

One Incredible Moment (Opening)

7

Mysterious ♩ = 56
† "In the Beginning"

Arranged by David Huntsinger

1 *mp* *Rubato* *8va*

4 *8va*

7 *2*

10 *mp* **DUET OR SOLO***
Part 1 (melody)
In the be-gin-ning was the Word, and the Word was with God, — And the
Part 2 (harmony)
In the be-gin-ning was the Word, and the Word was with God, — And the

*On the recording, Part 1 is sung by a high voice (male) and Part 2 is sung by a medium voice (female), but any combination of voices can be used. Part 1 may also be sung as a solo.

† "In the Beginning." Words from John 1, KJV. Music by DAVID and BONNIE HUNTSINGER.

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8

12

slowing...

Word was God. The

Word was God. The

slowing...

14

*a tempo**cresc.**mf*

same was in the be-gin - ning with God. All things were

same was in the be-gin - ning with God. All things were

a tempo *cresc.* *mf*

16

made by Him, And with - out Him was not an - y - thing

made by Him, And with - out Him was not an - y - thing

mf

18 3

made that was made.

made that was made.

20

f In Him was life, and the life was the

f In Him was life, and the life was the

cresc.

22

light of men. And the light shin - eth in

light of men.

dim.

dim.

10

24

*mf**unis.*

dark - ness; and the dark - ness com - pre-

And the dark - ness com - pre-

mf

26

4

hend - ed it not.

hend - ed it not.

28

*rit.**a tempo*

He was in the world, - and the world was

rit.

a tempo

30

made by Him; And the world knew Him

And the world knew Him

32

cresc. not. He came un - to His *f* *dim.*

not. He came un - to His

cresc. *f* *dim.*

34

mf own, and His own *molto rit.* re-ceived Him not.

own, and His own re-ceived Him not.

mf *molto rit.*

*On the recording, the second syllable of "re-ceived" is held for 2 slow beats.

8^{vb}

12 *With excitement* ♩ = 56

37 N.C.

p cresc. *f* *ff*

41 *mf cresc.* *ff*

44 5 LADIES unis. *mf*

For be -

47 † "Arise, Shine"

hold, dark - ness cov - ers the earth, _____

$\frac{Gm}{E}$ $\frac{Gm}{D}$ $C\sharp dim7$ $\frac{A}{C\sharp}$ D^4_2 Dm

The shaded musical introduction allows you to present "Arise, Shine" independently or as part of a concert or pageant.

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50 *cresc.*

And the dark - ness hangs o - ver her

Edim *Dm* *Am* *Am* *D#°7* *B*
D *F#* *E* *D#*

53 *cresc. poco a poco*

peo - ple; But the Lord a -

Am *E* *Fsus(#4)* *E* *F2*
E

cresc. poco a poco

56

ris - es up - on you,

F2 *A 4* *Am* *Am*
2

14

59

f *accented!*

6

cresc.

And His glo - ry shall be seen on you! _____

f *cresc.*

F *ma* *7* *G* *F* *A* *m* *F* *G* *sus*

62

f

A - rise,

A - rise,

shine, _____

G *sus* *C* *G* *2* *B* *G* *B*

65

for your light_ has come,

And the glo - ry of the

A *m* *E* *m* *F*

68

Lord_ ris - es up - on you._____

ris - es up - on you. A -

C G⁷ sus G⁷ sus G sus

71

A - rise, shine,_____ for your light_ has

rise,

C G²/_B G/B B^b

74

come, And the glo - ry of the Lord_ ris - es up -

F A m C/G D m G

16

77

on you, A - rise!

Fmaj7 D⁹ F# Fm G N.C. C F/C

7

80

LADIES *mf*

Na - tions will run to the

C Bb2 E A

mf

mf

82

ra - di-ant glow of Your light;

Add MEN

Fsus G F C D/C C

Add MEN

85

Far - a - way kings will a - wake to the light of Your

mf

B $\flat$ 2 E/A F sus G F

87

dawn - ing! A - rise, A - rise,

mp

G⁷ sus G⁷ sus C

90

shine, for your light has come,

G²/B G/B Am Em

18

93

8

And the glo - ry of the Lord_ ris - es up - on you.

F C G⁷_{sus} Ris - es up -

96

f A - rise, shine, _____

on you.

G⁷_{sus} G⁷_{sus} A^m D⁹ G²_B G⁷

99

for your light_ has come, And the glo - ry of the

B $\flat$ C F² F A^m

102

Lord, and the glo - ry of the Lord,

105

And the glo - ry of the Lord ris - es up - on you.

108

A - rise, a - rise, A - rise, A -

The musical score is written for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 102-104) features a vocal line with the lyrics "Lord, and the glo - ry of the Lord," and a piano accompaniment with chords C/G, Fmaj9, and C/E. The second system (measures 105-107) features a vocal line with the lyrics "And the glo - ry of the Lord ris - es up - on you." and a piano accompaniment with chords F2, C/G, Dm/G, C/G, Fmaj7, and D9/F#. The third system (measures 108-110) features a vocal line with the lyrics "A - rise, a - rise, A - rise, A -" and a piano accompaniment with chords Fm6/G, C2, and C2/B. A repeat sign is present at the beginning of the third system.

rise! A - rise! A -

C² B^b F² A

rise, A - rise, a - rise, A -

C² C² B

rise! A -

B^b2 A^b6⁹ Gm⁷4

mf

117

f *cresc.* A - rise! A - rise! A - rise!

mf A - rise! rise!

mf cresc. C(no 3rd) G C M 7(no 3rd) G Gm4 A $\flat$ 2 G

119

ff A - rise!

G⁷_{sus} C² *ff*

121

C² C N.C.

Detailed description: The musical score is for piano and voice. It consists of three systems of staves. The first system (measures 117-118) shows a vocal line with the lyrics 'A - rise!' and a piano accompaniment. Dynamics include *f* and *cresc.*. Chord markings above the piano staff are C(no 3rd) G, C M 7(no 3rd) G, Gm4, and A $\flat$ 2 G. The second system (measures 119-120) continues the vocal line and piano accompaniment. Dynamics include *ff*. Chord markings are G⁷_{sus} and C². The third system (measures 121-122) shows the vocal line and piano accompaniment. Dynamics include *ff*. Chord markings are C², C, and N.C. (No Chord). The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes.