

Keyboard Vocal
Medium High

Six Parables of Christ Jesus

by Peter B. Allen



The Good Samaritan
Jacopo Bassano

Six Parables of Christ Jesus

For medium high voice and piano

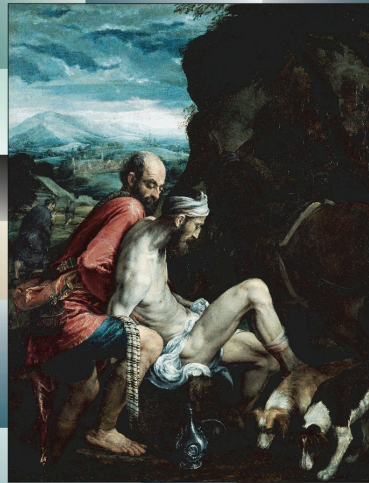
Over forty parables are attributed to Jesus and constitute almost one third of his teachings. Peter B. Allen chose six of his best-known parables and set them to music. These solos communicate the power, compassion and tenderness of Jesus' words. Most of the settings are versatile and can be played on the organ or piano. The *Six Parables of Christ Jesus* that you here in the samples were recorded by soprano Julia Wade.

1. An Honest and Good Heart	1
2. You Are the Light of the World	8
3. One Lost Sheep	17
4. Pearl of Great Price	24
5. Wise and Foolish Builders	31
6. The Good Samaritan	38

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PB.A
Music Publishing

Vocal Solos with Piano Accompaniment

An Honest and Good Heart

Text: Matthew 13:3-9, 23
Mark 4:3-8

Music by Peter B. Allen

Freely
mf

When a large crowd from man - y towns had ga - thered a-round_____

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4 **Steady tempo** ♩ = 96

Je - sus, he told them this par - a - ble:

8 *mp*

A far - mer went out to

11

sow his seed, — and as he sowed — some fell on the path. As

14

peo - ple walked by they crushed it down, — and the birds came — and ate the

17

seed. And some seed fell — on

20

rock - y soil, — and when they grew — they soon dried up, — for they

You Are The Light of the World

Text: Matthew 5: 14-16



Music by Peter B. Allen

$\text{♩} = 76$ *mf*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment is in the same key and time, starting with a dynamic of *f* and moving to *mf*. The right hand of the piano part features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and single notes.

You

You

4

The second system of the musical score continues from the first. The vocal line starts with the lyrics "are the light of the world." followed by a whole rest. The piano accompaniment continues with the same melodic and harmonic patterns as in the first system.

are the light of the world._____

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The third system of the musical score continues the piece. The vocal line has the lyrics "are the light of the world. You are the light of the world." with a whole rest at the end. The piano accompaniment remains consistent with the previous systems.

are the light of the world._____ You are the light of the world._____

15

12

p
You

16

are the light of the world. You are the light of the world. You

p

20

mf
are the light of the world. A ci - ty that stands on a hill can - not be

mf

24

hid. Nor do men light a lamp and put it un - der a

mf

The One Lost Sheep

Text: Matthew 18:12-14
Luke 15:4-7

Music by Peter B. Allen

$\text{♩} = 56$

4

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7

9 *mf*

What would you do— if you had a hun-dred sheep and one of them— gets lost?

11

Would you— not leave the nine-ty-nine— on the hill, and look for the one that was

13

lost?

16

18

And when you— found— it I'm sure that you would be more

The Pearl of Great Price

Text: Matthew 13:45-46
Matthew 7:7-8

Music by Peter B. Allen

$\text{♩} = 144 - 152$

p

The

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5

king - dom of heav'n is like a man look - ing for the

9

fin - est pearls. And when he found the pearl of great price,

13

he went and sold all that he had, and

17

mp

bought the pearl. The

22

king - dom of heav'n is like a man look - ing for the fin - est pearls.

26

And when he found the pearl of great price, he

The Wise and Foolish Builders

Text: Matthew 7:24-27
Luke 6:47-49

Music by Peter B. Allen

$\text{♩} = 116-138$

3 *mf*

A - ny - one who

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6

hears my words and acts up - on ——— them is

9

like a wise man who built his house up -

LH

12

on a rock.

15

18

Then the rain fell and the floods came and

The Good Samaritan

Text: Luke 10:29-37

Music by Peter B. Allen

$\text{♩} = 132-144$ *mf*

A

5

man was walk - ing from ci - ty to ci - ty, and fell a - mong thieves who stole his clothes and

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9

left him half dead. And by chance there passed by a

12

priest— who saw the man, then crossed to the oth - er side, turn - ing his

15

head. And as the man lay bleed - ing a cler - gy man passed and

18

looked at the man, then crossed to the oth - er side, turn - ing his head.

21