

Guide Me, O Thou Great Jehovah

Mixed Instrumental Trio and Piano
TTB Saxophones
Score (tranposed)

John Hughes
arranged by Brigette Smisor Shevy

Slowly, ad lib.

PART I

PART II

PART III

PIANO

Slowly, ad lib.

p

p

p

p

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Guide Me, O Thou Great Jehovah (Low TTB Sax. sc.) - 2

Pt. I

Pt. II

Pt. III

Pno.

5

accel.

Pt. I

Pt. II

Pt. III

Pno.

9

In tempo ♩ = 104

f

f

f

mf

mf

f

mf

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Pt. I
mf

Pt. II

Pt. III

Pno.

Pt. I

Pt. II

Pt. III

Pno.

mp

Guide Me, O Thou Great Jehovah (Low TTB Sax. sc.) - 4

This musical score is for the hymn "Guide Me, O Thou Great Jehovah" in a Low TTB Saxophone arrangement. It consists of two systems of staves. The first system covers measures 21 to 24, and the second system covers measures 25 to 28. The instrumentation includes three saxophones (Pt. I, Pt. II, Pt. III) and a piano (Pno.).

System 1 (Measures 21-24):

- Pt. I:** Starts with a *f* dynamic, playing eighth-note patterns. It transitions to *mp* in measure 22 and returns to *f* in measure 24.
- Pt. II:** Remains silent in measures 21 and 22. Enters in measure 23 with a *mf* dynamic, playing eighth-note patterns, and continues with *f* in measure 24.
- Pt. III:** Remains silent in measures 21 and 22. Enters in measure 23 with a *mp* dynamic, playing eighth-note patterns, and continues with *f* in measure 24.
- Pno.:** Provides harmonic accompaniment with chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics are *f*, *mp*, and *f*.

System 2 (Measures 25-28):

- Pt. I:** Continues with eighth-note patterns, ending with a *p* dynamic in measure 28.
- Pt. II:** Continues with eighth-note patterns, ending with a *p* dynamic in measure 28.
- Pt. III:** Continues with eighth-note patterns, ending with a *p* dynamic in measure 28.
- Pno.:** Continues with harmonic accompaniment, ending with a *p* dynamic in measure 28.

A large red watermark reading "PREVIEW SCORE" is overlaid diagonally across the entire page.

Guide Me, O Thou Great Jehovah (Low TTB Sax. sc.) - 5

The musical score is divided into two systems. The first system covers measures 29 to 32, and the second system covers measures 33 to 36. The instrumentation includes Pt. I, Pt. II, Pt. III, and Pno. (Piano). The score includes various dynamics such as *mp*, *mf*, and *p*, as well as performance markings like *ritard.* and *Slowly, rubato*. A large red watermark reading "PREVIEW SCORE" is overlaid diagonally across the page.

System 1 (Measures 29-32):

- Pt. I:** Measures 29-32. Dynamics: *mp* (measures 30-32).
- Pt. II:** Measures 29-32. Dynamics: *mp* (measures 30-32).
- Pt. III:** Measures 29-32. Dynamics: *mp* (measures 30-32).
- Pno.:** Measures 29-32. Dynamics: *mp* (measures 30-32). Includes a *8vb* marking in the bass clef.

System 2 (Measures 33-36):

- Pt. I:** Measures 33-36. Dynamics: *mf* (measure 33), *mp* (measures 34-36). Performance markings: *ritard.* (measures 33-34), *Slowly, rubato* (measures 35-36).
- Pt. II:** Measures 33-36. Dynamics: *mp* (measures 33-34), *p* (measures 35-36).
- Pt. III:** Measures 33-36. Dynamics: *mp* (measures 33-34), *p* (measures 35-36).
- Pno.:** Measures 33-36. Dynamics: *ritard.* (measures 33-34), *Slowly, rubato* (measures 35-36).

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Pt. I

Pt. II

Pt. III

Pno.

38

Pt. I

Pt. II

Pt. III

Pno.

43

More motion, no rubato

p

Guide Me, O Thou Great Jehovah (Low TTB Sax. sc.) - 7

The musical score is divided into two systems. The first system covers measures 46 to 48, and the second system covers measures 49 to 51. The key signature is three sharps (F#, C#, G#).

