

# RESTING

S.A.T.B., Accompanied with opt. Cello solo  
Instrumental Track CD available (refer to page 2)

Words inspired by  
"Jesus I am Resting, Resting"  
by JEAN S. PIGOTT, 1876

Words and music by  
THOMAS GRASSI

**3** With reverent assurance (♩ = c. 72)

*espress.*

*p*

CELLO

With reverent assurance (♩ = c. 72)

*p*

PIANO

*Pedal harmonically*

5 *rit.* **4** *poco accel.* **8** *a tempo*

*p*

5 *rit.* *poco accel.* **8** *a tempo*

SA *p*

Je-sus, I am

*rit.* *poco accel.* *p* *a tempo*

☐ Accompaniment CD: 1-Stereo Track, 2-Demonstration, 3-7 Split Track.

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rest - ing in the joy of what You are. I am find - ing

out the great-ness of Your lov - ing heart, Your gra-cious, lov - ing

Your gra-cious, lov - ing

5

17

mp

17

heart.

heart, lov - ing heart.

*8va*

21

21

mp

Simp-ly trust - ing You, Lord, I be-hold You

mp

mp

*8va*

24

*mf*

24

*mf*

as You are. And Your love, so pure, so change-less,

*mf*

(8va)

*mf*

27

*mf*

27

*mf*

sat-is-fies my heart, sat - is - fies my long-ing

*mf*

(cues optional)

30

Piano accompaniment for measures 30-32. The bass line features a melodic line with eighth notes and quarter notes, while the right hand provides harmonic support with chords and sustained notes.

30

Vocal line for measures 30-32. The melody is in a major key with a mix of eighth and quarter notes. The lyrics are: "heart, my heart, heart, heart, my long-ing heart, sat - is - fies my rest-less".

Piano accompaniment for measures 30-32, continuing from the previous block. It shows the right and left hand parts with various chordal textures and melodic fragments.

6

33

Piano accompaniment for measures 33-35. Measure 33 has a circled '6' above it. The music includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking. Measure 35 is marked *a tempo*.

33

Vocal line for measures 33-35. The melody is mostly sustained notes. The lyrics are: "heart! O how great Your".

Piano accompaniment for measures 33-35, continuing from the previous block. It features a *f* dynamic, a *rit.* marking, and a *flowing a tempo* instruction for the right hand part.

36

Bass line for measure 36, starting with a whole note G2, followed by a quarter rest, then a quarter note F2, a quarter note E2, and a half note D2.

36

Vocal line for measure 36, starting with a whole note G3, followed by a quarter note F3, a quarter note E3, and a half note D3.

kind - ness;

Vast - er, broad - er

Bass line for measure 37, starting with a whole note G2, followed by a quarter note F2, a quarter note E2, and a half note D2.

Piano accompaniment for measure 36, featuring a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

*simile*

Piano accompaniment for measure 37, continuing the eighth-note pattern in the right hand and the simple bass line in the left hand.

38

Bass line for measure 38, starting with a whole note G2, followed by a quarter note F2, a quarter note E2, and a half note D2.

38

Vocal line for measure 38, starting with a whole note G3, followed by a quarter note F3, a quarter note E3, and a half note D3.

than the sea!

O how marv - e -

Bass line for measure 39, starting with a whole note G2, followed by a quarter note F2, a quarter note E2, and a half note D2.

Piano accompaniment for measure 38, featuring a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

Piano accompaniment for measure 39, continuing the eighth-note pattern in the right hand and the simple bass line in the left hand.