

A.M.D.G.

HIS BEAUTIFUL HANDS

for S.A.T.B. voices, accompanied*

Words and Music by
CARL J. NYGARD, JR.

Espressivo e poco rubato (♩ = ca. 84)

(opt. solo) *mp*

3

SOPRANO
ALTO

When He held out His hands to

ACCOMP.

mp legato

4

heal the sick and to ease the pain of the poor, and they saw His beau-ti - ful

8

hands, they a - dored His beau - ti - ful hands. _____

(end solo)

* Also available for S.A.B. voices, No. 19910.

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11 SOPRANO 12 *p*

ALTO

TENOR *mp*

BASS

Oh, _____ Oh, _____

When He spread out His hands to bless the crowd on the Gal - i - le - an -

Piano accompaniment for measures 11-14, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

15

mp

Oh, _____ they a - dored His beau - ti - ful

shore, and they saw His beau - ti - ful hands, they a - dored His beau - ti - ful

Piano accompaniment for measures 15-18, continuing the musical texture with some harmonic changes in the right hand.

19

hands. _____

And those

cresc. poco a poco

hands. _____

Piano accompaniment for measures 19-22, concluding the section with sustained chords in the right hand and a simple bass line.

22

soft, lov-ing hands with the same heal-ing touch that re - deemed hu-man pain and

cresc. poco a poco

25

loss _____ were the same lov-ing hands that were stretched out to me in for -

28

give-ness from a scorn-ful, wretch-ed cross. When He

f *mf*

f *dim.*

32

held out His hands to calm the storm and the wind, the rain and the

mf

35

sea, they o - beyed my Sav - ior's com - mands when He

38

spread His beau - ti - ful hands. _____ When He

41

held out His hands the lame could walk and the deaf could hear and be -

44

lieve; ————— they a -

When they felt His beau - ti - ful hands,

sub. p

47

dored His beau - ti - ful hands. —————

cresc.

50

mf

51

And those soft, lov-ing hands with the same heal-ing touch that re -

53

cresc. poco a poco

deemed hu-man pain and loss _____ were the same lov-ing hands that were

56

stretched out to me when I nailed them _____ to a scorn - ful, wretch - ed

59 *ff dim. e poco rit.* 60 Expressively, freely *p*

CROSS. *ff dim.* *p* O Lord, how can You for - give what I

Expressively, freely

ff dim. e poco rit. *mp* *p*

63 *pp*

did to Your beau - ti - ful hands? *pp*

pp

The image shows a musical score for a hymn. It consists of three systems of staves. The first system includes vocal staves for Soprano and Bass, and a piano accompaniment. The second system continues the piano accompaniment. The third system includes vocal staves for Soprano and Bass, and a piano accompaniment. The score includes dynamic markings such as *ff*, *dim.*, *p*, *mp*, and *pp*, and performance instructions like 'Expressively, freely' and 'CROSS.'. The lyrics are: 'O Lord, how can You for - give what I did to Your beau - ti - ful hands?'. A large red watermark 'Preview Only' is overlaid on the score.

Psalm 22: 16-18

The congregation of the wicked surround Me.

They pierce My hands and feet.

They stare at Me.

*They divide My garments among themselves,
and cast lots for My clothing.*

His Beautiful Hands is a hauntingly powerful message for Ash Wednesday, Lent and Holy Week, especially Good Friday. Suggested corresponding scripture readings include Psalm 22, Isaiah 53, Matthew 8: 1-4 & 9: 27-31, Luke 23: 44-46 and John 20: 24-29. One basic homiletical theme is the healing power of faith.

In rehearsal, strive for uniform timbre and a strong sense of the underlying pulse. Carefully inflect the dramatic text, and avoid the tendency to sing "note-for-note."

Carl Nygard, Jr. is Vocal Music Director at Fleetwood Area High School in Fleetwood, Pennsylvania. A graduate of West Chester (Pa.) State University with degrees in education and music composition, he is active as a guest conductor and adjudicator and is a recipient of the ASCAP Standard Award. His compositions have been performed by the Mormon Tabernacle Choir and the Cleveland Orchestra Chorus.

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