

The Good Shepherd

a collection of various choral, ensemble, and seasonal pieces

Volume 13

by

Will Goldstein

The King's Court

Worship Service Series

Ensemble Scores, Instrumental Parts, Verse, Chorus, Solos, SATB, Lead Sheets

A collection of 7 Christian seasonal ensemble pieces with an emphasis based on Scripture concerning the Good Shepherd.

(Composed & Arranged for the worship service)

Contents

Preface & Photo

How to Use The Book

Songs 487 - 493 scores & parts

Title, Scripture & Song Number Index

Alphabetized Title, Scripture & Song Number Index

Theory & Chord Construction Chart

Ministry Statement & Logo

Other Publications & Future Additions - Website links

Preface

There are many ways history has come to describe our Savior, Jesus Christ. Over the last several millennium, dating back to even Genesis, the story of our coming Messiah has sparked the imagination of countless Christians, theologians, philosophers and people like you and me. One of the names given to Him is The Good Shepherd because of the famous parable in John Chapter 10. This book gives a perspective of Christ as not only a good shepherd who guides and directs us through life, but also includes various other aspects of His goodness such as: His love for us as seen in the Christmas story, His prophesied atonement for our sins, His call for us to take up our very own cross and follow Him, His promised return as coming King for Christians as well as returning Messiah for the Jewish remnant who call Him Lord, and for the great city of peace to come, the New Jerusalem. We should all lift up our voices and instruments and give eternal praise to this Good Shepherd who is the author and foundation for our peace throughout all eternity.

Concerning the music, most of the volumes by The King's Court are in a lead sheet format which this book also has. Though other volumes have more songs, as you can see by the number of pages, there has been a lot of work done on these particular 7 pieces. All that is necessary to give a rendering of any song is a lead sheet, but for those churches that have some excellent musicians, all the scores and parts have also been included.

In my opinion, this book really should be sold, but for the time being I am offering it as a download. I am however requesting some appropriate payment of your choice for my extra work on this project, especially from those churches who can afford it, and who use the scores and instrumental parts. There are instructions on the download page for those interested in supporting my ministry. If you like these scores, I would highly suggest that you purchase the full version of the Inner Journey at Amazon as well.

Just today I was eating lunch at a local café. I picked up a magazine and read a statistic. Vincent Van Gogh created 900 paintings, and 1100 drawings, but during his lifetime sold only 1 painting, The Red Vineyard, for 400 Francs a few months before his death. In 1990 one of his paintings sold for 82.5 million dollars. Unfortunately, he received virtually nothing for his life's work. A few others you might have heard of who died poor and/or unknown are Claude Monet, Johann Sebastian Bach, Franz Schubert, Wolfgang Mozart, Stephen Foster, Emily Dickinson, William Blake and Henry David Thoreau to name a few. What does this say about society and human nature, and the way we view the arts, and even more importantly what does God think about this? For those concerned, perhaps we should ask - why do we make the same mistakes over and over again? God made all of us different, and we each have our own calling. Though today, we esteem these people so highly, yet others surrounded by their genius failed to recognize them while they were alive. Others merely waited to capitalize on their artistic talent.

I truly hope you enjoy this music and it touches your soul.

A Servant of Christ,
Will Goldstein



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Scripture: Many of the songs in this book have been adapted from the Holy Scriptures. I have also mixed, in many cases, my own words as a way to clarify and respond to the implications inherent in the scripture itself.

The King's Court

Website: <http://www.thekingscourt.com> Sebastopol, California (707) 823-0419 M-F 10-6 PST

How To Use The Book

This edition is designed for a wide variety of musicians and singers. As in all music by The King's Court there are lead sheets specifically for guitarists, keyboard players and bass players who prefer this format, and for the highly skilled instrumentalists, who reads music notation well, I have included written out parts of varying difficulty. For the well-trained music director I have included scores. The overall character of the music is devotional and spiritual utilizing various song, choral and ensemble forms. The vocal music includes solos and various choral combinations such as SATB. The instrumental parts included in the book are piano, classical guitar, double bass, cello, viola, violin, French horn, trumpet, bassoon, oboe and flute. When desirable various vocal and instrumental scores have been created to enhance practice time for performance in the worship service.

Some of the vocal parts require voices with a reasonably high range. Chord symbols are included with all vocal parts as well as with some of the written out piano and classical guitar parts, and instrumental cues are also placed in the vocal parts as instrumental introductions and interludes, and are intended for the piano, or any appropriate available instrument. These short themes may be raised or lowered an octave to accommodate the instrument desired. Some of this music is a little more difficult concerning chords and may require an excellent pianist and/or a guitarist with a proficient bass player, all with a good understanding of chromatic jazz harmony, in order to be able to read the parts or improvise to the charts, and to adequately give faithful renditions of this music.

In the back of the book, I also included a Theory and Chord Construction Chart with an explanation of intervals and chord formulas to better understand the chromatic theory.

Permission is granted by the publisher to make copies of the book to assist musicians in the performance of these songs.

CCLI #'s are included in the songs. Catalogue - The King's Court
Please report usage to CCLI. Website: www.ccli.com

Enter His Court With Praise

Based on Psalms

Soprano - Violin, Flute, Viola, Bassoon, & Double Bass

Words & Music by

Will Goldstein

CCLI# 7126601

♩ = 76 intro chords meas. 1-2 (2 times)

Flute: G, E7, Am, D7, B7, Em, Am7, Em7

Soprano:
 1. & 3. Sing _____ to your God _____ a joy - ful song of ex - al - ta - tion;
 2. All you saints, sons and daugh-ters who praise the name of Je - sus Christ, —

Violin, Viola, Bassoon, Double Bass: (Instrumental parts with dynamics like *v*)

Fl. 5: C Maj7, D7, G Maj7, Em, C Maj7, F Maj7, C Maj7, B7

S:
 and wor-ship Him for His won - drous works in the fir - ma - ment, dis-play ing His awe - some
 and eve - ry - thing that has breath, all beasts-of the earth and sky, and in — the sea, praise the

Vln., Vla., Bsn., D.B. 5: (Instrumental parts with dynamics like *v*)

10

Em C7 FMaj7 C Dm7 G7 E7 Am7 F#m7(b5)

Fl.

S.
 pow'r! Come be - fore — His pres - ence in awe of Him, and in hum - ble — ad - o - ra -
 Lord. For our God — is faith - ful and just to all, show - ing mer - cy to all who seek the

Vln.

Vla.

Bsn.

D.B.

14

B7 Em7 Am7 F#7 B7

Fl.

S.
 tion. Come! En - ter now in - to His court — with songs of praise. Give
 truth. His grace en - dures to all gen - er - a - tions for those He loves.

Vln.

Vla.

Bsn.

D.B.

18

Fl. *E_m* *A₇* *D* *E₇* *F₇* *G_{Maj7}* *F₇^{tr}* *B_m* *F₇*

S
thanks to the Lord, and bless His great name! Give praise to the King for

Vln.

Vla.

Bsn.

D.B.

22

Fl. *B_{m7}* *E₇* *A₇* *F₇* *B_m* *F₇* *G_{Maj7}* *F₇* *B_m* *F₇*

S
all His right - eous acts! Praise Him with the flute! Praise Him with

Vln.

Vla.

Bsn.

D.B.

27 C#7 F#7 Bm7 E9 A7 D9 Bm7 Em Bm7 1, 2 Em **Fine**

Fl. *rit. last time*

S. the bas-soon! Praise Him with strings midst heav - en and earth!

Vln. *rit. last time*

Vla. *rit. last time*

Bsn. *rit. last time*

D.B. *rit. last time*

Enter His Court With Praise

Based on Psalms

Words & Music by

Will Goldstein

CCLI# 7126601

Soprano

♩ = 76

1. & 3. Sing _____ to your God _____ a joy - ful song of ex - al - ta - tion;
2. All you saints, sons and daugh - ters who praise the name of Je - sus Christ, —

and wor - ship Him for His won - drous works in the fir - ma - ment, dis - playing His
and eve - ry - thing that has breath, all beasts - of the earth and sky, and in — the

awe - some — pow'r! Come be - fore — His pres - ence in awe of Him, and in
sea, praise the Lord. For our God — is faith - ful and just to all, show - ing

hum - ble — ad - o - ra - tion. Come! En - ter now in - to His court — with
mer - cy to all who seek the truth. His grace en - dures to all gen - er - a - tions for

songs of praise. Give thanks to the Lord, and bless His great name! Give
those He loves.

praise to the King for all His right - eous acts! Praise Him with the flute!

Praise Him with the bas - soon! Praise Him with strings midst heav - en and earth!

487 Enter His Court With Praise

Flute

Music by
Will Goldstein
CCLI# 7126601

♩ = 76

The musical score is written for a flute in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 76. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above a note in the sixth staff. The score concludes with a double bar line and a repeat sign, with the instruction 'rit. last time' below it. A box containing '1, 2 Fine' is positioned above the final measure of the eighth staff.

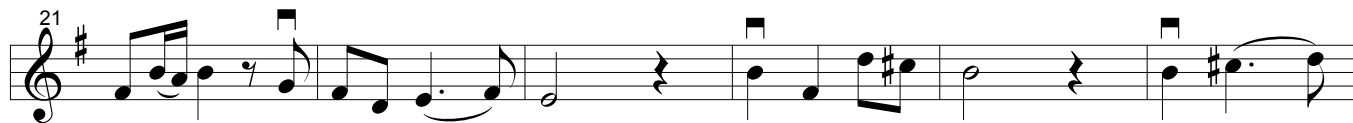
487

Enter His Court With Praise

Music by
Will Goldstein
CCLI# 7126601

♩ = 76

Violin



487

Enter His Court With Praise

Music by

Will Goldstein

CCLI# 7126601

♩ = 76

Viola

The musical score is written for Viola in the key of D major (one sharp) and 3/4 time. It consists of seven staves of music, numbered 1 through 27. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. There are several dynamic markings, including accents and hairpins. The piece concludes with a 'Fine' section marked '1, 2' and a 'rit. last time' instruction.

487

Enter His Court With Praise

Bassoon

Music by
Will Goldstein
CCLI# 7126601

♩ = 76

1

5

9

13

17

22

27

1, 2 **Fine**

rit. last time

Detailed description: This is a musical score for the Bassoon part of the hymn 'Enter His Court With Praise'. The score is written in bass clef with a key signature of one sharp (F#) and a tempo of 76 beats per minute. It consists of seven staves of music. The first staff starts at measure 1 in 3/4 time. The second staff starts at measure 5 and includes a 2/4 time signature change. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 22. The seventh staff starts at measure 27 and concludes with a double bar line and repeat dots. Above the final measure of the seventh staff is a box containing '1, 2' and 'Fine'. Below the seventh staff, the instruction 'rit. last time' is written.

487

Enter His Court With Praise

Double Bass

Music by
Will Goldstein
CCLI# 7126601

♩ = 76

The musical score is written for Double Bass in the key of D major (one sharp) and 3/4 time. It consists of seven staves of music, each starting with a measure number: 1, 5, 9, 14, 18, 22, and 27. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. There are several accents (marked with a 'v') and dynamic markings. The piece concludes with a double bar line and a repeat sign, with the instruction 'rit. last time' below it. A box at the end of the score contains the text '1, 2 Fine'.

Hail Favored One!

Words inspired by Scripture,
and adapted by Will Goldstein

Luke 1:28-38, 42, 43, 46-50

Music by

Will Goldstein

CCLI# 7126602

Tenor, 2 Sopranos, SAA Choir, Classical Guitar, Flute & Cello

• = 96

1st time flute *mp*

sing 2nd time *mf*

Gabriel

Hail fa - vored one! The Lord is with you.

Flute

Classical Guitar

mp *mf*

E B7 E AMaj7 G#7 G#7 AMaj7 EMaj7 B7 C#m

G

Blessed are you a - mong wom - en.

fl.

gu.

5

1 2

1 2

1 2

1 2

5

1 2

mf

mf

G Fear — not, Mar - y! For you have found fa - vor — with —

gu. *mf* F#m G7 C#m AMaj7 F#m7 C#m AMaj7 F#m9 D#m7(b5)

vcl.

G God. And be-hold, you will con - ceive in your womb, and bring forth a

gu. *mp* G#sus7 G7 C#m E 13 AMaj7 G#m7 EMaj7 AMaj7 F#m7 B7

vcl. *mp*

G son, and you shall call His name Je - - -

gu. E Maj7 C#m7 F#m7 B7 C#m7 AMaj7 B7

vcl.

21 angel choir *mp*

An Ch

G

fl.

gu.

vcl.

25

An Ch

G

gu.

vcl.

29 *mp*

An Ch

mf

G

Lord God will give Him the throne of His fa - ther

29 *mf*

gu.

F#m7 B7 EMaj7 G#7 C#m AMaj7 B7 EMaj7 B7

29 *mf*

vlc.

33 *mp*

An Ch

mf

G

Da - vid; and He will reign o - ver the house of -

33 *mf*

gu.

G#m7 C#m E 13 AMaj7 F#m7 B7 EMaj7 AMaj7 F#m7 B7

33 *mf*

vlc.

37

An Ch

G

mf

Ja - cob for - ev - - - er; and His king - dom will

gu.

E Maj7 C#m7 E9 AMaj7 F#m7 B9 G#7 C#7 F#m7 B7 D#°7

mf

vcl.

mf

41

An Ch

M/E

G

Mary *a tempo*
mf

How can this

have no — end.

gu.

E Maj7 G#7 C#m E 13 AMaj7 B sus 7 B7 E B7

rit. *mf* *a tempo*

vcl.

rit. *mf* *a tempo*

45 *mp a tempo*

An Ch

M/E

G

ooh

be, since I am a vir - gin?

rit.

a tempo

mf

The Ho - ly Spir - it will

gu.

45

C#m AMaj7 F°7 F#m7 DMaj7 B7 C#m E C#m AMaj7

rit.

mf

a tempo

vlc.

45

rit.

mf a tempo

49

An Ch

G

come up-on you; and the pow'r of the Most High will o-ver-shad - ow

gu.

49

F#m7 B7 EMaj7 G#m7 C#m7 AMaj7 E¹³ C#7 F#m7 D#m7(b9) G#7

vlc.

