

# We Labor in a Garden

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♩ = 160

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 1-3) features chords Dsus, C, and Gsus. The second system (measures 4-7) includes chords G, G, G/B, C, F#7, and F#/A#. The third system (measures 8-10) features chords Bm, E7, and Am. The lyrics are: 'We la - bor in a gar - den whose fruits we will not eat. pro - phets' cry for just - ice in - spi - res us each day. We build a world in which we will not / We strive to make a dif - ference in this'.

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## We Labor in a Garden

11 D<sup>sus</sup> D G G/B C

live. \_\_\_\_\_ We heed the in - vi - ta - tion to  
place. \_\_\_\_\_ We com - fort the af - flict - ed. We

15 D D/F# G C D

co - cre - ate the Kin - dom. We give the ver - y best that we can  
care for those in trou - ble. We seek to find the Christ in ev - ery

19 G<sup>sus</sup> G D/F# Em D/F# G

give. \_\_\_\_\_ The call that we in - her - it we  
face. \_\_\_\_\_ The call that we in - her - it has

The image shows a musical score for the hymn 'We Labor in a Garden'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 11-14) features a vocal line with lyrics: 'live. \_\_\_\_\_ We heed the in - vi - ta - tion to place. \_\_\_\_\_ We com - fort the af - flict - ed. We'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The second system (measures 15-18) has lyrics: 'co - cre - ate the Kin - dom. We give the ver - y best that we can care for those in trou - ble. We seek to find the Christ in ev - ery'. The piano accompaniment continues with similar harmonic support. The third system (measures 19-22) has lyrics: 'give. \_\_\_\_\_ The call that we in - her - it we face. \_\_\_\_\_ The call that we in - her - it has'. The piano accompaniment concludes with sustained chords and a final cadence.

23 Am G/B C D D/C

know we must take up al-though it's not a call  
 claimed us for its own. We fol-low, ev-er hope-

26 G2/B G/B C Em D/F#

- we can com-plete. We la-bor in the gar-  
 ful, on the way. We do the work of heal-

30 G F2 C Dsus

- den in joy and cel-e-bra-tion and glad-ly tend the fruits  
 - ing in joy and cel-e-bra-tion and glad-ly make a dif-

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34 C 1.  
G sus G

we will not eat. The  
ference ev - ery day.

37 2.  
G sus G

G G/B C

37 Ob. *f*

37 B $\flat$  Cl.

37 Fl.

41

F#7 F#/A# Bm E7

Ob.

B♭ Cl.

Fl.

44

Am Dsus D G G/B

Ob.

B♭ Cl.

Fl.

*f*

This musical score is for the piece "We Labor in a Garden" and is divided into two systems. The first system covers measures 48 to 50, and the second system covers measures 51 to 53. The score includes parts for Piano (P), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Flute (Fl.), and a string section (represented by a single staff). The key signature is D major (two sharps). The piano part features a complex accompaniment with chords and moving lines in both hands. The woodwinds have melodic lines, with the flute playing a more active role in the second system. The string part is mostly silent, indicated by rests. Chord symbols are provided above the piano part: C, D, D/F#, G in the first system; C, D, Gsus, G, D/F# in the second system. A dynamic marking of *f* (forte) is present at the end of the second system.

48

48

C D D/F# G

Ob.

B♭ Cl.

Fl.

51

51

C D Gsus G D/F#

Ob.

B♭ Cl.

Fl.

*f*

55

55

Em D/F# G Am G/B C

Ob.

B $\flat$  Cl.

Fl.

Detailed description: This system covers measures 55 to 58. The piano part features a sequence of chords: Em, D/F#, G, Am, G/B, and C. The woodwind parts include a Flute line with eighth-note patterns, and Oboe and Clarinet parts with rests.

59

59

D D/C G2/B G/B C

Ob.

B $\flat$  Cl.

Fl.

Detailed description: This system covers measures 59 to 62. The piano part features a sequence of chords: D, D/C, G2/B, G/B, and C. The woodwind parts include a Flute line with eighth-note patterns, and Oboe and Clarinet parts with rests.

62

Em D/F# G F2

Ob.

B $\flat$  Cl.

Fl.

66

C Dsus C

Ob.

B $\flat$  Cl.

Fl.



69

G G G/B C

Oh, grant us, Ho - ly Lov - er, the

Ob.

B $\flat$  Cl.

