

BOB JONES MEMORIAL BIBLE COLLEGE

MAKALANGIT NA SALMO

*Everlasting Love*



# Makalangit na Salmo

## *Everlasting Love*

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# Diyos Makapangyarihan

## God The Omnipotent

for SATB Choir and Piano

Henry F. Chorley & John Ellerton  
trans. Kaye Lorenzana

Abraham Joel S. Antonio

Piano

Majestically ♩ = 80-85



The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It features a grand staff with treble and bass clefs. The music is marked 'Majestically' with a tempo of 80-85 beats per minute. The bass line starts with a forte (ff) dynamic and features a rhythmic pattern of eighth and quarter notes. The treble line consists of chords and single notes.

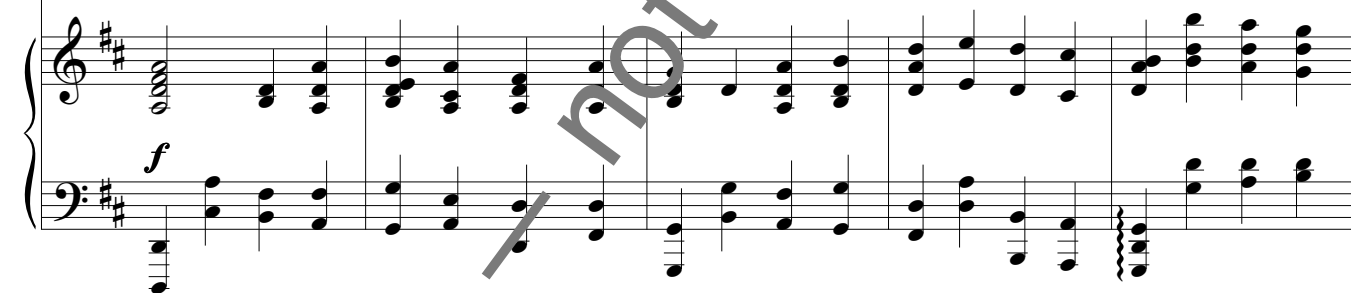
5 SA *f*

Diyos ma - ka - pang - ya - ri - han Ha - ring nag - a - tas San - da - ta  
God the Om - ni - po - tent! — King, who or - dain - est Thun - der Thy

TB *f*



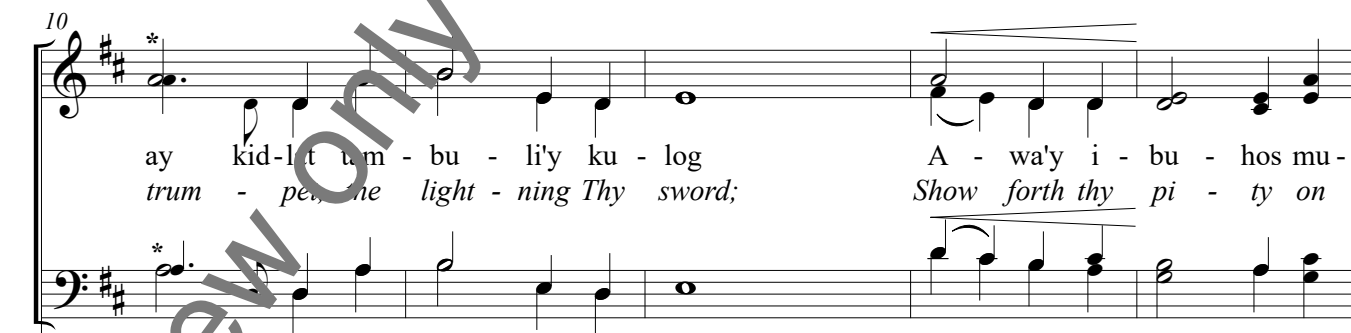
This system contains the vocal entries for Soprano Alto (SA) and Tenor Bass (TB) and the piano accompaniment for measures 5 through 9. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment is marked with a forte (f) dynamic. The lyrics are in both English and Tagalog.



The piano accompaniment continues for measures 5 through 9, providing harmonic support for the vocalists. It features a steady bass line and chords in the treble.

10

ay kid - lat tum - bu - li'y ku - log A - wa'y i - bu - hos mu -  
trum - pe, the light - ning Thy sword; Show forth thy pi - ty on



This system contains the vocal entries for Soprano Alto (SA) and Tenor Bass (TB) and the piano accompaniment for measures 10 through 14. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment is marked with a mezzo-forte (mf) dynamic. The lyrics are in both English and Tagalog.



