

# Church Music

A – I

3-26-24

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\*"Hymns of Praise;" number one and two combined for the church and Sunday School; property of the Second Reformed Church of Rotterdam; Compiled by F. G. Kingsbury; Hope Publishing Company, 5707 West Lake Street, Chicago, IL 1954

\*\* "Glory to God," Westminster John Knox Press; Louisville, KY, 2013

\*\*\*"The Lutheran Hymnal," authorized by the synods constituting The Evangelical Lutheran Synodical Conference of North America, Concordia Publishing House, St. Louis, MO, 1941


\*\*\*\*Choral music performed at Mountain Shadows Presbyterian Church

\*\*\*\*\*"Worship His Majesty," Gather Music Company, Inc., Alexandria, IN, 1987

\*\*\*\*\*Other (unknown) source

\*\*\*\*\*"Baptist Hymnal"

\*\*\*\*\*"John Wyeth's "Repository of Sacred Music, 1813"



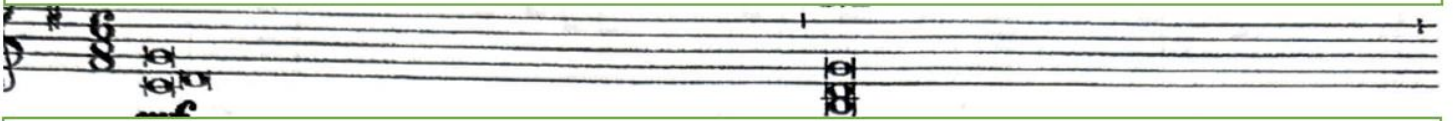
The image shows a musical staff with a treble clef and a key signature of one flat (Bb). The notes on the staff are: F (first space), G (second space), A (third space), B (fourth space), C (first line), D (first space), E (second space), F (third space), G (fourth space), A (first line), B (first space), and C (second space). Below the staff is a table titled "Base Cord Progression" listing various chords.

Base Cord Progression																			
Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

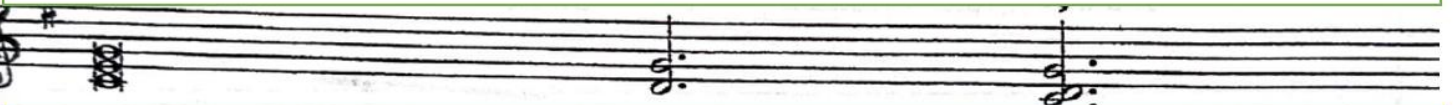
A Blessing By Fire (by DMacalintal) --\*\*\*\* (2 pages)

A Blessing By Fire (by DMacalintal) -- \*\*\*\* -- Key of G

C-s G/B



3) Am G/B C-s



D-s G C/G




6) D/G C/G G C/G D/G C/G



9) G C/G D/G C/G G C/G

*mp*



12) D/G C/G G C/G



14) D/G C-s/G C-s/F# Em7 Em7/D

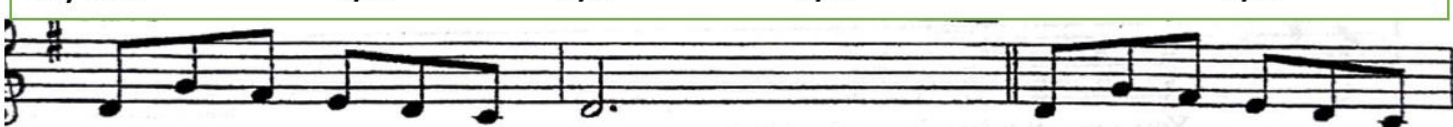


16) C-s G/B Am7 Em7/B G/C D

*cresc.*



19) G-s C/G D/G C/G C/G



22) D/G

C-s/G

C-s/F# Em7

D



24) C-s

G/B

Am7

Em7/B

G/C

C/D



27) G-s

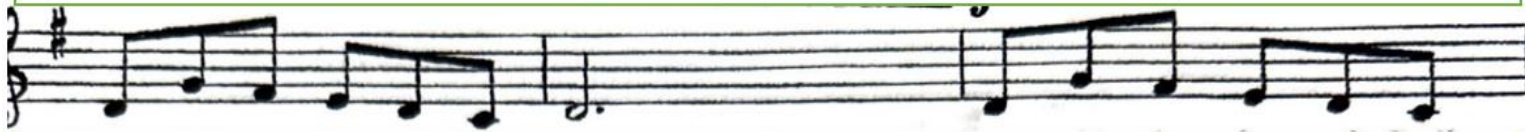
C/G

D/G

C7/D

G

C/G



30) D/G

C-s/G

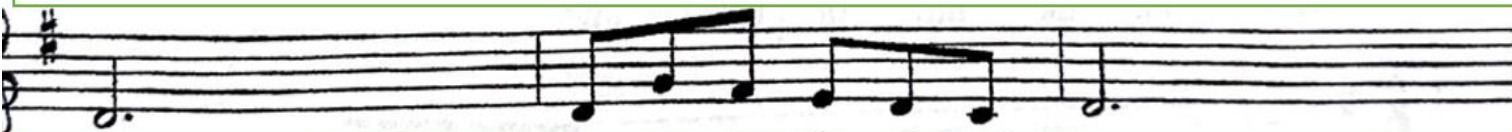
C-s/F#

Em7

D

C-s

G/B



33) Am7

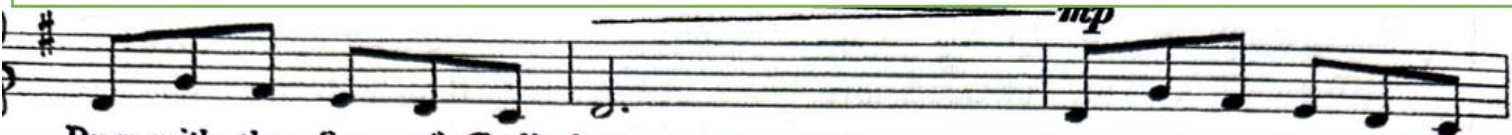
Em7/B

G/C

C/D

G

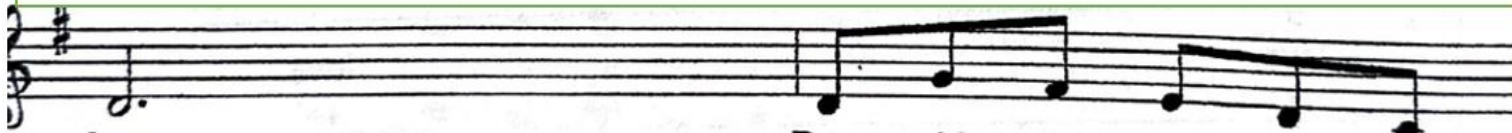
C/G



36) D/G

C/G

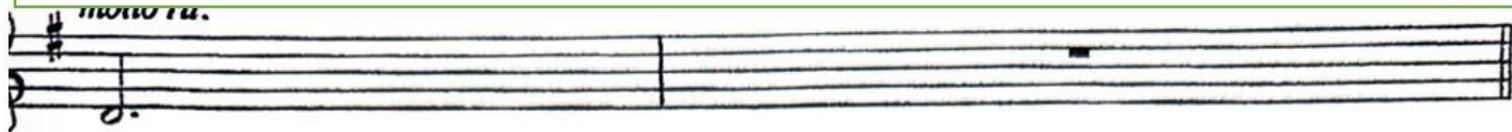
C/G



38) D/G

C/G

G-s



40) G/C

D7

B7

Em7

G/C

G/B

A-s

D7

G



A Prayer of Serenity (by Bailey) -- \*\*\*\* (3 pages)

**A Prayer of Serenity – by Bailey (3 pages)\*\*\*\*; key of F and G**

**Bb F Gm F**

Musical staff with notes and chords Bb, F, Gm, F.

**(5) F C**

4 WOMEN *mf*

Musical staff with notes and chords (5) F, C, and the word 'WOMEN'.

**(7) Bb F**

Musical staff with notes and chords (7) Bb, F.

**(9) Bb F G-s A-s G-s C-s**

Musical staff with notes and chords (9) Bb, F, G-s, A-s, G-s, C-s.

**(12) (13) F C**

*mf*

Musical staff with notes and chords (12), (13) F, C, and dynamic marking *mf*.

**(15) Bb F**

Musical staff with notes and chords (15) Bb, F.

**(17) Gm G-s Bb Am Gm/C Bb/C F C/A**

Musical staff with notes and chords (17) Gm, G-s, Bb, Am, Gm/C, Bb/C, F, C/A.

**(20) (21) Bb**

*mf*

Musical staff with notes and chords (20), (21) Bb, and dynamic marking *mf*.

**(23) F Bb**

Musical staff with notes and chords (23) F, Bb.

(26) G-s/C G-s

F7/G

G-s

C-s

C



(29) F

C



(31) Bb

F



(33) G-s F

G-s

A-s

G-s/C Bb/C

F



(36)

(37) Bb

C-s

F/G

F

F-s

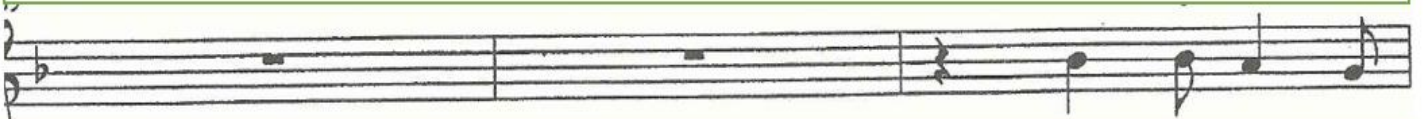
F



(39)

Bb/G

F/G



(42) A-s

D-s

G-s

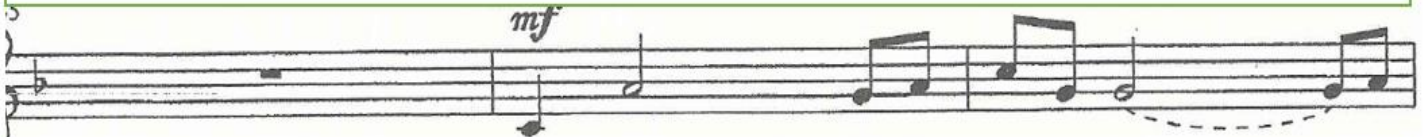
C



(45)

(46) F

C

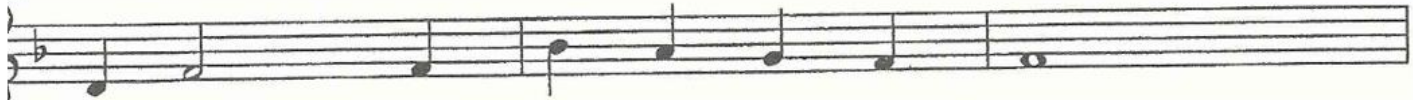


(48) Bb

F

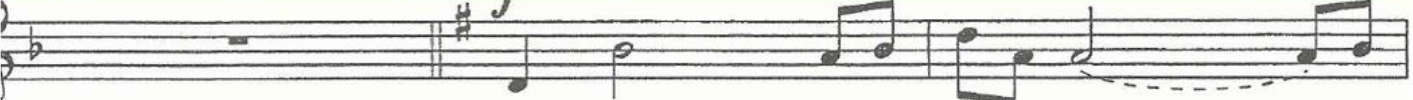


(50) G-s Bb/C Am G-s Bb/C F G-s F/E Am



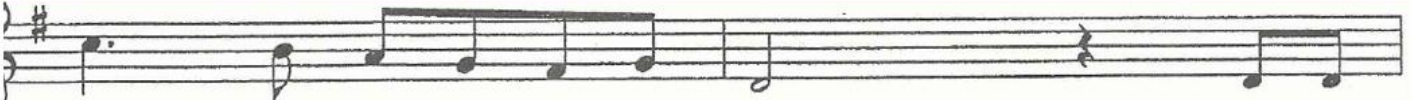
Musical notation for measure 50, showing a sequence of notes on a staff with a treble clef and a key signature of one sharp (F#).

(53) [Key Δ to G] (54) G/A D



Musical notation for measures 53 and 54, including a key signature change to G major and a dynamic marking of *f*.

(56) C C-s/A G/C



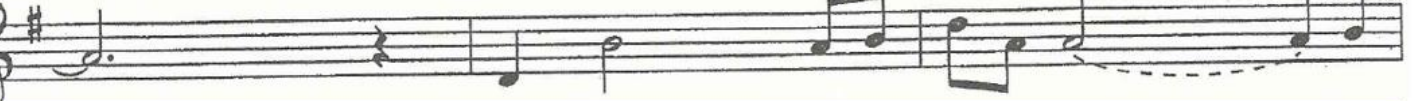
Musical notation for measure 56, showing notes on a staff with a treble clef and a key signature of one sharp (F#).

(58) C G-s G D-s G F C/A



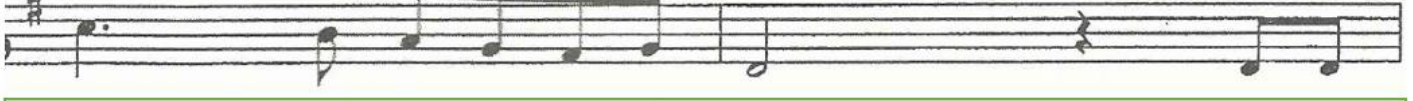
Musical notation for measure 58, showing notes on a staff with a treble clef and a key signature of one sharp (F#).

(61) D (62) G/A D



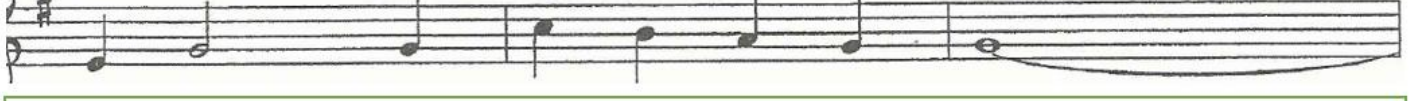
Musical notation for measures 61 and 62, showing notes on a staff with a treble clef and a key signature of one sharp (F#).

(64) C C-s/A G/C



Musical notation for measure 64, showing notes on a staff with a treble clef and a key signature of one sharp (F#).

(66) A-s C/D E-s D7 G-s/F# G



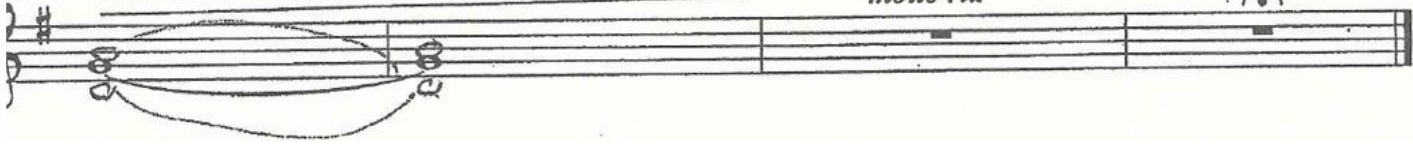
Musical notation for measure 66, showing notes on a staff with a treble clef and a key signature of one sharp (F#), including a dynamic marking of *am.*

(69) G/F# |Break| (70) C G Am Em F A-s



Musical notation for measures 69 and 70, including a break in the music and notes on a staff with a treble clef and a key signature of one sharp (F#).

(73) G Am

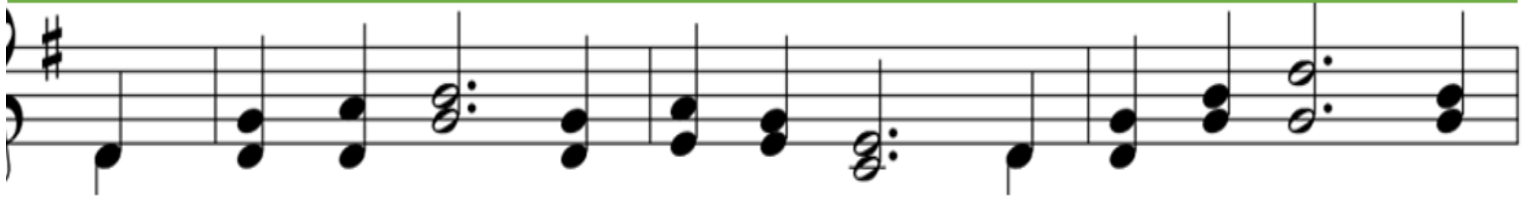


Musical notation for measure 73, showing notes on a staff with a treble clef and a key signature of one sharp (F#), including a dynamic marking of *molto rit.*

A Prophet-Woman Broke a Jar – 201\*\*

**A Prophet-Woman Broke a Jar -- 201\*\*** -- Key of G; 4 verses

G Am C G



G D G D G Am C G



G D7 G D Bm Em



D G D G



C G Em D7 G D7 G



A Servant's Heart --\*\*\*\* (3 pages)

A Servant's Heart --\*\*\*\*; key of C

Soprano/Alto Parts

F G G7 C G/B Am F G-s G

4 C F G G7 C Dm/C

7-F G-s G C7 F/C F G G7

10-Am G/A F7 G-s G

13-F G C F G7 G

16-C F G Am G/A Am G-s F G

20-G-s G G7/F C/E C7/E F-s F

23-F/a G/B G7/B C-s C C/E C7/E



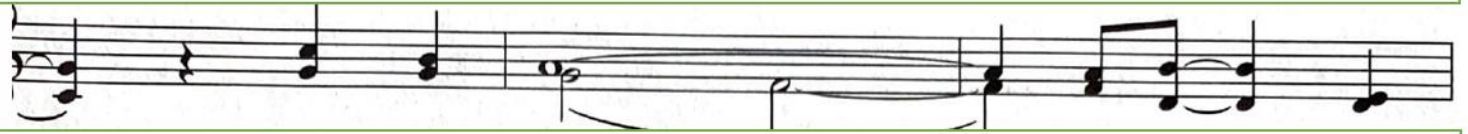
26-F-s

F F/A G/B G7/B C C-s/E



29-C

C/E C7/E F-s F E-s E7



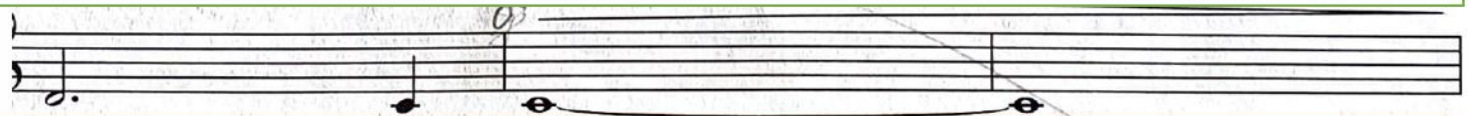
32-Am

Em/G F C/G



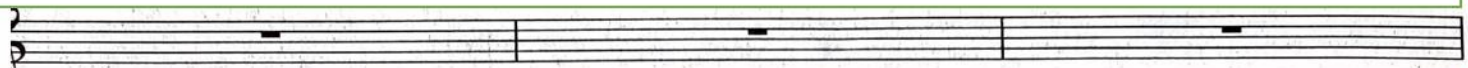
35-G-s

G7 C-s C



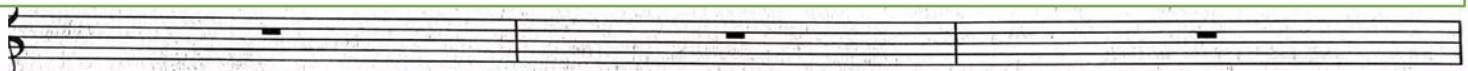
38-F

G G7 C G/B Am F G-s G



41-C7

F/C F F7 G G7 C



44-F

G-s G C F G G7



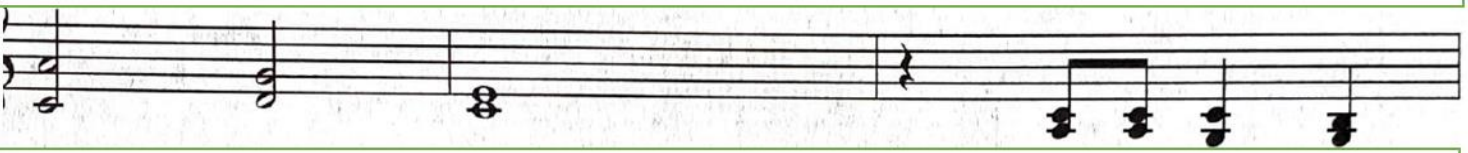
47-Am

F7 G-s G



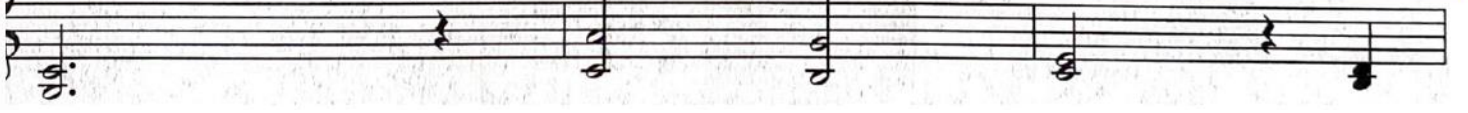
50-F

G C F G-s G



53-C

F G Am G/A Am G-s



Key Δ -- Key of D

56-F

G-s G A/G D/F#

Musical notation for measure 56-F. The staff shows a sequence of chords: G-s, G, A/G, and D/F#. The notation includes a repeat sign and a fermata over the final chord.

59- G-s

G G/B A/C# A7/C# D-s

Musical notation for measure 59. The staff shows a sequence of chords: G-s, G, G/B, A/C#, A7/C#, and D-s. The notation includes a fermata over the final chord.

62- D

D/F# D7/F# G-s G G/B A/C# A7/C#

Musical notation for measure 62. The staff shows a sequence of chords: D, D/F#, D7/F#, G-s, G, G/B, A/C#, and A7/C#. The notation includes a fermata over the final chord.

65- D

D-s D D/F# D7/F# G-s G

Musical notation for measure 65. The staff shows a sequence of chords: D, D-s, D, D/F#, D7/F#, G-s, and G. The notation includes a fermata over the final chord.

68- G

F#-s F#7 Bm F#m G

Musical notation for measure 68. The staff shows a sequence of chords: G, F#-s, F#7, Bm, F#m, and G. The notation includes a fermata over the final chord.

71- G

D/A A-s A7 Bm D7

Musical notation for measure 71. The staff shows a sequence of chords: G, D/A, A-s, A7, Bm, and D7. The notation includes a fermata over the final chord.

75- G-s

D/A

Musical notation for measure 75. The staff shows a sequence of chords: G-s and D/A. The notation includes a fermata over the final chord.

78- A7

A-s N.C. G A A7

Musical notation for measure 78. The staff shows a sequence of chords: A7, A-s, N.C., G, A, and A7. The notation includes a fermata over the final chord. The word "COUNT" is written above the staff.

82- D

A/C# Bm G A-s A7 D7 G/D D-s

Musical notation for measure 82. The staff shows a sequence of chords: D, A/C#, Bm, G, A-s, A7, D7, G/D, and D-s. The notation includes a fermata over the final chord.

Abide With Me – 836\*\*

Abide with Me – 836\*\* -- Key of Ab

Eb G-a Bb7 C-a Eb/G-a Ab Bb Cm Bb7 Eb



1 A - bide with me: fast falls the e - ven - tide.  
 2 Swift to its close ebbs out life's lit - tle day;  
 3 I need thy pres - ence ev - ery pass - ing hour;  
 4 I fear no foe, with thee at hand to bless;  
 5 Hold thou thy cross be - fore my clos - ing eyes;

Eb Ab/C-a Eb/Bb Ab Eb Fm Bb/D-a Eb A-a/C Bb



The dark - ness deep - ens; Lord, with me a - bide!  
 earth's joys grow dim; its glo - ries pass a - way;  
 what but thy grace can foil the tempt - er's power?  
 ills have no weight, and tears no bit - ter - ness.  
 shine through the gloom and point me to the skies.

Eb G-a Bb7 C-a Eb7/G-a Ab C Cm F



When oth - er help - ers fail and com - forts flee,  
 change and de - cay in all a - round I see.  
 Who, like thy - self, my guide and stay can be?  
 Where is death's sting? Where, grave, thy vic - to - ry?  
 Heaven's morn - ing breaks, and earth's vain shad - ows flee;

Bb7 Eb/G-a Bb7 Eb Bb7 Cm Fm Eb Bb7 Eb



help of the help - less, O a - bide with me.  
 O thou who chang - est not, a - bide with me.  
 Through cloud and sun - shine, Lord, a - bide with me.  
 I tri - umph still, if thou a - bide with me.  
 in life, in death, O Lord, a - bide with me.

Advent Antiphons – First Sunday -- \*\*\*\*

Advent Antiphons – First Sunday -- \*\*\*\*; key of G

(A1) Em D G C G C C/B D

(A2) D C/B Am C/B B-s C/B Em Bm

1.] Em Em 2.] (B) Am B-s Am B7 B/C B7 Em Am B

Em Am Am-s D G D C-s/A Em Repeat (A) or To Verses

Verses (via Cantor) Em D G Em

Em Am B

Am D G

Am Bm To Antiphon Em

Advent Antiphons – Second Sunday -- \*\*\*\*

Advent Antiphons – Second Sunday -- \*\*\*\*; key of Ab; 4 verses

(A) Fm Bbm Fm Eb

(B) Ab Eb F-s Fm Ab Eb

Db Bbm C-s Cm Db Ab Bb C-s F

Repeat **A** or To Verses

Verses (Cantor or Choir)

Fm Eb Ab Eb

Cm Fm C-s Fm

Bbm Fm

(To Antiphon) Bbm Cm C-s Fm

To Antiphon

Advent Antiphons – Third Sunday -- \*\*\*\*

**Advent Antiphons – Third Sunday -- \*\*\*\***; key of G; 4 verses

(A) G D G C G C G Am C D-s D

Musical notation for part (A) in G major, 6/8 time. The melody consists of eighth notes and quarter notes. The bass line features a steady eighth-note accompaniment. The piece concludes with a repeat sign.

(B) To Verse

D7 G C G D D/B C Eb G

Musical notation for part (B) in G major, 6/8 time. The melody features a mix of eighth and quarter notes. The bass line includes a D/B chord. The piece ends with a repeat sign.

Verse

G D Em

Musical notation for the first line of the verse in G major, 6/8 time. It shows the chords G, D, and Em.

G D Bm C

Musical notation for the second line of the verse in G major, 6/8 time. It shows the chords G, D, Bm, and C.

Am G C D

Musical notation for the third line of the verse in G major, 6/8 time. It shows the chords Am, G, C, and D.

(To Antiphon)

Eb D-s D7 G

Musical notation for the fourth line of the verse in G major, 6/8 time. It shows the chords Eb, D-s, D7, and G. The piece concludes with a repeat sign.

Advent Antiphons – Fourth Sunday -- \*\*\*\*

Advent Antiphons – Fourth Sunday -- \*\*\*\*; key of C; 4 verses

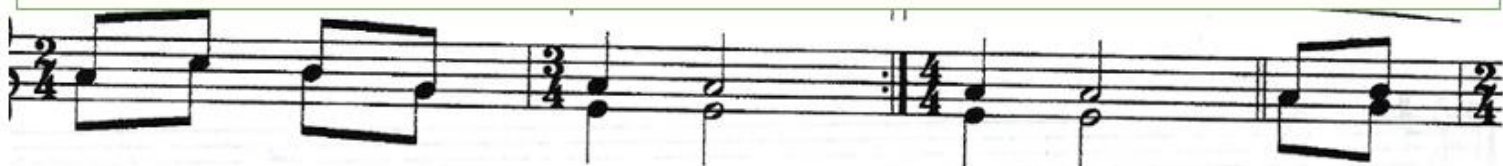
(A) Am



Musical staff for part (A) in Am, 4/4 time signature. The melody consists of eighth and quarter notes.

[ 1. ] [ 2. ] (B)

Am A-s Am A-s Am -> Em7



Musical staff for parts [1.], [2.], and (B). It includes first and second endings and a key change to E minor for part (B).

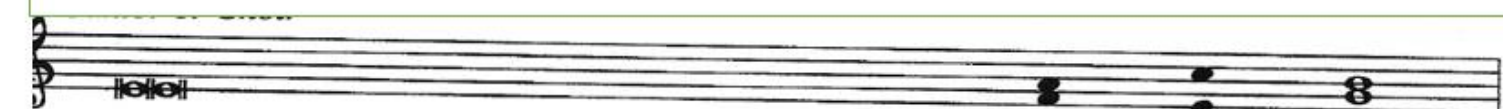
(Repeat A or To Verses

Am/D Em7 F Am/D G/C C/B F/E Em7 A



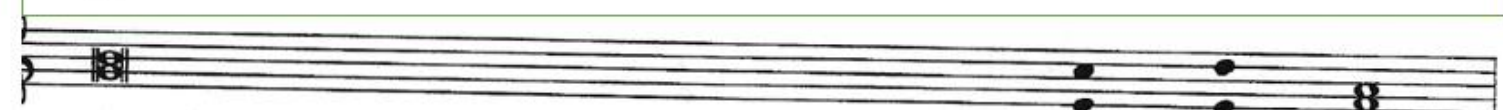
Musical staff for the chord progression, showing various chords and their durations.

NC



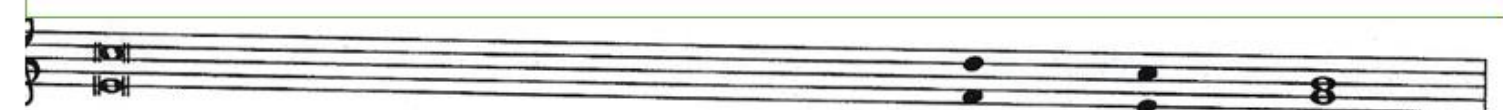
Musical staff for the first 'NC' section, showing a whole rest.

NC



Musical staff for the second 'NC' section, showing a whole rest.

NC



Musical staff for the third 'NC' section, showing a whole rest.

(To Antiphon)

NC



Musical staff for the final 'NC' section, showing a whole rest.

# Advent Noel

Noël Nouvelet

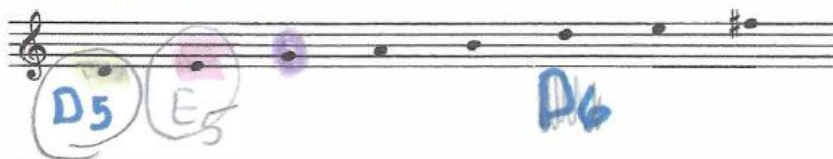
Arranged by Anna Laura Page  
and Jean Anne Shafferman

Handbells

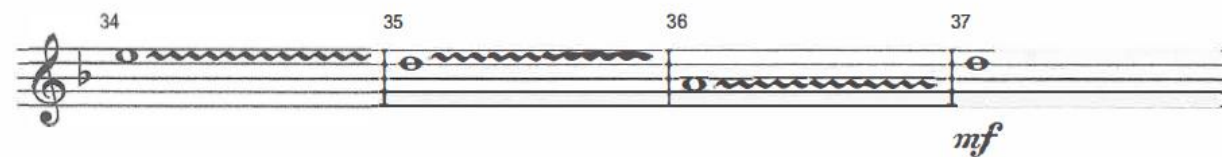
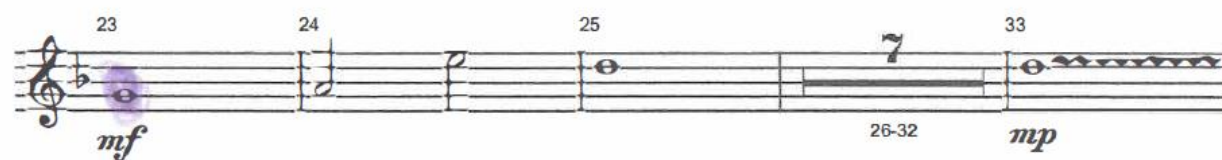
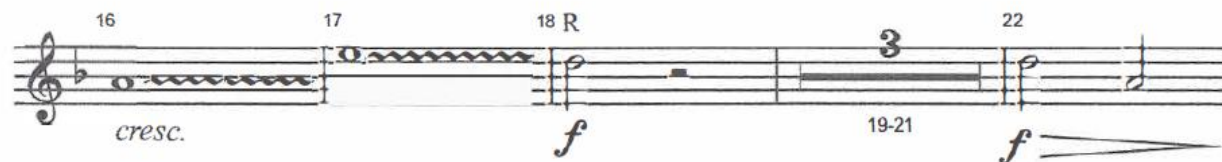
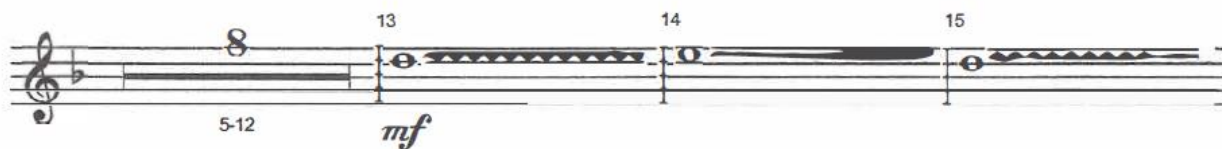
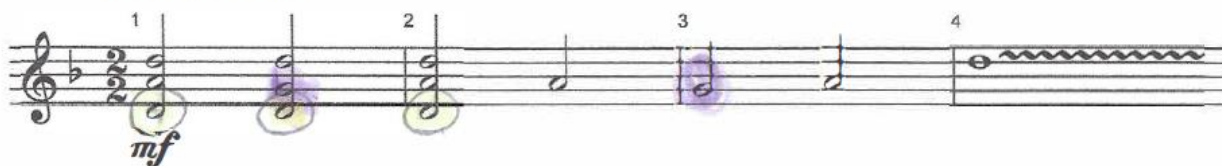
*DANI*

2 Octaves

Handbells Used: 8



In two  $\text{♩} = \text{ca. } 84$





Advent Noel – Handbells – 2

38 39 40 41

42 R 43-45 46 47

*f*

48 49 50 51

52-59 60 61 62

*mp*

63 64 65 66

*mf*

67 68 69 R 70

*f*

71 72-76 77 78

*f*

79 80 81 82 R

*ff*

**Agnus Dei with How Great Thou Art – *Flute* -- \*\*\*\* (with select melody)**

Key of Ab

**Eb Ab**

**Db Ab**

**(12) Ab Db Eb Ab Eb Ab Db Ab Eb**

**(18) Db Ab Db Eb-s**

**(20) Ab Eb Ab Db Ab Eb Db Ab**

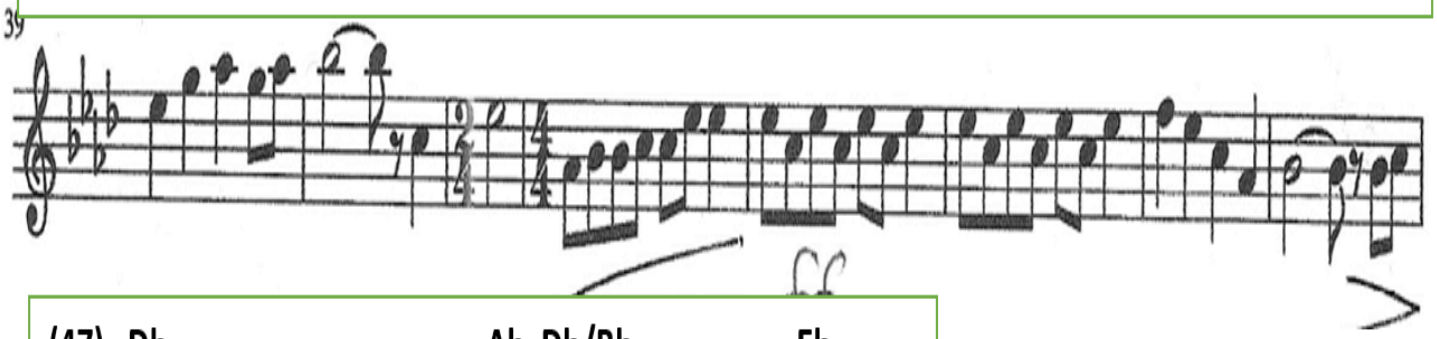
**(25) Db Ab-s Ab Db Eb7 Eb Eb7 Ab**

**(30) Ab Ab7/Eb/Db Eb/Eb7Ab/Eb/Ab Eb7 Ab Db Ab NC**

**(36) Bb-s Eb/F Ab/Bb Eb-s C7 Fm Db**

(39) Cm Fm Db /Bb Eb7 Ab Eb7 Ab Eb Ab Db/Ab Fm Eb Ab

39



Musical notation for measure 39, featuring a treble clef and a key signature of two flats. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '2' above a note and a '7' below a note.

(47) Db Ab Db/Bb Eb



Musical notation for measure 47, featuring a treble clef and a key signature of two flats. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '7' below a note.

(49) Ab Eb Ab Db/Ab Fm Eb Bb/Ab



Musical notation for measure 49, featuring a treble clef and a key signature of two flats. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '7' below a note.

(53) Db Bbm (Break) C-a Db Eb7



Musical notation for measure 53, featuring a treble clef and a key signature of two flats. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '7' below a note.

(56) Ab Bb Ab Db Eb Ab



Musical notation for measure 56, featuring a treble clef and a key signature of two flats. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '7' below a note.

Alas, and Did My Savior Bleed – 145\*\*\*\*\*

**Alas, and Did My Savior Bleed – 145\*\*\*\*\*** -- Key of Ab; 4 verses

Ab Db-s Ab Fm Eb7 Ab

Musical notation for the first system, measures 1-4. The key signature is Ab (three flats) and the time signature is 3/4. The notation consists of a treble clef staff with a bass line below it. The notes are: m1: Ab, Cb; m2: Ab, Cb; m3: Ab, Cb; m4: Ab, Cb.

Ab Eb

Musical notation for the second system, measures 5-8. The key signature is Ab (three flats) and the time signature is 3/4. The notation consists of a treble clef staff with a bass line below it. The notes are: m5: Ab, Cb; m6: Ab, Cb; m7: Ab, Cb; m8: Ab, Cb.

G-a Ab Eb7 Fm Ab7 Db Ab

Musical notation for the third system, measures 9-12. The key signature is Ab (three flats) and the time signature is 3/4. The notation consists of a treble clef staff with a bass line below it. The notes are: m9: Ab, Cb; m10: Ab, Cb; m11: Ab, Cb; m12: Ab, Cb.

Eb Ab Db Fm Ab Eb7 Ab

Musical notation for the fourth system, measures 13-16. The key signature is Ab (three flats) and the time signature is 3/4. The notation consists of a treble clef staff with a bass line below it. The notes are: m13: Ab, Cb; m14: Ab, Cb; m15: Ab, Cb; m16: Ab, Cb.

All Creatures of Our God and King – 15\*\*

All Creatures of Our God and King – 15\*\* -- Key of D; 4 verses

Unison

D Bm A-s A D A7 D



D Bm A-s A D G D Bm E A



D F#-a B-a A7 D G A-s A D A7 D



G F#-a G D A D A7 G D-s A7 D Em D A7 Bm



Bm A Bm E A D-s F#-a D-s Em A7 B Em D Em A7 D



All Generations Will Praise Your Name – (Soprano/Alto Part)\*\*\*\* (2 pages)

All Generations Will Praise Your Name -- \*\*\*\*; key of F

Piano intro

Bb

F/A

Musical staff for piano intro in 4/4 time, starting with a 4-measure rest marked with an asterisk (\*). The melody begins on the second measure.

[REFRAIN]

(3) Eb

Bb/C

Dm

C#-s

F/C

Musical staff for the first measure of the refrain, starting with a 4-measure rest. The melody begins on the second measure.

(6) C

Bb-s

G-s

Bb/C

Musical staff for the second measure of the refrain.

(8) C

F-s/A

G-s

F/A

Bb

Musical staff for the third measure of the refrain, including a *mf* dynamic marking.

(10) Bb

Bb/C C#-s

D-s

F-s/A

Musical staff for the fourth measure of the refrain.

tions will praise your

[1.

TO REPEAT

(12) G-s

Bb/C

C7

Bb/F

F

Bb/C

Musical staff for the fifth measure of the refrain, including a *mp* dynamic marking and a first ending bracket labeled "To Repeat".

[2.

♩ Verses 1-3

(15)

Bb

C

F

F/A

Musical staff for the first measure of verses 1-3, including a *mf* dynamic marking.

(18) Bb C Dm Bb-s (Soprano/Alto begin)

Musical notation for measures 18-20. Measure 18 starts with a Bb chord. Measures 19 and 20 feature a melodic line with eighth notes and a bass line with a half note. A 'p' dynamic marking is present above measure 20.

(21) F-s/F Eb-s/G Bb/C

Musical notation for measures 21-23. Measure 21 has an F-s/F chord. Measures 22 and 23 have Eb-s/G and Bb/C chords. The notation includes a melodic line with eighth notes and a bass line with a half note.

REFRAIN II  
(24) Dm C#m F/C

Musical notation for measures 24-25. Measure 24 has a Dm chord. Measure 25 has a C#m chord. The notation includes a melodic line with eighth notes and a bass line with a half note.

(26) Bb-s Gm Bb/C F-s/A

Musical notation for measures 26-27. Measure 26 has a Bb-s chord. Measure 27 has a Gm chord. The notation includes a melodic line with eighth notes and a bass line with a half note.

(28) Gm F/a Bb Bb/C C#m Dm

Musical notation for measures 28-32. Measure 28 has a Gm chord. Measure 29 has an F/a chord. Measure 30 has a Bb chord. Measure 31 has a Bb/C chord. Measure 32 has a C#m chord. The notation includes a melodic line with eighth notes and a bass line with a half note.

(30) Dm F-s/A Gm Bb/C C7 Bb/F F Gm/F

Musical notation for measures 30-32. Measure 30 has a Dm chord. Measure 31 has an F-s/A chord. Measure 32 has a Gm chord. The notation includes a melodic line with eighth notes and a bass line with a half note. Dynamic markings 'div.' and 'sotto voce' are present.

(33) F

Musical notation for measures 33-35. Measure 33 has an F chord. Measure 34 has a whole rest. Measure 35 has a whole rest. The notation includes a melodic line with eighth notes and a bass line with a half note. A 'Last time' marking and 'D.S.' are present.

All Generations Will Praise Your Name – (Lead Singer Part)\*\*\*\* (2 pages)

**All Generations Will Praise Your Name -- \*\*\*\*; key of F**

Piano intro

Bb F/A

**[REFRAIN]**

(3) (SATB) Dm C#-s F/C

(6) C Bb-s G-s Bb/C

(8) C F-s/A G-s F/A Bb

(10) Bb Bb/C C#-s D-s F-s/A

(12) G-s Bb/C C7 Bb/F [1. **TO REPEAT**

[2. **♩ Verses 1-3**

(15) Bb C F F/A

(18) Bb C Dm Bb-s



(21) F-s/A

Eb-s/G

Bb/C



**REFRAIN II**

(24) Dm

C#m

F/C

F/C



(26) Bb-s

Gm

Bb/C

F-s/A



(28) Gm

F/A

Bb

Bb/C

C#m

Dm



(30) Dm

F-s/A

Gm

Bb/C

C7

Bb/F

F

Gm/F

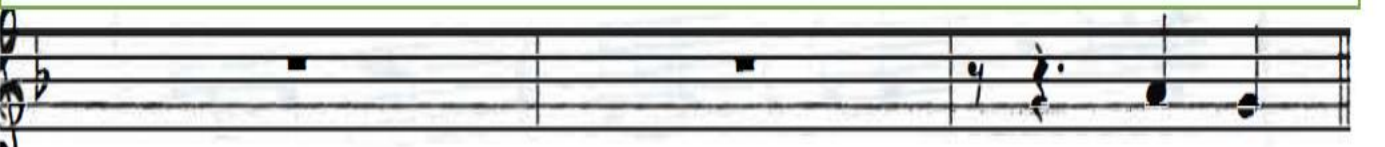


(33)

(♩ *Last time*)

D.S.

F



All Glory, Laud, and Honor -- 196\*\*

**All Glory, Laud, and Honor – 196\*\*** (key of Bb; 4 verses)

**Refrain**

Bb Eb Bb-s Bb F G7 F Bb

*Fine*

Bb Eb Bb-s Bb F Cm F Bb

**Verses**

Eb Bb C Bb F C7 F D-a G-a F Gm C F

**To Refrain**

F Bb Eb F Bb Eb Bb F-s F Bb

Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

# All Hail the Power

OLIVER HOLDEN

1. All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall;  
2. Ye cho - sen seed of Is - rael's race, Ye ran - sored from the fall,  
3. Let ev - 'ry kin - dred, ev - 'ry tribe On this ter - res - trial ball,

Bring forth the roy - al di - a - dem, And crown Him Lord of all,  
Hail Him who saves you by His grace, And crown Him Lord of all,  
To Him all maj - es - ty as - crite, And crown Him Lord of all,

Bring forth the roy - al di - a - dem, And crown Him Lord of all!  
Hail Him who saves you by His grace, And crown Him Lord of all!  
To Him all maj - es - ty as - crite, And crown Him Lord of all!

