



Music

*for
the*

*Dedication/
Anniversary*

*of a
Church*

Theodore Beck

PREFACE

Each year many congregations mark the dedication or anniversary of their church, but find there is a scarcity of music materials that speak to the heart of such a celebration. This resource attempts to fill that need. The new hymn "Sing to the Lord" can be used anywhere in the service with adult and children's choirs as well as optional instruments; it is provided in bulletin insert format on page 11. The Introit may serve as the Entrance Psalm or as a Response to one of the readings. The new setting of the Canticle (*Te Deum*) uses an adapted text; it includes a simple but effective handbell part which has been printed on one staff for ease in reading. Together these materials provide a useful resource as choirs prepare for this important event in the life of a parish.

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Sing to the Lord

Hymn for the Dedication/Anniversary of a Church

Choir (Unison, opt. SATB, opt. Children with Flute), Congregation, opt. Trumpet*, and Organ

St. John's, Orange

THEODORE BECK

Tune and setting by THEODORE BECK

Introduction and Stanza 1: Unison Voices and Organ

Unison Voices

Organ

Ped.

I Sing to the Lord, to God our voices ring;

Sing to our Maker, Father and our King;

Note: For performance suggestions, see Preface.

*Trumpet part in B \flat found on pages 22 and 23

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Come we now be - fore him, our thanks to him we

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Come we now be - fore him, our thanks to him we". The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

bring; Al - le - lu - ia, al - le - lu - ia,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "bring; Al - le - lu - ia, al - le - lu - ia,". The piano accompaniment continues to provide harmonic support.

ev - er to him we sing.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "ev - er to him we sing.". The piano accompaniment concludes the piece.

Stanza 2: Unison Voices and Organ

2 Sing to the Lord for blessings through the years;

The first system of musical notation for Stanza 2. It consists of a vocal line in treble clef with a key signature of two sharps (D major) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "2 Sing to the Lord for blessings through the years;". The organ part features a steady accompaniment with chords and moving lines in both hands.

Gra - ces out - pour - ing, an - swer - ing our prayers;

The second system of musical notation. The vocal line continues with the lyrics: "Gra - ces out - pour - ing, an - swer - ing our prayers;". The organ accompaniment continues with similar harmonic support.

Bless - ings show - ered on us be - yond all we could know.

The third system of musical notation. The vocal line continues with the lyrics: "Bless - ings show - ered on us be - yond all we could know.". The organ accompaniment provides harmonic support.

Al - le - lu - ia, al - le - lu - ia, prais - es on him be - stow.

The fourth system of musical notation. The vocal line concludes with the lyrics: "Al - le - lu - ia, al - le - lu - ia, prais - es on him be - stow.". The organ accompaniment concludes the stanza.

Stanza 3: Unison Voices, Trumpet (opt.), and Organ

Trumpet

Unison Voices

3 Sing, Ho - ly Ghost: sing through your peo - ple's song;

Organ

Move us to serve you, move this faith - ful throng.

Keep us ev - er zeal - ous, re - new our hearts each day.

Al - le - lu - ia, al - le - lu - ia, ev - er to you we pray.

This musical score is for a SATB choir and organ. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) and the organ part are all written on a single grand staff. The lyrics are: "Al - le - lu - ia, al - le - lu - ia, ev - er to you we pray." The organ part includes a fermata at the end of the piece.

Alternate Stanza 2: SATB

S
2 Sing to the Lord for blessings through the years;

A
2 Sing to the Lord for bless - ings through years;

T
2 Sing to the Lord for bless - ings through years;

B
2 Sing to the Lord for bless - ings through the years;

Organ
(for rehearsal only)

This musical score is for an alternate stanza for SATB choir and organ. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal parts (Soprano, Alto, Tenor, Bass) and the organ part are all written on a single grand staff. The lyrics for the vocal parts are: "2 Sing to the Lord for blessings through the years;". The organ part includes the instruction "(for rehearsal only)" and ends with a fermata.

Gra - ces out - pour - ing, an - swer-ing our prayers;

Gra - ces out - pour - ing, an - swer-ing our prayers;

Gra - ces out - pour - ing, an - sw'ring our prayers;

Gra - ces out - pour - ing, an - sw'ring prayers;

Bless - ings show-ered on us be - yond all we could know.

Bless - ings on us be - yond we could know. Al - le - lu - ia,

Bless - ings on us be - yond we could know,

Bless - ings show-ered on us be - yond all we could know. Al - le -

Al - le - lu - ia, al - le - lu - ia, prais - es on him be - stow.

al - le - lu - ia, al - le - lu - ia, on him be - stow.

Al - le - lu - ia, al - le - lu - ia, on him be - stow.

lu - ia, al - le - lu - ia, on him be - stow.

Optional Stanzas 1 and 2 for Unison (Children's) Voices with Flute Descant

Flute

Unison Voices

1 Through - out the years his truth has made us strong,
2 Through all the years his word has giv - en life,

Organ

*Continue with Stanza 3, page 6.
**No separate flute part; flutist plays from score.

Giv - en our fa - thers a vi - sion passed a - long;
Nour - ished, sus - tained us and giv - en hearts his peace;

Come now to praise him, thanks to him we bring;
Come now to praise him, thanks to him we bring;

Al - le - lu - ia, al - le - lu - ia, ev - er to him we sing.
Al - le - lu - ia, al - le - lu - ia, ev - er to him we sing.

*After stanza 2, continue with stanza 3, page 6.

Sing to the Lord

Hymn for the Dedication/Anniversary of a Church

THEODORE BECK

St. John's, Orange
Tune and setting by THEODORE BECK



1 Sing to the Lord, to God our voices ring;
2 Sing to the Lord for blessings through the years;
3 Sing, Holy Ghost: sing through your people's song;



Sing to our Maker, Father and our King;
Graces outpouring, answering our prayers;
Move us to serve you, move this faithful throng.