49

53 *mp*

An Ch

G *mf*

you; and there - fore the Ho - ly Off - spring shall be called the

53 *mf*

gu. C#m F#m7 B9 E B7 EMaj7 AMaj7 DMaj7 C#m7

53 *mf*

vlc.

57

An Ch

M/E

G

fl. *mf*

gu. *mf*

57 *mf*

vlc. *mf*

Son of God.

Mary Be-

G#m7 C#m AMaj7 DMaj7 C#m7 F#m7 G#sus7 G#7

61 *rit.*

M/E hold the hand - maid-en of the Lord; be it done to me ac-cord-ing to your

gu. C#m AMaj7 G#m7 C#m AMaj7 F#m7 DMaj7 E7 AMaj7 B sus7 B7 *rit.*

vlc. *rit.*

65 Mary approaches Elizabeth

M/E word.

fl. *mp* *a tempo* *tr* *mf*

gu. C#m G#m7 AMaj7 F#m7 B7 E AMaj7 D B7 *mp* *a tempo* *mf*

vlc. *mp* *a tempo* *mf*

Elizabeth *mf*

M/E

Blessed — are you — a-mong wom - en, Mar - y;

fl.

mf

gu.

E Maj7 A Maj7 F#m7 B7 E Maj7 F#m7 B7 E Maj7 C#7

vcl.

69

mf

M/E

blessed — is the fruit — of your womb!

fl.

gu.

F#m7 C#m7 A Maj7 F#m7 B7 E Maj7 A Maj7 B 13 E Maj7 A Maj7 E

vcl.

73

77

M/E

How has this hap - pened? The moth - er — of my Lord — has come to me.

fl.

gu.

77

F#m7 B7 E Maj7 F#m7 B7 E Maj7 C#7

vlc.

77

80

M/E

Blessed is the fruit of your womb!

fl.

gu.

80

F#m7 C#m7 A Maj7 F#m7 B7 E sus E B m7 E7 A Maj7 E Maj7

vlc.

80

mf

mf

mf

tr

85 *Mary* *mf*

M/E My soul mag-ni-fies the Lord, and my

fl.

gu. *mf*

85

vlc. *mf*

Chords: C#m7, AMaj7, F#sus7, F#7, Bsus7, B7, E, C#m7, F°7, F#m7, B7, E7

89 *mf*

M/E spir - it has re-joiced in God, my Sav - - - ior. For

gu. *mf*

89

vlc. *mf*

Chords: AMaj7, C#m7, F#m7, Bsus7, B7, E, C#7, F#m7, B, E, Bsus7, B7

93

M/E

He has re-gard-ed the hum - ble state of His hand - maid - en; and be-

gu.

E C#m7 F°7 F#m7 B7 E7 AMaj7 B7 E sus E G#7

mf

vcl.

mf

97

M/E

hold, from this time on all gen-er-a-tions shall call me bless-ed.

fl.

mf

tr

gu.

C#m AMaj7 C#7 F#m7 B7 E H7 H5 A F#m7 B7

mf

vcl.

mf

101 *mf*

M/E For He that is might - y has done great things for

fl. *tr*

gu. E sus E E7 A F#m7 B7 G#m7 C#m AMaj7 B sus 7 B7

vcl. 101

105 *mf*

M/E me; and ho - ly is His name. And His

fl. *mf*

gu. C#m AMaj7 H7 DMaj7 A F#m7 C#m7 G#7 AMaj7 Bm9 E9 A7 H12

vcl. 105 *mf*

109 *mf*

M/E
mer - cy is up-on gen - er - a - - tion af - ter

fl. *mf*

gu. *mf*
D Maj7 A E F#m7 B7 G#sus7 C#m7 E Maj7

vcl. *mf*

113 *mf* rit. 2nd time only

M/E
gen - er - a - - - tion toward those who fear Him. 1 tacet to the end

fl. *mf* rit. 2nd time only *mf*

gu. *mf* rit. 2nd time only
A Maj7 F#m7 C#m7 D Maj7 F#m7 B7 E

vcl. *mf* rit. 2nd time only *mf*

This musical score is for three instruments: flute (fl.), guitar (gu.), and violin (vlc.), all in the key of E major (three sharps). The score is divided into three measures. The first measure features a flute melody starting on E5 with a second fingering (2) indicated above the staff, and a guitar accompaniment with a first fingering (1) on the E string. The second measure continues the flute melody and guitar accompaniment, with guitar chords F#m7 and B7 indicated above the staff. The third measure concludes the flute melody and guitar accompaniment, with guitar chords E sus and E indicated above the staff. The violin part in the first measure has a first fingering (1) on the E string and a second fingering (2) indicated above the staff. The dynamic marking *mp* (mezzo-piano) is present in the first measure of each instrument's part.

fl. *mp*

gu. *mp* F#m7 B7 E sus E

vlc. *mp*

Hail Favored One!

(The Magnificat)

Words inspired by Scripture,
and adapted by Will Goldstein
Luke 1:28-38, 42, 43, 46-50

Tenor, 2 Sopranos, SAA Choir With Chords

Music by
Will Goldstein
CCLI# 7126602

♩ = 96

1 sing 2nd time *mf* E B7 AMaj7 E G#7 G#7 AMaj7 EMaj7 B7 C#m F#m7 B7

Gabriel Hail fa - vored one! The Lord is with you. Blessed are you

6 G#7 G#7 G#7 1 C#m F#m7 B9 2 C#m C#sus7 C#7 F#m G#7 C#m AMaj7

G a - mong wom - en. Fear not, Mar - y! For

11 F#m7 C#m AMaj7 F#m9 D#m7(b5) G#sus7 G#7 C#m E 13 3

G you have found fa - vor with God. And be - hold, you will con -

15 G#m7 EMaj7 AMaj7 F#m7 mp B7 EMaj7 C#m7 F#m7 B7 C#m7 AMaj7

G ceive in your womb, and bring forth a son, and you shall call His name

20 An Ch 3 angel choir mp

20 B7 C#m C#m B AMaj7 DMaj7 AMaj7 B7 F#m7 B7 E E Maj7

G Je - - - sus. He will be

25 An Ch mp

25 AMaj7 G#7 C#m AMaj7 F#m7 B7 C#m AMaj7 F#m7 B7 E 13

G great, and He will be called the Son of the Most High; and the Lord God will

An Ch

30

E Maj7 G#7 C#m AMaj7 B7 EMaj7 B7 G#m7 C#m E 13 AMaj7 F#m7 B7

G

30

mp

mf

give Him the throne of His fa - ther Da - vid; and He will

An Ch

35

E Maj7 AMaj7 F#m7 B7 EMaj7 C#m7 E9 AMaj7 F#m7 B9 C#7 G#7

G

35

mf

reign o - ver the house of Ja - cob for - ev - - - er; and His

An Ch

40

Mary

M/E

40

How can this be, since

G

40

F#m7 B7 D#o7 EMaj7 G#7 C#m E 13 AMaj7 B sus 7 B7 E B7 C#m AMaj7 F o 7

king - dom will have no end.

mf

a tempo

An Ch

46

mp

a tempo

ooh

M/E

46

rit.

I am a vir - gin?

a tempo

G

46

F#m7 DMaj7 B7 C#m mf E a tempo C#m AMaj7 F#m7 B7

The Ho - ly Spir - it will come up - on - you; and the

An Ch

50

G#m7 C#m7

E Maj7

A Maj7 E 13

C#7

F#m7 D#m7(b5) G#7

C#m F#m7 B9

50

G

pow'r of the Most High will o-ver-shad - ow you; and

An Ch

54

mp

E

B7

E Maj7 A Maj7

D Maj7 C#m7

G#m7

C#m

54

G

mf

there-fore the Ho - ly Off - spring shall be called the Son of God.

M/E

59

D Maj7

A Maj7 C#m7 F#m7

G#sus7 G#7

Mary

mf

C#m

A Maj7 G#m7 C#m

A Maj7 F#m7 D Maj7 E7

Be-hold the hand-maid-en of the Lord; be it done to me ac-

M/E

64

A Maj7

B sus7

rit.

B7

C#m

Mary approaches Elizabeth

G#m7

A Maj7 F#m7 B7

cord - ing to your word.

M/E

68

E

A Maj7

D

B7

E Maj7

A Maj7

M/E

70

Elizabeth

F#m7 B7

mf

E Maj7

F#m7

B7

E Maj7 C#7

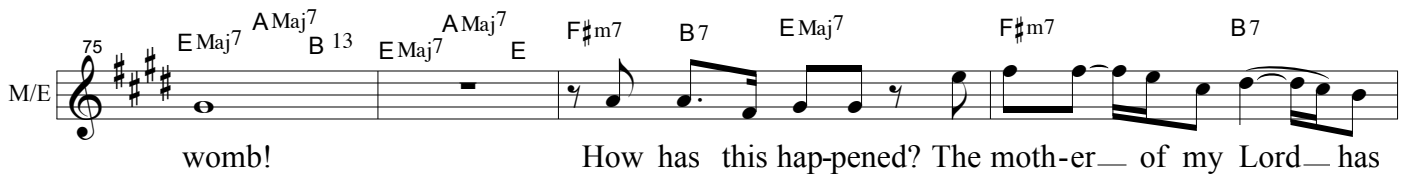
F#m7 C#m7

A Maj7

F#m7 B7

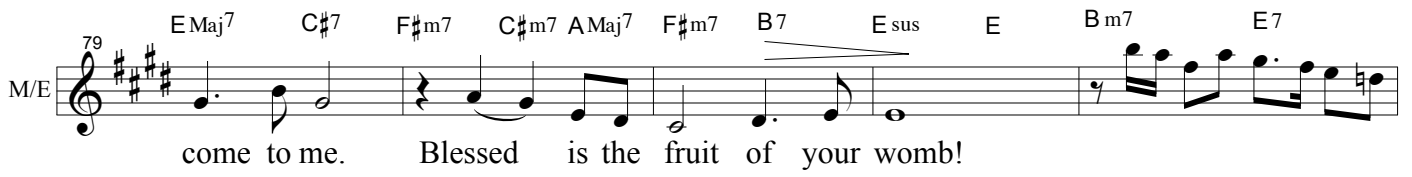
Blessed are you a-mong wom-en, Mar - y; blessed is the fruit of your

M/E 75 E^{Maj7} A^{Maj7} B¹³ E^{Maj7} E F^{#m7} B⁷ E^{Maj7} F^{#m7} B⁷



womb! How has this hap-pened? The moth-er— of my Lord— has

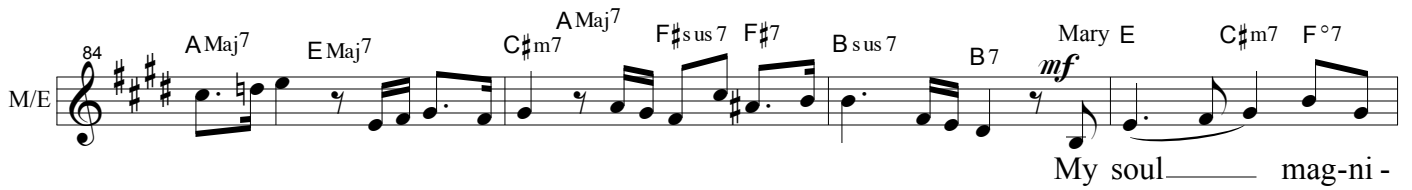
M/E 79 E^{Maj7} C⁷ F^{#m7} C^{#m7} A^{Maj7} F^{#m7} B⁷ E^{sus} E B^{m7} E⁷



come to me. Blessed is the fruit of your womb!

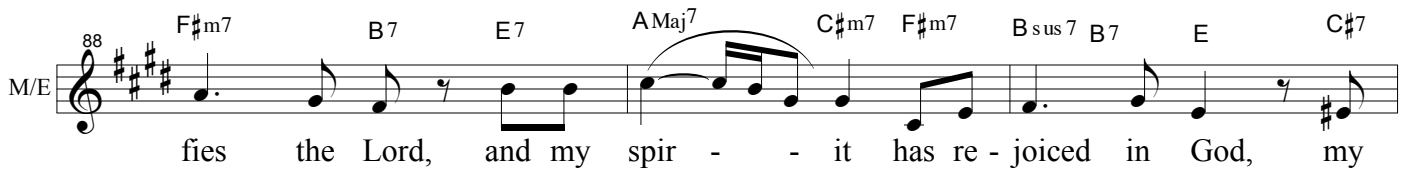
M/E 84 A^{Maj7} E^{Maj7} C^{#m7} A^{Maj7} F^{#sus7} F⁷ B^{sus7} B⁷ Mary E C^{#m7} F^{o7}

mf



My soul— mag-ni -

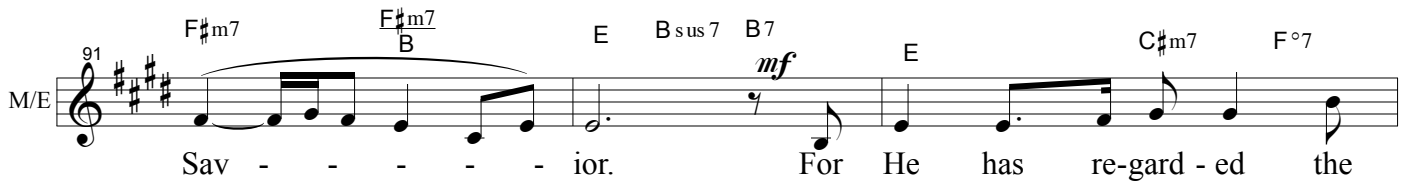
M/E 88 F^{#m7} B⁷ E⁷ A^{Maj7} C^{#m7} F^{#m7} B^{sus7} B⁷ E C⁷



fies the Lord, and my spir - - it has re - joiced in God, my

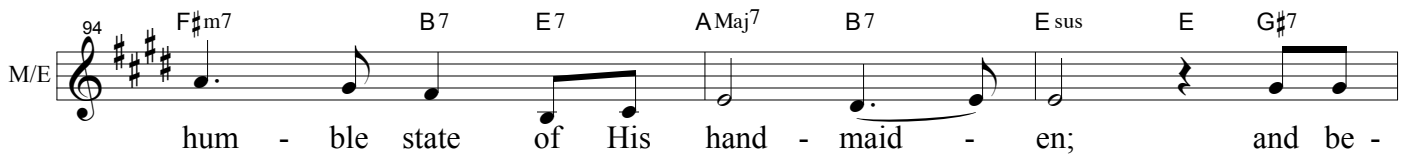
M/E 91 F^{#m7} F^{#m7} B E B^{sus7} B⁷ E C^{#m7} F^{o7}

mf



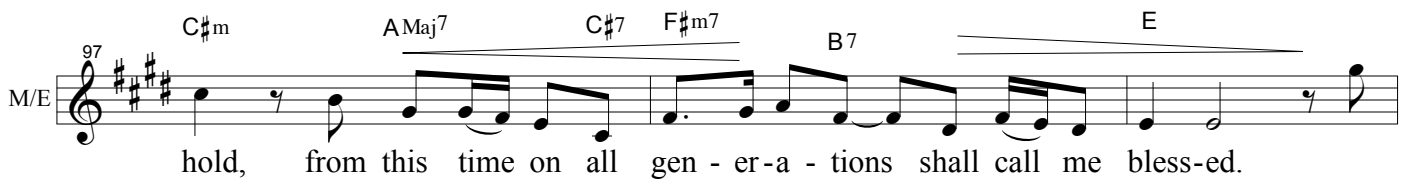
Sav - - - - - ior. For He has re-gard - ed the

