

There is No Place So Far Away

SATB Divisi for Choir and Organ

4:20

Text by Michael Young, 1984
Music by Chad Staten, 1968

Peacefully $\text{♩} = 38$

Musical score for Organ and Pedal. The Organ part is in 6/4 time, marked *mp* (mezzo-piano) in the right hand and *mf* (mezzo-forte) in the left hand. The Pedal part is in 6/4 time, marked *mf*. The Organ part features a melodic line in the right hand and a supporting bass line in the left hand. The Pedal part provides a steady bass accompaniment.



Musical score for SATB Choir and Organ. The SATB parts are marked *mf* (mezzo-forte) and *all unison*. The Organ part is in 6/4 time, marked *mf*. The Pedal part is in 6/4 time, marked *mf*. The lyrics are: "There is no place so far a-way, Be-yond the Sav-ior's". The SATB parts are in unison, with the Soprano (SA) and Tenor (TB) parts having a melodic line and the Alto (A2) and Bass (B) parts having a supporting bass line. The Organ part features a melodic line in the right hand and a supporting bass line in the left hand. The Pedal part provides a steady bass accompaniment.

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8 *mf*

SA reach. There is no wall or for-tress grey His vir - tue can - not

TB reach. There is no wall or for-tress grey His vir - tue can - not

Org.

Ped.

12 *f*

SA breach. What glad - ness lights the Shep-herd's eyes With each re - turn - ing

TB breach. What glad - ness lights the Shep-herd's eyes With each re - turn - ing

Org.

Ped.

16 *f* To

SA sheep! In Him our hope of res-cue lies When we His pre - cepts

TB sheep! In Him our hope of res-cue lies When we His pre - cepts To

Org.

Ped.

20

S. *mp*
keep. _____

A. *mp*
keep. _____

T. *mp* *mf*
keep. _____ There is no place so cold and dark_ His warmth *f* can not break
so cold and dark_ His warmth can-not break
and dark His warmth can-not break

B. *mp*
keep. _____ dark *f* His warmth can-not break

Org.

Ped.

24

T. *mp* *f*
through. _____ His sac - ri - fice has left its mark That proves his love is
through. _____ His sac - ri - fice has left its mark That proves his love is

B. *mp* *f*
through. _____ His sac - ri - fice has left its mark That proves his love is

28

T. *p*
true. _____ For what love must He then poss - ess to bleed from ev - 'ry

B. *p*
true. _____

Org. *pp*

32 *rit.* *mf*
a tempo
 T. pore? To un - der-go such great dur - ess, Our spir - its to re -
 B. Our spir - its to re -
 Org. *rit.* *a tempo*
 Ped. *mf*

36 *ff*
 T. store?
 B. store?
 Org. *ff*
 Ped.

40 *mp*
a tempo
 S. There is no hour so late that He Would
 A. There is no hour so late that He He would
 Org. *mp* *a tempo*
 Ped.

43

S. slum - ber and not hear The hum - ble prayer, the

A. slum - ber and not hear The hum - ble prayer, the

Org.

Ped.

46

S. fer - vent plea, For ev - 'ry - one is dear. He *mf*

A. fer - vent plea, For ev - 'ry - one is dear. He *mf*

Org. *mf*

Ped.

49

S. un - der - stands what we must face: Temp - ta - tion, weak - ness, sin. And *f*

A. un - der stands what we must face: Temp - ta - tion, weak - ness, sin. And *f*

Org. *f*

Ped.

53

S. brings through His a - bun - dant grace Our vic - tor - y with - in. _____

A. brings through His a - bun - dant grace Our vic - tor - y with - in. _____

Org.

Ped.



57

S. *ff* There is no pain or

A. *ff* There is no pain or

T. *ff* There is no pain or

B. *ff* There is no pain or

Org. *increase*

Ped.

61

S. bit - ter loss Christ's blood can-not e - rase. No mat - ter what our

A. bit - ter loss Christ's blood can-not e - rase. No mat - ter what our

T. bit - ter loss Christ's blood can-not e - rase. No mat - ter what our

B. bit - ter loss Christ's blood can-not e - rase. No mat - ter what our

Org.

Ped.



65

S. mor-tal cross, He brings peace in its place. He takes our shat - tered

A. mor-tal cross, He brings peace in its place. He takes our shat - tered

T. mor-tal cross, He brings peace in its place. He takes our shat - tered

B. mor-tal cross, He brings peace in its place. He takes our shat - tered

Org.

Ped.

rit.

ff mf

69

S. *ff* *mf*
 piec-es lost: Re-stores us glo - 'rious, whole. For He a-lone knows

A. *ff* *mf*
 piec-es lost: Re-stores us glo - 'rious, whole. For He a-lone knows

T. *ff* *mf*
 piec-es lost: Re-stores us glo - 'rious, whole. For He a-lone knows

B. *ff* *mf*
 piec - es lost: Re-stores us glo - 'rious, whole. For He a-lone knows

Org. *mp*

Ped.

rit.



a tempo

p

73

S. *p*
 well the cost of ev - 'ry prec - ious soul.

A. *p*
 well the cost of ev - 'ry prec - ious soul.

T. *p*
 well the cost of ev - 'ry prec - ious soul.

B. *p*
 well the cost of ev - 'ry prec - ious soul.

Org. *a tempo* *pp*

Ped.

77

S.
A.
T.
B.
Org.
Ped.

ppp

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass), Organ, and Pedal. It begins at measure 77. The vocal parts feature long, flowing lines with many slurs and ties, indicating a continuous melodic line. The Soprano part starts on a high note and descends. The Alto part has a similar descending line. The Tenor part starts lower and also descends. The Bass part is the lowest and has a more stepwise descending line. The Organ part consists of chords in the right hand and sustained chords in the left hand. The Pedal part provides a harmonic foundation with sustained chords. The score ends with a double bar line and repeat dots.