Come we now before him, our thanks to him we bring;
Blessings showered on us beyond all we could know,
Keep us ever zealous, renew our hearts each day.



Al - le - lu - ia, al - le - lu - ia, ev - er to him we sing.
Al - le - lu - ia, al - le - lu - ia, prais - es on him be - stow.
Al - le - lu - ia, al - le - lu - ia, ev - er to you we pray.

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Surely the Lord Is In This Place

Introit/Response
SATB and Organ

The Lutheran Hymnal, 1941

Setting by THEODORE BECK

S
A

T
B

Organ

Ped.

Unison

Unison

Sure - ly the Lord is in this

Sure - ly the Lord is in this

place. This is none oth - er but the house of

place.

Sopranos

God, _____ and this is the gate of

1st time to next line Hal - le - lu - jah! *2nd time*

heav - en. Hal - le - lu - jah, hal - le - lu - jah! heav - en. *Fine*

Hal - le - lu - jah! *Fine*

Unison

The Lord reign - eth; he is

The Lord is clothed with

clothed with maj - es - ty.

Unison

strength, is clothed with strength, where-with he has

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It starts with a whole chord (F#4, A4, C5) and then provides harmonic support for the vocal line with various chords and moving lines.

gird - ed him - self. Glo - ry, glo - ry,

The second system continues the musical score. The vocal line has a whole rest, followed by quarter notes G4, A4, B4, C5, then a double bar line. After the double bar line, it has quarter notes G4, A4, B4, C5. The piano accompaniment continues with harmonic support, including a double bar line in the middle of the system.

glo - ry be to the Fa - ther and to the Son and to the
Glo - ry be to the Fa - ther and to the Son and to the

The third system continues the musical score. The vocal line has quarter notes G4, A4, B4, C5, then a double bar line, followed by quarter notes G4, A4, B4, C5. The piano accompaniment continues with harmonic support, including a double bar line in the middle of the system.

Ho - ly Ghost; _____ as it was in the be - gin - ning, is

Ho - ly Ghost; _____ as it was in the be - gin - ning, is

now, and ev - er shall be, world

now, and ev - er shall be, world

with - out end. * *D.S. al Fine*

with - out end. * *D.S. al Fine*

*If used as a Responsory, the work ends here.

Praise the Lord Our God

Unison Choir, Handbells, Two Trumpets,* and Organ

Te Deum laudamus, vs. 1-4

Adapt. by NORBERT STREUFERT

Setting by THEODORE BECK

Bells used: 3 Octaves (27 bells)



Handbells

Trumpets I II

Unison Choir

Organ

Ped.

2 3 4

Praise the Lord our God! He a - lone is

5 6 7 8

King! Ev - 'ry - thing in heav'n and earth bows down to you, O

Text adapted by Norbert Streufert. Copyright © 1987 Concordia Publishing House.

*Trumpet parts in B \flat provided on pages 22 and 23.

9 10 11 12

Men
Lord. To you all an - gels sing, lift - ing up their con - stant

13 14 15 16

All
cry: Ho - ly, ho - ly, ho - ly, Lord of

17 18 19 20

hosts. Heav'n and earth are shin - ing with your glo -

Men

21 22 23 24

ry. Your faith - ful peo - ple bring their praise, a -

Women

25 26 27 28

All
 pos-tles and proph-ets and mar - tyrs bold. The church through-out the world de - clares that

29 30 31 32

rit. *a tempo*
 you are God, the Fa - ther, great be - yond all

rit. *a tempo*
 Women

33 34 35 36



mea - sure; the on - ly Son to whom be hon - or ev - er - last -

37 38 39 40



ing; and the Ho - ly Ghost, the bless - ed com - fort -

41 42 43 44

er. Praise the Lord our God! He a - lone is

45 46 47 48

King! _____

Trumpets I and II in B^b

Sing to the Lord

Hymn for the Dedication/Anniversary of a Church

Setting by THEODORE BECK

Introduction, Stanza 1, and Stanza 2: Tacet

Stanza 3: Unison Voices, Trumpet (opt.), and Organ

Musical notation for Stanza 3, featuring three staves of music in G major and 4/4 time. The first staff begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The third staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest and a double bar line.

Praise the Lord Our God

Setting by THEODORE BECK

Musical notation for 'Praise the Lord Our God', featuring Trumpet I and II parts. The music is in G major and 4/4 time. The first system shows measures 1-4, with measure 2 marked with a circled '2' and measure 5 with a circled '5'. The second system shows measures 5-8, with measure 10 marked with a circled '10'. The third system shows measures 9-12, with measure 15 marked with a circled '15'. The piece concludes with a double bar line.

Musical notation for measures 20-25. The top staff begins with a circled measure number 20. Both staves feature a five-measure rest, indicated by a horizontal line with the number 5 below it. The notation resumes in measure 25 with a circled measure number 25.

Musical notation for measures 30-35. The top staff has a circled measure number 30. Both staves are marked with *rit.* (ritardando) and *a tempo*. The notation resumes in measure 35 with a circled measure number 35.

Musical notation for measures 35-40. The top staff has a circled measure number 35. The notation continues through measures 36, 37, 38, and 39, ending with a circled measure number 40.

Musical notation for measures 40-45. Both staves feature a two-measure rest, indicated by a horizontal line with the number 2 below it. The notation resumes in measure 45 with a circled measure number 45.

Musical notation for measures 45-50. The top staff has a circled measure number 45. The notation continues through measures 46, 47, 48, and 49, ending with a circled measure number 50.



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