

Church Music

A – I

10-16-24

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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

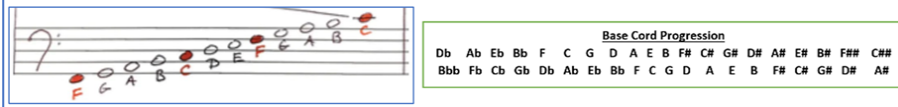
****Choral music performed at Mountain Shadows Presbyterian Church

*****"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 are F, G, A, B, C, D, E, F, G, A, B, C, with red dots above each note. To the right of the staff is a table titled "Base Cord Progression" listing 24 chords in two rows.

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

A musical staff in G major showing two chords: C-s (C4, E4, G4) and G/B (G2, B2, D3).

3) Am

G/B

C-s

A musical staff in G major showing three chords: Am (A2, C3, E3), G/B (G2, B2, D3), and C-s (C4, E4, G4).

D-s

G

C/G

A musical staff in G major showing three chords: D-s (D2, F#2, A2), G (G2, B2, D3), and C/G (C4, E4, G4).

6) D/G

C/G

G

C/G

D/G

C/G

A musical staff in G major showing a sequence of chords: D/G (D2, F#2, A2), C/G (C4, E4, G4), G (G2, B2, D3), C/G (C4, E4, G4), D/G (D2, F#2, A2), and C/G (C4, E4, G4).

9) G

C/G

D/G

C/G

G

C/G

A musical staff in G major showing a sequence of chords: G (G2, B2, D3), C/G (C4, E4, G4), D/G (D2, F#2, A2), C/G (C4, E4, G4), G (G2, B2, D3), and C/G (C4, E4, G4). The staff includes a *mp* dynamic marking.

12) D/G

C/G

G

C/G

A musical staff in G major showing a sequence of chords: D/G (D2, F#2, A2), C/G (C4, E4, G4), G (G2, B2, D3), and C/G (C4, E4, G4).

14) D/G

C-s/G

C-s/F#

Em7

Em7/D

A musical staff in G major showing a sequence of chords: D/G (D2, F#2, A2), C-s/G (C4, E4, G4), C-s/F# (C4, E4, F#4), Em7 (E2, G2, B2, D3), and Em7/D (E2, G2, B2, D3).

16) C-s

G/B

Am7

Em7/B

G/C

D

A musical staff in G major showing a sequence of chords: C-s (C4, E4, G4), G/B (G2, B2, D3), Am7 (A2, C3, E3, G3), Em7/B (E2, G2, B2, D3), G/C (G2, B2, D3), and D (D2, F#2, A2). The staff includes a *cresc.* dynamic marking.

19) G-s

C/G

D/G

C/G

C/G

A musical staff in G major showing a sequence of chords: G-s (G2, B2, D3), C/G (C4, E4, G4), D/G (D2, F#2, A2), C/G (C4, E4, G4), and C/G (C4, E4, G4).

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

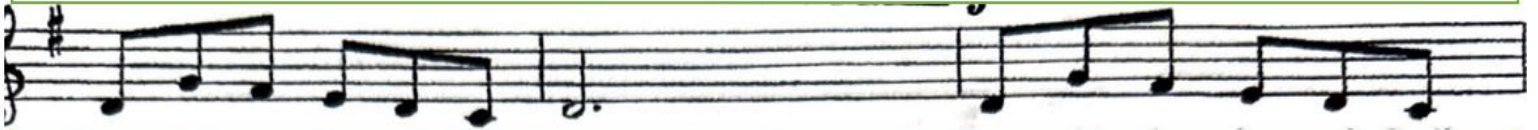
C/G

D/G

C7/D

G

C/G



30) D/G

C-s/G

C-s/F#

Em7

D

C-s

G/B



33) Am7

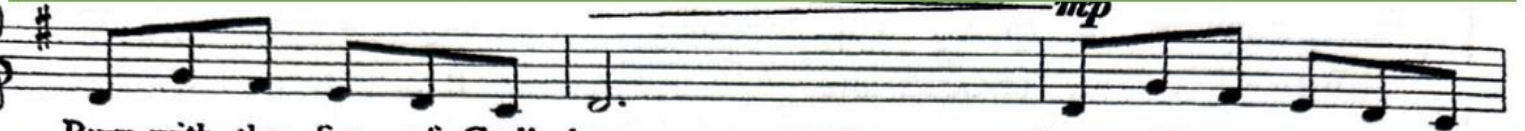
Em7/B

G/C

C/D

G

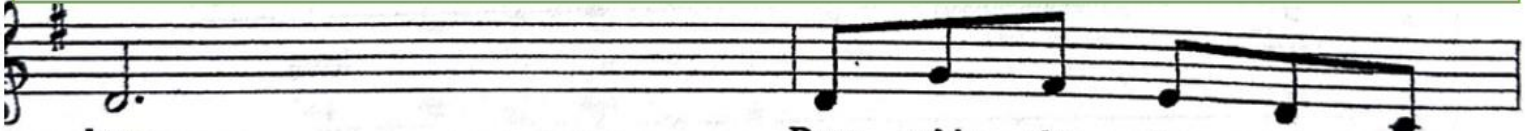
C/G



36) D/G

C/G

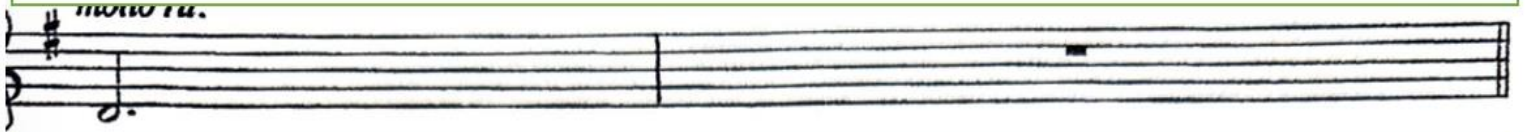
C/G



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 rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

(5) F C

4 **WOMEN** *mf*

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above. The word "WOMEN" is written above the staff, and the dynamic marking "mf" is present.

(7) Bb F

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

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

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

(12) (13) F C

mf

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above. The dynamic marking "mf" is present.

(15) Bb F

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

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

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

(20) (21) Bb

mf

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above. The dynamic marking "mf" is present.

(23) F Bb

Musical staff with notes and rests. The staff is in 4/4 time and contains a series of notes and rests corresponding to the chords above.

(26) G-s/C G-s

F7/G

G-s

C-s

C



(29) F

C



(31) Bb

F



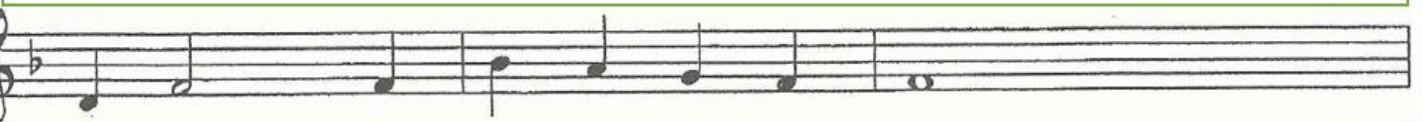
(33) G-s F

G-s

A-s

G-s/C Bb/C

F



(36)

(37) Bb

C-s

F/G

F

F-s

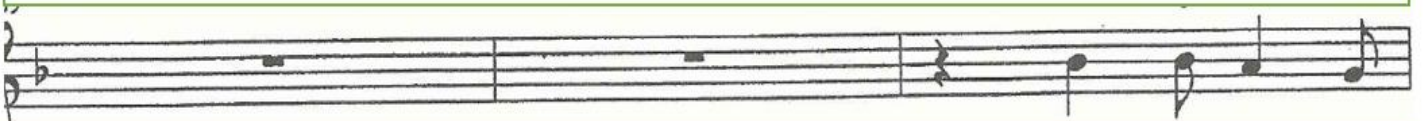
F



(39)

Bb/G

F/G



(42) A-s

D-s

G-s

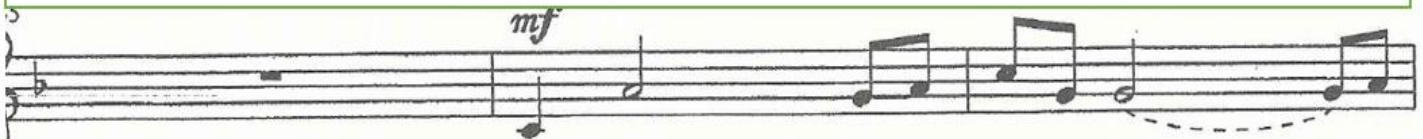
C



(45)

(46) F

C



(48) Bb

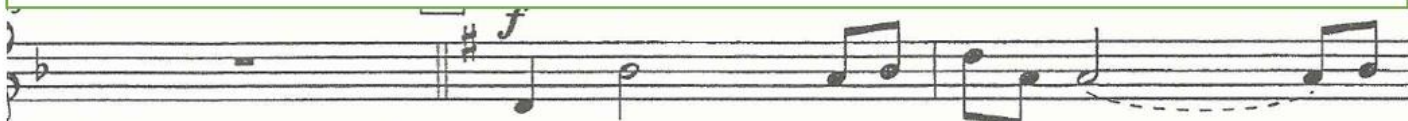
F



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



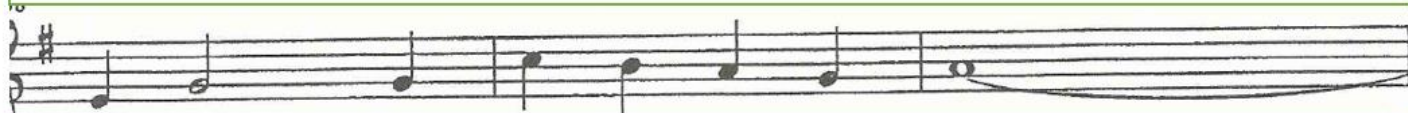
(53) [Key Δ to G] (54) G/A D



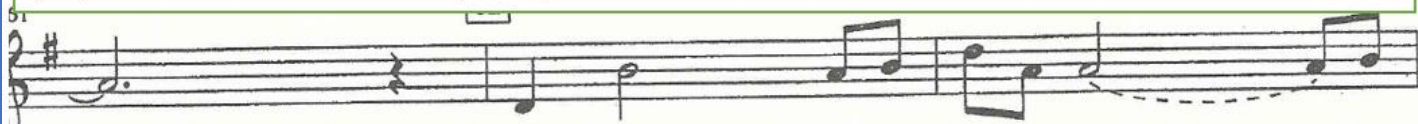
(56) C C-s/A G/C



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



(61) D (62) G/A D



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



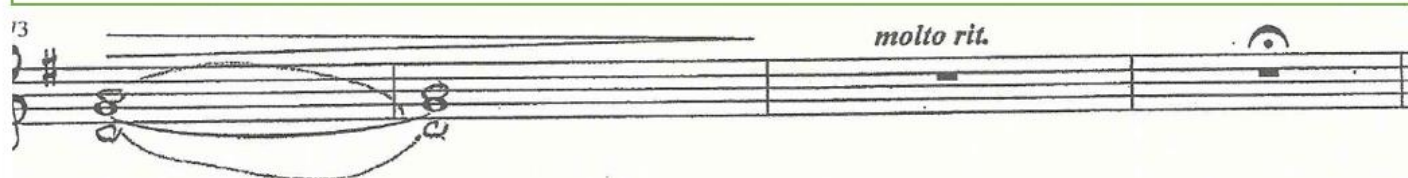
(66) A-s C/D E-s D7 G-s/F# G



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



(73) G Am



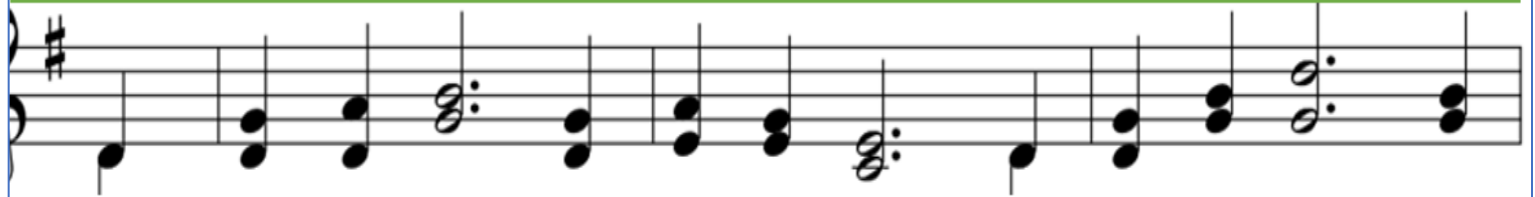
A Prophet-Woman Broke a Jar – 201**

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

G

Am C

G



G

D

G

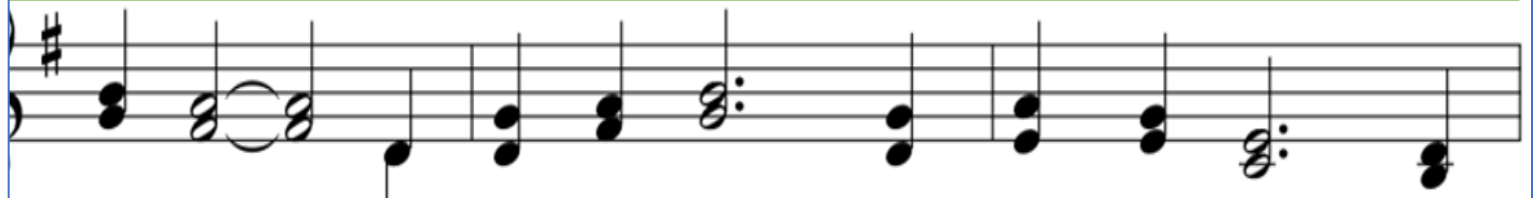
D

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

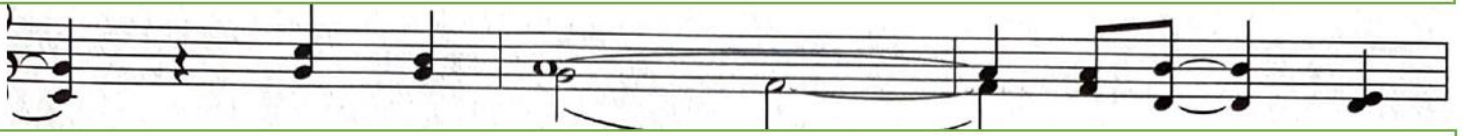
26-F-s

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



29-C

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



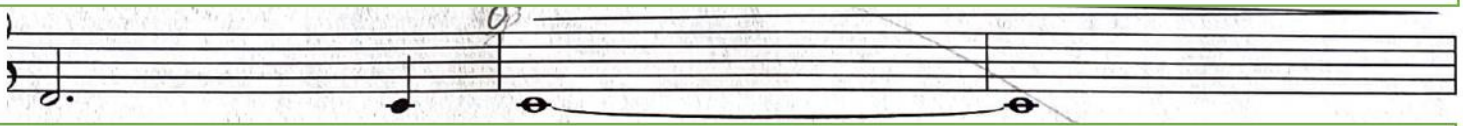
32-Am

Em/G F C/G



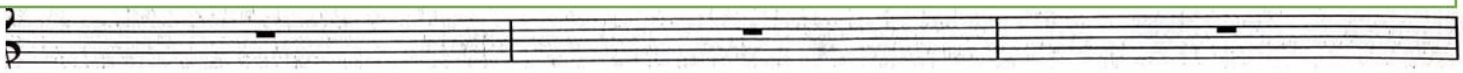
35-G-s

G7 C-s C



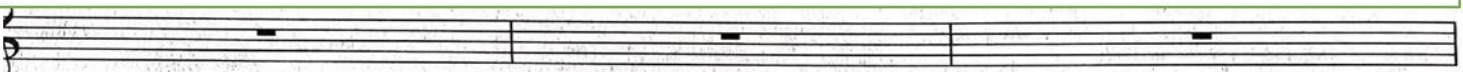
38-F

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



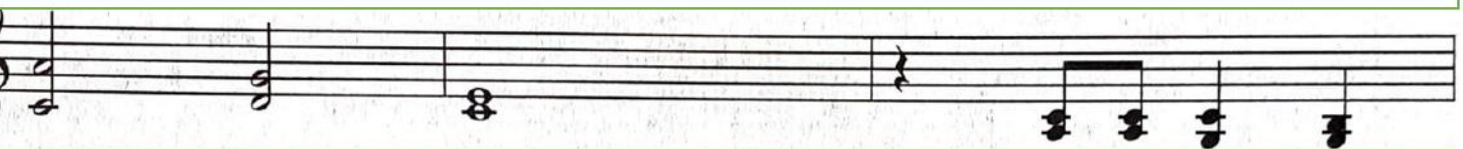
47-Am

F7 G-s G



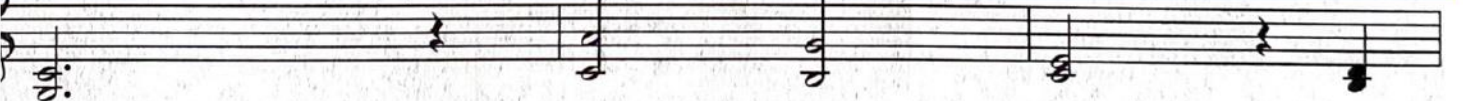
50-F

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, showing a bass line with chords G-s, G, A/G, and D/F#.

