

Guide Me, O Thou Great Jehovah

Mixed AAT Saxophone Trio and Piano
Score (Transposed)

John Hughes
arranged by Brigette Smisor Shevy

Slowly, ad lib.

PART I

PART II

PART III

PIANO

The musical score is arranged for three saxophone parts (PART I, PART II, PART III) and piano accompaniment (PIANO). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Slowly, ad lib.'. The saxophone parts are in treble clef, and the piano part is in grand staff (treble and bass clefs). Dynamics include piano (*p*) and piano (*p*). A large red watermark 'Preview Score' is overlaid on the score.

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The musical score is divided into two systems. The first system (measures 5-8) features three vocal parts (Pt. I, Pt. II, Pt. III) and piano accompaniment (Pno.). Pt. I has a melodic line with a slur and a fermata. Pt. II and Pt. III have more active lines. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. An *accel.* marking is placed above the piano part. The second system (measures 9-12) begins with a tempo marking of *In tempo* and a quarter note equal to 104 (♩ = 104). The vocal parts start with a *f* dynamic, while the piano accompaniment starts with a *f* dynamic and gradually softens to *mf*. A large red watermark reading "Preview Score" is overlaid diagonally across the entire page.

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Pt. I

mf

Pt. II

Pt. III

Pno.

Pt. I

Pt. II

Pt. III

Pno.

mp

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The musical score is arranged in two systems. The first system (measures 21-24) features three vocal parts (Pt. I, Pt. II, Pt. III) and piano accompaniment (Pno.). Pt. I begins with a *f* dynamic, followed by *mp* and then *f*. Pt. II and Pt. III enter with *mf* and *f* dynamics respectively. The piano accompaniment starts with *f*, then *mp*, and *f*. The second system (measures 25-28) shows Pt. I and Pt. II with *p* dynamics, while Pt. III and the piano accompaniment continue with *p* dynamics. A large red watermark reading 'PREVIEW SCORE' is overlaid diagonally across the entire page.

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The musical score is arranged for three vocal parts (Pt. I, Pt. II, Pt. III) and piano (Pno.).

Measures 29-32:

- Pt. I:** Treble clef, key signature of one sharp (F#). Measures 29-32 contain a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4.
- Pt. II:** Treble clef, key signature of one sharp. Measures 29-32 contain a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4.
- Pt. III:** Treble clef, key signature of one sharp. Measures 29-32 contain a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4.
- Pno.:** Grand staff (treble and bass clefs), key signature of one flat (Bb). Measure 29 has a whole note chord (F4, Bb4, D5). Measure 30 has a whole note chord (F4, Bb4, D5). Measure 31 has a whole note chord (F4, Bb4, D5). Measure 32 has a whole note chord (F4, Bb4, D5). Dynamics: *mp*. A *sub-* marking is present below the bass staff.

Measures 33-36:

- Pt. I:** Treble clef, key signature of one flat. Measure 33 has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. Dynamics: *mf*. Measure 34 has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. Dynamics: *mp*. Measure 35 has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. Dynamics: *mp*. Measure 36 has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. Performance instruction: *Slowly, rubato*.
- Pt. II:** Treble clef, key signature of one flat. Measure 33 has a whole note chord (F4, Bb4, D5). Dynamics: *mp*. Measure 34 has a whole note chord (F4, Bb4, D5). Dynamics: *mp*. Measure 35 has a whole note chord (F4, Bb4, D5). Dynamics: *p*. Measure 36 has a whole note chord (F4, Bb4, D5). Dynamics: *p*.
- Pt. III:** Treble clef, key signature of one flat. Measure 33 has a whole note chord (F4, Bb4, D5). Dynamics: *mp*. Measure 34 has a whole note chord (F4, Bb4, D5). Dynamics: *mp*. Measure 35 has a whole note chord (F4, Bb4, D5). Dynamics: *p*. Measure 36 has a whole note chord (F4, Bb4, D5). Dynamics: *p*.
- Pno.:** Grand staff, key signature of one flat. Measure 33 has a whole note chord (F4, Bb4, D5). Dynamics: *ritard.*. Measure 34 has a whole note chord (F4, Bb4, D5). Dynamics: *ritard.*. Measure 35 has a whole note chord (F4, Bb4, D5). Dynamics: *ritard.*. Measure 36 has a whole note chord (F4, Bb4, D5). Performance instruction: *Slowly, rubato*.

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Pt. I

Pt. II

Pt. III

Pno.

38

p

Pt. I

Pt. II

Pt. III

Pno.

43

More motion, no rubato

p

More motion, no rubato

p

p

p

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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 score is for three vocal parts (Pt. I, Pt. II, Pt. III) and piano (Pno.).

System 1 (Measures 46-48):

- Pt. I:** Starts at measure 46 with a *mf* dynamic. The melody is marked with a slur and an *accel.* instruction.
- Pt. II:** Starts at measure 46 with a *mf* dynamic. The melody is marked with a slur.
- Pt. III:** Starts at measure 46 with a *mp* dynamic. The melody is marked with a slur.
- Pno.:** Starts at measure 46 with a *mf* dynamic. The right hand has a complex rhythmic pattern, and the left hand has a simpler accompaniment. Both are marked with a slur and an *accel.* instruction.

System 2 (Measures 49-51):

- Pt. I:** Starts at measure 49 with a *f* dynamic. The melody is marked with a slur and a *ff* dynamic. A *Maestoso* instruction and a tempo marking of $\text{♩} = 92$ are present.
- Pt. II:** Starts at measure 49 with a *f* dynamic. The melody is marked with a slur and a *ff* dynamic.
- Pt. III:** Starts at measure 49 with a *f* dynamic. The melody is marked with a slur and a *ff* dynamic.
- Pno.:** Starts at measure 49 with a *f* dynamic. The right hand has a complex rhythmic pattern, and the left hand has a simpler accompaniment. Both are marked with a slur and a *ff* dynamic. A *Maestoso* instruction and a tempo marking of $\text{♩} = 92$ are present. The right hand is marked with *8va* and the left hand with *8vb*.

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This musical score page contains two systems of music. The first system (measures 53-56) features three vocal parts (Pt. I, Pt. II, Pt. III) and a Piano (Pno.) accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). Pt. I has a melodic line with a fermata at the end of the system. Pt. II and Pt. III have similar melodic lines. The Piano part has a bass line with an *8vb* (octave below) marking and a treble line with chords and a melodic line. Dynamics include *mp* and *mp subito*. The second system (measures 57-60) continues the vocal and piano parts. Pt. I has a melodic line with a fermata at the end of the system. Pt. II and Pt. III have similar melodic lines. The Piano part has a bass line with an *8vb* marking and a treble line with chords and a melodic line. Dynamics include *mp*, *p*, and *mf*. A large red watermark reading "Preview Score" is overlaid diagonally across the entire page.

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The musical score is arranged in three systems. The first system (measures 61-64) features three vocal parts (Pt. I, Pt. II, Pt. III) and Piano (Pno.). Pt. I starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) and mezzo-forte (*mf*). Pt. II and Pt. III also start with *f*, then *ff*, and end with *mf*. The Piano accompaniment starts with *f* and ends with *mf*. The second system (measures 65-68) continues the vocal parts and piano accompaniment. Pt. I starts with *ff*, Pt. II with *f* and *ff*, and Pt. III with *ff*. The Piano accompaniment starts with *ff*. The third system (measures 69-72) concludes the piece. The Piano accompaniment includes markings for *8va* and *15ma* in the right hand, and *8vb* in the left hand. A large red watermark reading 'Preview Score' is overlaid diagonally across the entire page.

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