System 1 (Measures 46-48):

- Vocal Parts (Pt. I, II, III):** All parts begin at measure 46 with a *mf* dynamic. Pt. I and II have melodic lines, while Pt. III has a more sustained line. An *accel.* marking appears at the start of measure 48.
- Piano (Pno.):** The right hand features a rapid sixteenth-note pattern, and the left hand has a steady bass line. An *mf* dynamic is indicated at measure 46, and an *accel.* marking is present at measure 48.

System 2 (Measures 49-51):

- Vocal Parts (Pt. I, II, III):** Measure 49 begins with a *f* dynamic. The vocal lines become more rhythmic and intense. A *ff* dynamic is reached by measure 50. A *Maestoso* tempo marking with a quarter note equal to 92 (♩ = 92) is indicated at the start of measure 50.
- Piano (Pno.):** The right hand continues with a sixteenth-note pattern, marked with *f* at measure 49 and *ff* at measure 50. The left hand provides harmonic support with chords and bass notes. An *8va* marking is present above the right hand in measure 50, and *8vb* markings are present below the left hand in measures 50 and 51.

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The musical score is arranged in two systems. The first system covers measures 53 to 56, and the second system covers measures 57 to 60. The vocal parts (Pt. I, II, III) are written in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment (Pno.) is written in grand staff (treble and bass clefs).
Measure 53: The vocal parts begin with a melodic line. The piano accompaniment features a bass line with an *8vb* marking and a treble line with chords. Dynamics include *mp* and *mp subito*.
Measure 54: The vocal parts continue their melodic line. The piano accompaniment maintains its accompaniment. Dynamics include *mp*.
Measure 55: The vocal parts continue. The piano accompaniment continues. Dynamics include *mp*.
Measure 56: The vocal parts conclude the phrase. The piano accompaniment concludes the phrase. Dynamics include *p*.
Measure 57: The vocal parts begin a new phrase. The piano accompaniment begins a new phrase. Dynamics include *mp*.
Measure 58: The vocal parts continue. The piano accompaniment continues. Dynamics include *p*.
Measure 59: The vocal parts continue. The piano accompaniment continues. Dynamics include *p*.
Measure 60: The vocal parts conclude the phrase. The piano accompaniment concludes the phrase. Dynamics include *mf* and *mp*.

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The musical score is arranged in two systems. The first system includes three vocal parts (Pt. I, Pt. II, Pt. III) and a piano (Pno.) part. The second system includes the same three vocal parts and a piano part. A large red watermark 'PREVIEW SCORE' is overlaid diagonally across the score.

System 1 (Measures 61-64):

- Pt. I:** Starts at measure 61 with a forte (*f*) dynamic. It features a melodic line with eighth notes and a sixteenth-note triplet. Dynamics change to fortissimo (*ff*) at measure 63 and mezzo-forte (*mf*) at measure 64.
- Pt. II:** Starts at measure 61 with a forte (*f*) dynamic. It features a melodic line with eighth notes. Dynamics change to fortissimo (*ff*) at measure 63.
- Pt. III:** Starts at measure 61 with a forte (*f*) dynamic. It features a melodic line with eighth notes. Dynamics change to fortissimo (*ff*) at measure 63 and mezzo-forte (*mf*) at measure 64.
- Pno.:** Starts at measure 61 with a forte (*f*) dynamic. The right hand has chords and eighth-note patterns. The left hand has a bass line with notes marked *8vb* (octave below). Dynamics change to mezzo-forte (*mf*) at measure 64.

System 2 (Measures 65-68):

- Pt. I:** Starts at measure 65 with a fortissimo (*ff*) dynamic. It features a melodic line with eighth notes and a sixteenth-note triplet. Dynamics change to fortissimo (*ff*) at measure 66.
- Pt. II:** Starts at measure 65 with a forte (*f*) dynamic. It features a melodic line with eighth notes. Dynamics change to fortissimo (*ff*) at measure 66.
- Pt. III:** Starts at measure 65 with a forte (*f*) dynamic. It features a melodic line with eighth notes. Dynamics change to fortissimo (*ff*) at measure 66.
- Pno.:** Starts at measure 65 with a fortissimo (*ff*) dynamic. The right hand has chords and eighth-note patterns. The left hand has a bass line with notes marked *8vb* (octave below). Dynamics change to fortissimo (*ff*) at measure 66. The system concludes with notes marked *8va* (octave above) and *15ma* (15th measure above) in the right hand, and *8vb* (octave below) in the left hand.

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