The piano accompaniment continues for measures 10 through 14, providing harmonic support for the vocalists. It features a steady bass line and chords in the treble.

.. ♩ for Tagalog text

4  
15 *mp*

la sa I - yong tro - no; Ka - pa - ya - pa - an i - ga -  
high where Thou reign - est; Thou art the One who gives

*mp*

19 *rit. Slowly*

wad O — Diyos.  
peace O — Lord.

*rit. Slowly*

23 *mp*

Diyos na ma - ha - ba - gin, ki - na - li - mu - tan  
God the all - mer - ci - ful! — Earth hath for -

27

ng mun- do, Ang I - yong Sa - li - tay 'di pi -  
 sak - en Meek - ness and mer - cy and

30

na - ha - la - ga - han. Oh H wag po na - wang po - ot  
 slight - ed Thy Word Oh let not Thy wrath in its

34

Niyo'y ma pu - pu - kaw  
 ter - rors a - wa - ken.

*ff* *a tempo*

# I Love to Tell the Story

for SATB Choir and Piano

Catherine Hankey

Pat ConnifU. Baybayon

With devotion ♩ = 87

8

Piano *p*

5

SA unis. *mp*

I love to tell the sto - ry of

*mp*

8

8vb

11

un - seen things a bove Of Je - sus and His glo - ry of Je - sus and His

16 *div. mp*

love. *Oh*

*unis. mf*

I love to tell the sto - ry Be - cause I know 'tis true; It

21 *mf, unis.*

I love to tell the

*mf*

sat - is - fies my long - ings As nothing else can do.

*mf*

*8vb*

26

sto - ry will be my theme in glo - ry to

# Love of God

for SATB Choir and Piano

Charles Wesley

Beverly Monica Heguera

Meditatively ♩ = 70

Soprano Alto  
Tenor Bass  
Piano

*mp* *unis.*  
*8va*

Detailed description: This system contains the first three measures of the piece. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Meditatively' with a quarter note equal to 70 beats per minute. Dynamics include *mp* (mezzo-piano) and *8va* (octave up) for the final notes of the piano part.

5  
love of God, how strong and true E - ter-nal and yet ev - er new;  
*mp unis.*  
Un-

Detailed description: This system contains measures 4 through 6. The vocal parts enter in measure 4 with the lyrics 'love of God, how strong and true E - ter-nal and yet ev - er new;'. The piano accompaniment continues with chords and moving lines. The dynamic is *mp unis.* (mezzo-piano, unison). The system ends with the word 'Un-' in the bass staff.



9

com-pre - hen - ded and un-bought, Be - yond all knowl-edge and all thought!

*f* *f* *f* *f*

13

heav'n - ly love, how pre - cious still in days of wea-ri-ness and ill, In

*mp* *8vb*

17

*(allow some rubato)* *accel.*

nights of pain and help-less-ness, to heal, to com-fort, and to bless!

*p* *mf* *accel.*

21 *mf*  
 We read Thee best in  
*mf*  
 We read Thee best in  
 8va  
*mf*

25  
 Him who came to bear for us the cross of shame; Sent by the Fa - ther  
 Him who came to bear the cross of shame; Sent by the Fa - ther  
 8va

29 *div.*  
 from on high, Our life to live our death to die. O heav'n - ly love, how  
 from on high, Our life, our death to die.  
*div.*

# Loved with Everlasting Love

for Vocal Duet, Piano and C Instrument Obligato

G. Wade Robinson, alt.

Asenath Abao Cadavos

Piano

*mp*

$\text{♩} = 80$

C Instrument

*mp*

Voice 1

*mp*

Loved \_\_\_\_\_ with ev - er - last - ing love, \_\_\_\_\_

Voice 2

*mp*

Led \_\_\_\_\_ by grace that

22

10

Spir - it breath-ing from a - bove, You have  
love to know; Spir - it breath-ing from a - bove, You have

13

13

taught me, You have taught me it is so.  
taught me, You have taught me it is so.

16 *mf* Oh, this full and per - fect peace!

16 *mf* Oh, this full and per - fect peace!

16 *mf*

19 Oh, this trans - port all di - vine! In a love which

19 Oh, this trans - port all di - vine! In a love which

19

# Draw Me Nearer

for 2-Part Ladies' Choir or 2-Part Mixed Choir and Piano

Fanny J. Crosby

Frances Ira L. Aguinaldo

Prayerfully  
*mp*

\* [ST] *mp*  
Draw me near - er to Thy pre - cious bleed - ing side.

