

Nearer My God to Thee

Flute

Sara Flower Adams

Arr. David Nino

♩=80

mf

5

9

10

mp

15

17

20

2

25

25

mp

30

33

35

mf

40

41

45

mf

rit.

50

mp

Nearer My God to Thee

1 Clarinet in B \flat

Sara Flower Adams

Arr. David Nino

♩=80

5

9 *mf* 10 15

mp

17 20

mf

25 25 30

mp

33 35

mf

40 41

mf rit.

45 50

mp

Detailed description: This is a musical score for a single Clarinet in B \flat . The piece is titled "Nearer My God to Thee" and is an arrangement by David Nino of the original by Sara Flower Adams. The score is written in treble clef with a key signature of one flat (B \flat). The tempo is marked as quarter note = 80. The score consists of seven staves of music. The first staff begins with a quarter note = 80 tempo marking and a measure number of 5. The second staff starts at measure 9 with a *mf* dynamic and includes measure numbers 10 and 15. The third staff starts at measure 17 with a *mf* dynamic and includes measure numbers 20 and 25. The fourth staff starts at measure 25 with a *mp* dynamic and includes measure numbers 30 and 33. The fifth staff starts at measure 33 with a *mf* dynamic and includes measure numbers 35 and 40. The sixth staff starts at measure 40 with a *mf* dynamic and includes measure number 41. The seventh staff starts at measure 45 with a *mf* dynamic and includes measure number 50. The score features various musical notations including slurs, accents, and a *rit.* (ritardando) marking. The piece concludes with a *mp* dynamic marking at the end of the final staff.

Nearer My God to Thee

2 Clarinet in B \flat

Sara Flower Adams

Arr. David Nino

$\text{♩} = 80$

5

9 10 15

mp

17 20

25 *mf* 25 30

33 35

mf 40 41

45 *mf rit.* 50

mp

Soprano Saxophone

Nearer My God to Thee

Sara Flower Adams
Arr. David Nino

$\text{♩} = 80$
mf

5

9

mp

10

15

17

20

25

25

30

33

35

40

41

mf

45

rit.

50

Nearer My God to Thee

Alto Saxophone

Sara Flower Adams

Arr. David Nino

♩=80

5

mf

9 10 15

mp

17 20

f

25 25 30

mp

33 35

f

40 41

mf
rit.

45 50

mp

Detailed description: This is a musical score for Alto Saxophone, titled "Nearer My God to Thee" by Sara Flower Adams, arranged by David Nino. The score is written in treble clef with a key signature of one sharp (F#) and a tempo of quarter note = 80. The music is organized into seven staves. The first staff begins with a tempo marking of ♩=80 and a dynamic of *mf*. The second staff has a dynamic of *mp*. The third staff has a dynamic of *f*. The fourth staff has a dynamic of *mp*. The fifth staff has a dynamic of *f*. The sixth staff has a dynamic of *mf* and includes a *rit.* (ritardando) marking. The seventh staff ends with a dynamic of *mp*. Measure numbers 5, 9, 10, 15, 17, 20, 25, 30, 33, 35, 40, 41, 45, and 50 are indicated throughout the score. The piece concludes with a double bar line.

Trumpet in B \flat

Sara Flower Adams
Arr. David Nino

♩=80

7

9

8

17

20

f

25

25

4

33

35

f

40

41

4

45

mf

rit.

50

Detailed description: This is a musical score for a Trumpet in B-flat. The score is written on a single staff in treble clef. It begins with a tempo marking of quarter note = 80. The first measure is a whole rest, with a '7' above it. The second measure contains a whole note chord, with a '9' in a box above it. The third measure is another whole rest, with an '8' above it. The fourth measure starts at measure 17, marked with a box containing '17'. It features a series of eighth notes with a slur above them, starting with a dynamic marking of *f*. The fifth measure continues this pattern, with a slur above it and a '20' above the measure. The sixth measure has a slur above it and a '25' above it. The seventh measure is a whole rest, with a '25' above it. The eighth measure is another whole rest. The ninth measure starts with a dynamic marking of *f* and contains eighth notes with a slur above them. The tenth measure continues this pattern, with a slur above it and a '4' above it. The eleventh measure is a whole rest. The twelfth measure starts at measure 33, marked with a box containing '33'. It features eighth notes with a slur above them, starting with a dynamic marking of *f*. The thirteenth measure continues this pattern, with a slur above it and a '35' above it. The fourteenth measure has a slur above it. The fifteenth measure continues the pattern, with a slur above it. The sixteenth measure has a slur above it. The seventeenth measure continues the pattern, with a slur above it. The eighteenth measure has a slur above it. The nineteenth measure continues the pattern, with a slur above it. The twentieth measure has a slur above it. The twenty-first measure continues the pattern, with a slur above it. The twenty-second measure has a slur above it. The twenty-third measure continues the pattern, with a slur above it. The twenty-fourth measure has a slur above it. The twenty-fifth measure continues the pattern, with a slur above it. The twenty-sixth measure has a slur above it. The twenty-seventh measure continues the pattern, with a slur above it. The twenty-eighth measure has a slur above it. The twenty-ninth measure continues the pattern, with a slur above it. The thirtieth measure has a slur above it. The thirty-first measure continues the pattern, with a slur above it. The thirty-second measure has a slur above it. The thirty-third measure continues the pattern, with a slur above it. The thirty-fourth measure has a slur above it. The thirty-fifth measure continues the pattern, with a slur above it. The thirty-sixth measure has a slur above it. The thirty-seventh measure continues the pattern, with a slur above it. The thirty-eighth measure has a slur above it. The thirty-ninth measure continues the pattern, with a slur above it. The fortieth measure has a slur above it. The forty-first measure is a whole rest, marked with a box containing '41'. The forty-second measure is another whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest, marked with a '50' above it. The score ends with a double bar line. There are some additional markings: 'rit.' with a dashed line above it, and 'mf' below the staff.

