

Lamb of God

For S.A.T.B. Choir and Keyboard

Choral Setting by
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Words and Music by
TWILA PARIS

Tenderly, very freely (♩ = ca. 66)

Keyboard

S.A. Unison *p* (5)

Your on-ly Son, no sin to hide, but you have sent him from your

side to walk up - on this guilt-y sod, and to be-come the Lamb of

mp *div.* (10) *rit.*

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p *a tempo*

God.

T.B. Unison *p*

Your gift of love they cru - ci -

The first system of the musical score features a vocal line in the treble clef starting with a single note 'God.' and a T.B. Unison line in the bass clef. The piano accompaniment is shown in grand staff notation. Dynamics include *p* and *a tempo*.

15 *unis. p* *div.*

they laughed and scorned him as he died, the hum-ble

fied, *div.*

The second system continues the vocal lines with lyrics 'they laughed and scorned him as he died, the hum-ble fied,'. It includes a circled measure number '15' and dynamic markings *unis. p* and *div.* for both vocal parts. The piano accompaniment continues in grand staff notation.

mp 20

King — they named a fraud, and sac - ri - ficed the Lamb of

mp

mp

The third system continues the vocal lines with lyrics 'King — they named a fraud, and sac - ri - ficed the Lamb of'. It includes a circled measure number '20' and dynamic markings *mp* for the vocal parts. The piano accompaniment continues in grand staff notation.

p God. *mf* O Lamb of God, *mp* sweet Lamb of God; I love the

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by the lyrics. Dynamics include piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The piano accompaniment features chords and moving lines in both hands.

(25) ho - ly Lamb of God. *mf* O wash me in *rit.* his pre-cious

This system contains the next two staves of music. The vocal line starts with a circled measure number 25. The lyrics continue. Dynamics include mezzo-forte (*mf*) and a ritardando (*rit.*) marking. The piano accompaniment continues with harmonic support for the vocal line.

mp blood. *p a tempo* (30) My Je - sus Christ, the Lamb of God.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. Dynamics include mezzo-piano (*mp*) and piano (*p*) with an *a tempo* marking. A circled measure number 30 is present. The piano accompaniment ends with sustained chords.

unis. *mp* *mf* div.

I was so lost I should have died, but you have

unis. *mp* *mf* div.

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a vocal line in bass clef. Both start with a whole rest followed by a quarter rest, then enter with a melody. The piano accompaniment is shown in grand staff notation below. Dynamics include *mp*, *mf*, and *div.* (diviso).

(35)

brought me to your side to be led by your staff and

f

This system contains the third and fourth staves of music. The vocal lines continue from the previous system. The piano accompaniment features a more active bass line. Dynamics include *f* (forte).

rit. (40) *mp*

rod, and to be called a lamb of God. O Lamb of

mp

rit.

This system contains the fifth and sixth staves of music. The vocal lines continue. The piano accompaniment has a *rit.* (ritardando) marking. Dynamics include *mp* (mezzo-piano).

a tempo *f* *mf*

God, sweet Lamb of God; I love the ho - ly Lamb of

f *mf*

f *a tempo* *mf*

(45) *f* *rit.*

God. O wash me in his pre-cious blood, till I am

f *rit.*

f *rit.*

mp *a tempo*

just a lamb of God. O Lamb of God, sweet Lamb of

mp

mp *a tempo*

opt. unaccomp. through m. 52, beat 1

50

God; I love the ho - ly Lamb of God. O wash me

play
mp

mf *molto rit.* *p* 55 *freely*

in his pre-cious blood, pre-cious blood, Lamb of God, till I am

mf *p*

mf *molto rit.* *p* *freely*

rit.

just a lamb of God.

rit.