\* [AB] *mp*  
Draw me near - er to Thy pre - cious bleed - ing side.

Piano *mp*

5 [TB] *mp*  
Con-se - crate me now to Thy

9 [SA] *mp*  
Let my soul look up with a  
serv - ice, ord, by the pow'r of grace di - vine.

\*Alternate indications in [ ] for SATB choir.

13 *mf*  
 stead - fast hope, and my will be lost in Thine. Draw me near - er bless ed  
*mf*  
 Draw me near - er bless - ed  
*mf*

17  
 Lord to the cross where Thou hast died Draw me near - er to Thy  
 Lord to the cross where Thou hast died Draw me near - er to Thy

21 [S]  
 pre - cious bleed - ing side. Oh the pure delight of a  
 [A]  
 pre - cious bleed - ing side. Oh the pure de-light of a

Preview Only

not for performance

# O Hesus Na Aking Buhay

## Close To Thee

for 2-part Choir and Piano

Fanny Crosby, alt. & Laura Berrey, 2nd stanza  
Tagalog from Ang Imnaryong Cristiano

Jireh D. Dormido

Prayerfully ♩ = c. 86

Ladies *mf*

Piano *mp*

O He-  
Thou my

8vb

5

sus na a-king bu - hay, ka - ri - bi - gan\_kong ma - hal, I-kaw  
ev - er - last-ing por - tion, more than friend or—life to me, All a -

9

ang ma-ging pat - nu - bay sa mun - do'y ta-ning I - kaw.  
long my pil-grim jour - ney, Sav - ior, — let me walk with thee.



13

*mf*

La-hat ng ka - pig-ha - ti - an at mad - lang sa hi - ra -  
 From the bond - age of my sin, Lord, Thou, Thy - self, hast— set me

*mf*

8vb

17

pan ay ma - ti - ti - is kong tu - nay kung ka - ra - may ko'y I -  
 free. I will love and serve no oth - er, as I— walk a - long with

21

*f*

Ak - ba - yan at ga - ba - yan sa lan - das— ng  
 Close to Thee, — close to Thee, close to Thee, — my

*f*

kaw.  
 Thee

26

bu - hay pu - so ko'y may ka - I -  
Sav - ior, All a - long my pil - grim

28

ya - han kung ka - sa - ma ko'y I - kaw, kung ka -  
jour - ney, Sav - ior - let me walk with Thee, Sav - ior

*mf*

31

sa - ma ko'y I - kaw.  
let me walk with Thee.

*mp*

35 *mp*

Di da - ngal o ka - ya - ma - nan  
*mp* Not for ease or world - ly pleas - ure, King

38

na - is - ma - kam - tan, ang nit - hi - in ko sa  
 fame my - prayer shall be; Glad - ly will I toil and

41 *mf*

bu - hay ang ka'y pag-ling-ku - ran.  
 suf - fer, on - ly let me walk with Thee.

*mf* *mp*

Ak - ba -  
 Close to

# The Lord Knows Why

for 2-part Ladies Choir, Piano, and Flute

Johnson Oatman Jr.

Hannah Taway Dapyawen

**Meditatively**

Flute *mp*

Soprano *mp*

Alto

Piano *p*

6  
rea - son why dark clouds so of - ten veil the sky, But though my sea be

10  
smooth or rough The Lord knows why, and that's e-nough. *mf* O yes, He knows, the  
*mf* O yes, He knows, the *mf*

14

Lord knows why These things are or - dered from on high; And though darkclouds may

Lord knows why These things are or - dered from on high; And though darkclouds may

18

hide the sun, The Lord knows why; His will be done.

hide the sun, The Lord knows why; His will be done.

*mp*

*mp*

23

I may not know why I am led so

*mf*

8vb

27 *mp*

But trust - ing Him I'll press my way; the

*mp*

of - ten in the paths I dread, But trust - ing Him I'll press my way; the

31 *f*

Lord knows why, I will o - bey. O yes He knows, the Lord knows why These

*f*

Lord knows why, I will o - bey. O yes, He knows, the Lord knows why These

*mf*

35

things are or - dered from on high; And though dark clouds may hide the sun, The

things are or - dered from on high; And though dark clouds may hide the sun, The

# Alam Ng Dios

## Your God Knows

for SATB Choir and piano

Pastor Abner Jason Malacao  
English Version by Laura Berrey

Anamie Carandang & Ms. Shyan Pallones  
arr. Geno Francis Purigay

**Meditatively** ♩ = 82

Soprano  
Alto

Tenor  
Bass

Piano

*mp*

*And*      *And*      *sim.*

5

*mf unis.*

1. A - lam ng Dios ang  
2. A - lam ng Dios ang  
1. Your strug- gle and en -  
2. Your times of deep - est

*mf unis.*

10

'yong pag - li - ling - kod. na - ki - ki - ta N'ya ang  
 'yong di - na - ram - dam. di Ni - ya na - ga -  
*dur - ance your God knows. How the sword you swing grows*  
*sor - row your God knows: All the lone - li - ness a*