59- G-s

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

Musical notation for measure 59, showing a bass line with chords G-s, G, G/B, A/C#, A7/C#, and D-s.

62- D

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

Musical notation for measure 62, showing a bass line with chords D, D/F#, D7/F#, G-s, G, G/B, A/C#, and A7/C#.

65- D

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

Musical notation for measure 65, showing a bass line with chords D, D-s, D, D/F#, D7/F#, G-s, and G.

68- G

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

Musical notation for measure 68, showing a bass line with chords G, F#-s, F#7, Bm, F#m, and G.

71- G

D/A A-s A7 Bm D7

Musical notation for measure 71, showing a bass line with chords G, D/A, A-s, A7, Bm, and D7.

75- G-s

D/A

Musical notation for measure 75, showing a bass line with chords G-s and D/A.

78- A7

A-s N.C. G A A7

Musical notation for measure 78, showing a bass line with chords A7, A-s, N.C., G, A, and A7. Includes handwritten word "COUNT" above the staff.

82-

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

Musical notation for measure 82, showing a bass line with chords D, A/C#, Bm, G, A-s, A7, D7, G/D, and D-s.

A Welcome Place (JPWilliams; JRaney) -- **** (5 pages)

A Welcome Place (JPWilliams; JRaney) -- **** (keys of Eb, D, and E)

INTRO

Musical notation for the first system of the introduction, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody consists of eighth and quarter notes.

5)

Musical notation for the second system of the introduction, continuing the melody from the first system. It includes a double bar line and a repeat sign at the end.

9) S.A. begin singing

Musical notation for the third system of the introduction, marked *mp*. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is primarily quarter notes.

14)

Musical notation for the fourth system of the introduction, marked *unis.*. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is primarily quarter notes.

19)

Musical notation for the fifth system of the introduction, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is primarily quarter notes.

24)

Musical notation for the sixth system of the introduction, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is primarily quarter notes.

29)

Musical notation for exercise 29, featuring a piano (*p*) dynamic marking and a fermata over the final measure.

34)

Musical notation for exercise 34, featuring a mezzo-forte (*mf*) dynamic marking and a fermata over the final measure.

39)

---> Key Δ

Musical notation for exercise 39, featuring a *poco rit.* marking and a mezzo-forte (*mp*) dynamic marking, with a key signature change to three sharps indicated by a Δ symbol.

44) 4 measure INTERLUDE

Musical notation for exercise 44, a 4-measure interlude, featuring a *poco rit.* marking.

48)

Musical notation for exercise 48, featuring a mezzo-forte (*mp*) dynamic marking and a fermata over the final measure.

52)

Musical notation for exercise 52, featuring a fermata over the final measure.

57)



61)



65)



69)



73)



77)



82)



87)

Musical notation for exercise 87, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff consists of quarter notes: F#4, A4, B4, C#5, B4, A4, G4, F#4. The bass staff features a half note chord of F#4 and C#5, followed by a half note chord of G4 and D5, and a half note chord of E5 and F#5. A slur connects the first two bass notes.

91)

Musical notation for exercise 91, featuring a treble and bass staff with a key signature of two sharps. The treble staff has a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. A slur connects the first two bass notes.

96)

→ Key Δ

Musical notation for exercise 96, featuring a treble and bass staff with a key signature of two sharps. The treble staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. The bass staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. A slur connects the first two bass notes. A key signature change symbol (Δ) is present above the staff, and a dynamic marking *ff* is above the final notes.

100)

Musical notation for exercise 100, featuring a treble and bass staff with a key signature of two sharps. The treble staff has a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. A slur connects the first two bass notes.

104)

Musical notation for exercise 104, featuring a treble and bass staff with a key signature of two sharps. The treble staff has a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. A slur connects the first two bass notes. Dynamic markings *ums.* and *mf* are present above the staff.

108)

Musical notation for exercise 108, featuring a treble and bass staff with a key signature of two sharps. The treble staff has a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff has a half note chord of F#4 and C#5, a half note chord of G4 and D5, a half note chord of E5 and F#5, and a half note chord of G4 and D5. A slur connects the first two bass notes. A dynamic marking *f* is present above the staff.

113)

Musical score for exercise 113, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef consists of a series of chords and single notes, with a prominent half-note chord in the second measure. The bass line provides harmonic support with chords and single notes.

117)

Musical score for exercise 117, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a half-note chord in the second measure, followed by a series of chords and single notes. A dynamic marking of *mp* is present above the first measure. A slur is drawn over the first two measures.

121)

Musical score for exercise 121, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a half-note chord in the second measure, followed by a series of chords and single notes. A slur is drawn over the first two measures.

125)

Musical score for exercise 125, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a half-note chord in the second measure, followed by a series of chords and single notes. A dynamic marking of *ff* is present above the final measure.

129)

Musical score for exercise 129, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a half-note chord in the second measure, followed by a series of chords and single notes. Dynamic markings of *poco rit.* and *a tempo* are present above the first and second measures, respectively. A slur is drawn over the first two measures.

133)

Musical score for exercise 133, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a half-note chord in the second measure, followed by a series of chords and single notes. Dynamic markings of *f* and *rit.* are present above the first and second measures, respectively. A dynamic marking of *ff* is present above the final measure. A slur is drawn over the first two measures.

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

Musical notation for section (A1) in 3/4 time, key of G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of chords: Em, D, G, C, G, C, C/B, D.

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

Musical notation for section (A2) in 3/4 time, key of G. The melody consists of quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3. The bass line consists of chords: D, C/B, Am, C/B, B-s, C/B, Em, Bm.

1.] 2.] (B)

Em Em Am B-s Am B7 B/C B7 Em Am B

Musical notation for section 1.] and 2.] (B) in 3/4 time, key of G. Section 1.] has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Section 2.] (B) has a melody of quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3. The bass line consists of chords: Em, Em, Am, B-s, Am, B7, B/C, B7, Em, Am, B.

Repeat (A) or To Verses

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

Musical notation for section Repeat (A) or To Verses in 3/4 time, key of G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of chords: Em, Am, Am-s, D, G, D, C-s/A, Em.

Verses (via Cantor)

Em D G Em

Musical notation for Verse 1 in 3/4 time, key of G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of chords: Em, D, G, Em.

Em Am B

Musical notation for Verse 2 in 3/4 time, key of G. The melody consists of quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3. The bass line consists of chords: Em, Am, B.

Am D G

Musical notation for Verse 3 in 3/4 time, key of G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of chords: Am, D, G.

Am Bm To Antiphon Em

Musical notation for Verse 4 in 3/4 time, key of G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of chords: Am, Bm, To Antiphon Em.

Advent Antiphons – Second Sunday -- ****

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

(A) Fm Bbm Fm Eb

Musical notation for section (A) in 4/4 time, key of Ab. The melody consists of quarter notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4.

(B)

Ab Eb F-s Fm Ab Eb

Musical notation for section (B) in 4/4 time, key of Ab. The melody consists of quarter notes: Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. A repeat sign is present after the first six notes.

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

Musical notation for section (B) continuation in 4/4 time, key of Ab. The melody consists of quarter notes: Db4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. A repeat sign is present after the first six notes. The instruction "Repeat A or To Verses" is written above the final notes.

Verses (Cantor or Choir)

Fm Eb Ab Eb

Musical notation for Verse 1 in 4/4 time, key of Ab. The chord progression is Fm, Eb, Ab, Eb, shown as block chords.

Cm Fm C-s Fm

Musical notation for Verse 2 in 4/4 time, key of Ab. The chord progression is Cm, Fm, C-s, Fm, shown as block chords.

Bbm Fm

Musical notation for Verse 3 in 4/4 time, key of Ab. The chord progression is Bbm, Fm, shown as block chords.

(To Antiphon)

Bbm Cm C-s Fm

Musical notation for Verse 4 in 4/4 time, key of Ab. The chord progression is Bbm, Cm, C-s, Fm, shown as block chords. The instruction "TO ANTIPHON" is written below the final notes.

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, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: G (quarter), D (quarter), G (quarter), C (quarter), G (quarter), C (quarter), G (quarter), Am (quarter), C (quarter), D-s (quarter), D (quarter).

(B) To Verse

D7 G C G D D/B C Eb G

Musical notation for part (B) in G major, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: D7 (quarter), G (quarter), C (quarter), G (quarter), D (quarter), D/B (quarter), C (quarter), Eb (quarter), G (quarter).

Verse

G D Em

Musical notation for the first line of the verse in G major, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: G (quarter), D (quarter), Em (quarter).

G D Bm C

Musical notation for the second line of the verse in G major, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: G (quarter), D (quarter), Bm (quarter), C (quarter).

Am G C D

Musical notation for the third line of the verse in G major, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: Am (quarter), G (quarter), C (quarter), D (quarter).

(To Antiphon)

Eb D-s D7 G

Musical notation for the fourth line of the verse in G major, 4/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The notes correspond to the chord sequence: Eb (quarter), D-s (quarter), D7 (quarter), G (quarter).

Advent Antiphons – Fourth Sunday -- ****

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

(A) Am



[1.] [2.] (B)

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

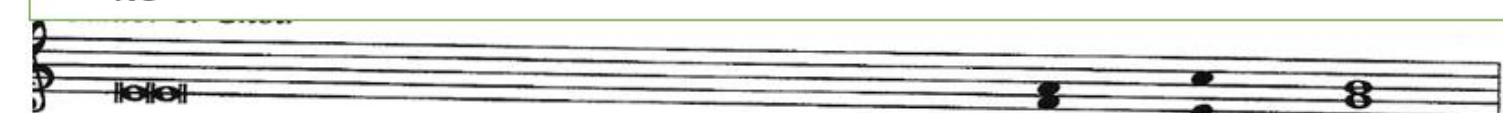


(Repeat A or To Verses

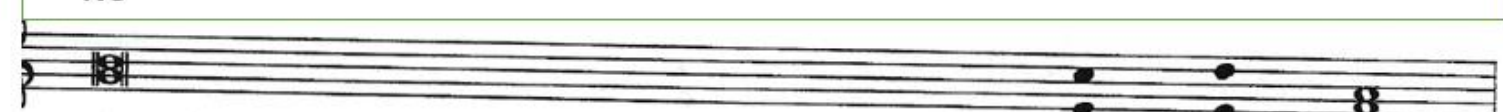
Am/D Em7 F Am/D G/C C/B F/E Em7 A



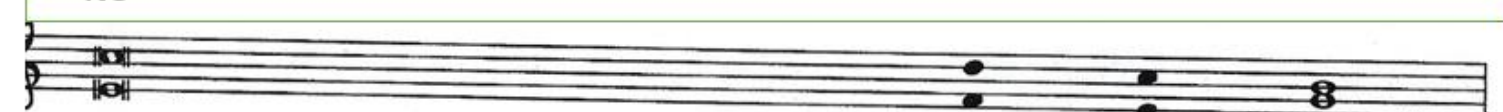
NC



NC



NC



(To Antiphon)

NC



Advent Noel (for handbells – 2 pages) -- ****

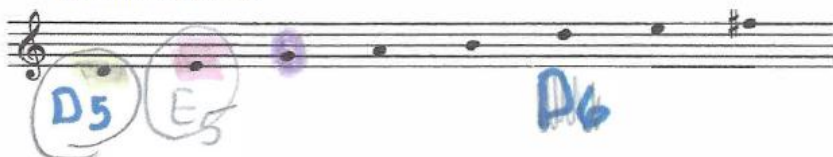
Advent Noel

Noël Nouvelet

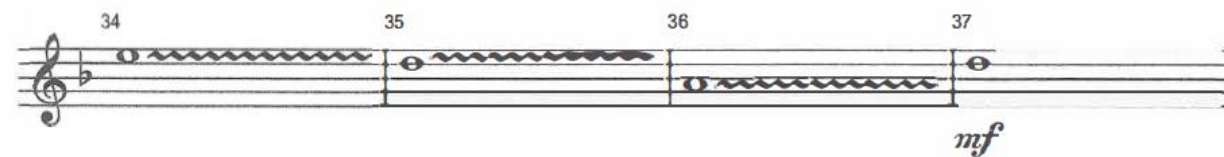
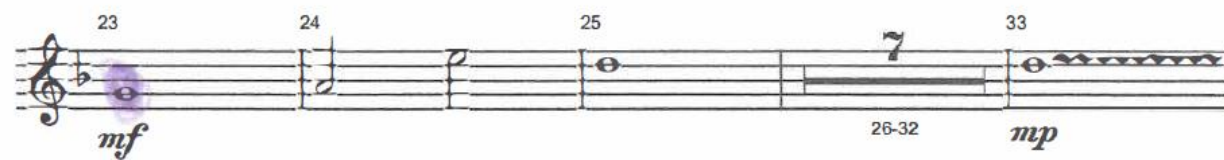
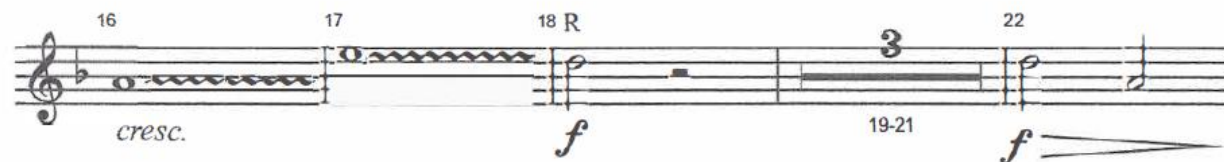
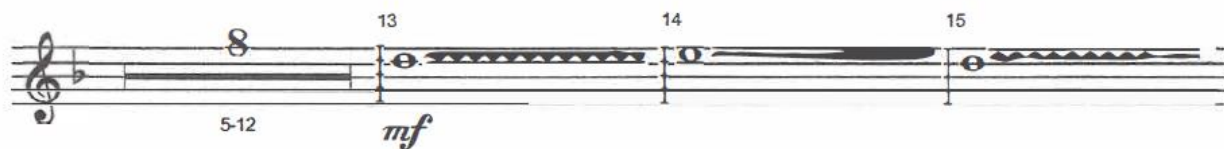
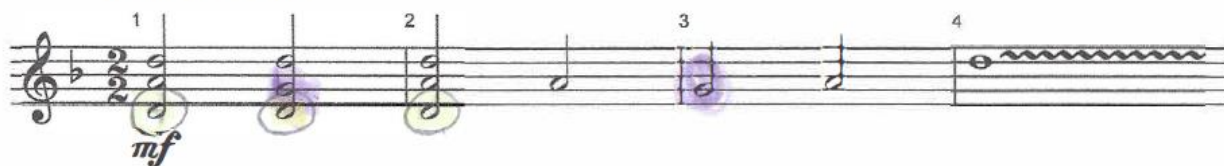
Arranged by Anna Laura Page
and Jean Anne Shafferman

