle staff is for Violin, also starting at measure 121 with a dynamic of *mf*. The bottom staff is for Piano (Pno.), starting at measure 121 with a dynamic of *mf*. The tempo is marked *a tempo* for the first two staves and *rit.* for the piano part. The piano part includes chord symbols: G6, G, Gm6, A7, and Dmaj7. The lyrics 'Des - pised.' are written under the violin part. The score ends with a double bar line.

**Narrative n° 7: before A Song of Hope: Rachel's Weeping**

(Jer. 31:15-20) Time: 1 minute

**R3:** Near the grave of Rachel, just north of Jerusalem, Judah gathers to begin the journey into exile. As the people of Judah pass by her grave, they hear Rachel weeping over her children.

**R1:** Yet, even amidst the grief, the Lord brings word of hope and restoration to the nation. There will be a homecoming. Thus says the Lord,

**R2:** I am going to bring them from the land of the north, and gather them from the farthest parts of the earth,

**R1:** Among them the blind and the lame, those with child and those in labor,

**All:** together; a great company, they shall return here. (31:7b-8)

**(Song: A Song of Hope: Rachel's Weeping)**

# 7. A Song of Hope: Rachel's Weeping

(Jeremiah 31:15-20)

Music & Harm. Osvaldo D. Vena

Vocal Arr.: Tércio B. Junker

Piano Arr. and Score Edition: Nander Novaes

**Intro** **Solo** *ad libitum*

*espress.*  
**f** 1. A voice is heard in Ra -  
2. Ra-chel is weep -

**Piano** *ad libitum*

**5**

ma - mah. La - men ta - tion, \_\_\_\_\_ la - men -  
ing for her child - ren, \_\_\_\_\_ for her

**5** **Pno.** *ad libitum*

**9**

Vce. ta - tion, \_\_\_\_\_ *subito p* and weep - - - ing.  
child - ren \_\_\_\_\_ she's weep - - - ing.

**9** **Pno.**

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7. A Song of Hope: Rachel's Weeping

13

*f* She re-fus-es to be com-fort-ed

Pno.

Dm Bb9 C9/Bb F/A

Moderato (♩ = c. 76)

17

for her child - ren, for her child - ren.

Pno.

Gm Asus4 A7 Em D Dsus4 Dadd9

Solo & Choir

21

*f* Keep your voice from weep-ing and your eyes from tears for your

S A T B

Div.

*f* Keep your voice from weep-ing and your eyes from tears for your

Pno.

Asus4 D9 F#m7 Bm Bm/A

7. A Song of Hope: Rachel's Weeping

25

work shall be re-ward - ed. For they shall come back from the

Pno.

G9 D/F# Bm Em Asus4 D9 F#m7

29

en - em - y's land. there is hope for your fu - ture, there is

Pno.

Bm Bm/A G Em D/F# G9 Asus4



7. A Song of Hope: Rachel's Weeping

32

*mf* hope \_\_\_\_\_ for your fu - ture, \_\_\_\_\_ There is hope \_\_\_\_\_  
*mf* hope \_\_\_\_\_ Oo Oo \_\_\_\_\_ There is hope \_\_\_\_\_

Pno.

*mf*

Bm Bm7/A# Bm7/A E7(9)/G# Bm

37

\_\_\_\_\_ for your fu - ture, \_\_\_\_\_ says the Lord. \_\_\_\_\_  
\_\_\_\_\_ Oo Oo \_\_\_\_\_ says the Lord. \_\_\_\_\_

Pno.

Bm7/A# Bm7/A E7(9)/G# G

7. A Song of Hope: Rachel's Weeping

*ad libitum*

**Solo**

41

*f* *espress.*  
Is E - phra - im — my

Detailed description: This system shows the vocal line for measures 41-44. The melody starts with a half note G4, followed by a dotted half note A4. There is a double bar line at measure 42. The melody continues with a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics are "Is E - phra - im — my".

Pno.

41 Gm D Dm *ad libitum*

*f*

Detailed description: This system shows the piano accompaniment for measures 41-44. The left hand plays a bass line with a half note G3, a dotted half note A3, and then a quarter note B3, quarter note C4, quarter note D4, and quarter note E4. The right hand plays chords: Gm (measures 41-42), D (measure 43), and Dm (measure 44). The dynamic is *f* and the tempo is *ad libitum*.