14

i - yong pag - su - rod. 'Wag kang mang - hi - na,  
 lak mo'y ma - pa - ram. Sa bi - sig N'ya i -  
*hea - vy in your hand. When wear - ied by the*  
*care - less world can bring. The tears you cry are*



18

ni man - lu - pay - pay, \_\_\_\_\_ i - han - dog \_\_\_\_\_ Kan -  
 kaw nga'y ma - na - ngan. \_\_\_\_\_ San - di - gang \_\_\_\_\_ du - lot  
*bat - tle, keep figh - ting, \_\_\_\_\_ In the strength of the*  
*kept in His bot - tle. \_\_\_\_\_ And He gathers you*

22

'ya ang i - yong bu - hay.  
 ay ka - pa - hi - nga - han.  
*Lord you can firm - ly stand.*  
*close un - der out - stretched wing.*

# Soldiers of Christ, Arise

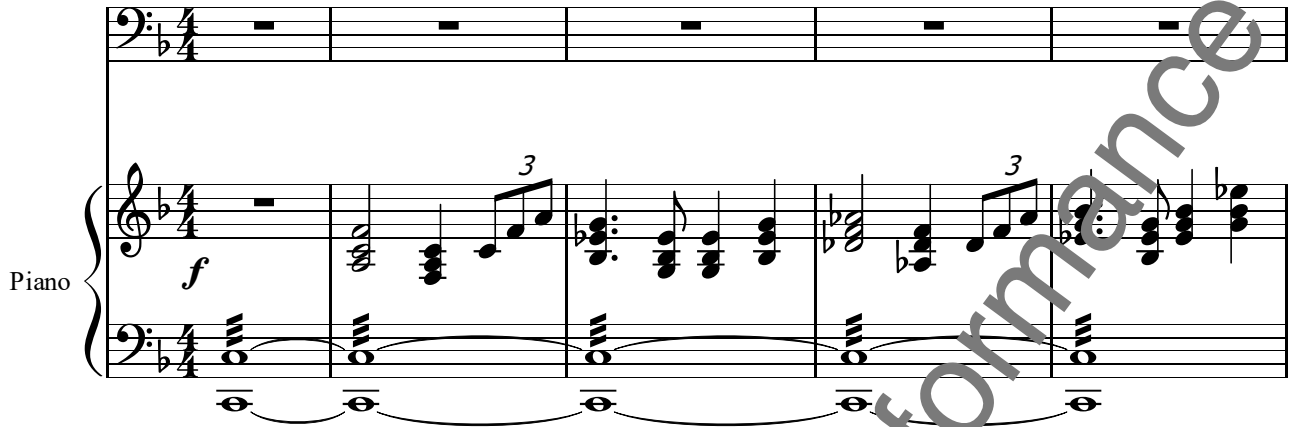
for TTBB Choir and Piano

Charles Wesley

Andrea Austria

With determination

Piano



The piano introduction is in 4/4 time with a key signature of one flat (B-flat). It begins with a bass line of whole notes: B-flat, F, B-flat, F, B-flat, F, B-flat, F. The right hand starts with a series of chords and eighth notes, including a triplet of eighth notes (G4, A4, Bb4) in the second measure. The piece concludes with a final chord of B-flat major.