M/E 94 F^{#m7} B⁷ E⁷ A^{Maj7} B⁷ E^{sus} E G⁷



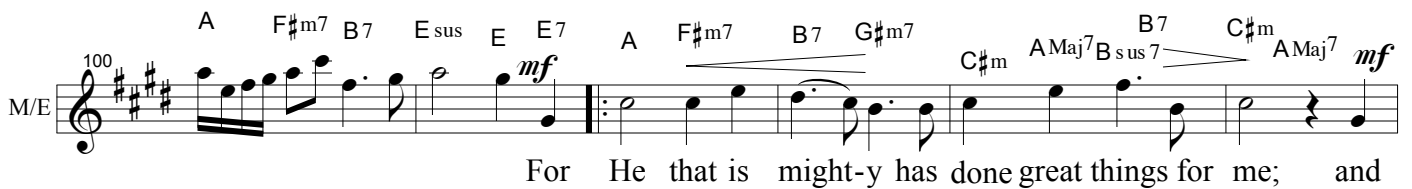
hum - ble state of His hand - maid - en; and be -

M/E 97 C^{#m} A^{Maj7} C⁷ F^{#m7} B⁷ E



hold, from this time on all gen - er - a - tions shall call me bless-ed.

M/E 100 A F^{#m7} B⁷ E^{sus} E E⁷ A F^{#m7} B⁷ G^{#m7} C^{#m} A^{Maj7} B^{sus7} B⁷ C^{#m} A^{Maj7} *mf*



For He that is might-y has done great things for me; and

M/E 106 *mf*

D Maj7 A F#m7 C#m7 G#7 A Maj7 Bm9 E9 A7 D Maj7

ho - ly is His name. And His mer - cy

M/E 110

A E F#m7 B7 G#sus7 C#m7 E Maj7 A Maj7 F#m7 C#m7

is up-on gen - er - a - tion af - ter gen - er - a -

M/E 114 *mf*

D Maj7 F#m7 B7

tion toward those who fear Him.

1 E tacet to the end 2 E F#m7 B7 E sus E

rit. 2nd time only

Hail Favored One!

Words inspired by Scripture,
and adapted by Will Goldstein
Luke 1:28-38, 42, 43, 46-50

(The Magnificat)

Tenor, 2 Sopranos, SAA Choir

Music by
Will Goldstein
CCLI# 7126602

$\bullet = 96$

1 sing 2nd time *mf*

Gabriel

Hail fa - vored one! The Lord _____ is with _____ you. Blessed are you —

6 *mf*

G — a-mong wom - en. Fear _____ not, Mar - y! For

11

G you have found fa - vor _____ with _____ God. And be - hold, you will con -

15 *mp*

G ceive in your womb, and bring forth a son, and you shall call His name

20 *mp*

An Ch ooh

20 *mf*

G Je - - - sus. He will be great, and

26 *mp*

An Ch

26 *mf*

G He will be called the Son of the Most _____ High; and the Lord God will

An Ch

G

30

mp

mf

give Him the throne of His fa - ther Da - vid; and He will

An Ch

G

35

mf

reign o - ver the house of Ja - cob for - ev - - - er; and His

An Ch

M/E

G

40

Mary

a tempo

mf

How can this be, since

king - dom will have no end.

An Ch

M/E

G

46

mp *a tempo*

rit.

a tempo

mf *a tempo*

ooh

I am a vir - gin?

The Ho - ly Spir - it will come up - on - you; and the

An Ch

50

G

50

pow'r of the Most High will o-ver-shad - ow - you; and

An Ch

54

mp

G

54

mf

there-fore the Ho - ly Off - spring shall be called the Son of God.

M/E

59

Mary *mf*

Be-hold the hand-maid-en of the Lord; be it done to me ac-

M/E

64

rit.

Mary approaches Elizabeth

Elizabeth *mf*

cord-ing to your word. Blessed are you a-mong wom - en,

M/E

72

Mar - y; blessed is the fruit of your womb!

M/E

77

How has this hap-pened? The moth-er of my Lord has come to me.


M/E

80


Mary *mf*

Blessed is the fruit of your womb! My soul mag-ni-


88
M/E 
fies the Lord, and my spir - - it has re - joiced in God, my

91
M/E 
Sav - - - - - ior. For He has re-gard - ed the

94
M/E 
hum - ble state of His hand - maid - en; and be -

97
M/E 
hold, from this time on all gen - er - a - tions shall call me bless-ed.

100
M/E 
For He that is might - y has done great things for me; and

106
M/E 
ho - ly _____ is His _____ name. And His mer - cy _____

110
M/E 
_____ is up-on gen - - - er - a - tion af - ter gen - er - a - -

114
M/E 
tion toward those who fear _____ Him.

rit. 2nd time only *tacet to the end*

3

Hail Favored One!

(The Magnificat)

Music by
Will Goldstein
CCLI# 7126602

♩ = 96

Classical Guitar, Flute & Cello

1st time flute
mp

Classical Guitar
mp-mf

fl.
1 2

gu.
mf

vlc.
mf

gu.
11 3

vlc.
11 3

gu.
16 *mp*

vlc.
16 *mp*

fl. *mf*

gu. 21 *mf*

vcl. 21 *mf*

gu. 25 *mf*

vcl. 25 *mf*

gu. 30 *mf*

vcl. 30 *mf*

gu. 35 *mf*

vcl. 35 *mf*

gu. 40 *mf* *rit.* *mf a tempo*

vcl. 40 *rit.* *mf a tempo*

45

gu.

45

vlc.

rit.

mf

a tempo

mf *a tempo*

50

gu.

50

vlc.

mf

54

gu.

54

vlc.

mf

58

fl.

58

gu.

58

vlc.

mf

mf

mf

62

fl.

62

gu.

62

vlc.

mp *a tempo*

rit.

mp *a tempo*

mp *a tempo*

fl. *tr* *mf* *mf*

gu. 67 *mf*

vlc. 67 *mf* *mf*

fl.

gu. 71

vlc. 71

fl.

gu. 75

vlc. 75

fl.

gu. 79 *mf*

vlc. 79 *mf*

fl. *mf* *tr*

gu. 83 *mf*

vcl. 83 *mf*

fl.

gu. 87 *p*

vcl. 87 *p*

gu. 92 *p* *mf*

vcl. 92 *mf*

fl. *mf* *tr*

gu. 97 *mf* H7

vlc. 97 *mf*

fl. *tr*

gu. 101

vlc. 101

fl. *mf*

gu. 105 H7 H12

vlc. 105 *mf*

fl. *mf*

gu. ¹⁰⁹ *mf*

vlc. ¹⁰⁹ *mf*

fl. *mf* *rit. 2nd time only* *mf* *mp*

gu. ¹¹³ *mf* *rit. 2nd time only* *mp*

vlc. ¹¹³ *mf* *rit. 2nd time only* *mf* *mp*

1 2

fl.

gu. ¹¹⁸

vlc. ¹¹⁸

Hail Favored One!

(The Magnificat)

Classical Guitar

Music by
Will Goldstein
CCLI# 7126602

♩ = 96

Chord symbols: E, B7, E, AMaj7, G#7, G#7, AMaj7, E, Maj7, B7, C#m, AMaj7, F#m7, B7, G#7, G#7, G#7, C#m, F#m7, B9, C#m, C#sus7, F#m, G#7, C#m, AMaj7, F#m7, C#m, AMaj7, F#m9, D#m7(b5), G#7, C#m, E 13, AMaj7, E, Maj7, AMaj7, F#m7, B7, C#m7, AMaj7, B7, C#m, C#m, B, AMaj7, DMaj7, AMaj7, F#m7, B7, E, E, Maj7, AMaj7, G#7, C#m, AMaj7, F#m7, B7, C#m, E 13, AMaj7, F#m7, B7, E, Maj7, G#7, C#m, AMaj7, B7, E, Maj7, B7, G#m7, C#m, E 13, AMaj7, F#m7, E, Maj7, AMaj7, F#m7, B7, E, Maj7, C#m7, E9, AMaj7, F#m7, B9, G#7, C#7, F#m7, B7, D#7

41 E Maj7 G#7 C#m E 13 A Maj7 B sus 7 B7 E B7 C#m A Maj7 F#7

rit. mf a tempo

Detailed description: This musical staff covers measures 41 to 45. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are primarily quarter and eighth notes, often beamed together. Chord symbols are placed above the staff: E Maj7, G#7, C#m, E 13, A Maj7, B sus 7, B7, E, B7, C#m, A Maj7, and F#7. Performance markings include 'rit.' (ritardando) and 'mf' (mezzo-forte) with a hairpin, and 'a tempo' (return to tempo) with a hairpin.

46 F#m7 D Maj7 B7 C#m E C#m A Maj7 F#m7 B7 E Maj7 G#m7 C#m7

rit. mf a tempo

Detailed description: This musical staff covers measures 46 to 50. It continues with the same key signature and notation style. Chord symbols include F#m7, D Maj7, B7, C#m, E, C#m, A Maj7, F#m7, B7, E Maj7, G#m7, and C#m7. Performance markings include 'rit.' and 'mf' with a hairpin, and 'a tempo' with a hairpin.

51 A Maj7 E 13 C#7 F#m7 D#m7(b9) G#7 C#m F#m7 B9 E B7

mf

Detailed description: This musical staff covers measures 51 to 54. Chord symbols include A Maj7, E 13, C#7, F#m7, D#m7(b9), G#7, C#m, F#m7, B9, E, and B7. A 'mf' marking is present with a hairpin.

55 E Maj7 A Maj7 D Maj7 C#m7 G#m7 C#m A Maj7 D Maj7 F#m7 G#sus 7 G#7

mf

Detailed description: This musical staff covers measures 55 to 60. Chord symbols include E Maj7, A Maj7, D Maj7, C#m7, G#m7, C#m, A Maj7, D Maj7, F#m7, G#sus 7, and G#7. A 'mf' marking is present with a hairpin.

61 C#m A Maj7 G#m7 C#m A Maj7 F#m7 D Maj7 A Maj7 B sus 7 B7 C#m

rit. mp

Detailed description: This musical staff covers measures 61 to 65. Chord symbols include C#m, A Maj7, G#m7, C#m, A Maj7, F#m7, D Maj7, A Maj7, B sus 7, B7, and C#m. Performance markings include 'rit.' and 'mp' (mezzo-piano) with a hairpin.

66 G#m7 A Maj7 F#m7 B7 E A Maj7 D B7 E Maj7 A Maj7 F#m7 B7 E Maj7

a tempo mf

Detailed description: This musical staff covers measures 66 to 70. Chord symbols include G#m7, A Maj7, F#m7, B7, E, A Maj7, D, B7, E Maj7, A Maj7, F#m7, B7, and E Maj7. Performance markings include 'a tempo' and 'mf' with a hairpin.

71 F#m7 B7 E Maj7 C#7 F#m7 C#m7 A Maj7 F#m7 B7 E Maj7 A Maj7 B 13

Detailed description: This musical staff covers measures 71 to 75. Chord symbols include F#m7, B7, E Maj7, C#7, F#m7, C#m7, A Maj7, F#m7, B7, E Maj7, A Maj7, and B 13.

76 E Maj7 A Maj7 E F#m7 B7 E Maj7 F#m7 B7 E Maj7 C#7 F#m7 C#m7 A Maj7

Detailed description: This musical staff covers measures 76 to 80. Chord symbols include E Maj7, A Maj7, E, F#m7, B7, E Maj7, F#m7, B7, E Maj7, C#7, F#m7, C#m7, and A Maj7.

81 F#m7 B7 E sus E Bm7 E7 AMaj7 EMaj7 C#m7 F#sus7 F#7
mf

86 B sus7 B7 E C#m7 F°7 F#m7 B7 E7 AMaj7 C#m7 B sus7 E C#7
mf

91 F#m7 B F#m7 B sus7 E C#m7 F°7 F#m7 B7 E7 AMaj7 B7
mf

96 E sus E G#7 C#m AMaj7 C#7 F#m7 B7 E H7 H5

100 A F#m7 B7 E sus E E7 A F#m7
mf

103 B7 G#m7 C#m AMaj7 B sus7 B7 C#m AMaj7 H7 DMaj7
mf

107 A F#m7 C#m7 G#7 AMaj7 E9 A7 H12 DMaj7 A E
mf

111 F#m7 B7 G#sus7 C#m7 EMaj7 AMaj7 F#m7 C#m7 DMaj7
mf

115 F#m7 B7 1 E 2 E F#m7 B7 E sus E
rit. 2nd time only mp

Hail Favored One!

