

How the Grandeur of Creation

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2

Commissioned by the Friends of Music
for the Sixtieth Anniversary of
St. Philip's in the Hills Episcopal Church
Tucson, Arizona

How the Grandeur of Creation

SATB and organ

Carl P. Daw, Jr., 1995

Craig Phillips, 1996

Allegro maestoso (♩=84)

The piano introduction is in D major and 4/4 time. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note patterns and a descending eighth-note scale. The left hand provides a harmonic accompaniment with chords and moving bass lines.

5

The vocal parts (SATB) and organ accompaniment are shown. The vocal lines are in D major and 4/4 time, with a forte (f) dynamic. The organ accompaniment is in D major and 4/4 time, with a forte (f) dynamic. The organ part features a melodic line with eighth-note patterns and a descending eighth-note scale. The vocal parts enter with the lyrics "How the" and "How the".

Organ and string accompaniment available separately (420-640)

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10

gran - deur of cre - a - tion man - i - fests the Mak - er's

gran - deur of cre - a - tion man - i fests the Mak - er's

gran - deur of cre - a - tion man - i - fests the Mak - er's

gran - deur of cre - a - tion man - i - fests the Mak - er's

13

mf might, when the sun with pierc - ing

mf might, when the sun with pierc - ing

might, when the sun with pierc - ing

might, when the sun with pierc - ing

ff [reduce] *mp*

17

mf ra - diance paints — the hills — with daz - ling

mf ra - diance paints — the hills — with daz - ling

mf when — the sun — with pierc - ing ra - diance

mf when — the sun — with pierc - ing ra - diance

21

f light!

f light!

mf Yet — we yearn — for some - thing

mf Yet — we yearn — for some - thing

f Man. Ped.

mp

B

25 *mf* *f*
 for as - sur - ance keen - and strong,
 for as - sur - ance keen - and strong,
 near - er,
 near - er,

28 *f*
 for some - clear and - pres - ent to - ken of the God for
 for some - clear and - pres - ent to - ken of the God for
 for some - clear and - pres - ent to - ken of the God - for
 for some - clear and - pres - ent to - ken of the God - for

6

32 *poco rit.* **C** *mp*

whom we long.

whom we long.

whom we long.

whom we long.

whom we long.

whom we long.

whom we long.

whom we long.

poco rit. **C** *slightly slower*

mp

Man. Ped.

37 S.A. *mf*

So in Christ God came among us, joined our life, our

mp

41 joy, our pain, gra - cious sign of how God

45 loves us past our power — to — ex - plain. Day — by

mf

49 day through words and won ders Je - sus showed — how lives can be

53

blessed and used like loaves and fish - es, feed - ing, heal - ing,

Man. Ped.

57

poco rit. *a tempo*

set - ting free.

poco rit. *a tempo* *poco rit.*

mf

Man.

ⓔ Rhythmic, but with great subtlety

61 *mp*

Loaves and fish - es, lives and fac - es, word - less smiles for -

mp

Loaves and fish - es, lives and fac - es, word - less smiles for -

mp

Loaves and fish - es, lives and fac - es, word - less smiles for -

mp

Loaves and fish - es, lives and fac - es, word - less smiles for -

ⓔ *a tempo*

67

giv - ing wrong, self - less deeds of prayer - in ac - tion, peace - ful

giv - ing wrong, self - less deeds of prayer - in ac - tion, peace - ful

giv - ing wrong, self - less deeds of prayer - in ac - tion, peace - ful

giv - ing wrong, self - less deeds of prayer in ac - tion, peace - ful

73

si - lence, soar - ing song: by such means the Spir - it

si - lence, soar - ing song: by such means the Spir - it

si - lence, soar - ing song: by such means the Spir - it

si - lence, soar - ing song: by the Spir - it

79

forms us to be chan-nels of God's grace, draw - ing

forms us to be chan-nels of grace, draw - ing

forms us to be chan-nels of grace, draw - ing

forms us to be chan-nels of grace, draw - ing

forms us to be chan-nels of grace, draw - ing

84

us to prayer and wor - ship of - fered in this hal - lowed

us to prayer and wor - ship of - fered in this hal - lowed

us to prayer and wor - ship of - fered in this hal - lowed

us to prayer and wor - ship of - fered in this hal - lowed

us to prayer and wor - ship of - fered in this hal - lowed

90 **F** *p*

place. _____

place. _____

place. _____

place. _____

F Tempo I

p *mp* *mf*

Ped. [+ Sw. reeds]

94 *f* Tri - une

f Tri - une

f Tri - une

f Tri - une

f Tri - une

f

99

God, our source and pat - tern, shape us in the life you

God, our source and pat - tern, shape us in the life you

God, our source and pat - tern, shape us in the life you

God, our source and pat - tern, shape us in the life you

102

share: bless, dis - turb, bring hope and

share: bless, dis - turb, bring hope and

share: bless, dis - turb, bring hope and

share: bless, dis - turb, bring hope and

106 *mp* *f*
 com - fort, give us faith to risk and dare;
 com - fort, give us faith to risk and dare;
 8 com - fort, give us faith to risk and dare;
 com - fort, give us faith to risk and dare;

110 *mf* *f*
 wake in us your gifts and grac - es, through us
 wake in us your gifts and grac - es, through us
 through us
 through us

116

make your mer - cies known; form in us a ho - ly

make your mer - cies known; form in us a ho - ly

make your mer - cies known; form in us a ho - ly

make your mer - cies known; form in us a ho - ly

mf *cresc.* *f*

120

peo - ple called by love, called by love to

peo - ple called by love, called to

peo - ple called by love, called to

peo - ple called by love, called to

f *f* *mf* *mf*

32' flue

124 *f* *molto rit.* (H)

be your own. _____

be your own. _____

8 be your own. _____

be your own. _____

Detailed description: This block contains four vocal staves for measures 124 through 128. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first three staves are for vocal parts, and the fourth is for a lower vocal part. All parts start with a forte (*f*) dynamic and a *molto rit.* (very slow) tempo. A rehearsal mark (H) is placed above the first measure. The lyrics "be your own." are written below each staff, with a long line indicating a sustained note.

molto rit. (H) *a tempo*

ff *f*

Detailed description: This block shows the piano accompaniment for measures 124 through 128. It consists of two staves (treble and bass clef). The tempo starts as *molto rit.* and changes to *a tempo* at measure 127, marked with a rehearsal mark (H). Dynamics include *ff* (fortissimo) and *f* (forte). The piano part features chords and moving lines in both hands.

129 [keep Sw. reeds on]

mf *mp*

Detailed description: This block shows the piano accompaniment for measures 129 through 133. It consists of two staves (treble and bass clef). The tempo is *a tempo*. A performance instruction "[keep Sw. reeds on]" is written above the first measure. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano part features chords and moving lines in both hands.