6 *unis. f*

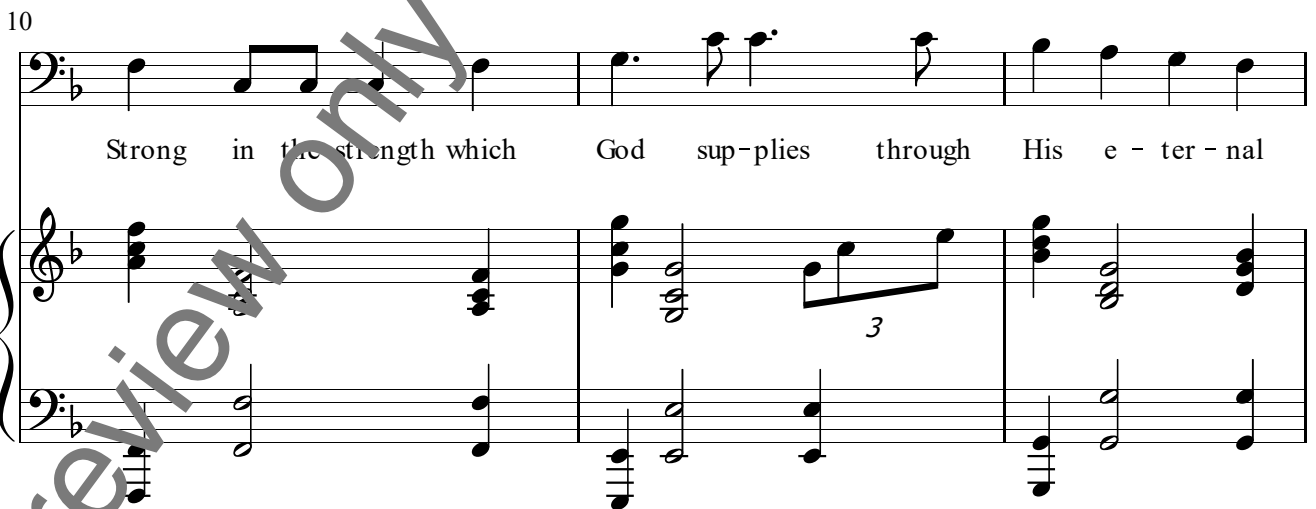
Sol - diers of Christ, a-rise, And put your ar - mor on,



Measures 6-9 of the vocal and piano accompaniment. The vocal line (bass clef) has lyrics: "Sol - diers of Christ, a-rise, And put your ar - mor on,". The piano accompaniment (treble and bass clefs) features chords and eighth notes, with a triplet of eighth notes (G4, A4, Bb4) in measure 8.

10

Strong in the strength which God sup-plies through His e - ter - nal



Measures 10-13 of the vocal and piano accompaniment. The vocal line (bass clef) has lyrics: "Strong in the strength which God sup-plies through His e - ter - nal". The piano accompaniment (treble and bass clefs) features chords and eighth notes, with a triplet of eighth notes (G4, A4, Bb4) in measure 11.

13 *div.*

Son Strong in the Lord of hosts, And

16

in His might-y power— Who in the strength of Je - sus trusts, Is

20

more than con - quer - or.

Preview only / not for performance

25

Basses *mf*

Leave no un - guard - ed place, No

*mf*

This block contains the musical notation for measures 25 through 28. It features a vocal line for Basses and a piano accompaniment. The vocal line begins with a rest in measure 25 and then enters in measure 26 with the lyrics "Leave no un - guard - ed place, No". The piano accompaniment includes triplets in measures 25 and 26, and a dynamic marking of *mf* in measure 27.

29

weak - ness of the soul; Take ev - er - y vir - tue ev - 'ry grace and

3

This block contains the musical notation for measures 29 through 32. The vocal line continues with the lyrics "weak - ness of the soul; Take ev - er - y vir - tue ev - 'ry grace and". The piano accompaniment features a triplet in measure 30.

33

TB *f*

for - ti - fy the whole. From strength to

3 3 3

This block contains the musical notation for measures 33 through 36. It includes a Tenor Bass (TB) part starting in measure 33 with a dynamic marking of *f*. The vocal line continues with the lyrics "for - ti - fy the whole. From strength to". The piano accompaniment features triplets in measures 34, 35, and 36.

# Dalisayin Mo

## *Purify Me, Lord*

Krizzia Simbulan  
English Version by Laura Berrey

for SAB Choir and Piano

Sarah Grace Julian

Prayerfully ♩ = c. 86

Da-li-sa-yin  
Pu-ri-fy my

5  
Mo ang a-king pu-so, i-tu-ro ang ba-wat pag-sa-lan-sang ni-  
life that I may serve You, Ful-ly sub-mit-ted to the Ho-ly Spir-it's

8  
to, na-wa ang 'Yong sa-li-ta ay di-to  
voice Blot out my trans-gres-sions, let me

10

ma - i - ta - go nang ma - i - pa - mu - hay pa - ra lang sa -  
 hear joy and glad - ness, That bones which — You have bro - ken may re -

12

yo. —————  
 joice. ————— *mp*

Da-li-sa-yin Mo ang a-king la - bi, ma - gi - ngang  
 Purri-fy my mind re - new my vi - sion To brave - ly

15

ba -  
 give

pag - pa - pa - la ba - wat kong ti - nig,  
 do your will re - gard - less of the price.