# ALL SHALL BE WELL

CHARMAINE  
PLAYS 2 PICK  
UP EIGHTH  
NOTES ON

2 G A7 G G D A

G 2 A G G 2 D 4 A 2 3 4

5 A **\*8 REFRAIN** D A D A A7

A 2 3 4 D 2 A 4 D 2 3 4 A 2 3 4

9 D G A7 G G D

D 2 3 4 G 2 A G G 2 D 4

1-3 A A 2 3 4

13 A to Verses **VERSES** F#m Bm Gmaj7 D/F# G

A 2 3 4 1. F# 2 B 4 G 2 3 4 F# 2 G 4

2. F# 2 B 4 G 2 3 4 F# 2 G 4

**AFTER THIRD REPEAT, GO TO FINAL.**

17 F#m Bm G D A Em D/F#

F# 2 3 4 B 2 G 4 D 2 A 4 E 2 F# 4

21 G A D.S. **\*FINAL** A

G 2 3 A A 2 3 4

BACK TO REFRAIN  
3 TIMES

Empty musical staff

Empty musical staff

Empty musical staff

All Shall Be Well – by Barbara Bridge\*\*\*\*

**All Shall Be Well (BBridge) -- \*\*\*\* -- Key of D; 3 verses**

**Intro**

G A7 G D A7 D A

**Refrain**

D A D A A7 D

Alto

G A7 G [G D A7 D [1-3 [A [Final ]  
to Verses || Fine

**Verses**

F#m Bm Gmaj7

D/F# G F#m Bm G

D A Em D/F# G A *D.S.*

**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

All That Is Hidden – BFarrell -- \*\*\*\*

All That Is Hidden -- BFarrell --\*\*\*\* (key of Eb; 4 verses)

Verses

Dm G C F

musical staff with chords Dm, G, C, F

Bb Eb Ab Eb/G

musical staff with chords Bb, Eb, Ab, Eb/G

Fm Bb-s Bb Gm7 C-s Cm

musical staff with chords Fm, Bb-s, Bb, Gm7, C-s, Cm

Ab Eb/G Bb-s Bb

musical staff with chords Ab, Eb/G, Bb-s, Bb

Refrain

C Fm Bb Eb/G

musical staff with chords C, Fm, Bb, Eb/G

Ab Db G-s G Fm/Ab Bb

musical staff with chords Ab, Db, G-s, G, Fm/Ab, Bb

Gm Cm Ab7 Bb-s Bb Gm Cm

musical staff with chords Gm, Cm, Ab7, Bb-s, Bb, Gm, Cm

Ab Eb/G [ 1-3 ] [ Bb-s ] ][Final] [ Bb

musical staff with markings D.C. and Fine

# All That We Have Seen – 857\*\*\*\*

## All That We Have Seen – 857\*\*\*\* -- Key of F

[1 – 1b (key of F);4/4]

### INTRO

(Short measure -- SM -- of 2)

F                      Bb                      F                      Bb  
A/F(for 4)- F(&) | A/D(for 4)- F(&) | A/F(for 4)- F(&) | F/D D+ |

### VERSES (3 but we are playing 2)

(SM of 2)

Bb                      F                      Bb                      F  
F/D(for 2)+ A(&) | A/F(for 4)- F(&-) | D/Bb(for 2)+ G/D(for 2)- F(&-) | C/A(for 2)+ |

(SM of 2)

A-a              D-a                      C                      F                      Bb  
A/F(for 1)+ C(for 1)- F(&)+ | G/E(for 3)- F+ G(&)+ | A/F(for 2)- G(for 2)- F(&-) | D/Bb(for 4)+ F(&-) |

(SM of 2)

D-a                      C                      F                      A-a  
D/A(for 2)+ A/F(for 2)- F(&)+ | G/E(for 4)- F(&) | F/C(for 3)+ Bb- | A/F(for 2) |

### REFRAIN

(SM of 2)

F                      Bb              C                      D-a                      Bb              F  
A/F(for 2)+ Bb(&)+ | C/F(for 2)+ C/G(for 2)- A(&)+ | C/A(for 1)- A/F(for 3)+ C(&)+ | D/Bb(for 2)- C/F- A- |

(SM of 2)

C                      F                      Bb              C                      D-a                      G-a  
G/F(for 2)- G/E+ A/F+ Bb(&)+ | C/F(for 2)+ C/G(for 2)+ | C/A- A/F(for 3)+ C(&)+ | D/Bb(for 2)- |

(SM of 2)

(last word – seen)

F    A-a    G-a    Bb    C                      F                      Bb  
C/F- A/F- | G/D G/D G/D G/D+ | A/F/C(for 4) | A/D(for 4) |

(SM of 2)

[1,2 to Verses] [Final

F                      Bb                      Bb                      F  
A/F(for 4)- | A/D- D+ | A/D(for 3)- G | A/F/C(for 4)

Alleluia, Alleluia! Give Thanks – 240\*\*

Alleluia, Alleluia! Give Thanks -- 240\*\* (key of E 4 verses)

Refrain

E

C#m

F#m

B

E

C#m

F#m [1-4] B [E] ] [Final ending] ] [E

Verses

E

C#m

F#m

B

E

C#m

F#m

B

Base Cord Progression

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#



Alleluia, Alleluia! Give Thanks (Descant part) – 240\*\*

Alleluia, Alleluia! Give Thanks (Descant part) -- 240\*\* (key of E; 4 verses)

**Refrain**

DESCANT

E

C#m

F#m



B

E

C#m

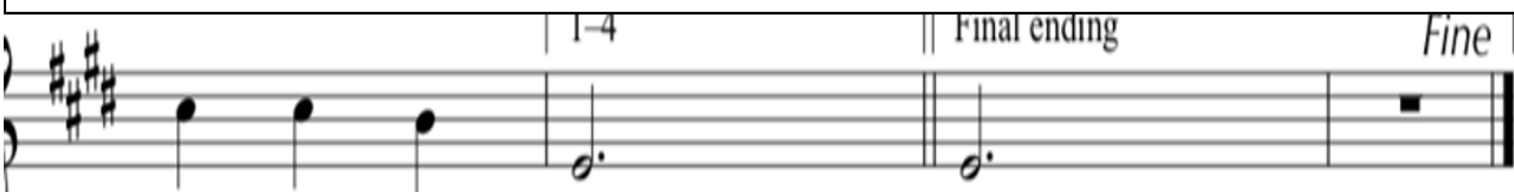


F#m

B

[ E

] E



**VERSES**

E

C#m

F#m

B



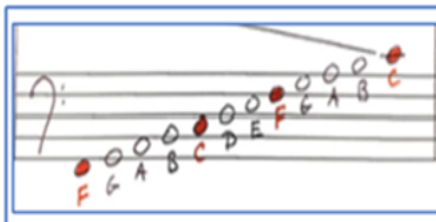
E

C#m

F#m

B

:|

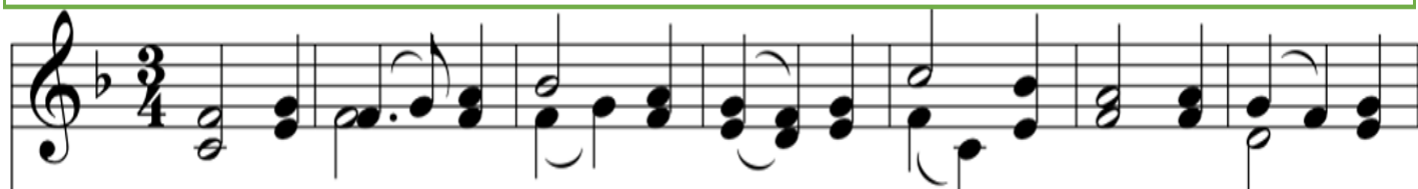


Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Alleluia! Sing to Jesus – 260\*\*

Alleluia! Sing to Jesus – 260\*\* -- Key of F; 4 verses

F C F Bb F C D-a C F C7 F Gm Dm C



A-a F C F Bb F C D-a C F C7 F A-a



Gm Dm C F Am Dm Gm C7 D-a C7



F F7 Dm Gm F D-a G-a Bb7 C-s C7 F A-a Gm C7



F A-a C7 E-a F A-a Bb F Bb F C7 F



Alleluia! Sing to Jesus -- \*\*\*\*; 2 pages; full version

Alleluia! Sing to Jesus – \*\*\*\* -- Eb; 2 pages; long version

Flute

Bb Eb F7 Bb D-a Bb D-a

mf

9 **A**

Bb Eb/G-a F7 Bb Bb F7

mp

16

Bb Eb G-a F Bb D-a F7

mp

24

Bb D-a **B** Bb F-s Bb F-s F-s Bb F-s Bb Bb-s F-s Bb-s F-s Bb-s

mf

32

F7 Bb Eb Bb C7 Bb F-s Bb F7

mp

42

Bb C-s F Bb F7

rit. p mf

48

Bb Bb Eb C-s F7

p mf

53

Bb D-a Bb Bb-s F-s G-s

p mf

57

F-s F-s Bb-s F-s Bb Bb-s F-s Bb-s Bb-s F-s Bb-s F-s

p mf

63 **Bb F-s Bb F7 Bb Cm F7 Gm Bb**

*mf*

70 **C7 Bb F Bb G-a Eb Bb**

Tempo I

*rit.*

77 **G-a F7 [D] Bb Bb Eb/G-a F-s**

*mp*

83 **Bb D-a F-s Bb Eb/G-a**

*mp*

90 **F Eb F Bb D-a F-s Bb D-a Bb-s F-s Bb-s F-s/G-s**

*mf*

98 **F-s Bb-s F-s Bb D-a Bb-s F-s Bb-s D-a F-s Bb-s F7 Bb C-s Bb F7**

*mp*

107 **Bb C-s Bb D-a F7 A-a Bb D-a Bb**

*f*

Alleluia! Sing to Jesus -- \*\*\*\*; 2 pages; short version

Alleluia! Sing to Jesus – \*\*\*\* -- Eb; 2 pages; short version

Flute

Bb Eb F7 Bb D-a Bb D-a

mf

9 **A** Bb Eb/G-a F7 Bb Bb F7

mp

16 Bb Eb G-a F Bb D-a F7

mp

24 Bb D-a **B** Bb F-s Bb F-s F-s Bb F-s Bb Bb-s F-s Bb-s F-s Bb-s

mf

32 F7 Bb Eb Bb C7 Bb F-s Bb F7

mp

**C**

42 Bb C-s F (71) Bb F Bb G-a Eb Bb

Tempo I

77 G-a F7 **D** Bb Bb Eb/G-a F-s

mp

83 Bb D-a F-s Bb Eb/G-a

mp

F Eb F Bb D-a F-s Bb D-a Bb-s F-s Bb-s F-s/G-s

90

Musical staff for measures 90-97. The staff is in treble clef with a key signature of two flats (Bb and Eb). The melody consists of quarter and eighth notes, with some slurs. A dynamic marking of *mf* is present below the staff.

F-s Bb-s F-s Bb D-a Bb-s F-s Bb-s D-a F-s Bb-s F7 Bb C-a Bb F7

98

Musical staff for measures 98-106. The staff is in treble clef with a key signature of two flats. The melody features dotted quarter notes and eighth notes, with some slurs. A dynamic marking of *mp* is present below the staff.

Bb C-s Bb D-a F7 A-a Bb D-a Bb

107

Musical staff for measures 107-114. The staff is in treble clef with a key signature of two flats. The melody consists of dotted quarter notes and eighth notes, with some slurs. A dynamic marking of *f* is present below the staff.

Alleluia! Sing to Jesus -- \*\*\*\*; Accordion Part

# ALLELUIA! SING TO JESUS

Accordion (Bassoon Transposed)

William C. Dix

Rowland H. Prichard

## Intro

$\text{♩} = 96$

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. Chords: Bb, Eb, F7, Bb, D-a, Bb, D-a, A, Eb/G-a, F7, Bb. Dynamics: *mp*.

Musical staff 2: Treble clef, key signature of two flats. Chords: Bb, Eb, G-a, F, Bb, D-a, F7, Bb, B, Bb, F-s. Dynamics: *mf*, *mp*.

Musical staff 3: Treble clef, key signature of two flats. Chords: F-s, Bb, F-s, Bb, F7, Bb, Eb, Bb, C7, Bb, F-s. Dynamics: *mp*.

Musical staff 4: Treble clef, key signature of two flats. Chords: Bb, F7, Bb, C-S, F, Bb, F7, Bb. Tempo:  $\text{♩} = 108$  Tempo II. Dynamics: *mp*.

Musical staff 5: Treble clef, key signature of two flats. Chords: Bb, Eb, C-s, F7, Bb, D-a, Bb, Bb-s, F-s, G-s, F-s, F-s, Bb-s, F-s, Bb, F-s, Bb, F-s, Bb-s, Bb. Dynamics: *p*, *mp*. Markings: *rit.*

Musical staff 6: Treble clef, key signature of two flats. Chords: F-s, Bb, F7, Bb, CmF7Gm, Bb, C7, Bb, F, Bb. Tempo:  $\text{♩} = 96$  Tempo I. Dynamics: *mp*. Markings: *rit.*

Musical staff 7: Treble clef, key signature of two flats. Chords: Eb/G-a, F-s, Bb, D-a, F-a, Bb, Eb/G-a, F, Eb, F, Bb, D-a, F-s, Bb. Dynamics: *mp*, *mf*.

Musical staff 8: Treble clef, key signature of two flats. Chords: Bb-s, F-s, Bb-s, F-s, G-s, F-s, Bb-s, Bb, D-a, Bb, F-S, Bb-s, D-a, F-a, Bb-s, F7, Bb, C-s, Bb. Dynamics: *mp*.

Musical staff 9: Treble clef, key signature of two flats. Chords: D-a, F7, A-a, Bb, D-a, Bb. Dynamics: *f*.

Amazing Grace, How Sweet the Sound – 649\*\*

Amazing Grace, How Sweet the Sound -- 649\*\* -- key of G; 5 verses

G D7 Em C G



G D7 G



C G C G Em G D7 G





Amazing Grace, How Sweet the Sound – Flute/Tenor -- 649\*\*

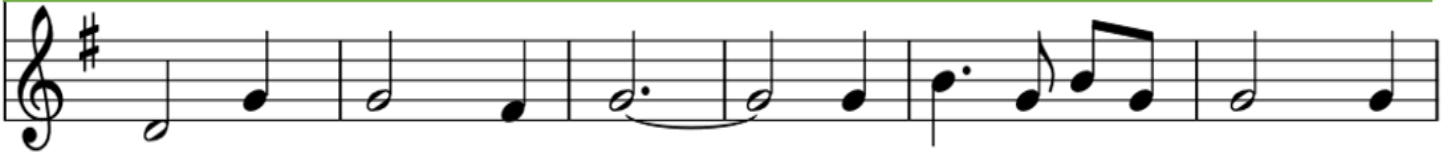
**Amazing Grace, How Sweet the Sound -- 649\*\*** -- key of G; 5 verses

Flute – Tenor

G D7 Em C G



G D7 G



C G C G Em G D7 G

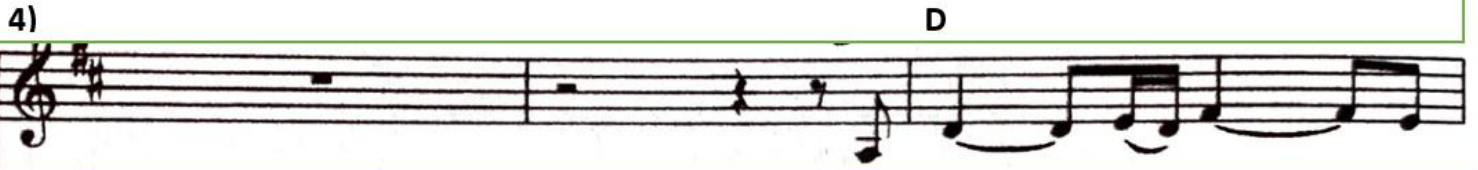


Amazing Grace – My Chains are Gone – (3 pages)\*\*\*\*

Amazing Grace – My Chains are Gone -- \*\*\*\*; key of D and Eb

NOTE: 3 measures Intro

4) D



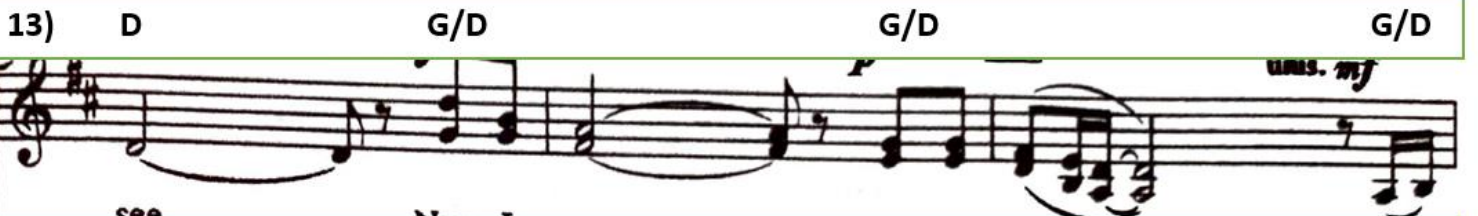
7) D/G D A



10) D G/D G A7



13) D G/D G/D G/D




16) D G/D



19) A D G/D



22) G A7 D G/D G



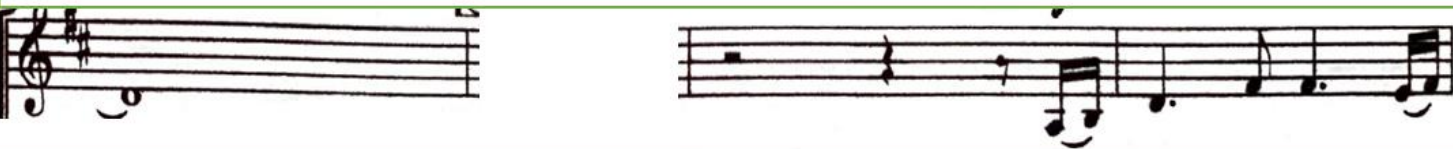
25) D G D D/F#-a



28) G D A7



31) A7 [3 measures rest -- 32-34] 35) Bm G



(37) A G/A D D7 G D G



(40) D/A A7 D G D G



43) D G D D/F#-a



46) G D



48) A7 D G/D Eb [KeyΔ]



50) Ab Eb Ab

50 *ff*



Musical notation for exercise 50, starting at measure 50. The key signature has two flats (Bb and Eb). The notation features a melodic line with eighth and sixteenth notes, including slurs and ties. The first measure contains a whole note chord.

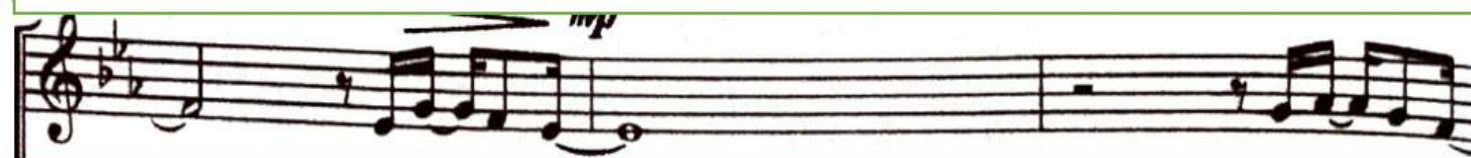
53) Eb Eb/G Ab Eb Ab/Eb



Musical notation for exercise 53, starting at measure 53. The key signature has two flats. The notation includes a melodic line with eighth notes and a whole note chord in the middle.

56) Bb Cm Fm

56 *mp*



Musical notation for exercise 56, starting at measure 56. The key signature has two flats. The notation features a melodic line with eighth notes and a whole note chord at the end.

59) Bb7 Ab7 Bb/Bb7 Eb



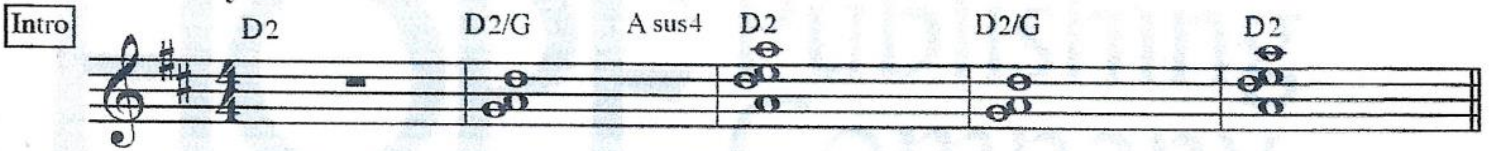
Musical notation for exercise 59, starting at measure 59. The key signature has two flats. The notation shows a melodic line with eighth notes and a whole note chord at the end.

Amazing Grace – My Chains are Gone – (Electric Guitar) – (2 pages)\*\*\*\*

NEW DALLIAN  
Words by JOHN NEWTON

Earnestly ♩ = c. 56

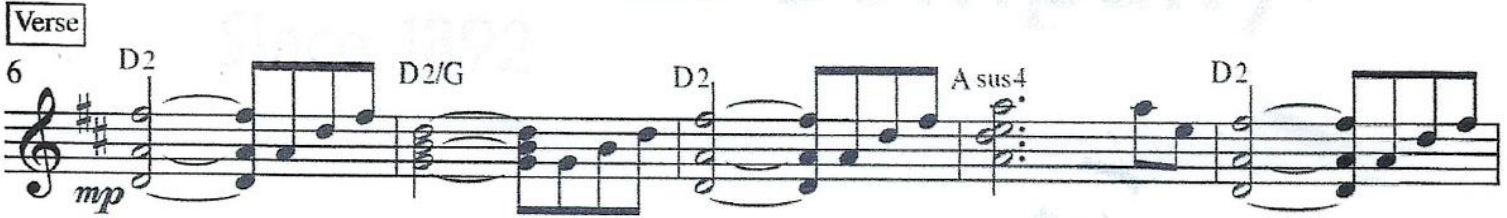
**Intro**



D2 D2/G A sus4 D2 D2/G D2

The intro consists of five measures in 4/4 time. The first measure is a whole rest. The second measure has a D2 chord. The third measure has a D2/G chord. The fourth measure has an A sus4 chord. The fifth measure has a D2 chord. The sixth measure has a D2/G chord. The seventh measure has a D2 chord.

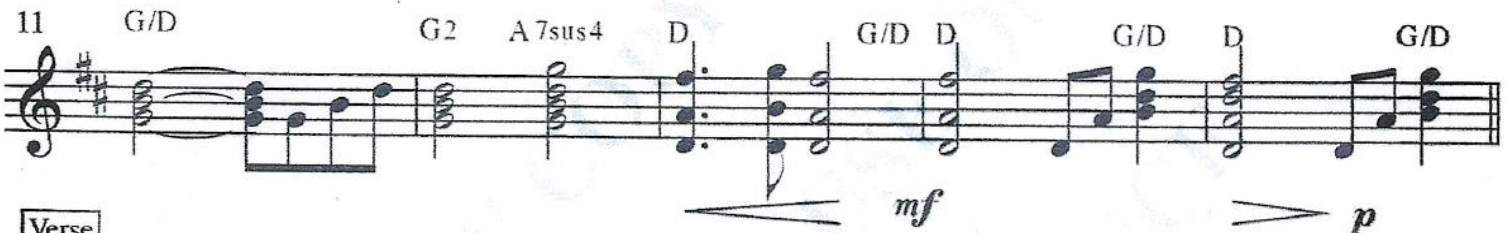
**Verse**



6 D2 D2/G D2 A sus4 D2

*mp*

The first line of the verse contains measures 6 through 10. Measure 6 has a D2 chord. Measure 7 has a D2/G chord. Measure 8 has a D2 chord. Measure 9 has an A sus4 chord. Measure 10 has a D2 chord. The dynamics are marked *mp*.

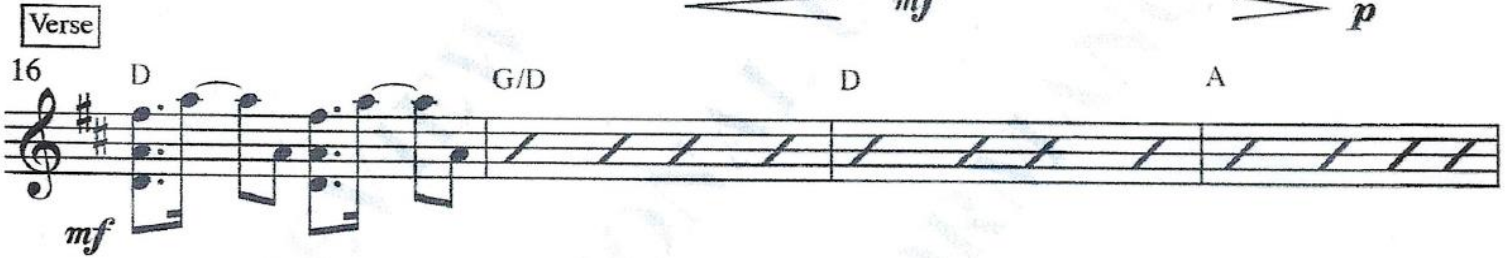


11 G/D G2 A 7sus4 D G/D D G/D D G/D

*mf* *p*

The second line of the verse contains measures 11 through 15. Measure 11 has a G/D chord. Measure 12 has a G2 chord. Measure 13 has an A 7sus4 chord. Measure 14 has a D chord. Measure 15 has a G/D chord. Measure 16 has a D chord. Measure 17 has a G/D chord. Measure 18 has a D chord. Measure 19 has a G/D chord. The dynamics are marked *mf* and *p*.

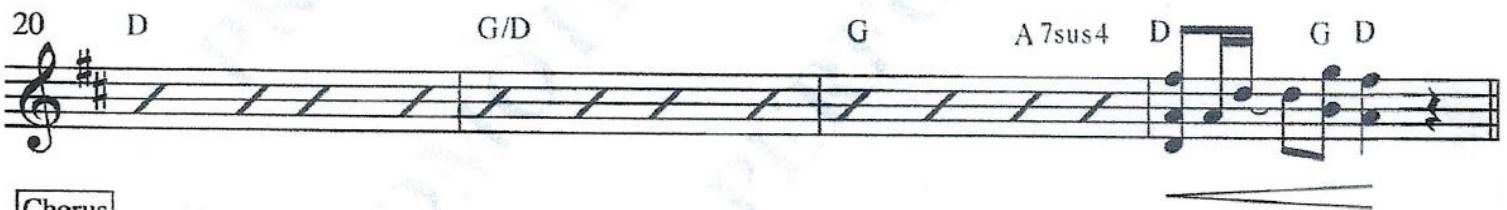
**Verse**



16 D G/D D A

*mf*

The third line of the verse contains measures 16 through 19. Measure 16 has a D chord. Measure 17 has a G/D chord. Measure 18 has a D chord. Measure 19 has an A chord. The dynamics are marked *mf*.



20 D G/D G A 7sus4 D G D

The fourth line of the verse contains measures 20 through 23. Measure 20 has a D chord. Measure 21 has a G/D chord. Measure 22 has a G chord. Measure 23 has an A 7sus4 chord. Measure 24 has a D chord. Measure 25 has a G chord. Measure 26 has a D chord.

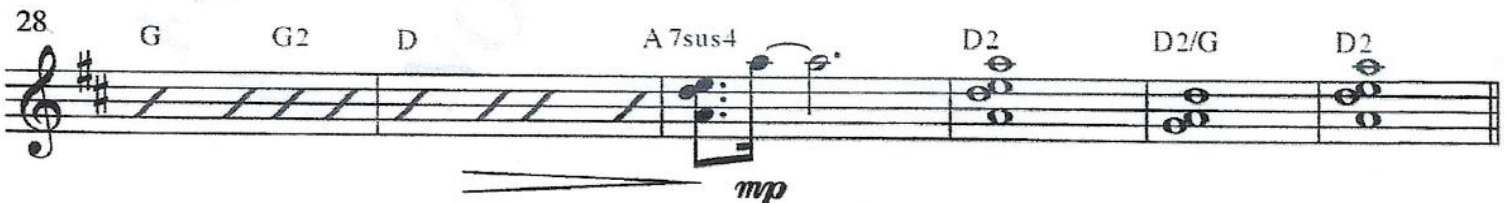
**Chorus**



24 G G2 D G D D/F#

*f*

The first line of the chorus contains measures 24 through 27. Measure 24 has a G chord. Measure 25 has a G2 chord. Measure 26 has a D chord. Measure 27 has a G chord. Measure 28 has a D chord. Measure 29 has a D/F# chord. The dynamics are marked *f*.



28 G G2 D A 7sus4 D2 D2/G D2

*mp*

The second line of the chorus contains measures 28 through 31. Measure 28 has a G chord. Measure 29 has a G2 chord. Measure 30 has a D chord. Measure 31 has an A 7sus4 chord. Measure 32 has a D2 chord. Measure 33 has a D2/G chord. Measure 34 has a D2 chord. The dynamics are marked *mp*.

Verse

34 *mf*

D C/D G D Em/D Bm7 GMaj7 A sus4 G/A

38

D D7 G D G6 D/A A7sus4 D G D

Chorus

42 *f*

G G2 D G D D/F#

46 *mp*

G G2 D A7sus4 D G D

Chorus

50 *ff*

A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup> E<sup>b</sup>/G

54

A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>sus Cm Fm7

*mf* *mp*

59

B<sup>b</sup>7sus4 A<sup>b</sup>Maj7 B<sup>b</sup>11 B<sup>b</sup>7 E<sup>b</sup>2

*rit.* *pp*

Amen – 601\*\*

**Amen – 601\*\*** -- Key of F

F      C      D-a      A-a      Bb      G-a      F      C      F

The musical notation is written on a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: F (quarter), C (quarter), D (quarter), A (quarter), Bb (quarter), G (quarter), A (quarter), F (quarter), C (quarter), F (quarter). A slur is placed over the Bb, G, and A notes, which correspond to the chords Bb, G-a, and F mentioned in the chord list above.

An Upper Room Did Our Lord Prepare – 202\*\*

**An Upper Room Did Our Lord Prepare -- 202\*\***; key of G; 4 verses

D7 G C G



Em Am7 D D7 G D7



Em C D D7 G





Angel (SMcLachlan)\*\*\*\* (3 pages)

Angel (SMcLachlan) -- \*\*\*\* (key of C; 2 verses)

C

F-s/C

Musical notation for the first system, showing a bass line with chords C and F-s/C.

C

F-s/C

[§] Dm

Musical notation for the second system, showing a bass line with chords C, F-s/C, and Dm.

Dm

F

C

Musical notation for the third system, showing a bass line with chords Dm, F, and C.

F-s/A

G

Dm

Musical notation for the fourth system, showing a bass line with chords F-s/A, G, and Dm.

Dm7

F

F-s

C

Musical notation for the fifth system, showing a bass line with chords Dm7, F, F-s, and C.

F-s/A

G

Dm

Musical notation for the sixth system, showing a bass line with chords F-s/A, G, and Dm.

Dm

F

C

Musical notation for the seventh system, showing a bass line with chords Dm, F, and C.

F-s/A

G

Dm

Musical notation for the eighth system, showing a bass line with chords F-s/A, G, and Dm.

**Dm** **F** **C**

**Am** **G7** **C** **C-s**

**C** **Em**

**Em** **F**

**F** **C** **Am** **G7**

**G7** **C**

**C** **Em**

**Em** **F** **F-s** **F**

**F** **C** **Am** **G** **[To Coda ⊕]**

C F/C

The first system of music shows a bass line with four measures. The first measure has a C chord. The second measure has an F/C chord. The third measure has a C chord with a fermata. The fourth measure has an F/C chord.

C F-s/C [D.S. & al Coda] [Coda ⊕] C

The second system of music shows a bass line with four measures. The first measure has a C chord. The second measure has an F-s/C chord. The third measure has a C chord. The fourth measure has an F-s/C chord. A double bar line follows. The coda section starts with a treble clef and has three measures of chords: C, F, and C.

C F F-s

The third system of music shows a bass line with four measures. The first measure has a C chord. The second measure has an F chord. The third measure has an F-s chord. The fourth measure has an F-s chord.

F C Am

The fourth system of music shows a bass line with four measures. The first measure has an F chord. The second measure has a C chord. The third measure has an Am chord. The fourth measure has an Am chord.

G7 G-s C F-s/C

The fifth system of music shows a bass line with four measures. The first measure has a G7 chord. The second measure has a G-s chord. The third measure has a C chord. The fourth measure has an F-s/C chord.

C F-s/C

The sixth system of music shows a bass line with four measures. The first measure has a C chord. The second measure has an F-s/C chord. The third measure has a C chord. The fourth measure has an F-s/C chord.

C F-s/C

The seventh system of music shows a bass line with four measures. The first measure has a C chord. The second measure has an F-s/C chord. The third measure has a C chord. The fourth measure has an F-s/C chord.

Angels, From the Realms of Glory\*\*

Angels, from the Realms of Glory – 143 -- \*\* (Key of Eb; 4 verses)

Bb D-a F-s D-a Eb Bb



F A-a Bb D-a Bb G-a D-a



G-a D-a G-a D-a F-s C7 F A-a



Bb Eb C-s Bb Eb G-a F-s F7 Bb



Angels We Have Heard on High – 113\*\*

Angels We Have Heard on High -- 113\*\*; key of F; 3 verses

F Am C7 F C F C F

Dm Am Dm C F C7 Dm Am Gm Dm C F C7 F

*Refrain*

F Dm Gm C F/E Dm C C7

F C F Bb F C F Dm Gm C

F/E Dm C C7 F C F Bb F C7 F

Arise, Your Light Is Come! – 744\*\*

**Arise, Your Light Is Come! – 744\*\*** -- Key of Bb; 4 verses

**Bb Eb Bb Eb F C7 F**



**Bb Eb C-s F Eb F-s F7 Bb**



Arise, Your Light Is Come! – *Tenor* – 744\*\*

**Arise, Your Light Is Come! – 744\*\*** -- Key of Bb; 4 verses

Tenor

Bb

Eb

Bb



Eb

F

C7

F

Bb

Eb



C-s

F

Eb

F-s

F7

Bb



As the Deer – 626\*\*

As the Deer – 626\*\* -- Key of D



As the deer pants for the wa-ter, so my



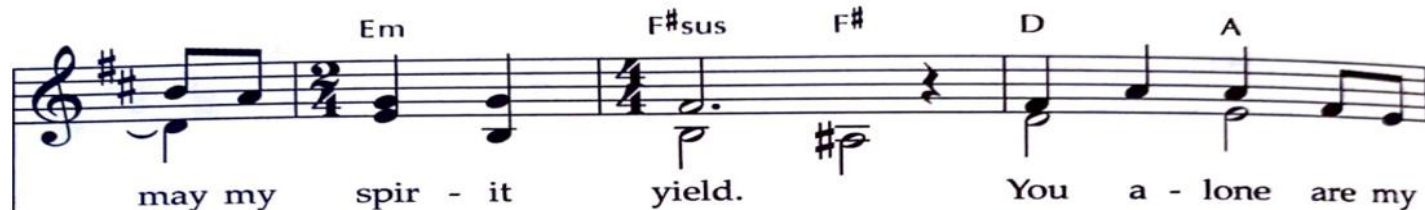
soul longs af - ter you. You a - lone are my



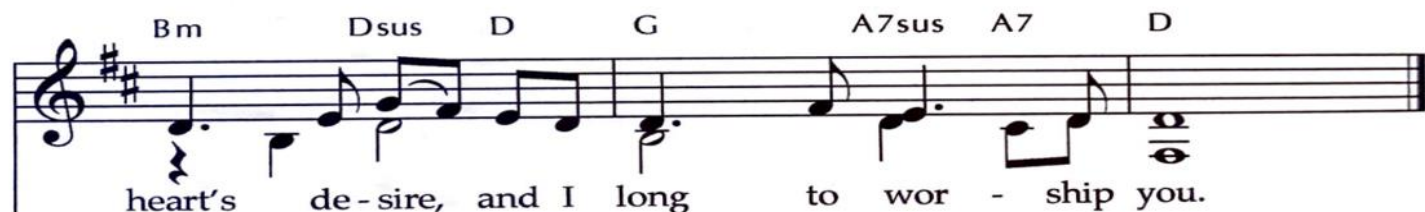
heart's de - sire, and I long to wor - ship you.



You a - lone are my strength, my shield; to you a - lone



may my spir - it yield. You a - lone are my



heart's de - sire, and I long to wor - ship you.



As Those of Old Their Firstfruits Brought – 712\*\*

**As Those of Old Their Firstfruits Brought -- 712\*\*** (key of F; 3 verses)

C F Bb F Gm F Dm C Dm Gm F Gm7 C F



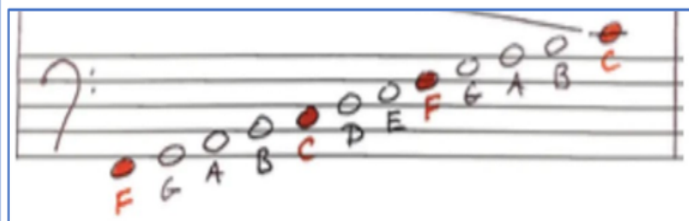
C F Bb F Gm F Dm C Dm Gm F Gm7 C F



F Am C Dm7 F C F Gm Dm C



Dm7/C F Bb F Gm F Dm C Dm Gm F C-s C F



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

As with Gladness Men of Old -- 150\*\*

As with Gladness Men of Old -- 150\*\*

G D G C G C G C G D G



1 As with glad-ness men of old did the guid-ing star be-hold;  
2 As with joy - ful steps they sped, Sav - ior, to thy low - ly bed,  
3 As they of - fered gifts most rare at thy man-ger, rude and bare,  
4 Ho-ly Je - sus, ev - ery day keep us in the nar-row way;



G D G C G C G C G D G



as with joy they hailed its light, lead - ing on - ward, beam-ing bright;  
there to bend the knee be - fore thee, whom heaven and earth a - dore;  
so may we with ho - ly joy, pure and free from sin's al - loy,  
and when earth-ly things are past, bring our ran-somed souls at last



G D G C D G C G D G



so, most gra-cious Lord, may we ev - er - more be led to thee.  
so may we with will - ing feet ev - er seek thy mer - cy seat.  
all our cost-liest trea-sures bring, Christ, to thee, our heaven-ly king.  
where they need no star to guide, where no clouds thy glo - ry hide.



# 115

## Away in a Manger

F A(alt) Bb F

1 A - way in a man - ger, no crib for his bed,  
 2 The cat - tle are low - ing; the poor ba - by wakes,  
 3 Be near me, Lord Je - sus; I ask thee to stay

C E(alt) F A(alt)

the lit - tle Lord Je - sus laid down his sweet head.  
 but lit - tle Lord Je - sus, no cry - ing he makes.  
 close by me for - ev - er and love me, I pray.

F A(alt) Bb F

The stars in the bright sky looked down where he lay,  
 I love thee, Lord Je - sus; look down from the sky,  
 Bless all the dear chil - dren in thy ten - der care,

C7 F Gm C7 F

the lit - tle Lord Je - sus a - sleep on the hay.  
 and stay by my side un - til morn - ing is nigh.  
 and fit us for heav - en to live with thee there.

# 482 Baptized in Water

C Am Dm G F G C

1 Bap-tized in wa - ter, sealed by the Spir - it, cleansed by the  
2 Bap-tized in wa - ter, sealed by the Spir - it, dead in the  
3 Bap-tized in wa - ter, sealed by the Spir - it, marked with the

Em Am Em F G C Am F C/G

blood of Christ our King; heirs of sal - va - tion, trust-ing the  
tomb with Christ our King; one with his ris - ing, freed and for -  
sign of Christ our King; born of the Spir - it, we are God's

Am G C G/B Am G7 C

prom - ise, faith - ful - ly now God's prais - es we sing.  
giv - en, thank - ful - ly now God's prais - es we sing.  
chil - dren; joy - ful - ly now God's prais - es we sing.

Be Known to Us in Breaking Bread – 500\*\*

**Be Known to Us in Breaking Bread -- 500\*\***; key of F; 2 verses

F C-s C F Dm Gm7 C F



Bb F Bb Gm A F Bb C Am



Dm C F C Dm Gm C F



Be Not Afraid – 243\*\*

Be Not Afraid -- 243\*\* ; key of F

F D Gm C F Bb Gm C F

Musical notation for the first system of 'Be Not Afraid'. The piece is in 4/4 time and the key of F major. The notation consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The melody starts with a quarter note F4, followed by quarter notes G4, A4, and Bb4. The accompaniment features a steady bass line with chords in the right hand. The system concludes with a quarter note F4.

F D Gm C F Bb Gm C F

Musical notation for the second system of 'Be Not Afraid'. This system continues the melody and accompaniment from the first system. It concludes with a quarter note F4 and a double bar line.

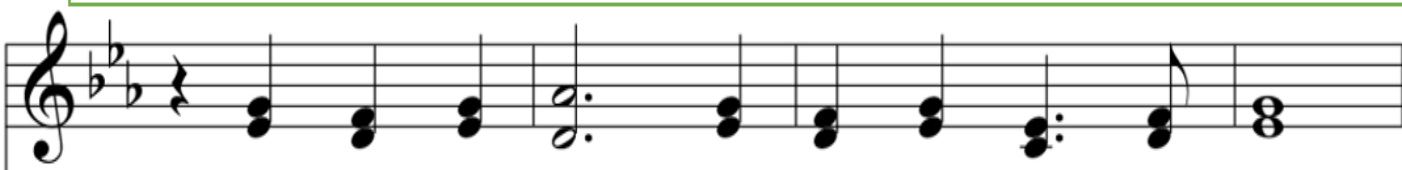
Be Still, My Soul – 819\*\*

Be Still – My Soul – 819\*\*; key of Db; 3 verses

Eb Bb7 Ab Bb/Eb



Eb Bb7 Ab Eb



Eb Cm Cm Eb Bb Bb/Fm



Fm C7 Fm Eb Eb Fm D-a G G



Eb Cm Cm Eb Bb Bb/Fm

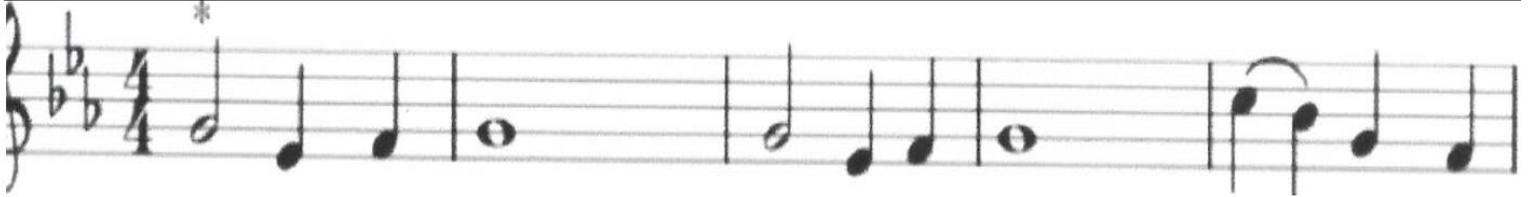


Fm C7 Fm Eb Eb Bb7 Eb

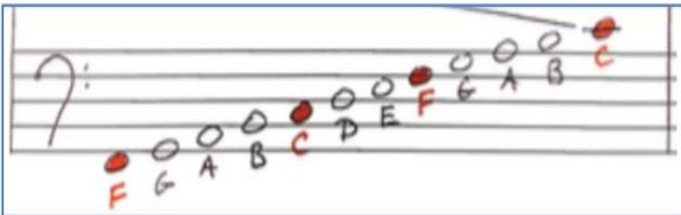
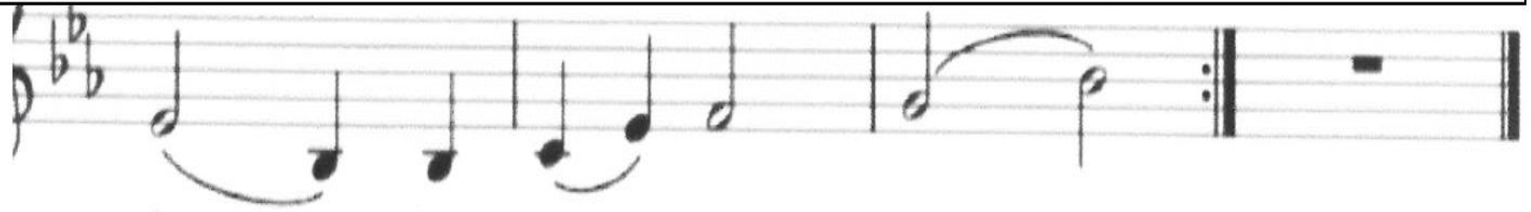


**Be Still and Know That I Am God (accordion) -- \*\*\*\* (key of Eb)**

**Eb Cm Eb7 Cm Ab**



6) **Eb Fm Gm Ab-s Bb7 :][ Final Ending ] :][ Eb**



**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



Be Strong In the Lord (PATate) -- \*\*\*\* (2 pages)

Be Strong In the Lord (PATate) -- \*\*\*\* (key of Eb)

Refrain

Bb

Eb

Eb-s

Ab

6) Bb/Ab

Eb/G

F-s

Bb-s

12) Bb7

Eb

Eb-s

Eb

Bb

Eb

18) Eb

Eb7

Ab-s

24) Ab-s

F-s

Eb/G

Ab-s

Bb-s

Eb-s

30) Eb-s

[1.-6.

[Eb

To Verses ] [7.

] [Eb

VERSES (6)

Solo |

35) Ab-s

| Eb/G

F-s

40) NC *Solo* | Eb/G Ab-s

44) Ab-s Bb C-s F-s Ab/Eb Db-s Db F-s/Bb

**Base Cord Progression**

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

Be Thou My Vision – 450\*\*

**Be Thou My Vision – 450\*\*** -- Key of Eb; 4 verses

**Eb Ab Eb/G-a Bb7 Eb**

Musical notation for the first staff, featuring a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots.

**Bb Eb Ab Bb**

Musical notation for the second staff, featuring a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The melody continues with quarter and eighth notes, ending with a double bar line and repeat dots.

**Ab Eb G-a Ab Bb**

Musical notation for the third staff, featuring a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The melody includes quarter, eighth, and dotted notes, ending with a double bar line and repeat dots.

**C-a Eb/G-a Ab Eb**

Musical notation for the fourth staff, featuring a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The melody concludes with quarter and dotted notes, ending with a double bar line and repeat dots.

Be Thou My Vision -- \*\*\*\*

Be Thou My Vision – \*\*\*\* -- Key of Eb

Andante Eb Bb-s C-a Eb

Violin  
or Viola

(5) Bb Ab G-a F-a

(9) Ab Eb Bb Ab Bb

(13) Eb Ab Bb Ab Eb

(18)

(22)

Bb

(26) Eb-s Bb-s Bb C-a

(31) Ab Bb7 Bb-s Bb Eb

(36) Bb-s Eb Eb-s Eb Ab Bb

(40) Bb-s Eb

(44) Eb Ab G-a Ab

(48) C-a Bb-s Bb-s

(53) Ab Bb-s

mf

(57)

Bb-s

Bb

Ab

Bb-s



(61)

Bb-s

Eb

Bb-s

Ab

Bb-s



(65)

Bb-s

Eb

Ab

Eb

Bb



(69)

Bb-s

Bb

Eb

Fm

Eb



(73)

Bb-s

Bb

Ab

C-a

C-a

Bb7



(77)

Bb-s

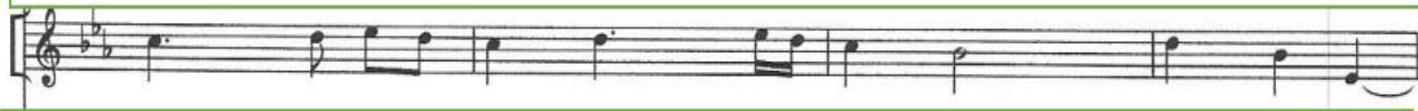
Bb

C-a

G-a

Eb-s

Bb-s



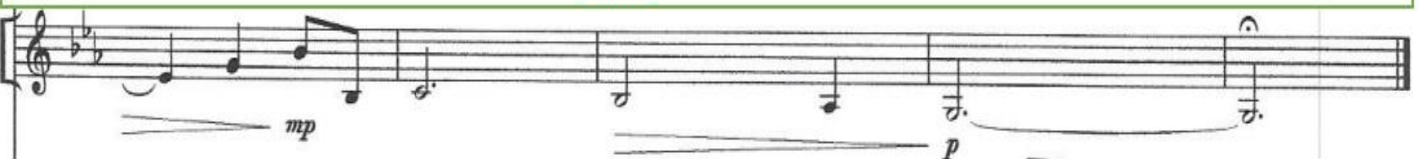
(81)

Bb-s G-a

Bb-s

Bb-s

Eb-s



Be Thou My Vision – Ensemble – Part B – C Treble – (2 pages)\*\*\*\*

Be Thou My Vision – Part B – C Treble – Ensemble\*\*\*\* -- Key of Eb

C-a Ab C-a Bb

1-4 *mp*

Eb Eb Bb Ab C-a

8 9-11 *mp* *mf*

Eb Ab [time Δ] Bb [time Δ]

poco rit. a tempo

15 18-20

Ab/Bb7 Eb F-a C-a Bb

21-23 *mf* *f*

Eb C-a Eb Ab Eb

28 *f*

Bb Ab Eb-s Eb [time Δ]

mel.

32 35-36 *mp*

[time Δ] Eb G-a C-a/Eb Ab

poco rit. a tempo

37

*mf* *mp*

C-a Ab Bb7 Ab/Bb

poco rit.

41

*mp*

G-a C-a Ab/G-a Bb

Meno mosso (♩ = ca. 76) molto rit.

45

*mf*

Eb Eb

Deliberately (♩ = ca. 74) rit.