Handbells

DAKL
2 Octaves
Handbells Used: 8

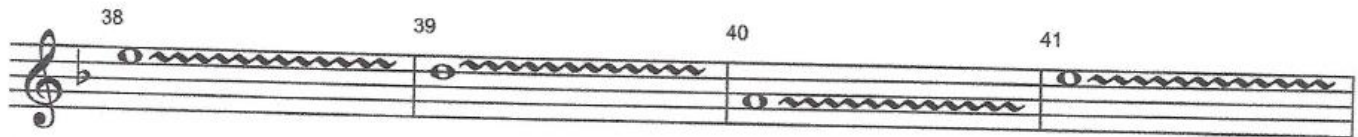


In two $\text{♩} = \text{ca. } 84$



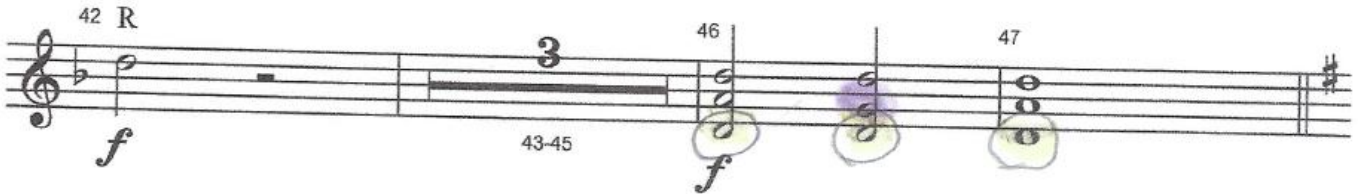
Advent Noel – Handbells – 2

38 39 40 41

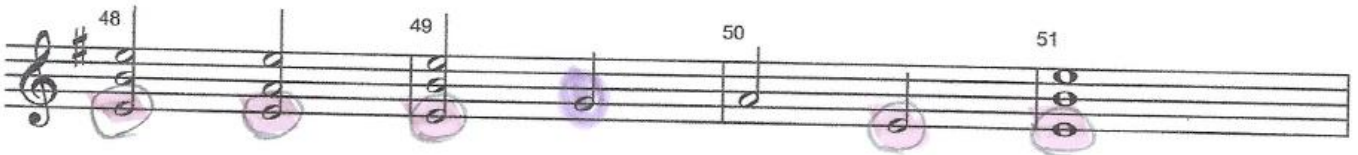


42 R 46 47

f 43-45 *f*

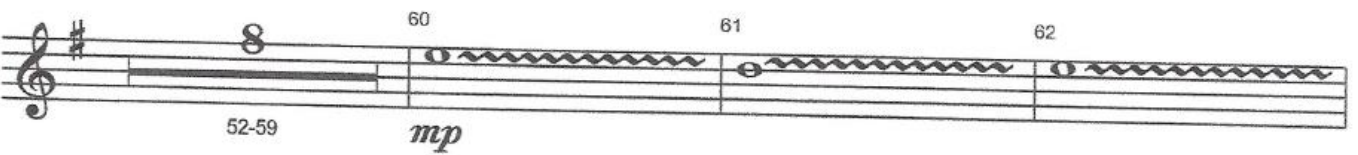


48 49 50 51



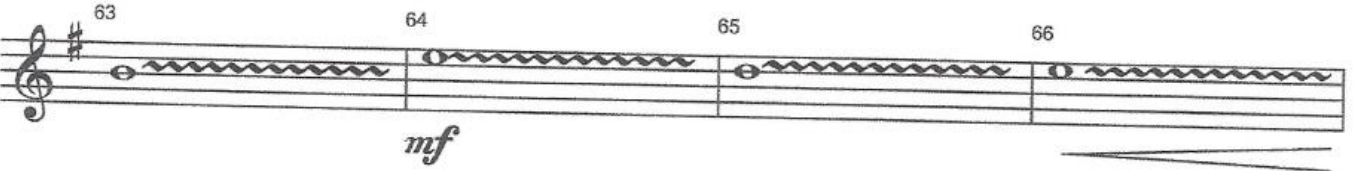
60 61 62

52-59 *mp*



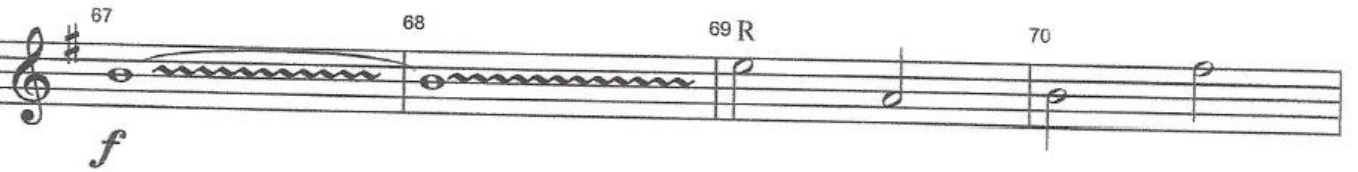
63 64 65 66

mf



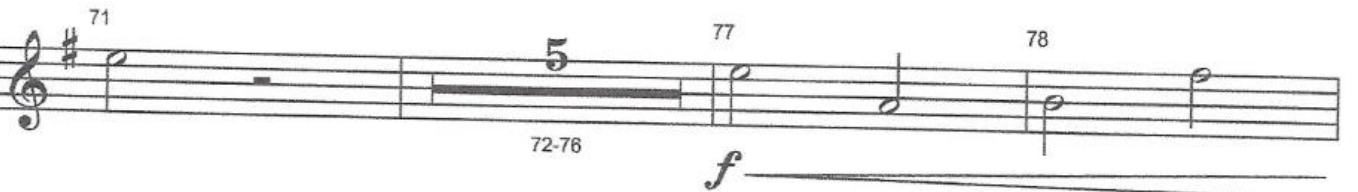
67 68 69 R 70

f



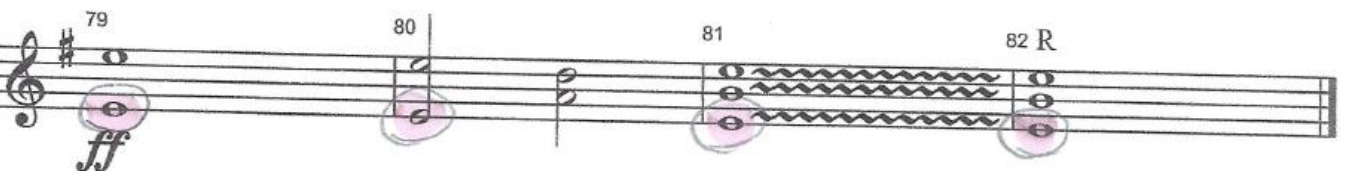
71 77 78

72-76 *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

mp

(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

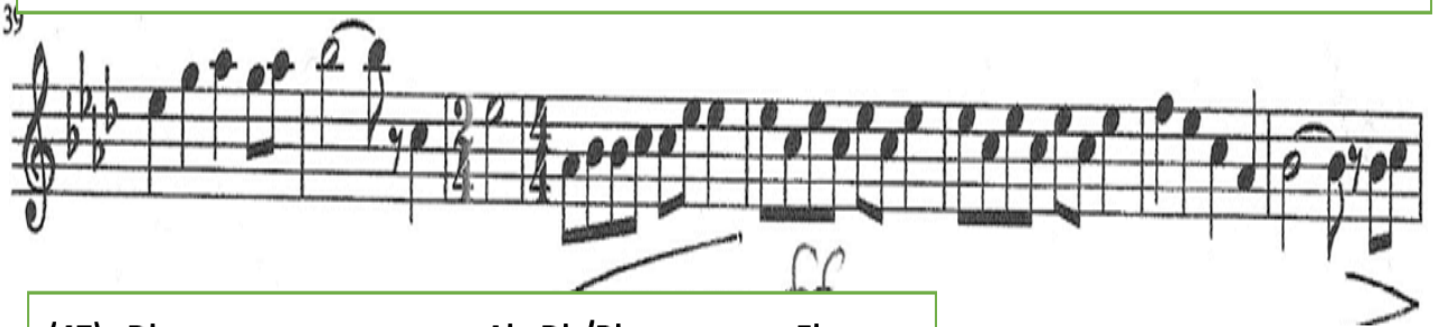
(25) Db Ab-s Ab Db Eb7 Eb Eb7 Ab

(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



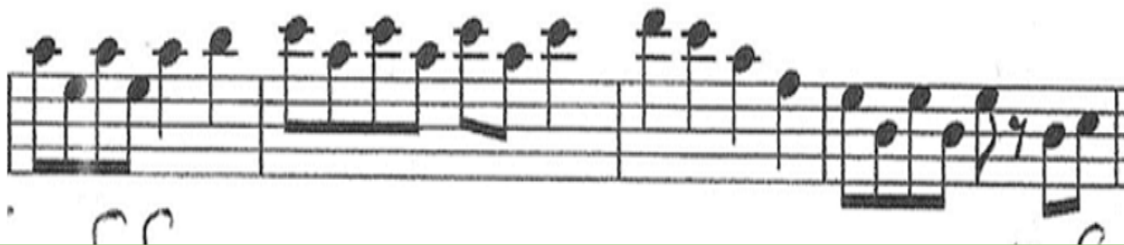
Musical notation for measure 39, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notation includes a sequence of eighth and quarter notes, with a double bar line and a fermata over the final note. Handwritten annotations include a '2' above a note and 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 melody consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. The bass line consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab.

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 melody consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. The bass line consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. There is a fermata over the final two notes of the melody.

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 melody consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. The bass line consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. There is a fermata over the final two notes of the melody.

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 melody consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. The bass line consists of quarter notes: Ab, Bb, Cb, D, Eb, F, G, Ab. There is a fermata over the final two notes of the melody.

All Are Welcome – Descant Part - (MHaugen) – 35**** (key of F; 5 verses)

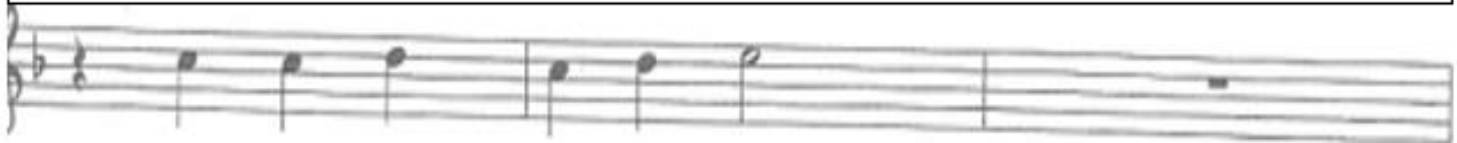
All Are Welcome (MHaugen) – 35**** (key of F; 5 verses)

Descant
VERSES

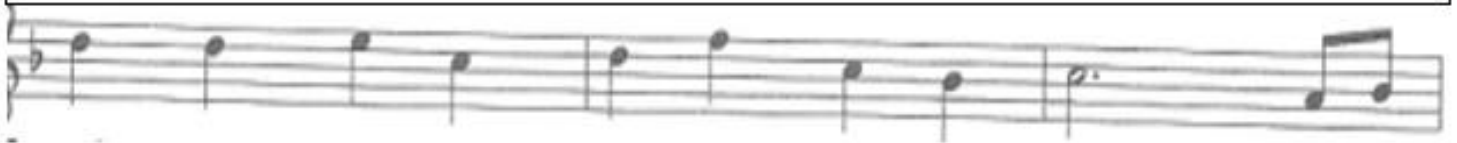
C7 F C/E F Bb C



Dm C/E F Bb C F/A D-s



G-s C G-s F/A Bb C7 Bb/F



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



Bb F Bb A7 Dm



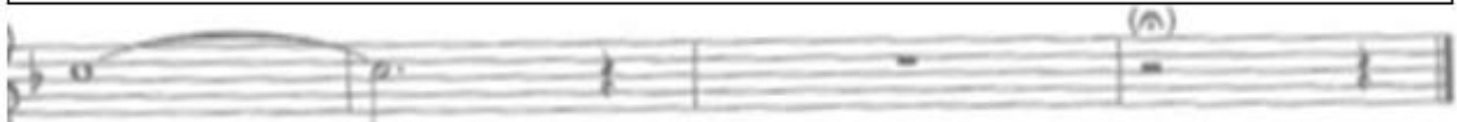
REFRAIN

Gm Dm A-s Gm/Bb F/C G/C C7

(Descant last time only)



F Bb/F /Bb/F Bb/F Bb/C



All Are Welcome (MHaugen) -- 37****

All Are Welcome (MHaugen) – 37**** (key of F; 5 verses)

VERSES

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

F/A D-s G-s G-s F/A Bb C7 Bb/F

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

F Bb A7 Dm

REFRAIN

Gm Dm A-s Gm/Bb F/C G-s/C C7

F Bb/F Bb/F Bb/F Bb/C

place

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 Creatures of Our God and King – 15**

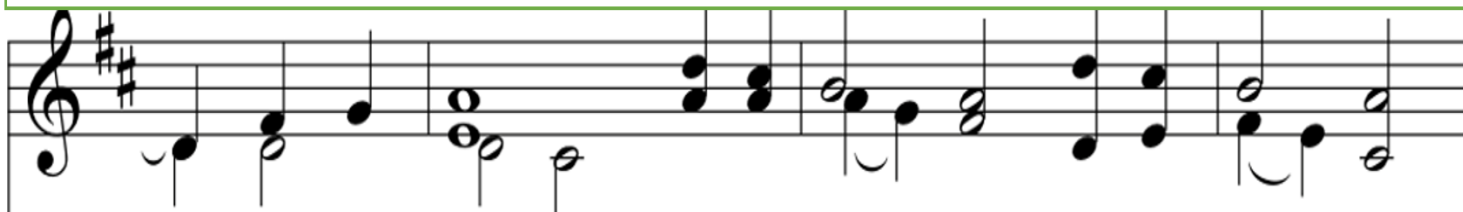
All Creatures of Our God and King – 15** -- Key of D; 4 verses

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, measures 1-2. Chords Bb and F/A are indicated above the staff. A star symbol is above the first measure.

[REFRAIN]

(3) Eb

Bb/C

Dm

C#-s

F/C

Musical staff for measures 3-4 of the refrain. Chords Eb, Bb/C, Dm, C#-s, and F/C are indicated above the staff.

(6) C

Bb-s

G-s

Bb/C

Musical staff for measures 5-6. Chords C, Bb-s, G-s, and Bb/C are indicated above the staff.

(8) C

F-s/A

G-s

F/A

Bb

Musical staff for measures 7-8. Chords C, F-s/A, G-s, F/A, and Bb are indicated above the staff. A mezzo-forte (mf) dynamic marking is present.

(10) Bb

Bb/C C#-s

D-s

F-s/A

Musical staff for measures 9-10. Chords Bb, Bb/C, C#-s, D-s, and F-s/A are indicated above the staff. The lyrics "fions will praise" are written below the staff.

[1.

TO REPEAT

(12) G-s

Bb/C

C7

Bb/F

F

Bb/C

Musical staff for measures 11-12. Chords G-s, Bb/C, C7, Bb/F, F, and Bb/C are indicated above the staff. A mezzo-piano (mp) dynamic marking and the instruction "To Repeat" are present.

[2.

♩ Verses 1-3

(15)

Bb

C

F

F/A

Musical staff for measures 13-15. Chords Bb, C, F, and F/A are indicated above the staff. A mezzo-forte (mf) dynamic marking is present.

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

Musical staff for measures 18-20. Measure 18 starts with a bass clef and a key signature of two flats. The melody consists of quarter notes: Bb, C, D, C, Bb, A, G, F. Measure 19 continues with quarter notes: E, D, C, Bb, A, G, F, E. Measure 20 features a half note chord Bb-s (Bb and F) with a fermata, followed by a quarter note Bb and a quarter note F.

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

Musical staff for measures 21-23. Measure 21 has a half note chord F-s/F (F and C) with a fermata, followed by a quarter note F and a quarter note C. Measure 22 has a half note chord Eb-s/G (Eb and B) with a fermata, followed by a quarter note Eb and a quarter note G. Measure 23 has a half note chord Bb/C (Bb and F) with a fermata, followed by a quarter note Bb and a quarter note C.

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

Musical staff for measures 24-25. Measure 24 has a half note chord Dm (D and F) with a fermata, followed by a quarter note D and a quarter note F. Measure 25 has a half note chord C#m (C# and E) with a fermata, followed by a quarter note C# and a quarter note E.

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

Musical staff for measures 26-27. Measure 26 has a half note chord Bb-s (Bb and F) with a fermata, followed by a quarter note Bb and a quarter note F. Measure 27 has a half note chord Gm (G and Bb) with a fermata, followed by a quarter note G and a quarter note Bb.

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

Musical staff for measures 28-29. Measure 28 has a half note chord Gm (G and Bb) with a fermata, followed by a quarter note G and a quarter note Bb. Measure 29 has a half note chord F/a (F and A) with a fermata, followed by a quarter note F and a quarter note A.

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

Musical staff for measures 30-32. Measure 30 has a half note chord Dm (D and F) with a fermata, followed by a quarter note D and a quarter note F. Measure 31 has a half note chord F-s/A (F and A) with a fermata, followed by a quarter note F and a quarter note A. Measure 32 has a half note chord Gm (G and Bb) with a fermata, followed by a quarter note G and a quarter note Bb. The staff ends with a half note chord Bb/F (Bb and F) with a fermata, followed by a quarter note Bb and a quarter note F.

(33) F

Musical staff for measure 33. The staff begins with a half note chord F (F and C) with a fermata, followed by a quarter note F and a quarter note C. The staff ends with a half note chord F (F and C) with a fermata, followed by a quarter note F and a quarter note C. The text "(Last time)" and "D.S." is written at the end of the staff.

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

Musical staff for piano intro in 4/4 time, key of F. The melody consists of quarter and eighth notes.

[REFRAIN]

(3)

(SATB)

Dm

C#-s

F/C

Musical staff for the first measure of the refrain, starting with a whole rest for 3 measures.

(6) C

Bb-s

G-s

Bb/C

Musical staff for measure (6) of the refrain.

(8) C

F-s/A

G-s

F/A

Bb

Musical staff for measure (8) of the refrain, including a *mp* dynamic marking.

(10) Bb

Bb/C C#-s

D-s

F-s/A

Musical staff for measure (10) of the refrain.

(12) G-s

Bb/C

C7

Bb/F

[1.]

TO REPEAT

F

Bb/C

Musical staff for measure (12) of the refrain, including a *mp* dynamic marking and a repeat sign.

[2.]

♩ Verses 1-3

(15)

Bb

C

F

F/A

Musical staff for measure (15) of the verse.

(18) Bb

C

Dm

Bb-s

Musical staff for measure (18) of the verse.

(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

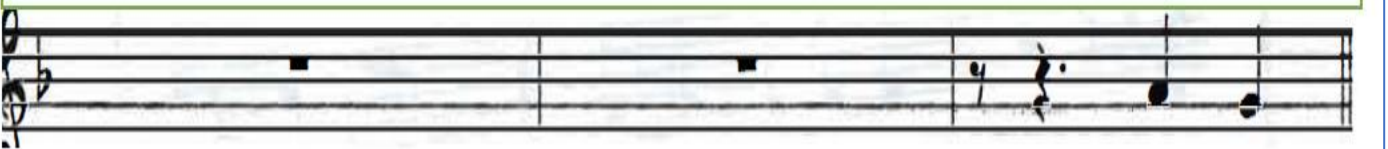


(33)

(♩ *Last time*)

D.S.