Nearer My God to Thee

Horn in F

Sara Flower Adams

Arr. David Nino

♩=80

5

9 *mf*

10

15

mp

17

20

f

25

30

f

mp

33

35

f

40

41

mf

rit.

45

50

Nearer My God to Thee

Tenor Trombone

Sara Flower Adams

Arr. David Nino

$\text{♩} = 80$

5

mf

9

4

15

mp

17

20

3

25

25

f

33

35

mf

40

41

mf

45

rit.

50

Detailed description: This is a musical score for Tenor Trombone, titled "Nearer My God to Thee" by Sara Flower Adams, arranged by David Nino. The score is written in bass clef with a key signature of one flat (B-flat major or D minor) and a tempo of quarter note = 80. The piece consists of 50 measures. The notation includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), as well as a *rit.* (ritardando) section starting at measure 45. There are several slurs and accents throughout the piece. Measure numbers 5, 9, 15, 17, 20, 25, 33, 35, 40, 41, and 50 are marked. A 4-measure rest is indicated at measure 9, and a 3-measure rest is indicated at measure 25. The score ends with a double bar line at measure 50.

Nearer My God to Thee

Tuba

Sara Flower Adams

Arr. David Nino

♩=80

5

9 *mf*

4 15

17 20

mf 25 25

4

33 35 *f*

40 *mf* 41

45 *mf* rit. 50

Nearer My God to Thee

Piano

Sara Flower Adams

Arr. David Nino

♩=80
mp

5

5

Detailed description: This system contains the first eight measures of the piano arrangement. It begins with a tempo marking of quarter note = 80 and a dynamic marking of mezzo-piano (mp). The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with some grace notes and a final flourish, while the left hand provides a steady accompaniment of eighth and quarter notes.

9

10

10

Detailed description: This system contains measures 9 through 16. Measure 9 is marked with a boxed '9'. Measures 10-16 show a more active right hand with eighth-note patterns and a left hand with sustained chords and occasional eighth notes. Measure 10 is marked with a '10' below the staff.

15

15

Detailed description: This system contains measures 17 through 20. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with eighth notes. Measure 15 is marked with a '15' above the staff.

17

Detailed description: This system contains measures 21 through 24. Measure 21 is marked with a boxed '17'. The right hand features a complex texture with many beamed notes and chords, while the left hand continues with a steady eighth-note accompaniment.

20

20

Detailed description: This system contains measures 25 through 28. Measure 25 is marked with a '20' above the staff. The right hand has a very active, fast-moving line with many beamed notes, while the left hand provides a steady accompaniment. The piece concludes with a final chord in measure 28.

2

25

25

First system of music, measures 25-30. Treble clef, bass clef, key signature of two flats. Measure 25 starts with a piano (*p*) dynamic. The music features a melodic line in the treble and a supporting bass line.

25

30

Second system of music, measures 30-35. Treble clef, bass clef, key signature of two flats. Measure 30 starts with a piano (*p*) dynamic. The music continues with melodic and harmonic development.

33

30

35

Third system of music, measures 35-40. Treble clef, bass clef, key signature of two flats. Measure 35 starts with a mezzo-forte (*mf*) dynamic. The music features a melodic line in the treble and a supporting bass line.

35

40

Fourth system of music, measures 40-45. Treble clef, bass clef, key signature of two flats. Measure 40 starts with a piano (*p*) dynamic. The music continues with melodic and harmonic development.

41

40

45

Fifth system of music, measures 45-50. Treble clef, bass clef, key signature of two flats. Measure 45 starts with a piano (*p*) dynamic. The music continues with melodic and harmonic development.

rit.

45

50

50

Sixth system of music, measures 50-55. Treble clef, bass clef, key signature of two flats. Measure 50 starts with a piano (*p*) dynamic. The music continues with melodic and harmonic development.