(The Magnificat)

Music by

Will Goldstein

CCLI# 7126602

♩ = 96

Flute

1st time flute

mp

5

1 2 12

20

mf

23

33

59

mf *a tempo* *mf*

66

tr

69

mf

73

77

81

mf

84

12

99

mf

102

mf

105

mf

109

mf

113

mf

rit. 2nd time only

117

mp

57 *mf*

62 *rit. mp a tempo*

67 *mf*

72 *mf*

77 *mf*

82 *mf*

88 *mf*

93 *mf*

98 *mf*

103 *mf*

108 *mf*

113 *mf mp*
rit. 2nd time only

The Good Shepherd

Words inspired by Scripture,
and adapted by Will Goldstein

2 Tenors, SATB Choir & Piano

Music by
Will Goldstein
CCLI# 7126627

John 10:1-30

The piano accompaniment is written for a grand piano in the key of D major (one sharp) and common time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked as quarter note = 100. The first system includes a right-hand (R. H.) vocal line. The second system begins with a measure number of 4. The third system begins with a measure number of 8. The fourth system begins with a measure number of 12. Chord symbols are placed above the treble staff, and measure numbers are placed at the beginning of each system. The piece concludes with a fermata over the final chord.

Chord symbols: Em, Bm7, G, Em, Bm7/E, Em, Bm7/E, Em, Bm7/E, C, Em, D, Bm, G, Em7, A, A/G, Bm/F#, Em, Bm7, G, Em, Bm7.

16 Tenor

16 C Maj7 C#m7(b5) D B m7 E sus E The

16 molto rit.

20 $\text{♩} = 72$

20 Shep-herd has come to the fold, _____ and the

20 E m B m7 G E m E sus E m

24

24 watch-man has o - pened the gate for Him. _____ The

24 B m G E m7 A A G B m F#

28

t

sheep heard His voice, and

pn.

28

R. H.

28

E m B m7 G E m B m7

32

t

rit.

fol - lowed Him as He called them by name. Then a

pn.

32

C Maj7 C#m7(b5) D B m7 E sus E A7

rit. Spa

36

t

a tempo

thief came and said, "Fol - low me," but the

pn.

36

a tempo

36

D G E m7 A m E7 F#m7(b5) B sus7 B7 E sus7 E7

40

t

sheep would not — be-cause he did not en - ter by the gate, and

40 F Maj7 G D9 A m7 F Maj7 G E A m

pn.

44

t

they did not know his voice, so they fled from — him. —

44 F Maj7 G G7 C G7 C G A m

pn.

rit.

rit.

♩ = 100

48 A m G A m E7 A m

pn.

52 D m B m7 G E7 A sus E7 A m

pn.

64 *rit.*

t All who came be - fore Me were thieves and

c 64 *rit.*

pn. 64 *rit.*

D m B m7(b5) E s us 7 E 7 F Maj 7 B m7(b5)

68 *broaden* ♩ = 92

t rob - bers, but the sheep did not hear them for they came to—

c 68 *broaden*

pn. 68 *broaden*

E + 7 A m F Maj 7 D m 7

72 *molto rit.*

t steal, to kill and to de - stroy.

c 72 *molto rit.*

They did not
resume tempo - 92

pn. 72 *molto rit.*

72 B m7(b5) F m G7 C+7 F m F m7
resume tempo - 92

76

c care for the sheep, ——— for when the wolf came ——— they
rit. *broaden* *suddenly faster - 108*

pn. 76 *rit.*

76 D♭Maj7 B♭7 E♭Maj7 C m⁹ G7 A♭Maj7 F m7
broaden *suddenly faster - 108*

88 *rit.*

t life for My sheep so that they might have e - ter - nal

c free us so that we might have e - ter - nal *rit.*

88

pn. F m7 B \flat 7 E \flat Maj7 C m7 A \flat Maj7 D m7(\flat 5)

92

t life. _____

c life. _____

92

pn. G $^+$ 7 = 104 A \flat F m7 G m7(\flat 5) C7 F m7 E \flat sus7 D \flat Maj7 E \flat 7

96 *molto rit.*

t I have oth-er sheep — that are not of this flock; — I must bring them, and

c Sheep, come and find pas - - ture, your *molto rit.*

pn. *molto rit.*

96 Ab F m7 G m7(b5) C7 D♭Maj7 F m7

99 *broaden* $\bullet = 72$ *rit.*

t they will hear My voice; there will be one — fold and one — Shep-herd.

c Sav - ior has come. There will be one — fold, and one *rit.* Shep-herd.

pn. *broaden* *rit.*

99 G m7(b5) C7 F D m7 G m7 C 13

102 $\bullet = 104$

t

I know the Fa-ther and He knows me. I came to lay

oo— Christ came to lay—

pn.

102

D m B \flat Maj7 F7 E \flat Maj7 A \flat Maj7 G7 C m A \flat Maj7

107

t

down My— life for My sheep, but I have re -

c

but He has re -

pn.

107

D \flat Maj7 B \flat m7 G \flat Maj7 E \flat 7 F m7 L.H. B \flat 7

111 *rit.* $\text{♩} = 72$

t
ceived it back a - gain.

c
ceived it back a - gain.

pn.
111 *rit.*

$E\flat\text{Maj}^7$ $D\text{m}^7(\flat 5)$ G^7 C^7 F

115 $B\flat\text{Maj}^7$ $G\text{m}^7$ $C\text{m}^7$ $A\flat\text{Maj}^7$ $F\text{m}^7$ C^9

pn.
115

119

t
I _____ have pow'r to lay _____ it

pn.
119 C^{13} F $G\text{m}^7$ $C\text{m}$

123

t down, and I have

c Lay it down.

pn. 123 F m7 C 9 F

127

t pow'r to take it back a - gain.

c Take it back a - gain.

pn. 127 G m7 C m7 A b Maj 7 D b Maj 7 A b Maj 7 8va

131

t

My sheep hear My voice, and they fol - - -

c

We will fol - - -

131

pn.

8va

D \flat Maj7 G m7 E \flat Maj7 G7 A \flat Maj7 C m7

135

t

- - - low Me. I give them e -

c

- - - low you for - ev - er, for - ev - - -

135

pn.

F m7 D \flat Maj7 C Maj7 B7 C \circ 7 C \sharp m7

139

t

ter - nal life, and they shall nev - er

c

er, and ev - er.

139

pn.

139

F#m7 B7 8va B 13 C°7 C#m7

143

t

per - ish, and no one shall snatch them out of My

c

Sal - va - tion has come down from heav -

143

pn.

143

DMaj7 F#7 Bm Em C#m7(b5) D G#m7(b5) C#sus7

147

t

147 hand. My Fa - ther— who has giv - en them to Me is

c

147 en. Our Shep - herd— has come down— to bring home— the

147

pn.

147

C#7 F#m E7 AMaj7 C#m7 F#sus7 F#m7

151

t

151 great - er— than all, and no one— shall

c

151 fold to— His Fa - ther.— Sal - va - tion— has

151

pn.

151

Bm F#m7 G#m7(b5) C#sus7 C#7 DMaj7 F#7 Bm Em7 C#m7(b5)

155 *molto rit.* ♩ = 104

t
snatch them out of My hand. My Father and

c
come down from heav - - - en.

pn.
D G#m7(b5) C#sus7 C#7 DMaj7

molto rit.

159

t
I are One, and if an - y - one shall

pn.
Bm7 Em C#m7(b5) CMaj7

163 *rit.*

t
en - ter by the gate he shall be saved. *Swa* - - - -

pn.
D B7 Em L.H. F#m7(b5) B sus 7

rit.

167 Tenor $\text{♩} = 72$

t

The Shep-herd has come to the fold,

(8va)-----

pn.

167 B7 Em Bm7 G Em

171

t

and the watch-man has o-pened the gate for Him.

pn.

171 E sus Em B m G Em7 A

175

t

The sheep heard His voice,

pn.

175 A G B m F# Em B m7 G Em

R. H.

179 *rit.*

t — and fol - lowed Him as He called them by name.

pn. 179 *rit.* *Sva*

B m7 C Maj7 C#m7(b5) D B m7 E sus

♩ = 104

183

t — The Shep-herd has come to the fold,

c The Shep-herd has come to the fold,

pn. 183 *(Sva)*

E B7 N.C. E m G Maj7 L.H. C Maj7 F#m7(b5) B7 E sus E m B m

187

t and the watch-man has o-pened the gate for Him.

c and the watch-man has o-pened the gate for Him.

187 fold, the gate for

pn. *Em* *Bm7* *GMaj7* *Em7* *A*

187 *Sva*

191

t The sheep heard His voice,

c The sheep heard His voice,

191 Him.

pn. *Bm7* *Em* *GMaj7* *CMaj7* *F#m7(b5)* *B7* *Esus* *Em* *Bm*

191 *L.H.*

195 *rit.*

t and fol - lowed Him — as He called them by

c and fol - lowed Him — as He called them by

195 *rit.*

pn. *rit.*

195 E m B m7 C Maj7 C#m7(b5) D B m7

198

t name. _____

198 He calls us by name.

c name. _____

198

pn. *rit.*

198 E sus F#m7(b5) B sus 7 E

8vb

The Good Shepherd

Words inspired by Scripture,
and adapted by Will Goldstein

2 Tenors, SATB Choir & Chords

Music by
Will Goldstein
CCLI# 7126627

John 10:1-30

♩ = 100

♩ = 72

The Shep-herd has come to the fold, _____ and the

watch-man has o-pened the gate for Him. _____ The sheep heard His _____

voice, _____ and fol-lowed Him as He called them by name. _____ Then a

a tempo

thief came and said, "Fol - low me," _____ but the sheep would not _____ be-cause

he did not en - ter by the gate, and they did not know his voice, so they fled from _____ him.

47 $\text{♩} = 100$ Am G Am E7 Am Dm Bm7

53 G E7 A sus E7 Am Jesus G Am E7

I am the Good Shep-herd who guards the

53

59 Am Dm Bm7 G E7 A sus E7 Am Dm Bm7(b5)

gate so the sheep may en-ter in to find pas-ture. All who came be-

59 ah oo

66 $\text{♩} = 92$ E sus 7 rit. E7 FMaj7 Bm7(b5) E+7 broaden Am FMaj7 Dm7

fore Me were thieves and rob-bers, but the sheep did not hear them for they came to—

66 rit. broaden oo

72 B m7(b5) F m *molto rit.* G7 C+7 F m F m7 D♭Maj7 B♭7 E♭Maj7

steal, to kill and to de - stroy.

72 They did not care for the sheep,

molto rit. *resume tempo - 92* *rit.*

78 C m⁹ G7 A♭Maj7 F m7 D♭Maj7 A♭7 D♭Maj7 F7

for when the wolf came — they fled, and some of the sheep were

broaden *suddenly faster - 108*

82 B♭7 E♭13 A♭m6 B♭13 C m A♭Maj7

rit. I came to lay

scat-tered a - bout on the hill - side. Sav -

rit. *freely about 92* *rit.*

♩ = 84

87 DbMaj7 F m7 Bb7 EbMaj7 C m7 AbMaj7 D m7(b5) rit. G+7

down— My life for My sheep so that they might have e - ter - nal life. —

87

ior, free — us so that we might have e - ter - nal life. —

87

93 = 104 Ab F m7 G m7(b5) C7 F m7 DbMaj7 Eb7 Ab F m7 G m7(b5) C7 DbMaj7

I have oth-er sheep—that are not of this flock;

93

Sheep, come and find pas -

93

98 F m7 G m7(b5) C7 F = 72 D m7

molto rit. broaden

— I must bring them, and they will hear My voice; there will be one— fold and

98

- - - ture, your Sav - ior has come. There will be one— fold, and

98

molto rit. broaden

101 *G m7 rit.* *C 13* $\bullet = 104$ *D m* *B♭Maj7 F7* *E♭Maj7* *A♭Maj7* *G7*

one — Shep-herd. I know the Fa-ther and He knows me.

one Shep-herd.

106 *C m* *A♭Maj7 D♭Maj7* *B♭m7* *G♭Maj7* *E♭7* *F m7* *B♭7* *E♭Maj7*

I came to lay down My— life for My sheep, but I have re - ceived it

but He has re - ceived it

Christ came to lay— down His life for His sheep,

112 *D m7(♭5) rit.* *G7* *C7* $\circ = 72$ *F* *B♭Maj7* *G m7* *C m7 A♭Maj7* *F m7*

back a - gain.

back a - gain.

118 C⁹ C¹³ F Gm⁷ Cm Fm⁷

I have pow'r to lay it down,

Lay it down.

124 C⁹ F Gm⁷ Cm⁷ AbMaj⁷ DbMaj⁷

and I have pow'r to take it back a - gain.

Take it back a -

130 AbMaj⁷ DbMaj⁷ Gm⁷ EbMaj⁷ G⁷ AbMaj⁷ Cm⁷ Fm⁷ DbMaj⁷

gain. My sheep hear My voice, and they fol - - - low

We will fol - - - low

136 C Maj7 B7 C°7 C#m7 F#m7 B7 B13 C°7

Me. I give them e - ter - nal life, and

136 you for - ev - er, for - ev - - - er, and ev - er.

142 C#m7 DMaj7 F#7 Bm Em C#m7(b5) D G#m7(b5) C#sus7

they shall nev - er per - ish, and no one shall snatch them out of My

142 Sal - va - tion has come down from heav - -

147 C#7 F#m E7 AMaj7 C#m7 F#sus7 F#m7 Bm F#m7 G#m7(b5)

hand. My Fa - ther who has giv - en them to Me is great - er than

147 en. Our Shep - herd has come down to bring home the fold to His

152 C#sus7 C#7 D Maj7 F#7 Bm Em7 C#m7(b5) D G#m7(b5) C#sus7 C#7

molto rit.

all, and no one shall snatch them out of My hand. My

Fa-ther. Sal-va-tion has come down from heav - - en.

molto rit.

158 D Maj7 Bm7 Em C#m7(b5) C Maj7 D B7

Fa - ther and I are One, and if an - y - one shall en-ter by the

164 Em rit. F#m7(b5) B sus7 B7 Tenor E m Bm7 G

gate he shall be saved. The Shep-herd has come to the

170 Em E sus Em Bm G Em7 A A G Bm F#

fold, and the watch-man has o-pened the gate for Him. The

176 Em Bm7 G Em Bm7 C Maj7 C#m7(b5) D Bm7

sheep heard His voice, and fol-lowed Him as He called them by

182 *E sus rit.* E B7 $\bullet = 104$ E m G Maj7 C Maj7 F#m7(b5) B7 E sus E m B m E m

name. The Shep-herd has come to the fold, and the

The Shep-herd has come to the fold, and the

to the fold,

188 B m7 G Maj7 E m7 A B m7

watch-man has o-pened the gate for Him. The

watch-man has o-pened the gate for Him. The

the gate for Him.