48

*p*

Be Thou My Vision (3 pages) – Full\*\*\*\*

Be Thou My Vision (Full) – \*\*\*\* -- Key of Eb/F

Eb Ab Bb Eb Bb



Cm Ab Eb Bb/C-a Bb/C-a



(10) Cm Ab Bb Ab Eb/C Bb Eb



(14) Bb C Gm Ab Eb-s Eb/C Bb



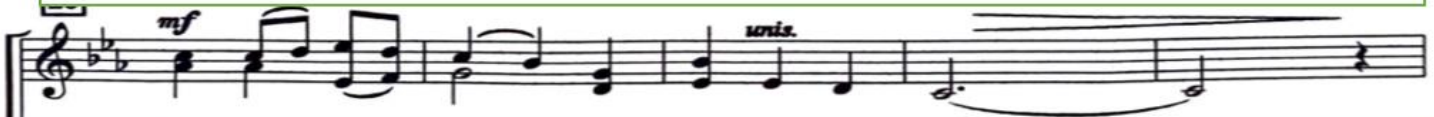
4/(18) Cm Ab Bb Eb Eb-s Bb



(22) Ab Eb/C Ab Eb-s Cm Eb Bb



(26) Fm G-s Gm Eb/C Gm/Eb Fm



5/(31) Cm/D Eb-s Bb-s Cm Fm



(36) Eb Eb-s Eb Bb Cm Ab





(40) Eb Ab/Bb Eb Gm Bb

Musical staff for measures 40-43. Measure 40 contains a whole note chord Eb. Measure 41 contains a whole note chord Ab/Bb. Measure 42 contains a whole note chord Eb. Measure 43 contains a whole note chord Gm. A fermata is placed over the Gm chord.

6/(43) Eb C Ab Bb Eb C Bb Eb F

Musical staff for measures 43-46. Measure 43 contains a whole note chord Eb. Measure 44 contains a half note chord C. Measure 45 contains a half note chord Ab. Measure 46 contains a half note chord Bb. Measure 47 contains a half note chord Eb. Measure 48 contains a half note chord C. Measure 49 contains a half note chord Bb. Measure 50 contains a half note chord Eb. Measure 51 contains a whole note chord F.

(47) Bb C Gm Eb-s Bb/C Bb

Musical staff for measures 46-50. Measure 46 contains a whole note chord Bb. Measure 47 contains a whole note chord C. Measure 48 contains a whole note chord Gm. Measure 49 contains a whole note chord Eb-s. Measure 50 contains a whole note chord Bb/C. Measure 51 contains a whole note chord Bb.

(51) Cm Ab Bb Eb Bb

Musical staff for measures 50-54. Measure 50 contains a whole note chord Cm. Measure 51 contains a whole note chord Ab. Measure 52 contains a whole note chord Bb. Measure 53 contains a whole note chord Eb. Measure 54 contains a whole note chord Bb. A fermata is placed over the Eb and Bb chords.

7/(55) Cm Ab Bb Eb Bb

Musical staff for measures 54-58. Measure 54 contains a whole note chord Cm. Measure 55 contains a whole note chord Ab. Measure 56 contains a whole note chord Bb. Measure 57 contains a whole note chord Eb. Measure 58 contains a whole note chord Bb. A fermata is placed over the Eb and Bb chords.

(59) Ab F Gm Eb-s Ab Gm Db/Eb

Musical staff for measures 58-62. Measure 58 contains a whole note chord Ab. Measure 59 contains a whole note chord F. Measure 60 contains a whole note chord Gm. Measure 61 contains a whole note chord Eb-s. Measure 62 contains a whole note chord Ab. Measure 63 contains a whole note chord Gm. Measure 64 contains a whole note chord Db/Eb. A fermata is placed over the Db/Eb chord.

(63) Db/Eb Ab/Db Eb-s Eb

Musical staff for measures 62-66. Measure 62 contains a whole note chord Db/Eb. Measure 63 contains a whole note chord Ab/Db. Measure 64 contains a whole note chord Eb-s. Measure 65 contains a whole note chord Eb. Measure 66 contains a whole note chord Eb. A fermata is placed over the Eb-s and Eb chords. The instruction "remain strong" is written above the staff. A measure rest is present in measure 65.

8/(67) Bb Gm Ab Bb Ab Bb

Musical staff for measures 66-70. Measure 66 contains a whole note chord Bb. Measure 67 contains a whole note chord Gm. Measure 68 contains a whole note chord Ab. Measure 69 contains a whole note chord Bb. Measure 70 contains a whole note chord Ab. Measure 71 contains a whole note chord Bb. A fermata is placed over the Ab and Bb chords. The instruction "J unis." is written above the staff.

(71) Fm Ab/F Cm Ab Ab Bb

Musical staff for measures 70-74. Measure 70 contains a whole note chord Fm. Measure 71 contains a whole note chord Ab/F. Measure 72 contains a whole note chord Cm. Measure 73 contains a whole note chord Ab. Measure 74 contains a whole note chord Ab. Measure 75 contains a whole note chord Bb. A fermata is placed over the Ab and Bb chords.

(75) Gm C-s Bb/C [Δ Key to F]

Musical staff for measures 74-78. Measure 74 contains a whole note chord Gm. Measure 75 contains a whole note chord C-s. Measure 76 contains a whole note chord Bb/C. Measure 77 contains a whole note chord Bb/C. Measure 78 contains a whole note chord Bb/C. A key signature change symbol (Δ) is placed above the staff in measure 77, indicating a key change to F major.

9/(78) Dm Bb C Dm C F

(82) G-s C Am F E-a Bb C

(86) Bb F Am Bb C

10/(90) Bb Bb-s Bb C Bb C Bb Bb-s Bb C Bb C Bb-s C

(94) Dm Bb C F C-s F C Dm

(99) Bb F Bb F C C7 F G

11/(104) Bb/G C7 Dm C F F-s F

(109) C Dm Gm F D

(113) Am D-s Dm

Beautiful Isle of Somewhere – JBPounds and JSFearis\*\*\*\*

Beautiful Isle of Somewhere – Pounds-Fearis\*\*\*\*; key of G; 3 verses

G D G7 C G D7 G

Musical notation for the first system, corresponding to the first line of chords. It shows a melody line and a bass line in G major, 6/8 time.

Verses

G B Am7 D7 C/A D7/E

Musical notation for the second system, corresponding to the second line of chords. It shows a melody line and a bass line in G major, 6/8 time.

G-s G B G Gm D F#

Musical notation for the third system, corresponding to the third line of chords. It shows a melody line and a bass line in G major, 6/8 time.

Refrain

A7 C# D F# A7 D7 F#

Musical notation for the fourth system, corresponding to the first line of the refrain chords. It shows a melody line and a bass line in G major, 6/8 time.

B Gm A7 C# D7 E

Musical notation for the fifth system, corresponding to the second line of the refrain chords. It shows a melody line and a bass line in G major, 6/8 time.

G D F# G B C E G B D7 G

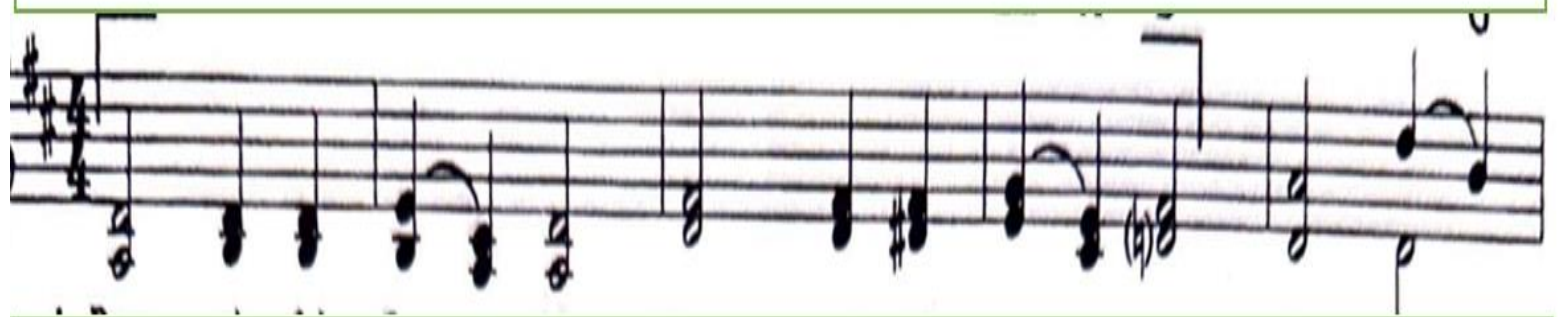
D.S.

Musical notation for the sixth system, corresponding to the third line of the refrain chords. It shows a melody line and a bass line in G major, 6/8 time.

Beautiful Savior – 92\*\*\*\*

Beautiful Savior -- 92\*\*\*\* (key of D; 4 verses)

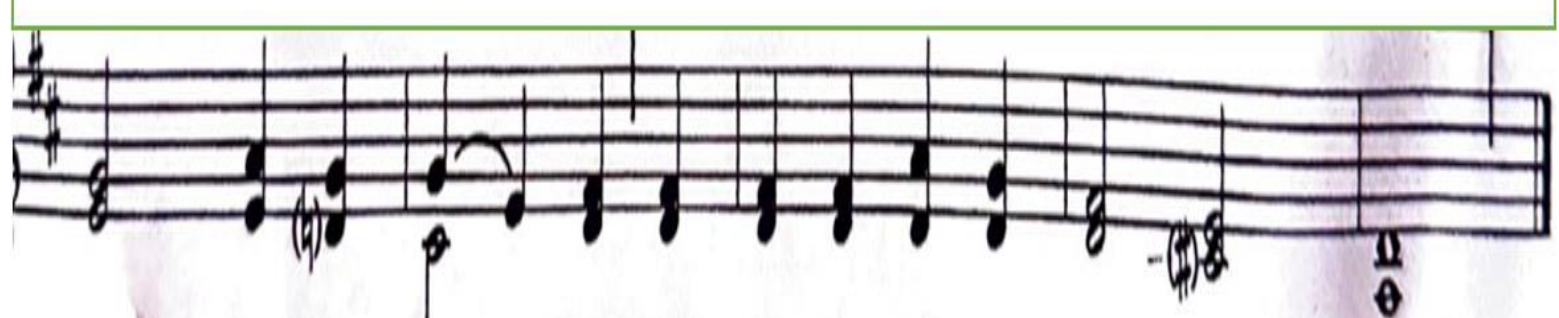
D Bm Em A D B7 Em A D G



D D-s D A7 D A D G D/A B7 Em



Em A A-s A7 D Bm D7 G D/A A7 D



Beautiful Savior – 657\*\*\*

Beautiful Savior – 657\*\*\* -- Key of F

F D-a Bb C F A-a G-a C-a F A-a Bb

1 Beau - ti - ful Sav - ior, King of Ore - a - tion, Son of  
 2 Fair are the mead - ows, Fair are the wood - lands, Robed in  
 3 Fair is the sun - shine, Fair is the moon - light, Bright the  
 4 Beau - ti - ful Sav - ior, Lord of the na - tions, Son of

A-a F E-a F C A-a Bb A-a D-a G-a A-a B-a C

God and Son of Man! Tru - ly I'd love Thee, Tru - ly I'd  
 flow'rs of bloom - ing spring; Je - sus is fair - er, Je - sus is  
 spar - kling stars on high; Je - sus shines bright - er, Je - sus shines  
 God and Son of Man! Glo - ry and hon - or, Praise, ad - o -

E-a F D-a F7 Bb F C7 F Bb F

serve Thee, Light of my soul, my Joy, my Crown.  
 pur - er; He makes our sor - r'wing spir - it sing.  
 pur - er, Than all the an - gels in the sky.  
 ra - tion, Now and for - ev - er - more be Thine! A - men.

Bless the Lord – 544\*\*

**Bless the Lord – 544\*\*** -- Key of F

Dm G Dm Bb C F A



Dm G Dm Bb C Dm





Blessed Assurance – 839\*\*

**Blessed Assurance – 839\*\*** (Key of D ; 3 verses)

D Em D G D G D



D A E7 A E A D Em D



G D G D Em D G Em D A7 A D



*Refrain*

D G D G D



A E A A7 G/A A7 D G D G



D A D G Em D A A7 D





Blessed Jesus, at Your Word – 395\*\*

**Blessed Jesus, at Your Word – 395\*\*** (key of G; 3 verses)

G D G D Em G7 C G



Am G A-s D7 G D G D



Em G7 C G Am G A-s D7 G D Em D



E-s A7 D Em G7 C G Am G D-s D7 G



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Blest Be the God of Israel (Song of Zechariah) – 109\*\*

**Blest Be the God of Israel (Song of Zechariah) -- 109\*\*** (key of G; 3 verses)

G C D Em C7 D

**Base Cord Progression**

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

**Blest Be the Tie That Binds – 306\*\*** -- Key of F; 5 verses

F C C7 F F7 Bb



F C C7 F



C C7 F Bb F Bb F C7 F



Blest Be the Tie That Binds – 306\*\* -- Key of F; 5 verses

(Tenor Part)

F C C7 F F7 Bb



F C C7 F



C C7 F Bb F Bb F C7 F



Born in the Night, Mary's Child – 158\*\*

**Born in the Night, Mary's Child -- 158\*\*** (key of G; 4 verses)

G                      Em    Am            Cm            G            Em            Am            D7



G                      Em    C            Em    Am                      D7            G



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Bread of Life (JRaney) --\*\*\*\* (4 pages; no chords yet)

**Bread of Life (JRaney) -- \*\*\*\*** (key of D)  
**INCOMPLETE CHORDING – TO BE DONE LATER**

D C7/D C7/D



5) D/E D A-s/Bb D Gm E-s

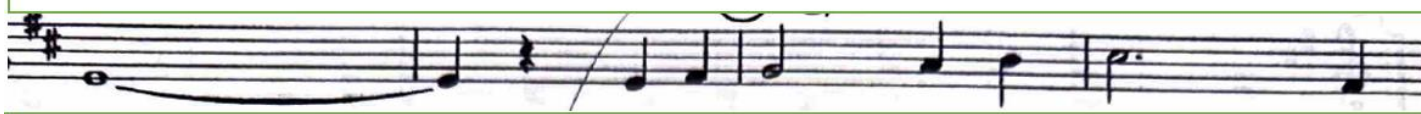
S.A. Unison



D (10) Gm E-s D F#m



E-s D-s E (15) E-s F#-s F#7



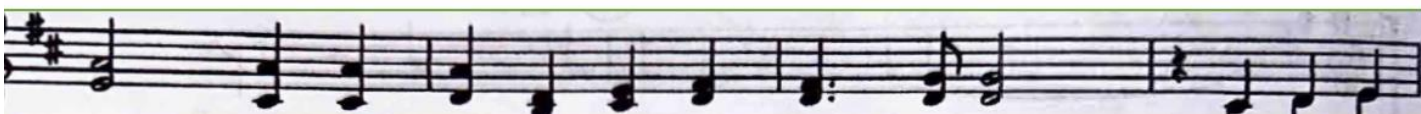
Bm D /B (20) E7/F#



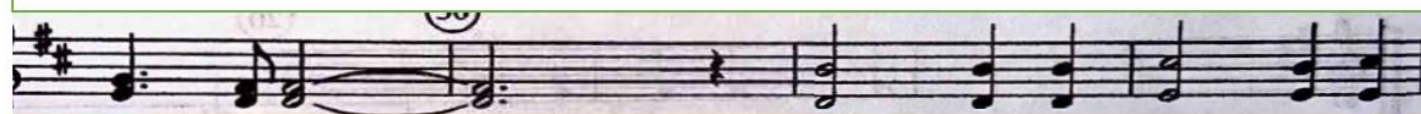
Em D/E D/A A7 G Em/C#



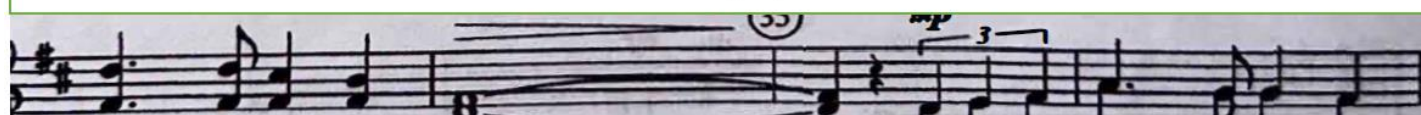
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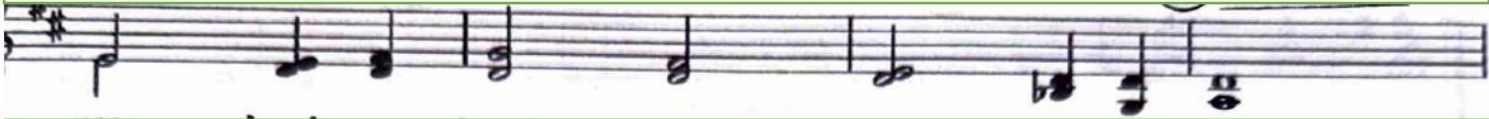
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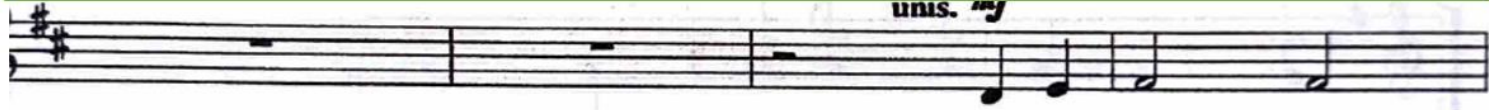
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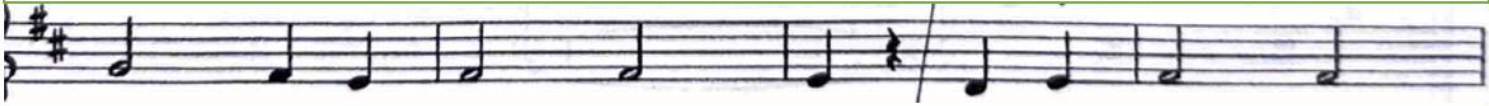
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*unis. mf*



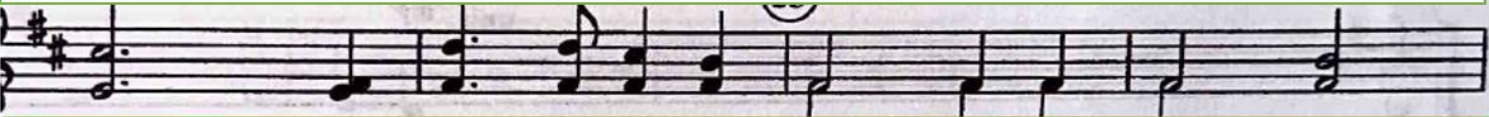
45)



(50)



(55)



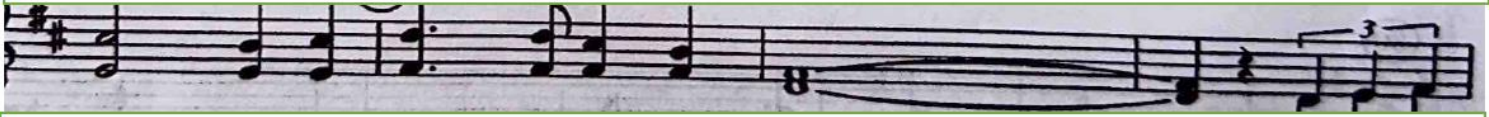
(60)



65)



(70)



(75)



uniss.

80)

(85)

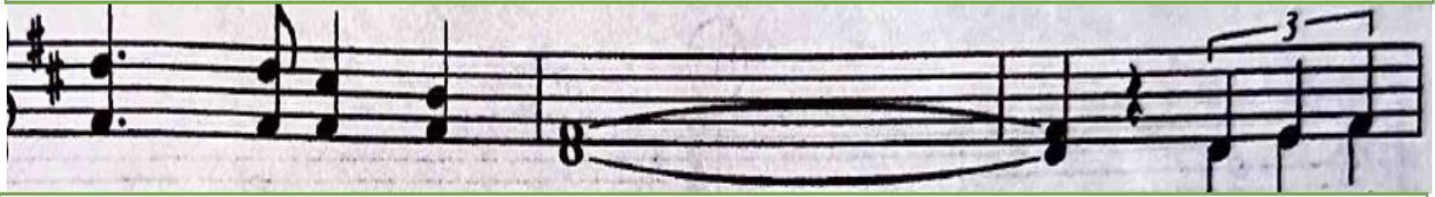
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(95)

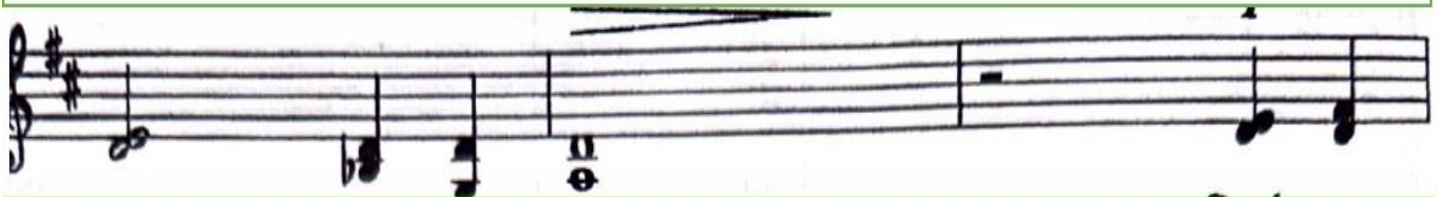
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105)



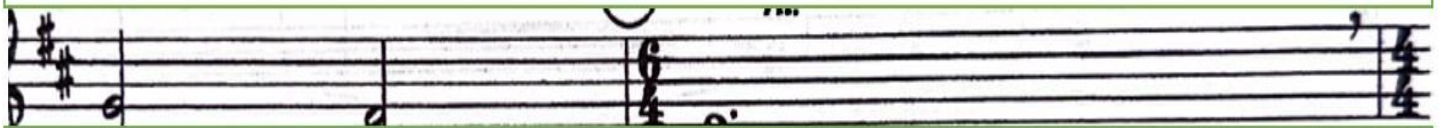
(110)



[Key Δ]

[Key Δ]

(115)



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Break Forth, O Beauteous Heavenly Light – 130\*\*

**Break Forth, O Beauteous Heavenly Light -- 130\*\***; key of Eb

Eb Bb Eb Bb F-s F7 Bb G Ab Eb Bb Eb



Bb Bb7 Eb Cm Bb Eb Bb F-s F7 Bb G Ab Eb



Bb Eb Bb Eb Bb C7 Fm B-a C-s C Fm Cm



Cm C7 Fm Eb-s/C-a G-s G7 C Bb Eb Ab Eb



F7 G-s Eb Ab Bb7 Ab Eb Ab/F Bb Eb



243

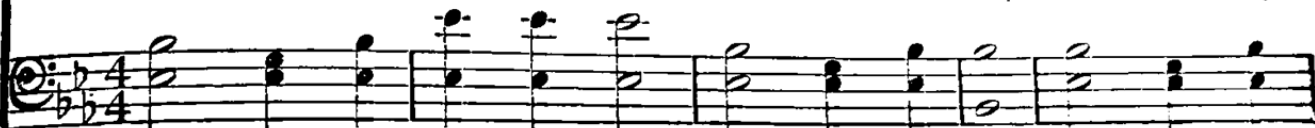
# Break Thou the Bread of Life

MARY ANN LATHBURY

WILLIAM F. SHERWIN



1. Break Thou the bread of life, Dear Lord, to me, As Thou didst
2. Bless Thou the truth, dear Lord, To me—to me—As Thou didst
3. Thou art the bread of life, O Lord, to me, Thy ho - ly
4. O send Thy Spir - it, Lord, Now un - to me, That He may



break the loaves Be - side the sea; Be - yond the sa - cred page  
bless the bread By Gal - i - lee; Then shall all bond - age cease.  
Word the truth That sav - eth me; Give me to eat and live  
touch my eyes, And make me see: Show me the truth con - cealed



I seek Thee, Lord; My spir - it pants for Thee, O liv - ing Word.  
All fet - ters fall; And I shall find my peace, My All in all.  
With Thee a - bove; Teach me to love Thy truth, For Thou art love.  
With - in Thy Word, And in Thy book re - vealed I see the Lord.



Breathe on Me – Breath of God – 286\*\*

**Breathe on Me, Breath of God -- 286\*\***; key of F; 4 verses

F Bb Bbm F C7 F

Musical notation for the first line of the song, showing chords F, Bb, Bbm, F, C7, and F. The notation is in 3/4 time and the key of F major. The melody consists of quarter notes and half notes, with some chords being sustained.

Gm G7/A C F Bb C7/D F Bb7/C Gm

Musical notation for the second line of the song, showing chords Gm, G7/A, C, F, Bb, C7/D, F, Bb7/C, and Gm. The notation is in 3/4 time and the key of F major. The melody consists of quarter notes and half notes, with some chords being sustained.

Gm F C F C7 F

Musical notation for the third line of the song, showing chords Gm, F, C, F, C7, and F. The notation is in 3/4 time and the key of F major. The melody consists of quarter notes and half notes, with some chords being sustained.

Brethren, We Have Met to Worship – 396\*\*

**Brethren, We Have Met to Worship – 396\*\***; key of F; 4 verses

F C F



F C7 F C F



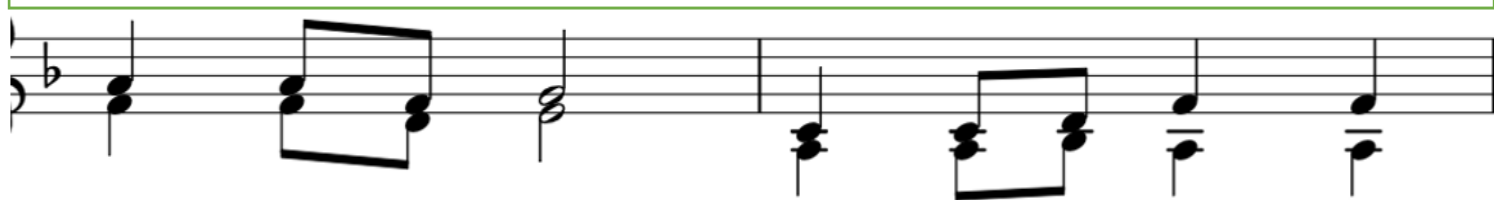
F C7 F



F Gm F C



F Dm C F



C F C7 F



18

# Brighten the Corner Where You Are

CHAS. H. GABRIEL

INA DULEY OGDON

1. Do not wait un - til some deed of great-ness you may do, Do not  
 2. Just a - bove are cloud - ed skies that you may help to clear, Let not  
 3. Here for all your tal - ent you may sure - ly find a need, Here re-

wait to shed your light a - far, To the man - y du - ties ev - er near you  
 nar - row self your way de - bar, Tho' in - to one heart a - lone may fall your  
 fect the Bright and Morning Star, E - ven from your humble hand the bread of

## REFRAIN

now be true, Bright-en the cor-ner where you are.  
 song of cheer, Bright-en the cor-ner where you are. Bright-en the cor-ner  
 life may feed, Bright-en the cor-ner where you are.

where you are! Shine for Je-sus where you are!  
 Bright-en the cor-ner where you are! Some one far from

har-bor you may guide a-cross the bar, Bright-en the cor-ner where you

Bringing In the Sheaves\*

390

Bringing In the Sheaves

KNOWLES SHAW

GEORGE A. MASON

1. Sow - ing in the morn - ing, sow - ing seeds of kind - ness, Sow - ing in the  
 2. Sow - ing in the sun - shine, sow - ing in the shad - ows, Fear - ing nei - ther  
 3. Go - ing forth with weep - ing, sow - ing for the Mas - ter, 'Tho' the loss

noon - tide and the dew - y eve; Wait - ing for the har - vest  
 clouds nor win - ter's chill - ing breeze; By and by the har - vest  
 tained our spir - it oft - en grieves; When our weep - ing's o - ver

and the time of reap - ing, We shall come re - joic - ing, bring - ing in the sheaves  
 and the la - bor end - ed, We shall come re - joic - ing, bring - ing in the sheaves.  
 He will bid us wel - come, We shall come re - joic - ing, bring - ing in the sheaves.

CHORUS

{ Bring - ing in the sheaves, bring - ing in the sheaves, We shall come re - joic -  
 { Bring - ing in the sheaves, bring - ing in the sheaves, We shall come re - joic -

ing, bring - ing in the sheaves; ing, bring - ing in the sheaves.

By Faith and Not by Sight – (4 pages)\*\*\*\*

**By Faith and Not by Sight – \*\*\*\*** -- Keys of D and Eb; 4 pages

[1] G D Em D G A

Musical notation for measures 1-3. The key signature is D major (one sharp). The time signature is 3/4. The music is in treble clef. The first measure starts with a piano (*mp*) dynamic. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4.

(4) Bm D G A Bm G

Musical notation for measures 4-6. Measure 4 starts with a 4-measure rest. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

(7)[2] Em Am D G D G

Musical notation for measures 7-9. Measure 7 starts with a 2-measure rest. The notes are: E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4. Measure 9 has a *mp* dynamic marking.

(10) D Em D G A

Musical notation for measures 10-12. The notes are: D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

(13) Bm D G A [3] Bm G

Musical notation for measures 13-15. Measure 13 starts with a 3-measure rest. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

(16) Em A-s A G/A D Em

Musical notation for measures 16-18. The notes are: E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

(19) D G A Bm D

Musical notation for measures 19-21. Measure 19 starts with a 3-measure rest. The notes are: D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

(22) G A [4] Bm D Em A-s

Musical notation for measures 22-24. Measure 22 starts with a 4-measure rest. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4.

(25) D G A-s

Musical notation for measures 25-27. Measure 25 starts with a piano (*mp*) dynamic. The notes are: D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4.



(27) D-s D C A-s D

27

(30) Bm E A D C

30

(33) A-s A G E-a D G A-s A

33  
*mp cresc. poco a poco*

(36) D Em G D G E-a D

36

(39)[5] C Am D G D G

39  
*mf dim.*

(42) D Em D

42  
*mp*

(44) G A Bm D G A F#-a

44

(47)[6] Bm Em A-s A (key)

47

(50) Eb Eb-s Eb Ab Bb

50  
*mf*

(53) C-a Eb Ab Bb G-a [7] C-a Eb Ab

53

(56) F-a Eb Ab Bb-s

56

Musical staff for measure 56, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes and a 'mf' dynamic marking. The notes are F4, A4, Eb5, Ab5, Bb5, and Bb5.

(59) Eb-s Eb Db Bb-s Eb

59

Musical staff for measure 59, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are Eb5, Bb5, Eb5, Db5, Bb5, and Eb5.

(62) C-a F-a Bb-a Eb Db

Musical staff for measure 62, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are C5, F5, Bb5, Eb5, and Db5.

(65) Bb-s Bb Ab Eb Ab-s Bb-s Bb

Musical staff for measure 65, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are Bb5, Bb5, Ab5, Eb5, Ab5, Bb5, and Bb5.

(68) Eb Ab-s [8] Ab Eb Ab Db Bb-a

Musical staff for measure 68, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes and a '3' above it. The notes are Eb5, Ab5, Ab5, Eb5, Ab5, Db5, and Bb5.

(71) in 4/4 Eb F-s G-a Eb Ab7 F-a Ab-s Bb-s

*faster* *mf*

Musical staff for measure 71, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a 'faster' and 'mf' marking. The notes are Eb5, F5, G5, Eb5, Ab5, F5, Ab5, and Bb5.

(74) Ab-s Bb-s Eb F F-s Bb-s Bb

Musical staff for measure 74, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are Ab5, Bb5, Eb5, F5, F5, Bb5, and Bb5.

(77) Eb F-s Eb Ab Fm Eb Ab Fm

Musical staff for measure 77, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are Eb5, F5, Eb5, Ab5, F5, Eb5, Ab5, and F5.

(80) Bb-s Eb Ab-s Bb7 Fm Gm Cm

Musical staff for measure 80, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a slur over the first two notes. The notes are Bb5, Eb5, Ab5, Bb5, F5, G5, and Cm5.

(83) [9] Fm Gm Fm Eb-s Ab G-a

*mf* *cresc.*

Musical staff for measure 83, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains a melodic line with a 'mf' and 'cresc.' marking. The notes are F5, G5, F5, Eb5, Ab5, and G5.

(86) Fm Ab/Bb (3/4 time) Eb Fm Ab Eb-s Ab

Musical notation for measure 86, showing a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The notation includes a series of chords: Fm, Ab/Bb, Eb, Fm, Ab, Eb-s, and Ab. The chords are written as block chords with stems pointing downwards. A fermata is placed over the Eb chord, and a slur is placed over the final Ab chord.

(89) Db (4/4 time) Bb-a Db7 Bb-a Eb

89 *molto rit.*

Musical notation for measure 89, starting with the number 89 and the tempo marking *molto rit.* The notation is in a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It features a series of chords: Db, Bb-a, Db7, Bb-a, and Eb. The chords are written as block chords with stems pointing downwards. A slur is placed over the Bb-a and Db7 chords, and another slur is placed over the final Bb-a and Eb chords. A fermata is placed over the final Eb chord.

Called as Partners in Christ's Service – 761\*\*

**Called as Partners in Christ's Service -- 761\*\*** -- Key of Bb; 4 verses

Bb Eb Bb F7 Bb Eb-s Eb Bb F7 Bb



Bb Eb Bb F7 C-s/A Gm Eb Bb F7 Bb



Gm Bb/G D7 Gm Gm/A D Bb Gm Eb Bb G C7 F



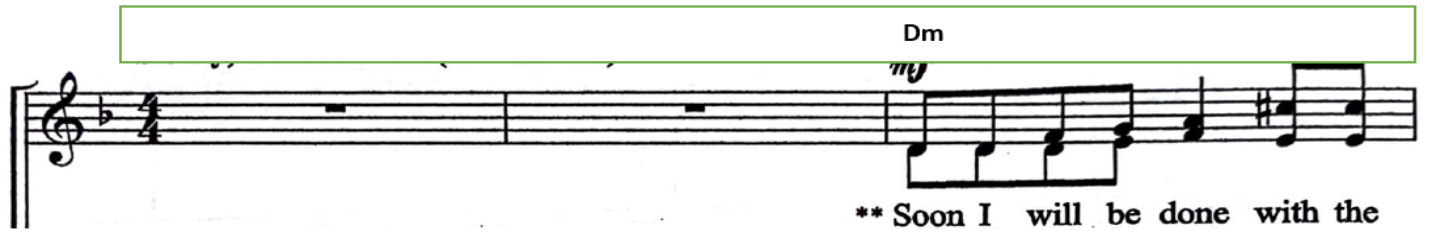
Bb Eb Bb F7 C-s/A Gm Eb Bb F7 Bb



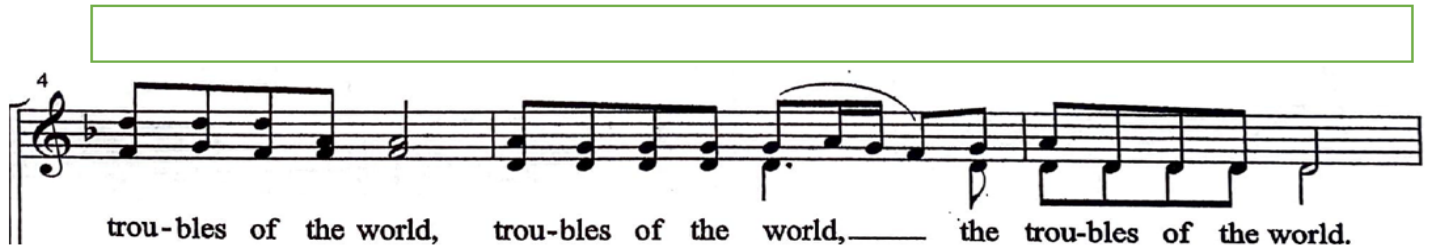
Can't Carry These Burdens Alone – (4 pages)\*\*\*\*

Can't Carry These Burdens Alone – (2 pages)\*\*\*\*

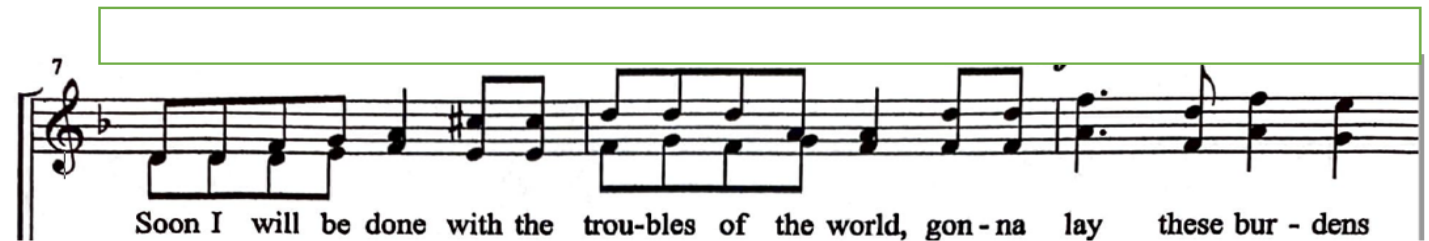
Dm *mp*



\*\* Soon I will be done with the



4  
trou-bles of the world, trou-bles of the world, — the trou-bles of the world.



7  
Soon I will be done with the trou-bles of the world, gon-na lay these bur - dens

Rest for 4 measures ((12-15) before 16 Dm C#-a

10 down. (down.) *cresc.*

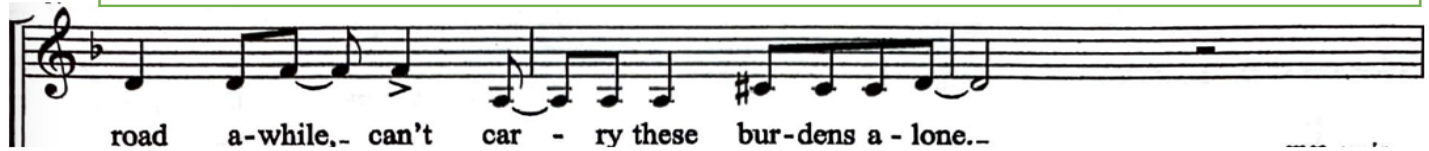


16 *mp unis.*



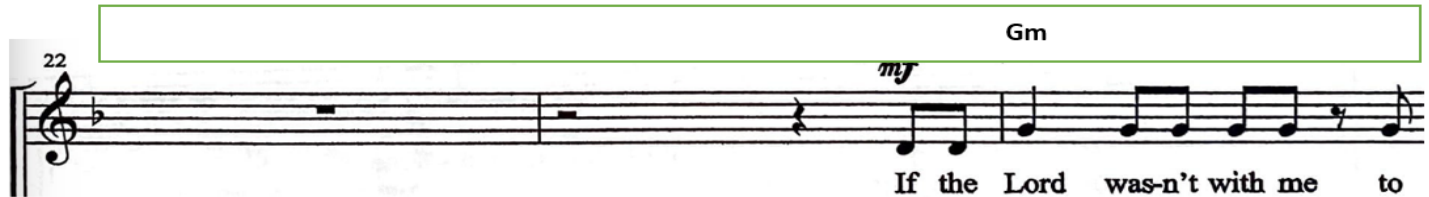
I've been a-walk-in' this

Dm/C G7/B Dm/A A D -- Rest for 2 measures (20-21)



road a-while, - can't car - ry these bur-dens a - lone..

22 *mp* Gm



If the Lord was-n't with me to

Dm Gm



hold my hand, - I know the ground be - low me would be

27 A Dm Gm Gm/F E-a Bb  
sink-in' sand.- To - geth - er we can make it to the Prom - ised Land.- Can't

30 Dm/A A Dm  
car - ry these bur-dens a - lone

33 Dm  
See the sin-ner schem-ing to

36 A Dm  
cheat and lie, - can't car - ry these bur-dens a - lone. -

39  
Ly - in' to His neigh - bor with a wink of his eve. - can't car -

41 E-a/G Dm/A Am Dm Gm  
- ry these bur-dens a - lone. - If you treat ev-'ry neigh - bor with

44 Dm Gm  
love and care - and cov - er them with kind - ness when they're

46 A Dm Gm Gm/F  
in de - spair. - you'll al - ways have a friend when life is

48 E-a Bb Dm/A A Gm  
too hard to bear. - Can't car - ry these bur-dens a - lone. -

51 Dm/Am/Dm  
Ev - 'rv-one needs

54 Dm Bb Dm  
help now and then from a faith - ful sis - ter or a broth - er

Bb  
March to - geth - er to the

60 A B  
Prom - ised Land Prom - ised Land!

Em D/F# E-a/G Am Em D Em E-a/G

63 *clap on 2 and 4*  
When you get dis - cour - aged and your heart is a - fraid you can't

Am Bm Em Em  
car - ry these bur - dens

67 D/F# Em/G Am Em Am/E Em E-a/G  
Turn your heart to heav - en lift your hands — and pray — and don't

69 Am Bm Em Em  
... alone. When you're

71 Am Em  
walk - in' all a - lone on the road of life — and you

Am B Em Am *unis.*

73 need a friend to help you, just to be a guide.- Have faith— for God is al-ways walk-ing

F#-a C E-a/B-a B

76 right by your side.- Don't car - ry these bur-dens a - lone.

Em Em/D

81 *ff* Don't car - ry these

Em/B B Em Em/D C#-a C7

82 bur - dens a - lone.

Em

85 *mp sub.* car - ry these bur-dens a - lone.— Yeah!



Canticle for Easter (FJHaydn) -- \*\*\*\* (4 pages)

Canticle for Easter – \*\*\*\* (keys of F and G)

F Bb F C7

3) C7 Bb/C Gm Dm C7/D Gm F C F

5) F Bb F C7 Dm F Am/F# C7

7) C7 Am C7/D Bb F Gm Dm Bb7/C Gm F C F

10) F C7 Bb F C7 F

13) Gm F Gm F C Dm/Bn C Gm F C7 F C7

16) Bb F C7 F Gm F Gm F C Dm/Bn C F C

19) Am7 F C F C C7 F C7 F Dm7

22) G7 C C7 F /E Bb F Bb F C7 F

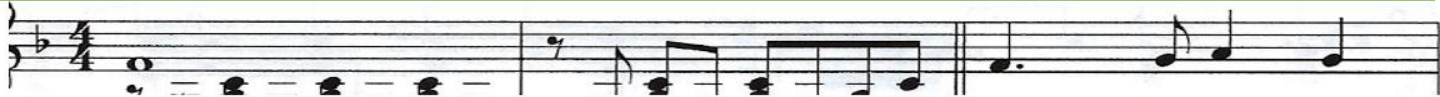
25) C F G7 C F Bb F C7 F



28) F F7 Bb7/C# Bb C7/F Bb F Gm7/C Gm7 F C



31) F C-s F C-s



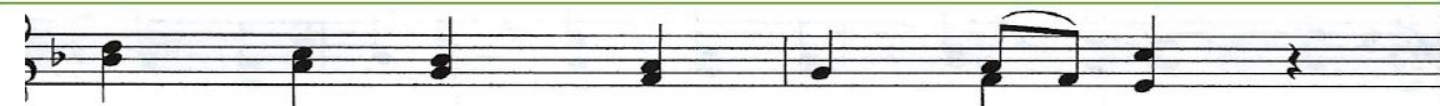
34) C7 F C7 F Bb F C7 F



36) C Bb7 C F Bb F C7/F C7 F C7 F



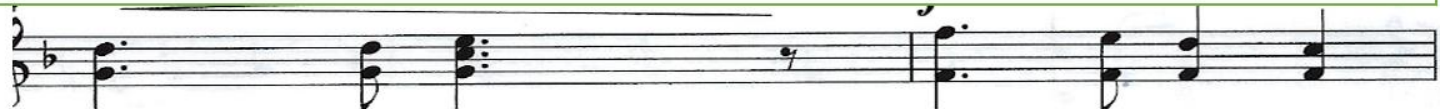
39) Bb F C7 F C F Bn C



41) C F C F C F C7 D D7



44) G7 C C7 F F/E Bb F



46) Bb F C7 F C C7 F C7/D F C7



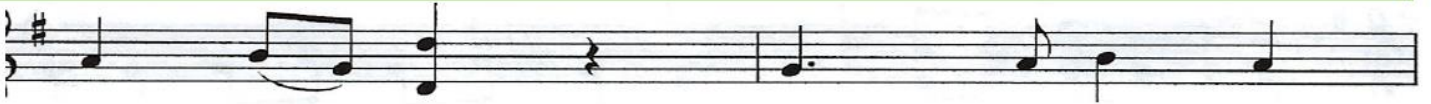
49) F F7 D C/D C/D [Key Δ]



53) G D7 D7-s G D7 G Am G Am G



56) D7 Em/C# D D7 G D7



58) D7-s G D7 G Am G Am G7



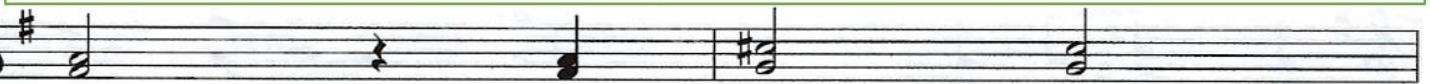
60) D/E A7 D Bm D Bm



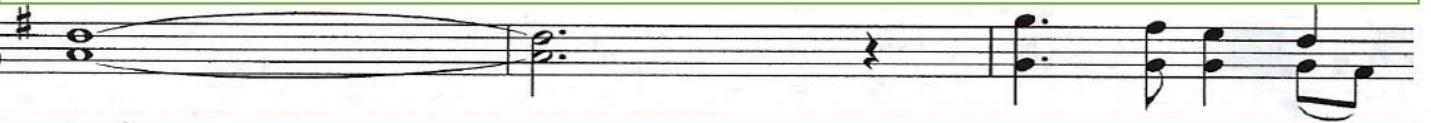
62) D7 G D7-s Em7 Em B/G#



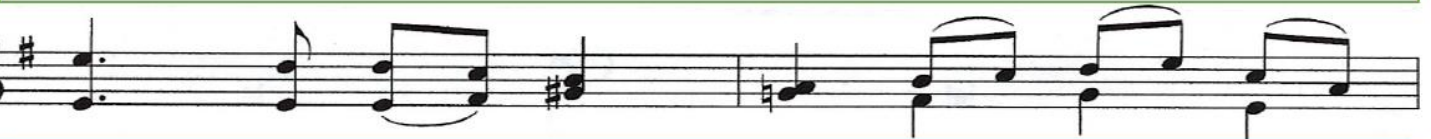
64) D A7



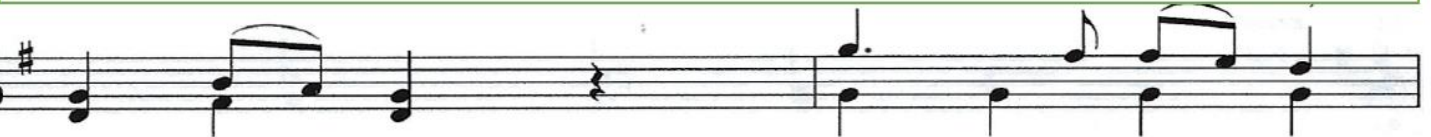
66) D Em7 D7 G Am/D Bm C/ Bm/C G G7 C G7



69) E E7 E Am7 G



71) G D7 G C Bm G/F# Am G



73) Am7

G

Em7

G

Em

Em7

Am

A7

Musical notation for exercise 73, showing a sequence of chords and notes in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and moving lines.

75) D

G

Em

Em7

Am

A7

Musical notation for exercise 75, showing a sequence of chords and notes in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and moving lines.

77) D

G

D7-s

C

G

C

Musical notation for exercise 77, showing a sequence of chords and notes in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and moving lines. An optional section is marked "opt." and ends with a 2/4 time signature.

79) D

D7

G

Musical notation for exercise 79, showing a sequence of chords and notes in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and moving lines. A double bar line is present, and the notation ends with a 2/4 time signature.

81) G

Musical notation for exercise 81, showing a sequence of chords and notes in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, while the bass line features chords and moving lines.

