

Desert Crossing

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Flute

mf
In the east a daz - ling star shines

mf
In the east a daz - ling star shines

Piano

f *sf* *mf*

5

o - ver Beth - le - hem. Seers of an - cient times for

o - ver Beth - le - hem. Seers of an - cient times for

Pno

mf

saw a bless - ed in - fant crowned with ro - yal di - a - dem.

saw a bless - ed in - fant crowned with ro - yal di - a - dem.

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

f Laus et ho - nor ti - bi De - o!

f Laus et ho - nor ti - bi De - o!

f Laus et ho - nor ti - bi De - o!

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

Laus et ho - nor ti - bi De - o!

Laus et ho - nor ti - bi De - o!

Laus et ho - nor ti - bi De - o!

Pno

Fi - nest myrrh we bring to pre - sent to him, frank - in - cense, and

mf

Pno

18 *mf* *mp* *mp* *mp*

Fl. *mp* *mp* *mp*

De - sert scor - pions
De - sert scor - pions

gold for a king. De - sert scor - pi - ons

Pno

21 *mp* *mp* *mp*

Fl. *mp* *mp* *mp*

skim a - cross the sands be - neath our
skim a - cross the sands be - neath our

skim a - cross the sands, skim a - cross the sands,

Pno

23

Fl. *cresc.* *3*

feet. Far be - hind we leave our

feet. Far be - hind we leave our

the sands be - neath our feet. Far__ far, be - hind!

Pno

25

Fl. *3* *3*

mar - ble halls filled with their fra - grant spi - ces strong and

mar - ble halls filled with their fra - grant spi - ces strong and

Far be - hind we leave, leave our mar - ble halls,

Pno

27

Fl.

sweet. *f* Ver - bum De - i

sweet. *f* Ver - bum De - i

filled with their fra - grant spi - ces. Ver - bum De - i

Pno

29

Fl.

ca - ro fac - tum! Ver - bum De - i

ca - ro fac - tum! Ver - bum De - i

ca - ro fac - tum! Ver - bum De - i

Pno

31

Fl. *mf* *tr*

ca - ro fac - tum! On-wards, on - wards, 'til our jour-ney's o - ver.

ca - ro fac - tum!

ca - ro fac - tum!

Pno

Detailed description: This system covers measures 31 to 33. The flute part begins with a trill on a whole note, followed by a melodic line. The piano accompaniment features vocal lines with lyrics and a piano accompaniment. The lyrics are 'ca - ro fac - tum! On-wards, on - wards, 'til our jour-ney's o - ver.' and 'ca - ro fac - tum!'. Dynamics include *mf* and *tr*.

34

Fl. *tr*

Then to greet the King of kings!

When we see him,

Pno *mf*

Detailed description: This system covers measures 34 to 36. The flute part has a trill and triplet figures. The piano accompaniment features vocal lines with lyrics and a piano accompaniment. The lyrics are 'Then to greet the King of kings!' and 'When we see him,'. Dynamics include *mf* and *tr*.

37

cresc.

When we see him, King of kings!

mf *cresc.*

When we see him we will kneel be-fore him, King of kings, Et

cresc.

we will kneel be-fore him. When we see the King of kings! Et—

Pno

40

ff

Tunc can - te - mus Al - le - lu - ia! Tunc can - te - mus

ff

tunc can - te mus Al - le - lu - ia! Tunc can - te - mus_

ff

tunc can - te - mus Al - le - lu - ia! Tunc can - te - mus_

Pno

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two systems of music. The first system starts at measure 37 and features three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano part is in grand staff. Dynamics include *cresc.* and *mf*. The second system starts at measure 40 and features three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano part is in grand staff. Dynamics include *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

43

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Pno

sf

V V

^ ^

Detailed description: This musical score is for the piece 'Al - le - lu - ia!'. It consists of three vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The first vocal staff (Soprano) begins with a melodic line in the first measure, followed by rests in the second and third measures. The second vocal staff (Alto) has a similar melodic line, also followed by rests. The third vocal staff (Bass) has a lower melodic line, also followed by rests. The piano accompaniment (Pno) starts with a rhythmic pattern in the first measure, followed by a series of chords and moving lines in the second and third measures. The piano part includes dynamic markings such as *sf* (sforzando) and accents (^) over the final two measures. The score concludes with a double bar line.