F



All Glory, Laud, and Honor – 196** (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 Good Gifts – 40****

All Good Gifts – 40**** (key of Eb; 3 verses)

VERSES

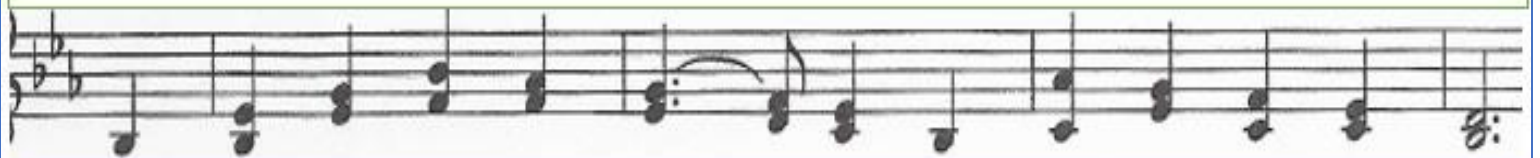
Bb Eb Bb Eb Fm Bb



Bb Eb Bb Eb Fm/Ab Gm Cm7 Fm Eb/Bb Bb7 Eb



Bb Eb Bb Cm Fm F7/A Bb



Bb Eb Bb Eb Fm/Ab Gm Cm7 Fm Eb/Bb Bb7 Eb



REFRAIN

Ab Fm Gm Cm Fm Bb7 Eb



Ab Fm Gm Cm Fm Bb7 Eb



218

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**

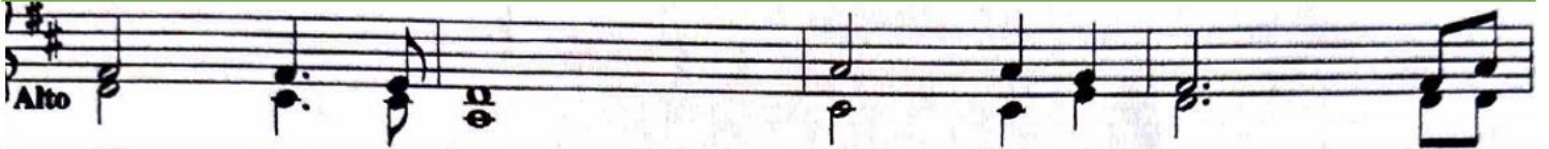
Intro

G A7 G D A7 D A



Refrain

D A D A A7 D

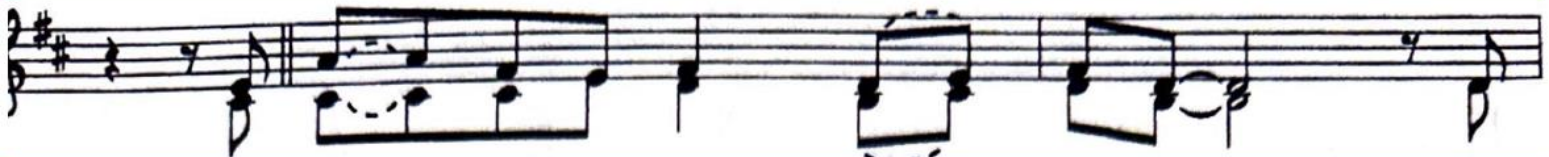


G A7 G [G D A7 D [1-3 [A [Final]
to Verses || Fine



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 for the first line of the verses, showing chords Dm, G, C, and F.

Bb Eb Ab Eb/G

Musical staff for the second line of the verses, showing chords Bb, Eb, Ab, and Eb/G.

Fm Bb-s Bb Gm7 C-s Cm

Musical staff for the third line of the verses, showing chords Fm, Bb-s, Bb, Gm7, C-s, and Cm.

Ab Eb/G Bb-s Bb

Musical staff for the fourth line of the verses, showing chords Ab, Eb/G, Bb-s, and Bb.

Refrain

C Fm Bb Eb/G

Musical staff for the first line of the refrain, showing chords C, Fm, Bb, and Eb/G.

Ab Db G-s G Fm/Ab Bb

Musical staff for the second line of the refrain, showing chords Ab, Db, G-s, G, Fm/Ab, and Bb.

Gm Cm Ab7 Bb-s Bb Gm Cm

Musical staff for the third line of the refrain, showing chords Gm, Cm, Ab7, Bb-s, Bb, Gm, and Cm.

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

Musical staff for the fourth line of the refrain, showing chords Ab, Eb/G, and Bb, with a D.C. and Fine marking.

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#

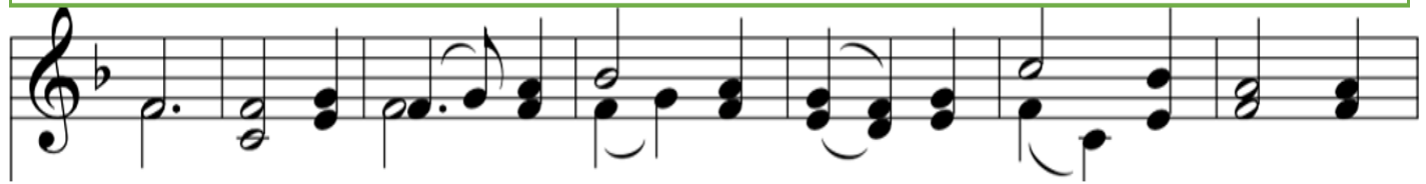
Alleluia! Sing to Jesus – 260**

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

mf

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

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

mf

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

63 *mf*

70 C7 Bb F Bb G-a Eb Bb

70 *rit.* Tempo I

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

77 *mp*

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

83

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

90 *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

98 *mp*

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

107 *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

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, Eb). The melody consists of quarter notes 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 (Bb, Eb). 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 (Bb, Eb). 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, 3/4 time. 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, 3/4 time. 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, 3/4 time. 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, 3/4 time. 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, 3/4 time. 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, 3/4 time. Chords: F-s, Bb, F7, Bb, CmF7Gm, Bb, C7, Bb, F, Bb, **D**. Dynamics: *mf*. Markings: *rit.*

Musical staff 7: Treble clef, key signature of two flats, 3/4 time. 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*. Markings: *rit.*

Musical staff 8: Treble clef, key signature of two flats, 3/4 time. 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, 3/4 time. 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**

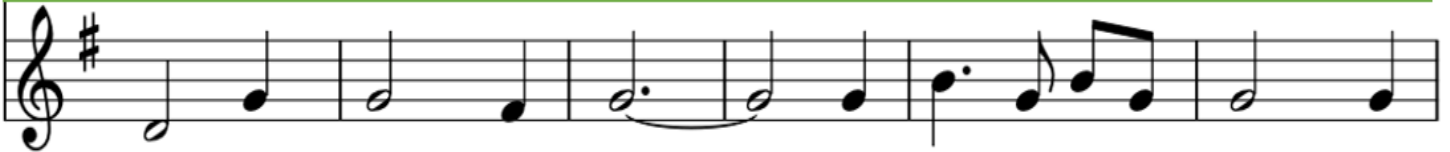
Amazing Grace, How Sweet the Sound -- 649** -- key of G; 5 verses

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*



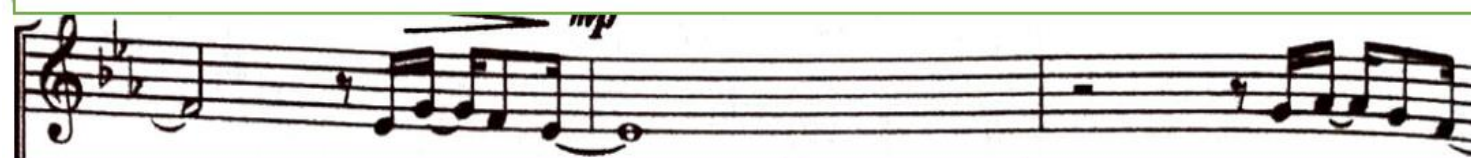
Musical notation for exercise 50, starting with a treble clef and a key signature of two flats (Bb and Eb). The piece begins with a dynamic marking of *ff* (fortissimo). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several rests and a fermata over a chord in the middle of the piece.

53) Eb Eb/G Ab Eb Ab/Eb



Musical notation for exercise 53, starting with a treble clef and a key signature of two flats (Bb and Eb). The melody is primarily composed of quarter and eighth notes, with some beaming. There are several rests and a fermata over a chord in the middle of the piece.

56) Bb Cm Fm



Musical notation for exercise 56, starting with a treble clef and a key signature of two flats (Bb and Eb). The piece begins with a dynamic marking of *mp* (mezzo-piano). The melody consists of quarter and eighth notes, with some beaming. There are several rests and a fermata over a chord in the middle of the piece.

59) Bb7 Ab7 Bb/Bb7 Eb



Musical notation for exercise 59, starting with a treble clef and a key signature of two flats (Bb and Eb). The piece begins with a dynamic marking of *mp* (mezzo-piano). The melody consists of quarter and eighth notes, with some beaming. There are several rests and a fermata over a chord in the middle of the piece.

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

NEW BRITAIN

Words by JOHN NEWTON

Earnestly ♩ = c. 56

Intro

D2 D2/G A sus4 D2 D2/G D2

Verse

6 D2 D2/G D2 A sus4 D2

mp

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

mf *p*

Verse

16 D G/D D A

mf

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

Chorus

24 G G2 D G D D/F#

f

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

mp

Verse

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

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

Chorus

42 G G2 D G D D/F#
f

46 G G2 D A7sus4 D G D
mp

Chorus

50 A^b A^b2 E^b A^b A^b2 E^b E^b/G
ff

54 A^b A^b2 E^b A^b/E^b E^b B^bsus Cm Fm7
mf *mp*

59 B^b7sus4 A^bMaj7 B^b11 B^b7 E^b2
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 4/4 time with a key signature of one flat (F major). The chords are: F (F2, A2, C3), C (E2, G2, C3), D-a (D2, F2, A2), A-a (A2, C3, E3), Bb (Bb2, D3, F3), G-a (G2, Bb2, D3), F (F2, A2, C3), C (E2, G2, C3), and F (F2, A2, C3). A slur is placed over the Bb, G-a, and F chords, indicating they are part of a single melodic phrase.

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

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes. The bass line consists of chords and single notes.

Em Am7 D D7 G D7

Musical notation for the second system, measures 5-8. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues with quarter and eighth notes. The bass line features chords and single notes.

Em C D D7 G

Musical notation for the third system, measures 9-12. The key signature is one sharp (F#) and the time signature is 3/4. The melody concludes with quarter and eighth notes. The bass line features chords and single notes, ending with a double bar line.

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

Musical staff showing notes and chords C and F/C. The staff contains four measures of music. The first measure has a C chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an F/C chord and a half note G. The fourth measure has a C chord and a quarter note G.

C

F-s/C

[D.S. & al Coda] [Coda ⊕] C

Musical staff showing notes and chords C, F-s/C, and C. The staff contains four measures of music. The first measure has a C chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an F-s/C chord and a quarter note G. The fourth measure has a C chord and a quarter note G.

C

F

F-s

Musical staff showing notes and chords C, F, and F-s. The staff contains four measures of music. The first measure has a C chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an F chord and a quarter note G. The fourth measure has an F-s chord and a quarter note G.

F

C

Am

Musical staff showing notes and chords F, C, and Am. The staff contains four measures of music. The first measure has an F chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an Am chord and a quarter note G. The fourth measure has an Am chord and a quarter note G.

G7

G-s

C

F-s/C

Musical staff showing notes and chords G7, G-s, C, and F-s/C. The staff contains four measures of music. The first measure has a G7 chord and a quarter note G. The second measure has a G-s chord and a quarter note A. The third measure has a C chord and a quarter note G. The fourth measure has an F-s/C chord and a quarter note G.

C

F-s/C

Musical staff showing notes and chords C and F-s/C. The staff contains four measures of music. The first measure has a C chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an F-s/C chord and a quarter note G. The fourth measure has a C chord and a quarter note G.

C

F-s/C

Musical staff showing notes and chords C and F-s/C. The staff contains four measures of music. The first measure has a C chord and a quarter note G. The second measure has a C chord and a quarter note A. The third measure has an F-s/C chord and a quarter note G. The fourth measure has a C chord and a quarter note G.

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



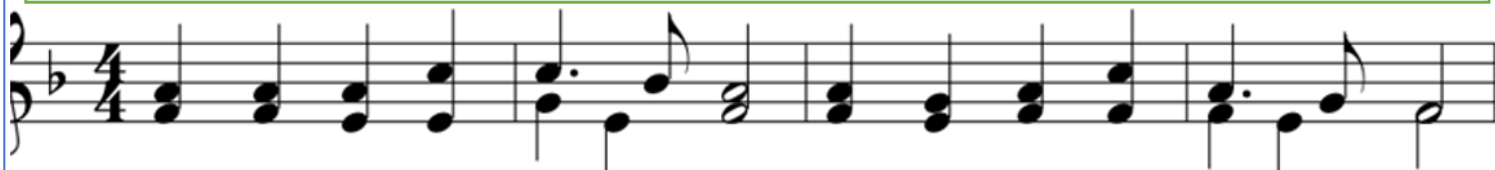
Bb Eb C-s Bb Eb G-a F-s F7 Bb



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



As the Deer – 626**

As the Deer – 626** -- Key of D

D A Bm Dsus D
As the deer pants for the wa - ter, so my

G A7sus A7 D G A7 D A
soul longs af - ter you. You a - lone are my

Bm Dsus D G Asus A7 D
heart's de - sire, and I long to wor - ship you.

Bm Bm/A G D/F# G Bm
You a - lone are my strength, my shield; to you a - lone

Em F#sus F# D A
may my spir - it yield. You a - lone are my

Bm Dsus D G A7sus A7 D
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



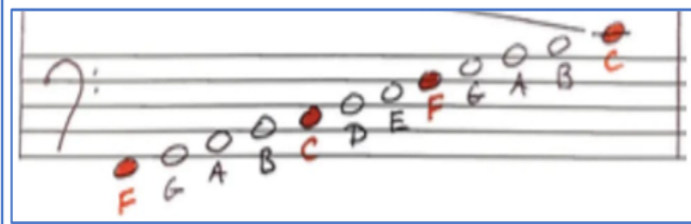
C F Bb F Gm F Dm C Dm Gm F Gm7 C F



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

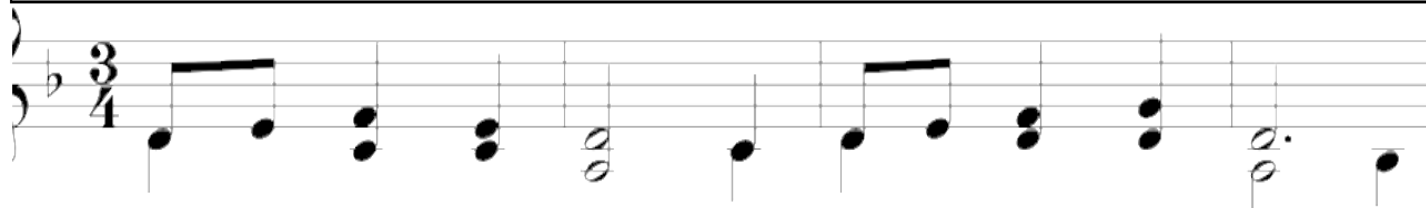


so, most gra-cious Lord, may we ev-er-more be led to thee.
so may we with will-ing feet ev-er seek thy mer-cy seat.
all our cost-liest trea-sures bring, Christ, to thee, our heaven-ly king.
where they need no star to guide, where no clouds thy glo-ry hide.