Canticle of the Sun (by MHangen) --\*\*\*\* (2 pages)

**Canticle of the Sun (by MHangen) -- \*\*\*\* -- Key of A**

**Intro**

A A-s A A-s

**Refrain**

A D E A

C G Bm7 E A

A D E F Bm7

A/C# D E A A-s A *To Verses*

**Verses**

N/C D A

(Optional harmony)

E D A D

To Refrain/Final Refrain

D A E E7

Final Refrain

A D E A

A C G Bm7

E A D E

F Bm7 A/C# D E

Bm7 A/C# D E Bm7 A/C# D

E A A-s A A-s A A-s A

Canticle of the Turning (Magnificat) --\*\*\*\* (4 pages)

**Canticle of the Turning (Magnificat) -- 88\*\***; key of G/C/G

*(Soprano/Alto/Counter Melody Parts)*

*(Piano intro for first 3 full measures; repeat back to the very beginning of piano intro after measure 28; Stanzas 1 and 2)*

(4)

Em



(6)

Am

Em



(8)

D

Em



(10)

Am

Em

Am



(12)

Em

Bm



(14)

Am

Em



(16)

Bm

Em



(18)

Am

Em



(20)

Em

Refrain

Bm

Am



(23) Bm D

(25) Em Am

(27) Bm [1. Em] [2. To Interlude at (30); Δ key to C Em]

NOTE: Δ key to C Stanza 3  
(30 - 33) Am Dm Am Dm  
*u tempo S. A. Div. mf*

(36) Am Dm G Am Dm

(39) Am Dm Am -> Em

(43) Dm Am Dm G

(46) Am Dm Am Em



*Refrain*

(49) Am

C

G

Dm

Musical staff for measures 49-51. Measure 49 starts with a whole rest. Measures 50 and 51 contain a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(52) Am

F

G

Am

Dm

Musical staff for measures 52-54. Measure 52 has a whole rest. Measures 53 and 54 contain a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(55) Am

Dm

Am

Em

Am

*Interlude*

Musical staff for measures 55-57. Measure 55 has a whole rest. Measures 56 and 57 contain a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

*NOTE: Δ key back to G*

*Stanza 4 (Counter melody)*

(58 - 64)

Em

Musical staff for measures 58-64. Measures 58-63 contain whole rests. Measure 64 contains a half note G4.

(67) Am

Em

Musical staff for measures 67-68. Measure 67 has a whole rest. Measure 68 contains a half note G4.

(69) D

Em

Musical staff for measures 69-70. Measure 69 has a whole rest. Measure 70 contains a half note G4.

(71) Am

Em

Am

Musical staff for measures 71-72. Measure 71 has a whole rest. Measure 72 contains a half note G4.

(73) Em

Bm

Am

Musical staff for measures 73-75. Measure 73 has a whole rest. Measure 74 contains a half note G4. Measure 75 contains a half note G4.

(76) Em

Bm

Musical staff for measures 76-77. Measure 76 has a whole rest. Measure 77 contains a half note G4.

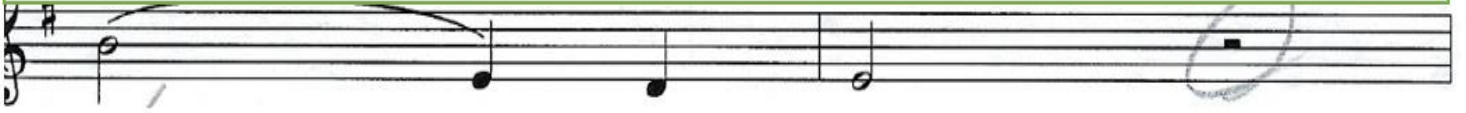
(78) Em

Am



Refrain

(80) Em ->



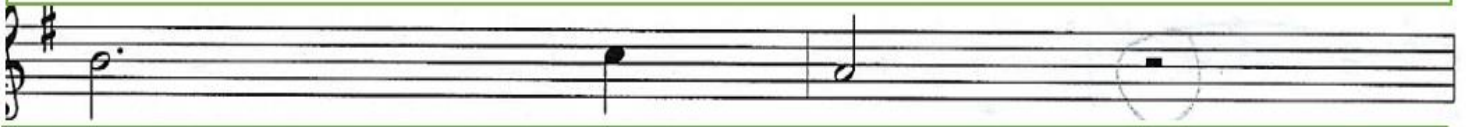
(82) Bm

Am



(84) Bm

D



(86) Em

Am



Coda; piano plays 3 measures to the end

(88) Bm

Em



Canticle of the Turning (C Instruments -- Harmony) -- \*\*\*\*

**Canticle of the Turning (C instrument – Harmony) -- \*\*\*\*** (key of G)

**Verses**

D Em

Em G D Em C

*[Refrain]*  
D Em Em G

D Em C D Em D Em C Em

Carry Me Home – by OAlstott – 115\*\*\*\* (2 pages)

Carry Me Home - by OAlston -- 115\*\*\*\* (Keys of C; 3 verses)

Verses

C C/E F C F C

G C C7/E F C

F G F C F/A [1] [2,3] D.C.

Refrain

G G7/B C C/E F C

G G7/B C C7/E F D7/F#

C/G F C F/A [1] D.C. [2] C

[3

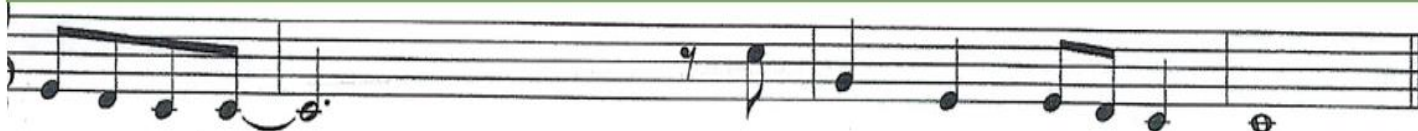
C F/C F C/E E7/G# Am F



C C7/E F D7/F# C/G



G Am D7/F# C/G G F C



Change My Heart, O God – 695\*\*

Change My Heart, O God – 695\*\* -- Key of C

Refrain

C Dm G C

Change my heart O

C Dm G C

Fine

Change my heart O God

E Am A-s Dm C

Change my heart O God

E Am A-s D G

3

Change my heart O God

to Refrain / al Estribillo / 후렴

Change My Heart, O God – by *EEsinosa* – C Instrument/Violin/Flute --\*\*\*\*

**Change My Heart, O God – by *EEsinosa* -- \*\*\*\*** (Key of C; Eb)

C Instrument/Violin/Flute

**Eb-s/D      Ab      G7-S      C      Dm      G      C/B**

**15)      Key Δ to Eb**  
**Am      G7/A Dm/G      C/D      Am      Dm/B Am/B Am D7      G-s      G F G**

**36-42)**  
**Bb      Cm/G C-s Eb      Ab/G Ab/F      Bb7      Eb**

**52)**  
**Eb      G7      Cm      F Ab Bb Eb      G7      Cm      Bb/F**

**59)**  
**Bb      Fm      Eb**

Change My Heart, O God – by *EEsinosa* – Soprano/Alto -- \*\*\*\*

**Change My Heart, O God – by *EEsinosa* -- \*\*\*\*** (Key of C; Eb)  
Soprano/Alto Parts Plus C Instrument/Violin/Flute

C7                                  C-s                  C7    F

5) Eb/D                  Ab    Eb/D    Ab    Eb/D                  C                  G-s                  C                                  Dm

13) D/G    C/B    Am

16) G/A    D/G    C/D

19) C/D    Dm7    G

22) C/D    Am    Dm7

25) G7    C    C/D    C/D    E7

28) Am/B    Dm/B    Am

31) Dm/B    Am/B    Am                  D-s    D7                  G-s

35)    [Key Δ to Eb  
 G7                  F/G    Eb                  s                  Bb                  Cm                                  Eb



38) Ab Eb Fm Eb Bb7 Eb

41) Ab Eb Fm Bb7 Eb F Bb

44) Cm G G7 Cm7 Eb Ab/G Fm Gm7

47) [Time Δ to 6/4 Time Δ back to 4/4]  
Ab/F Bb7 Cm Fm7 G B-s Cm Fm

50) Eb Bb7 Eb G7

53) Cm Fm7 Ab Bb7 Eb

56) Eb G Cm Bb-s F7

59) Bb Bb7 Ab Bb Eb Cm

62) Fm Fm7 Bb Bb7/B-s G-s

65) Gm Fm Fm7

69) Bb7/C Gm/Ab Eb

Christ Arose -- 200\*

Christ Arose – 200\* -- Key of C

C F C G G7 F C F C



1. Low in the grave He lay— Je - sus my Sav - ior! Wait - ing the com - ing day—
2. Vain - ly they watch His bed— Je - sus my Sav - ior! Vain - ly they seal the dead—
3. Death cannot keep his prey— Je - sus my Sav - ior! He tore the bars a - way

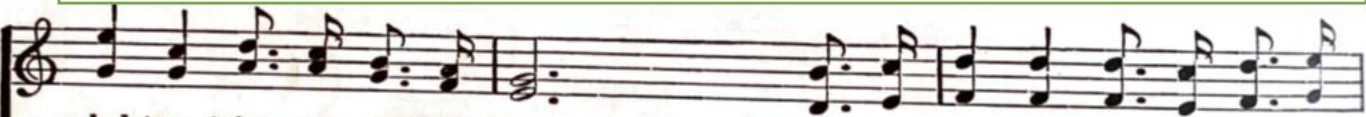
Am G D7 G C E-a

REFRAIN *Faster*



Je - sus my Lord! Up from the grave He a - rose, (He a - rose,) With a

C F C G



might - y tri - umph o'er His foes; (He a - rose!) He a - rose a Vic - tor from the

Am C F D7 G Am G7



dark do - main, And He lives for - ev - er with His saints to reign. He a -

C F C G G7 C



rose! He a - rose! He a - rose! He a - rose! Hal - le - lu - jah! Christ a - rose!

Christ Arose – 273\*\*

Christ Arose – 273\*\* -- Key of Eb; 3 verses

Bb Eb Bb F F7 F Eb Bb

Musical staff 1: Treble clef, 4/4 time signature. Chords: Bb, Eb, Bb, F, F7, F, Eb, Bb.

Eb F7 Eb Bb Gm F C7 F

Musical staff 2: Treble clef, 4/4 time signature. Chords: Eb, F7, Eb, Bb, Gm, F, C7, F.

Chorus Bb D-a Bb D-a

Musical staff 3: Treble clef, 4/4 time signature. Chords: Bb, D-a, Bb, D-a.

Bb Cm Bb-s D-a F

Musical staff 4: Treble clef, 4/4 time signature. Chords: Bb, Cm, Bb-s, D-a, F.

F7 A-a G-a Eb Bb D-a

Musical staff 5: Treble clef, 4/4 time signature. Chords: F7, A-a, G-a, Eb, Bb, D-a.

Eb C7 F Gm F7 A-a

Musical staff 6: Treble clef, 4/4 time signature. Chords: Eb, C7, F, Gm, F7, A-a.

Bb Eb Bb-s Bb F7 Bb

Musical staff 7: Treble clef, 4/4 time signature. Chords: Bb, Eb, Bb-s, Bb, F7, Bb.

Christ Be Beside Me – 702\*\*

**Christ Be Beside Me – 702\*\*** -- Key of C; 3 verses

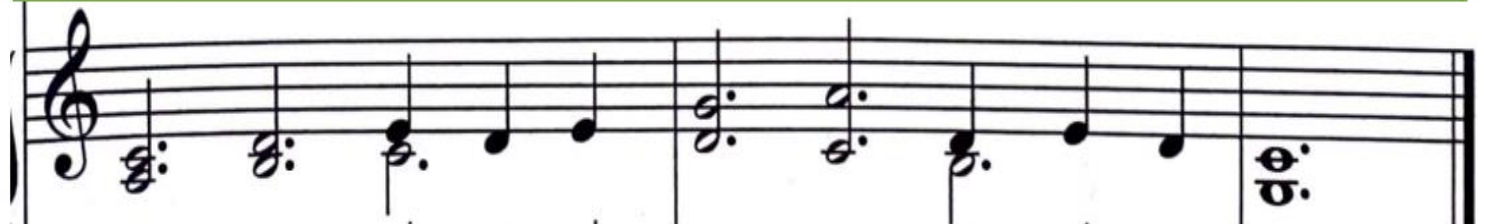
C            Am       Dm       G                    Dm       G       C



Em    Am    E-a       F   G       C                    A-a    F       C



Am       G       C                    G       Am    G7                    C



**Christ Is Alive! -- 246\*\***; key of C; 5 verses

C G7 C F G7 C G7 Am G



F E Dm C Dm C G D G



C/D C G D7 G G7 C Dm C Dm C G G7 C



Christ Is Risen! Shout Hosanna! (Jesus Is Risen Today) – 248\*\*

**Christ is Risen! Shout Hosanna! (Jesus Is Risen Today) – 248\*\*** -- Key of G; 3

G D-s G D7 G D7 G D7 G G D



G C G7 Am G/C A-a G D7 G D7 G



D G D7 G D7 B-a E-a A-a D-a



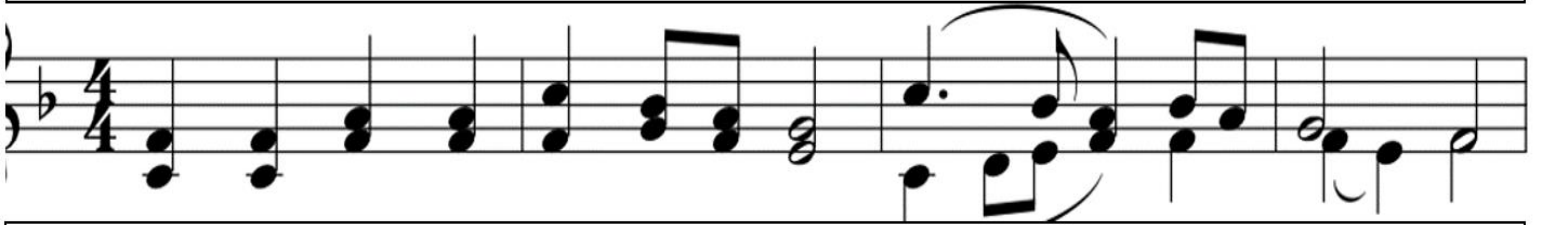
G C G7 G-s Am G/C Am G D7 G D7/G



Christ the Lord Is Risen Today! – 245\*\*

**Christ the Lord Is Risen Today! -- 245\*\*** (key of F; 4 verses)

F Dm F Gm C F Bb C7 F



F Dm F Gm C F Bb C7 F




F Dm C F Bb C7 C F G7 C



F Dm F Gm C F Bb C7 F





Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

Christ, Be Our Light – 120\*\*\*\*

Christ, Be Our Light – 120\*\*\*\*; key of G; 5 verses

VERSES/DISCANT

Em Am Bm E-s Em

Am Bm E-s Em Am

D G C Am D-s D

Descant

G C G Em Bm Em Am D

Descant

Descant Cont.

G D-s D Em D C Am D G Am/G

Regular Tune (non-Descant)

G C G Em Bm Em Am D

melody

G D-s D Em D C Am D G Am/G



Christ, Whose Glory Fills the Skies – 662\*\*

**Christ, Whose Glory Fills the Skies – 662\*\***; key of D; 3 verses

D            G    A7   D            A    Bm            A    D    G    A    D



D            A            D            G    A7   D            Bm            F#            G            Em/C#   F#    Bm



G            A            Bm    Em   A7            F#            Bm            A            D            G/E    A            D



Christ, Whose Glory Fills the Skies – Flute/Tenor – 662\*\*

Christ, Whose Glory Fills the Skies – Flute/Tenor -- 662\*\*; key of D; 3 verses

D G A7 D A Bm A D



G A D A D G A7 D



Bm F# G Em/C# F# Bm G A Bm



Em A7 F# Bm A D G/E A D



Cold Was the Stable --\*\*\*\* (3 pages)

**Cold Was the Stable -- \*\*;** key of C and Eb  
*(Soprano/Alto Parts)*

*(Piano intro for first 5 full measures)*

Verse 1

C F/A C/G F/A G7/B C F G/F C/E A-s

*p*  
 Alto

C/D F G G/F C/E F

C/E G-s G/F C/E F/A C/G G-s Am

*Piano Interlude for 7 measures*

Verse 2

C F/A C/G F/A G7/B C F G/F C/E

*mp*

C/D F G G/F C/E A-s F C/G

Key Δ followed by piano Interlude for 7 measures ->

G G/F C/E F/A C/G G-s C

Verse 3 – a cappella

No chords ->

No chords ->

Key Δ and piano Interlude for 6 measures ->

No chords ->

Verse 4

C F/A C/G F/A G7/B C F G/F C/E

C/D F G G/F C/E A-s F

C/G F/G G C/E F/A C/G G-s

C -> C/E Am C Dm G/B C F/A

Extended Ending

*p* *f* *dim. e rit.*

Al - le - lu - ia, al - le -

Detailed description: This system shows a treble clef with a whole rest. A bracket labeled 'Extended Ending' spans the next two measures. The first measure of the ending contains a triplet of eighth notes (G4, A4, B4) over a bass line of two eighth notes (C4, E4). The second measure contains a triplet of eighth notes (C5, B4, A4) over a bass line of two eighth notes (G4, E4). Dynamics include piano (*p*), forte (*f*), and *dim. e rit.*

Dm C/E F G/F C/E F/A C/G G-s C (piano)

*dim.* *rit.* *p*

4. - lu - ia

Detailed description: This system shows a treble clef with a whole rest. A bracket labeled '4.' spans the first two measures. The first measure contains a triplet of eighth notes (G4, A4, B4) over a bass line of two eighth notes (C4, E4). The second measure contains a triplet of eighth notes (C5, B4, A4) over a bass line of two eighth notes (G4, E4). Dynamics include *dim.*, *rit.*, and piano (*p*). The system ends with a whole rest.

Come, Christians, Join to Sing – 267\*\*

**Come, Christians, Join to Sing – 267\*\*** (key of G; 3 verses)

G D G C G Am G D7 G



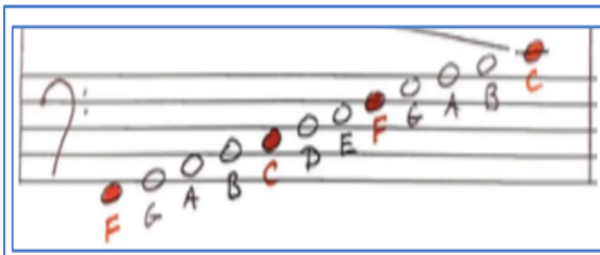
G D G C G Am G D7 G



G D7 G C G D G D7 G Am G D



G D7 G C D G Em Am G D7 G



Base Cord Progression

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

Come! Live in the Light! (We Are Called) – 749\*\*

**Come! Live in the Light! (We Are Called) – 749\*\*** -- Key of G; 3 verses

G C D G



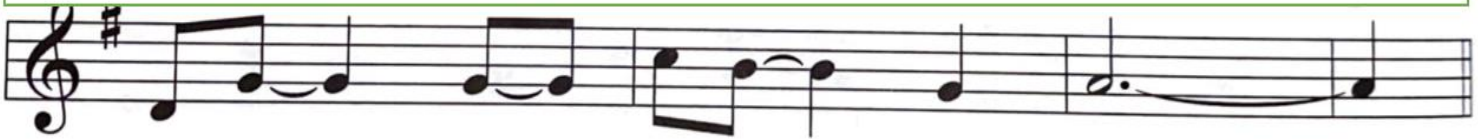
G C D Em



Em C G Am



G C D-s D



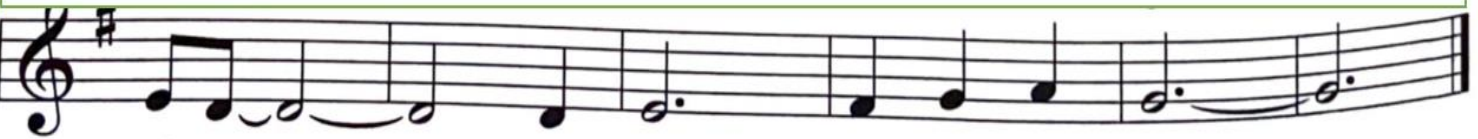
*Refrain* G C D C D G C



D Em C D



C D G C D C G



Come, Thou Almighty King -- 2\*\*

Come, Thou Almighty King – 2\*\*; key of F; 4 verses

F Gm F C F C F



C7 F C F C



C F C7 F C7 F C F C7 F C7 F



F C F Bb F Gm F C7 F







Come, Thou Long-Expected Jesus – 83\*\*

**Come, Thou Long-Expected Jesus – 83\*\*** (key of F; 4 verses)

F C Dm F Gm7 C F



C F Bb C-s C F Dm Gm A



Dm Gm F C F Bb F C-s C7 F



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Come, Worship God (Psalm 95) – 386\*\*

Come, Worship God – Psalm 95 -- 386\*\* -- Key of F

F C F Bb F Gm C7 F

1 Come, wor - ship God, who is wor - thy of hon - or;  
 2 Ruled by your might are the heights of the moun - tains;  
 3 We are your peo - ple, the sheep of your pas - ture;  
 4 Now let us lis - ten, for you speak a - mong us;

F Gm Dm A Dm C F Am G C

en - ter God's pres - ence with thanks and a song!  
 held in your hands are the depths of the earth.  
 you are our Mak - er, and to you we pray.  
 o - pen our hearts to re - ceive what you sav.

F C7 F Bb Am F C7 F F C

You are the rock of your peo - ple's sal - va - tion  
 Yours is the sea, yours the land, for you made them,  
 Glad - ly we kneel in o - be - dience be - fore you;  
 Peace be to all who re - mem - ber your good - ness,

F Dm F/E-a Gm C7 F A-a D-a Gm C7 F

to whom our ju - bi - lant prais - es be - long.  
 God a - bove all gods, who gave us our birth.  
 great is the one whom we wor - ship this day!  
 trust in your word and re - joice in your woul

Come Sing, O Church, in Joy! – 305\*\*

Come Sing, O Church, in Joy! – 305\*\* -- Key of C; 4 verses

C G C A-a C/B-a F C G7 C G



G C Am D D7 G C G D7 G



C F B-a C G C F C F E-a A-a D-a C G7 C



Come Sing, O Church, in Joy! – Tenor – 305\*\*

**Come Sing, O Church, in Joy! – 305\*\*** (Key of C; 4 verses)

Tenor

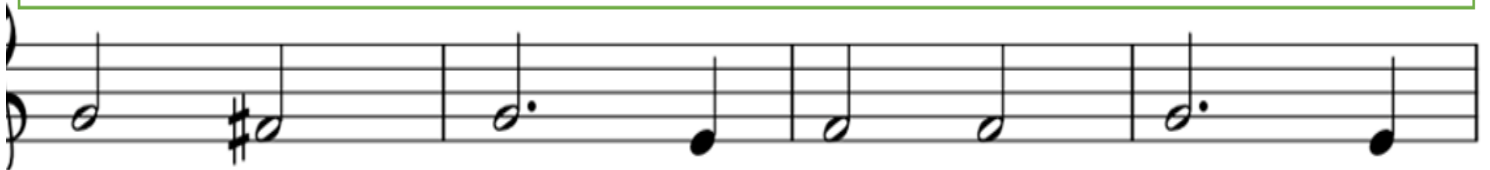
C G C A-a C/B-a F C G7 C



G C Am D D7 G C



G D7 G C F B-a C



G C F C F E-a A-a D-a C G7 C



Come Sing to God (Psalm 30) – 805\*\*

**Come Sing to God (Psalm 30) -- 805\*\* (key of Bb; 4 verses)**

F Bb Gm Eb F Bb Eb Bb Cm7 F Bb



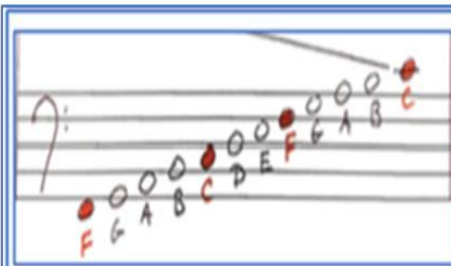
F Bb Gm Eb F Bb Eb F-s F Bb



Bb F Bb Eb F Gm Bb F Bb Eb F



F Bb Gm Eb F Bb Eb Gm F-s F Bb



Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Come to the Table of Grace – 507\*\*

**Come to the Table of Grace – 507\*\*** (key of F; 5 verses)

F C Dm F7/C Bb



C F C F Gm



F/A Bb F/C C7 F Bb F



Come to the Water (JSchrader; JBFoley) – \*\*\*\*(3 pages)

**Come to the water**

The musical score is written in G major and 3/4 time. It features a piano accompaniment and a vocal line. The lyrics are: "noth- ing, let them come to the Lord: noth- ing, let them come to the Lord: with- out mon- ey, with- out price, with- out mon- ey, with- out strife. Why should you pay the price, Why should you spend your life, ex- cept for the Lord, the Lord? 3. And let all who toil, let them come to the wa- ter. And let all who are wea- ry,"

Chord charts are provided above the musical staves:

- Line 1: F C-s
- Line 2: F A-a Bb G-a F
- Line 3: C Bb F Gm F Bb F A-a
- Line 4: Bb D-a F A-a C
- Line 5: C E-a Gm F Cm Bb
- Line 6: G-a (25) Bb D-a Eb Bb C
- Line 7: E C7 A-a F (30) Cm Bb D-a
- Line 8: F A-a Cm (35) Bb-s C G
- Line 9: (40) G C
- Line 10: G D D7 (45) C G
- Line 11: G B-a C

Performance markings include *poco rit.*, *a tempo*, *mf*, and *All Unison*. A circled '5' is at the beginning of the second staff, and circled '10' and '15' are at the beginning of the third and fourth staves respectively. A circled '20' is at the beginning of the fifth staff. A circled '35' is at the beginning of the eighth staff. A circled '40' is at the beginning of the ninth staff. A circled '45' is at the beginning of the tenth staff. An "Optional" bracket is shown at the end of the seventh staff.



E-a G B-a D  
 let them come to the Lord:

D F#-a (55) G Dm C  
 all who la-bor, who la-bor with-out rest.

E-a A-a (60) F D  
 How can your soul find rest,

D7 G B-a Dm G7 (65) C  
 ex-cept for the Lord, ex-cept for the Lord, the Lord?

E-a G B-a C (70) E-a  
 And let all the poor, let them

G D D7 C G (75) B-a  
 come to the wa-ter. Bring the

G B-a C E-a C G (80) B-a /treble b/g  
 ones who are la-den, bring them all to

D F#-a C G Dm G7  
 Lord: bring the chil-dren with-out

(85) C E-a A-a E-a F C  
 might. Eas-y the load and

D (90) F#-a G Dm  
 light: come to the Lord, the

C E-a G D F#-a  
 Lord. Come to the

(95) First time only unis. mp  
 Second time only

C D D7 (99) G (100) D D7

wa - ter: \_\_\_\_\_  
come \_\_\_\_\_ to the

*Slowly* *p div.*

G B-a G

Lord. \_\_\_\_\_

*a tempo* *rit.*

Come to the Water (JFoley – accordion/alto) – \*\*\*\*

Come to the Water (JFoley – accordion/alto) -- \*\*\*\* (key of G)

G C G D G C

12) C G/D G G7 C Am F D

24

**Base Cord Progression**

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

Come to the Water – 150\*\*\*\*

**Come to the Water – 150\*\*\*\*** (key of G; 4 verses)  
(Melody/Harmony Parts)

The musical score consists of eight staves. The first staff shows the melody with a treble clef and a key signature of one sharp (F#). The second staff shows the harmony with a bass clef. The third staff continues the melody. The fourth staff continues the harmony. The fifth staff continues the melody. The sixth staff continues the harmony. The seventh staff shows a final chord progression with a double bar line and a 'rit.' marking. The eighth staff shows the final chord progression with a double bar line and a 'rit.' marking.

Chords and markings in the score include: G, C, G, D, G, C, G/D, D, G, G7, C, Am, F, D, D7, G, [ G ], [ C ], [ G ], D, [ 1-3 ], [ D7 ], [ FINAL ], [ D.C. ], [ D7 ], G, rit.

**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Comfort, Comfort Now My People – 87\*\*

**Comfort, Comfort Now My People -- 87\*\*** (key of F; 3 verses)

F C F C Dm Am Bb F Dm C F Bb F C F



F C F C Dm Am Bb F Dm C F Bb F C F



F Bb F C F Bb F Bb F C



F Cm Gm Dm C F Bb F Dm Bb F C Dm C F



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Comfort, Comfort Ye My People --\*\*\*\* (3 pages)

Comfort, Comfort Ye My People -- \*\*\*\*; key of F

F Eb F C F

Musical staff 1: Chord progression F Eb F C F. The staff shows a sequence of chords in F major: F (F4-A4-C5), Eb (Bb3-D4-F4), F (F4-A4-C5), C (C4-E4-G4), and F (F4-A4-C5). The time signature is 3/4.

[6] C7 Dm Eb C F C F C

Musical staff 2: Chord progression C7 Dm Eb C F C F C. The staff shows a sequence of chords: C7 (F4-A4-Bb4-C5), Dm (D4-F4-Ab4), Eb (Bb3-D4-F4), C (C4-E4-G4), F (F4-A4-C5), C (C4-E4-G4), F (F4-A4-C5), and C (C4-E4-G4). A percussion part is indicated by "- Perc." above the staff. The time signature is 3/4.

[10] Dm C G C F C F Gm F C F

Musical staff 3: Chord progression Dm C G C F C F Gm F C F. The staff shows a sequence of chords: Dm (D4-F4-Ab4), C (C4-E4-G4), G (G4-B4-D5), C (C4-E4-G4), F (F4-A4-C5), C (C4-E4-G4), F (F4-A4-C5), Gm (G4-Bb4-D5), F (F4-A4-C5), C (C4-E4-G4), and F (F4-A4-C5). The time signature is 3/4.

[13] F C F C Dm C G C F C F Gm

Musical staff 4: Chord progression F C F C Dm C G C F C F Gm. The staff shows a sequence of chords: F (F4-A4-C5), C (C4-E4-G4), F (F4-A4-C5), C (C4-E4-G4), Dm (D4-F4-Ab4), C (C4-E4-G4), G (G4-B4-D5), C (C4-E4-G4), F (F4-A4-C5), C (C4-E4-G4), F (F4-A4-C5), and Gm (G4-Bb4-D5). The time signature is 3/4.

[16] F C F Dm Am Gm F C F

Musical staff 5: Chord progression F C F Dm Am Gm F C F. The staff shows a sequence of chords: F (F4-A4-C5), C (C4-E4-G4), F (F4-A4-C5), Dm (D4-F4-Ab4), Am (A4-C5-E5), Gm (G4-Bb4-D5), F (F4-A4-C5), C (C4-E4-G4), and F (F4-A4-C5). The time signature is 3/4.

[19] F Bb F Bb Dm C F Eb F

Musical staff 6: Chord progression F Bb F Bb Dm C F Eb F. The staff shows a sequence of chords: F (F4-A4-C5), Bb (Bb3-D4-F4), F (F4-A4-C5), Bb (Bb3-D4-F4), Dm (D4-F4-Ab4), C (C4-E4-G4), F (F4-A4-C5), Eb (Bb3-D4-F4), and F (F4-A4-C5). The time signature is 3/4.

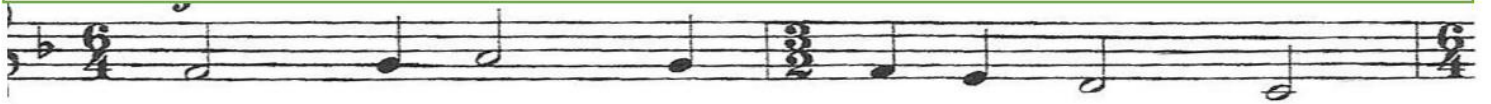
[22] Bb E-s A Dm Gm F Gm Dm C-s C F

Musical staff 7: Chord progression Bb E-s A Dm Gm F Gm Dm C-s C F. The staff shows a sequence of chords: Bb (Bb3-D4-F4), E-s (E4-G4-B4), A (A4-C5-E5), Dm (D4-F4-Ab4), Gm (G4-Bb4-D5), F (F4-A4-C5), Gm (G4-Bb4-D5), Dm (D4-F4-Ab4), C-s (C4-E4-G4), C (C4-E4-G4), and F (F4-A4-C5). The time signature is 3/4.

[25] [ F Gm Am Eb Bb C F ]

Musical staff 8: Chord progression F Gm Am Eb Bb C F. The staff shows a sequence of chords: F (F4-A4-C5), Gm (G4-Bb4-D5), Am (A4-C5-E5), Eb (Bb3-D4-F4), Bb (Bb3-D4-F4), C (C4-E4-G4), and F (F4-A4-C5). The time signature is 3/4.

[29] F C F C Dm C G C



[31] Dm C F Gm F C F



[33] F C F C Dm C G C



[35] F C F Gm F C F



[37] Dm Am Gm F C F Bb F



[40] Bb Dm C F Eb F Bb E-s A Dm



[43] Dm Gm F Gm Dm C-s C F



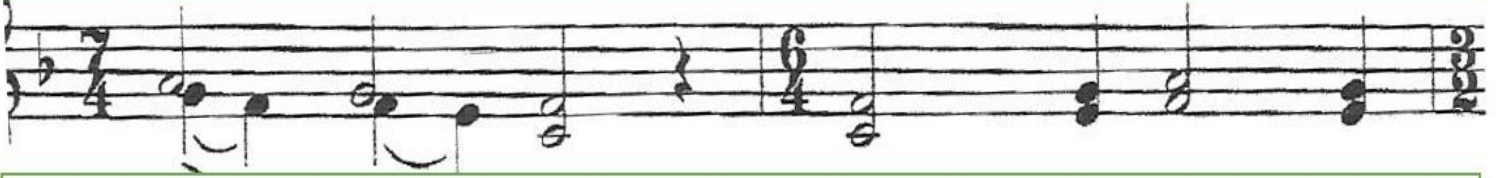
[45] [ F C F Dm Eb Bb C F ] F C F C



[50] Dm C G-s G C F C F Gm



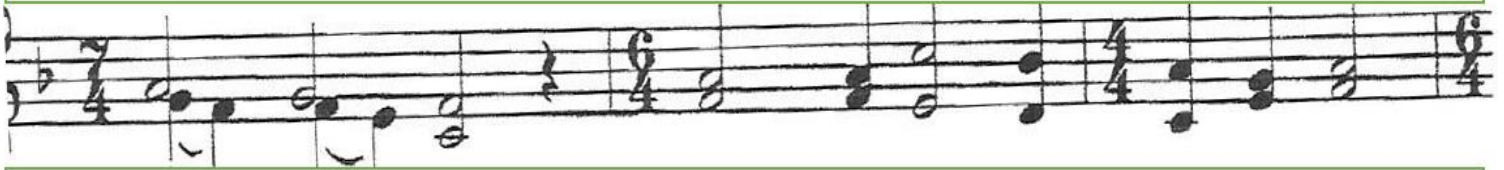
[52] F C F C F C



[54] Dm C G C F C F Gm



[56] F C F Dm Am Gm F C F



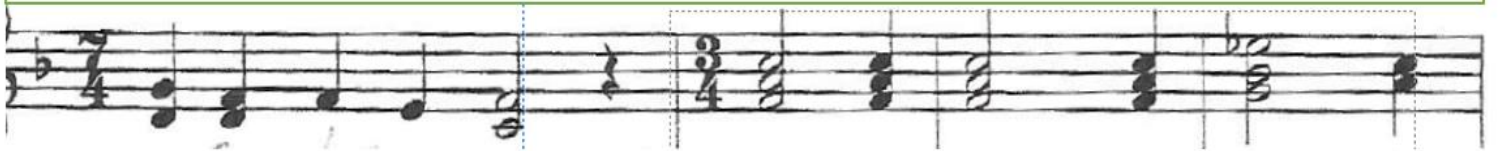
[59] F Bb F Bb Dm C F Eb F



[62] Bb E-s A Dm Gm F



[64] Gm Dm C-s C F Eb F



[68] C F C Dm Eb C7 F



**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



366

### Count Your Blessings

Rev. JOHNSON OATMAN, JR.

E. O. EXCELL

1. When up - on life's bil-lows you are tem - pest - tossed, When you are  
 2. Are you ev - er bur-dened with a load of care? Does the cross  
 3. When you look at oth - ers with their lands and gold, Think that Christ  
 4. So, a - mid the con-flict, whether great or small, Do not be

cour-aged, think-ing all is lost, Count your man-y bless-ings, name  
 heav - y you are called to bear? Count your man-y bless-ings, ev-er  
 prom-ised you His wealth un - told; Count your man-y bless-ings, name  
 cour-aged, God is o - ver all; Count your man-y bless-ings, name

one by one, And it will sur-prise you what the Lord hath done,  
 doubt will fly, And you will be sing-ing as the days go by,  
 can - not buy Your re-ward in Heav-en, nor your home on high,  
 will at - tend, Help and com-fort give you to your jour-ney's end.

CHORUS.

Count your bless-ings, Name them one by one; Count your  
 Count your man-y bless-ings, Name them one by one; Count your man-y

bless-ings, See what God hath done; Count your man-y  
 bless-ings, See what God hath done; Count your man-y

Copyright, 1897, by E. O. Excell. Words and Music

### Count Your Blessings

*rit.*

*a tempo*

Name them one by one; Count your man-y bless-ings, See what God hath done.

Create in Me a Clean Heart (Psalm 51) – 422\*\*

**Create in Me a Clean Heart (Psalm 51) -- 422\*\*** (key of Eb; 1 verse)

Eb Ab Eb G7



Cm F Fm Ab Bb Eb



Fm7 G7 Cm F7 Bb7 Bbm7



Eb7 Ab Gm7 Cm



Ab Gm7 Cm A Eb



Eb C Ab Eb Fm Eb



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Crown Him With Many Crowns\*

201

Crown Him With Many Crowns

MATTHEW BRIDGES

GEORGE J. ELVEY

1. Crown Him with man - y crowns, The Lamb up - on His throne;  
2. Crown Him the Lord of love! Be - hold His hands and side,—  
3. Crown Him the Lord of life! Who tri-umphed o'er the grave;  
4. Crown Him the Lord of Heav'n! One with the Fa - ther known,

Hark! how the heav'n-ly an-them drowns All mu - sic but its own!  
Rich wounds, yet vis - i - ble a - bove, In beau - ty glo - ri - fied:  
Who rose vic - to - rious to the strife For those He came to save:  
One with the Spir - it through Him giv'n From yon-der glo - rious throne!

A - wake, my soul, and sing Of Him who died for thee; And  
No an - gel in the sky Can full - y bear that sight, But  
His glo - ries now we sing, Who died and rose on high; Who  
To Thee be end - less praise, For Thou for us hast died; Be

hail Him as thy match-less King Thro' all e - ter - ni - ty.  
down-ward bends his won-d'ring eye At mys - ter - ies so bright.  
died e - ter - nal life to bring, And lives that death may die.  
Thou, O Lord, thro' end - less days A - dored and mag - ni - fied.

Dona nobis pacem (Sim shalom; Rabbu habna salamann tamman) – \*\*\*\*

**Dona nobis pacem – \*\*\*\* -- Key of F**

(\*1) F C F C

Musical staff for the first vocal part of the first system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Bb F C F

Musical staff for the second vocal part of the first system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(\*2) F C F C

Musical staff for the first vocal part of the second system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Bb F C F

Musical staff for the second vocal part of the second system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(\*3) F C F C

Musical staff for the first vocal part of the third system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Bb F C F

Musical staff for the second vocal part of the third system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

*Accompaniment for canon*

F C F C Bb F C F

Musical staff for the accompaniment for canon, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Draw the Circle Wide IMMiller; GLight) – \*\*\*\* (2 pages)

Draw the Circle Wide – \*\*\*\* -- Key of D; 2 pages

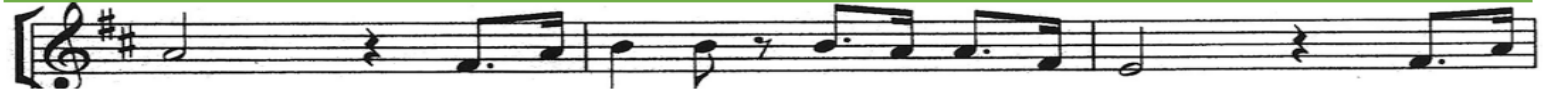
D

D-s

G/A



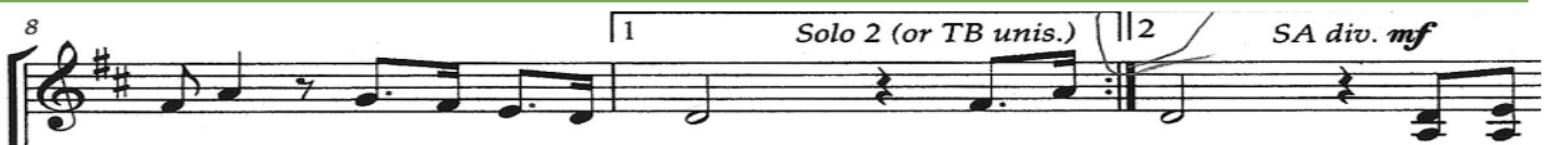
3) D D-s G D A-s D



6) G/A G A Bm E E7



8) Em D G A D D D/C# A7



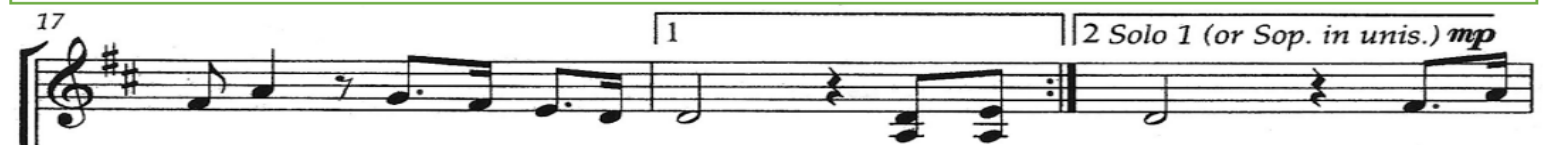
11) Bm G/F# A-s A D Bm G/F#



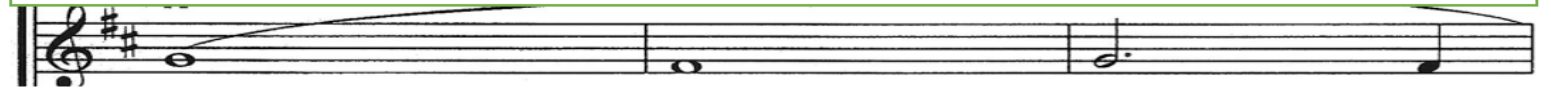
14) E A D G/A G D/E F#7 F# Bm F#m



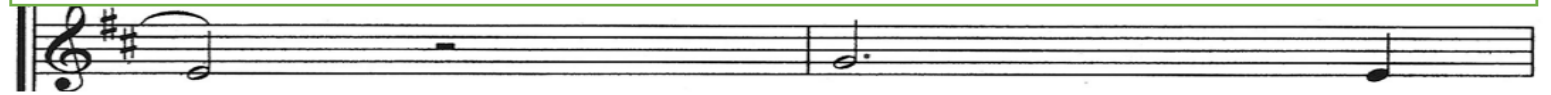
17) G D G A D A7 D



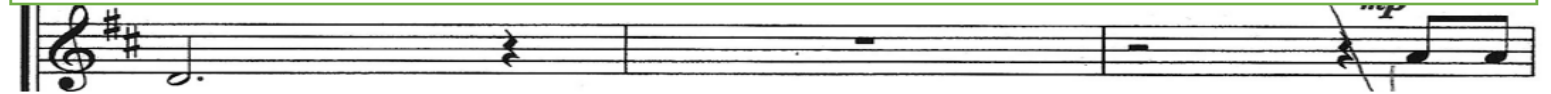
20) D-s G/A D D-s G D



23) A-s D G/A G A



25) D E E7 Em D G A D



28) G D A/D D

30) G D E D A D G/A G D/E

33) F7 G A G/F# D G/F# A D

36) G D A/D D

38) G D E A D

40) G/A G D/E F7 B-a Gm

42) D A-s D

44) F7 B-a Gm D F#-a F7 E-a

47) B-a G A D E-a B-a

Draw Us in the Spirit's Tether – 529\*\*

Draw Us in the Spirit's Tether – 529\*\* -- Key of G

E-a G Am G C D Am/D G G

1 Draw us in the Spir - it's teth - er, for when hum - bly  
 2 As dis - ci - ples used to gath - er in the name of  
 3 All our meals and all our liv - ing make us see --

Am G Am Em D G B-a Am G Am G D Am G

in your name two or three are met to - geth - er,  
 Christ to sup, then with thanks to God the giv - er  
 ments of you, that by car - ing, help-ing, giv - ing,

Em D D7 Am G Am Em D G B-a Am G Am G

you are in the midst of them. Al-le - lu - ia! Al-le -  
 break the bread and bless the cup, Al-le - lu - ia! Al-le -  
 we may be dis - ci - ples true. Al-le - lu - ia! Al-le -

D C G Em D C D G Am Em D/G D G

lu - ia! Here we touch your gar - ment's hem.  
 lu - ia! so now bind our friend - ship up.  
 lu - ia! We will serve with faith a - new.

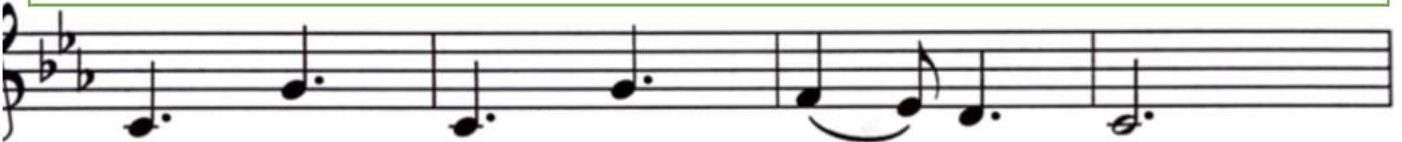
Dream On, Dream On – 383\*\*

**Dream On, Dream On – 383\*\***; key of Eb; 3 verses

Cm Fm G-s Cm G7



Cm Fm G7 Cm



Eb Bb Cm Gm Ab Bb Cm G Cm



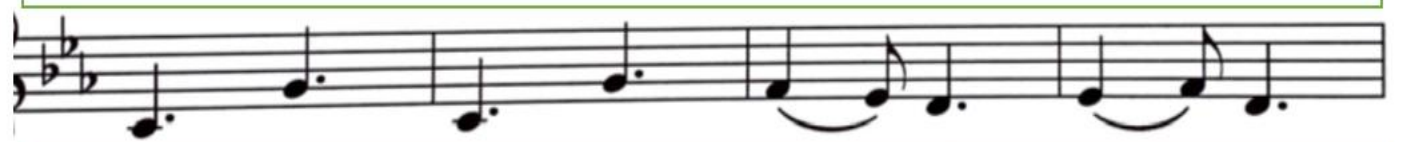
Cm Fm G Bb Eb



Bb Eb G7 Cm Fm G7



Cm Fm G-s Cm G7



Cm Fm G7 Cm





Dwelling in Beulah Land

C. AUSTIN MILES

C. A. M.

1. Far a-way the noise of strife up-on my ear is fall-ing, Then I know the  
 2. Far be-low the storm of doubt up-on the world is beat-ing, Sons of men in  
 3. Let the storm-y breez-es blow, their cry can-not a-larm me; I am safe-ly  
 4. Viewing here the works of God, I sink in con-tem-pla-tion, Hearing now His

sins of earth be-set on ev-'ry hand: Doubt and fear and things of earth in  
 bat-tle long the en-e-my with-stand: Safe am I with-in the cas-  
 sheltered here, pro-ject-ed by God's hand: Here the sun is al-ways shin-ing  
 bless-ed voice, I see the way He planned: Dwell-ing in the Spir-it, here I

vain to me are call-ing, None of these shall move me from Beau-lah Land,  
 of God's word re-treat-ing, Nothing then can reach me-'tis Beau-lah Land,  
 here there's naught can harm me, I am safe for-ev-er in Beau-lah Land,  
 learn of full sal-va-tion, Glad-ly will I tar-ry in Beau-lah Land.