45

dear — son? My dear child? —

45 Gm6 Dm9 Gm6 Dm9

Detailed description: This system shows the vocal line and piano accompaniment for measures 45-48. The vocal line has a half note G4, a dotted half note A4, a quarter note B4, and a quarter note C5. The lyrics are "dear — son? My dear child? —". The piano accompaniment features chords: Gm6 (measures 45-46), Dm9 (measures 47-48), Gm6 (measure 49), and Dm9 (measure 50).

49

My dear child? — E - phra -

49 Gm6 Dm9 Gm7(9) A7(b9)

Detailed description: This system shows the vocal line and piano accompaniment for measures 49-52. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "My dear child? — E - phra -". The piano accompaniment features chords: Gm6 (measures 49-50), Dm9 (measures 51-52), Gm7(9) (measure 53), and A7(b9) (measure 54).

7. A Song of Hope: Rachel's Weeping

53

im. For when I speak a - gainst

Pno.

53 D4 Dm Dm9 Gm6

57

him, I still re - mem - ber him, I still re -

Pno.

57 Dm9 Gm6 Dm9 Gm

61

mem - ber him E - phra - im. im.

Pno.

61 Dm9 Gm7(9) A7(b9) D4

7. A Song of Hope: Rachel's Weeping

65

Bring me back that I may be re - stored

Pno.

Dm B $\flat$ 9 C9/B $\flat$  F/A

69

for you are my God. For you are my God.

Pno.

Gm A sus4 A7 Em A sus4 D D sus4 D add9

*cresc.*

73 Solo & Choir D.S. al Coda

Vce.

Keep your *f* fu - ture. Hope

Div.

S A

Keep your *f* Oo Oo there is hope

T B

Pno.

73 A sus4 Bm7/A E7(9)/G# B

*f*

7. A Song of Hope: Rachel's Weeping

77

for your fu\_ ture. Hope for your fu\_ ture. There is hope for your

Pno.

77 Bm/A# Bm/A E7(9)/G# Bm Bm/A#

82

fu - ture says the Lord. fu - ture says the Lord.

*dim. rit.*

Pno.

82 Bm4/A Bm/A E7(9)/G# G9 Gm6 D9

*dim. rit.*

## **Narrative n° 8: before Jeremiah's Letter to the Exiles**

(Jer 29:1-7) Time: 1 and 1/2 minutes

**R2:** False prophets tell the exiles that their return to Judah is imminent. Jeremiah warns:

**R1-3:** Do not listen to them. They do not speak for God.

**R1:** Jeremiah writes these astonishing words of the Lord to the exiles:

**R3:** Only when Babylon's seventy years are completed will I visit you, and I will fulfill to you my promise and bring you back to this place.

**R2:** For surely I know the plans I have for you, says the Lord, plans for your welfare and not for harm, to give you a future with hope.

**R1:** When you search for me, you will find me; if you seek me with all your heart,

**R2:** I will restore your fortunes and gather you from all the nations and all the places where I have driven you, says the Lord,

**R3-1:** and I will bring you back to the place from which I sent you into exile. (29:10-14)

**R2:** Thus says the Lord,

**R1-3:** I will make a new covenant with the house of Israel and the house of Judah. I will put my law within them, and I will write it on their hearts;

**ALL:** and I will be their God, and they shall be my people, for I will forgive their iniquity, and remember their sin no more. (31:31, 33, 34b)

**R3:** The exiled people of Judah are to wait and make peace in their strange land.

**R2:** The day will come when the Lord will make a new covenant upon their hearts.

**(Song: Jeremiah's Letter to the Exiles.)**

**NB: NO NARRATIVE NEEDED TO TRANSITION TO THE REPRISE AT THE END.**

# 8. Jeremiah's Letter to the Exiles

(Jeremiah 29:1-7)

Music & Harm.: Osvaldo D. Vena

Vocal Arr.: Tércio B. Junker

Piano Arr. and Score Edition: Nander Novaes

**Allegro** (M.M. ♩ = c. 116)

**Solo & Choir**

Musical score for the first system. It includes a Solo part and a Choir part with Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The piano accompaniment is shown in grand staff notation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Allegro (M.M. ♩ = c. 116). The dynamic marking is *mf*. The piano part includes chord markings: A, Esus4, A, F#m7, and Bm.

Musical score for the second system. It includes a Solo part and a Piano part. The Solo part has the lyrics: "ter which — Je - re - mi - ah the pro -". The Piano part has the lyrics: "doo doo doo doo doo doo". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf*.

Musical score for the third system, primarily the piano accompaniment. It includes a Piano part with the lyrics: "doo doo doo doo doo doo". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf*. The piano part includes chord markings: E, Bm7, Esus4, and Amaj7.