At the Name of Jesus -- 264** (key of F; 4 verses)

Dm C Dm F Dm Gm Dm



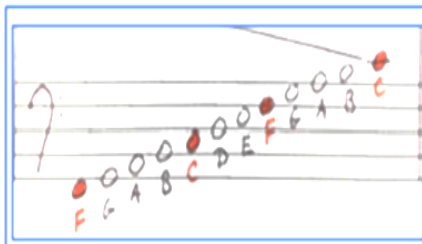
F C Dm F Gm



C Am Dm C G C



Dm C Am Gm F C Dm



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#

At the Name of Jesus (CWalker) -- **** -- Descant for Refrain and Verses 3 & 4

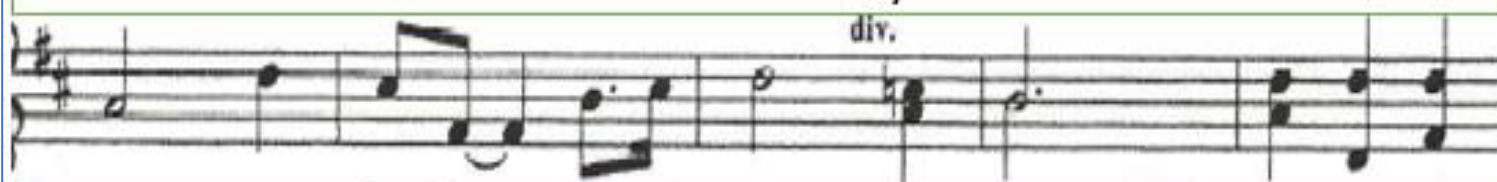
At the Name of Jesus (CWalker) -- **** (key of D; 4 verses)

REFRAIN -- Descant for Refrain and Verses 3 & 4

G/A D G D A/F# B-s G



D F#-s B-s D-s /E G D E-s D



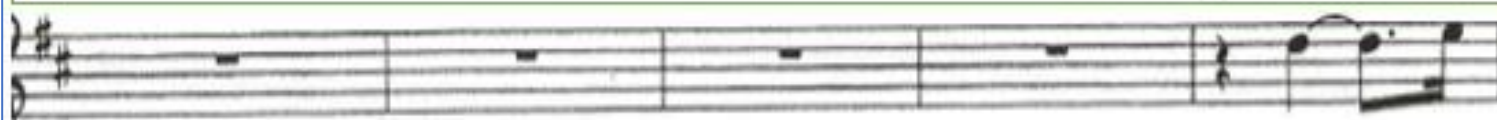
(^) last time only

G D G/C /D [1, 3] :][Final -- Fine

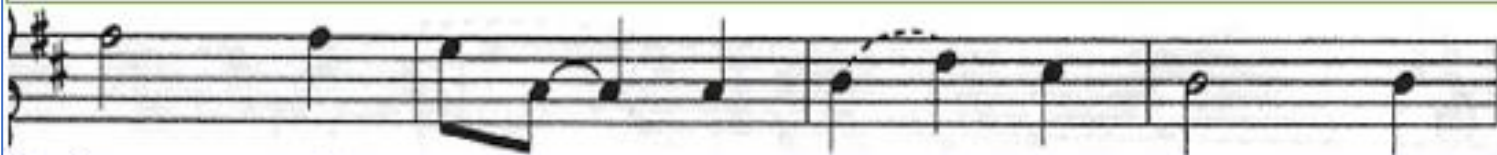


Versus 3 and 4

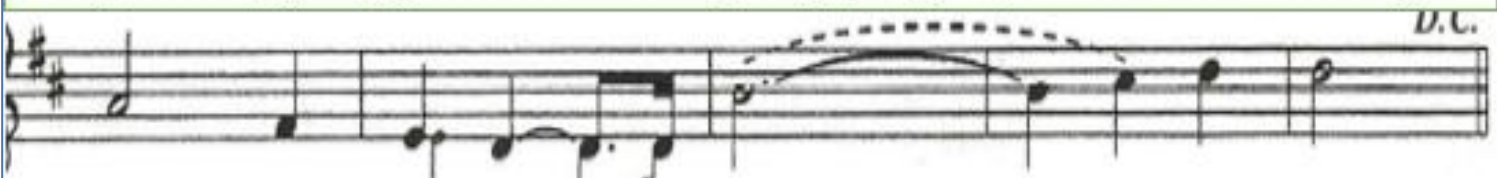
G



B-s A D E-s F#-s B-s G



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



At the Name of Jesus (CWalker) -- **** -- S/A Parts

At the Name of Jesus (CWalker) -- **** (key of D; 4 verses)

REFRAIN – S/A Parts

G/A D G D A/F# B-s G

D F#-s B-s D-s /E G D E-s D

(^) last time only

G D G/C /D [1, 3 :][Final -- Fine
:] [D :]

VERSES (all)

E A G/A D E-s G D G D/E

B-s A D E-s F# B-s G

D E-s D-s G A-s D E E-s /A (D.C.)

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



F D Gm C F Bb Gm C F



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 – 414**

Be Still and Know That I Am God -- 414** (key of E)

If sung as Canon, see *

E-s

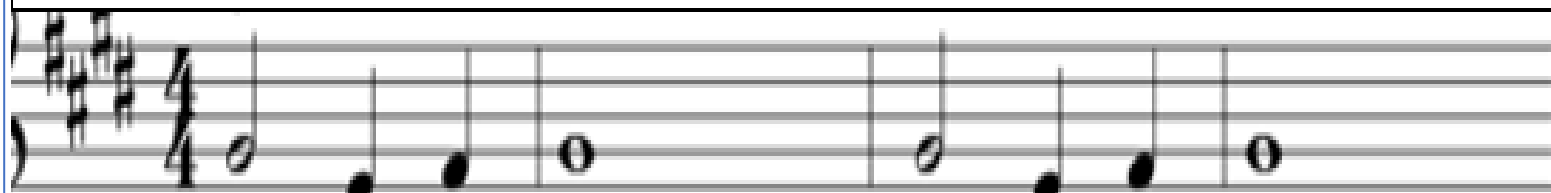
C#-s

E-s

C#-s

*

*



A

E

F#-s

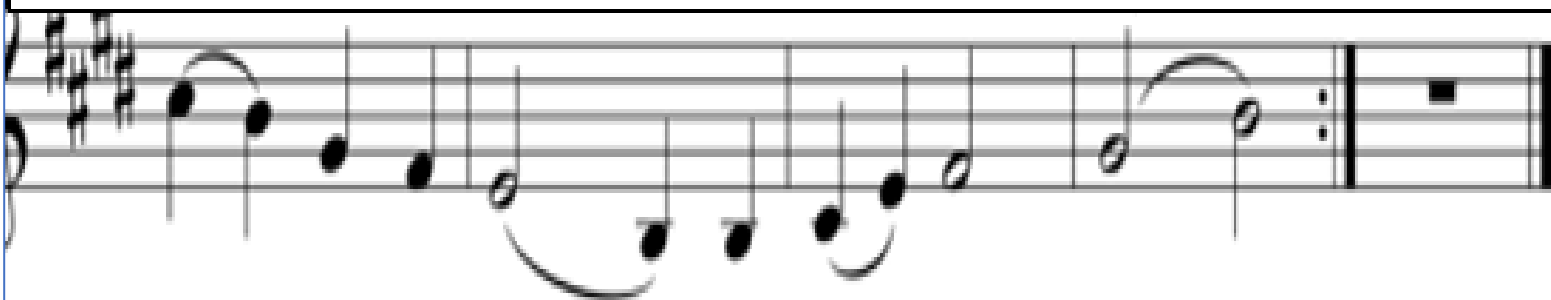
G#-s

A-s

B-s

:[Final

:[E



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 -- ****

Be Thou My Vision – **** -- Key of Eb

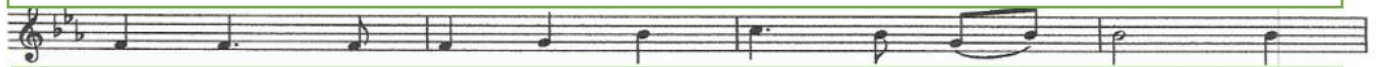
Andante Eb Bb-s C-a Eb

Violin
or Viola



Musical staff for measures 1-4. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Bb (quarter), C (quarter), Eb (quarter), Bb (quarter), C (quarter), Eb (quarter), Bb (quarter).

(5) Bb Ab G-a F-a



Musical staff for measures 5-8. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Bb (quarter), Ab (quarter), G (quarter), A (quarter), F (quarter), A (quarter), F (quarter), Ab (quarter).

(9) Ab Eb Bb Ab Bb



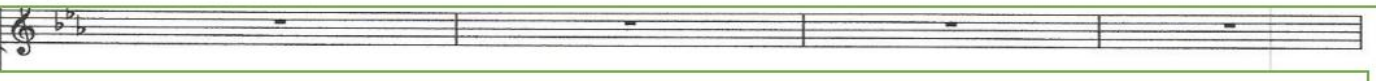
Musical staff for measures 9-12. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Ab (quarter), Eb (quarter), Bb (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Bb (quarter), Ab (quarter).

(13) Eb Ab Bb Ab Eb



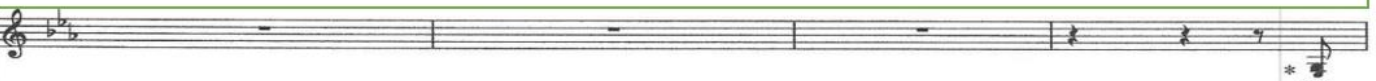
Musical staff for measures 13-17. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Eb (quarter), Bb (quarter), Ab (quarter), Eb (quarter).

(18)



Musical staff for measures 18-21. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Eb (quarter), Bb (quarter), Ab (quarter), Eb (quarter).

(22)



Musical staff for measures 22-25. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Eb (quarter), Bb (quarter), Ab (quarter), Eb (quarter).

Bb

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



Musical staff for measures 26-30. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Bb (quarter), Bb (quarter), C (quarter), A (quarter), Bb (quarter), C (quarter), A (quarter).

(31) Ab Bb7 Bb-s Bb Eb



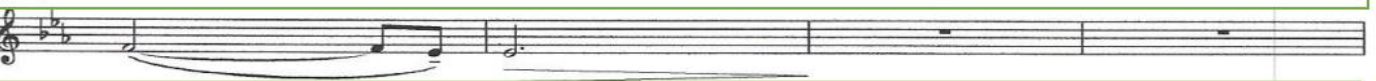
Musical staff for measures 31-35. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Ab (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Eb (quarter), Bb (quarter), Ab (quarter), Bb (quarter).

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



Musical staff for measures 36-40. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Bb (quarter), Eb (quarter), Eb (quarter), Eb (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Bb (quarter).

(40) Bb-s Eb



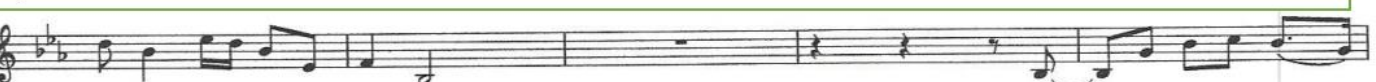
Musical staff for measures 40-43. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Bb (quarter), Eb (quarter), Bb (quarter), Eb (quarter).

(44) Eb Ab G-a Ab



Musical staff for measures 44-47. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Eb (quarter), Ab (quarter), G (quarter), A (quarter), Ab (quarter), Bb (quarter), Ab (quarter), Bb (quarter).

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



Musical staff for measures 48-52. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: C (quarter), A (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Ab (quarter), Bb (quarter), Ab (quarter).

(53) Ab Bb-s



Musical staff for measures 53-56. The staff contains a treble clef, a key signature of two flats (Eb), and a 3/4 time signature. The notes are: Ab (quarter), Bb (quarter), Bb (quarter), Ab (quarter).

mf

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

4
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 (MEByrne, EHHull, HSorenson) – **** (Soprano/Alto; 3 pages)

Be Thou My Vision (MEByrne, EHHull, HSorenson) – **** -- Key of Eb/F

Soprano/Alto Parts

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 measure 40, showing a treble clef, key signature of two flats (Bb, Eb), and a single chord per measure: Eb, Ab/Bb, Eb, Gm, Bb.

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

Musical staff for measure 43, showing a treble clef, key signature of two flats, and a melodic line with chords: Eb, C, Ab, Bb, Eb, C, Bb, Eb, F. Includes markings *mf cresc.* and *rit.*

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

Musical staff for measure 47, showing a treble clef, key signature of two flats, and a melodic line with chords: Bb, C, Gm, Eb-s, Bb/C, Bb.

(51) Cm Ab Bb Eb Bb

Musical staff for measure 51, showing a treble clef, key signature of two flats, and a melodic line with chords: Cm, Ab, Bb, Eb, Bb.

7/(55) Cm Ab Bb Eb Bb

Musical staff for measure 55, showing a treble clef, key signature of two flats, and a melodic line with chords: Cm, Ab, Bb, Eb, Bb.

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

Musical staff for measure 59, showing a treble clef, key signature of two flats, and a melodic line with chords: Ab, F, Gm, Eb-s, Ab, Gm, Db/Eb. Includes marking *f*.

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

Musical staff for measure 63, showing a treble clef, key signature of two flats, and a melodic line with chords: Db/Eb, Ab/Db, Eb-s, Eb. Includes marking *remain strong* and a circled 9.

8/(67) Bb Gm Ab Bb Ab Bb

Musical staff for measure 67, showing a treble clef, key signature of two flats, and a melodic line with chords: Bb, Gm, Ab, Bb, Ab, Bb. Includes marking *f cresc.*

(71) Fm Ab/F Cm Ab Ab Bb

Musical staff for measure 71, showing a treble clef, key signature of two flats, and a melodic line with chords: Fm, Ab/F, Cm, Ab, Ab, Bb.

(75) Gm C-s Bb/C [Δ Key to F]

Musical staff for measure 75, showing a treble clef, key signature of two flats, and a melodic line with chords: Gm, C-s, Bb/C, and a key signature change to F.

9/(78) Dm Bb C Dm C F

Musical notation for measures 9-10. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 9 contains a half note D4, a quarter note E4, and a quarter note F4. Measure 10 contains a half note G4, a quarter note A4, and a quarter note Bb4. The notes are beamed together in pairs.

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

Musical notation for measures 82-83. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 82 contains a half note G4, a quarter note A4, and a quarter note Bb4. Measure 83 contains a half note C5, a quarter note D5, and a quarter note E5. The notes are beamed together in pairs.

(86) Bb F Am Bb C

Musical notation for measures 86-87. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 86 contains a half note Bb4, a quarter note C5, and a quarter note D5. Measure 87 contains a half note E5, a quarter note F5, and a quarter note G5. The notes are beamed together in pairs.

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

Musical notation for measures 90-91. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 90 contains a half note Bb4, a quarter note C5, and a quarter note D5. Measure 91 contains a half note E5, a quarter note F5, and a quarter note G5. The notes are beamed together in pairs.

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

Musical notation for measures 94-95. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 94 contains a half note D4, a quarter note E4, and a quarter note F4. Measure 95 contains a half note G4, a quarter note A4, and a quarter note Bb4. The notes are beamed together in pairs.

(99) Bb F Bb F C C7 F G

Musical notation for measures 99-100. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 99 contains a half note Bb4, a quarter note C5, and a quarter note D5. Measure 100 contains a half note E5, a quarter note F5, and a quarter note G5. The notes are beamed together in pairs.

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

Musical notation for measures 104-105. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 104 contains a half note Bb4, a quarter note C5, and a quarter note D5. Measure 105 contains a half note E5, a quarter note F5, and a quarter note G5. The notes are beamed together in pairs.

(109) C Dm Gm F D

Musical notation for measures 109-110. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 109 contains a half note C5, a quarter note D5, and a quarter note E5. Measure 110 contains a half note F5, a quarter note G5, and a quarter note A5. The notes are beamed together in pairs.

(113) Am D-s Dm

Musical notation for measures 113-114. The staff shows a melodic line in treble clef with a key signature of one flat. Measure 113 contains a half note A4, a quarter note B4, and a quarter note C5. Measure 114 contains a half note D5, a quarter note E5, and a quarter note F5. The notes are beamed together in pairs.

Be Thou My Vision (MEByrne, EHHull, HSorenson) – **** (Oboe; 3 pages)

Be Thou My Vision (MEByrne, EHHull, and HSorenson)– **** (key of E and F)

Oboe

Bb Cm Ab Eb

Musical staff 1: Oboe part, measures 1-7. Includes a 3-measure rest at the beginning and a mezzo-piano (*mp*) dynamic marking.

8) Bb/C-a Ab Eb/C Ab Eb-s

Musical staff 2: Oboe part, measures 8-11. Includes measure numbers 10, 8, 18, and 4, and a mezzo-piano (*mp*) dynamic marking.

24) Cm Eb Bb Fm G-s Gm Eb/C Gm/Eb

Musical staff 3: Oboe part, measures 12-23. Includes a mezzo-forte (*mf*) dynamic marking.

29) Fm Cm/D Eb-s Cm Fm Eb Eb-s Eb

Musical staff 4: Oboe part, measures 24-35. Includes a piano (*p*) dynamic marking, a mezzo-piano (*mp*) dynamic marking, and a 3-measure triplet.

37) Bb Cm Ab Eb Ab/Bb Eb Gm Bb

Musical staff 5: Oboe part, measures 36-42. Includes a piano (*p*) dynamic marking.

94) Dm Bb C F C-s F

a tempo 5 **102** *Slower* 4

mp

This musical staff shows exercise 94. It begins with a treble clef and a key signature of one flat (Bb). The first three measures contain quarter notes: Bb, C, and F, all beamed together. The fourth measure is a whole rest. The fifth measure is a whole note Bb. The sixth measure contains a quarter note Bb and a quarter note C, beamed together. The seventh measure is a whole rest. The eighth measure is a whole note F. The piece concludes with a double bar line.

108) F F-s F C Dm Gm F D

08 **109**

mp

This musical staff shows exercise 108. It begins with a treble clef and a key signature of one flat (Bb). The first three measures contain quarter notes: F, F, and F, all beamed together. The fourth measure is a quarter note C. The fifth measure is a quarter note D. The sixth measure is a quarter note G. The seventh measure is a quarter note F. The eighth measure is a quarter note D. The piece concludes with a double bar line.

113)

4 rit 2

This musical staff shows exercise 113. It consists of a treble clef and a key signature of one flat (Bb). The staff contains a whole rest in the first measure, a whole rest in the second measure, and a whole rest in the third measure. The piece concludes with a double bar line.

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 features a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes, while the accompaniment uses chords and eighth notes.

Verses

G B Am7 D7 C/A D7/E

Musical notation for the second system, corresponding to the second line of chords. It continues the melody and accompaniment from the first system.