CHORUS

I'm liv-ing on the moun-tain, un-der-neath a cloud-less sky, I'm  
 Praise God!

drink-ing at the foun-tain that never shall run dry; O yes! I'm feast-ing on the

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Dwelling In Beulah Land

man-na from a boun-ti-ful sup-ply, For I am dwell-ing in Beau-lah Land.

# 527

## Eat This Bread

G C Am D Bm

Opt. A "Eat this bread; drink this cup; come to me and  
Opt. B Eat this bread; drink this cup; come to Christ and

Em Dsus D G D

nev - er be hun - gry. Eat this bread;  
nev - er be hun - gry. Eat this bread;

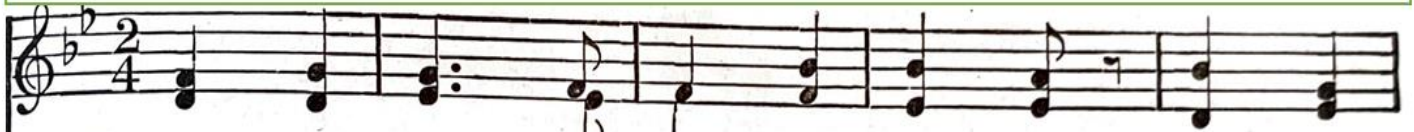
Em Bm C Dsus D G

drink this cup; trust in me and you will not thirst."  
drink this cup; trust in Christ and you will not thirst.

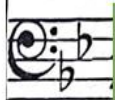
Evening Prayer\*

Evening Prayer – 403\* -- Key of Eb

Bb Cm D-a Bb F G-a Eb



1. Sav - ior, breathe an eve - ning bless - ing, Ere re-  
 2. Though de - struc - tion walk a - round us, Though the  
 3. Though the night be dark and drear - y, Dark - ness  
 4. Should swift death this night o'er - take us, And our



D-a C C7 F F7 Bb Cm



pose our spir - its seal: ... Sin and want we  
 ar - rows past us fly; ... An - gel - guards from  
 can - not hide from Thee; ... Thou art He who,  
 couch be - come our tomb, ... May the morn in



D-a Bb F G-a F-s Eb F F7 Bb



come con - fess - ing, Thou canst save and Thou canst heal.  
 Thee sur - round us, We are safe if Thou art nigh.  
 nev - er wea - ry, Watch - est where Thy peo - ple be.  
 heav'n a - wake us, Clad in bright and death - less bloom.

Every Time I Feel the Spirit – 66\*\*

Every Time I Feel the Spirit -- 66\*\* -- Key of D; 2 verses

Refrain

D

G

D

G

D



Bm

A

D

G



D

G

D

A7

Bm

A7

F#-s

D



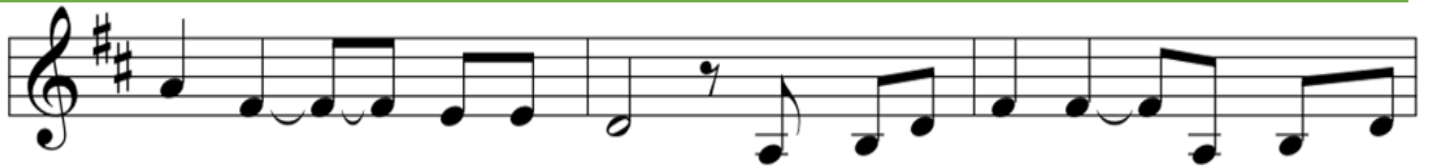
D



D

A7

D



D

A7

D



Every Valley -- \*\*\*\*

Every Valley -- \*\*\*\*; key of D; 3 verses

REFRAIN

D F#-s G D G A

(a tempo)

Musical notation for the first line of the Refrain, starting with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody consists of eighth and quarter notes.

[ D A [ D G F#-s G A G A D ] ]

Musical notation for the second line of the Refrain, ending with a double bar line and the instruction "(cue final time) Fine".

VERSES 1,3

F#m Bm G Em A D

Musical notation for the first line of Verses 1 and 3, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature.

E7 E D E A

Musical notation for the second line of Verses 1 and 3, ending with a double bar line and the instruction "D.C.".

VERSE 2

Bm Em G A Bm

Musical notation for the first line of Verse 2, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature.

Bm E F#m Bm D E A

Musical notation for the second line of Verse 2, ending with a double bar line and the instruction "D.C.".

Fairest Lord Jesus – 630\*\*

**Fairest Lord Jesus -- 630\*\*** -- Key of Eb; 4 verses

Eb

Ab Bb Eb

Cm C7



Fm Bb Eb

Ab Eb

Bb7 Eb Bb7 Eb



Bb Eb

Ab Eb

C7 C Fm

C7 Fm



Bb7 Bb Eb

Cm Eb7 Ab Eb

Bb/Bb7 Eb



Fairest Lord Jesus (EHogan; C Treble Solo) -- \*\*\*\* (2 pages)

**Fairest Lord Jesus – \*\*\*\*** (key of Db and Eb)

Arranged by Ed Hogan; C Treble Solo

Db

Ab7/Db

/Bb Gb/F

4  
1-4  
*mf*

8) Cb/Db

Gb

Db

Gb

Db

Ebm7

Db

12) Ab-s

Ab

Db

Gb

Db

Bb7

Ebm

Ebm7

Db

Ebm

16) Ab7

Db

Gb/Ab Gb

Db

Ebm/Ab/Ab7 Db

20-22)

Db

Fm/Bb

Bb7

|| Key Δ -- Eb

|| Eb

3  
20-22  
*mf* *f*

25) Bb7

Eb

Cm7

Db

Eb

28) Eb Ab Eb C7 Fm Eb/C Bb7

Musical notation for exercise 28, featuring a triplet of eighth notes and a dynamic marking of *mf*.

32) Gm Gm7/C Gm C7 Fm Bb7 Eb

Musical notation for exercise 32, featuring a dynamic marking of *f*.

36) Bb/G Cm7 Eb7 Ab Eb Bb/G Cm7 Eb7 Ab Cm/A

Musical notation for exercise 36, featuring a dynamic marking of *ff*.

40) Eb Eb7 Ab Eb Bb7-s Bb7 Eb

Musical notation for exercise 40, featuring a dynamic marking of *mf*.

44-45) Db/Eb Db/Bb Eb Db

Musical notation for exercise 44-45, featuring a dynamic marking of *mf* and a dynamic marking of *f*.

48) Eb Db /C Eb

rit. In Tempo, Slower (♩ = ca. 86)

Musical notation for exercise 48, featuring a dynamic marking of *ff*.

Chromatic scale diagram and chord list:

	Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##
	Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



# Faith Is the Victory

158

JOHN H. YATES

1. En-camped a-long the hills of light, Ye Christian sol-diers,  
 2. His ban-ner o-ver us is love, Our sword the Word of  
 3. On ev-'ry hand the foe we find Drawn up in dread ar-mies,  
 4. To him that o-ver-comes the foe, White rai-ment shall be

press the bat-tle ere the night Shall veil the glow-ing skies. A-against the foe in  
 tread the road the saints a-bove With shouts of triumph trod. By faith, they like a  
 tents of ease be left be-hind, And—onward to the fray. Sal-va-tion's helmet  
 fore the an-gels he shall know His name confessed in heav'n. Then onward from the

vales be-low Let all our strength be hurled; Faith is the vic-to-ry, we know,  
 whirlwind's breath, Swept on o'er ev-'ry field; The faith by which they conquered Death  
 on each head, With truth all girt a-bout, The earth shall tremble'neath our tread,  
 hills of light, Our hearts with love a-flame; We'll vanquish all the hosts of night,

CHORUS

That o-ver-comes the world.  
 Is still our shin-ing shield. Faith is the vic-to-ry! Faith is the  
 And ech-o with our shout. Faith is the vic-to-ry! Faith is the  
 In Je-sus' conqu'ring name. Faith is the vic-to-ry! Faith is the

256

# Faith of Our Fathers

FREDERICK W. FABER

H. F. HENRY

1. Faith of our fa - thers! liv - ing still In spite of dun - geon,  
 2. Our fa - thers, chained in prisons dark, Were still in heart and fire and  
 3. Faith of our fa - thers! we will love Both friend and foe in consecrated all

O how our hearts beat high with joy Whene'er we hear that glorious  
 How sweet would be their children's fate, If they, like them, could die for me  
 And preach thee, too, as love knows how, By kind - ly words and vir - tuous

Faith of our fa - thers! ho - ly faith! We will be true to thee till death  
 Faith of our fa - thers! ho - ly faith! We will be true to thee till death  
 Faith of our fa - thers! ho - ly faith! We will be true to thee till death

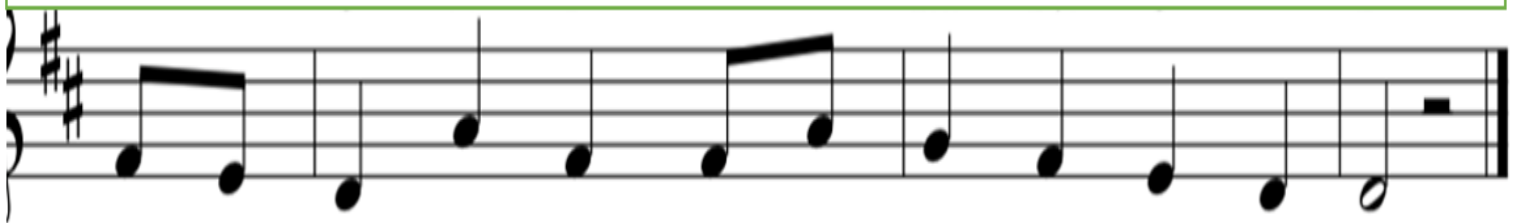
Feed Us, Lord – 501\*\*

**Feed Us, Lord -- 501\*\***; key of D; 4 verses

D G/B A-s A D G/B A-s A G D/F#



D/F# G A B Em D/F# G D



Fight the Good Fight – 846\*\*

**Fight the Good Fight – 846\*\***; key of D; 4 verses

D            A7   D            G   A   D            A   E   A



D                    G            D            Em   A7   D            A



D            A7   D                    G   D   A7   D   A



D            G   A7   D            Em   D            A7   D



Fill My Cup – 699\*\*

Fill My Cup -- 699\*\*

Refrain

C

F

Fill my cup; let it o-ver-flow;

F

C

G

C

A-a

E-a

fill my cup; let it o-ver-flow; fill my cup; let it

F

E-as

D-as

[1,2

to Stanzas] [Last time Fine]

F

C

C

o-ver-flow; let it o-ver-flow with love. love.

C

1 Lord, let me be your in - stru - ment, spread - ing and to  
2 It's my de - sire to live for you

F

C

G

Em

sun-shine in the land; let peo-ple see your  
al - ways walk up-right; give me the strength to

Am

Dm

G

to Refrain

works in me; help me live the best I can.  
face each day; stay with me through each dark night.

Flow River Flow (BHurd, CSKingsbury) -- \*\*\*\* (2 pages)

Flow River Flow -- \*\*\*\* (key of D)

Intro

D E/D A D



§ - Refrain

D E/D A D



G E7/G# A F#m



G A F#m Bm G A D [ 1-3 ]  
[ G to Verses ]



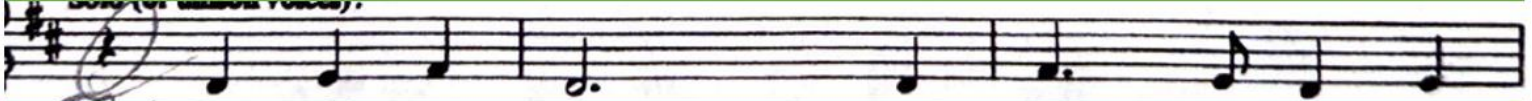
Final (no vocals through end, just instruments) Fine]

G D G D



Verses:

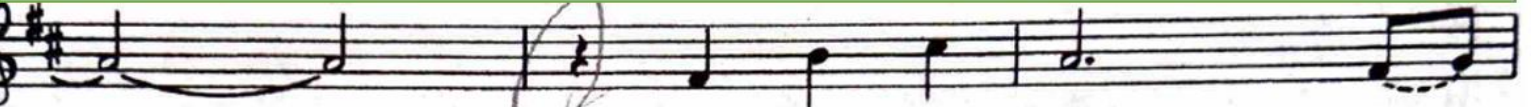
Bm G D



F# Bm Em7 F#m



G A Bm F#m7





For All the Faithful Women – 324\*\*

**For All the Faithful Women – 324\*\*** -- Key of Eb; 4 verses

Eb C-a Ab Bb Eb



Bb Eb Cm Fm Bb



Eb Bb7 Eb Cm



F Bb Ab Bb Eb



C-a Ab Bb Eb Fm Bb Eb





For All the Saints – 326\*\*

For All the Saints – 326\*\* -- Key of G

G D7 Em G C G A-a D G



D B-a A7 D G D F#a A7 D D7



G B-a G C D G D



G C A-a G E-a G Dm C G Am D G



For Everyone Born – Full (3 pages)\*\*\*\*

For Everyone Born (Full) – \*\*\*\* -- Key of Eb/F

Flowing (♩ = 62)

(3)

*mp*

3/(5)

(8)

(10)

4/(12)

(14)

*poco f* *mp*

(16)

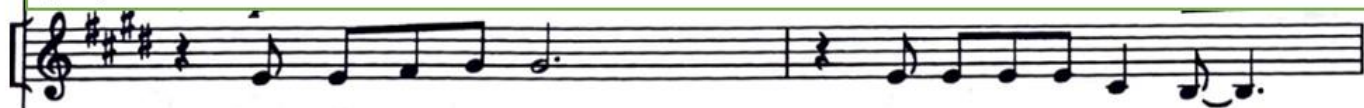
*p* *mp*

5/(18)

*mp*

(20)

(22)



6/(24)



(27)



(29)



7/(32)



(34)



(36)



8/(38)



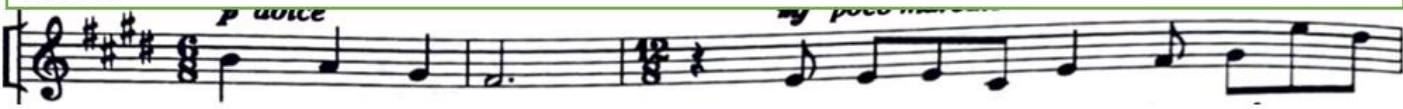
(40)



(44)



9/(46)



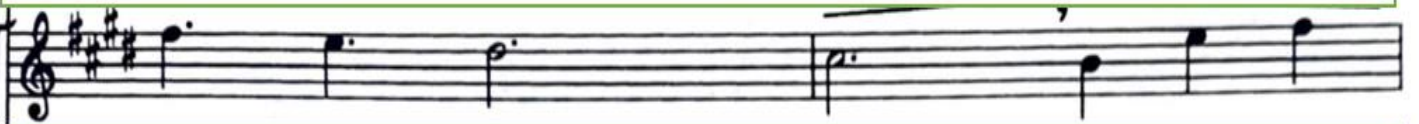
(49)



(51)



10/(53)



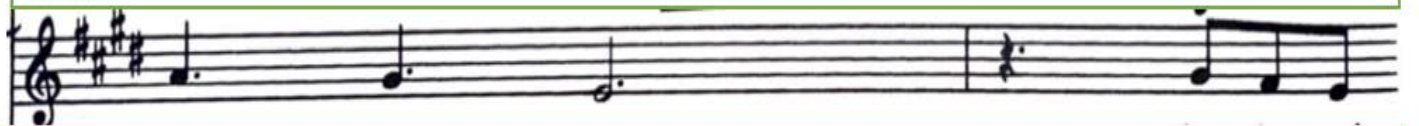
(55)



11/(57)



(59)



12/(60)



(62)



For Everyone Born – 769\*\*

For Everyone Born – 769\*\* -- Key of E; 5 verses

E A

E A B-s B

F#m E/G# A B-s

E B-s E B-s

Refrain

R B E G# A B-s B

E G# A B-s B

C#m C#m/B A

B-s B E A E B-s B

(^) Fine

For the Beauty of the Earth – 14\*\*

For the Beauty of the Earth – 14\*\*; key of G; 5 verses

G D C G C D7 G C G D G



G D C G C D7 G C G D G



*Refrain* G D7 G C D7 G C G D7 G



For the Beauty of the Earth (CKocher) – \*\*\*\*(2 pages)

**For the Beauty of the Earth (CKocher) -- \*\*\*\* (key of Ab and F)**

*p* >  
Fm7 Eb Db/C

*p* >  
Eb Db Cm

8) Cm

19) Fm Eb Db Fm Eb-s Eb Eb-s

23) Db Eb7 Bbm7 Bbm Ab Eb7 C G G-s F G-s [Δ]

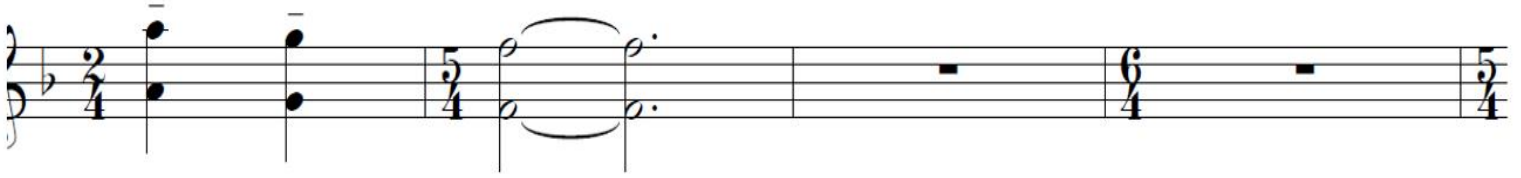
27) Gm C7 Gm7 Bb/A C7 F

*Poco Piu Mosso* (♩ = ca. 70)

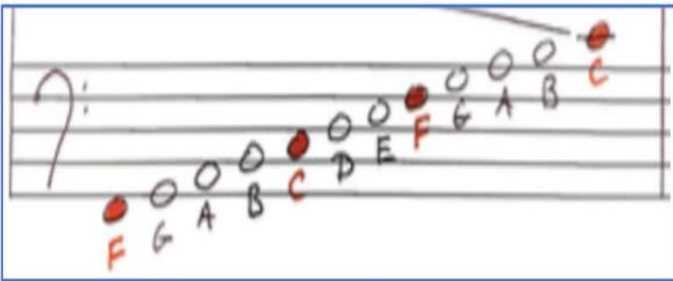
31) Bb F C7 F

35) G-s A Bb Am7 Gm7

39) F C7 F Gm



43) C7-s F Dm7 F



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



For the Bread Which You Have Broken – 516\*\*

**For the Bread Which You Have Broken -- 516\*\*** (key of G; 4 verses)

G C G Em C D/B C D C B



Em D G Am A-s D B B7 Em D D7



G D Em Am Bm A-s D-s D7 G



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

For the Fruit of All Creation – 36\*\*

**For the Fruit of All Creation – 36\*\*** (Key of F; 3 verses)

F Bb F Gm C Bb C-s F



F Bb F Gm C Bb C-s F



Bb F Bb F Bb C-s Bb F Gm F Gm Dm A-s Gm



C-s C F Bb F Gm C Bb C-s F



For the Life That You Have Given – 717\*\*

For the Life That You Have Given – 717\*\* -- Key of F

F C7 Bb F Bb/A-a C7 F C7 Bb F



F C7 F C7 Bb F C F C F C7



Bb A-a C F C F Bb F C



C F C-s F Gm F C F C7 Bb F



F Bb/A-a C7 F Cm Bb/C Bb F C7 F



For You, My God, I Wait (Psalms 130 and 131) – 791\*\*

**For You, My God, I Wait (Psalms 130 and 131) – 791\*\*** -- Key of F; 4 verses

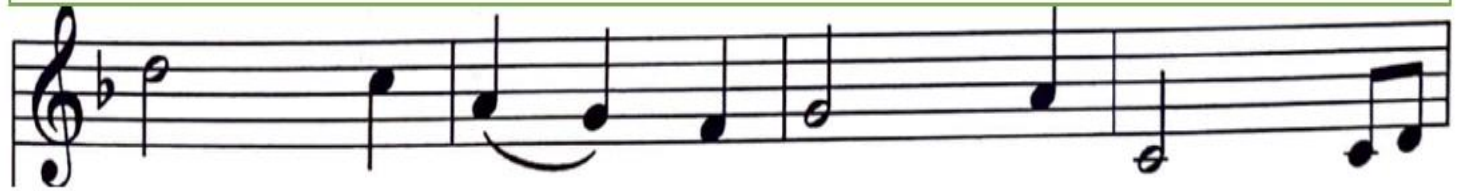
F Bb F



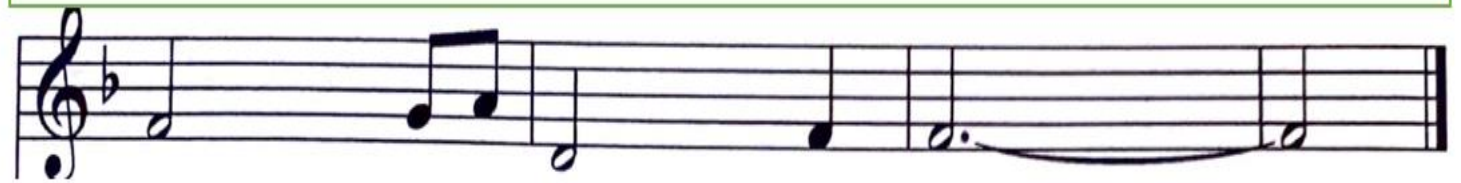
F Bb C-s C



Dm F/C Bb F/A-a



Gm Bb/C F



From All That Dwell Below the Skies (Psalm 117) – 327\*\*

**From All That Dwell Below the Skies (Psalm 117) -- 327\*\***; key of Eb; 3 verses

Eb Cm Fm Bb-s Bb Eb Cm Fm



Bb-s Bb Eb Gm Ab Eb Cm Bb Cm7 F Bb Eb D Cm7 Bb7



Eb Ab Bb-s Bb Eb Bb7 Eb Ab Gm Ab Bb Eb Bb



Ab Cm Fm7 Bb7 Eb Fm7 Eb Fm7 Bb7 Cm Bb Cm7 F Bb



Cm7 Gm Cm7 Fm Bb7 C Fm Eb Fm7 Bb Bb7 Eb



Gathered in the Upper Room --\*\*\*\* (2 pages)

Gathered in the Upper Room – \*\*\*\* -- Key of G

(1) C D7 Am C D7

Musical staff for measures 1-3. The key signature is one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. A dashed line above the staff indicates a *loco* section starting at measure 2. The bass line consists of a whole note chord for each measure: C, D7, and Am.

(4) D/E B-a C Em D-s D

Musical staff for measures 4-5. The melody continues with eighth notes C5, B4, A4, and G4. The bass line consists of a whole note chord for each measure: D/E, B-a, C, Em, D-s, and D.

(7) D7 Am B7 Em

Musical staff for measures 6-7. The melody continues with eighth notes F#4, E4, D4, and C4. The bass line consists of a whole note chord for each measure: D7, Am, B7, and Em.

(10) E-s D7 E-s C7 Bm

Musical staff for measures 8-9. The melody continues with eighth notes B3, A3, G3, and F#3. The bass line consists of a whole note chord for each measure: E-s, D7, E-s, C7, and Bm.

(13) C C7 D-s B-a B-a/C Am

Musical staff for measures 10-12. The melody continues with eighth notes E3, D3, C3, and B2. The bass line consists of a whole note chord for each measure: C, C7, D-s, B-a, B-a/C, and Am.

(16) Bm Em D-s Am

Musical staff for measures 13-15. The melody continues with eighth notes A2, G2, F#2, and E2. The bass line consists of a whole note chord for each measure: Bm, Em, D-s, and Am.

(19) Em B-s B C7

Musical staff for measures 16-18. The melody continues with eighth notes D2, C2, B1, and A1. The bass line consists of a whole note chord for each measure: Em, B-s, B, and C7.

(22) C D Em C D G

Musical staff for measures 19-21. The melody continues with eighth notes G1, F#1, E1, and D1. The bass line consists of a whole note chord for each measure: C, D, Em, C, D, and G.

(26) C D Em C Am E-s

Musical staff for measures 22-25. The melody continues with eighth notes C1, B1, A1, and G1. The bass line consists of a whole note chord for each measure: C, D, Em, C, Am, and E-s. The lyrics "for - ev - er with me" are written below the staff.

(29) D-s D Em C7

Musical staff for measures 26-28. The melody continues with eighth notes F#1, E1, D1, and C1. The bass line consists of a whole note chord for each measure: D-s, D, Em, and C7.

(32) D-s D G7 A-s

Musical staff for measures 29-31. The melody continues with eighth notes B1, A1, G1, and F#1. The bass line consists of a whole note chord for each measure: D-s, D, G7, and A-s.

(34) B-a G B-a Em B-s C Am

Musical staff for measures 32-34. The melody continues with eighth notes E1, D1, C1, and B1. The bass line consists of a whole note chord for each measure: B-a, G, B-a, Em, B-s, C, and Am.

(37) C7 Em B Em D/E *cresc. e accel.*

(39) E7 Am D D7 G C

(41) C7 F B-a E-a E-s Am D7

(44) D7 G C C7 F C D B-a

(47) C D *rit.*

(49) E-a B-a C D

(51) G C D

(53) E-a B-a C Am

(56) B E B7

(58) D7 E-a B-a C7 D7 *mp molto rit.* *p a tempo*

(61) Am

Give Me Ears to Listen – 201\*\*\*\* (2 pages)

**Give Me Ears to Listen – 201\*\*\*\*** (key of F; 4 verses)  
(Alto Keyboard Part)

F Eb Gm/D Db-s G/B C-s C F F-s F

**VERSES**

F E Gm/D F/C Bb C-s C F Eb Gm/D Db-s

G/B C-s C F Bb-s/F F C/E F

**REFRAIN**

Bb-s/D F/C F/A G/B C-s C F Bb F/A

**[1,3,Final**

G-s F Bb F/A G/B F/C C-s C [ F F-s F

**[2**

[ F F-s F Dm Am Bb C Dm Bb C



# Give Me Ears to Listen – 201\*\*\*\* (key of F; 4 verses)

(Melody Part)

F Eb Gm/D Db-s G/B C-s C F F-s F

## VERSES

F E Gm/D F/C Bb C-s C F Eb Gm/D Db-s

G/B C-s C F Bb-s/F F C/E F

## REFRAIN

Bb-s/D F/C F/A G/B C-s C F Bb F/A

## [1,3,Final

G-s F Bb F/A G/B F/C C-s C [ F F-s F

## [2

[ F F-s F Dm Am Bb C Dm Bb C

## Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Give Thanks -- 647\*\*

Give Thanks – 647\*\* -- Key of F

F C D-a



A-a Bb F



Eb G-a A-a G-a



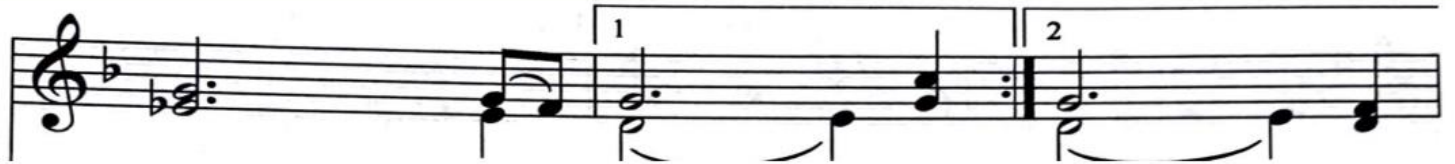
A-a D-a G-a



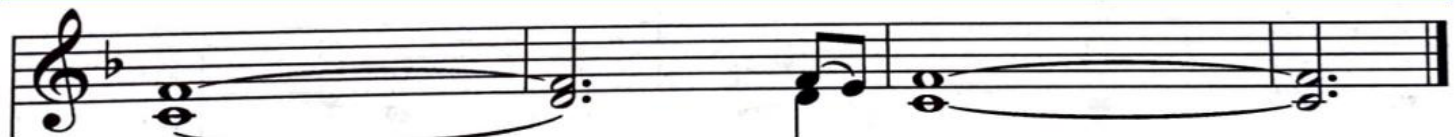
C-s F A-a D-a



Eb C-a C-a



F F



Give Thanks to God Who Hears Our Cries (Psalm 107) – 653\*\*

**Give Thanks to God Who Hears Our Cries (Psalm 107) -- 653\*\*** -- Key of Ab; 6 verses

F-a Eb Ab Eb Db Ab F-a Eb



Db Eb7 Ab Db Ab Bbm Eb F-a C-a Db F-a C-a



Db Eb7 F-a Eb F-a Db Ab Bbm Eb F-a



C-a Db F-a C-a Db Eb7 F-a Eb F-a



Glory to God – *Gloria, gloria* – 583\*\*

**Glory to God (*Gloria, gloria*) -- 583\*\* -- Key of F**

Dm

Gm

C

F

Dm

Gm

C

F

The first system of musical notation is in 6/8 time and the key of F major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a Dm chord marked with an asterisk, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5. The bass staff begins with a Gm chord, followed by eighth notes: G3, F3, E3, D3, C3, B2, A2. The system concludes with a Dm chord marked with an asterisk, followed by eighth notes: D4, E4, F4, G4, A4, B4, C5.

Dm

Gm

C

F

Dm

Gm

C

F

The second system of musical notation continues in 6/8 time and the key of F major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a Dm chord marked with an asterisk, followed by eighth notes: D4, E4, F4, G4, A4, B4, C5. The bass staff begins with a Gm chord, followed by eighth notes: G3, F3, E3, D3, C3, B2, A2. The system concludes with a Dm chord marked with an asterisk, followed by eighth notes: D4, E4, F4, G4, A4, B4, C5.

Glory to God, Whose Goodness Shines on Me – 582\*\* (2 pages)

**Glory to God, Whose Goodness Shines on Me -- 582\*\*** (key of F; 2 verses)

**Introduction**

F Dm7 Gm7 Fm C7

Musical notation for the introduction, measures 1-4. The key signature is one flat (F major). The time signature is 12/8. The notation shows a bass line with chords and a treble line with a melody. Measure 1 has a 7-measure rest in the bass line. Measure 4 ends with a double bar line.

[Lead into verse 1

3) F Bb F Bb [

Musical notation for measures 3-4 of the introduction. Measure 3 has a 7-measure rest in the bass line. Measure 4 ends with a double bar line.

5) F Bb F Bb F Gm F

Musical notation for measures 5-6 of the introduction. Measure 5 has a 7-measure rest in the bass line. Measure 6 ends with a double bar line.

F Bb Eb Bb

Musical notation for measures 7-8 of the introduction. Measure 7 has a 7-measure rest in the bass line. Measure 8 ends with a double bar line.

8) Gm7 C7 F

Musical notation for measures 9-10 of the introduction. Measure 9 has a 7-measure rest in the bass line. Measure 10 ends with a double bar line.

10) F A Dm Dm7 F Dm7

Musical notation for measures 11-12 of the introduction. Measure 11 has a 7-measure rest in the bass line. Measure 12 ends with a double bar line.

12) Gm7 Fm C7 [ 1. [ F Gm7

Musical notation for measures 13-14 of the introduction. Measure 13 has a 7-measure rest in the bass line. Measure 14 ends with a double bar line.



Go, My Children, with My Blessing – 547\*\*

Go, My Children, with My Blessing – 547\*\* -- Key of F; 3 verses

F Bb F Gm C F Bb A-a F



F Bb F Gm C F Bb A-a F



Bb F Bb F Bb Cm Bb F Bb F Gm Dm Gm/A Gm

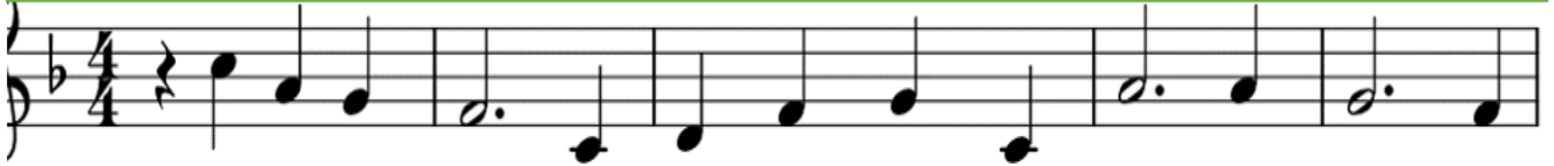


C/F C F Bb F Gm C F Bb A-a F



Go to the World! -- 295\*\* (key of F; 4 verses)

F Bb/A C7 Dm Bb F Bb F Gm C F G Am7 G7



C/D C/B F C F/E G7 C F G7 F



Bb C F C-s F F7 Bb F Bb Dm7/Bb/F Gm7/F C-s/C F





Go to the World! (Accompaniment Part) – 295\*\*

**Go to the World! -- 295\*\*** (key of F; 4 verses)  
(Accompaniment Part)

F Bb/A C7 Dm Bb F Bb F Gm C F



G Am7 G7 C/D C/B F C F/E G7 C



F G7 F Bb C F C F F7



Bb F Bb Dm7 Bb F Gm7 F C-s C7 F



Go with Us, Lord – 748\*\*

**Go with Us, Lord – 748\*\*** (Key of G; sung as a canon)

G D-s D Em G Am7 D G Am D7

Musical notation for the first line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3. There are asterisks above the G notes in the fifth and ninth measures.

G Am7 D7 G Am D G

Musical notation for the second line, continuing the melody and bass line from the first line. The melody consists of quarter notes: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3. There is an asterisk above the G note in the first measure.

Am D G Am D G Am D G

Musical notation for the third line, continuing the melody and bass line. The melody consists of quarter notes: G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3. The piece ends with a double bar line.

Go with Us, Lord – Tenor – 748\*\*

**Go with Us, Lord – 748\*\*** (Key of G; sung as a canon)

Tenor

G D-s D Em G\* Am7 D G \*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Am D7 G \* Am7 D7 G Am D G

Musical staff with bass clef, key signature of one sharp (F#), and 4/4 time signature. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Am D G Am D G Am D G

Musical staff with bass clef, key signature of one sharp (F#), and 4/4 time signature. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

God, Be the Love to Search and Keep Me (O Christ, Surround Me) – 543\*\*

**God, Be the Love to Search and Keep Me (O Christ, Surround Me) – 543\*\***

(key of C; 5 verses)

**C** **Dm** **G** **C**

**C** **Dm** **D7** **G**

**Am** **F** **G** **Am**

**F** **C** **G** **Am** **F** **C** **G** **C**

God, How Can We Forgive – 445\*\*

God, How Can We Forgive – 445\*\* -- Key of Ab; 3 verses

Fm C Fm Bbm C Ab Bbm F Bbm Eb Ab



C Fm Eb Ab Db Ab Eb7 Fm Db Ab Eb Ab



Ab C-a Fm Ab Eb C7 Fm Db Ab G-a C-a



C Fm C Fm Eb Ab Bbm Fm C Fm



God, Whose Giving Knows No Ending – 716\*\*

God, Whose Giving Knows No Ending – 716\*\* -- Key of F; 3 verses

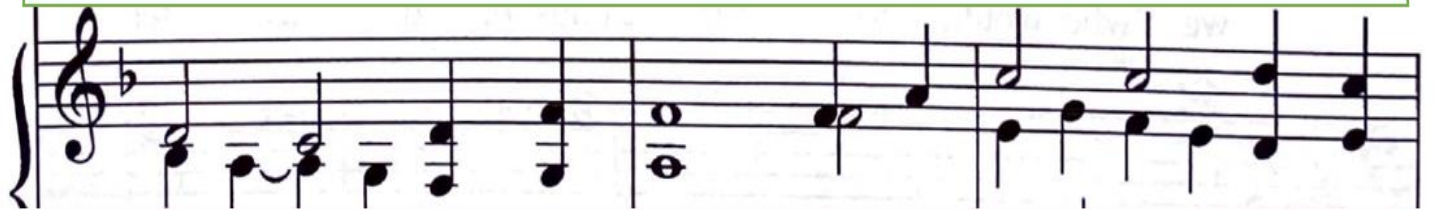
F Gm F Gm F Bb C7



Bb Gm F Gm F Gm F



Gm A-a Bb Gm F Dm C7 F Bb C



F Dm Am Dm Gm Bb/C C/D C7 F



Dm Gm Dm Gm Am Bb Gm F



God and God Alone (by PMcHugh) -- \*\*\*\* (3 pages)

**God and God Alone -- \*\*\*\*** (key of Ab; C#; and Bb)

*(Intro)*

Gb/Fb      Cb/Eb      Gb/Bb      Ab-s      Db-s

The first system of the Intro section consists of five measures of music. The notes are: Gb, Fb, Cb, Eb, Gb, Bb, Ab, and Db. The chords are indicated as Gb/Fb, Cb/Eb, Gb/Bb, Ab-s, and Db-s.

Dbm Cb Bb-s      NC      Ab-s      *(End of Intro)*

The second system of the Intro section consists of five measures of music. The notes are: Db, Cb, Bb, Ab, and Gb. The chords are indicated as Dbm, Cb, Bb-s, NC, and Ab-s.

*(Vocal Begins)*

Ab      Db/F      Eb/G      Eb      Ab/C      Db

The first system of the Vocal Begins section consists of six measures of music. The notes are: Ab, Db, Eb, Ab, Cb, and Db. The chords are indicated as Ab, Db/F, Eb/G, Eb, Ab/C, and Db.

Eb-s      Eb      Fm      Bb      Eb      Db      Ab/C

The second system of the Vocal Begins section consists of six measures of music. The notes are: Eb, Ab, Bb, Gb, Eb, and Db. The chords are indicated as Eb-s, Eb, Fm, Bb, Eb, and Db.

Db      Bbm      Ab      Gb      Eb/G      Ab-s      Db/F

The third system of the Vocal Begins section consists of six measures of music. The notes are: Ab, Gb, Fb, Eb, Ab, and Cb. The chords are indicated as Db, Bbm, Ab, Gb, Eb/G, Ab-s, and Db/F.

Eb/G      Ab/C      Db      Eb-s      Eb

The fourth system of the Vocal Begins section consists of six measures of music. The notes are: Eb, Ab, Cb, Db, Ab, and Cb. The chords are indicated as Eb/G, Ab/C, Db, Eb-s, and Eb.

Fm      Bb/D      Eb      Db      Ab/C      Db      Eb-s      Eb

The fifth system of the Vocal Begins section consists of six measures of music. The notes are: Fb, Eb, Ab, Cb, Db, and Ab. The chords are indicated as Fm, Bb/D, Eb, Db, Ab/C, Db, Eb-s, and Eb.

Db/Ab Eb/Ab      Bb/D      Eb      Db

The sixth system of the Vocal Begins section consists of six measures of music. The notes are: Db, Ab, Eb, Bb, D, and Ab. The chords are indicated as Db/Ab, Eb/Ab, Bb/D, Eb, and Db.

Ab/C Fm Bb/D Eb Eb/Db Ab/C

Ab/Bb F/A Bbm Db/Eb Db/Ab Eb/Ab

[Key Δ to C#]  
Ab-s Ab [ A

E-s E G D/F#

E-s E F#m B/D#

E D A/C# D E-s E

D/A E/A E-s A B/D#

E G# A F#m B/D#

E D A/C# [Time Δ; Time Δ]  
[ E/B ]





# God Be With You

W. G. TOMER

1. God be with you till we meet a - gain; By His counsels guide, uphold you,  
 2. God be with you till we meet a - gain; Neath His wings protecting hide you,  
 3. God be with you till we meet a - gain; When life's perils thick confound you,  
 4. God be with you till we meet a - gain; Keep love's banner floating o'er you;

With His sheep se - cure - ly fold you; God be with you till we meet a - gain.  
 Dai - ly man - na still pro - vide you; God be with you till we meet a - gain.  
 Put His arms un - fail - ing round you; God be with you till we meet a - gain.  
 Smit death's threat'ning wave before you; God be with you till we meet a - gain.

**CHORUS**

Till we meet, . . . . till we meet, Till we meet at Je - sus' feet;  
 Till we meet, till we meet, till we meet;

Till we meet, . . . . till we meet, God be with you till we meet a - gain.  
 Till we meet, till we meet,

God Be with You Till We Meet Again – 541\*\*

**God Be with You Till We Meet Again -- 541\*\*** -- Key of D; 4 verses

D G Em A A7 D E7 A F#-a

*Unison* *Harmony*

D C#-a A-s A A7 D C#-a G D-s Em A-s A A7

D D7 G Em A-s A7 D

*Unison*

God Be with You Till We Meet Again – 542\*\*

**God Be with You Till We Meet Again -- 542\*\*** -- Key of D; 4 verses

D A D G



G D A A7



D G D G-s D A7 D



282

# God Bless Our Native Land

C. T. BROOKS

LOWELL MASON

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of music. Each system has a vocal line with lyrics and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are as follows:

1. God bless our na - tive land; Firm may she ev - er stand  
2. For her our prayers shall rise To God a - bove the skies;

Thro' storm and night; When the wild tem - pests rave, Rul - er of  
On Him we wait; Thou who art ev - er nigh, Guard - ing with

wind and wave, Do Thou our coun - try save By Thy great might.  
watch - ful eye, To Thee a - loud we cry, God save the State.

# God Is Our Refuge and Our Strength

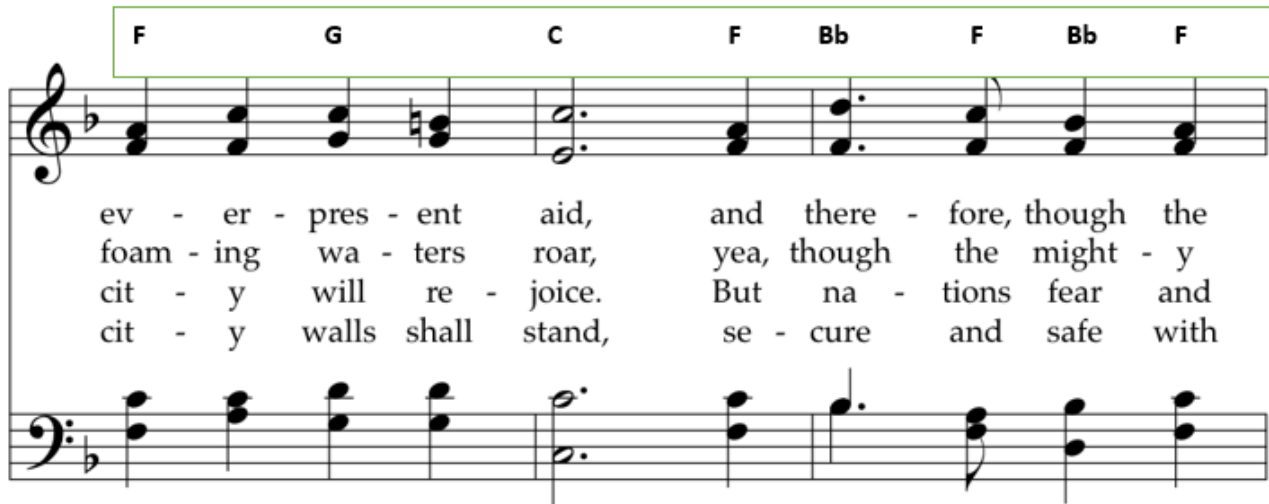
## God Is Our Refuge and Our Strength (Psalm 46) – 329\*\* -- Key of F

F C D-a Bb F C



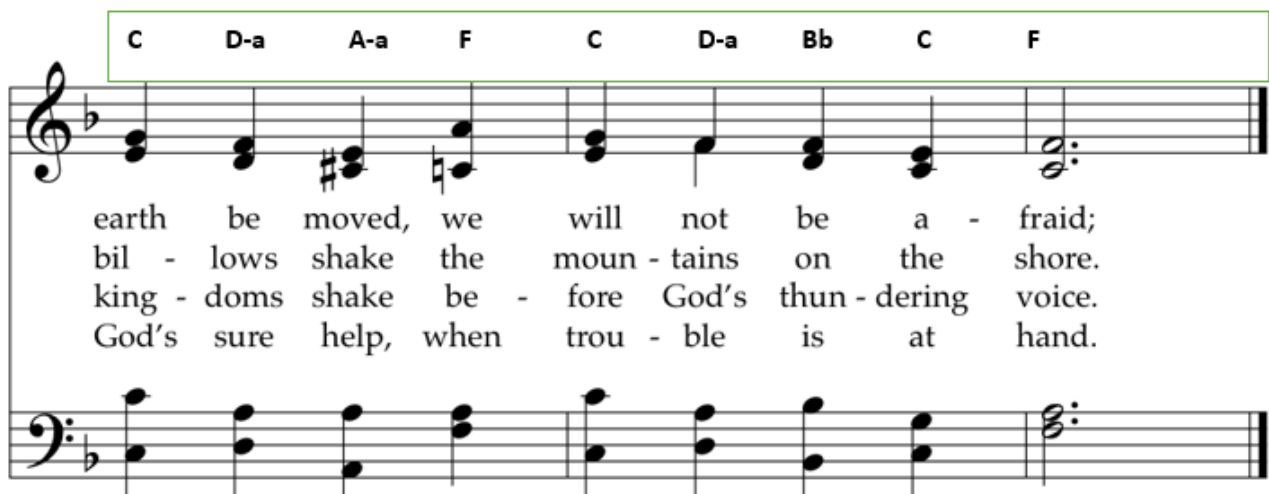
1 God is our refuge and our strength, our  
2 Though hills amid the seas be cast, though  
3 Where God abides a river flows; that  
4 Since God is in the midst of it, the

F G C F Bb F Bb F



ev - er - pres - ent aid, and there - fore, though the  
foam - ing wa - ters roar, yea, though the might - y  
cit - y will re - joice. But na - tions fear and  
cit - y walls shall stand, se - cure and safe with

C D-a A-a F C D-a Bb C F



earth be moved, we will not be a - fraid;  
bil - lows shake the moun - tains on the shore.  
king - doms shake be - fore God's thun - dering voice.  
God's sure help, when trou - ble is at hand.

God of Compassion, in Mercy Befriend Us – 436\*\*

God of Compassion, in Mercy Befriend Us – 436\*\* -- Key of G; 3 verses

G Em D G G7 C G Am D7 Em

1 God of com - pas - sion, in mer - cy be - friend us,  
 2 Though we are lost, you have sought us and found us,  
 3 How shall we stray, with your hand to di - rect us,

G Am Em B Em D7 G G7 A A7 D

giv - er of grace for our needs all - a - vail - ing.  
 stilled our rude hearts with your word of con - sol - ing.  
 you who the stars in their cours - es are guid - ing?

G D7 G C D D7 G D7 G D

Wis - dom and strength for each day ev - er send us,  
 Wrap now your peace, like a man - tle, a - round us,  
 What shall we fear, with your power to pro - tect us,

G Em G7 Am D D7 G B-a Em Am D D7 G

pa - tience un - tir - ing and cour - age un - fail - ing.  
 guard - ing our thoughts and our pas - sions con - trol - ling.  
 we who walk forth in your great - ness con - fid - ing?

