

Eternal Father, Strong To Save

SATB Chorus, divisi, and opt. Audience/Congregation
with Keyboard or Orchestra*

WILLIAM WHITING, 1860

JOHN B. DYKES, 1861

Arranged by DAN FORREST (ASCAP)

Adagio ♩ = c. 48

Slow, mysterious ♩ = c. 60

NOTE: bars 1-4 may be omitted if desired.

Piano
(Organ
ad lib.)

mp *let ring* *p* *mp*

Pedal harmonically

p *mp*

espressivo
mp

17 Sop./Alto 18
(unis.) *p* misterioso, espressivo

E - ter - nal Fa - ther, strong to save, ——— Whose arm hath bound the

Bari./Bass

17 *poco rit.* *a tempo*

p misterioso, espressivo

* Orchestra score and parts are available for sale from the publisher. (HMC2353A)
A separate congregation part is on page 12.

22 *poco rit.* *a tempo* *(stagger breathing)*

rest-less wave, — Who bidd'st the might-y o - cean deep — its

(unis.) pp dark, misterioso

Who bidd'st the might-y o - cean deep — its

poco rit. *a tempo*

Detailed description: This system contains the first two systems of music. The top system shows vocal staves for soprano and bass. The soprano line starts at measure 22 with the lyrics 'rest-less wave, — Who bidd'st the might-y o - cean deep — its'. The bass line starts at measure 23 with the lyrics 'Who bidd'st the might-y o - cean deep — its'. The piano accompaniment is shown in two systems below. The first system of piano accompaniment starts at measure 22 and ends at measure 26. The second system starts at measure 27 and ends at measure 32. The piano part features complex chordal textures and arpeggiated figures.

27 *poco rit.* *a tempo* *p* 30 *(stagger breathing)*

own ap-poin-ted lim-its keep; Oh, hear us when we cry to Thee — for

own ap-poin-ted lim-its keep;

poco rit. *a tempo*

27 *p*

Detailed description: This system contains the second and third systems of music. The top system shows vocal staves for soprano and bass. The soprano line starts at measure 27 with the lyrics 'own ap-poin-ted lim-its keep; Oh, hear us when we cry to Thee — for'. The bass line starts at measure 28 with the lyrics 'own ap-poin-ted lim-its keep;'. The piano accompaniment is shown in two systems below. The first system of piano accompaniment starts at measure 27 and ends at measure 31. The second system starts at measure 32 and ends at measure 36. The piano part continues with complex textures, including a dynamic marking of 'p' at measure 30.

33 *poco rit.* *a tempo*

those in per-il on the sea. —

poco rit. *a tempo*

33 *very calm* *p* *mp*

Detailed description: This system contains the third and fourth systems of music. The top system shows a vocal staff for soprano starting at measure 33 with the lyrics 'those in per-il on the sea. —'. The piano accompaniment is shown in two systems below. The first system of piano accompaniment starts at measure 33 and ends at measure 37. The second system starts at measure 38 and ends at measure 42. The piano part features a dynamic marking of 'very calm' at measure 33, followed by 'p' and 'mp' markings.

39 *mp* **Moving forward** ♩ = c. 63 *espressivo* *subito*

O Christ! Whose voice the wa - ters heard and hushed their rag - ing

mp *espressivo* *subito*

39 **Moving forward** ♩ = c. 63 *mp*

43 at Thy word, Who walk - edst on the foam - ing deep, and

43

46 49 calm a - midst its rage did sleep; *3-part* *mf*

Oh, hear us when we

46 *mf*

50

cry to Thee for those in per - il on the

50

54

sea.

54

legato

f ma non troppo

58

rit.

mp *mf* **Con rubato**

Sop. Most Ho - ly Spir - it, Who didst brood up -

Alto *mp* *mf* Most Ho - ly Spir - it, Who didst brood up -

Ten. *mf* Most Ho - ly, Who didst brood up -

Bass *mf* Most Ho - ly, Who didst brood up -

58

rit. *p* *mf* **Con rubato**

Most Ho - ly, Who didst brood up -

62 *sub. mp*
 on the cha - os dark and rude, And bid its ang-ry tu - mult cease, and
sub. mp
 on the cha - os dark and rude, And bid its ang-ry tu - mult cease, and
sub. mp
 on the cha - os dark and rude, And bid its ang - ry tu-mult cease, and
sub. mp
 on the cha - os dark and rude, And bid its ang-ry tu-mult cease, and

62 *mf angrily*

67 *div. poco rit. p*
 give, for wild con - fu-sion, peace. — Oh, hear us when we cry to
p
 give, for wild con - fu-sion, peace. — Oh, hear us when we cry to
p
 give, for wild con - fu-sion, peace. — Oh, hear us when we cry to
p
 give, for wild con - fu-sion, peace. — Oh, hear us when we cry to

67 *poco rit. very calm mp*

72 Sop./Alto

Ten./Bass

Thee, for those in per-il on the sea!

ff

72

ff con fuoco

76

76

79

Altos + Audience

Basses + Audience

Oh

ff

79

ff

Molto maestoso82 **ff** Sopranos and Tenors (8vb)

Oh Trin - i - ty of love and pow'r, shield in dan-ger's hour; From
(Altos + Audience)

Trin - i - ty of love and pow'r! Our breth - ren shield in dan-ger's hour; From
(Basses + Audience)

Trin - i - ty of love and pow'r! Our breth - ren shield in dan-ger's hour; From

Molto maestoso

molto legato

*If audience does not sing, the descant may be sung by only selected sopranos and tenors; the rest may sing melody with altos and basses.

86

rock and tem - pest, fire, foe, Pro - tect them where-so - e'er they go. Thus

rock and tem - pest, fire and foe, Pro - tect them where-so - e'er they go. Thus

rock and tem - pest, fire and foe, Pro - tect them where-so - e'er they go. Thus

86

90 (S./T.)

ev - er more shall rise to Thee glad hymns of praise from land and

(A./Aud.)
ev - er-more shall rise to Thee glad hymns of praise from land and

(B./Aud.)
ev - er-more shall rise to Thee glad hymns of praise from land and

90

95

sea. _____

sea. _____

sea. _____

95

mf *maestoso*

101 *poco rit.* *Slow, mysterious* ♩ = c. 60
p *3 div.* A - men,

101 *poco rit.* *Slow, mysterious* ♩ = c. 60
mp

107 *Adw* A - men, A - men, *Adw*
3-part

107 *8va-1*

113 *Adw* men. *A2* A - men.
3-part *p*

113 *p*