

# The Promised Gift

(Luke 24: 36 - 53, from the New English version of the Bible)

Bill Lorraine

♩ = 65

Performance time: 7 minutes

1

Soprano Voice

Alto Voice

Tenor Voice

Bass Voice

Piano

5

as they were talk ing a bout all this there He was stand ing a

as they were talk ing a bour all this there he was stand ng a

as they were talk ing a bour all this there he was stand ing a

as they were talk ing a bout all this there he was there he was stand ing a

F#m F#m F#m F#m

9

mong them startled and ter ri fied \_\_\_\_\_ they thought they were

mong them stand ing a mong them startled fied \_\_\_\_\_ oh

mong them stand ing a mong them startled and ter ri fied \_\_\_\_\_ oh

mong them stand ing a mong them startled and ter ri fied \_\_\_\_\_ oh

Am<sup>7</sup> Bm D<sup>7</sup>/A

see ing a ghost \_\_\_\_\_

ah oh but he said

ah oh humm

ah oh humm

Dm/G 8va Dm/G

14

Why are you so per turbed \_\_\_\_\_ why do ques tionings a rise in your minds

why per turbed ques tionings a rise in your minds

why per turbed \_\_\_\_\_ why do ques tionings a rise in your minds

why per turbed \_\_\_\_\_ why do ques tionings a rise in your minds

G G Fdim

17

Look at my hands and feet It is I my self

ques tionings look at my hands and feet it is I

look at my hands and feet I my

look at my hands and feet I I my

Fdim A A

Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole note chord.

I my self

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

I my self

Musical staff with bass clef, key signature of two sharps, and a whole note chord.

self

Musical staff with bass clef, key signature of two sharps, and a whole note chord.

self

Piano accompaniment with grand staff, key signature of two sharps, and a melodic line with 'A' markings.

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Musical staff with bass clef, key signature of two sharps, and a melodic line.

Tenor solo: touch me and see no ghost has flesh and bones as you see I have all tenors: they were

Musical staff with bass clef, key signature of two sharps, and a whole note chord.

Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Piano accompaniment with grand staff, key signature of two sharps, and chords labeled F#m and Am7.

26

still un convinced still wonder ing for it seemed too good to be true so He asked them

still un convinced wonder ing seemed too good to be true

wonder ing seemed too good to be true

still un convinced seemed too good to be true

Bm D7/A Dm/G G

29

he offered him a piece of fish they had cooked which he took and ate

which he took and ate

tenor solo: have you any thing to eat all Tenors: which he took and ate

Fdim A A7

32

be fore their eyes

and he said to them,

be fore their eyes

and he said to them

be fore their eyes

and he said to them

and he said to them

35

"This is what I meant by say ing

this is what I meant by say ing

Tenor solo: this is what I meant by

this is what I meant by say ing

38

ahh while I was still with you, that

ahh while I was still with you that

say ing all tenors: ahh while I was still with you that

ahh while I was still with you that

A A Fm

41

ev ery thing writ ten a bout me in the Law of Mo ses

ev ery thing in the law of Mo ses and in the prophets and

ev ery thing in the law of Mo ses and in the prophets and

Ahh in the law of Mo ses

Cm/Eb Eb

43

bound to be full filled bound to be full filled Then he  
 Psalms Ahh bound to be full filled  
 Psalms was bound to be full filled Ahh bound to be full filled

Cm<sup>6</sup> F Cm<sup>6</sup> F

47

opened their minds to understand the scriptures  
 ahh understand scriptures scriptures  
 Ahhh understand scriptures scriptures  
 Ahh understand scriptures

Dm<sub>3</sub> Esus E



Musical score for measures 50-51. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part features a complex melodic line with many five-finger patterns (marked '5') and chords. The vocal parts are mostly rests, with some notes in the Soprano and Alto parts.

Musical score for measures 52-55. It consists of five staves: four vocal staves and one piano accompaniment staff. The piano part features a complex melodic line with many three-finger patterns (marked '3') and chords. The vocal parts contain lyrics.

52 *p* This is what is writ ten

53 *p* he said ahh

54 *p* shh he said writ ten is writ ten is writ ten is writ ten is

55 *p* writ ten is writ ten is writ ten is writ ten is writ ten is writ ten is writ ten is

Chords: E, Em, C



60

Musical staff for voice, measures 60-62. The staff shows a vocal line with lyrics: "that the Mes si ah is to suf fer death and to". The time signature changes from 2/4 to 4/4.

that the Mes si ah is to suf fer death and to

Musical staff for voice, measures 60-62. The staff shows a vocal line with lyrics: "that the Mes si ah is to suf fer death and to". The time signature changes from 2/4 to 4/4.

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "writ ten that the Mes si ah is to". The time signature changes from 2/4 to 4/4.

writ ten that the Mes si ah is to

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "that the Mes si ah is to". The time signature changes from 2/4 to 4/4.

that the Mes si ah is to

Piano accompaniment for measures 60-65. The left hand features triplets of eighth notes. The right hand has chords and moving lines. Chords are labeled Em and C. A piano dynamic marking 'p' is present.