G-s G B G Gm D F#

Musical notation for the third system, corresponding to the third line of chords. It continues the melody and accompaniment.

Refrain

A7 C# D F# A7 D7 F#

Musical notation for the fourth system, corresponding to the first line of the refrain chords. It features a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature.

B Gm A7 C# D7 E

Musical notation for the fifth system, corresponding to the second line of the refrain chords. It continues the melody and accompaniment.

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 continues the melody and accompaniment.

Beautiful Savior – 92****

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

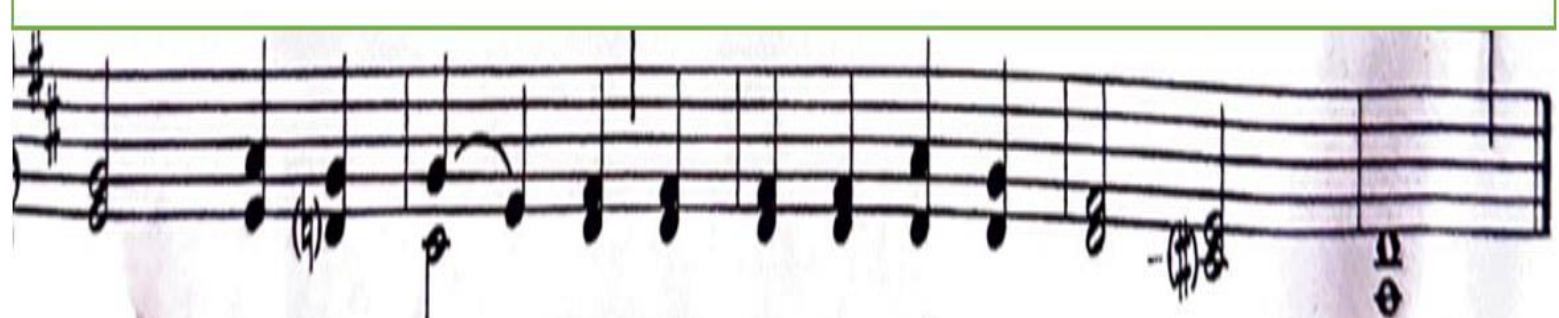
D Bm Em A D B7 Em A D G



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 -

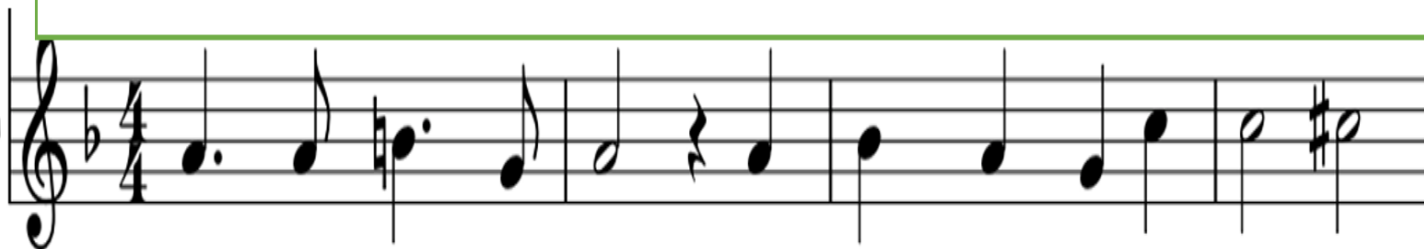
E-a F D-a F7 Bb F C7 F Bb F

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 – Tenor – 544**

Bless the Lord – Tenor -- 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



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 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

(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)

Bread of Life (JRaney) -- **** (key of D)

D C/D C/D



Musical staff with notes and a dynamic marking of mp.

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



Musical staff with notes and a dynamic marking of b8.

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



Musical staff with notes and a dynamic marking of y.

E-s/A A-s (15) E-s F#-s



Musical staff with notes and a dynamic marking of y.

Bm D E-s/F# (20) E-s/F#



Musical staff with notes and a dynamic marking of y.

Em B-s/E A-s/B-s/A-s G E-s/C#



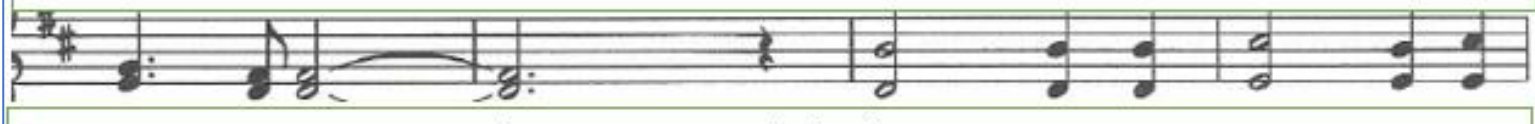
Musical staff with notes and a dynamic marking of y.

25) F-s B-s F#-s B-s D/E E-s A E-s A




Musical staff with notes and a dynamic marking of y.

E-s D (30) G F#-s E/F#-s



Musical staff with notes and a dynamic marking of y.

B-s F#-s B-s D/E (35) /F#-s G E-s G



Musical staff with notes and a dynamic marking of y.

G E-s B-s E-s B-s E-s A-s Bb (40) D



C/D C/D



45) G-s F#-s D G/E B/E D



F-s E-s (50) A-s E-s B/E



F#-s B-s F#-s B-s (55) D E/F#



E/F# E7 A/B A7 (60) G



A/B F#-s A/B F#-s B-s E/F#



(65) F#-s G A G/E D G



F#-s B/G# F#-s (70) B-s F#-s B-s D/E E/F#-s



G/A G /E B-s (75) E-s B-s E-s G/A



D/E Bb

(80) C7 A-s D-s

G-s F-s (85) F

F A/Bb A-s NC A A/Bb

D-s (90) G-s

G-s /E G/A G/E A-s F#-s B-s F#-s (95) G

E/C# E/F# E/C# F#-s B-s

E/F# (100) A G/A G/E

D G F#-s E-s F#/E

(105) B-s F#-s B-s D/E

Musical notation for the first system, measures 105-108. The key signature has two sharps (F# and C#). The melody consists of quarter notes: B4, F#4, B4, D5. The bass line features a long note with a fermata over it, starting on B2 and ending on D3. A slur covers the final two notes of the bass line.

G/A E-s B-s (110) E-s B-s

Musical notation for the second system, measures 109-112. The melody consists of quarter notes: G4, A4, E5, B5. The bass line consists of chords: G/A, E-s, B-s, (110) E-s, B-s.

E-s G D E-s B-s

Musical notation for the third system, measures 113-116. The melody consists of quarter notes: E4, G4, D5, E5, B5. The bass line consists of chords: E-s, G, D, E-s, B-s.

E-s B-s (115) E

Musical notation for the fourth system, measures 117-120. The melody consists of quarter notes: E4, B4, E5. The bass line consists of chords: E-s, B-s, (115) E. The system ends with a double bar line.

G-s/E D/E

Musical notation for the fifth system, measures 121-124. The melody consists of quarter notes: G4, A4, D5. The bass line consists of chords: G-s/E, D/E. The system ends with a double bar line.

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

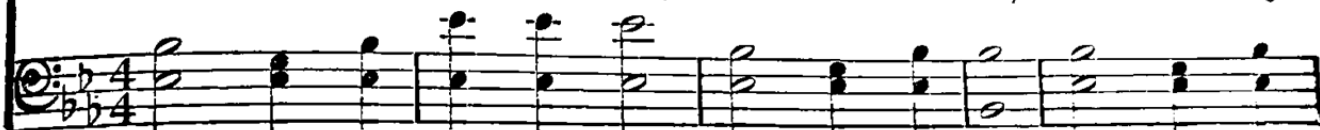
Break Thou the Bread of Life

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 piece, showing a 3/4 time signature and a key signature of one flat (F major). The notation consists of a single staff with chords and notes.

Gm

G7/A

C

F

Bb

C7/D

F

Bb7/C

Gm

Musical notation for the second line of the piece, continuing the 3/4 time signature and key signature of one flat. The notation consists of a single staff with chords and notes.

Gm

F

C

F

C7

F

Musical notation for the third line of the piece, concluding the 3/4 time signature and key signature of one flat. The notation consists of a single staff with chords and notes, ending with a double bar line.

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



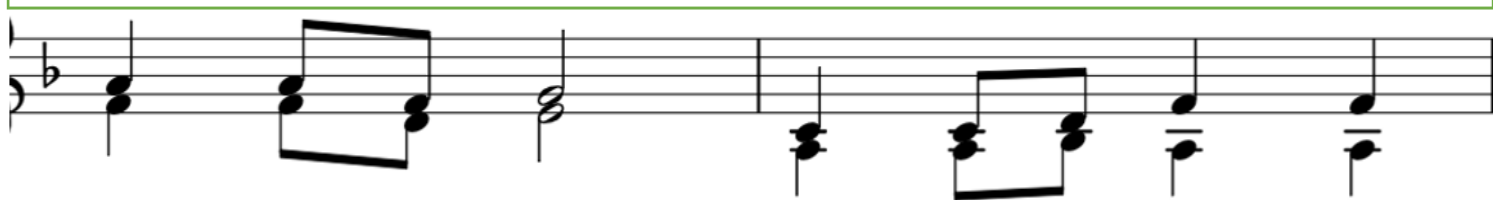
F C7 F



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 are!

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 over

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) and the time signature is 3/4. The music is in treble clef. Measure 1 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, A3, G3, F3, E3, D3, C3, B2, A2, G2.

(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, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

(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, A3, G3, F3, E3, D3, C3, B2, A2, G2.

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

Musical notation for measures 16-18. The notes are: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

(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.

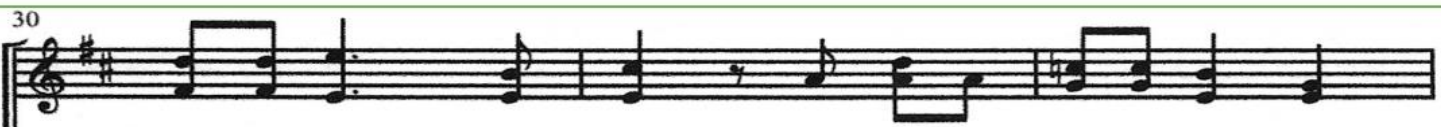
(25) D G A-s

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
Musical notation for measures 27-29 in treble clef, key of D major. Measure 27 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 28 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 29 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

(30) Bm E A D C

30
Musical notation for measures 30-32 in treble clef, key of D major. Measure 30 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 31 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 32 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

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

33
mp cresc. poco a poco
Musical notation for measures 33-35 in treble clef, key of D major. Measure 33 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 34 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 35 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

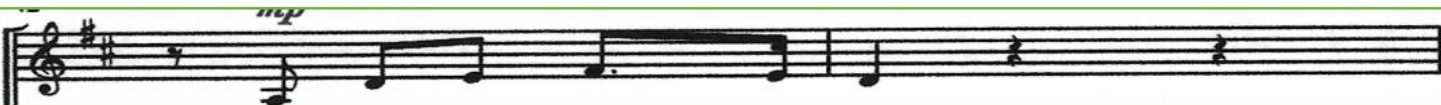
(36) D Em G D G E-a D

36
Musical notation for measures 36-38 in treble clef, key of D major. Measure 36 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 37 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 38 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

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

39
mf dim.
Musical notation for measures 39-41 in treble clef, key of D major. Measure 39 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 40 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 41 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

(42) D Em D

42
mp
Musical notation for measures 42-44 in treble clef, key of D major. Measure 42 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 43 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 44 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

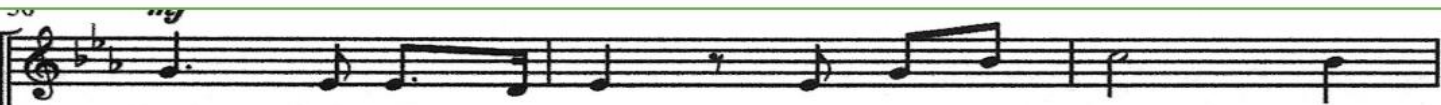
(44) G A Bm D G A F#-a

44
Musical notation for measures 44-46 in treble clef, key of D major. Measure 44 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 45 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 46 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

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

47
Musical notation for measures 47-49 in treble clef, key of D major. Measure 47 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 48 continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 49 features a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4.

(50) Eb Eb-s Eb Ab Bb

50
mf
Musical notation for measures 50-52 in treble clef, key of E-flat major. Measure 50 starts with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature. The melody begins with a quarter note Eb4, followed by a quarter note Fb4, a quarter note Gb4, and a quarter note Ab4. Measure 51 continues with a quarter note Bb4, a quarter note Cb5, a quarter note Db5, and a quarter note Cb5. Measure 52 features a quarter note Bb4, a quarter note Ab4, a quarter note Gb4, and a quarter note Fb4.

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

53
Musical notation for measures 53-55 in treble clef, key of E-flat major. Measure 53 starts with a treble clef, a key signature of three flats, and a common time signature. The melody begins with a quarter note Eb4, followed by a quarter note Fb4, a quarter note Gb4, and a quarter note Ab4. Measure 54 continues with a quarter note Bb4, a quarter note Cb5, a quarter note Db5, and a quarter note Cb5. Measure 55 features a quarter note Bb4, a quarter note Ab4, a quarter note Gb4, and a quarter note Fb4.

(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 common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords. A dynamic marking of *mf* is present above the staff.

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

59

Musical staff for measure 59, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

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

Musical staff for measure 62, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords. A dynamic marking of *mf* is present below the staff.

(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, and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords. A dynamic marking of *mf* is present above the staff.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords.

(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, and a common time signature. The staff contains a melodic line with eighth and quarter notes, and a bass line with chords. Dynamic markings of *mf* and *cresc.* are present above the staff.

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



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



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



Calm to the Waves – 184**

Calm to the Waves -- 184** (key of G; 1 verse)

G D-s G C G A-s G/F# C/D C A-s Am /B D7 G/F# D7 Em D Am

Musical notation for the first line of the piece. It is written in G major (one sharp) and 6/4 time. The melody consists of quarter notes and half notes, with some notes beamed together. The bass line consists of chords and dyads. The piece ends with a repeat sign.

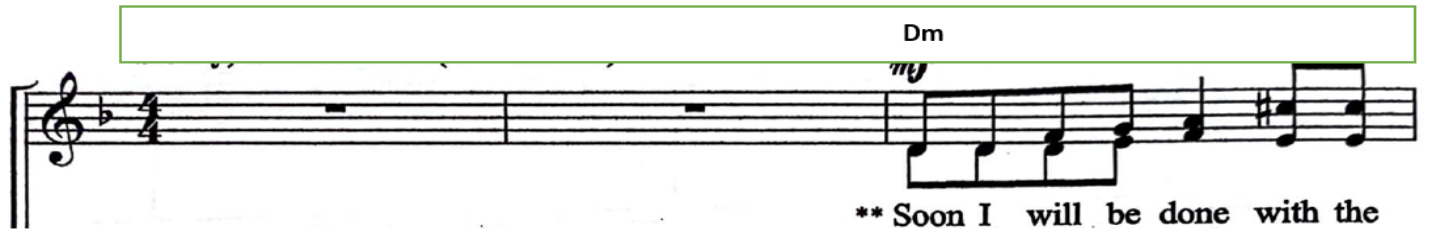
E-s E7 A-s D/E D G/F# C/D C A-s D7 A-s D-s D G/F# G

Musical notation for the second line of the piece. It continues the melody and bass line from the first line. The piece ends with a repeat sign.

