

RANDAMWILLI

*Music*



# Sing to the Lord

SATB, Soloists, Piano  
And opt. Violin

by

AMY TATE WILLIAMS

PREVIEW SAMPLE ONLY  
NOT TO BE DUPLICATED

# Sing to the Lord

SATB, Soloists, Piano and opt. Violin  
 in honor of Mr. Wayne Causey and his 25 year ministry  
 at Forest Hills Baptist Church, Nashville, TN

Words and Music by  
 AMY TATE WILLIAMS

Gently rhythmic ♩ = 72

Tenor Solo  
*mf*

We are here for one thing:

*mp*

D D(sus4) D D(sus4) D C

5

to praise the Fath - er, Son and Spi - rit. Our Cre - a - tor,

G/B D D(sus4) D

8

Christ our Sa - vior, Spi - rit Help - er, let Him

C G/B

10 *Alto solo*  
*mf*

No mat - ter what the\_ pain be - hind us, no mat - ter

hear it! \_\_\_\_\_

hear it! \_\_\_\_\_

what the\_ fear a - head. let's lift our voice in ad - o -

Let's lift our voice in\_ ad - o -

13

what the\_ fear a - head. let's lift our voice in ad - o -

Let's lift our voice in\_ ad - o -

16

ra - tion to Him in - stead.

ra - tion to Him in - stead.

ra - tion to Him in - stead.

ra - tion to Him in - stead.

ra - tion to Him in - stead.

ra - tion to Him in - stead.

19 **A** *All mf*

Sing to the Lord! Thank Him for all the gifts that we ig - nore, all the love He's out-

*mf*

**A**

D C/A C/F G/C D C/A

*mf*

22 *Sop.* all the lives He has re - stored. Sing to the

*Alto.* poured, Sing to the Lord, thank Him for ev'-ry shut and o - pen

*Ten.*

*Bass* all the lives He has re - stored. Sing to the

C/F G/C A G/E G/C D/G

25 Lord!

door, ev'-ry time we are cut to the core, ev'-ry chance to trust Him

Lord!

A G/E G/C G/A

27 Sopranos (or Sop. solo)

*mf* We are here for one thing: to praise the Fath-er, Son and

more.

D C G/B

30 Spi-rit. Our Cre-a-tor, Christ our Sa-vior,

*mp* We are here to

D G/B A/C# D C

33 Spi - rit Help - er, let Him hear it! *All mf*

sing. No mat-ter what the shame be -

G/B D C G/B G

36 hind us, no mat-ter what the cross we bear, let's lift our voice in ad-o-  
 hind us, no mat-ter what the cross we bear, Let's lift our voice in ad - o -

*Basses* Let's lift our

D C G/B G A D/F# G D/F#

40 ra - tion to Him in - stead.

voice in - stead.

C/E G/D G A

**B**

43

Sing to the Lord! Thank Him for ev'-ry sin of ours He bore, e-ven more all the

Violin

*mp*

**B**

D C/A C/F G/C D C/A

46

*Sop.* and the mer-cy He af-fords. Sing to the

grace

*Altos*

Sing to the Lord, and im-plore for a heart to love Him

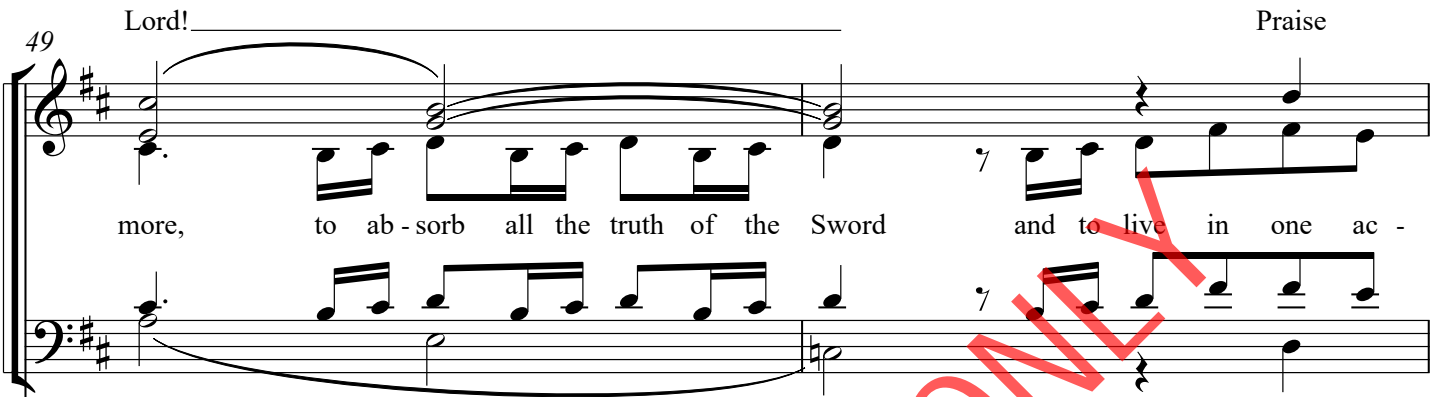
*Ten.*

*Basses* and the mer-cy He af-fords. Sing to the

C/F G/C A G/E G/C D/G

49 Lord! Praise

more, to ab-sorb all the truth of the Sword and to live in one ac-



Lord! Praise

A G/E G/C G/A



51 God from Whom all bless - ings flow,  
cord from Whom all bless - ings flow,



*mf*

D C/A C/F G/C D C/A



54 Praise Him all crea - tures here *Sop.* be -  
 Praise Him all crea - tures here *Ten.* be -

C/F G/C D C/A C/F G/C

57 low, Praise Him a - bove ye  
 We are here for one thing. Praise Him a - bove ye  
 low, We are here for one thing.

A G/E G/C G/A A G/E

60 heav' - - nly host, \_\_\_\_\_ Praise

heav' - - nly Sing al - le - lu - ia, sing al - le - lu - ia,

heav' - - nly host, \_\_\_\_\_ Praise

Sing al - le - lu - ia, sing al - le - lu - ia,

G/C G/A D C/A C/F G/C

63 Fath - er, Son and Ho - ly Ghost. \_\_\_\_\_

D C/A C/F G/C D C/A



Violin

# Sing to the Lord

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*Gently rhythmic* ♩ = 72

9

10

9

19 **A**

24

43 **B**

*mp*

51

*mf*

55 *(bring out melody)*

*f* *mf*

60

*cresc.* *f*

64

*dim.* *Slower* **4** *p* *molto rit.*

The image shows a violin score for the piece 'Sing to the Lord'. It consists of seven staves of music. The first two staves (measures 1-10) are mostly whole rests, with a tempo marking of 'Gently rhythmic' and a quarter note equal to 72. The third staff (measures 11-18) is also mostly whole rests, with a measure rest of 9. The fourth staff (measures 19-24) is marked with a box 'A' and contains whole rests, with a measure rest of 24. The fifth staff (measures 25-42) is marked with a box 'B' and contains a melodic line starting with a mezzo-piano (*mp*) dynamic. The sixth staff (measures 43-50) continues the melodic line with a mezzo-forte (*mf*) dynamic. The seventh staff (measures 51-63) features a more active melodic line with dynamics ranging from *f* to *mf*. The eighth staff (measures 64-71) includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a section marked 'Slower' with a 4-measure rest, ending with a piano (*p*) dynamic and a 'molto rit.' (molto ritardando) marking.