17

nal na 'Yong sa - li - ta ay sa - ki'y ma - mu - ta - at  
 hea - ven - ly wis - dom for each dai - ly de - ci - sion, that

19

di ka - ham - bu - gang pan - sa ri - li. Da - li - sa - yin  
 I may tru - ly live the mind of Christ. Pu - ri - fy me,

8va

21

Mo O Diyos ang 'Yong ta - pa - yan, ma - ging da -  
 Lord. Your mer - cy gives me bold - ness to hum - bly

8va

23

lu - yan ng bi - ya - ya Mo't ha - bag, hin - i ma -  
 en - ter the throne room of Your grace, and claim for -

25

ging ka - hi - hi - yan sa 'yong nga - lan, ka - pu - ri -  
 give - ness with those You count as blame - less. Be - liev - ers,

27

han, l'wal - ha - ti Mo'y a - king ha - ngad.  
 jus - ti - fied, from ev - 'ry tribe and race.



29

*rit.* *mf* *Freely*

Da-li-say-in Mo-ang pag-i-  
 Pu-ri-fy my heart tha I may

*mf*

Da-li-say-in Mo-  
 Pu-ri-fy my heart.

*rit.* *Freely*

*mf*

33

i - sip, i - to nga ay ma-gingka-tu - lad sa i - yo, ga-  
 love You. Guard my af - fec - tions in a world be-smirched by sin. The

— pag-i - i-sip ma - ging ka - tu - lad sa i - yo, —  
 — may love You Guard my af - fec - tions from sin. —

# Fill Me Now

for SATB Choir and Piano

Elwood H. Stokes

Ruth Cantero

Prayerfully ♩ = 72

Piano *mp*

4 SA unis. *mp*

Hov - er o - ver me, Ho - ly Spir - it,

7 Bathe my trem - bling heart and brow; Fill me with Thy

10

hal - lowed pres - ence, — Come, O come and fill me now.

The musical score for measures 10-12 features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The piano part consists of a continuous eighth-note triplet pattern in the left hand and a more melodic line in the right hand.

13

*mf* Fill me now, — fill me now, Je - sus, come — and

*mf*

The musical score for measures 13-15 continues the vocal and piano parts. The piano part maintains the triplet pattern in the left hand and a melodic line in the right hand. The dynamic marking *mf* is present.

16

fill me now; — Fill me with Thy hal - lowed pres - ence, —

The musical score for measures 16-18 concludes the vocal and piano parts. The piano part continues with the triplet pattern in the left hand and a melodic line in the right hand.

19

Come, O come and fill me now.

22

25

*mp*  
I am weak-ness, full of weak-ness,  
*mp*  
*poco meno mosso*  
*mp*

# My Song Shall be of Jesus

for SATB Choir and Piano

Fanny Crosby

Jesher Edrei Perez

Meditatively and freely, but not rushed

Piano

*mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a half note chord (F#4, A4) followed by a quarter note chord (F#4, A4, C5). The left hand starts with a bass clef and a 3/4 time signature, beginning with a half note chord (F#2, A2) followed by a quarter note chord (F#2, A2, C3).

3

SA unis. *mf*

My — song shall be of Je — sus, His

The vocal line for Soprano and Alto (SA unis.) begins at measure 3. The melody starts on a whole note (F#4) and continues with quarter notes (A4, C5, B4, A4, G4, F#4). The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a moving bass line.

7

div. *mf*

beau — ty crowns my days — He — fills my cup with bles — sing And

TB unis. *mf*

The vocal line for Tenor and Bass (TB unis.) begins at measure 7. The melody starts on a whole note (F#2) and continues with quarter notes (A2, C3, B2, A2, G2, F#2). The piano accompaniment continues, with the right hand playing chords and the left hand playing a moving bass line.

11

tunes my heart to praise— My— song shall be of Je - sus, The

15

pre-cious Lamb of God. Who— gave Him-self my ran - som and

19

bought me with His blood.

*rit.*

23

Slower

*unis. mp*

My — song shall be of Je - sus, When

26

sit - ting at His feet. I — call to mind His good - ness In

30

*unis. mp*

My — song shall be of Je - sus What -  
med - ta-tion sweet. —