Fl.

73

F $\sharp$ 7 F $\sharp$ /A $\sharp$  Bm E7

strength to persevere, — to show the world your love

Ob.

B $\flat$  Cl.

Fl.

76 Am Dsus D

— through-out — our lives. ————— We

Detailed description: This block shows the vocal line for measures 76-78. The key signature has two sharps (F# and C#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, ending with a quarter note D5. The lyrics are: "— through-out — our lives. ————— We". Chord symbols Am, Dsus, and D are placed above the staff.

Detailed description: This block shows the piano accompaniment for measures 76-78. The right hand plays a melody of eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The music is in a 4/4 time signature.

76 Ob.  
76 B $\flat$  Cl.  
76 Fl.

*p*

Detailed description: This block shows the woodwind parts for measures 76-78. The Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.), and Flute (Fl.) parts are shown. Measures 76 and 77 are marked with a fermata. In measure 78, the Oboe and Clarinet play a melodic line starting on G4, moving up stepwise to D5. The Flute part has a whole note G4. A dynamic marking of *p* (piano) is present at the start of measure 78.

79 G G/B C D D/F# G

of - fer up — our pas - sion in ser-vice to — cre - a - tion that

Detailed description: This block shows the vocal line for measures 79-81. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. A long slur covers the next two measures, ending with a quarter note D5. The lyrics are: "of - fer up — our pas - sion in ser-vice to — cre - a - tion that". Chord symbols G, G/B, C, D, D/F#, and G are placed above the staff.

Detailed description: This block shows the piano accompaniment for measures 79-81. The right hand plays a melody of eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The music is in a 4/4 time signature.

79 Ob.  
79 B $\flat$  Cl.  
79 Fl.

Detailed description: This block shows the woodwind parts for measures 79-81. The Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.), and Flute (Fl.) parts are shown. Measures 79 and 80 are marked with a fermata. In measure 81, the Oboe and Clarinet play a melodic line starting on G4, moving up stepwise to D5. The Flute part has a whole note G4.

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83 C D G sus G D/F#



peo-ple might do more than just sur - vive. The

83

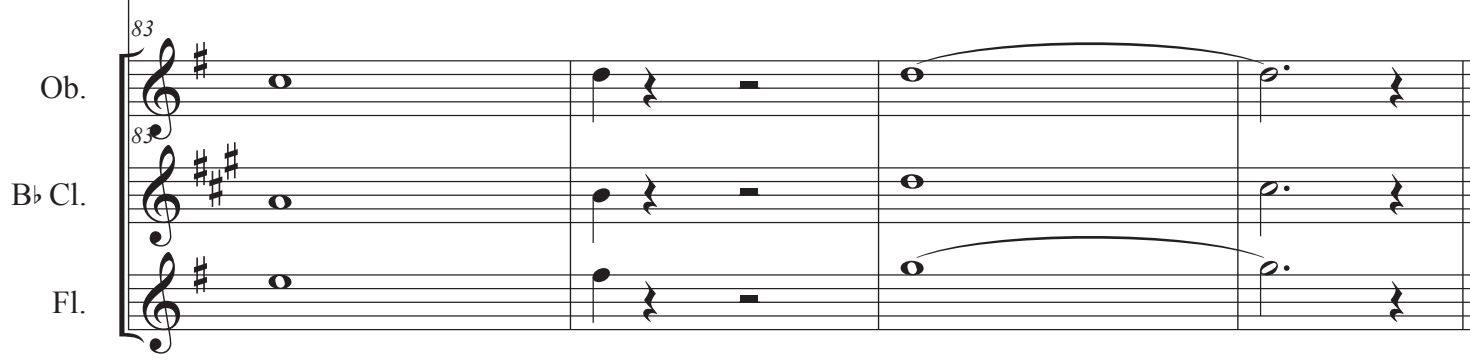


83

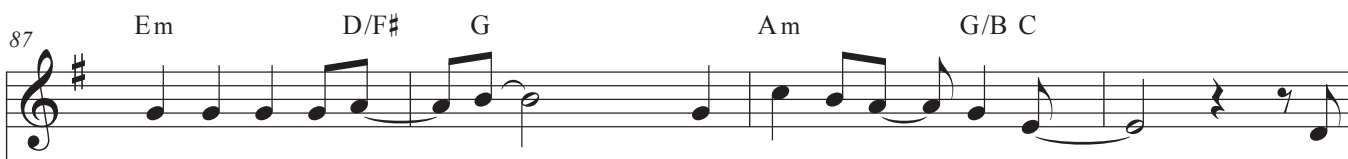
Ob.