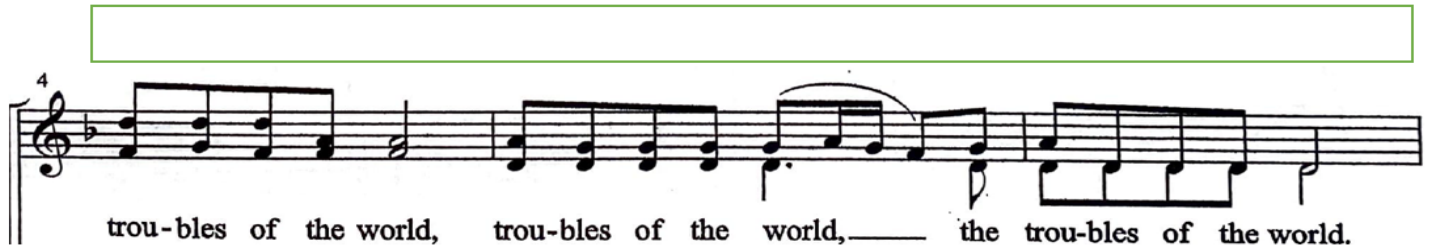
Can't Carry These Burdens Alone – (4 pages)****

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

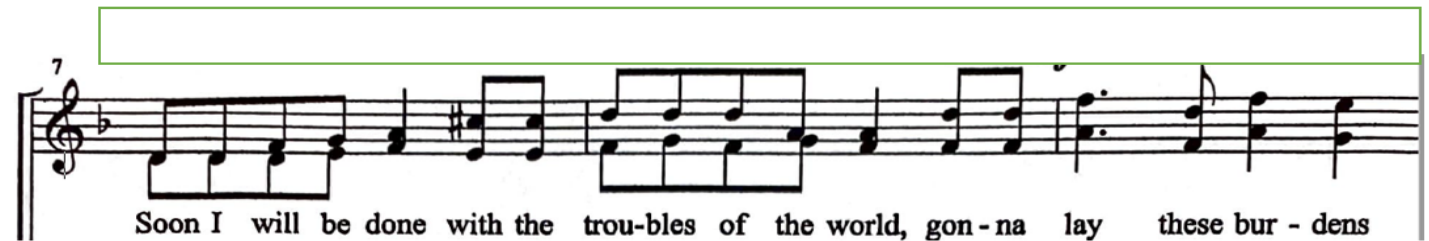
Dm *mp*



** Soon I will be done with the



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



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.*

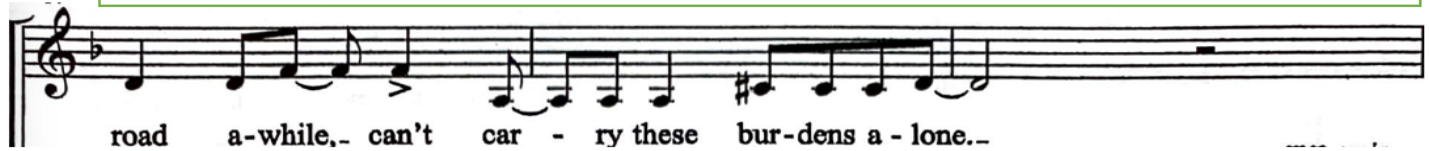


16 *mp unis.*



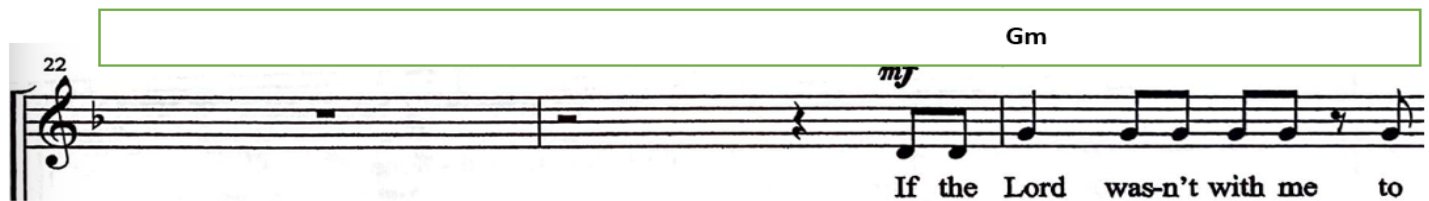
I've been a-walk-in' this

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 *unis.*
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

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

67
Turn your heart to heav - en lift your hands - and pray - and don't

Am Bm Em Em

69
... done a - lone. 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
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



Musical staff 1: Treble clef, 4/4 time signature. Chords: F, Bb, F, C7.

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



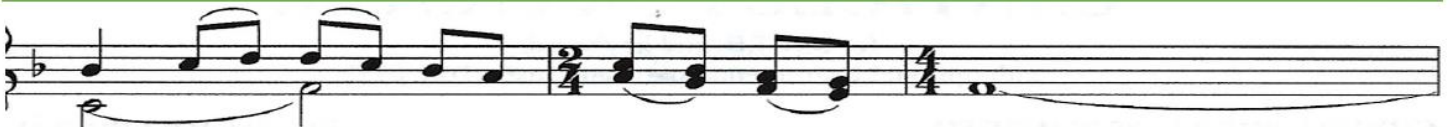
Musical staff 2: Treble clef, 4/4 time signature. Chords: C7, Bb/C, Gm, Dm, C7/D, Gm, F, C, F.

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



Musical staff 3: Treble clef, 4/4 time signature. Chords: F, Bb, F, C7, Dm, F, Am/F#, C7. Dynamic marking: *mf*.

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



Musical staff 4: Treble clef, 4/4 time signature. Chords: C7, Am, C7/D, Bb, F, Gm, Dm, Bb7/C, Gm, F, C, F.

10) F C7 Bb F C7 F



Musical staff 5: Treble clef, 4/4 time signature. Chords: F, C7, Bb, F, C7, F.

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



Musical staff 6: Treble clef, 4/4 time signature. Chords: 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



Musical staff 7: Treble clef, 4/4 time signature. Chords: 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



Musical staff 8: Treble clef, 4/4 time signature. Chords: Am7, F, C, F, C, C7, F, C7, F, Dm7.

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



Musical staff 9: Treble clef, 4/4 time signature. Chords: G7, C, C7, F, /E, Bb, F, Bb, F, C7, F. Dynamic marking: *J accented*.

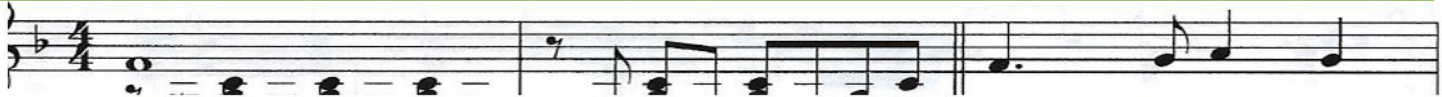
25) C F G7 C F Bb F C7 F



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



31) F C-s F C-s



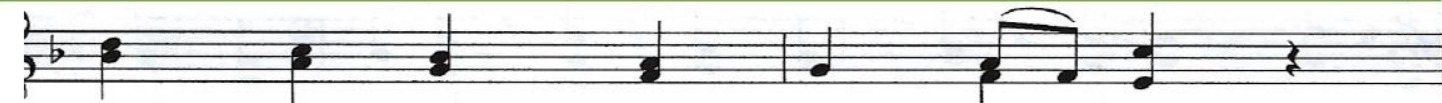
34) C7 F C7 F Bb F C7 F



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



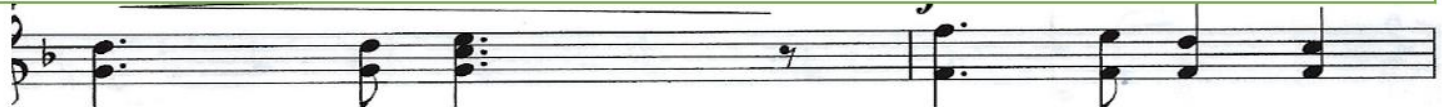
39) Bb F C7 F C F Bn C



41) C F C F C F C7 D D7



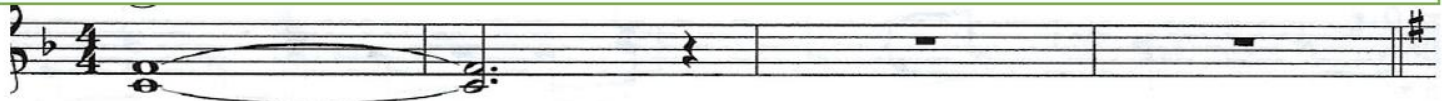
44) G7 C C7 F F/E Bb F



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



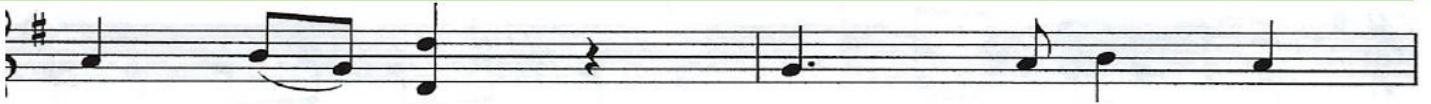
49) F F7 D C/D C/D [Key Δ]



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



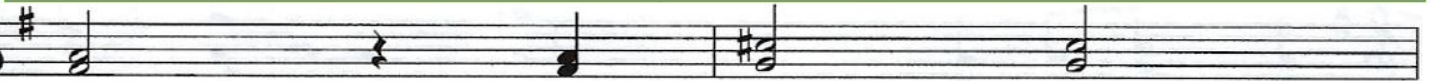
60) D/E A7 D Bm D Bm



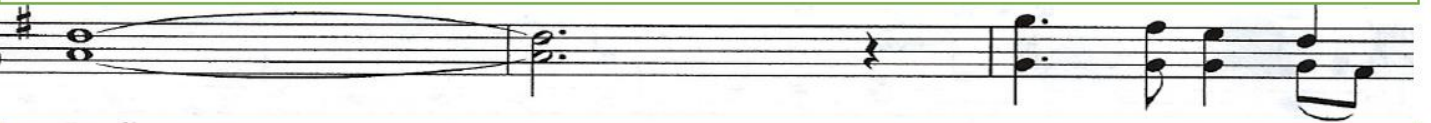
62) D7 G D7-s Em7 Em B/G#



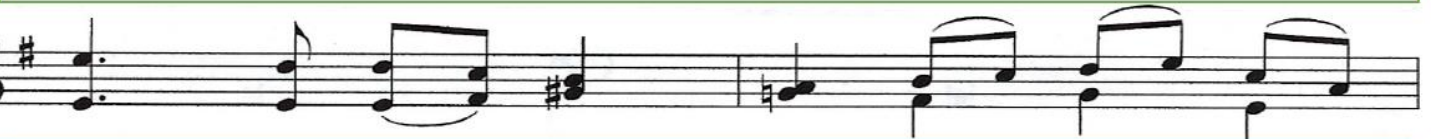
64) D A7



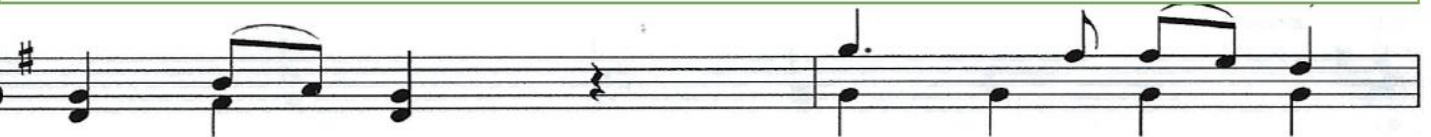
66) D Em7 D7 G Am/D Bm C/ Bm/C G G7 C G7



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 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 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 and eighth notes, while the bass line features chords and moving lines. An *opt.* marking is present above the first measure. The piece concludes 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 2/4 time signature. The melody consists of quarter and eighth notes, while the bass line features chords and moving lines. A double bar line is present in the middle of the exercise.

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 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

To Verses

A/C# D E A A-s A

Verses

N/C D A

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

Musical staff for measures 78-79. The staff is in G major (one sharp) and 2/4 time. Measure 78 contains a half note G4. Measure 79 contains a half note A4. The notes are written on a single treble clef staff.

Refrain

(80) Em ->

Musical staff for measure 80. The staff is in G major (one sharp) and 2/4 time. Measure 80 contains a half note G4. The note is written on a single treble clef staff.

(82) Bm

Am

Musical staff for measures 82-83. The staff is in G major (one sharp) and 2/4 time. Measure 82 contains a half note G4. Measure 83 contains a half note A4. The notes are written on a single treble clef staff.

(84) Bm

D

Musical staff for measures 84-85. The staff is in G major (one sharp) and 2/4 time. Measure 84 contains a half note G4. Measure 85 contains a half note A4. The notes are written on a single treble clef staff.

(86) Em

Am

Musical staff for measures 86-87. The staff is in G major (one sharp) and 2/4 time. Measure 86 contains a half note G4. Measure 87 contains a half note A4. The notes are written on a single treble clef staff.

Coda; piano plays 3 measures to the end

(88) Bm

Em

Musical staff for measure 88. The staff is in G major (one sharp) and 2/4 time. Measure 88 contains a half note G4. The note is written on a single treble clef staff.

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

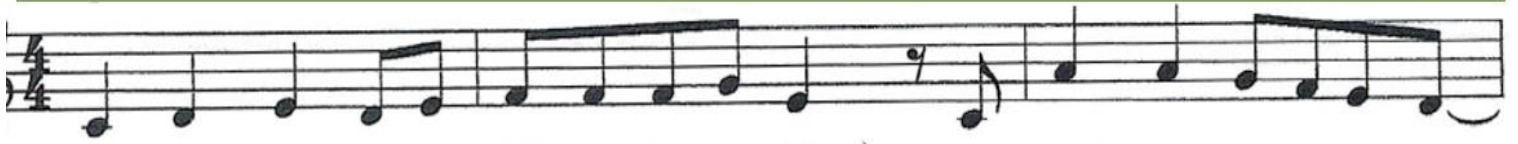
D Em C D Em D Em C Em

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

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

Verses

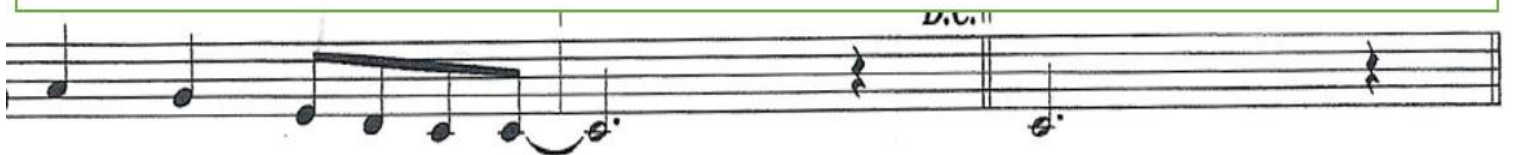
C C/E F C F C



G C C7/E F C



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

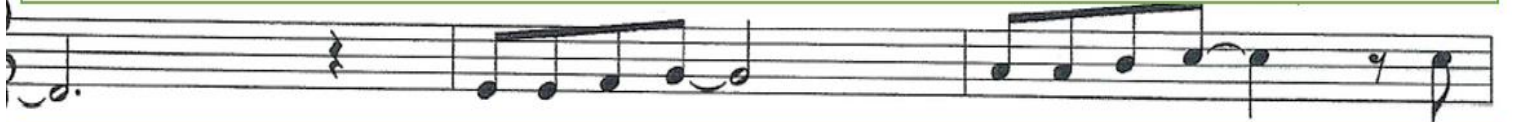


Refrain

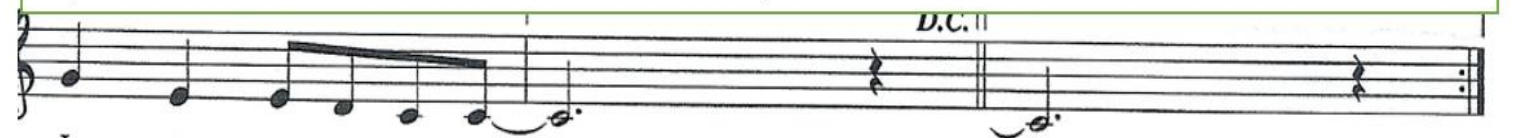
G G7/B C C/E F C



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

Change my heart, O God

E Am A-s Dm C

Change my heart, O God

E Am A-s D G

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

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

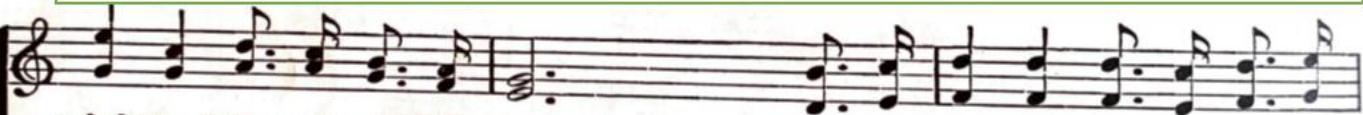
Am G D7 G C E-a

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

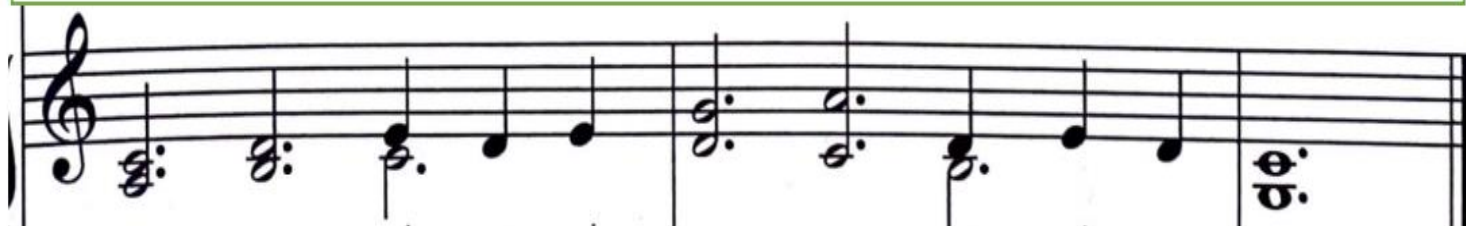
C Am Dm G Dm G C



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



Am G C G Am G7 C



Christ Is 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 the beginning of the piece. It starts with a treble clef and a whole note rest. A double bar line is followed by an 'Extended Ending' section. The melody consists of quarter notes with triplets. Dynamics include piano (*p*), forte (*f*), and *dim. e rit.* (diminuendo e ritardando). The lyrics 'Al - le - lu - ia, al - le -' are written above the notes.

