

LIFT UP YOUR EYES TO CALVARY

for SATB voices with oboe* and piano accompaniment

Text by
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Music by
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Expressively (♩ = ca. 72)

SOPRANO
ALTO

OBOE

PIANO

p

p (legato)

poco rit.

poco rit.

poco rit.

mf

*Oboe part may be found on page 11.

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6 *a tempo* *p*

Lift up your eyes, O see Him there, high on the cross He

a tempo *p*

a tempo *p*

had to bear, His nail-pierced hands, His thorn crowned brow; lift

rit. (O) *a tempo* *rit.*

up your eyes, O see Him now.

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

15

a tempo
T. *mp*

B.

With_ gen-tle eyes so filled with love,

He_ gaz-es high to

a tempo

mp

a tempo

mp

heav'n a-bove;

"Fa - ther, for-give them," hear Him pray; His

rit.

mf

a tempo

rit.

words take all our guilt a - way.

rit.

mf

a tempo

rit.

rit.

mf

a tempo

rit.

a tempo

24

For - sak - ened Friend, re - ject - ed

S.

f

A.

For - sak - ened Friend, re - ject - ed Lord,

T.

B.

f
a tempo

Lord,

He faced a lone the pierc ing

f

He faced a lone the pierc ing sword;

*poco a poco
delesc. e rit.*

He gave His life so will - ing - ly; He shed His blood un - sword;

*poco a poco
delesc. e rit.*

He gave His life; He shed His blood un -

*poco a poco
delesc. e rit.*

self - ish-ly, He shed His blood un - self - ish-ly. _____

self - ish-ly, He shed His blood un - self - ish-ly. _____

p

mp

p

a tempo

37 (unison) *p*

He_ gave His all, yet

(unison) *p*

a tempo

pp

a tempo

pp

p

knew no loss, up - on the dread-ed cru - el cross;

He bore our sins up - on that tree; He died, He died for all hu-

He bore our sins up - on that tree; He died, He died for all hu-

He bore our sins up - on that tree; He died, He died for all hu-

f *a tempo* *rit.* *a tempo* **46** *mf*

man - i - ty. O come and see, lift

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a fermata over the word 'man - i - ty.' followed by the lyrics 'O come and see, lift'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). Tempo markings are *a tempo* and *rit.* (ritardando). A rehearsal mark '46' is placed above the second measure of the vocal line.

(B. div.)

f *a tempo* *rit.* *a tempo* *mp* *a tempo*

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment continues with chords and a bass line. Dynamics include *f*, *mp* (mezzo-piano), and *mf*. Tempo markings are *a tempo* and *rit.*

up your eyes, He's hang-ing there, raised to the skies.

The third system features the vocal line with lyrics 'up your eyes, He's hang-ing there, raised to the skies.' The piano accompaniment continues. Dynamics include *mf*.

mf

The fourth system shows the piano accompaniment for the final part of the page. It consists of chords in the right hand and a bass line in the left hand. The dynamic is *mf*.

The debt is paid and we are free; lift up your eyes to

rit.

rit.

rit.

Cal - va - ry. The debt is paid and we are free; lift

f *poco a poco decresc.* *p*

f *poco a poco decresc.* *p*

f *poco a poco decresc.*

f *poco a poco decresc.* *p*

molto rit. *(S. div.)* *mf* *a tempo*

up your eyes to Cal - va - ry!

up your eyes to Cal - va - ry!

molto rit. *a tempo* *pp* *p* *a tempo*

molto rit. *mf* *p*

gva.

rit. *pp*

rit. *pp*

*Cued notes are optional Bass divisi.

OBOE

Expressively (♩ = ca. 72)

6

p *poco rit.* *a tempo*

15

rit. *a tempo* *rit.* *mp* *a tempo*

rit. *mf* *a tempo* *rit.*

24

6 4

37

a tempo *poco a poco rit.* *mp* *pp* *a tempo* *p*

46

rit. *f* *a tempo* *rit.* *mp* *a tempo* *mf*

54

rit. *f* *poco a poco decresc.*

58

molto rit. *pp* *p* *a tempo*

rit. *pp*