God of Grace and God of Glory – 307\*\*

God of Grace and God of Glory – 307\*\* -- Key of G; 4 verses

G C G D G C Am



G D7 G C G D G C



G C G D G D G D G D7 G



G D7 D G D7 G C G D G





God of Grace and God of Glory – Tenor – 307\*\*

God of Grace and God of Glory – Tenor -- 307\*\* -- Key of G; 4 verses

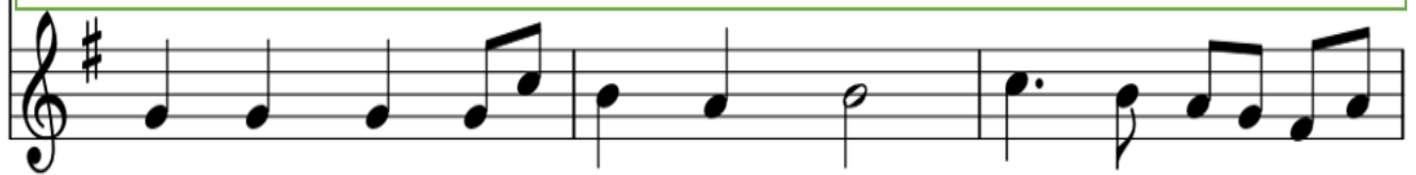
G C G D G C Am



G D7 G C G D



G C G C G D G D G D



G D7 G G D7 D



G D7 G C G D G



278

# God of Our Fathers

RUDYARD KIPLING

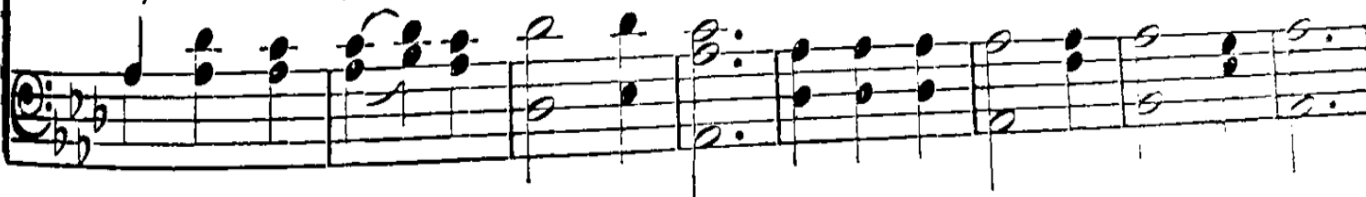
H. F. HART



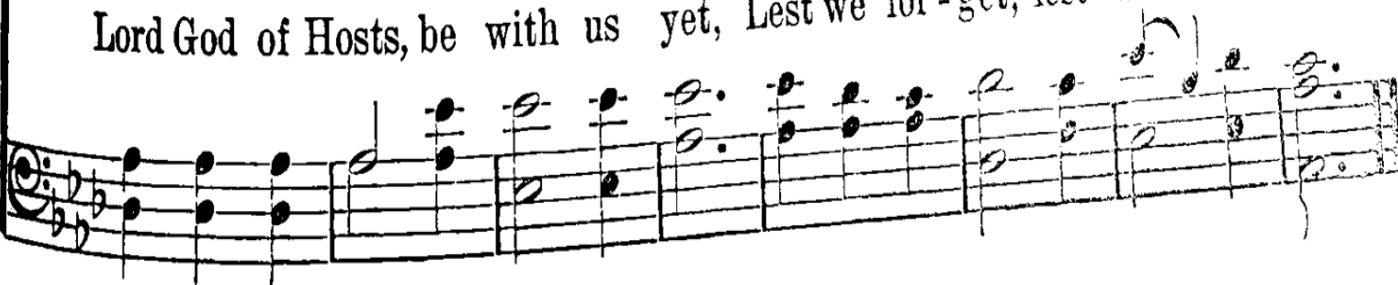
1. God of our fa - thers, known of old, Lord of our far - flung bat - tle - line,  
 2. The tu - mult and the shouting dies, The captains and the kings de - part;  
 3. Far - called, our na - vies melt a - way, On dune and head - land sinks the fire;



Be - neath whose aw - ful hand we hold Do - min - ion o - ver palm and pine:  
 Still stands Thine ancient sac - ri - fice, An hum - ble and a con - trite heart.  
 Lo, all our pomp of yes - ter - day Is one with Nin - e - veh and Tyre!



Lord God of Hosts, be with us yet, Lest we for - get, lest we for - get!



God of Our Life – 686\*\*

God of Our Life – 686\*\*; key of F; 3 verses

F Bb F Am C7 Dm C F Gm C F



F Bb F Am C7 Dm Gm A F Gm C F



C C7 F Gm/G-s C C7 F C7 F C F



F Bb F Gm/G-s C7 F Gm/C Gm F C7 F



God of the Fertile Fields – 714\*\*

**God of the Fertile Fields -- 714\*\*** (key of F; 4 verses)

F Gm F C F C F



C7 F C F C F C7



F C7 F C F C F C7 F



F Bb F Gm F C7 F



God of the Sparrow – 22\*\*

God of the Sparrow – 22\*\* ; key of C; 6 verses

C Em Am Dm G C

The first system of musical notation is in 3/4 time. It consists of six measures. The first measure contains a C major chord (C-E-G) with a quarter note C. The second measure contains an E minor chord (E-G-B) with a quarter note E. The third measure contains an A minor chord (A-C-E) with a quarter note A. The fourth measure contains a D minor chord (D-F-A) with a quarter note D. The fifth measure contains a G major chord (G-B-D) with a quarter note G. The sixth measure contains a C major chord (C-E-G) with a quarter note C.

F E7 Am Em F Em

The second system of musical notation consists of six measures. The first measure contains an F major chord (F-A-C) with a quarter note F. The second measure contains an E7 chord (E-G-B-D) with a quarter note E. The third measure contains an A minor chord (A-C-E) with a quarter note A. The fourth measure contains an E minor chord (E-G-B) with a quarter note E. The fifth measure contains an F major chord (F-A-C) with a quarter note F. The sixth measure contains an E minor chord (E-G-B) with a quarter note E.

Am Dm [1-5] G-s G [6] C

The third system of musical notation consists of six measures. The first measure contains an A minor chord (A-C-E) with a quarter note A. The second measure contains a D minor chord (D-F-A) with a quarter note D. The third measure contains a G-s chord (G-B-D) with a quarter note G. The fourth measure contains a G major chord (G-B-D) with a quarter note G. The fifth measure contains a C major chord (C-E-G) with a quarter note C. The sixth measure contains a C major chord (C-E-G) with a quarter note C.

God Weeps with Us Who Weep and Mourn – 787\*\*

**God Weeps with Us Who Weep and Mourn – 787\*\*** -- Key of Eb; 3 verses

Cm

Bb

Eb

D



Cm Bb G Fm/G Cm G-s G Eb Ab Bb Cm



Cm/Ab Bb Eb D Cm Bb Fm Bb7 Eb-s



Eb Ab/Bb Cm/D Gm/Eb Cm/Ab Bb-s Eb D



Gm/C Bb Eb F G-s G Eb Ab/Bb Bb7/Eb Cm Gm



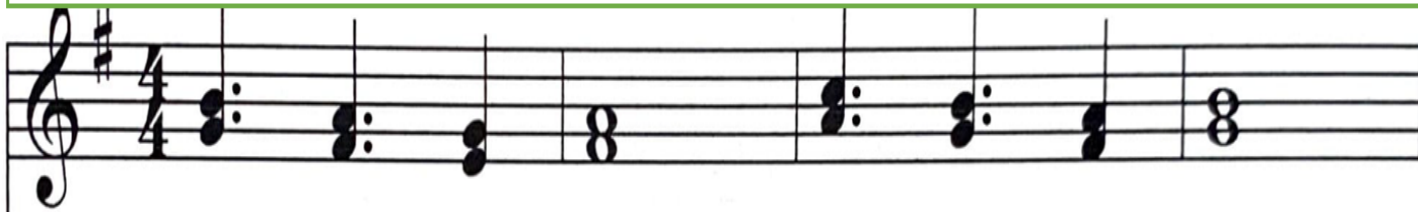
Cm Bb G Eb Ab7 G-s Cm (C on last)



God Welcomes All – 399\*

God Welcomes All – 399\*\* -- Key of G

G D7 Em D Am G D7 G



B-a Am G Am G Am G D7 G



115

# God Will Take Care of You

C. D. MARTIN

(Dedicated to my wife, Mrs. John A. Davis.)

W. S. MARTIN

1. Be not dis - mayed what-e'er be - tide, God will take care of you;  
 2. Thro' days of toil when heart doth fail, God will take care of you;  
 3. All you may need He will pro - vide, God will take care of you;  
 4. No mat - ter what may be the test, God will take care of you;

Be - neath His wings of love a - bide, God will take care of you.  
 When dan - gers fierce your path as - sail, God will take care of you.  
 Noth - ing you ask will be de - nied, God will take care of you.  
 Lean, wear - y one, up - on His breast, God will take care of you.

## CHORUS

God will take care of you, Thro' ev - 'ry day, O'er all the way;

He will take care of you, God will take care of you.  
 take care of you.



Good Christian Friends, Rejoice – 132\*\*

**Good Christian Friends, Rejoice – 132\*\***; key of F; 3 verses

F A-a F A-a F



F A-a Bb F C7 F C7 F



F A-a Bb F C7 F C7 F



D-a A-a F C D-a Bb C F



Goodness Is Stronger than Evil – 750\*\*

**Goodness Is Stronger than Evil -- 750\*\*** (key of D; with repeat)

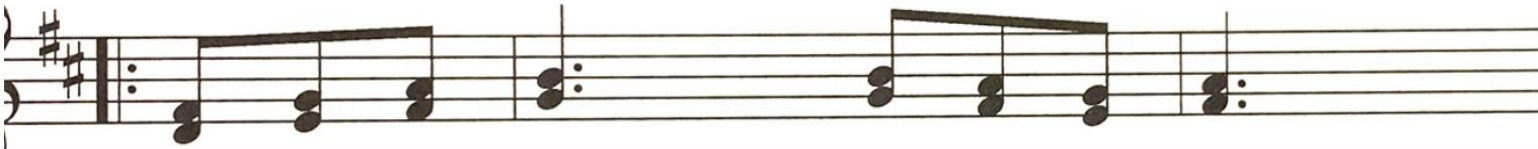
D Em Bm Em A Bm G D Em G Em D



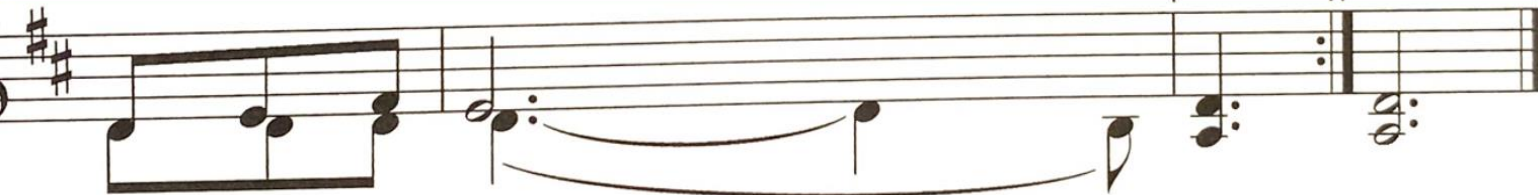
D Em Bm Em A Bm G D Em G A7 D



[ : D7 G Em/C# D



Bm Em [1 :][2 [D :][D



**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

# Great Are You, Lord

# 614

## Great Is the Lord

C Dm G C F G  
Great are you, Lord: you are ho-ly and just; by your pow-er we trust in your

F C C Dm G C  
love. Great are you, Lord: you are faith-ful and true; by your

F G F C B<sup>b</sup>  
mer - cy you prove you are love. Great are you, Lord, and

F C B<sup>b</sup> G C  
wor-thy of glo - ry! Great are you, Lord, and wor - thy of praise.

B<sup>b</sup> D G E Am  
Great are you, Lord. We lift up our voice; we lift up our voice:

Dm G Am Am/G Dm G C  
great are you, Lord! Great are you, Lord!

Great Is Thy Faithfulness – 39\*\*

Great Is Thy Faithfulness -- 39\*\* -- Key of D; 3 verses

D F#-a G A D



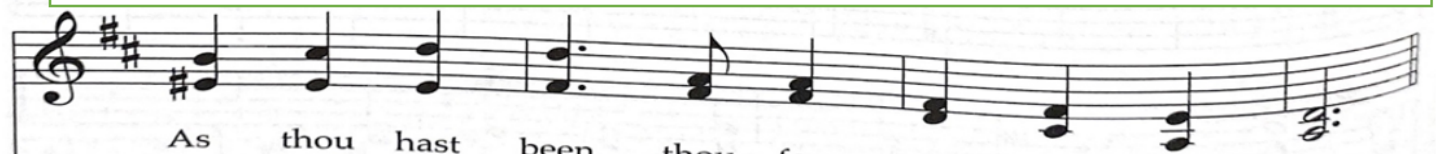
G D E E7 A



A7 D B-a F#-a G



B-a D A7 D



Refrain A D B Em



A D E G#-a A



A7 D B-a F#-a G



B-a D A D





Great God of Every Blessing -- 694\*\*

Great God of Every Blessing – 694\*\* -- Key of D; 3 verses

D G D D A7 D Em D A7 D

1 Great God of ev - ery bless - ing, of faith - ful, lov - ing care,  
 2 Your Word is our sal - va - tion, the source of end - less grace,  
 3 Your Spir - it is our teach - er, the light that guides our search,

A7 D F#-a G-s G F#-a G7 A D E7 A

you are the fount of good - ness, the dai - ly bread we share.  
 in death and life ex - tend - ing your cov - e - nant em - brace.  
 trans - form - ing bro - ken peo - ple in - to the ho - ly church.

A D A7 D G G D B-a B-a F#-a B-a Em

How can we hope to thank you? Our praise is but a start:  
 In Christ we are one bod - y; each mem - ber has a part:  
 For feed - ing us with mer - cy, for wis - dom you im - part:

A D G D D A7 G Em A-s A7 D

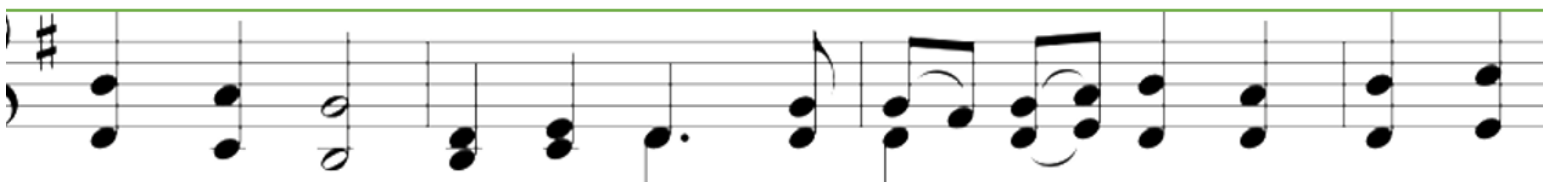
sin - cere - ly and com - plete - ly I of - fer you my heart.

**Guide Me, O Thou Great Jehovah – 65\*\*** (key of G; 3 verses)

G C G D G C Am7



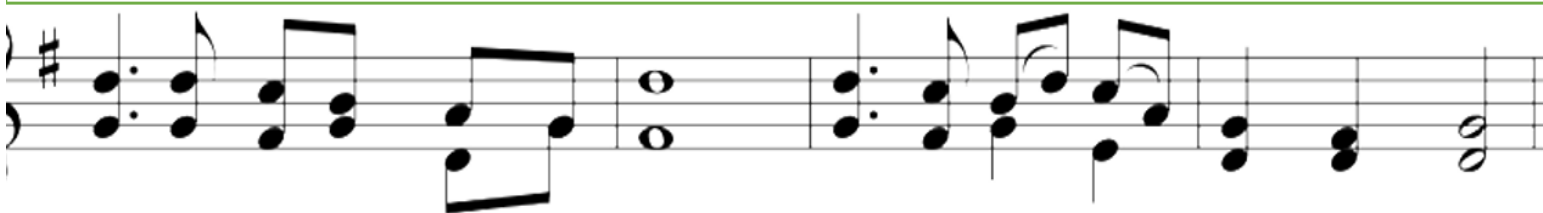
G D7 G C G D G C



G C G D G D7 D G



G D7 D D7 G C G D7 G



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Guide Me, O Thou Great Jehovah – 65\*\*

Guide My Feet – 741\*\*

**Guide My Feet – 741\*\*** -- Key of Ab; 6 verses

Ab

Db

Ab



Ab

Eb7 Ab



Ab

Db

Ab



Ab

Eb/F

Ab

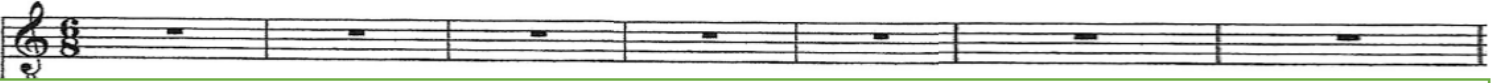




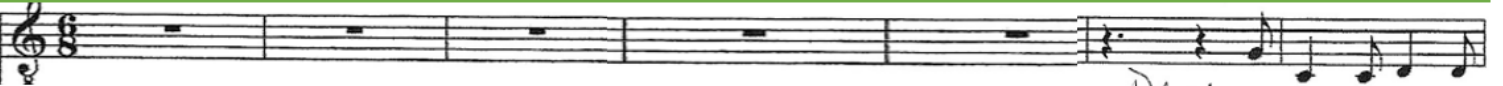
Hallelujah (accordion) - by Leonard Cohen – (2 pages)\*\*\*\*

Hallelujah (accordion) – \*\*\*\* -- Keys of C and D; 3 pages

(1) C Am C Am C Am C



(8) Am F G C G C F G



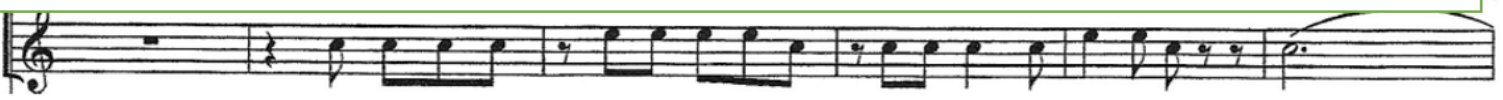
(15) Am F G Em Am F



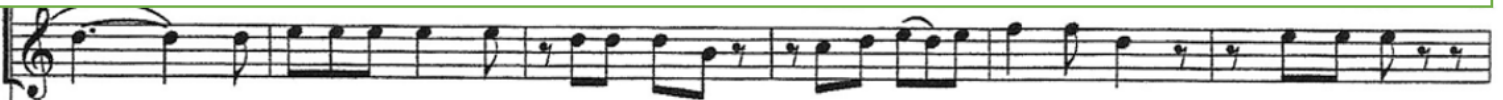
(22) F Am F C G C



(30) G C Am C Am F



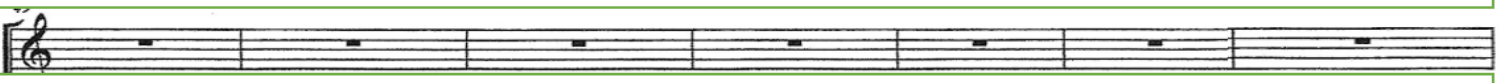
(36) G C G C F G Am



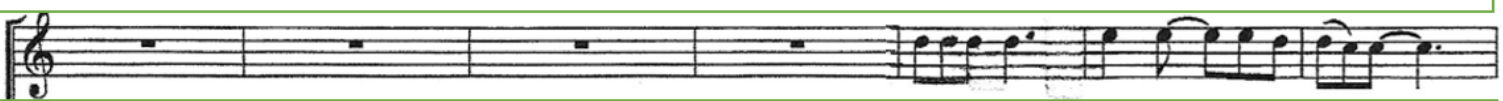
(42) F G Em Am G C



(49) Am C Am F G C G



(56) C F G Am F G Em Am



(63) F Am F C



(71) G C G No cords --->



(79) No cords --->



(87) No cords --->

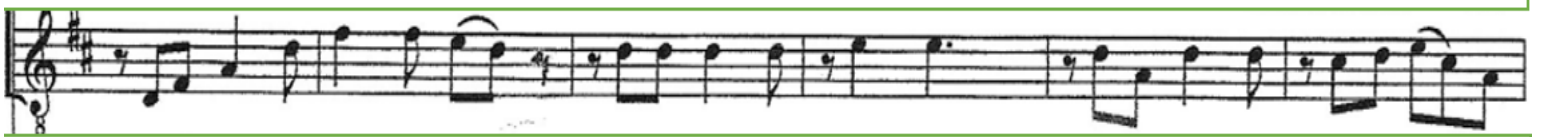


(95) No cords --->

(key Δ) C A A7 D B-a



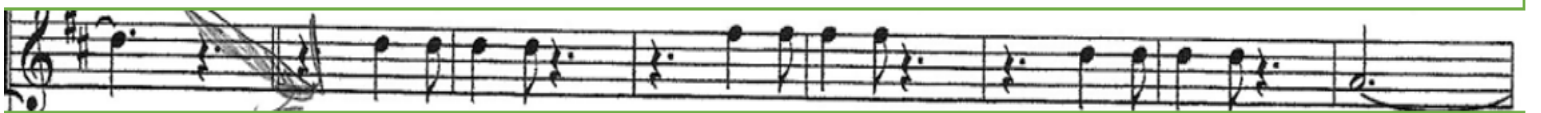
(102) D B-a G A D A



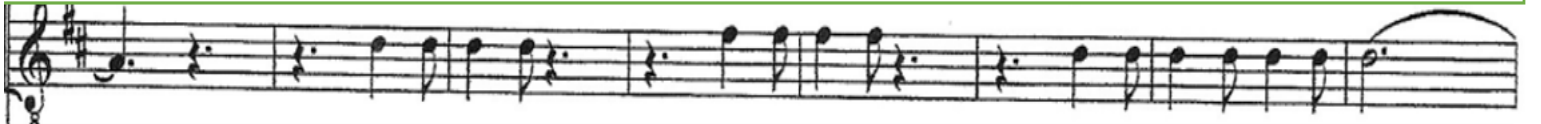
(108) D G A B-a G A F#-a B-a



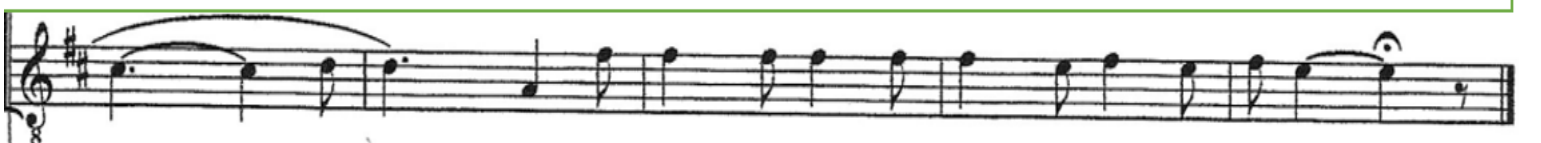
(115) B-a G B-a G D



(123) A G B-a G D



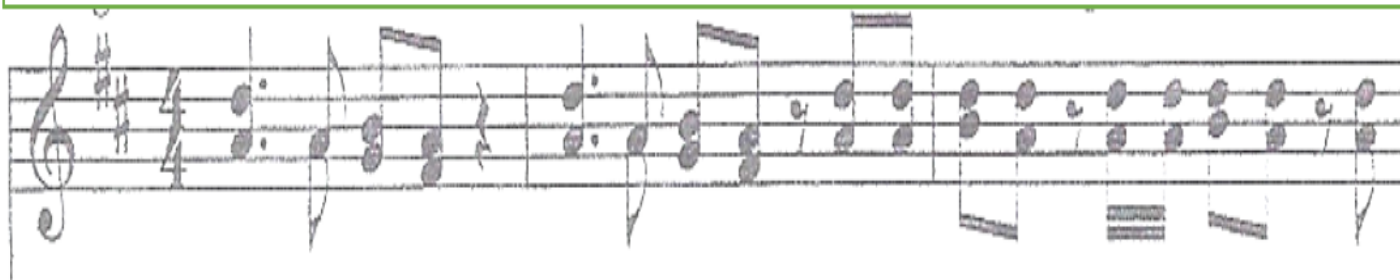
(131) A D D7



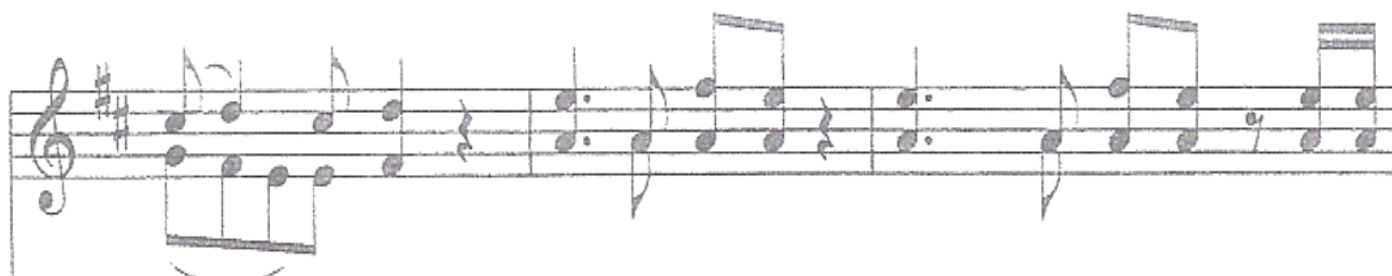
Hallelujah Chorus (from *The Messiah*) -- \*\*\*\*

**Hallelujah Chorus – from the Messiah – \*\*\*\* -- Key of D**

D G D D G D D G D D G D D



A D A7 D A D A A D A A



D A A D A A D A Bm A (no chords)



(no chords) D G D



Happy Birthday -- \*\*\*\*

Happy Birthday\*\*\*\*; key of F

F C/Bb Bb G-s F-s/A C-s Bb-s/F

Musical notation for the first system of 'Happy Birthday' in F major, measures 1-6. The notation is on a single staff in treble clef with a key signature of one flat (F major). The time signature changes from 3/4 to 4/4 and back to 3/4. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

(5) F C C7 F

Musical notation for the second system of 'Happy Birthday' in F major, measures 7-10. The notation is on a single staff in treble clef with a key signature of one flat. The time signature changes from 3/4 to 6/8 and back to 3/4. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

(9) F C-s/Bb Bb Gm

Musical notation for the third system of 'Happy Birthday' in F major, measures 11-14. The notation is on a single staff in treble clef with a key signature of one flat. The time signature changes from 3/4 to 4/4 and back to 3/4. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

(11) F/C Gm/C Eb-s F-s

Musical notation for the fourth system of 'Happy Birthday' in F major, measures 15-18. The notation is on a single staff in treble clef with a key signature of one flat. The time signature changes from 6/8 to 3/4 and back to 6/8. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Hark! The Herald Angels Sing -- 119\*\*

**Hark! The Herald Angels Sing – 119\*\***; key of F; 3 verses

F C F Bb



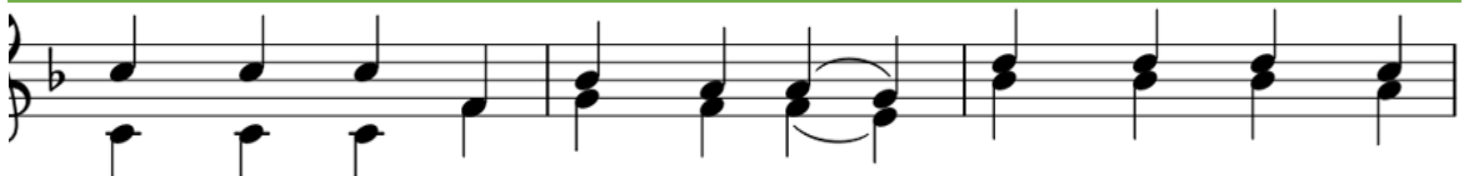
F C F D-a



A-a G C A-a G7 C F C7 F C7



F C7 F C7 Bb A-a



Bb D-a G-a C7 F C F



Bb A-a Bb D-a G-a C F C7 F



Hark! The Herald Angels Sing – Jesus, the Light of the World -- \*\*\*\*

**Hark! The Herald Angels Sing (Jesus, the Light of the World) -- 127\*\*** (key of Eb; 4 verses)

Eb Gm F-s Eb Eb



Ab Eb Bb F Bb Fm7 Bb7 Eb B-a



*Refrain*

Cm F-a Eb Bb Gm F-s Eb Fm



Eb Fm Eb Fm Eb Cm7



F7 Dm F7 Bb Ab Bb Eb Fm Eb Cm7



Eb Fm Eb Db7 Eb Bb7 Gm Bb7 Eb



**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

167

# Have Thine Own Way, Lord

A. A. P.

*Slowly*

Geo. C. Stebbins

1. Have Thine own way, Lord! Have Thine own way!  
 2. Have Thine own way, Lord! Have Thine own way!  
 3. Have Thine own way, Lord! Have Thine own way!.. Thou art the  
 4. Have Thine own way, Lord! Have Thine own way!.. Search me and  
 Have Thine own way!.. Wound-ed and  
 Have Thine own way!.. Hold o'er my

Pot - ter; I am the clay... Mould me and make me Aft - er Thy  
 try me, Mas - ter, to - day!... Whit - er than snow, Lord, Wash me just  
 wea - ry, Help me, I pray!.. Pow - er—all pow - er—Sure - ly is  
 be - ing Ab - so - lute sway!.. Fill with Thy Spir - it Till all shall

will,... While I am wait - ing, Yield - ed and still...  
 now,... As in Thy pres - ence Hum - bly I bow...  
 Thine! Touch me and heal me, Sav - ior di - vine!..  
 see.... Christ on - ly, al - ways, Liv - ing in me!....

He Came Down – 137\*\*

He Came Down – 137\*\* ; key of G; 4 stanzas

G

D7

Musical notation for the first stanza in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, B2, D3, E3, G3, B2, D3. A triplet of eighth notes (G4, A4, B4) is marked in the melody, and a triplet of eighth notes (G3, B2, D3) is marked in the bass line.

D7

G

Musical notation for the second stanza in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, B2, D3, E3, G3, B2, D3. A triplet of eighth notes (G4, A4, B4) is marked in the melody, and a triplet of eighth notes (G3, B2, D3) is marked in the bass line.

C

Cm/A

G

D7

G

Musical notation for the third stanza in G major, 4/4 time. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G2, B2, D3, E3, G3, B2, D3. A triplet of eighth notes (G4, A4, B4) is marked in the melody, and a triplet of eighth notes (G3, B2, D3) is marked in the bass line.

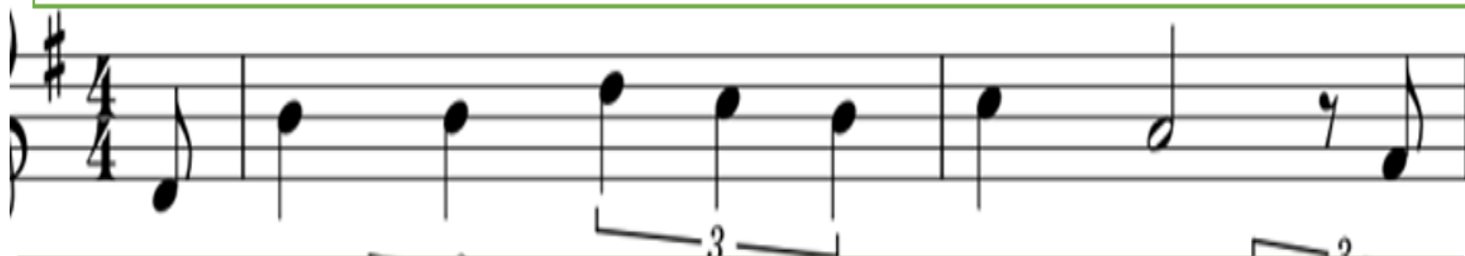


He Came Down – Flute/Tenor – 137\*\*

He Came Down -- Flute/Tenor -- 137\*\* ; key of G; 4 stanzas

G

D7



D7

G



C

Cm/A

G

D7

G



He Is King of Kings – 273\*\*

He Is King of Kings – 273\*\* (key of F; 3 verses)

Refrain

F C F C F

3) Dm C F Gm

4) F C7 F ] [ F C7 F

C Dm C F Gm

7) F C7 F Dm C

9) F Gm F C7 F

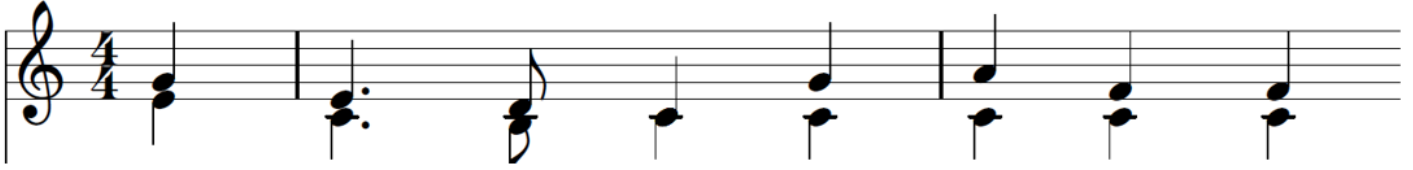
Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

He Leadeth Me! O Blessed Thought – 52\*\*\*\*

**He Leadeth Me! O Blessed Thought – 52** -- Key of C; 4 verses

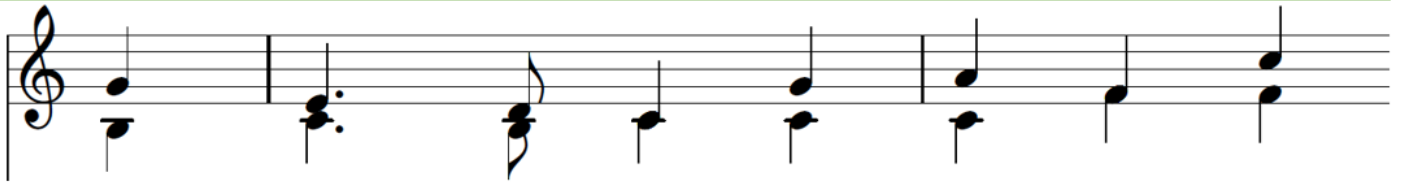
C G7 C F



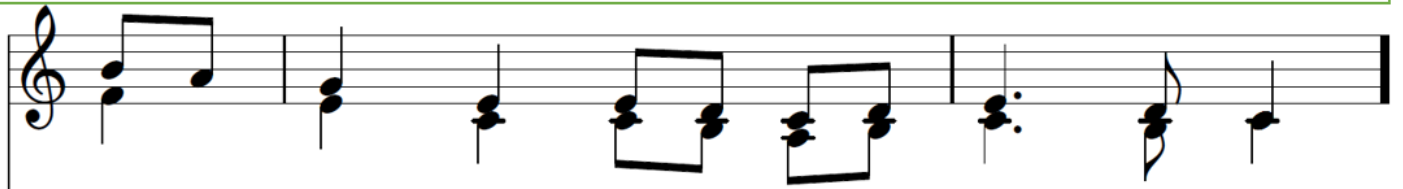
F C F C G



G C G7 C F



F C Am C G7 C



C G G7 C F C F C Am C G



G7 C G G7 C F C F C Am C G C



Healer (with I Need Thee Every Hour) --\*\*\*\* (4 pages)

**Healer (with I Need Thee Every Hour) – \*\*\*\***; key of G and A

Optional Intro

G C G D7 E-s G D7

Musical notation for the optional intro, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: G4 (quarter), G4 (quarter), G4 (quarter), C5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), E5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter).

4) C-s/A Em E-s C Am C G Am G E-s D7

Musical notation for the optional intro, measures 5-8. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: C5 (quarter), A4 (quarter), E5 (quarter), E5 (quarter), C5 (quarter), C5 (quarter), C5 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), G4 (quarter), E5 (quarter), D5 (quarter).

Optional Start

8) G-s C-s

Musical notation for the optional start, measures 9-10. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: G4 (half), G4 (half), C5 (half), C5 (half).

11) D-s D G-s

Musical notation for the optional start, measures 11-13. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: D5 (quarter), D5 (quarter), D5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter).

14) C-s D G-s G D/F#

Musical notation for the optional start, measures 14-16. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: C5 (quarter), C5 (quarter), C5 (quarter), D5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter).

17) Em C-s D A-s B-s

Musical notation for the optional start, measures 17-20. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: E5 (quarter), E5 (quarter), E5 (quarter), C5 (quarter), C5 (quarter), C5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), A5 (quarter), A5 (quarter), B5 (quarter), B5 (quarter).

21) C A-s C/E D-s D G

Musical notation for the optional start, measures 21-24. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: C5 (quarter), A4 (quarter), C5 (quarter), C5 (quarter), E4 (quarter), E4 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), D5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter).

25) G-s G E-s C-s/E-s G-s/D

Musical notation for the optional start, measures 25-28. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), E5 (quarter), E5 (quarter), E5 (quarter), C5 (quarter), C5 (quarter), C5 (quarter), E5 (quarter), E5 (quarter), G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter).

28) C-s E D/F# G G-s G D7/G

Musical notation for measure 28, showing a bass line with chords and a treble line with a melodic line.

32) E-s D7 G/D C

Musical notation for measure 32, showing a bass line with chords and a treble line with a melodic line.

35) E-s D7 G/D C-s D-s

Musical notation for measure 35, showing a bass line with chords and a treble line with a melodic line. The word "ums." is written above the first few notes.

38) G-s C-s D

Musical notation for measure 38, showing a bass line with chords and a treble line with a melodic line.

41) G D/F# Em G/D G/D G/D G/D

Musical notation for measure 41, showing a bass line with chords and a treble line with a melodic line.

44) C D A-s B-s

Musical notation for measure 44, showing a bass line with chords and a treble line with a melodic line. The word "A." is written above the last few notes.

47) C A-s C/E D-s D G

Musical notation for measure 47, showing a bass line with chords and a treble line with a melodic line.

51) G-s G E-s C/E-s G/D

Musical notation for measure 51, showing a bass line with chords and a treble line with a melodic line.

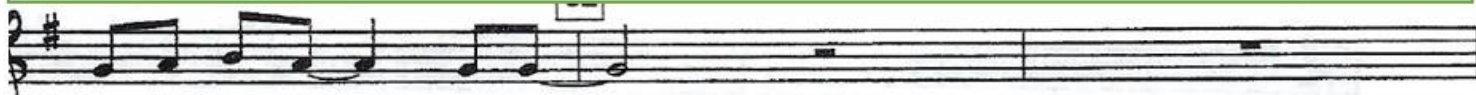
54) C-s E D/F# G G-s G D7/G

Musical notation for measure 54, showing a bass line with chords and a treble line with a melodic line.

58) E-s D7 G/D C-s

Musical notation for measure 58, showing a bass line with chords and a treble line with a melodic line.

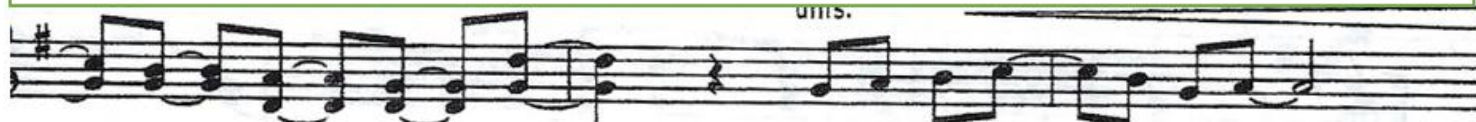
61) C-s/E                    D/F#                    E-s                    D/F#                    G-s



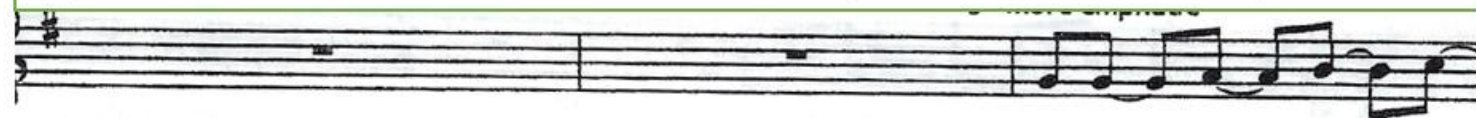
64) E-s                    D/F#                    G-s                    Em                    D/F#



67) G                    C-s                    E                    D/F#



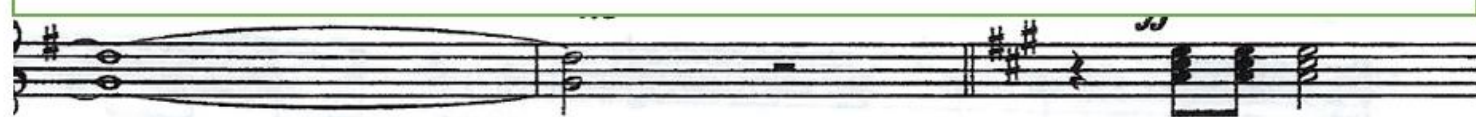
70) E-s                    DF#                    G                    G-s/B                    E-s                    D/F#



73) G                    G-s/B                    E-s                    D/F#                    G                    G-s/B



76) C-s                    E                    D/F#                    A                    [Key Δ]



79) A-s                    A                    F#-s                    A-s/F#                    A                    D-s



83) D-s/F#                    E/G#                    A                    A-s                    A                    E7/A



86) F#-s                    E7                    A/E



88) D-s F#-s E/G# D-s

Musical notation for exercise 88, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: D4, F#4, E5, D5, C#5, B4, A4, G4, F#4, E4. A fermata is placed over the final E4 note.

91) E D-s/F# E/G#

Musical notation for exercise 91, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: E4, D4, C#4, B3, A3, G3, F#3, E3. A fermata is placed over the final E3 note.

94) A E/G# C#-s/E#

Musical notation for exercise 94, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2. A fermata is placed over the final E2 note.

97) C#-s/F# F#m D-s A/C# NC A/E E-s E7

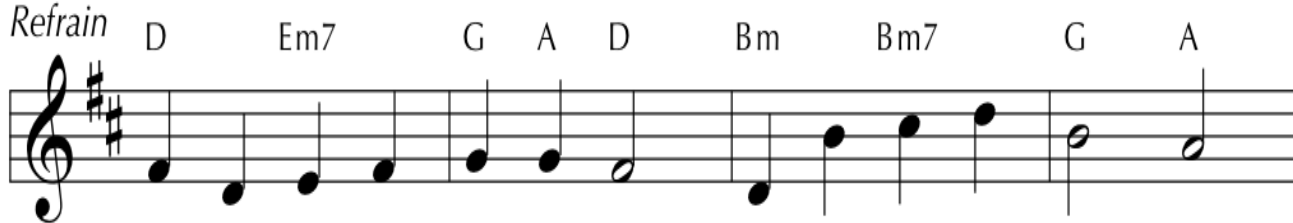
Musical notation for exercise 97, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: C#4, F#4, E5, D5, C#5, B4, A4, G4, F#4, E4. A fermata is placed over the final E4 note, with the dynamic marking *p* unis. below it.

101) A-s D-s E-s E A

Musical notation for exercise 101, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2. A fermata is placed over the final E2 note.

# 795 Healer of Our Every Ill

Refrain



Heal-er of our ev-ery ill, light of each to-mor-row,



give us peace be-yond our fear, and hope be-yond our sor-row.



- 1 You who know our fears and sad-ness, grace us with your peace and
- 2 In the pain and joy be-hold-ing how your grace is still un-
- 3 Give us strength to love each oth-er, ev-ery sis-ter, ev-ery
- 4 You who know each thought and feel-ing, teach us all your way of



glad-ness; Spir-it of all com-fort, fill our hearts.  
fold-ing, give us all your vi-sion, God of love.  
broth-er; Spir-it of all kind-ness, be our guide.  
heal-ing; Spir-it of com-pas-sion, fill each heart.



Hear, O Lord, My Plea for Justice (Psalm 17) – 211\*\*

**Hear, O Lord, My Plea for Justice (Psalm 17) -- 211\*\*** (key of C; 4 verses)

C G C Em F Em

Am Dm7 G Em Am

Em Am Dm C G G7 C

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Heleluyan, We Are Singing – 642\*\*

Heleluyan, We Are Singing – 642\*\* -- Key of Eb; 3 verses

Eb

Bb-a

Refrain



Eb

Bb7 Eb

Bb Eb



Eb

Bb Eb

Fine



Eb

Bb

Leader



Eb

Ab

Eb

All



Eb

Bb

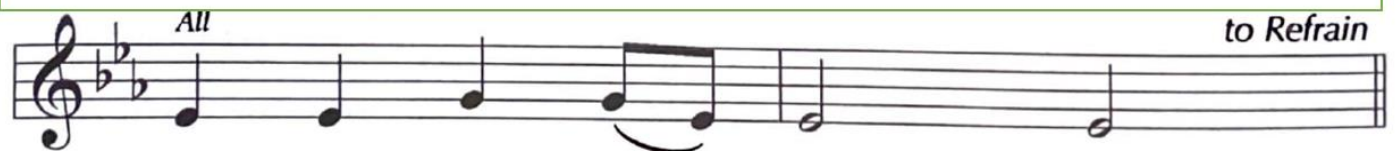
Leader



Eb

All

to Refrain



Help Us Accept Each Other – 754\*\*

**Help Us Accept Each Other – 754\*\*** -- Key of G; 4 verses

G Em Am B7 C



C G A A7 D



G Em Am B7 C



C G Em D7 G



Here I Am, Lord – 69\*\*/\*\*\*\* (2 pages)

**Here I Am, Lord (Accordion) – 69\*\*/\*\*\*\*** -- Key of G; 3 verses; 2 pages

For introduction -- hymnal doesn't have the piano's 4 measures

**DESCANT** for verses

G C G C G D

G Em Am G/B-a C Am G D

Hymnal doesn't have this measure

G C G C G D

G Em Am G/B-a C Am G/B-a C D

For introduction – hymnal doesn't have the piano's 4 measures

**MELODY** for verses

G C G C G D

G Em Am G/B-a C Am G D

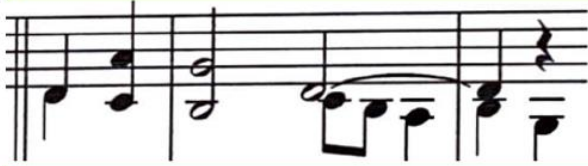
Hymnal doesn't have this measure

G C G C G D

G Em Am G/B-a C Am G/B-a C D

**REFRAIN**

D/F#-a G G-s G



G-s G/F#-a C/E-a G G-s G Am G/B-a



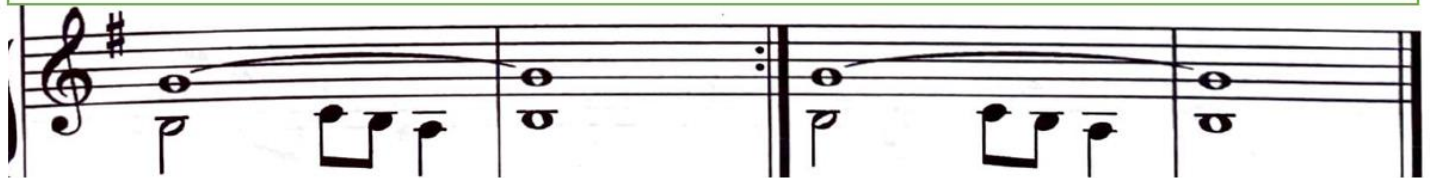
C D F#-a G G-s G G-s



G F#-a C/E-a C G G-s G Am D



[1,2 (+ 2 measures) ] [3 (+ 3 measures) ]  
G G-s G G G-s G



Here I Am Lord – by DSchutte and JSchrader – \*\*\*\*\*(4 pages)

**Here I Am, Lord\*\*\*\*\***; key of A then Bb; by DSchutte and J Schrader

(Piano these first 4 measures as Intro)

A

D/B



**Men**

(5)

A

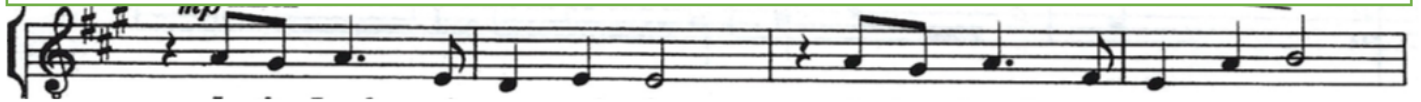
D

E

E7

A

E-s



(10)

A

D

A

B-s

E

B-s/E



**Soprano/Alto**

(15)

A

D

E-s

A

D/B

A

E



(20)

A

D

A

D/B

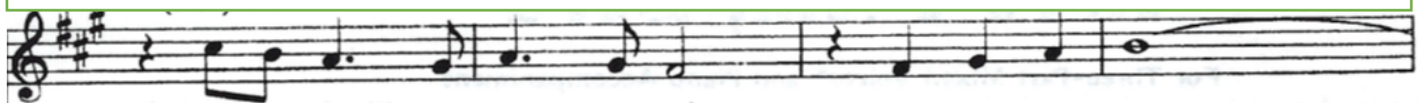
B-s

D/B

D

B-s/G#

Bm/A



E-s

Bm/E

A/B

F#-s/G#



(25)

F#/G#

D/C#

Bm

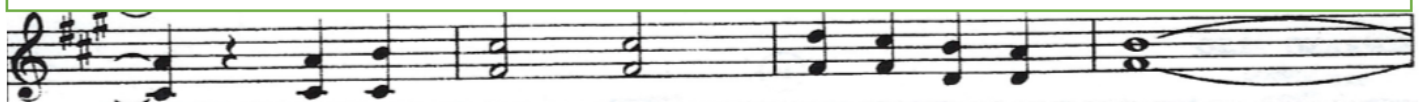
B/C#

Bm

B-s

Bm/E

B-s



(30)

E

D/E

E7

A/B

F#/G#



(35)

D/C# F# E/C# D/C#

Bm/C# D/E E7 A/B



(40)

A



A

D

A

E

A



(45)

A

D

A

B-s

E

D/E

E7/F#

E

A

A/G#



(50)

D

D/E

E/A

A

D

A

E

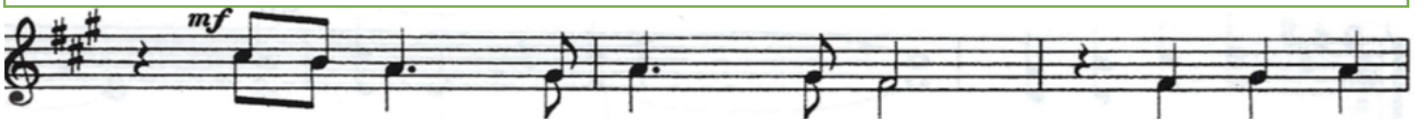


A

D

A

B-s



(55)

Bm/G#

D

Bm/E

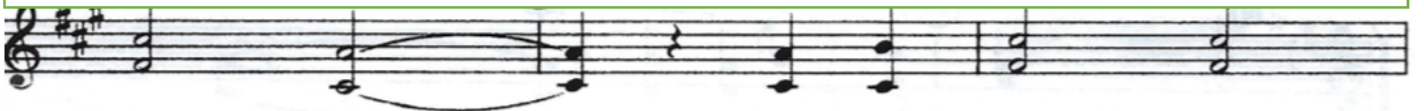
A/B



(60)

F#-s/G#

D/C#



(65)

Bm B/C# D/B D B-s/E D/E E7 A/B

A/B F#m/G# D/C# F#m E/C#

(70)

D/C# Bm/C# D/E E7 A/B A

(Six measures rest -- 73 - 78 -- before key change at 79); key Δ

Bb

(80)

Eb F/Bb Bb Eb Bb F7 Bb

(85)

Eb Eb/F C-s C-s/A Eb/C F Eb F Bb Bb/A

(90)

Eb Eb/Bb Bb F-s Bb F7 Bb

(95)

Eb C-s C-s/A Eb/C C/A Eb Eb/D F Eb/C F Cm/F

Bb Bb/C Bb Bb/C Gm



(100)

Gm/A Eb Gm D-s Gm/Eb C-s Cm/D Eb/C C-s

Musical staff for measure 100, showing a sequence of chords: Gm/A Eb, Gm, D-s, Gm/Eb, C-s, Cm/D, Eb/C, and C-s. The staff contains a melodic line with eighth and quarter notes, some beamed together, and rests.