63

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "rise from the dead on the third day and that in his name in his name". The time signature changes from 2/4 to 4/4.

rise from the dead on the third day and that in his name in his name

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "in his name". The time signature changes from 2/4 to 4/4.

in his name

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "suf fer death and that in his name". The time signature changes from 2/4 to 4/4.

suf fer death and that in his name

Musical staff for voice, measures 63-65. The staff shows a vocal line with lyrics: "suf fer death and that in his name". The time signature changes from 2/4 to 4/4.

suf fer death and that in his name

Piano accompaniment for measures 63-65. The left hand features triplets of eighth notes. The right hand has chords and moving lines. Chords are labeled Em and C. A piano dynamic marking 'p' is present.

66

re pen tance bring ing the for give ness of

for

for

for

*8va* C *8va* C

68

sins is to be pro claimed to all

give ness ahh to all

give ness ahh to all

*8va* give ness ahh to all

C Am

70

nations be gin with Jer us a lem

nations be gin with Jer us a lem

nations be gin with Jer us a lem Jer us a lem

nations for give ness be gin with Jer us a lem be gin

Em Em F#m D F#m

74

Jer us a lem it is you who are the

with Jer us a lem

F#m F#m F#m

wit nesses to it all and mark this I am

wit nesses to it all and mark this

wit nesses wit nesses to it all and mark this I am

wit nesses mark this

E E Bbm

send ing u pon you

send ing u pon you

send ing u pon you Tenor solo: I am

send ing u pon you

Fdim

81

15

Ahh send ing u pon you my

sen ding u pon you my

send ing u pon you my

ahh send ing u pon you my

Fdim 8va Fdim

83

Fa ther my Fa ther's

fa ther fa ther

fa ther fa ther

fa ther fa ther

fa ther fa ther

C C

85

pro mised gift his pro mised gift so

pro mised gift his pro mised gift

pro mised gift ahh pro mised gift

pro mised gift pro mised gift

Ab C7 F Csus C

89

stay here in the

stay here in the

stay here in the

stay here in the

Fm Bbm

*p*



90

ci ty un til you are

ci ty

ci ty

ci ty

Fm

91

armed with the power

armed with the power

armed with the power

armed with the power

C C+ C C C+

93

*ff*

armed with the power

*ff*

armed with the power

*ff*

armed with the power

*ff*

armed with the power

armed with the power

armed with the power

*ff*

C

95

from

a

bove

from

a

bove

from

a

bove

from

a

bove

C

from

a

bove

C

from

a

bove

C

from

a

bove

C

97

ahh

ahh

from a bove

Cm Ab

99

*p* this is what is writ ten then He

ahh writ ten then He

*p* this is what is writ ten then He

Cm Ab

*mf*

led them out as far as Beth an y and blessed them

*mf*

led them out as far as Beth an y and blessed them

*mf*

led them out as far as Beth an y and blessed them

*mf*

led them out as far as Beth an y and blessed them

*mf*

D<sup>7</sup> Cm B<sup>b</sup>m

103

with up lift ed hands

with up lift ed hands

with up lift ed hands and in the

with up lift ed hands and in the

B<sup>b</sup>m F G<sup>b</sup>7

105

musical score for measures 105-108. It features four vocal staves and a piano accompaniment. The lyrics are: "bless ing part ed from them act of blessing he part ed from part ed from them and they re". The piano part includes chord markings: Bb, B, B, and B.

109

musical score for measures 109-112. It features four vocal staves and a piano accompaniment. The lyrics are: "turned to Jer us a lem re". The piano part includes chord markings: Em and Em. The piano accompaniment features a consistent eighth-note triplet pattern in the bass line.

111 22

turned to Jer

turned to Jer

Detailed description: This section contains the first two measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics 'turned to Jer' are written under the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Em

Detailed description: This block shows the piano accompaniment for measures 111 and 112. The left hand plays a rhythmic pattern of eighth notes with triplets. The right hand plays a melodic line with eighth notes and some accidentals. The chord 'Em' is indicated at the beginning.

112

us a lem all their time in the

us a lem with great joy and spent all their time in the

us a lem joy all their time in the

Detailed description: This section contains measures 112 and 113. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics 'us a lem all their time in the' and 'us a lem with great joy and spent all their time in the' are written under the vocal line. The piano accompaniment continues with eighth-note patterns and triplets. The chord 'Em' is indicated at the start of measure 112.

Em with great joy and spent all their time in the

Detailed description: This block shows the piano accompaniment for measures 112 and 113. The left hand plays a rhythmic pattern of eighth notes with triplets. The right hand plays a melodic line with eighth notes and some accidentals. The chords 'Em', 'Eb', and 'G' are indicated above the piano part.

*ff* Rit.

tem ple prais ing God

tem ple prais ing God

prais ing God

*ff* Rit.

tem ple prais ing God

*ff* tem ple prais ing God

*ff* Rit.

tem ple prais ing God

*ff* Rit.

tem ple prais ing God

*ff* G Rit. G Gb

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God

prais ing God *fff*

*fff*

*fff*

*fff*

G $\flat$  *fff*