192 E m G Maj7 C Maj7 F#m7(b5) B7 E sus E m B m E m B m7

sheep heard His voice, and

sheep heard His voice, and

196 C Maj⁷ rit. C#m7(b5) D B m7 E sus F#m7(b5) B s us 7 E

fol - lowed Him as He called them by name.

196

fol - lowed Him as He called them by name.

rit.

196

He calls us by name.

#8

The Good Shepherd

Words inspired by Scripture,
and adapted by Will Goldstein

2 Tenors, SATB Choir

Music by
Will Goldstein
CCLI# 7126627

John 10:1-30

1 18 Tenor $\text{♩} = 72$

The Shep-herd has come to the fold, _____ and the

24

watch-man has o-pened the gate for Him. _____ The sheep heard His _____

30 *rit.*

voice, _____ and fol-lowed Him as He called them by name. _____ Then a

36 *a tempo*

thief came and said, "Fol - low _____ but the sheep would not _____ be-cause

42 *rit.*

he did not en - ter by the gate, _____ and they did not know his voice, _____ so they fled from _____ him.

47 Jesus $\text{♩} = 100$

_____ I am the Good Shep-herd who guards the gate so the

47

_____ I am the Good Shep-herd who guards the gate so the

47

_____ I am the Good Shep-herd who guards the gate so the

60 *rit.*

sheep may en - ter in to find pas-ture. All who came be - fore Me were

60 ah oo *rit.*

67 *broaden* ♩ = 92

thieves and rob - bers, but the sheep did not hear them for they came to— steal, to

67 oo *broaden*

73 *molto rit.*

kill and to de - stroy.

73 *molto rit.* They did not care for the sheep, *rit.* for when the *broaden*

73 *resume tempo - 92*

79 *rit.*

wolf came— they fled, and some of the sheep were scat-tered a - bout on the

79 *suddenly faster - 108* *rit.*

♩ = 104

102

I know the Fa-ther and He knows me. I came to lay down My—

102

oo. Christ came to lay down His

108

life for My sheep, but I have re - ceived it back a - gain.

rit.

108

but He has re - ceived it back a - gain.

108

rit.

life for His sheep,

114

I have pow'r to lay it down,

114

Lay it down.

114

125

and I have pow'r to take it back a - gain.

125

Take it back a - gain.

125

131

My sheep hear My voice, and they fol - - - low Me. We will fol - - - low you for -

137

I give them e - ter - nal life, and ev - er, for - ev - - - er, and ev - er.

142

they shall nev - er per - ish, and no one shall snatch them out of My Sal - va - tion has come down from heav - -

147

hand. My Fa - ther who has giv - en them to Me is great - er than en. Our Shep - herd has come down to bring home the fold to His

152 *molto rit.*

all, and no one shall snatch them out of My hand. My
Fa-ther. Sal-va-tion has come down from heav-en.

158 $\bullet = 104$

Fa-ther and I are One, and if an-y-one shall en-ter by the

164 *rit.* Tenor $\bullet = 72$

gate he shall be saved. The Shep-herd has come to the

170

fold, and the watch-man has o-pened the gate for Him. The

176

sheep heard His voice, and fol-lowed Him as He called them by

182 *rit.* $\bullet = 104$

name. The Shep-herd has come to the fold, and the

182

The Shep-herd has come to the fold, and the

182

to the fold,

188

watch - man has o - pened the gate for Him. The

188

watch - man has o - pened the gate for Him. The

188

the gate for Him.

192

sheep heard His voice, and

192

sheep heard His voice, and

192

sheep heard His voice, and

196 *rit.*

fol - lowed Him as He called them by name. He calls us by name.

196

fol - lowed Him as He called them by name. He calls us by name.

196 *rit.*

He calls us by name.

The Good Shepherd

Music by
Will Goldstein
CCLI# 7126627

Piano

♩ = 100

1 R. H.

1

6

6

12

12

16

16

21

21

Em Bm7 G Em Bm7 Em Bm7 E

Em Bm7 C Em D Bm G Em7 A A G Bm F#

Em Bm7 G Em Bm7

C Maj7 C#m7(b5) D Bm7 E sus E Em

Bm7 G Em E sus Em Bm G Em7 A

molto rit.

Sva

27 *G* *Bm* *F#* *Em* *Bm7* *G* *Em* *Bm7* *CMaj7* *C#m7(b5)*

R. H.

33 *D* *Bm7* *Esus* *E* *A7* *D* *G* *Em7* *Am* *E7* *F#m7(b5)*

rit. *8va* *a tempo*

38 *Bsus7* *B7* *Esus7* *E7* *F#Maj7* *G* *D9* *Am7* *F#Maj7* *G* *E*

43 *Am* *F#Maj7* *G* *G7* *C* *G7* *C* *G* *Am*

rit.

♩ = 100

48 *Am* *G* *Am* *E7* *Am* *Dm* *Bm7* *G* *E7*

54

A sus E7 Am Am *8va-1* G *8va-1* Am E7 Am

60

D m B m7 G E7 A sus E7 Am D m B m7(b5)

66

E sus7 E7 F Maj7 B m7(b5) E+7 *♩ = 92* Am F Maj7 D m7 B m7(b5)

rit. *broaden*

73

F m G7 C+7 F m F m7 D b Maj7 B b7 E b Maj7 C m9 G7

molto rit. *resume tempo - 92* *rit.* *broaden*

79

A b Maj7 F m7 D b Maj7 A b7 D b Maj7 F7 B b7 E b 13 A b m6

suddenly faster - 108 *rit.*

84 $B\flat 13$ $\bullet = 84$
 $C m$ $A\flat Maj7$ $D\flat Maj7$ $F m7$ $B\flat 7$ $E\flat Maj7$ $C m7$

freely about 92 rit.

90 $A\flat Maj7$ $D m7(\flat 5)$ $G+7$ $\bullet = 104$ $A\flat$ $F m7$ $G m7(\flat 5)$ $C7$ $F m7$

95 $E\flat sus 7$ $D\flat Maj7$ $E\flat 7$ $A\flat$ $F m7$ $G m7(\flat 5)$ $C7$ $D\flat Maj7$ $F m7$ $G m7(\flat 5)$ $C7$

molto rit. broaden

100 $\bullet = 72$ F $D m7$ $G m7$ $C 13$ $\bullet = 104$ $D m$ $B\flat Maj7 F7$ $E\flat Maj7$

rit.

105 $A\flat Maj7$ $G7$ $C m$ $A\flat Maj7$ $D\flat Maj7$ $B\flat m7$ $G\flat Maj7$ $E\flat 7$ $F m7$ L.H. $B\flat 7$

111 EbMaj7 Dm7(b5) G7 C7 $\text{♩} = 72$ F BbMaj7 Gm7

rit.

116 Cm7 AbMaj7 Fm7 C9 C13 F Gm7

122 Cm Fm7 C9 F

127 Gm7 Cm7 AbMaj7 DbMaj7 AbMaj7 *Sva*-----

Sva-----

132 DbMaj7 Gm7 EbMaj7 G7 AbMaj7 Cm7 Fm7 DbMaj7 CMaj7 B7 C°7

Sva-----

138 C#m7 F#m7 B7 *Sva* B13 C°7 C#m7

143 DMaj7 F#7 Bm Em C#m7(b5) D G#m7(b5) C#sus7 C#7

148 F#m E7 AMaj7 C#m7 F#sus7 F#m7 Bm F#m7 G#m7(b5) C#sus7 C#7

153 DMaj7 F#7 Bm Em7 C#m7(b5) D G#m7(b5) C#sus7 C#7

molto rit.

♩ = 104 158 DMaj7 Bm7 Em C#m7(b5) CMaj7 D B7

164 L.H. *rit.* *S^{va}* $\text{♩} = 72$

Em F#m7(b5) B sus 7 B7 Em Bm7 G

170 Em Esus Em Bm G Em7 A A Bm F#

176 R.H. Em Bm7 G Em Bm7 CMaj7 C#m7(b5) D Bm7

182 *rit.* *S^{va}* $\text{♩} = 104$ N.C. Em GMaj7 L.H. CMaj7 F#m7(b5) B7 Esus Em Bm

187 Em Bm7 GMaj7 Em7 A Bm7

192 L.H.

Em GMaj7 CMaj7 F#m7(b5) B7 E sus Em Bm Em Bm7

196

CMaj7 C#m7(b5) D Bm7 E sus F#m7(b5) B sus 7 E

rit.

8vb

A Man of Sorrows

Words inspired by Scripture,
and adapted by Will Goldstein
Isaiah 53:3-6

Soprano or Tenor, Flute, Oboe,
Trumpet, French Horn & Cello

Music by
Will Goldstein
CCLI# 7126629

♩ = 63 - 52 *rubato*
after fermatas resume then rit. throughout piece

1 E m6 Intro chords - meas.1-2 (2 times) B7 C Maj7 rit. F#m7(b5) B7

Sop/Ten Oh my Fa-ther, let all who have an

Flute

Oboe rit.

Trumpet rit.

French Horn rit.

Cello 1 rit.

4 E m6 C A m7 E m7 F Maj7

S/T ear hear the words of the

Fl. resume slowly & freely

Ob. resume slowly & freely

Tpt. resume slowly & freely

Hn. resume slowly & freely

Vc. 4

7 C Maj7 *rit.* B7 C Maj7 B7 E m6 B7

S/T Proph-et I - sa-iah. He was de-spised and re-

Fl. *resume slowly & freely*

Ob. *rit.* *resume slowly & freely*

Tpt. *rit.* *resume slowly & freely*

Hn. *rit.* *resume slowly & freely*

Vc. *rit.* *resume slowly & freely*

10 C7 *rit.* B7 F#m7(b5) B7 E m6 F#7 G Maj7 C Maj7 D7 B7

S/T ject - ed by men, a - Man of Sor - rows and ac -

Fl. *rit.* *resume slowly & freely* *resume slowly & freely*

Ob. *rit.* *resume slowly & freely* *resume slowly & freely*

Tpt. *rit.* *resume slowly & freely* *resume slowly & freely*

Hn. *rit.* *resume slowly & freely* *resume slowly & freely*

Vc. *rit.* *resume slowly & freely* *resume slowly & freely*

12

Em6 C7 B7 C Maj7 G Maj7 F#m7(b5) B7 C Maj7

resume slowly & freely

S/T
quaint - ed with grief. We hid as it were our

FL
resume slowly & freely

Ob.
resume slowly & freely

Tpt.
resume slowly & freely

Hn.
resume slowly & freely

Vc.
resume slowly & freely

14

F Maj7 rit. Bb7 A7 D m6 A7 D m6 G7

resume slowly & freely

S/T
fac - es from Him. He was de - spised, and

FL
resume slowly & freely

Ob.
resume slowly & freely

Tpt.
resume slowly & freely

Hn.
resume slowly & freely

Vc.
resume slowly & freely

16 C7 *rit.* F 13 B7 E m6 *resume slowly & freely* C7

S/T we es - teemed Him not. Sure - ly, He has

Fl. *rit.* *resume slowly & freely*

Ob. *rit.* *resume slowly & freely*

Tpt. *rit.* *resume slowly & freely*

Hn. *rit.* *resume slowly & freely*

Vc. *rit.* *resume slowly & freely*

18 B7 *rit.* E m6 E7 3 A m6 *resume slowly & freely*

S/T born our grief, and car - ried our

Fl. *rit.* *resume slowly & freely*

Ob. *rit.* *resume slowly & freely*

Tpt. *rit.* *resume slowly & freely*

Hn. *rit.* *resume slowly & freely*

Vc. *rit.* *resume slowly & freely*

20 *B sus 7* *B7* *E m6* *B7* *F#7*
resume slowly & freely
 S/T sor - - - rows. Pun - - - ished on that day,
resume slowly & freely
 Fl. *resume slowly & freely*
 Ob. *resume slowly & freely*
 Tpt. *resume slowly & freely*
 Hn. *resume slowly & freely*
 Vc. *resume slowly & freely*

22 *B m6* *E 9* *A7* *D7* *D#7* *E m6* *B7*
resume slowly & freely
 S/T smit - ten of — God, He was af - flict - ed; and
resume slowly & freely
 Fl. *resume slowly & freely*
 Ob. *resume slowly & freely*
 Tpt. *resume slowly & freely*
 Hn. *resume slowly & freely*
 Vc. *resume slowly & freely*

24 C7 B7 E m6 C7 B7

resume slowly & freely *rit.*

S/T wound - ed for our trans - gres - sions.

Fl. *resume slowly & freely* *rit.*

Ob. *resume slowly & freely* *rit.*

Tpt. *resume slowly & freely* *rit.*

Hn. *resume slowly & freely* *rit.*

Vc. *resume slowly & freely* *rit.*

26 E m6 A m6 B7 C7 B7

resume slowly & freely *rit.*

S/T He was bruised for our in - iq - ui - ty.

Fl. *resume slowly & freely* *rit.*

Ob. *resume slowly & freely* *rit.*

Tpt. *resume slowly & freely* *rit.*

Hn. *resume slowly & freely* *rit.*

Vc. *resume slowly & freely* *rit.*

27 *resume slowly & freely*

S/T *E m6* *B7* *C7* *F#m7(b5)* *B7*
 The chas - - tise - - ment for our _____

Fl. *resume slowly & freely*

Ob. *resume slowly & freely*

Tpt. *resume slowly & freely*

Hn. *resume slowly & freely*

Vc. *resume slowly & freely*

28 *rit.* *resume slowly & freely*

S/T *E m6* *C7* *B7* *C7* *B7* *E m6* *C7* *B7*
 peace was up - on Him, and by His stripes we are healed.