(105)

Cm/F F F7/G F7 Bb Bb/C Bb Bb/C

Musical staff for measure 105, showing a sequence of chords: Cm/F, F, F7/G, F7, Bb, Bb/C, Bb, and Bb/C. The staff contains a melodic line with quarter and eighth notes, some beamed together, and rests.

Gm G-s/A Eb Gm D-s Gm/Eb

Musical staff for measure 106, showing a sequence of chords: Gm, G-s/A, Eb, Gm, D-s, and Gm/Eb. The staff contains a melodic line with quarter and eighth notes, some beamed together, and rests.

(110)

C-s F F7 Bb Bb/C Bb F-s Bb

Musical staff for measure 110, showing a sequence of chords: C-s, F, F7, Bb, Bb/C, Bb, F-s, and Bb. The staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. Dynamics markings include *mp* and *p*.

Bb Bb/C Bb

Musical staff for measure 111, showing a sequence of chords: Bb, Bb/C, and Bb. The staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. Dynamics markings include *p*.

Here I Am, Lord (DSchutte/MPope) -- \*\*\*\*\*(2 pages)

Here I Am, Lord (DSchutte and MPope)-- \*\*\*\*\* (key of G; 3 verses)

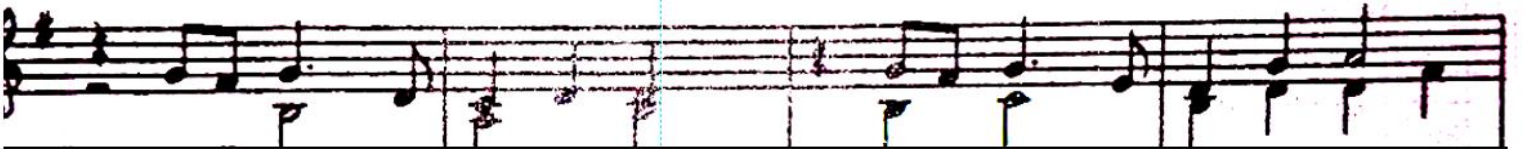
INTRO

G G-s G G-s G/F# C/E D D-s D/F#



VERSES

G C/G C/G G D



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



G/B D/A G C/G



G C/G D G Em



A/G/B C Am G/B C D



REFRAIN

D/F# G G-s G G-s G/F# C/E C/D



G G-s G A-s G/B C

D /F# G G-s G G-s

G-s/F#/C/E C/D G G-s G A-s D

[ 1. To Verse 2 ]  
G G-s G G-s /F# C/E D D-s D/F#

[ 2. To Verse 3 ]  
G-s G G-s G G-s /F# C/E D D-s D/F#

[FINAL]  
G-s G G-s G G-s /F# C/E G

Base Cord Progression  
 Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Here in This Place – 401\*\*

Here in This Place (Gather Us In) -- 401\*\*; key of D; 4 verses

The musical score is presented in ten systems, each consisting of a chord line and a corresponding musical staff. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The chords used are D, A, C, G, Gm, and Dm. The notation includes treble clefs, a key signature of two sharps, and various note values such as quarter notes, eighth notes, and dotted quarter notes. The score concludes with a double bar line.

System 1: D A C G

System 2: Gm Dm C G

System 3: D A C G

System 4: Gm Dm C D C

System 5: Gm D A C D G A

System 6: A C D G A D A

System 7: C G Gm Dm C

System 8: D C Gm D

High Upon a Mountain - (3 pages) \*\*\*\*

Key of G (1#)

High Upon a Mountain

Trilby Jordan

Lloyd Larson

Steady ♩ - ca. 100

4 High up - on a moun - tain,

7 in a qui - et place, they were pray - in', pray - in', pray - in'.

10 Pe - ter, James and John with Je - sus in that place, they were

12 pray - in', pray - in', pray - in'. When there came forth from the

15 face of Je - sus a bril - liant light gleam - ing like the

17 sun. His rai - ment all a - glow, and

19 white as the whit - est snow with rad - iance bright - ly

21 shin - ing

23 *mp* Em Bm7 Em Em7  
High up - on a moun - tain, in a qui - et place, they were

25 Em/C Em D Em Bm7 Em Bm7  
pray - in'. pray - in', pray - in'. Pe - ter, James and John with

28 Em Em7 ④ Em/C Em D Em  
Je - sus in that place, they were pray - in', pray - in', pray - in'.

31 *mp* Am Em7 Am Em  
Then ap - peared E - li - jah, with Mo - ses at his side,

33 Am Em Am Em  
speak - ing to Je - sus of the com - ing days;

35 Am Em Em7 Em  
speak - ing of Je - ru - s'lem and of great sor - row:

37 Am ⑤ Bsus B Em D  
speak - ing of des - ti - ny.

40 *mp* Em NO ACCORDIAN Em Em7  
High up - on a moun - tain, in a qui - et place, they were

42 Am7 Am Em/C Bm Bm Em  
pray - in', pray - in', pray - in'.

44 Em Em Em7  
Pe - ter, James and John with Je - sus in that place, they were

46 Am7 Bm ⑥ Bm Em Cm  
pray - in', pray - in', pray - in'.

Key of Ab (4b)

49 *ff* Fm Cm7 Fm

High up - on a moun - tain Pe - ter, James and John heard the

51 Db/bb Db7 Db Cm7 Fm Bbm Cm7

now'r of Christ pro - claimed: "This is my be -

54 Db Eb Fm Fm/Bb Db/bb Cm7 Eb Db/Eb Db

lov - ed Son in whom I am well pleased;

57 Db/bb Cm7 Eb Fm

mv be - lov - ed Son in whom I'm pleased."

Fm Eb Fm Cm Fm Eb

Pe - ter, James and John with Je - sus in that place, they were

Fm Eb

pray - in', pray - in', pray - in'.

65 *mf* Fm Eb Fm

High on a moun - tain they were pray - in',

67 Fm Eb Cm7 Bb

they were pray - in', pray - in', pray - in'.

69 Db Eb Fm Eb Fm Eb *mp* Fm Eb

they were pray - in', pray - in', pray - in'.

72 Fm *dim. e rit.* Eb Eb Fm

they were pray - in', pray - in', pray - in'.

His Eye is On the Sparrow\*

342

His Eye is On the Sparrow

Mrs. C. D. MARTIN

CHAR. H. GARRETT

1. Why should I feel discouraged, Why should the shadows come, Why should  
 2. "Let not your heart be troubled," His ten-der word I hear, And  
 3. When-ev-er I am temp-ted, When-ev-er clouds a - rise, When

heart be lonely And long for Heav'n and home, When Jesus is my portion, on  
 on His goodness, I lose my doubts and fears; Tho' by the path He leads  
 place to sighing, When hope within me dies, I draw the clo-ser to Him

constant Friend is He: His eye is on the spar-row, And I know He watches  
 one step I may see: His eye is on the spar-row, And I know He watches  
 care He sets me free; His eye is on the spar-row, And I know He cares for

me; His eye is on the spar-row, And I know He watches me.  
 me; His eye is on the spar-row, And I know He watches me.  
 me; His eye is on the spar-row, And I know He cares for me.

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His Eye is On the Sparrow

CHORUS.

I sing be-cause I'm hap-py, (I'm happy,) I sing be-cause I'm free, (I'm free.)  
*rall.*  
 For His eye is on the spar-row, And I know He watches me. A - MEN.



181

# His Yoke is Easy

R. E. HUDSON

1. The Lord is my Shep-herd, I shall not want; He mak-eth me down to  
 2. My soul cri - eth out: "Re-store me a - gain, And give me the strength to  
 3. Yea, tho' I should walk the val - ley of death, Yet why should I fear from

lie In pas-tures green, He lead - eth me The qui - et wa - ters by.  
 take The nar - row path of right-ous-ness, E'en for His own name's sake."  
 ill? For Thou art with me, and Thy rod And staff me com - fort still.

## CHORUS

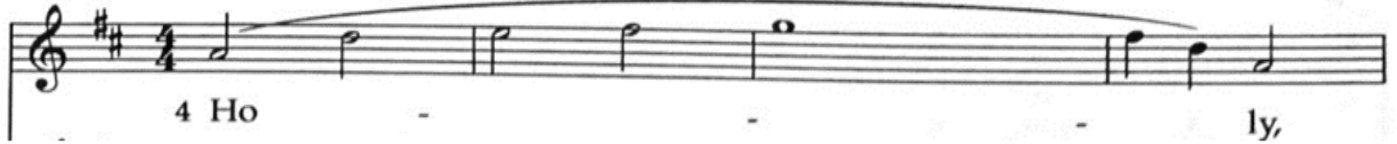
His yoke is eas - y, His bur - den is light, I've found it so, I've found it so;

He lead - eth me by day and by night, Where liv - ing wa - ters flow.

Holy, Holy, Holy! Lord God Almighty (*Descant*) – 1\*\*

Holy, Holy, Holy! Lord God Almighty (*Descant*) – 1\*\* -- Key of D

D B-a A D G D



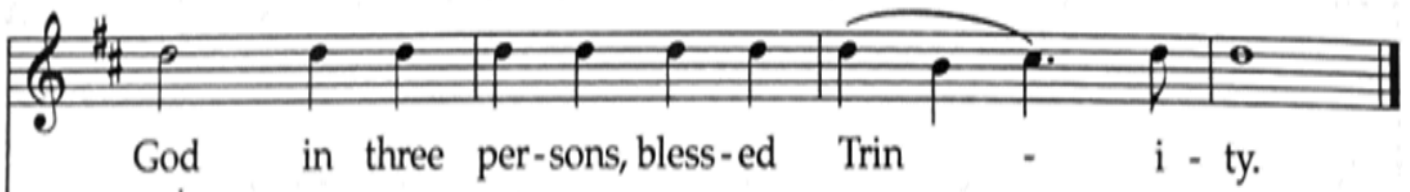
A D B-a A D A E7 A



D B-a A D G D



B-a D D7 G D D7 G A7 D D



Holy, Holy, Holy! Lord God Almighty – 1\*\*

Holy, Holy, Holy! Lord God Almighty – 1\*\* -- Key of D

D B-a A D G D

1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!  
 2 Ho - ly, ho - ly, ho - ly! all the saints a - dore thee,  
 3 Ho - ly, ho - ly, ho - ly! though the dark - ness hide thee,  
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

A D B-a A D A E7 A

Ear - ly in the morn - ing our song shall rise to thee.  
 cast - ing down their gold - en crowns a - round the glass - y sea;  
 though the eye of sin - ful - ness thy glo - ry may not see,  
 All thy works shall praise thy name, in earth and sky and sea.

D B-a A D G D

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!  
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,  
 on - ly thou art ho - ly; there is none be - side thee,  
 Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!

B-a D D7 G D D7 G A7 D DX

God in three per - sons, bless - ed Trin - i - ty!  
 who wert, and art, and ev - er - more shalt be.  
 per - fect in power, in love and pu - ri - ty.  
 God in three per - sons, bless - ed Trin - i - ty!

Holy God, We Praise Your Name – 4\*\*\*\*

**Holy God, We Praise Your Name – 4\*\*** -- Key of F; 4 verses

F            A-a   C   F   Gm   F   C   A-a   F            A-a   C   F



C   C7   F   A-a   C   F            A-a   C   F   Gm   F   C   A-a



F            A-a   C   F   C   C7   A-a   F   C   E-a   F   Gm   G-s   C



F            Bb   C   Bb            C   C7   F   Bb   F   C   F



Holy Spirit, Come to Us – 281\*\*

**Holy Spirit, Come to Us (*Veni Sancte Spiritus*) – 281\*\***; key of A; 2 verses

*Ostinato (repeated continuously)*

A

Bm7

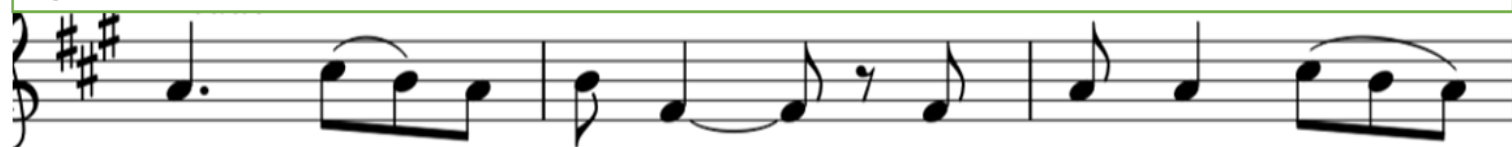


**Verse 1**

3) A

Bm7

A



6) Bm7

A

Bm7

A

Bm7



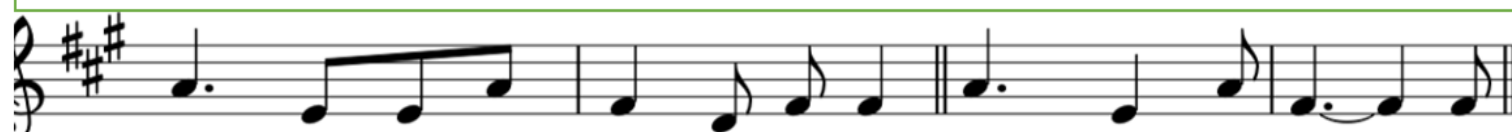
**Verse 2**

11) A

Bm7

A

Bm7



15) A

Bm7

A



18) Bm7

A

Bm7



Hope is a Star\*\*\*\* (3 pages)

Hope is a Star -- BWren\*\*\*\*

(Alto part; key of Bb; 2 verses)

Gm

Am7/G

Gm

Musical staff 1: Treble clef, key signature of two flats (Bb), 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present. A double bar line is followed by a bass clef and a whole note chord Gm.

[4] Dm7 Gm Dm7 Gm

S.A. Olson *mp*

Musical staff 2: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present. A double bar line is followed by a bass clef and a whole note chord Gm.

[8] Dm7 Gm Bb/F A7

Musical staff 3: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

[12] D-s D Eb F7 Dm7

Musical staff 4: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present. A double bar line is followed by a bass clef and a whole note chord Dm7.

[16] G7 Cm G-s/C Cm/G Gm D7

Musical staff 5: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

[20] Gm G7 Cm F7

Musical staff 6: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

[24] Dm7 Gm Gb Bb-s/F

Musical staff 7: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

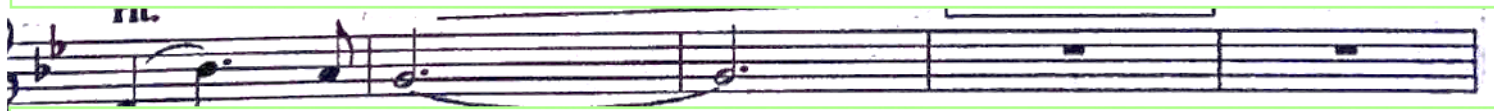
[28] D-s D7 Gm Fm7 Bb7 Eb

Musical staff 8: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

[32] Dm/F F7 Dm7 G7 Cm

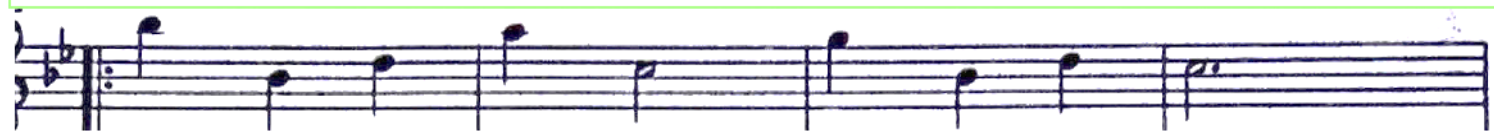
Musical staff 9: Treble clef, key signature of two flats (Bb). The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A double bar line is followed by a bass clef and a whole note chord Gm.

[36] D7 Gm Am7/G Gm Dm7



[Repeat -- Responsive litany begins here;

[41] Gm Am7/G Gm Cm/G

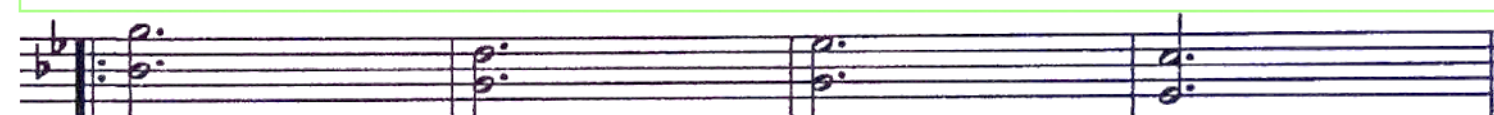


-- repeat as needed]

[45] Gm C/G Gm D7



[Repeat -- Candle lighting begins here;

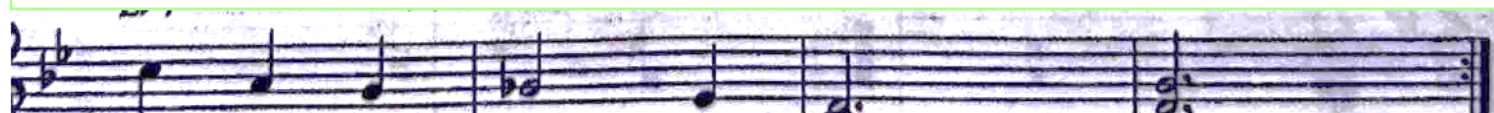


[53] F7 Cm7/Bb

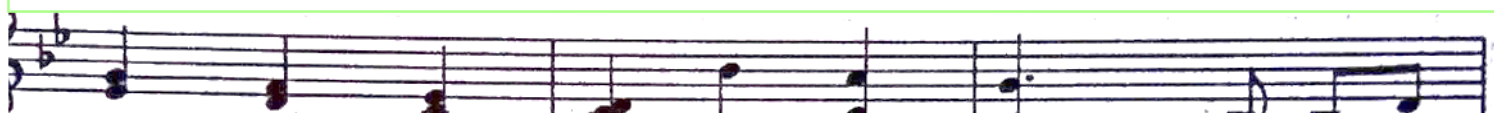


-- repeat as needed]

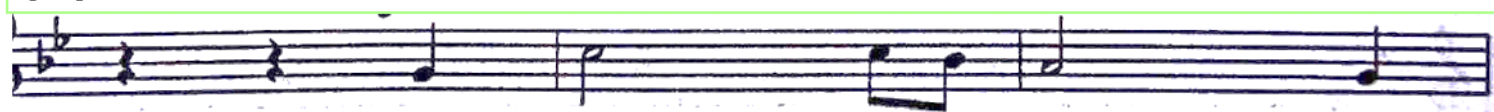
[57] Eb7 Gm



[61] Cm D7 Gm



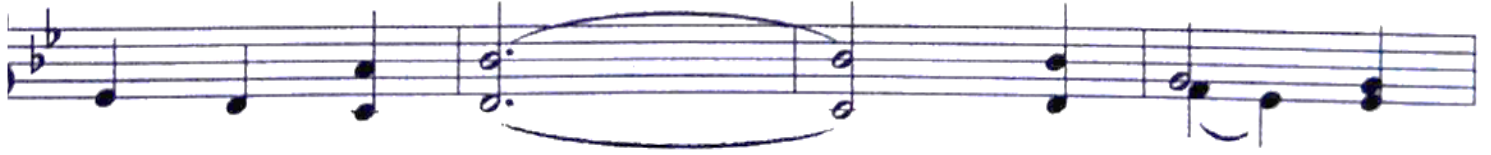
[64] G7 Cm F7



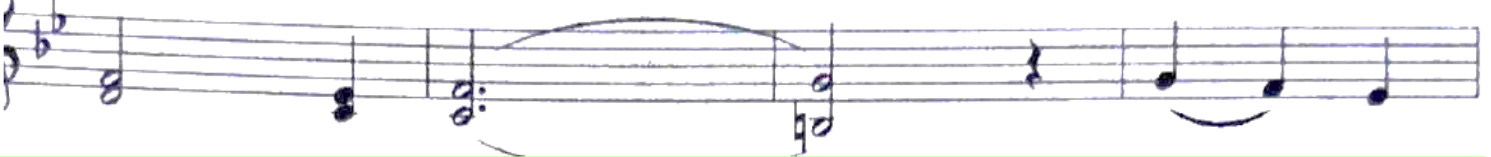
[67] Dm77 Gm Gb Bb-s/F



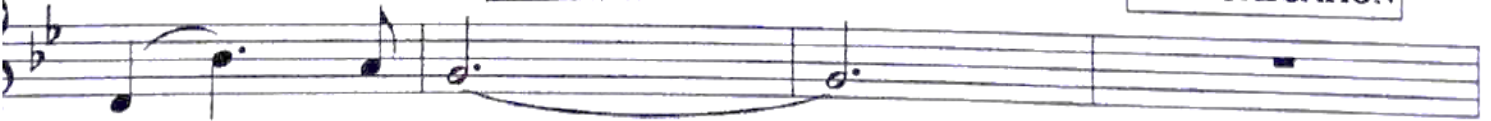
[71] D-s D7 Gm Fm7 Bb7 Eb



[75] Dm/F F7 Dm7 G7 Cm



[79] D7 Gm Am7/G Gm



[83] Dm7 Cm D7 Gm



[CLOSING PRAYERS -- optional

[88]



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



Hope of the World – 734\*\*

Hope of the World -- 734\*\* (key of F; 5 verses)

Dm Am Dm Gm A Dm

Dm Am E Am

Dm Am Dm F Gm Dm A

F Dm Gm Dm A Dm

**Base Cord Progression**

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Hosanna! -- \*\*\*\*

### Hosanna! - \*\*\*\* -- Key of F

F C7 F C7 F Bb



F-s C7 F C7 F C7 F C7



F F C7 F C7 F Bb C7 F



How Can I Keep From Singing? -- \*\*\*\*(3 pages)

How Can I Keep from Singing? -\*\*\*\*; key of G

Piano intro up to end of (5)

G A7 G A-s Am C G C7/D D7

Musical notation for the piano introduction, measures 1 through 5. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The notes are: G4 (quarter), A4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Begin singing (6)

G D-s G

Musical notation for the beginning of the song, measures 6 and 7. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(7) G-s G D

Musical notation for the singing part, measures 8 and 9. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(10) D-s G G-s G D/D D7

Musical notation for the singing part, measures 10 and 11. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

D-s G (14) Bm D/E Em D/E

Musical notation for the singing part, measures 12 and 13. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(16) C/B D7 D-s

Musical notation for the singing part, measures 14 and 15. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(19) A-s G C7/D D7 G

Musical notation for the singing part, measures 16 and 17. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(22) G C G C/B D7 G

Musical notation for the singing part, measures 18 and 19. The melody is written in the treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

G (27) A-s

(29) G D G

(32) Am G D-s G

(35) D/B D D/B G/E D C7/D C7

(38) G G/A Am C

(41) G C/B D-s G D-s G

D-s G D-s/G (46) G C

(48) G D D-s

(51) G-s

G

C7/D

D-s/G

Musical notation for exercise (51) in G major, 4/4 time. The piece consists of three measures. The first measure has a whole rest. The second measure has a whole rest. The third measure contains a descending eighth-note line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(54) Bm

G

C7/D

D/B

C/B

Musical notation for exercise (54) in B minor, 4/4 time. The piece consists of eight measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a whole rest.

(57) G/C

D-s

G-s

Musical notation for exercise (57) in G major, 4/4 time. The piece consists of eight measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a whole rest.

(60) G

C7/D

D-s/G

G

D-s

G

Musical notation for exercise (60) in G major, 4/4 time. The piece consists of eight measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a whole rest.

(63) C

[either no chords or] G

C/B

D

A-s/D

G

Musical notation for exercise (63) in C major, 4/4 time. The piece consists of eight measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The sixth measure has a whole rest. The seventh measure has a whole rest. The eighth measure has a whole rest.

How Can I Keep from Singing – by RLowry and RShaw --\*\*\*\* (3 pages)

How Can I Keep from Singing – by RLowry and TShaw -- \*\*\*\* -- Key of F  
(Piano treble part)

F/G Bb F/G Bb

5) C/D C F/G Bb

8) F C F/G

11) Bb F Dm/Bb C7 F/G

14) Am7 Dm C Bb/A

17) F F/E Am Bb F

20) Dm Gm/A C F/G Bb/C F/G

24) Bb/C Dm7 C/D C F/G (- C-inst.)

27) Bb/C

F

Dm/Bb C

C7

Musical notation for exercise 27, showing a bass line with chords Bb/C, F, Dm/Bb, and C7.

30) F/G

Bb/G

F

Dm/Bb C

C

Musical notation for exercise 30, showing a bass line with chords F/G, Bb/G, F, Dm/Bb, and C.

33) F/G

Am7

Dm

C

Musical notation for exercise 33, showing a bass line with chords F/G, Am7, Dm, and C.

36) Bb/A

C/D

F

F/E

Am

Musical notation for exercise 36, showing a bass line with chords Bb/A, C/D, F, F/E, and Am.

39) Bb

F

Dm Gm/A

C

F/G

C

(+ C-inst.)

Musical notation for exercise 39, showing a bass line with chords Bb, F, Dm, Gm/A, C, F/G, and C. Includes the instruction (+ C-inst.).

42) Bb/C

Dm7/G

C/A

F-s

Bb/C

Musical notation for exercise 42, showing a bass line with chords Bb/C, Dm7/G, C/A, F-s, and Bb/C. Includes the instruction rit.

45) C/D

F/G

Bb/C

Musical notation for exercise 45, showing a bass line with chords C/D, F/G, and Bb/C.

48) F/G

C-s

C

C/D

F/G

Musical notation for exercise 48, showing a bass line with chords F/G, C-s, C, C/D, and F/G.





How Clear Is Our Vocation, Lord – 432\*\*

**How Clear Is Our Vocation, Lord -- 432\*\***; key of Eb; 4 verses

Eb

Bb

Cm



Ab

Eb

Bb

Eb

Ab

Fm



Bb

Gm

Cm

Ab

Fm

Bb7



Eb

Bb7

C

Fm

Ab

Bb7

Eb



425

# How Firm a Foundation

GEORGE KEITH

ANNE STEELE

1. How firm a foun-da - tion, ye saints of the Lord, Is laid for your  
 2. "Fear not, I am with thee, O be not dis-mayed, For I am thy  
 3. "When thro' the deep wa-ters I call thee to go, The riv - ers of  
 4. "When thro' fier - y tri - als thy path-way shall lie, My grace, all-suf-

How Firm a Foundation

faith in His ex - cel - lent Word! What more can He say than to  
 God, I will still give thee aid; I'll strength - en thee, help thee, and  
 sor - row shall not o - ver - flow; For I will be with thee thy  
 fi - cient, shall be thy sup - ply; The flames shall not hurt thee, I

you He hath said, To you, who for ref - uge to Je - sus have fled?  
 cause thee to stand, Up - held by My gra - cious, om - nip - o - tent hand.  
 tri - als to bless, And sanc - ti - fy to thee thy deep - est dis - tress.  
 on - ly de - sign Thy dross to con - sume, and thy gold to re - fine." A - MEN.



How Happy Are the Saints of God – Tenor – 457\*\*

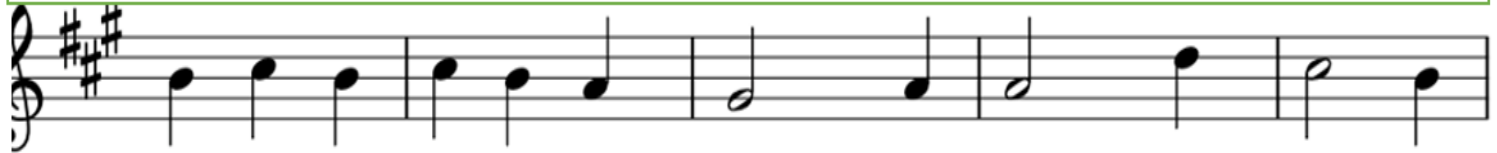
**How Happy Are the Saints of God (Psalm 1) -- 457\*\***; key of A; 3 verses

Tenor

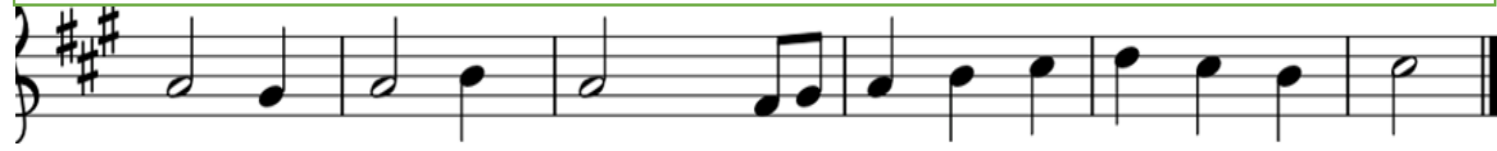
A E7/F# A F#m Bm A E A E A E F#m7



E A E A E B7 E A D A Bm A E



F#m E A E Bm A Bm A E7 A Bm A E A



How Very Good and Pleasant (Psalm 133) – 398\*\*

How Very Good and Pleasant (Psalm 133) – 398\*\* -- Key of F

F

Bb

F



F

C7



Bb7

F



Bb

A-a

D-a



Bb

F

C7

F



I, the Lord of Sea and Sky (Here I Am, Lord) – 69\*\* (2 pages)

I, the Lord of Sea and Sky (Here I Am, Lord) – 69\*\* -- Key of G; 3 verses

G Am D G C G D

G E-a C Am D

G Am D G C

G D G E-a C

Am C/G D D7 (Refrain) G C G

D G C G D G Am G

Am D G C G C

G C G D G Am D7

Musical notation for the first system, showing a treble clef, a key signature of one sharp (F#), and a series of notes and chords across six measures.

[1,2] [3]  
G Am G G Am G

Musical notation for the second system, showing a treble clef, a key signature of one sharp (F#), and a series of notes and chords across six measures, including a repeat sign.

I Am the Bread of Life – 522\*\*

I Am the Bread of Life – 522\*\* -- Key of A (3 sharps)

A F#-a A C#-a

1 "I am the bread of life. You who  
 2 "The bread that I will give is my  
 3 "Un - less you eat of the  
 4 "I am the

D E-s E

come to me shall not hun - ger, and who be -  
 flesh for the life of the world, and if you  
 flesh of the Son of Man and  
 I am the life. If you be -

A C#-a D E/D A C#-a

lieve in me shall not thirst. No one can come to  
 eat of his bread, and you shall live for -  
 drink of his blood, and drink of his  
 lieve in me, e - ven though you  
 Son of God, who has

F#-a F#-a/E B-a E

me un - less the Fa - ther beck - ons."  
 ev - er; you shall live for - ev - er."  
 blood, you shall not have life with - in you."  
 die, you shall live for - ev - er."

A E A D E

"And I will raise you up, and I will raise you up,

A D E-s E7 A

and I will raise you up on the last day."



I AM the Fine (BHurd) -- \*\*\*\* (keyboard accompaniment)

I Am the Vine (BHurd) -- \*\*\*\* (key of D; 2 verses) – Keyboard accompaniment

D /C# Bm7 /A G7 D A

Musical staff showing the first system of keyboard accompaniment. The key signature is D major (two sharps). The melody consists of quarter and eighth notes, with some notes beamed together. The accompaniment is primarily chords and dyads.

Em G7 A-s A D /C#

Musical staff showing the second system of keyboard accompaniment. The melody continues with quarter and eighth notes. The accompaniment features chords and dyads, including a double bar line in the middle of the system.

Bm /A G7 D A [1, 2] to Verses  
[ D

Musical staff showing the third system of keyboard accompaniment. The melody continues. The accompaniment includes a double bar line and a fermata over a chord. The text "to Verses" appears at the end of the system.

[Final] Fine][ VERSES  
[ Bm A D ] Bm A/C#

Musical staff showing the fourth system of keyboard accompaniment. The melody continues. A double bar line is present, with the word "Fine" written above it. The accompaniment includes chords and dyads.

D A/C# Bm E7/G# A-s

Musical staff showing the fifth system of keyboard accompaniment. The melody continues. The accompaniment features chords and dyads, including a double bar line.

A Bm A/C# D

Musical staff showing the sixth system of keyboard accompaniment. The melody continues. The accompaniment features chords and dyads.

A/C# Bm E7/G# A-s A

Musical staff showing the seventh system of keyboard accompaniment. The melody continues. The accompaniment features chords and dyads, including a double bar line and a fermata. The text "D.C." is written at the end of the system.

I Am the Vine (BHurd) -- \*\*\*\* (solo instrument)

I Am the Vine (BHurd) -- \*\*\*\* (key of D; 2 verses) – Solo instrument

REFRAIN

| D /C# Bm7 /A G7 D A Em

REFRAIN

G7 A-s A | D /C# Bm /A G7

D A [D ] [Bm A D

VERSES

Bm A/C# D A/C# Bm E7/G# A-s A

Bm A/C# D A/C# Bm E7/G# A-s A

125

FANNY J. CROSBY

# I Am Thine, O Lord

W. H. DOANE

1. I am Thine, O Lord, I have heard Thy voice. And it told Thy  
 2. Con - se - crate me now to Thy serv - ice, Lord. By the pow'r of  
 3. O the pure de - light of a sin - gle hour That be - fore Thy  
 4. There are depths of love that I can - not know Till I cross the

love to me; But I long to rise in the arms of faith. And be  
 grace di - vine; Let my soul look up with a stead-fast hope, And my  
 throne I spend, When I kneel in prayer, and with Thee, my God, I com -  
 nar - row sea; There are heights of joy that I may not reach Till I

## REFRAIN

clos - er drawn to Thee.  
 will be lost in Thine. Draw me near - er, near - er, bless - ed  
 mune as friend with friend!  
 rest in peace with Thee. near - er, near - er,

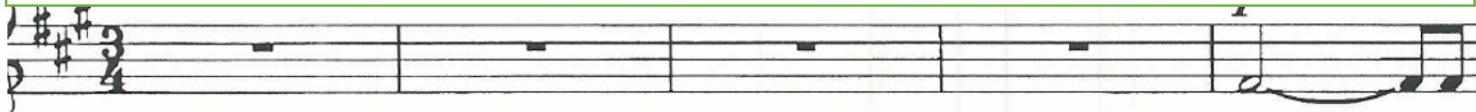
Lord, To the cross where Thou hast died; Draw me near - er, near - er,

near - er, bless - ed Lord, To Thy pre - cious, bleed - ing side.

**I Believe (Anonymous Jewish Poem)\*\*\*\*; key of A**

**Piano Melody and Soprano Parts**

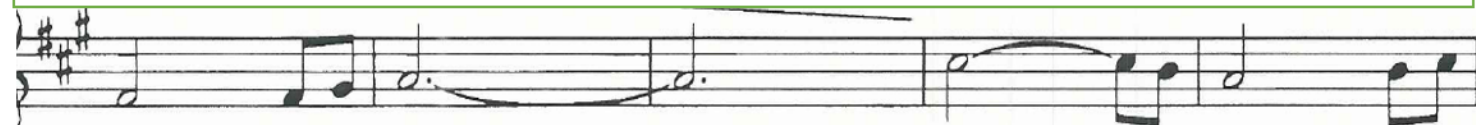
**F#m**



Musical staff for piano melody, measures 1-5. The key signature is A major (two sharps). The time signature is 3/4. The chord is F#m. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**6) F#m**

**A**



Musical staff for piano melody, measures 6-10. The key signature is A major. The time signature is 3/4. The chords are F#m and A. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**11) E**

**Bm**

**D**

**E**



Musical staff for piano melody, measures 11-16. The key signature is A major. The time signature is 3/4. The chords are E, Bm, D, and E. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

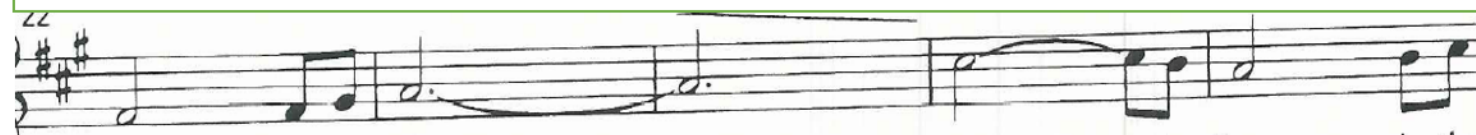
**17) F#m**



Musical staff for piano melody, measures 17-21. The key signature is A major. The time signature is 3/4. The chord is F#m. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**22) F#m**

**A**



Musical staff for piano melody, measures 22-26. The key signature is A major. The time signature is 3/4. The chords are F#m and A. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**27) E**

**Bm**

**D**



Musical staff for piano melody, measures 27-31. The key signature is A major. The time signature is 3/4. The chords are E, Bm, and D. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**32) E**

**F#m**



Musical staff for piano melody, measures 32-36. The key signature is A major. The time signature is 3/4. The chords are E and F#m. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4.

**Soprano starts**

**37) F#-s**

**F#m**

**E**



Musical staff for piano melody, measures 37-40. The key signature is A major. The time signature is 3/4. The chords are F#m and E. The melody consists of a series of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The dynamic marking is *mp*.

41) A

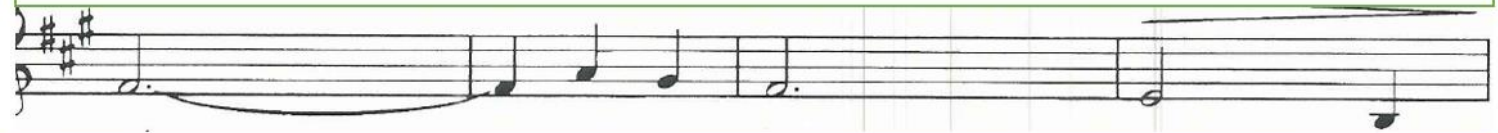
E



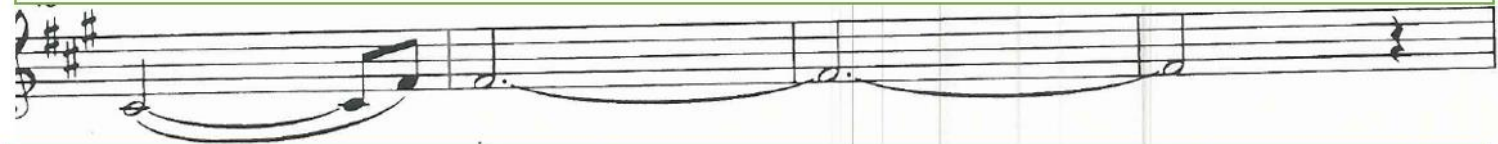
45) Bm

D

E



49) F#m



53) F#m

E



57) A

A/B

E



61) Bm

D

E

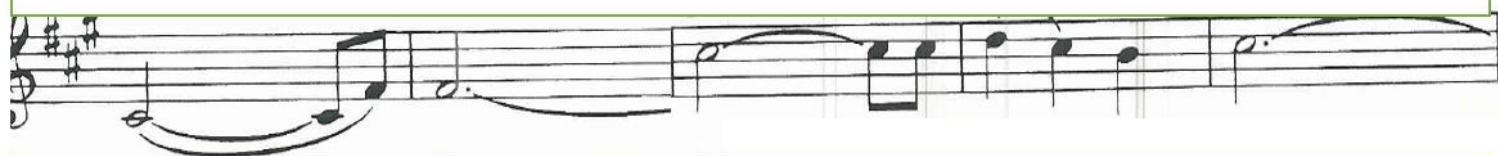


Descant starts

65) F#m

Bm/C#

F#m



70) F#m/B

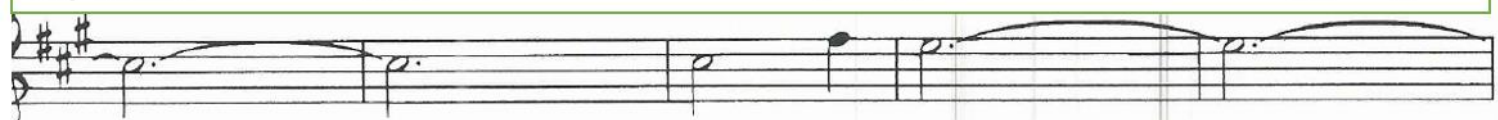
F#m

E

A

E-s

A



75) E-s

E

E7

E

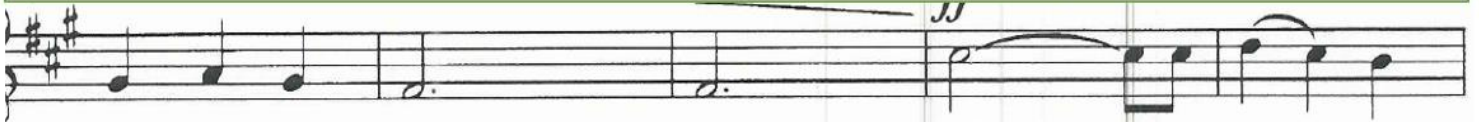
Bm

C#

D

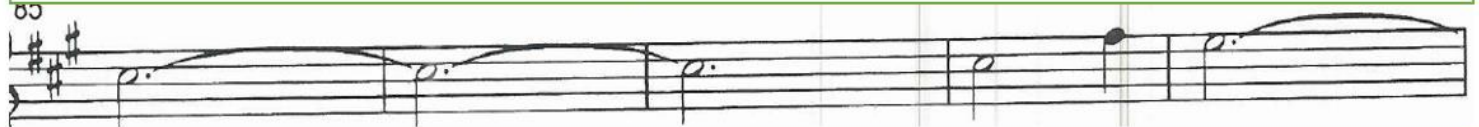


80) E/A E F#m/B F#m/B F#m Bm F#m Bm



Musical notation for exercise 80, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures. A 'JJ' marking is present above the second measure.

85) F#m B F#m/G F#m E A



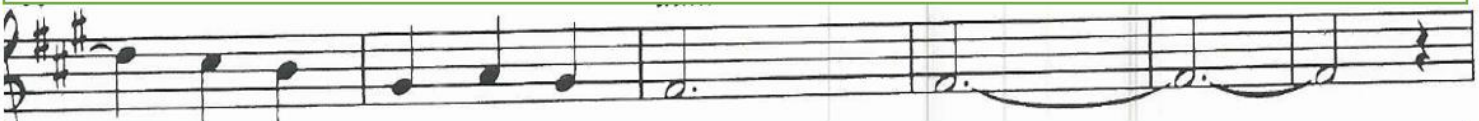
Musical notation for exercise 85, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

90) A E-s A E-s A E E7 E Bm C# Bm



Musical notation for exercise 90, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

95) D E/a E F#-s



Musical notation for exercise 95, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

Return to Piano Melody Part

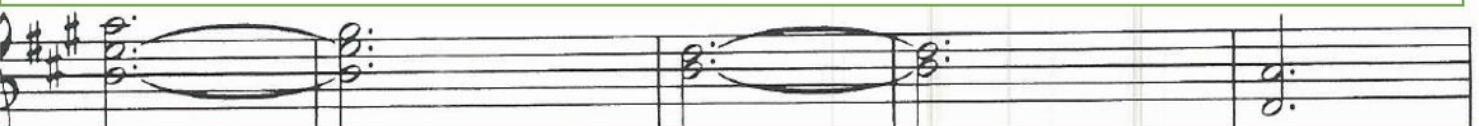
101) F#m

A



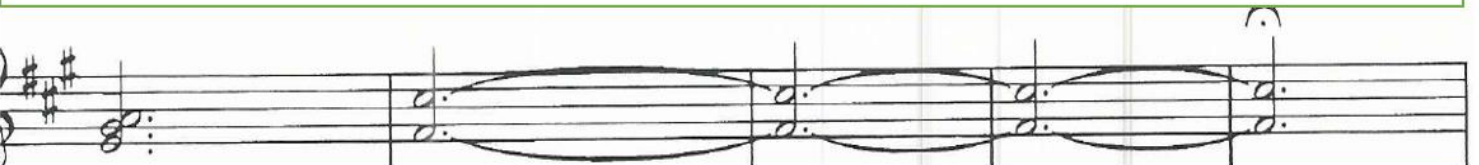
Musical notation for exercise 101, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

107) E-s E Bm D



Musical notation for exercise 107, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

112) E/A F#m



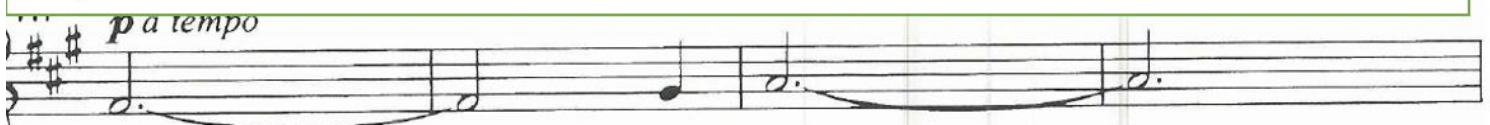
Musical notation for exercise 112, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

Return to Soprano Part

117) F#m F#-s

F#m

E



Musical notation for exercise 117, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures. A 'p a tempo' marking is present at the beginning.



