

# No Ordinary Evening

from *Journey to Golgotha*  
by David Arthur Dunbar



# No Ordinary Evening

For SSATB chorus and piano

Words and music by  
David Arthur Dunbar, DMA

Peacefully (♩ ~ 90)

Measures 1-5 of the piano accompaniment. The music is in 3/4 time with a key signature of two flats. The tempo is marked 'Peacefully' with a quarter note equal to 90 beats per minute. The dynamic is *mp*. The notation includes a first ending bracket over measures 1-5. Performance markings include *red.* (ritardando) under measures 1 and 3, and *sim.* (sostenuto) under measure 4.

Measures 6-11 of the piano accompaniment. The music continues with various chordal textures and melodic lines in both hands.

Measures 12-17 of the piano accompaniment. The music features sustained chords and moving lines. A *subito p* (suddenly piano) marking is present at the end of measure 17.

Measures 18-23 of the piano accompaniment. The music includes a *mf* (mezzo-forte) dynamic marking at the start of measure 19. The notation features complex chordal structures and melodic fragments.

24 SA *p* N.B. , *mp*

On a qui - et night, In a hill - side gar - den, would the on - ly

30 N.B. , *p* N.B.

sin - less man strug - gle for the wor - ld. Said he to his friends,

35 , *mp* N.B.

Tar - ry here, watch with me. But they could not un - der - stand God's re - deem - ing

40 *mf* N.B.

plan.— How can this be an or - di - na - ry ev' - ning

45 N.B. N.B.

when all the world would be saved by his love?— Can we know how great a

50 *mp*

bur - den he was meant to car - ry? Cry - ing out in pain;

55 *rall.* , *a tempo* N.B.

For our souls he came.— Altos On the cross that night, On a dark-en'd hill - side,

55 TB N.B.

*rall.* *p* *a tempo*

61 N.B.

Jus - tice would be sat - is - fied, Mer - cy would be giv - en. Bur - den'd at the

61 N.B.

66 N.B.

cost, N.B. with a heart so sorr'w - ful, Doubt - ing if he could en - dure;

66 N.B.

*mp*

71 SA *mf* N.B.

Would his will be sure?— How can this be an or - di - na - ry

71 *mp*

76 N.B. N.B.

ev' - ning when all the world would be saved by his love?— Can we

76

81 *p*

know how great a bur - den he was meant to car - ry? Bleed - ing now in

81

Bleed - ing now in

*p*

86 *rall.*

pain; For our souls he came.—

86

pain;

*rall.* *mp* *a tempo*

92 SA

*p*

92 TB

*p*

oo

oo

97 *mp*

oo

oo

97

*mp*

103 Sop. I *f* N.B.

How can this be an

Sop. II, Altos N.B.

oh oh How can this be an

103 *f* N.B.

*mf*

*mf* *f*

109 N.B.

or - di - na - ry ev' - ning when all the world would be saved by his

N.B.

or - di - na - ry ev' - ning when all the world would be saved by his

109 N.B.



114 N.B. N.B.

love? Can we know how great a bur - den he was meant to

114 N.B. N.B.

love? Can we know how great a bur - den he was meant to

118 *p*

car - ry? Bleed - ing now in pain; For our souls he

118 *p*

car - ry? Bleed - ing now in pain; For our souls he

\* The G in the alto part is correct; the first time it is an F.

122 N.B. came. N.B. came. 122 N.B.

127 *mp*

131 *p* *mf* *mp*

136 *p* *molto rit.* *pp*