Fl. *rit.* *resume slowly & freely*

Ob. *rit.* *resume slowly & freely*

Tpt. *rit.* *resume slowly & freely*

Hn. *rit.* *resume slowly & freely*

Vc. *rit.* *resume slowly & freely*

30 *resume slowly & freely* *rit.*

S/T *Em6* *B7* *C7* *F#m7(b5)* *B7*
 All we like sheep have gone a -

Fl. *resume slowly & freely* *rit.*

Ob. *resume slowly & freely* *rit.*

Tpt. *resume slowly & freely* *rit.*

Hn. *resume slowly & freely* *rit.*

Vc. *resume slowly & freely* *rit.*

31 *resume slowly & freely* *rit.*

S/T *Em6* *C7* *B7* *Em6* *C7* *F#m7(b5)* *B7*
 stray. We have turned eve-ry-one to his own way, and the

Fl. *resume slowly & freely* *rit.*

Ob. *resume slowly & freely* *rit.*

Tpt. *resume slowly & freely* *rit.*

Hn. *resume slowly & freely* *rit.*

Vc. *resume slowly & freely* *rit.*

34 *resume slowly & freely* *resume slowly & freely* *resume slowly & freely*

S/T *E m6* *F#m7(b5)* *B7*

Lord has laid up - on Him the in -

Fl. *resume slowly & freely* *resume slowly & freely*

Ob. *resume slowly & freely* *resume slowly & freely*

Tpt. *resume slowly & freely* *resume slowly & freely*

Hn. *resume slowly & freely* *resume slowly & freely*

Vc. *resume slowly & freely* *resume slowly & freely*

35 *rit.* *rit.* *rit.* *rit.* *rit.*

S/T *E m6* *C7* *B7* *E m6*

iq - - - ui - ty of us all.

Fl. *rit.*

Ob. *rit.*

Tpt. *rit.*

Hn. *rit.*

Vc. *rit.*

490

A Man of Sorrows

Words inspired by Scripture,
and adapted by Will Goldstein
Isaiah 53:3-6

Soprano or Tenor

Music by
Will Goldstein
CCLI# 7126629

rubato
♩ = 63 - 52 after fermatas resume then rit. throughout piece
Intro chords - meas. 1-2 (2 times)

Oh— my Fa-ther, let all who have an ear

hear the words of the Proph-et I - sa-iah.—

He was de-spised and re-ject - ed by men,— a—

Man of Sor - rows and ac - quaint-ed with grief.

We hid as it were our fac - es from Him. He was de-spised, and

we es-teemed Him not. Sure - ly, He has born our grief, and

Chords: Em6, B7, CMaj7 rit., F#m7(b5), Em6, C, Am7, Em7, FMaj7, CMaj7 rit., B7, CMaj7, B7, F#m7(b5), B7, CMaj7, B7, Em6, B7, F#m7(b5), B7, Em6, F#7, GMaj7, CMaj7, D7, B7, Em6, C7, B7, CMaj7, F#m7(b5), GMaj7, B7, CMaj7, FMaj7 rit., Bb7, A7, Dm6, A7, Dm6, G7, C7 rit., F13, B7, Em6, C7, B7, Em6, E7

Performance Instructions: resume slowly & freely, resume slowly & freely, resume slowly & freely, resume slowly & freely, resume slowly & freely, resume slowly & freely

19 *A m6 resume slowly & freely* *B sus7* *B7* *E m6 resume slowly & freely* *B7* *F#7*
 car - ried our sor - rows. Pun - ished on that day,

22 *B m6* *E9* *A7* *D7 resume slowly & freely* *D#7* *E m6* *B7* *C7* *B7* *resume slowly & freely*
 smit - ten of — God, He was af - flict - ed; and wound - ed for

25 *E m6* *C7* *B7* *E m6* *A m6* *B7* *C7* *B7* *rit.*
 our trans - gres - sions. He was bruised for our in - iq - ui - ty.

27 *E m6* *B7* *C7* *F#m7(b5)* *B7* *E m6* *rit.* *C7* *B7* *C7*
 The chas - tise - ment for our — peace was up - on Him, and

29 *B7* *E m6* *C7* *B7* *E m6* *B7* *C7* *F#m7(b5)* *rit.* *B7*
 by His stripes we are healed. All we — like — sheep have gone a -

31 *E m6* *C7* *B7* *E m6* *C7* *F#m7(b5)* *B7* *rit.*
 stray. We have turned eve - ry - one to his own way, and the

34 *E m6* *F#m7(b5)* *B7* *E m6* *C7* *B7* *E m6* *rit.*
 Lord has laid up - on Him the in - iq - ui - ty — of us all. —

A Man of Sorrow

Music by
Will Goldstein
CCLI# 7126629

♩ = 63 - 52

Trumpet

rubato
after fermatas resume then rit. throughout piece

resume slowly & freely

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of nine staves of music, each starting with a measure number. The score includes various time signatures and performance markings:

- Staff 1:** Starts at measure 1. Time signature is 3/4. Includes markings for *rit.* and *resume slowly & freely*.
- Staff 2:** Starts at measure 6. Time signature is 3/4. Includes markings for *rit.* and *resume slowly & freely*.
- Staff 3:** Starts at measure 11. Time signature is 7/4. Includes markings for *resume slowly & freely*.
- Staff 4:** Starts at measure 14. Time signature is 5/4. Includes markings for *rit.* and *resume slowly & freely*.
- Staff 5:** Starts at measure 18. Time signature is C. Includes markings for *rit.*, a triplet of 3 notes, and *resume slowly & freely*.
- Staff 6:** Starts at measure 23. Time signature is 6/4. Includes markings for *resume slowly & freely* and *rit.*.
- Staff 7:** Starts at measure 27. Time signature is 6/4. Includes markings for *resume slowly & freely* and *rit.*.
- Staff 8:** Starts at measure 30. Time signature is 2/4. Includes markings for *resume slowly & freely* and *rit.*.
- Staff 9:** Starts at measure 34. Time signature is 6/4. Includes markings for *resume slowly & freely* and *rit.*.

A Man of Sorrow

Music by
Will Goldstein
CCLI# 7126629

French Horn

♩ = 63 - 52
rubato
after fermatas resume then rit. throughout piece

rit.

resume slowly & freely

rit.

resume slowly & freely

rit.

resume slowly & freely

resume slowly & freely

resume slowly & freely

rit.

resume slowly & freely

rit.

resume slowly & freely

rit.

resume slowly & freely

resume slowly & freely

resume slowly & freely

resume slowly & freely

resume slowly & freely

rit.

resume slowly & freely

resume slowly & freely

rit.

resume slowly & freely

resume slowly & freely

rit.

resume slowly & freely

rit.

resume slowly & freely

resume slowly & freely

rit.

He Did Bear Our Iniquities

Words inspired by Scripture,
and adapted by Will Goldstein

(What A Fate!)

Music by

Isaiah 53:7-12

Soprano, Alto & Baritone

Will Goldstein

orchestra option: A 2 violins, B cello, C 2 violins & cello - play all parts

CCLI# 7126630

Vocal Form: A v1, v2, B, C 2 times, tag

♩ = 54

A

1. *intro meas. 8* *Cm* *A m7(b5)* *D7* *G7* *C7*

v1 He was op - pressed and He was af - flict - ed for us, and yet He
v2 He was then seized and tak - en to pris - on to be judged, but few did

B

1. *3rd time* He made His grave with the wick - ed; and with a

3. *F m7* *Bb7* *Bbm7* *Eb7* *C7* *F m6* *DbMaj7* *AbMaj7*

o - pened not His mouth. What a fate! For like a
care a bout His fate. What a fate! With our trans -

rich man at His fi - nal hours up - on His death. And yet this

5. *DbMaj7 rit.* *AbMaj7* *Eb13* *D7 a tempo* *G7* *C m6* *G7*

lamb led to the slaugh - ter, and as a sheep be - fore his
gress - ions set be - fore Him, our Lord was cut out from the

ho - ly Man had done no e - vil, nei - ther was an - y de -

7. *Ab7(b5) rit.* *G7* *resume but slowly & freely* *C m6* *intro chords meas. 8-9* *G7* *Ab7*

shear - ers is si - lent, so did God's Ser - vant not o pen up His
land of the liv - ing. He bled and died for the sins of all man -

ceit found in Him, not in the mouth of this One they had

9. *1, 2 G+7* *2nd time tacet till B section* *3 G+7* *C7*

mouth. It was the
kind. slain.

♩ = 69

11 F^{Maj7} E^{m7(b5)} B^{b7} E^{b7(b5)} rit. D⁷ G⁷ C⁷ broaden

C will of God to bruise Him; and to put Him to grief. God did

14 F^{Maj7} resume slower, then rit. B^{b9} E^{b7} D⁷ G⁷ C⁷ broaden

see of the tra - vail of His soul. Now God is

16 F⁷ slowly & freely - 62-52 E^{sus7} E⁷ resume slowly & freely A^{m6} F¹³ B⁷

sat - is - fied. By His knowl - edge God's Right - eous

18 E⁷ A^{m6} E⁷ A^{m6} B^{m7(b5)} E⁷ slowly & freely

One, His Ser - vant, shall jus - ti - fy man - y, for He did

21 F⁷ B^{b13} rit. E^{b7} D⁷ G⁺⁷ B^{m7(b5)} broaden E⁷

bear our in - iq - - - ui - ties. Yes, He did

23 A^{m6} G⁷ rit. last time A^{b7} G⁺⁷ repeat as desired & fade out C^{m6} B^{m7(b5)} E⁷ use to end C^{m6}

bear our in - iq - - - ui - ties. He did ties.

Take Up Your Cross

Words inspired by Scripture,
and adapted by Will Goldstein

John 7:37-38;
Matthew 10:38-39;
Matthew 16:24-27

Jesus - Tenor Solo, SATB, Flute & Piano

Music by
Will Goldstein
CCLI#7126632

♩ = 66 freely

Flute

1

Fl.

5

♩ = 72 G m L.H.

SA

9

TB

J-T

8

If an-y man is thirst-y, let Him come to Me and drink; for who -

D7 G m EbMaj7 BbMaj7 Am7(b5) D7

9

This piece includes excerpts, and/or related text from
3 songs in Songs of Our Savior:

Living Water
If Any Man Wishes To Come To Christ
According To His Works

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SA 12 ah

TB

J-T 8 ev - er be - lies in Me shall have streams of liv - ing wa - ter

Am7(b5) D7 EbMaj7 Cm7 D7 Gm

rit. broaden a tempo

Fl. 14

SA 14

TB

J-T 8 flow - - - ing from with - in him. He who does not take
I came to die that

Am7(b5) D7 Eb7 D7 Gm Gm EbMaj7 D7

rit.

♩ = 76 2nd time only

Fl. 17

J-T 8

up— his cross, and fol - low af - ter Me is not wor - thy of Me. So
 you— might live; I shed My blood for you, for the sins of man-kind.

G m G7 Cm7 G m Am7(b5) D7 G m

17

Fl. 20

SA 20

TB

J-T 8

both times

Now prove you love Christ by

prove you love Me by tak - ing up your cross.

E♭Maj7 Cm7 D7 G7 Cm7 D7 G m D7 E♭Maj7 Cm7 D7 G7

20

Fl. 23

SA 23

TB

23

tak-ing up your cross.

Cm7 D7 Gm EbMaj7 Cm7 D7 G7 Cm7 D7 Gm D7

TB

tenor

bass

He who lives— a life of self- ish gain shall lose his life; but

Gm Am7(b5) D7 EbMaj7 Cm7 D7

26

SA 28 He who lives — a life of self-ish gain shall lose his life; but

TB he who los - es his life for Je - sus Christ shall find new life.

Gm Am7(b5) D7 EbMaj7 Cm7 D7

SA 30 he who los - es his life for Je - sus Christ shall find new life.

Gm Am7(b5) D7 EbMaj7 Cm7 D7 G sus G D7 G7

Fl. *molto rit.*

SA 33 For

TB

Cm7 D7 Gm EbMaj7 Cm7 D7 G7 Cm7 D7 Gm D7

molto rit.

SA $\text{♩} = 66$
 36 what shall it pro-fit a man if he shall gain the wholeworld, yet lose his own soul? Or

TB

G m C m7 D7 B♭Maj7 D7 E♭Maj7 F7 B♭Maj7 E♭7 D7

SA *broaden* *slowly then rit* *broaden*
 39 what shall a man— give in ex-change for his soul? For the

TB

G m D7 E♭7 D7 E♭7 D7

broaden *slowly then rit* *broaden*

resume but slower - 60 *molto rit.*

SA 42
 Son of Man shall come in the glo - ry of His Fa - - -

TB

E♭Maj7 *G7* *Cm7* *F7* *B♭Maj7* *Am7(b5)*

42
 resume but slower - 60 *molto rit.*

freely about 56-44 *broaden* *resume tempo 60*

SA 44
 ther, with His an - - - gels; and then He shall re-ward each man ac -

TB

B♭Maj7 *F7* *Cm7* *F13* *D7* *Gm7* *Cm7* *F13* *B°7*

44
freely about 56-44 *broaden*

SA
47 cord - ing to the works they have

rit.

TB

Cm7 D7 G sus G

♩ = 76

49 Gm Am7(b5) D7 EbMaj7 Cm7 D7

Fl.

51

Gm Am7(b5) D7 EbMaj7 Cm7 D7

51

Fl. 53

SA 53

Take up your cross. Come now.

TB

Come now to Je - sus, our heav-en - ly

J-T 8

Take up your cross; you'll find new life. You'll

G m Cm7 D7 Eb7 D7 G m Am7(b5) D7

53

Fl. 55

SA 55

Find new life. Come now, and

TB

King. For He is call - ing you home. So

J-T 8

find that I'm your Sav ior, and I'm call - ing you home. So

G m Am7(b5) D7 G m D7 G m D7

55

Fl.

57

SA

57

your cross

take up, take up your cross. Now, prove you love Christ by

TB

take up your cross.

J-T

8

prove you love Me by tak-ing up your cross.

E♭Maj7 C m7 D7 G7 C m7 D7 G m D7 G m C m7 D7 G7

57

molto rit. very slowly

SA

60

66

rit.

tak - ing up your cross. oo

TB

J-T

8

rit.

If an - y man will come af-ter Me, let him de -

C m7 D7 E♭Maj7 D7 G m C m7 D7 E♭Maj7

60

66

rit.

63

SA
 TB
 J-T

broaden *resume but slower & freely - 60* *broaden*

Come take up your

ny him-self; take up his cross, and fol-low af-ter Me. Come take up your

Am7(b5) D7 Eb7 A7 D7 Gm BbMaj7 Cm7

broaden *resume but slower & freely - 60* *broaden*

66

SA
 TB
 J-T

a tempo -60 *rit.* *slowly & freely*

cross; come walk the nar-row path, the nar-row path to heav-en.

cross; come walk the nar-row path to heav-en.