I Believe in God the Father – 481\*\*

I Believe in God the Father – 481\*\* -- Key of F

F C F C D-a A-a Bb F D-a C F Bb F C F

1 I be-lieve in God the Fa - ther, mer - ci - ful and might-y Lord,  
 2 Un - der Pi - late, Je - sus suf - fered, faith - ful to his fi - nal breath.  
 3 I be-lieve in God the Spir - it, and the church in ev - ery place;

F C F C D-a A-a Bb F D-a C F Bb F C F

mak - er of the earth and heav - ens, whom we wor-ship and a - dore;  
 He was cru - ci - fied and bur - ied, and de - scend - ed in - to death.  
 saints in glo - ri - ous com - mu - nion, all for - giv - en, full of grace;

F Bb F C F Bb F Bb F C

and in Je - sus Christ the Son, on - ly Sav - ior, sov - ereign one,  
 From the grave he did a - rise; he as - cend - ed through the skies;  
 flesh and blood will live a - gain; life in Christ will nev - er end.

F Cm Gm Dm C F Bb F D-a Bb F C D-a C F

by the Ho - ly Spir - it giv - en, born of Mar - y, bless - ed vir - gin.  
 now en - throned with God in heav - en, he will judge the dead and liv - ing.  
 Ho - ly Spir - it, Son and Fa - ther: I will praise your name for - ev - er.



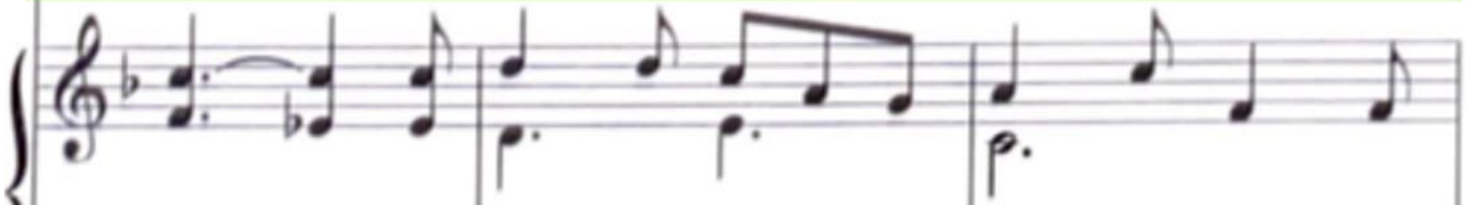
I Come with Joy – 515

**I Come with Joy – 515\*\*** -- Key of F; 5 verses

F                      Bb                      C                      F                      D-a



C-s                      Cm                      Bb                      A-a                      F



Gm                      F/A-a                      Bb                      C                      Cm                      F



I Danced in the Morning – 157\*\*\*\*

**I Danced in the Morning – 157\*\*\*\***; key of F; 5 verses

[Optional Intro and/or Interlude

[Verses start

F Am Dm F Gm [C7 F Dm

Am Dm Gm

Gm C F Dm

Am Dm Gm C7 Bb F

**REFRAIN**

Am Dm Am Dm F Dm

Gm C F Dm F C7 F

NC Gm C7 F Bb F

I Greet Thee, Who My Sure Redeemer Art – 624\*\*

I Greet Thee, Who My Sure Redeemer Art – 624\*\* (key of F; 5 verses)

F C F Bb F C Dm Bb C F



F Bb F Bb F C7 F Gm Dm C



F C7 F C F C G-s G C



F C Dm A Dm Gm F C7 F



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

I Heard the Voice of Jesus Say – 182\*\*

**I Heard the Voice of Jesus Say – 182\*\*** -- Key of G; 3 verses

Em                      D7 G    Em D    G                      Am                      D-s



G    C/D    C    Am    D    G    A7    D    G                      Am                      Em



Em    Bm            Em    G    Am    D    G                      C    D-s            G



C/D            Am            G    C/D    D    G                      Bm Am            Em



I Love the Lord, Who Heard My Cry – 799\*\*

I Love the Lord, Who Heard My Cry -- 799\*\* (key of D; 2 verses)

D G D E7 A/D E7 A A7 A A7 D G/F# D/C#



D G A/F# G/F# A7 B A/F# D A7 A



D A/D G/A G B-s B E E7 A Em A7/B



F#7 Bm B B7-s Em Bm Em7 A-s A A7 D



# 210

# I Love to Hear the Story

EMILY H. MILLER

Dr. GEO. F. ROOT

1. I love to hear the sto - ry Which angel voi - ces tell, How once the King of  
 2. I'm glad my bless - ed Sav - ior Was once a child like me, To show how pure and  
 3. To sing His love and mer - cy My sweet - est song I'll raise; And tho' I can - not

Glo - ry came down on earth to dwell. I am both weak and sin - ful, But  
 ho - ly His lit - tle ones might be; And if I try to fol - low His  
 see Him, I know He hears my praise; For He has kind - ly promised That

this I sure - ly know: The Lord came down to save me Because He loved me so.  
 footsteps here be - low, He nev - er will for - get me Because He loves me so.  
 I shall sure - ly go To sing a - mong His an - gels, Because He loves me so.

I Love to Tell the Story – 462\*\*

**I Love to Tell the Story -- \*\*** (key of G; 3 verses)

G C G



D7 Bm D-s G D



D D7 D-s G Em B B7



C G D7 G



**Refrain**

G D D7 D-s G C G



G Am7 C G D7 G



I Need Thee Every Hour – 735\*\*

I Need Thee Every Hour – 735\*\* -- Key of G; 4 verses

G Am G D G C G



D G D G D A-s A7 D



G C G D D7 G D7 D-s G

Refrain



G C A-a C G A-s G D7 G





I Need Thee Every Hour – Flute – 735\*\*

**I Need Thee Every Hour – 735\*\*** -- Key of G; 4 verses

Flute/Tenor

G Am G D G C G D



D G D G D A-s A7 D



*Refrain* G C G D D7 G D7 D-s G



C A-a C G A-s G D7 G



I Sing a Song of the Saints of God – 730\*\*

I Sing a Song of the Saints of God -- 730\*\*

(key of C; 3 verses)

The musical score is written in 4/4 time and the key of C major. It consists of ten staves of music. Above each staff, the chords for that staff are indicated. The chords are: C, Am, G, C; Am, C, G, C, G; Am, Em, F, C; G, D7, G, C, F; Dm, G, C, Am; F, G7, Am, Em; F, C, F, C, G7, C.

Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

I Sing the Mighty Power of God – 32\*\*

I Sing the Mighty Power of God -- 32\*\*; key of Bb; 3 verses

Bb F Bb Gm Eb F Bb Eb Bb C-s F Bb

Musical notation for the first line of the hymn, featuring a treble and bass clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written on the treble clef staff, and the accompaniment is on the bass clef staff. The notes are: Bb, F, Bb, Gm, Eb, F, Bb, Eb, Bb, C-s, F, Bb.

Bb F Bb Gm Eb G Bb Eb Gm F-s F

Musical notation for the second line of the hymn, featuring a treble and bass clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written on the treble clef staff, and the accompaniment is on the bass clef staff. The notes are: Bb, F, Bb, Gm, Eb, G, Bb, Eb, Gm, F-s, F.

Bb F Bb Eb F Gm Bb F Bb Eb F

Musical notation for the third line of the hymn, featuring a treble and bass clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written on the treble clef staff, and the accompaniment is on the bass clef staff. The notes are: Bb, F, Bb, Eb, F, Gm, Bb, F, Bb, Eb, F.

Bb F Bb Gm Eb F Bb Eb Gm F-s F Bb

Musical notation for the fourth line of the hymn, featuring a treble and bass clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody is written on the treble clef staff, and the accompaniment is on the bass clef staff. The notes are: Bb, F, Bb, Gm, Eb, F, Bb, Eb, Gm, F-s, F, Bb.

I Rejoiced When I Heard Them Say (Psalm 122) – 400\*\* (2 pages w/Flute part)

**I Rejoiced When I Heard Them Say (Psalm 122) \*\***; key of C; 5 verses

Am Em Am Em



Dm Am E Dm G



Em Am F G Am



**Refrain**

G C G Am Em F G Am Em



F G Am Em F G Am



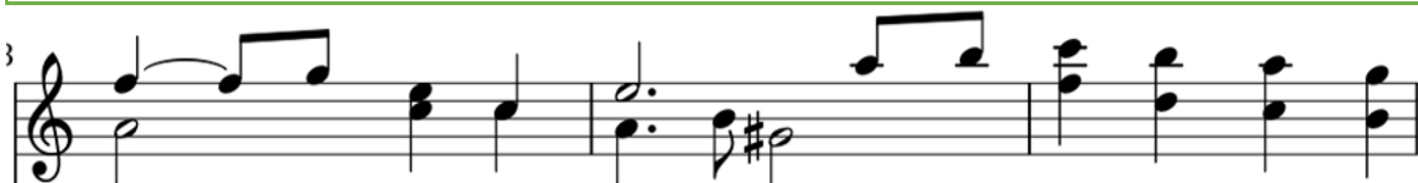
I Rejoiced When I Heard Them Say (Psalm 122) \*\*; key of C; 5 verses

Flute Part

Am Em Am Em



Dm Am E Dm G



Em Am F G Am



*Refrain*

G C G Am Em F G Am Em



F G Am Em F G Am



I To the Hills Will Lift My Eyes – 45\*\*

I to the Hills Will Lift My Eyes (*Psalm 121*) – 45\*\* (key of D; 4 verses)

D G D Bm A D G D



A Bm G A D A Bm A



Bm7 E A D Em G A-s A D



I Want Jesus to Walk with Me – 775\*\*

**I Want Jesus to Walk with Me – 775\*\*** (Key of Eb; 3 verses)

Cm G7 Cm G7 Cm Fm



Cm Eb Bb7 Eb Cm7 Cm G Cm



G7 Cm Dm7 Gm7 Cm Cm7



Ab Cm G7 Cm Fm Cm



# I Will Call upon the Lord 621

**Part 1 (melody)**  
D G D G D G  
I will call up-on the Lord who is wor-thy to be

**Part 2 (echo)**  
I will call up-on the Lord

D G D G D G  
praised. So shall I be saved from my en-e-mies.

who is wor-thy to be praised. So shall I be

D G D G D G A  
I will call up-on the Lord.

saved from my en - e - mies. I will call up-on the Lord.

**Refrain**  
D G D G  
The Lord liv-eth, and bless-ed be the Rock, and let the God of my sal-

D G A D G  
va-tion be ex - alt - ed. The Lord liv-eth, and bless-ed be the Rock,

D G A A7 D  
and let the God of my sal-va-tion be ex - alt - ed.



I Will Rise (DAllen) -- \*\*\*\* (4 pages)

**I Will Rise – \*\*\*\* (key of F)**

Arranged by Dennis Allen

**Dm7** **Bb2** **F**

*mp*

**C-s** **[5] Dm7** **Bb2**

Alto

7) **F** **C-s** **C** **Dm7**

10) **Bb2** **F** **C-s** **C**

13) **F** **C/E** **Dm7**

16) **Bb2** **F/A** **C-s**

19) **Dm7** **Bb2** **F**

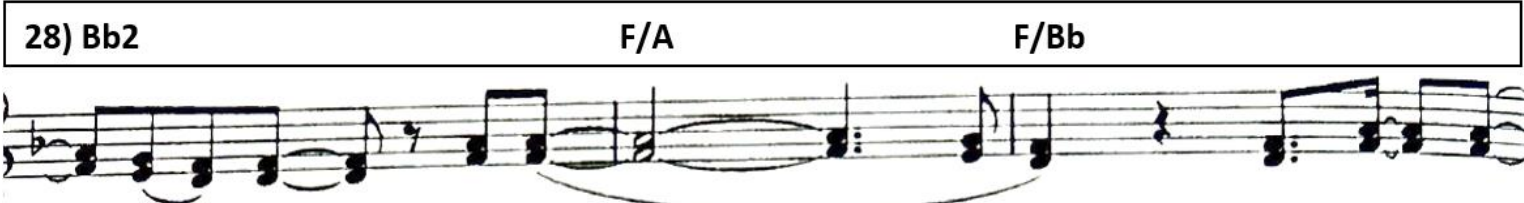
22) **C-s** **Dm7** **Bb2** **Unis.**

25) F C-s Dm7



Musical notation for exercise 25, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: F, C-s, and Dm7. The melody is written in eighth and quarter notes, with some chords held for longer durations.

28) Bb2 F/A F/Bb



Musical notation for exercise 28, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: Bb2, F/A, and F/Bb. The melody is written in eighth and quarter notes, with some chords held for longer durations.

31) F/C C-s [33] Dm7

Oms. *mf*



Musical notation for exercise 31, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: F/C, C-s, and [33] Dm7. The melody is written in eighth and quarter notes, with some chords held for longer durations. A dynamic marking of *mf* is present.

34) Bb2 F C-s



Musical notation for exercise 34, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: Bb2, F, and C-s. The melody is written in eighth and quarter notes, with some chords held for longer durations.

37) Dm7 Bb2 F



Musical notation for exercise 37, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: Dm7, Bb2, and F. The melody is written in eighth and quarter notes, with some chords held for longer durations.


40) C-s [41] F C/E

*mf*



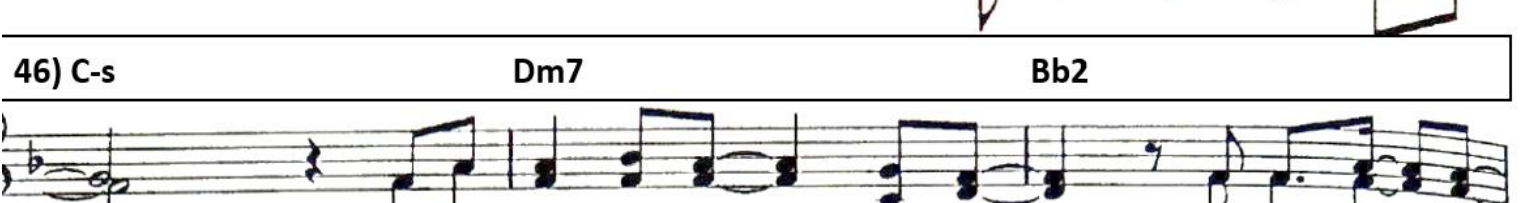
Musical notation for exercise 40, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: C-s, [41] F, and C/E. The melody is written in eighth and quarter notes, with some chords held for longer durations. A dynamic marking of *mf* is present.

43) Dm7 Bb2 F/A



Musical notation for exercise 43, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: Dm7, Bb2, and F/A. The melody is written in eighth and quarter notes, with some chords held for longer durations.

46) C-s Dm7 Bb2



Musical notation for exercise 46, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: C-s, Dm7, and Bb2. The melody is written in eighth and quarter notes, with some chords held for longer durations.

49) F C-s Dm7



Musical notation for exercise 49, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: F, C-s, and Dm7. The melody is written in eighth and quarter notes, with some chords held for longer durations.

52) Bb2 F C-s

Musical notation for exercise 52, measures 1-4. Chords: Bb2, F, C-s.

55) Dm7 Bb2 F/A

Musical notation for exercise 55, measures 1-4. Chords: Dm7, Bb2, F/A.

58) Bb F/C C-s

Musical notation for exercise 58, measures 1-4. Chords: Bb, F/C, C-s. Dynamic: *f*.

REPEAT

62) Bb F C-s C Bb F

Musical notation for exercise 62, measures 1-4. Chords: Bb, F, C-s, C, Bb, F.

65) C-s Bb F C-s C

Musical notation for exercise 65, measures 1-4. Chords: C-s, Bb, F, C-s, C.

[ 1 (to 62) ] [ 2 (to 62) ]

68) Bb F C-s C Bb F

Musical notation for exercise 68, measures 1-4. Chords: Bb, F, C-s, C, Bb, F. Includes first and second endings.

71) C-s C Bb F C-s C

Musical notation for exercise 71, measures 1-4. Chords: C-s, C, Bb, F, C-s, C.

75) Dm7 Bb2 F C-s

Musical notation for exercise 75, measures 1-4. Chords: Dm7, Bb2, F, C-s. Dynamic: *Unis. mf*.

79) F C-s Dm7

Musical notation for exercise 79, showing a melodic line in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

82) Bb2 F C-s

Musical notation for exercise 82, showing a melodic line in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.

85) Dm7 Bb2 F/A

Musical notation for exercise 85, showing a melodic line in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The final two notes (Bb4, A4) are held over a double bar line.

88) Bb F/C Bb/D

Musical notation for exercise 88, showing a melodic line in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The final two notes (Bb4, A4) are held over a double bar line.

91) F/C C-s C F

Musical notation for exercise 91, showing a melodic line in bass clef with a key signature of one flat (Bb) and a 7/8 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The final two notes (Bb4, A4) are held over a double bar line. The notation includes markings: *rit.*, *div.*, and *molto rit.*

Handwritten diagram showing a sequence of chords on a staff with a bass clef. The chords are labeled with letters: F, G, A, B, C, D, E, F, G, A, B, C. The letters are written in red and black ink, with some letters having a red dot above them.

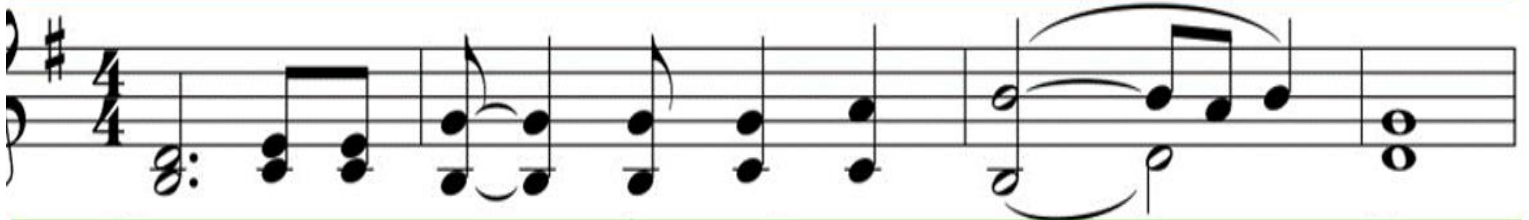
Base Cord Progression

Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#	F##	C##
Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C	G	D	A	E	B	F#	C#	G#	D#	A#

I'm Gonna Eat at the Welcome Table – 770\*\*

I'm Gonna Eat at the Welcome Table – 770\*\* (key of G; 5 verses)

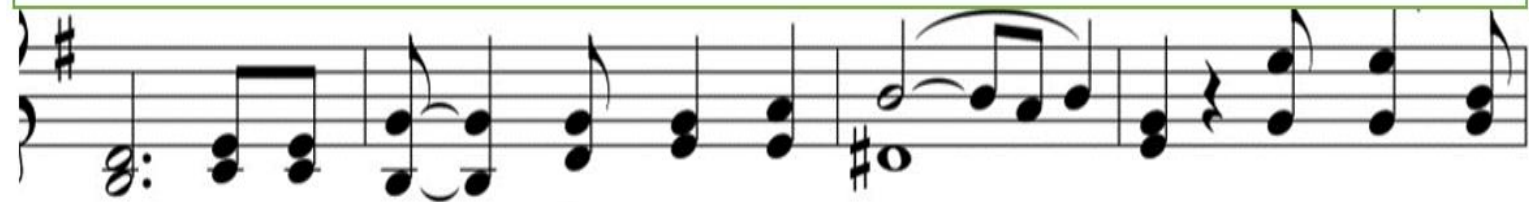
G C G G7 C D7/G



C G



G C G Em Am B Em C#



G Em/C# A7/B C/D D7/E G



I'm Gonna Live So God Can Use Me – 700\*\*

I'm Gonna Live So God Can Use Me – 700\*\* ; key of G; 4 verses

D

G

G7

C

A

G

D-s

G

D

Em

D/G

C

G

D7

G

C

Em

E-s

A7

D7

Bm

G

C/D

G

Immortal, Invisible, God Only Wise – 12\*\*

**Immortal, Invisible, God Only Wise – 12\*\*** -- Key of G; 4 verses

G C Am D Em G D7 G



G C Am D Em G D7 G



G D7 G Em D



G C Am D Em G D7 G



In a Deep – Unbounded Darkness – 850\*\*

In A Deep, Unbounded Darkness -- 850\*\* (key of Eb; 4 verses)

Eb Fm/G Gm Eb



Fm Bb Ab Eb Ab Gm Cm7 Ab



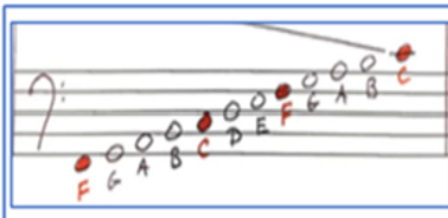
Eb Cm7 Bb Eb Fm



Eb Cm7 Eb Ab Cm Bb



Eb Fm Eb



Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



In Christ Called to Baptize – 297\*\*

In Christ Called to Baptize – 297\*\* -- Key of G

G C A-a D-a E-a G D G

1 In Christ called to bap - tize, we wit - ness to grace  
 2 In Christ called to ban - quet, one ta - ble we share,  
 3 In Christ called to wit - ness, by grace we will preach  
 4 U - nite us, a - noint us, O Spir - it of love,

G C A-a D-a E-a G D G

and gath - er a peo - ple from each land and race.  
 a ha - ven of wel - come, a cir - cle of care.  
 the life - giv - ing gos - pel; God's love we will teach.  
 for you are with - in us, a - round us, a - bove.

G D G D

In deep, flow - ing wa - ters, we share in Christ's death,  
 Al - though we are man - y, we share in one bread.  
 By grace may our liv - ing give proof to our praise  
 E - quip us for ser - vice with gifts you be - stow.

E-a C A-a D-a E-a G D G

then, ris - ing to new life, give thanks with each breath.  
 One cup of thanks - giv - ing pro - claims Christ, our head.  
 in cost - ly com - pas - sion re - flect - ing Christ's ways.  
 In Christ is our call - ing. In Christ may we grow.

In Christ Alone – 278 – Harmony Part \*\*\*\*

In Christ Along – 278 – Harmony Part

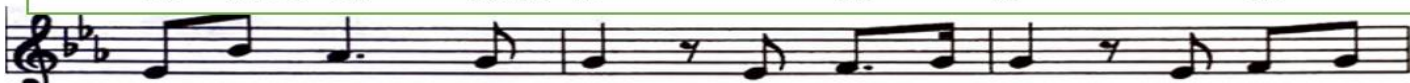
Eb Ab Eb Ab Bb Eb/G-a



Harmony

1. In Christ a - lone my hope is found, he is my  
 2. In Christ a - lone, who took on flesh, full - ness of  
 3. There in the ground his bod - y lay, light of the  
 4. No guilt in life, no fear in death, this is the

Ab Eb/G-a Fm Ab/Bb Eb Ab Eb Ab



1. light, my strength, my song; this cor - ner-stone, this sol - id  
 2. God in help - less babe! This gift of love and righ-teous-  
 3. world, by dark - ness slain; then, burst - ing forth in glo-rious  
 4. pow'r of Christ in me; from life's first cry to fi - nal

Bb Eb/G-a Ab Eb/G-a Fm Ab/Bb Eb Eb/G-a



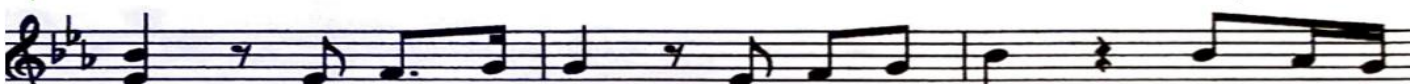
1. ground, firm through the fierc - est drought and storm. What heights of  
 2. ness, scorned by the ones he came to save. Till on that  
 3. day, up from the grave he rose a - gain! And as he  
 4. breath, Je - sus com-mands my des - ti - ny. No pow'r of

Ab Eb/G Bb-s Bb Eb/G-a Ab Eb Cm



1. love, what depths of peace, when fears are stilled, when striv-ings  
 2. cross as Je - sus died, the wrath of God was sat - is -  
 3. stands in vic - to - ry, sin's curse has lost its grip on  
 4. hell, no scheme of man, can ev - er pluck me from his

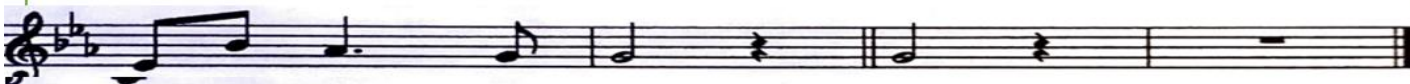
Bb-s Bb Ab Eb Ab Bb Eb/G-a



1. cease. My com - fort - er, my all in all, here in the  
 2. fied. For ev - ery sin on him was laid; here in the  
 3. me; for I am his and he is mine, bought with the  
 4. hand; till he re - turns or calls me home, here in the

[ 1-3 D.C. ] [ Final ]

Ab Eb/G-a Fm Ab/Bb [ Eb Ab/Eb ] [ Eb Eb-s Eb



1. love of Christ I stand.  
 2. death of Christ I live.  
 3. pre-cious blood of Christ.  
 4. pow'r of Christ I'll stand!

In Christ Alone -- 278

(♩ = ca. 100)

1. In Christ a - lone my hope is found, he is my  
 2. In Christ a - lone, who took on flesh, full - ness of  
 3. There in the ground his bod - y lay, light of the  
 4. No guilt in life, no fear in death, this is the

1. light, my strength, my song; this cor - ner - stone, this sol - id  
 2. God in help - less babe! This gift of love and righ - teous -  
 3. world, by dark - ness slain; then, burst - ing forth in glo - rious  
 4. pow'r of Christ in me; from life's first cry to fi - nal

1. ground, firm through the fier - est drought and storm. What heights of  
 2. ness, scorned by the ones he came to save. Till on that  
 3. day, up from the grave he rose a - gain! And as he  
 4. breath, Je - sus com-mands my des - ti - ny. No pow'r of

1. love, what depths of peace, when fears are stilled, when striv - ings  
 2. cross as Je - sus died, the wrath of God was sat - is -  
 3. stands in vic - to - ry, sin's curse has lost its grip on  
 4. hell. no scheme of man. can ev - er pluck me from his

1. cease. My com - fort - er, my all in all, here in the  
 2. fied. For ev - ery sin on him was laid; here in the  
 3. me; for I am his and he is mine, bought with the  
 4. hand; till he re - turns or calls me home, here in the

1. love of Christ I stand.  
 2. death of Christ I live.  
 3. pre - cious blood of Christ.  
 4. pow'r of Christ I'll stand!

In Christ Alone (by KGetty/STownend) – Oboe -- \*\*\*\*

**In Christ Alone -- \*\*\*\*;** key of F  
 By KGetty and STownend, SDeCesare  
Oboe

Bb/C F-s G-s/F Bb F G-s Bb/C F-s

8

(14) D7 Dm G-s/Bb G-s D-s/F Eb C Bb/C F-s F

4

(24) Bb F G-s Bb/C F-s Bb/C F-s G-s/F Bb F G-s Bb/C F-s Bb/C

(31) F-s G-s/F Bb F G-s Bb/C F-s F Bb F G-s Bb/C

5

(42) F-s G-s/F F-s Bb F F-s Gm Dm Bb7 Gm F F-s

7

(55) F-s G-s Bb F/A G-s Bb/C F-s F F/E Dm F/C G-s/Bb F/A G-s D-s/F

(62) Eb/D Cs F-s G-s/F Bb F G-s Bb/C F-s

In Christ There is No East or West – 318\*\*

**In Christ There is No East or West -- 318\*\*** (key of Eb; 4 verses)

**Eb Gm Ab Eb Bb Bb7 Eb**

Musical notation for the first system, showing a 4/4 time signature and a key signature of two flats (Eb). The melody consists of quarter notes on a single staff, and the bass line consists of chords on a single staff.

**Fm Eb Bb7 Eb Bb Eb Ab Eb Ab Eb**

Musical notation for the second system, continuing the melody and bass line from the first system.

**F-s Bb7 Cm Eb Fm Eb Bb Eb**

Musical notation for the third system, concluding the piece with a double bar line.

In Every Age (JSWhitaker) -- \*\*\*\*

In Every Age -- \*\*\*\* (key of Bb)

Intro

Gm Ebmaj7 F Gm Eb F-s F

Bb-s Bb F Eb F/Eb

Eb-s Eb F Gm

§ - Verses:

Gm Cm F Bb

Cm F Gm Cm F Bb

Bb Ab-s Ab Eb/F

REFRAIN

Eb F Bb

Bb Eb F [ 1,2

F# Bm Em7 F#m

D.S.] [ Final

Gm

Gm7/F

Eb

Musical staff showing notes and rests. The first measure contains a double bar line and the marking "D.S.". The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between G4 and A4, and between Bb4 and C5.

F

Bb

Eb

Musical staff showing notes and rests. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between F4 and G4, and between A4 and Bb4.

F

Eb

F/Eb

Musical staff showing notes and rests. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between F4 and G4, and between A4 and Bb4.

Eb-s

Eb

F

Gm

Ebmaj7

Musical staff showing notes and rests. The notes are: Eb4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between Eb4 and F4, and between G4 and A4. The marking "rit." is above the first measure, and "a tempo" is above the last measure.

F

Gm

Eb

F-s

F

Bb-s

Bb

Musical staff showing notes and rests. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between F4 and G4, and between A4 and Bb4.

F

Eb

F/Eb

Musical staff showing notes and rests. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between F4 and G4, and between A4 and Bb4.

Ebsus#4

Eb

F

Gm

F#4#

Musical staff showing notes and rests. The notes are: Eb4, F4, G4, A4, Bb4, C5, Bb4, A4, G4. There are ties between Eb4 and F4, and between G4 and A4.

Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

In My Heart There Rings a Melody – 299\*

In My Heart There Rings a Melody – 299\* -- Key of Ab

1. I have a song that Je - sus gave me, It was sent from  
 2. I love the Christ who died on Cal - v'ry, For He washed my  
 3. 'Twill be my end - less theme in glo - ry, With the an - gels

heav'n a - bove; There nev - er was a sweet - er mel - o - dy, 'Tis a  
 sins a - way; He put with - in my heart a mel - o - dy, And I  
 I will sing; 'Twill be a song with glo - rious har - mo - ny, When the

mel - o - dy of love.  
 know it's there to stay. In my heart there rings a mel - o - dy, There  
 courts of heav - en ring.

rings a mel - o - dy with heav - en's har - mo - ny; In my heart there

rings a mel - o - dy; There rings a mel - o - dy of love.



In My Life (Lord, Be Glorified) – 468\*\*

**In My Life (Lord, Be Glorified) – 468\*\***; key of D; 4 verses

D      A      Bm      F#m      E-s      A      C      A7



D      A      Bm      F#m      E-s      A7      D



# 521 In Remembrance of Me

1 In re-mem-brance of me, eat this bread. In re-mem-brance of  
2 In re-mem-brance of me, heal the sick. In re-mem-brance of

7 me, drink this wine. In re-mem-brance of me,  
me, feed the poor. In re-mem-brance of me,

2 pray for the time when God's own will is done.  
o - pen the door and let your neigh - bors

8 in, let them in. Take, eat, and be com - fort -  
5 ed; drink and re - mem - ber too, that this is my  
1 bod - y and pre - cious blood shed for you, shed for you.

3 In re-mem-brance of me, search for truth. In re-mem-brance of

Chords: B $\flat$ , Dm, E $\flat$ , F $^7$ , E $\flat$ , Cm, F, F $^7$ , Gm, E $\flat$ , A $\flat$ , F, B $\flat$ , Dm, E $\flat$ , F $^7$ , E $\flat$ , F $^7$ , B $\flat$ , G $\flat$ , B $\flat$ , G $\flat$ , E $\flat$ m, B $\flat$ , Gm, F, E $\flat$ , B $\flat$ , C, C $^7$ , F7sus, F $^7$ , B $\flat$ , Dm, E $\flat$ , F $^7$ , E $\flat$

## In Remembrance of Me

43 Cm F F<sup>7</sup> Gm E<sub>b</sub>  
me, al-ways love. In re-mem-brance of me,

48 A<sub>b</sub> F B<sub>b</sub> F7sus F<sup>7</sup>  
don't look a-bove, but in your heart, look for

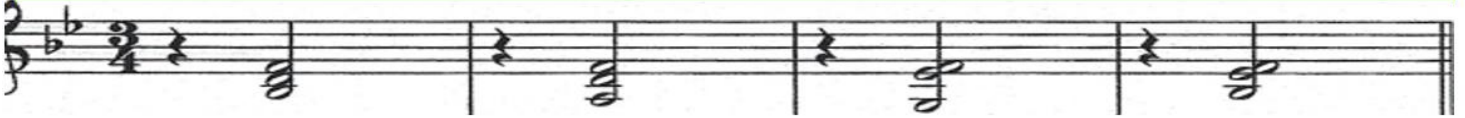
53 B<sub>b</sub> F7sus F<sup>7</sup> B<sub>b</sub>  
God. Do this in re-mem-brance of me.

The image shows a musical score for the hymn 'In Remembrance of Me'. It consists of three staves of music in a single system, all written in a treble clef with a key signature of one flat (B-flat major or F minor). The first staff (measures 43-47) has chords Cm, F, F7, Gm, and Eb. The second staff (measures 48-52) has chords Ab, F, Bb, F7sus, and F7. The third staff (measures 53-56) has chords Bb, F7sus, F7, and Bb. The lyrics are: 'me, al-ways love. In re-mem-brance of me, don't look a-bove, but in your heart, look for God. Do this in re-mem-brance of me.'

In Remembrance of Me (by BRed) – 521\*\*\*\* (2 pages)

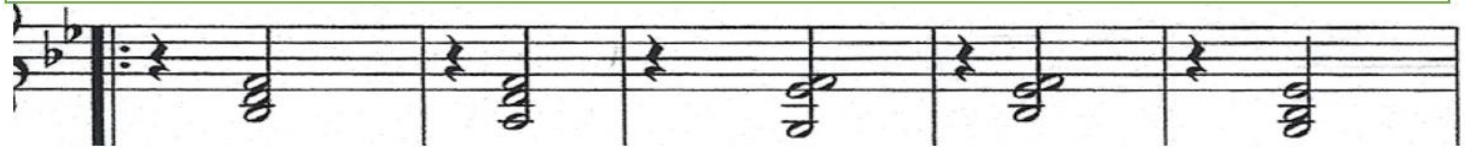
**In Remembrance of Me (by BRed) – 521\*\*\*\*** (key of Bb; 3 verses)

Bb Dm Eb F7-s



Musical staff showing chords Bb, Dm, Eb, and F7-s. The staff contains four measures of music, each with a chord symbol above it.

Bb Dm Eb F7 Eb



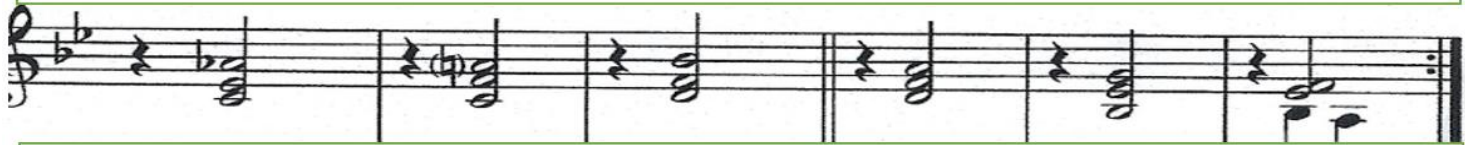
Musical staff showing chords Bb, Dm, Eb, F7, and Eb. The staff contains five measures of music, each with a chord symbol above it.

Cm F F7 Gm Eb



Musical staff showing chords Cm, F, F7, Gm, and Eb. The staff contains five measures of music, each with a chord symbol above it.

*3rd time to Coda* [ 1. ]  
Ab F Bb Dm [ Eb F7 ]



Musical staff showing chords Ab, F, Bb, Dm, Eb, and F7. The staff contains six measures of music, each with a chord symbol above it.

[ 2. ]  
Ab F Bb Dm [ Eb F7 ]



Musical staff showing chords Ab, F, Bb, Dm, Eb, and F7. The staff contains six measures of music, each with a chord symbol above it.

Bb Gb Ebm



Musical staff showing chords Bb, Gb, and Ebm. The staff contains three measures of music, each with a chord symbol above it.

Bb Gm F Eb



Musical staff showing chords Bb, Gm, F, and Eb. The staff contains four measures of music, each with a chord symbol above it.



In the Bulb There Is a Flower (Hymn of Promise) – 250\*\*

**In the Bulb There is a Flower (Hymn of Promise) – 250\*\*** -- Key of F; 3 verses

F

Gm



C7

F



F7

Bb

Gm

F

Dm

Gm

A

Dm



Bb

Gm

F

Dm

Gm

C7

F



In the Garden -- 21\*/270\*\*\*\*\*

In the Garden – 21\* -- Key of Ab

Ab

Ab7

Db

G. AUGUSTIN BILLES



Ab

Eb

Ab

Eb

Ab



Bb

Eb

Ab

Eb

Eb7

Ab



Eb

Ab



Ab

C-a

F-a

Ab7

Db

Ab

Eb7

Ab



# In the Midst of New Dimensions -- 315\*\* (key of C; 5 verses)

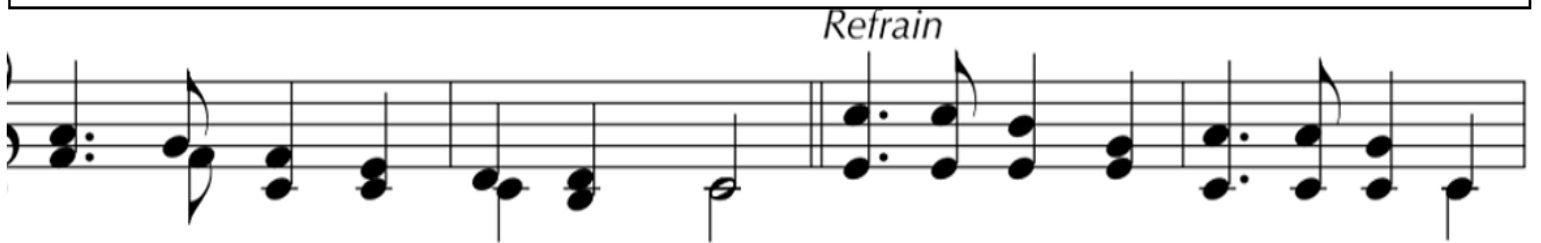
C /B F C F Am7



Dm7 G-s G7 C /B F C



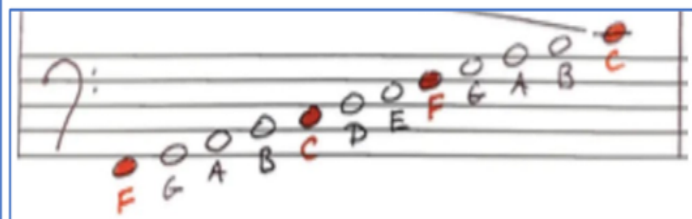
F Am7 Dm7 G C Am7 Em F C



F C G7 C D-s D7 G-s G7 Am Em F C



F C F C F C Dm7 G7 C



## Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#



In the Shadow of the Palms (JParker; LLarson) -- \*\*\*\* (4 pages)

**In the Shadow of the Palms (JParker; LLarson) -- \*\*\*\* (key of F; 4 pages)**  
(from: Two Anthems for Palm Sunday)

Musical staff showing piano accompaniment for the first system. The key signature has one flat (F major), and the time signature is 4/4. The music consists of chords and moving lines in the left hand.

[5]

SOPRANO *mf*

Musical staff for the Soprano voice part, starting at measure 5. The vocal line begins with a rest, followed by a melodic phrase marked *mf*.

ALTO

[6]

Musical staff for the Alto voice part, starting at measure 6. The vocal line begins with a rest, followed by a melodic phrase.

[8]

Musical staff showing piano accompaniment for the second system, starting at measure 8. The music continues with chords and moving lines.

[10]

Musical staff showing piano accompaniment for the third system, starting at measure 10. The music continues with chords and moving lines.

[12]

*p*

Musical staff showing piano accompaniment for the fourth system, starting at measure 12. The music continues with chords and moving lines, marked *p*.

[15]

Musical staff showing piano accompaniment for the fifth system, starting at measure 15. The music continues with chords and moving lines, ending with a double bar line and a fermata.

[18]

Musical notation for measures 18-20. The piece is in 8/8 time, indicated by the number '8' above the staff. The key signature has one flat (B-flat). The music starts with a piano (*mp*) dynamic and gradually increases to a mezzo-forte (*mf*) dynamic, as indicated by a hairpin crescendo. The melody consists of eighth and quarter notes, while the bass line features chords and single notes.

[21]

Musical notation for measures 21-23. The melody continues with eighth and quarter notes. There is a whole rest in the bass line for the first two measures, followed by a single note in the third measure.

[24]

Musical notation for measures 24-25. The melody continues with eighth and quarter notes. The bass line has a whole rest in the first measure and a single note in the second measure.

[26]

Musical notation for measures 26-28. The melody continues with eighth and quarter notes. The bass line has a whole rest in the first measure and a single note in the second measure.

[29]

Musical notation for measures 29-31. The melody continues with eighth and quarter notes. The bass line has a whole rest in the first measure and a single note in the second measure. A piano (*P*) dynamic marking is present at the end of the phrase.

[32]

Musical notation for measures 32-34. The melody continues with eighth and quarter notes. The bass line has a whole rest in the first measure and a single note in the second measure.

[35]

Musical notation for measures 35-37. The piece returns to a mezzo-piano (*mp*) dynamic, as indicated by a hairpin decrescendo. The melody continues with eighth and quarter notes. The bass line has a whole rest in the first measure and a single note in the second measure.

[38]

Musical notation for measure 38. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The final two notes, D2 and E2, are tied across the bar line. The instruction "(no ru.)" is written above the staff.

[42]

Musical notation for measure 42. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "pp" is written above the staff.

[45]

Musical notation for measure 45. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

[47]

Musical notation for measure 47. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

[49]

Musical notation for measure 49. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

[51]

Musical notation for measure 51. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

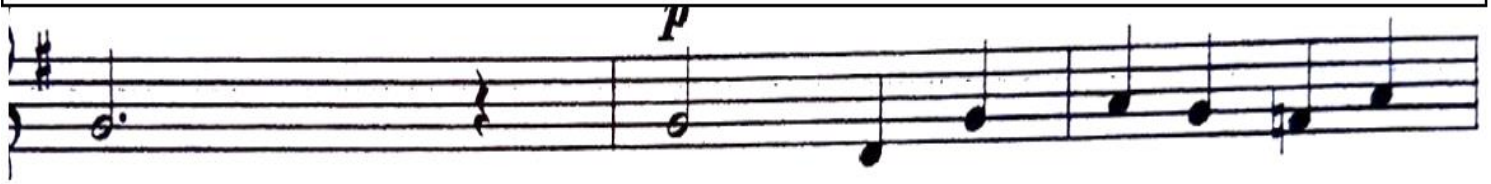
[53]

Musical notation for measure 53. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

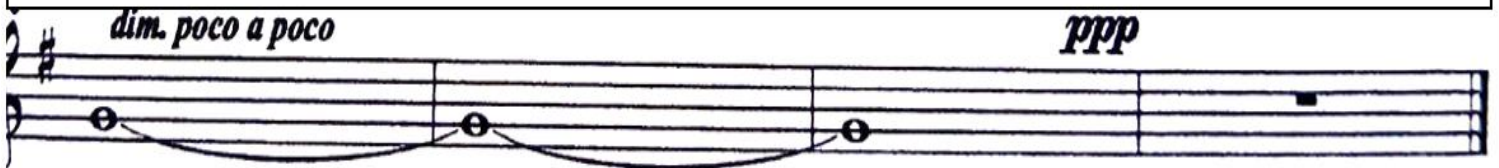
[55]

Musical notation for measure 55. The staff is in bass clef with a key signature of one flat. The notation includes a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The instruction "p" is written above the staff.

[57]



[60]



Base Cord Progression

Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

# 282

# IN THIS PLACE

VERSES (♩ = ca. 104)

D G D Bm

1. We are all hun - gry peo - ple, we need shel - ter and  
 2. All our lives are a Mys - t'ry; we see not where they  
 3. Though the world may — tell us to — look at our -  
 4. In the bread that is bro - ken is the Christ that re -

A D G D Bm

1. strength. We are one in our hurt - ing, we are one — in our  
 2. lead. We are asked now to trust you and we know we must be -  
 3. selves, we reach out to an - oth - er where — suf - fer - ing  
 4. stores. As we take, now re - ceive him, we find love — ev - er -

A G D/F# F# F#/A#

1. pain. In our suf - f'ring and sad - ness, we are saved by the grace —  
 2. lieve. As our feet be - come Christ's feet, we go forth with the grace —  
 3. dwells. As our hands be - come Christ's hands, we are healed by the grace —  
 4. more. As the bread be - comes Bod - y, we are filled with the grace —

Bm G D/F# A D

1-4. — of the pow - er and the Spir - it that is here in this place.

## REFRAIN

Melody D/F# G D/F#

We are gath - ered at ta - ble as —

Harmony D/F#-a G D/F#-a

Bm A G

one in the Lord We are gathered

B-a A G

D/F# E A

people who are living the Word Our

D/F#-a E A

G D/F# F# F#/A#

hearts and our spirits are pur-  
sued by

G D/F#-a F#-a C#-a

Bm [Bm] G D/F#

grace. It is Jesus who fills us He is

B-a G D/F#-a

A

here in this place place

A D D

1-3 D D.C. Final D

It Came Upon the Midnight Clear – 123\*\*

**It Came Upon the Midnight Clear -- 123\*\***; key of Eb; 5 verses

**Bb G-a Bb G-a Bb Eb G-a F**



**Bb G-a Bb G-a Bb D-a Eb C-a F Bb**



**D-a G-a D-a G-a A-a C C7 F**



**F7 Bb G-a Bb G-a Bb D-a Eb C F Bb**



It Is Well with My Soul -- \*\*\*\* (Flute; by Dempsey; 2 pages)

**It Is Well with My Soul – \*\*\*\*** -- Key of D

Flute arrangement by Dempsey

D G D A D A

(8) D B-a E-a B-a A E A D C#-a G B-a

(14) E-a A G A D G D A A-s D

(20) D A A7 D G D A7

(26) D D D-s D A7 D A D A

(36) B-a F#-a B-a A E A B-a A D-s D C#-a G B-a E-a

(42) A E-s A D E-a D A7 D

(48) A A7 A A7 D G D A7 D



(54)

A D A G Em E A G A

54

*f*

(63)

D A D A A7

(70)

D G D A D A A7 D

70

*rit.*