8. Jeremiah's Letter to the Exiles

10

phet sent from Jer - u - sa - lem

doo bah doo bah doo doo doo doo doo doo doo wap bah

Pno.

A6 A7 D

14

to the peo-ple in ex - ile.

doo doo doo to the peo-ple in ex - ile.

Doo bah doo bah

Pno.

D7 A E7 A E7

**Instrumental Bridge**

19 *Jazzy* *p* *mp*

E7 D7 D#7 E7



8. Jeremiah's Letter to the Exiles

Pno.

23 D7 D#7 E7 *cresc.*

Solo & Choir

27

*f* "Build hous-es and live in — them, plant gar - dens and eat from them,

*f* Oo Oo Oo Oo

Pno.

27 *f* A9 C#m7 Cm7 Bm7 Esus4

31

go mar - ry, have man-y — sons and watch your grand - child-ren — grow,

Oo Oo Oo Oo

Pno.

31 A9 C#m7 Cm7 Bm7 E7

8. Jeremiah's Letter to the Exiles

35

go mar - ry, have man-y — daughters — and see how they fall in — love. And

Oo Oo Oo Oo And

A C#m7 Cm7 Bm7 E7

Pno.

35

39

seek the wel-fare of the cit-y — where I have sent you in — to ex-ile. — And

seek the wel-fare of the cit-y — where I have sent you in — to ex-ile. — And

D maj7 Dm7 C#m7 F#A#

Pno.

39

8. Jeremiah's Letter to the Exiles

43

pray to the Lord on its be - half and you will find — sec-ur-it - y. — For

pray to the Lord on its be - half and you will find — sec-ur-it - y. —

Pno.

43 Dmaj7 Dm7 C#m7 F#7

47 thus says the Ho-ly One, — for thus says the Ho-ly One, — for

The Ho-ly — One, Oo The Ho-ly One,

Pno.

47 Bm7 Esus4 Bm7 E

8. Jeremiah's Letter to the Exiles

51

thus says the Ho - ly One, the God of Hosts.

Ho - ly One, the God of Hosts.

Pno.

51 Bm7 Esus4 Amaj7 Esus4

**Instrumental Bridge** **D.S. al Coda**  $\Phi$

55

1. 2.

And thus says the Ho-ly One,

And Ho - ly One,

Pno.

55 A9 C#m7 Cm7Bm7 Esus4 Esus4 Bm7

8. Jeremiah's Letter to the Exiles

Fine

61

the God of Hosts.

61 Esus4 Amaj7

Pno.

the God of Hosts.

Detailed description: This page contains a musical score for the piece 'Jeremiah's Letter to the Exiles'. It features three staves. The top two staves are for a vocal line, with the lyrics 'the God of Hosts.' written below them. The bottom two staves are for piano accompaniment, labeled 'Pno.'. The piano part includes chord markings 'Esus4' and 'Amaj7' above the staff. The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature. The piano accompaniment features several triplet markings (indicated by a '3' over a bracket) and a fermata over the final note. The page number '61' is printed at the top left of the piano part.

# 9. *The Reluctant Prophet (Reprise)*

(Jeremiah 1:4-10)

Music & Harm.: Osvaldo D. Vena

Vocal Arr.: Tercio B. Junker

Piano Arr. and Score Ed.: Nander Novaes

The score is divided into two main sections. The first section is a piano introduction, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It features a 6/8 time signature. The piano part consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment of eighth notes. Above the piano part, the following chords are indicated: **Intro.**, **A**, **B/A**, **D/A**, and **Dadd9/A**.

The second section is titled **Solo & Choir** and begins at measure 6. It features four staves: a **Solo** staff, a **S** (Soprano) staff, an **A** (Alto) staff, and a **T B** (Tenor/Bass) staff. The vocal parts enter with the lyrics: "The Word \_\_\_\_\_ of the". The Soprano part includes a **Div.** (divisi) instruction. The piano accompaniment continues with the same rhythmic pattern as the introduction, with chords **D/A**, **A9**, and **A** indicated above the right-hand staff.

10

Lord \_\_\_\_\_ came to me. \_\_\_\_\_ The Word \_\_\_\_\_ of the

Lord \_\_\_\_\_ came to me. \_\_\_\_\_ The Word \_\_\_\_\_ of the

10 C E/B E A

Pno.

14

Lord \_\_\_\_\_ came to me. \_\_\_\_\_

Lord \_\_\_\_\_ came to me. \_\_\_\_\_

14 C E7 A maj7

Pno.

70