D7 EbMaj7 Cm7 D7 Eb7 D7 EbMaj7 Cm7 G

a tempo -60 *rit.* *slowly & freely*

Fl. $\bullet = 66$ freely

69

Fl. *molto rit.*

73

Take Up Your Cross

Words inspired by Scripture,
and adapted by Will Goldstein
John 7:37-38;
Matthew 10:38-39;
Matthew 16:24-27

Jesus - Tenor Solo, SATB & Chords

Music by
Will Goldstein
CCLI#7126632

♩ = 72

SA
TB
Jesus-T

1 00

D7 Gm EbMaj7 BbMaj7 Am7(b5) D7

8 If an-y man is thirst-y, let Him come to Me and drink; for who -

SA
TB
J-T

12 ah 00

Am7(b5) rit. D7 EbMaj7 broaden Cm7 D7 Gm a tempo

8 ev - er be - lieves in Me shall have streams of liv - ing wa - ter

♩ = 76

SA
TB
J-T

14 14

Am7(b5) D7 Eb7 D7 Gm Gm EbMaj7 D7 Gm G7

14 flow - ing from with - in him. He who does not take up his cross, and I came to die that you might live; I

J-T

18

Cm7 Gm Am7(b5) D7 Gm EbMaj7 Cm7 D7 G7

18 fol - low af - ter Me is not wor-thy of Me. So prove you love Me by shed My blood for you, for the sins of man-kind.

This piece includes excerpts, and/or related text from
3 songs in Songs of Our Savior:
Living Water
If Any Man Wishes To Come To Christ
According To His Works

SA 21 Now prove you love Christ by tak-ing up your cross.

TB

J-T 21 Cm7 D7 G m D7 EbMaj7 Cm7 D7 G7 Cm7 D7 G m 1 Cm7

8 tak-ing up your cross.

TB tenor bass

He who lives—a life of self-ish gain shall lose his life; but

J-T Cm7 D7 G m D7 G m Am7(b5) D7 EbMaj7 Cm7 D7

8 25

SA 28 He who lives— a life of self-ish gain shall lose his life; but

TB he who los - es his life for Je - sus Christ shall find new life.

J-T G m Am7(b5) D7 EbMaj7 Cm7 D7

8 28

SA 30 he who los - es his life for Je-sus Christ shall find new life.

TB

J-T G m Am7(b5) D7 EbMaj7 Cm7 D7 G sus G D7 G7 Cm7 D7 G m

8 30

SA 34 2 ♩ = 66

TB

J-T 34

For what shall it pro-fit a man if he shall

E♭Maj7 Cm7 D7 G7 Cm7 molto rit. D7 Gm D7 Gm Cm7 D7

SA 37

TB

J-T 37

gain the whole- world, yet lose his own. soul? Or what shall a man—

B♭Maj7 D7 E♭Maj7 F7 B♭Maj7 E♭7 D7 Gm

SA 40 *broaden* *slowly then rit* *broaden* *resume but slower - 60*

TB

J-T 40

give in ex-change for his soul? For the Son of Man shall come in the

D7 E♭7 D7 E♭7 D7 E♭Maj7 G7 Cm7

molto rit. *freely about 56-44*

SA 43 glo - ry of His Fa - - - ther, with His an - - - -

TB

J-T F7 B♭Maj7 Am7(♭5) B♭Maj7 F7 Cm7

43

broaden *resume tempo 60*

SA 45 gels; and then He shall re - ward each man ac -

TB

J-T F13 D7 Gm7 Cm7 F13 B°7

45

rit. ♩ = 76

SA 47 cord-ing to the works they have done. _____

TB

J-T Cm7 D7 G sus G Gm D7 E♭Maj7 Cm7 D7

47

SA 51 Take up your cross.

TB Come now to

J-T 51 Take up your cross; you'll

Gm Am7(b5) D7 EbMaj7 Cm7 D7 Gm Cm7 D7 Eb7

SA 54 Come now. Find new life.

TB Je - sus, our heav-en - ly King. For He is

J-T 54 find new life. You'll find that I'm your Sav ior, and I'm

D7 Gm Am7(b5) D7 Gm Am7(b5) D7 Gm

SA 56 Come now, and take up, take up your cross. Now,

TB call-ing you home. So take up your cross.

J-T 56 call-ing you home. So prove you love Me by tak-ing up your cross.

D7 Gm D7 EbMaj7 Cm7 D7 G7 Cm7 D7 Gm D7

SA *molto rit.* *very slowly* $\bullet = 66$ *rit.*
 59 prove you love Christ by tak-ing up your cross. oo

TB

J-T *G m C m7 D7 G7 C m7 D7 E♭Maj7 D7 G m C m7 D7 E♭Maj7 rit.*
 59 If an-y man will come af-ter Me, let him de-

SA *broaden* *resume but slower & freely - 60* *broaden*
 63 Come take_ up your

TB

J-T *Am7(b5) D7 E♭7 A7 broaden D7 resume but slower & freely - 60 G m broaden B♭Maj7 C m7*
 63 ny him - self; take up his cross, and fol-low af - ter Me. Come take_ up your

SA *a tempo -60* *rit.* *slowly & freely*
 66 cross; come walk the nar - row path, the nar-row path to heav - en.

TB

J-T *D7 E♭Maj7 C m7 D7 E♭7 rit. D7 E♭Maj7 C m7 G slowly & freely*
 66 cross; come walk the nar - row path to heav - en.

SA $\frac{2}{4}$ e $\frac{6}{4}$
 69

Take Up Your Cross

Piano

Music by
Will Goldstein
CCLI#7126632

♩ = 72 G m L.H. D7

10 G m EbMaj7 Bbmaj7 Am7(b5) D7 Am7(b5) D7 EbMaj7 Cm7 D7 G m

14 D7 Am7(b5) Eb7 D7 G m Gm EbMaj7 D7 G m G7

18 Cm7 G m Am7(b5) D7 G m EbMaj7 Cm7 D7 G7 Cm7 D7 G m D7

22 EbMaj7 Cm7 D7 G7 Cm7 D7 G m EbMaj7 Cm7 D7 G7

25

Cm7 D7 Gm D7 Gm Am7(b5) D7 EbMaj7 Cm7 D7

28

Gm Am7(b5) D7 EbMaj7 Cm7 D7 Gm Am7(b5) D7

31

EbMaj7 Cm7 D7 Gsus G D7 G7 Cm7 D7 Gm EbMaj7 Cm7 D7 G7

35

Cm7 D7 Gm D7 Gm Cm7 D7 BbMaj7 EbMaj7 F7 BbMaj7 Eb7 D7

molto rit.

♩ = 66

39

Gm D7 Eb7 D7 Eb7 D7 EbMaj7 G7 Cm7

broaden *slowly then rit* *broaden* *resume but slower - 60*

43

F7 B♭Maj7 Am7(b5) B♭Maj7 F7 C m7 F13 D7 G m7 C m7 F13 B°7

molto rit. *freely about 56-44* *broaden*

47

C m7 D7 G sus G = 76 G m Am7(b5) D7

50

E♭Maj7 C m7 D7 G m Am7(b5) D7

52

E♭Maj7 C m7 D7 G m C m7 D7 E♭7 D7 G m Am7(b5) D7

55

G m Am7(b5) D7 G m D7 G m D7 E♭Maj7 C m7 D7 G7 C m7 D7 G m D7

59 *molto rit.* *very slowly* *rit.*

G m C m7 D7 G7 C m7 D7 E♭Maj7 D7 G m C m7 D7 E♭Maj7

63 *broaden* *resume but slower & freely - 60* *broaden* *a tempo - 60*

Am7(b5) D7 E♭7 A7 D7 G m B♭Maj7 C m7 D7 E♭Maj7 C m7 D7

67 *rit.* *slowly & freely*

E♭7 D7 E♭Maj7 C m7 G

Take Up Your Cross

Flute

Music by
Will Goldstein
CCLI#7126632

The musical score is written for a flute in the key of B-flat major (two flats) and common time. It consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 66 and the instruction 'freely'. The second staff contains measures 1 through 4. The third staff starts at measure 5 and includes a tempo change to quarter note = 76 and the instruction '2nd time only'. The fourth staff contains measures 13 through 18, with the instruction 'both times' appearing above the staff. The fifth staff starts at measure 19 and includes a first ending bracket. The sixth staff starts at measure 23 and includes a second ending bracket. The seventh staff starts at measure 28 and includes the instruction 'molto rit.'. The eighth staff starts at measure 35 and includes a tempo change to quarter note = 76. The ninth staff starts at measure 46 and includes a tempo change to quarter note = 66 and the instruction 'freely'. The tenth staff starts at measure 58 and includes the instruction 'molto rit.'. Measure numbers 1, 5, 13, 19, 23, 28, 35, 46, 53, 58, and 72 are indicated at the beginning of their respective staves.

Oh Jerusalem! Hosanna In The Highest!

Words and Music by
Will Goldstein
CCLI#7126635

SATB & Piano

♩ = 84

A_m D_m A_m into chords meas. 2 (2 times) E7 F7 Bm7(b5) mp E7 cresc. A_m A7

Soprano
1
Oh Je - ru - sa - lem, - Je -

Alto
Oh Je - ru - sa - lem, Je -

Tenor
mp
Oh Je ru - sa - lem, Je - ru - sa - lem, God's

Bass
mp
Oh Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, God's

Piano
mp
cresc.

D_m F7 E7 A_m mf E7 A_m FMaj 7 F7 E7 FMaj 7 E7

S
5 ru - sa - lem, Je - ru - sa - lem! Come now. Find

A
ru - sa - lem, Je - ru - sa - lem! Oh come, come now. Find

T
heart is an-guished, for still you are far from Him. How of - ten He want-ed to

B
heart is an-guished for still you are far from Him. How of - ten He want-ed to

Piano
mf

5

8

Am F7 E7 Am C7 cresc. FMaj7 BbMaj7 E sus7 E7 Am F7

S
peace with your God, A - do - nai. Come now. Find

A
peace with your God, A - do - nai. Now come to the

T
gath-er your child - ren to - geth - er, to draw you near, close by His side, like

B
gath-er your children to - geth - er, to draw you near, close by His side, like

cresc.

8

12

E7 cresc. Am A7 Dm Bm7(b5) F7 E E7

S
12 peace with God, the God of your sal - va - tion.

A
Lord, to the God of your sal - va - tion.

T
Fa - ther and child, but you were un - will - ing. Be -

B
Fa - ther and child, but you were un - will - ing. Be -

cresc.

12

F7 F13 Bm7(b5) E7 Am Em7 FMaj7 F7 Esus7 E7 Am F7

S 15 Now come at last to the A - noint - ed One, your Mes - si - ah. Come
 A Come now — to the Lord, your Ho - ly Mes - si - ah. Now
 T hold, your house is yet left to you — des - o - late. For He
 B hold, your house is yet left to you des - o - late. For He

15

B7 E7 Am G#°7 Am F7 E7 Am rit. F7

S 18 now. Come to Je - sus Christ, our Lord, God's on - ly
 A come at last, come to Je - sus Christ, the Lord, God's on - ly
 T said to you, "From now on you shall not see Me, un - til you shall
 B said to you, "From now on you shall not see Me un - til you shall

18

Esus4 E7 $\text{♩} = 132$ ♩ Am G7 C *f* C E7 Am *mf*

S
21 Son.— 'Ho - san - na, ho - san - na, ho - san - na. Ho - san - na,

A
Son.— 'Ho - san - na, ho - san - na, ho - san - na. Ho - san - na,

T
say, — 'Ho - san na, ho - san - na, ho - san - na, ho - san - na, ho -

B
say, — 'Ho - san - na, ho - san - na, ho - san - na, hos - an - na, ho -

♩

f *mf*

21

Em C Am *mf* E7 Am E7 **To Coda** ⌘ *p*

S
26 ho - san - na, ho - san - na. Ho - san - na, ho -

A
ho - san - na, ho - san - na. Ho - san - na, ho -

T
san - na, ho - san - na, ho - san - na. Ho - san - na, ho -

B
san - na, ho - san - na. Ho - san - na, ho -

mf *p*

26

30

S *G#7* *A m* *E7* *FMaj7* *mp* *Dm7* *Em7* *Bm7* *C* *G* *rit.* *D7* *G sus7* *G7*
 san - na to the Son, come to the Son, to the Son of Da - vid."

A *mp* *rit.*
 san - na to the Son, come to the Son, to the Son of Da - vid."

T *mp* *rit.*
 san - na to the Son, God's on - ly Son, to the Son of Da - vid."

B *mp* *rit.*
 san - na to the Son, God's on - ly Son, to the Son of Da - vid."

30

35

S *C* *p* *G* *C* *E7* *A m* *D7*
 How bless - ed is the Lord, the

A *p*
 How bless - ed is the Lord, the

T *p*
 How bless - ed is the Lord

B *p*
 Bless - ed is He who comes in the

35

G D Em7 FMaj7 G D7 G C G D7 G *mf* Em7
 S 38 won - der - ful Lord Je - - - sus, how bless - - - ed. How
 A won - der - ful Lord Je - - - sus, how bless - - - ed. How
 T Je - sus. How bless - ed is He who comes in the name of the Lord. How
 B name of the Lord A - do - - - nai. How bless - ed is He, how
mf

FMaj7 G7 C G7 *rit.* E sus 7 E7 *D.S. al Coda*
 S 44 bless - ed is the Lord Je - - - - sus. Ho -
 A bless - ed is the Lord Je - - - - sus. Ho -
 T bless - ed is the Lord Je - - - - sus. Ho -
 B bless - ed is the Lord Je - - - - sus. Ho -
rit. *D.S. al Coda*

Coda

48 san - na in the high - est, the high - est, ho -
san - na in the high - est, the high - est, ho -
san - na in the high - est, the high - est, ho -
san - na in the high - est, the high - est, ho -

48

51 san - na in the high - est, ho - san - na to King - Je - sus, our Mes -
san - na in the high - est, ho - san - na to King - Je - sus, our Mes -
san - na in the high - est, ho - san - na to King - Je - sus, our Mes -
san - na in the high - est, ho - san - na to King - Je - sus, our Mes -

51

55

G C Am7 Dm7 *f* G7 C

S si - - - ah, ho - san - na in the high - - est!

A si - - - ah, ho - san - na in the high - - est!

T si - - - ah, ho - san - na in the high - - est!