B $\flat$  Cl.

Fl.



87 Em D/F# G Am G/B C



call that we in-her - it is wo - ven in our hearts. It

87

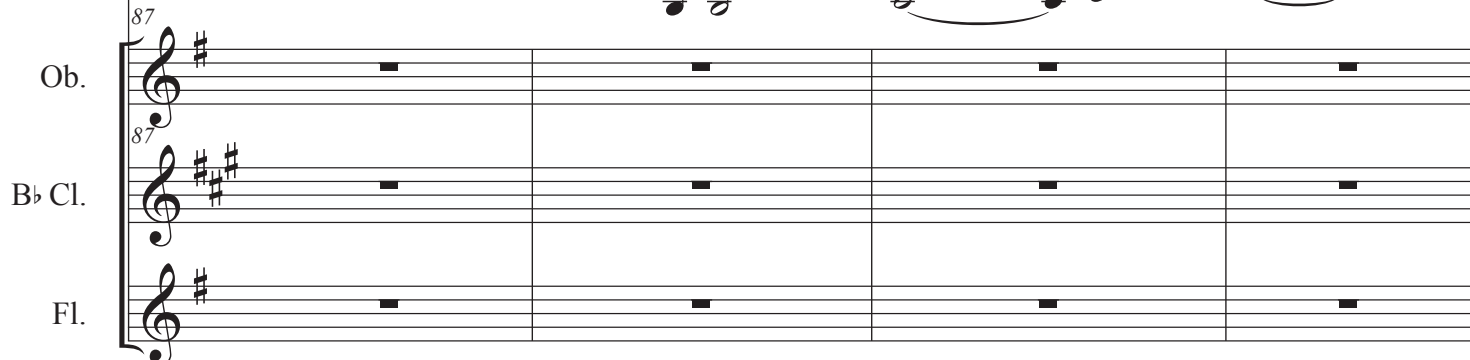


87

Ob.

B $\flat$  Cl.

Fl.



We Labor in a Garden

91 D D/C G2/B G/B C

Musical staff for the vocal line, measures 91-94, in D major.

draws us e - ver clos - er to \_\_\_ your dream \_\_\_ of

Piano accompaniment for measures 91-94, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

Woodwind staves for measures 91-94, including Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and Flute (Fl.).

95 Em D/F# G F2 C

Musical staff for the vocal line, measures 95-98, in D major.

right-teous-ness and won - der, \_\_\_ of joy and cel e bra - tion of

Piano accompaniment for measures 95-98, with more complex chordal textures in the right hand.

Woodwind staves for measures 95-98, including Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and Flute (Fl.).

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99 D sus C Em Dadd11 C2

The first system of music (measures 99-102) features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "jus - tice like an ev - er - flow - ing stream, — of". The piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a *rit.* marking in measure 101. The system concludes with a fermata over the final notes.

jus - tice like an ev - er - flow - ing stream, — of

Piano accompaniment for measures 99-102. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving lines. A *rit.* marking is present in measure 101.

99 Ob.  
99 B♭ Cl.  
99 Fl.

Woodwind parts for measures 99-102. The Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and Flute (Fl.) parts are shown. Each instrument has a whole note in measure 99 and 100, followed by rests in measures 101 and 102. The parts conclude with a fermata in measure 102.

103 G2/B C D sus G sus G

The second system of music (measures 103-106) features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "jus - tice like — an ev - er - flow - ing stream. —". The piano accompaniment is in a grand staff. The piano part includes a *rit.* marking in measure 103. The system concludes with a fermata over the final notes.

jus - tice like — an ev - er - flow - ing stream. —

Piano accompaniment for measures 103-106. The right hand continues the melodic line. The left hand provides harmonic support. A *rit.* marking is present in measure 103.

103 Ob.  
103 B♭ Cl.  
103 Fl.

Woodwind parts for measures 103-106. The Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and Flute (Fl.) parts are shown. Each instrument has a whole note in measure 103 and 104, followed by rests in measures 105 and 106. The parts conclude with a fermata in measure 106. A *mf* dynamic marking is present in measure 105 for the B♭ Cl. and Fl. parts.

*mf*