B si ah, ho - san - na in the high - - est.

f

Oh Jerusalem! Hosanna In The Highest!

Words and Music by
Will Goldstein
CCLI#7126635

Matthew 23:37-39

♩ = 84

A^m D^m A^m SATB E7 F7 E7 A^m A7
into chords meas. 2 (2 times) Bm7(b5) *mp* *cresc.*

Oh Je - ru - sa - lem, - Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, God's
Oh Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, God's

D^m F7 E7 A^m *mf* E7 A^m FMaj7 F7 E7 FMaj7 E7

ru - sa - lem, Je - ru - sa - lem! Come now. Find
ru - sa - lem, Je - ru - sa - lem! Oh come, come now. Find
heart is an-guished, for still you are far from Him. How of - ten He want-ed to
heart is an-guished for still you are far from Him. How of - ten He want-ed to

A^m F7 E7 A^m C7 *cresc.* FMaj7 B^bMaj7 E^{sus}7 E7 A^m F7

peace with your God, A - do - nai. Come now. Find
peace with your God, A - do - nai. Now come to the
gath - er your child - ren to - geth - er, to draw you near, close by His side, like
gath - er your child - ren to - geth - er, to draw you near, close by His side, like

This piece is related with a similar theme to
O Jerusalem from The Third Day

E7 *cresc.* Am A7 Dm Bm7(b5) F7 E E7 F7 F13 Bm7(b5) E7

12 peace with God, the God of your sal - va - tion. Now come at last to the A -
 Lord, _____ to the God of your sal - va - tion. Come now to the
 Fa - ther and child, but you were un - will - ing. Be - hold, your house is yet
 Fa - ther and child, but you were un - will - ing. Be - hold, your house is yet

A m E m7 F Maj7 F7 E sus7 E7 A m F7 B7 E7 A m G#°7 A m F7

16 noint - ed One, your Mes - si - ah. Come now. Come to Je - sus Christ, our
 Lord, your Ho - ly Mes - si - ah. Now come at last, come to Je - sus Christ, the
 left to you _____ des - o - late. For He said to you, "From now on you shall not see
 left to you des - o - late. For He said to you, "From now on you shall not see

E7 A m *rit.* F7 E sus4 E7 $\text{♩} = 132$ A m G7 C *mf* F C E7

20 Lord, God's on - ly Son. — 'Ho - san - na, ho - san - na, ho - san - na.
 Lord, God's on - ly Son. — 'Ho - san - na, ho - san - na, ho - san - na.
 Me, un - til you shall say, — 'Ho - san - na, ho - san - na, ho - san - na, ho -
 Me un - til you shall say, — 'Ho - san - na, ho - san - na, ho - san - na, hos -

Am Em C Am *mf* E7 Am E7

25 Ho - san - na, ho - san - na, ho-san - na. Ho -
 Ho - san - na, ho - san - na, ho-san - na. Ho -
 san - na, ho - san - na, ho - san - na, ho - san - na.
 an - na, ho - san - na, ho - san - na.

To Coda ⊕

29 san-na, ho - san - na to the Son, come to the Son, to the Son of
 san - na, ho - san - na to the Son, come to the Son, to the Son of
 Ho-san - na, ho - san - na to the Son, God's on-ly Son, to the Son of
 Ho-san - na, ho - san - na to the Son, God's on-ly Son, to the Son of

G sus7 G7 C = 138 C p G C E7 Am D7 G D Em7 FMaj7 G

34 Da - vid." How bless-ed is the Lord, the won-der - ful Lord
 Da - vid." How bless-ed is the Lord, the won-der - ful Lord
 Da - vid." How bless-ed is the Lord Je - sus. How bless-ed is
 Da - vid." Bless-ed is He who comes in the name of the Lord A -

D.S. al Coda

40 Je - sus, how bless - ed. How bless-ed is the Lord Je - sus. Ho -
 Je - sus, how bless - ed. How bless-ed is the Lord Je - sus. Ho -
 He who comes in the name of the Lord. How bless-ed is the Lord Je - sus. Ho -
 do - nai. How blessed is He, how bless-ed is the Lord Je - sus. Ho -

D7 G C G D7 G Em7 FMaj7 G7 C G7 rit. E sus 7 E7

mf *mf* *mf* *rit.* *rit.*

⊕ Coda

48 san - na in the high - est, the high - est, ho - san - na in the high - est, ho -
 san - na in the high - est, the high - est, ho - san - na in the high - est, ho -
 san - na in the high - est, the high - est, ho - san - na in the high - est, ho -
 san - na in the high - est, the high - est, ho - san - na in the high - est, ho -

E7 *mf* G#7Am E7 FMaj7 C G C G Dm7 G7 *mp*

mf *mf* *mp* *mp*

53 san - na to King— Je - sus, our Mes - si - ah, ho - san - na in the high - est!
 san - na to King— Je - sus, our Mes - si - ah, ho - san - na in the high - est!
 san - na to King— Je - sus, our Mes - si - ah, ho - san - na in the high - est!
 san - na to King— Je - sus, our Mes - si - ah, ho - san - na in the high - est.

C cresc. Am E7 Am D7 G C Am7 Dm7 f G7 C

mf *mf* *f*

Oh Jerusalem! Hosanna In The Highest!

Music by
Will Goldstein
CCLI#7126635

Piano

$\bullet = 84$

Piano

1

6

10

15

$\bullet = 132$

20

The Good Shepherd

a collection of various choral, ensemble, and seasonal pieces

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Will Goldstein (707) 823-0419

This book is organized and designed with a general order from scores to parts in each song title. The general order is: complete score, vocal scores with chords, vocal scores without chords, piano or guitar, other instrumental parts.

Title	Scripture	Song #
Enter His Court With Praise	Based on Psalms	487
Hail Favored One! (The Magnificat)	Luke 1:8, 28-38, 42, 43, 46-50	488
The Good Shepherd	John 10:1-30	489
A Man of Sorrows	Isaiah 53:3-6	490
He Did Bear Our Iniquities (What A Fate!)	Isaiah 53:7-12	491
Take Up Your Cross choral work	John 7:37-38; Matthew 10:38-39; Matthew 16:24-27	492
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Theory & Chord Construction Chart

The Chart below, in conjunction with the code & formulas given, has condensed on to one page all the scales & chords necessary to understand the basics of music theory. The top row is the names of the intervals that can be measured as the distance above the root which is in the far left column. These intervals can be applied to each of the given roots to create scales & chords. All intervals are measured above the root. Music theory requires extensive training, and it is beyond the scope of this book to go into more detail.

Code

R=Root, M=Major, m=minor, P=Perfect, A=Augmented, D=Diminished, #=sharp, b=flat, x=double sharp, bb=double flat

R	m2	M 2	m3	M 3	P4	A 4 - D5	P5	A5 - m6	M 6	m7	M 7	R
C	D _b	D	E _b	E	F	F# - G _b	G	G# - A _b	A	B _b	B	C
C#	D	D#	E	E#	F#	F _x - G	G#	G _x - A	A#	B	B#	C#
D _b	E _{bb}	E _b	F _b	F	G _b	G - A _{bb}	A _b	A - B _{bb}	B _b	C _b	C	D _b
D	E _b	E	F	F#	G	G# - A _b	A	A# - B _b	B	C	C#	D
D#	E	E#	F#	F _x	G#	G _x - A	A#	A _x - B	B#	C#	C _x	D#
E _b	F _b	F	G _b	G	A _b	A - B _{bb}	B _b	B - C _b	C	D _b	D	E _b
E	F	F#	G	G#	A	A# - B _b	B	B# - C	C#	D	D#	E
F	G _b	G	A _b	A	B _b	B - C _b	C	C# - D _b	D	E _b	E	F
F#	G	G#	A	A#	B	B# - C	C#	C _x - D	D#	E	E#	F#
G _b	A _{bb}	A _b	B _{bb}	B _b	C _b	C - D _{bb}	D _b	D - E _{bb}	E _b	F _b	F	G _b
G	A _b	A	B _b	B	C	C# - D _b	D	D# - E _b	E	F	F#	G
G#	A	A#	B	B#	C#	C _x - D	D#	D _x - E	E#	F#	F _x	G#
A _b	B _{bb}	B _b	C _b	C	D _b	D - E _{bb}	E _b	E - F _b	F	G _b	G	A _b
A	B _b	B	C	C#	D	D# - E _b	E	E# - F	F#	G	G#	A
A#	B	B#	C#	C _x	D#	D _x - E	E#	E _x - F#	F _x	G#	G _x	A#
B _b	C _b	C	D _b	D	E _b	E - F _b	F	F# - G _b	G	A _b	A	B _b
B	C	C#	D	D#	E	E# - F	F#	F _x - G	G#	A	A#	B

Basic Scales

The Greek Modes & The Pentatonic Scale

Note: The underline means it is a chord tone while playing the chord within that scale.

Ionian Mode / Major Scale = R M2 M3 P4 P5 M6 M7 R (used with major chords built off the first scale degree such as C chord in the Key of C)

Dorian Mode = M2 M3 P4 P5 M6 M7 R M2 (used with minor chords built off the second scale degree such as D minor chord in the Key of C)

Phrygian Mode = M3 P4 P5 M6 M7 R M2 M3 (used with minor chords built off the third scale degree such as E minor chord in the Key of C)

Lydian Mode = P4 P5 M6 M7 R M2 M3 P4 (used with major chords built off the fourth scale degree such as F chord in the Key of C)

Mixolydian Mode = P5 M6 M7 R M2 M3 P4 P5 (used with major chords built off the fifth scale degree such as G chord in the Key of C)

Aeolian Mode/ minor scale = M6 M7 R M2 M3 P4 P5 M6 (used with minor chords built off the sixth scale degree such as A minor chord in the Key of C)

Locrian Mode = M7 R M2 M3 P4 P5 M6 M7 (used with diminished chords built off the seventh scale degree such as B diminished chord in the Key of C)

Pentatonic Scale = R M2 M3 P5 M6 R (used with major chords built off the first, fourth & sometimes the fifth scale degree such as C pentatonic scale for the C chord in the Key of C, the F pentatonic scale for the F chord in the Key of C & the G pentatonic scale for the G chord in the Key of C.)

Chords used in Contemporary Christian Music

There are a few extra symbols in the formulas below that are not in the chart above, but are easily understood.

They are as follows: M9 is the same as M2 but usually an octave higher, m9 is the same as m2 but usually an octave higher, M13 is the same as M6 but must be played above m7.

1. Major (no sign) = R M3 P5

2. Minor (m) = R m3 P5

3. Augmented (+) = R M3 A5

4. Diminished (o) = R m3 D5

5. Suspended 4th (sus) = R P4 P5

6. Suspended 2nd (2) = R M3 P5 (M2 or M9)

7. Six Chord (6) = R M3 P5 M6

8. Minor 6th (m6) = R m3 P5 M6

9. Full diminished (o7) = R m3 D5 M6

10. Half diminished (m7b5) = R m3 D5 m7

11. Minor seventh (m7) = R m3 P5 m7

12. Dominant Seventh (7) = R M3 P5 m7

13. Sus Seventh (sus7) = R P4 P5 m7

14. Seven flat 5 (7b5) = R M3 D5 m7

15. Augmented 7th (+7) = R M3 A5 m7

16. Major 7th (Maj7) = R M3 P5 M7

17. Ninth (9) = R M3 P5 m7 M9

18. minor 9th (m9) = R m3 P5 m7 M9

19. Flat Nine (b9) = R M3 P5 m7 m9

20. Sus nine (sus9) = R P4 P5 m7 M9

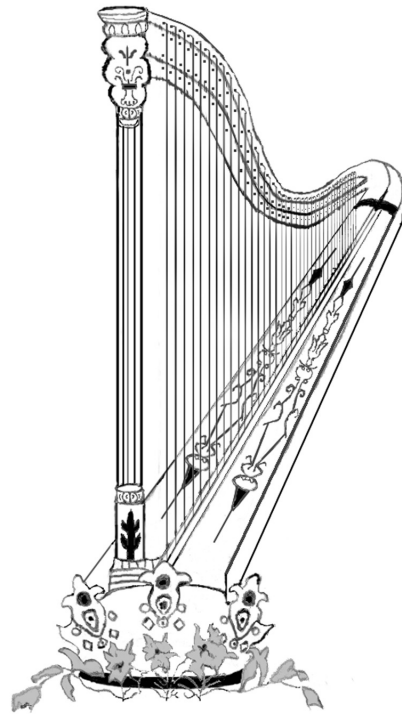
21. Major nine (Maj9) = R M3 P5 M7 M9

22. Thirteenth (13) = R M3 m7 M9 M13

The King's Court Ministry Statement

It is the ministry of The King's Court, through songwriting, to convict us of our sin, lead people to Christ, teach Christian virtue and maturity, memorize scripture, announce biblical prophecy, worship our Savior, and carry the spiritual flame of revival.

Will Goldstein



Scripture Comes To Life
in the music of

The King's Court

The King's Court
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Publications, CD's, & What's new at The King's Court?

For the current status of released and unreleased music by Will Goldstein of the King's Court also visit me online at: <http://www.thekingscourt.com>

click photos and bio, then click Will Goldstein and guitar with bio

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His Name Is Jesus

Old Testament Bible Heroes

The King Is Here

Hosanna

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<http://thekingscourt.com> click sheet music (pdf songbooks – lead sheet format only)

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Titles include books that are both in lead sheet format and titles that include scores with notated instrumental parts and vocal harmony

Please visit Author Central Amazon Page Will Goldstein for a complete description for each title

<https://www.amazon.com/-/e/B071G4Y4Y6>

Upcoming projects to be released:

In the next 1-2+ years, another set of songs will gradually be released in future volumes listed below in 1-3.

Below is an overview of the projects

- 1) Acts to Jude subdivided into books (early stages of scores)
- 2) Israel And The New Promised Land (very early stages, lyrics only, no scores)

Early stages – pencil only – I will begin working on these in the next few years

3) Proverbs, hundreds of songs already done in pencil, will be released following completion of the New Testament

4) Psalms - in the early stages of pencil scores (delayed while working on completion of other projects)

All these books, God willing, will be organized into various songbooks in continuing volumes with CCLI numbers. Please report usage. This page reflects the status of The King's Court publications at the release of Volume 20 Acts ©2021 The King's Court