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 continues the piece. It features a bass clef and a series of chords: Dm, C/E, F, G/F, C/E, F/A, C/G, G-s, and C. The dynamics are *dim.*, *rit.*, and *p*. The lyrics '4. - lu - ia' are written below the notes. The system ends with a double bar line and a whole note 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



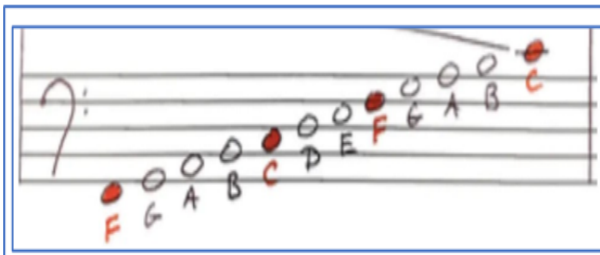
G D G C G Am G D7 G



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#

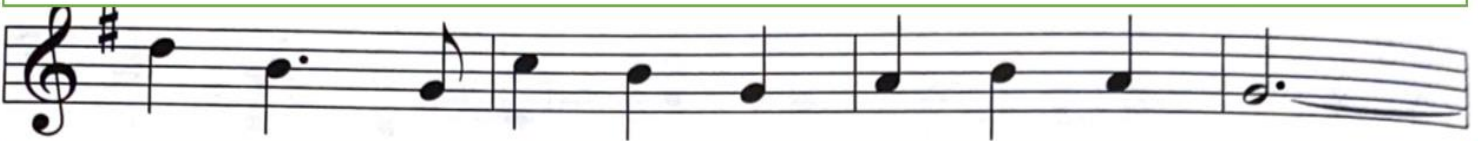
Come! Live in the Light! (We Are Called) – 749**

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

G C D G



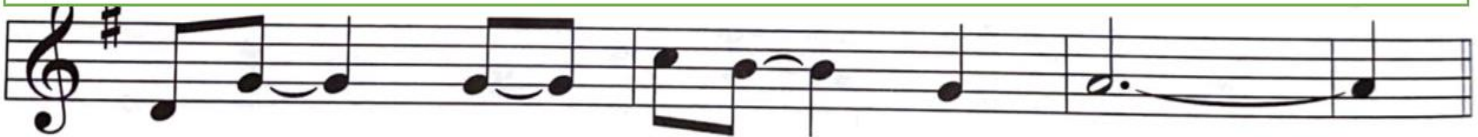
G C D Em



Em C G Am



G C D-s D



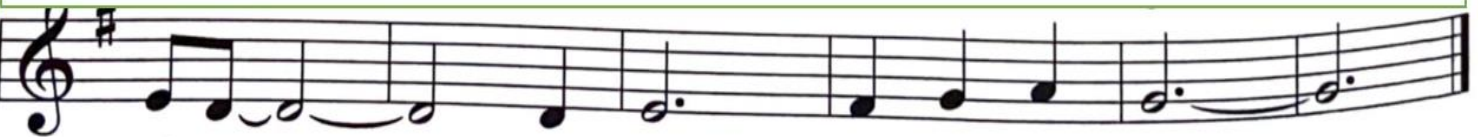
Refrain G C D C D G C



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

Musical staff 1: Bass clef, 3/4 time signature, key of F (one flat). The staff contains the following notes: F2, C3, F3, G2, F3, C3, F3, C3, F3. A slur is placed over the G2 and F3 notes.

C7 F C F C

Musical staff 2: Bass clef, 3/4 time signature, key of F (one flat). The staff contains the following notes: F3, C3, F3, C3, F3, C3, F3, C3. A slur is placed over the first two notes (F3, C3).

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

Musical staff 3: Bass clef, 3/4 time signature, key of F (one flat). The staff contains the following notes: F3, C3, F3, C3, F3, C3, F3, C3, F3, C3, F3, C3. Slurs are placed over the first two notes and the last two notes.

F C F Bb F Gm F C7 F

Musical staff 4: Bass clef, 3/4 time signature, key of F (one flat). The staff contains the following notes: F3, C3, F3, Bb3, F3, G2, F3, C3, F3. A double bar line is at the end of the staff.

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 Alive (Dry Bones) by LDaigle and MFarren -- **** (5 oages)

Come Alive (Dry Bones) by LDaigle and MFarren -- ** (key of C)**

A-s

C

F-s

(sus. cymbal)

mp

4) F-s

:| A-s

6) A-s

C

F-s

8) F-s

Dm

10) Dm

F-s

G

13) Am

C

mf

45) D-s

F-s

Musical notation for exercise 45, showing two staves. The first staff contains the notes D4, F4, A4, B4, and C5. The second staff contains the notes D4, F4, A4, B4, and C5. The dynamic marking *mf* is present at the beginning.

47) A-s

G-s

Musical notation for exercise 47, showing two staves. The first staff contains the notes A3, C4, E4, G4, and B4. The second staff contains the notes A3, C4, E4, G4, and B4.

49) D-s

F-s

Musical notation for exercise 49, showing two staves. The first staff contains the notes D4, F4, A4, B4, and C5. The second staff contains the notes D4, F4, A4, B4, and C5. The dynamic marking *f* is present at the beginning.

51) A-s

G-s

Musical notation for exercise 51, showing two staves. The first staff contains the notes A3, C4, E4, G4, and B4. The second staff contains the notes A3, C4, E4, G4, and B4.

53) D-s

F-s

Musical notation for exercise 53, showing two staves. The first staff contains the notes D4, F4, A4, B4, and C5. The second staff contains the notes D4, F4, A4, B4, and C5.

55) A-s

G-s

Musical notation for exercise 55, showing two staves. The first staff contains the notes A3, C4, E4, G4, and B4. The second staff contains the notes A3, C4, E4, G4, and B4.

57) F-s

C

G-s

59) F-s

C

G-s

61) F-s

A-s

G-s

F-s

C/E

63) F-s

G-s

A-s

65) F-s

G-s

C

68) C

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

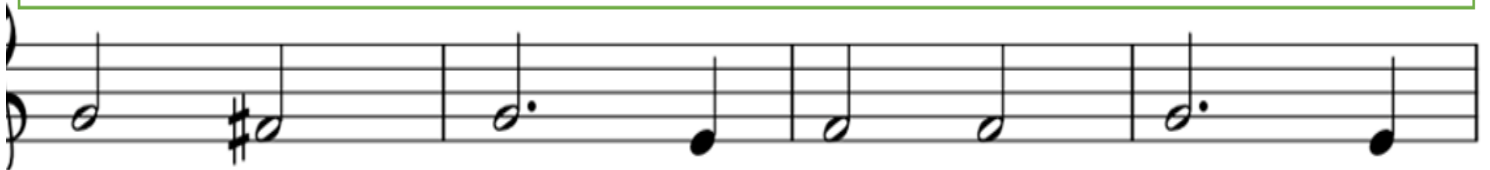
C G C A-a C/B-a F C G7 C



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 4/4 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,"

Chords are indicated above the staff and are highlighted in green boxes. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are circled in green. Performance markings include *cresc. mp*, *poco rit.*, *a tempo*, *mf*, and *All Unison*. An *Optional* section is marked at the end of the score.

Chord progression for the first system (measures 1-4): F, C-s

Chord progression for the second system (measures 5-9): F, A-a, Bb, G-a, F

Chord progression for the third system (measures 10-14): C, Bb, F, Gm, F, Bb, F, A-a

Chord progression for the fourth system (measures 15-19): Bb, D-a, F, A-a, C

Chord progression for the fifth system (measures 20-24): C, E-a, Gm, F, Cm, Bb

Chord progression for the sixth system (measures 25-29): G-a, (25) Bb, D-a, Eb, Bb, C

Chord progression for the seventh system (measures 30-34): E, C7, A-a, F, (30) Cm, Bb, D-a

Chord progression for the eighth system (measures 35-39): F, A-a, Cm, (35) Bb-s, C, G

Chord progression for the ninth system (measures 40-44): (40) G, C, G, D, D7, (45) C, G

Chord progression for the tenth system (measures 45-49): G, B-a, C

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 through seventh staves show the harmony parts with a bass clef. The chords are indicated above the notes. The eighth staff shows the final chord progression with some performance instructions like 'rit.' and 'D.C.'.

Chords indicated in the score:

- Staff 1: G, C, G
- Staff 2: D, G
- Staff 3: C, G/D, D
- Staff 4: D, G, G7, C
- Staff 5: Am, F, D, D7, G
- Staff 6: G, C, [G]
- Staff 7: D, [1-3], [FINAL], [D7], D.C., [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#

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 chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: F (F4, C4, G3), Eb (Eb4, C4, G3), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3).

[6] C7 Dm Eb C F C F C

Musical staff 2: Chord progression [6] C7 Dm Eb C F C F C. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: C7 (F4, C4, G3, Bb3), Dm (D4, F4, Ab4), Eb (Eb4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), C (C4, E4, G4). A percussion part is indicated by "- Perc." above the staff.

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

Musical staff 3: Chord progression [10] Dm C G C F C F Gm F C F. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: Dm (D4, F4, Ab4), C (C4, E4, G4), G (G4, B4, D5), C (C4, E4, G4), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), Gm (G4, Bb4, D5), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3).

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

Musical staff 4: Chord progression [13] F C F C Dm C G C F C F Gm. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), C (C4, E4, G4), Dm (D4, F4, Ab4), C (C4, E4, G4), G (G4, B4, D5), C (C4, E4, G4), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), Gm (G4, Bb4, D5).

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

Musical staff 5: Chord progression [16] F C F Dm Am Gm F C F. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3), Dm (D4, F4, Ab4), Am (A4, C5, E5), Gm (G4, Bb4, D5), F (F4, C4, G3), C (C4, E4, G4), F (F4, C4, G3).

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

Musical staff 6: Chord progression [19] F Bb F Bb Dm C F Eb F. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: F (F4, C4, G3), Bb (Bb4, D5, F5), F (F4, C4, G3), Bb (Bb4, D5, F5), Dm (D4, F4, Ab4), C (C4, E4, G4), F (F4, C4, G3), Eb (Eb4, G4, Bb4), F (F4, C4, G3).

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

Musical staff 7: Chord progression [22] Bb E-s A Dm Gm F Gm Dm C-s C F. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: Bb (Bb4, D5, F5), E-s (E4, G4, Bb4), A (A4, C5, E5), Dm (D4, F4, Ab4), Gm (G4, Bb4, D5), F (F4, C4, G3), Gm (G4, Bb4, D5), Dm (D4, F4, Ab4), C-s (C4, E4, G4), C (C4, E4, G4), F (F4, C4, G3).

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

Musical staff 8: Chord progression [25] F Gm Am Eb Bb C F. The staff shows chords in bass clef with a key signature of one flat and a 3/4 time signature. The notes are: F (F4, C4, G3), Gm (G4, Bb4, D5), Am (A4, C5, E5), Eb (Eb4, G4, Bb4), Bb (Bb4, D5, F5), C (C4, E4, G4), F (F4, C4, G3).

[29] F C F C Dm C G C

Musical notation for system [29] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: F, C, F, C, Dm, C, G, C.

[31] Dm C F Gm F C F

Musical notation for system [31] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: Dm, C, F, Gm, F, C, F.

[33] F C F C Dm C G C

Musical notation for system [33] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: F, C, F, C, Dm, C, G, C.

[35] F C F Gm F C F

Musical notation for system [35] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: F, C, F, Gm, F, C, F.

[37] Dm Am Gm F C F Bb F

Musical notation for system [37] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: Dm, Am, Gm, F, C, F, Bb, F.

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

Musical notation for system [40] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: Bb, Dm, C, F, Eb, F, Bb, E-s, A, Dm.

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

Musical notation for system [43] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: Dm, Gm, F, Gm, Dm, C-s, C, F.

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

Musical notation for system [45] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: F, C, F, Dm, Eb, Bb, C, F, F, C, F, C.

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

Musical notation for system [50] in 6/4 time, featuring a bass clef and a key signature of one flat. The melody consists of quarter notes: Dm, C, G-s, G, C, F, C, F, Gm.

[52] F C F C F C

Musical notation for system [52] in bass clef, 7/4 time signature. The melody consists of quarter notes: F2, C3, F3, C4, F4, C5, F5, C6. The accompaniment consists of chords: F2-C3, C3-F3, F3-C4, C4-F4, F4-C5, C5-F5, F5-C6, C6-F6.

[54] Dm C G C F C F Gm

Musical notation for system [54] in bass clef, 7/4 time signature. The melody consists of quarter notes: D2, C3, G3, C4, F4, C5, F5, G6. The accompaniment consists of chords: Dm2-C3, C3-F3, G3-C4, C4-F4, F4-C5, C5-F5, F5-C6, Gm6-F6.

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

Musical notation for system [56] in bass clef, 7/4 time signature. The melody consists of quarter notes: F2, C3, F3, D4, A4, G5, F6, C7, F7. The accompaniment consists of chords: F2-C3, C3-F3, F3-C4, Dm4-C4, Am4-G4, Gm5-F5, F6-C7, C7-F7, F7-C8.

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

Musical notation for system [59] in bass clef, 6/4 time signature. The melody consists of quarter notes: F2, Bb3, F4, Bb4, D5, C6, F7, Eb8, F8. The accompaniment consists of chords: F2-Bb3, Bb3-F4, F4-Bb4, Bb4-D5, Dm5-C5, C6-F7, F7-Eb8, Eb8-F8.

[62] Bb E-s A Dm Gm F

Musical notation for system [62] in bass clef, 3/2 time signature. The melody consists of quarter notes: Bb2, E3, A4, D5, G6, F7. The accompaniment consists of chords: Bb2-E3, E3-A4, A4-D5, Dm5-C5, Gm6-F6, F7-C8.

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

Musical notation for system [64] in bass clef, 7/4 time signature. The melody consists of quarter notes: G2, D3, C4, C5, F6, Eb7, F7. The accompaniment consists of chords: Gm2-D3, Dm3-C4, C5-F6, F6-C7, Eb7-F7, F7-C8.

[68] C F C Dm Eb C7 F

Musical notation for system [68] in bass clef, 7/4 time signature. The melody consists of quarter notes: C2, F3, C4, D5, Eb6, C7, F7. The accompaniment consists of chords: C2-F3, F3-C4, C4-D5, Dm5-C5, Eb6-F6, C7-F7, F7-C8.

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

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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



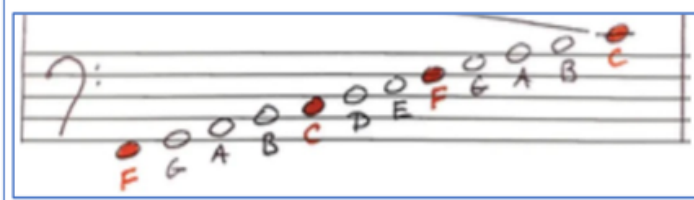
Eb7 Ab Gm7 Cm



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.

Dear Lord and Father of Mankind -- 169** (key of D; 5 verses)

D D-s D E A-s D Bm E7



A D A7 D D-s F# G



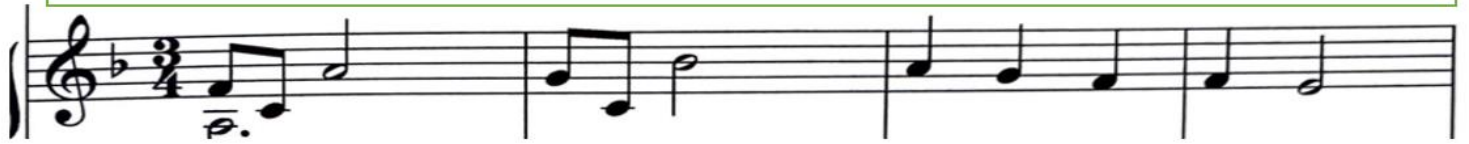
G B7 Em E7 A A7 D D7 G-s G Bb-s/G D



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 line 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 line 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



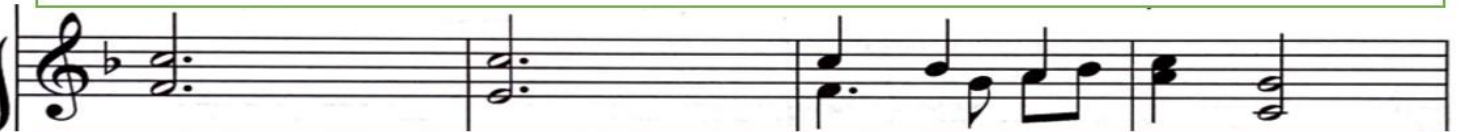
Musical staff for the first vocal line of the second system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Bb F C F



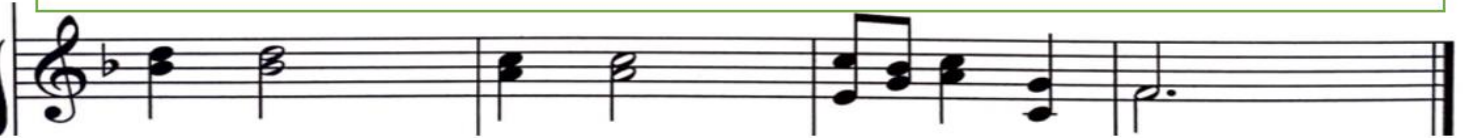
Musical staff for the second vocal line of the second system, showing a melody in 3/4 time with a key signature of one flat (F major). The notes are: Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

(*3) F C F C



Musical staff for the first vocal line 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 line 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

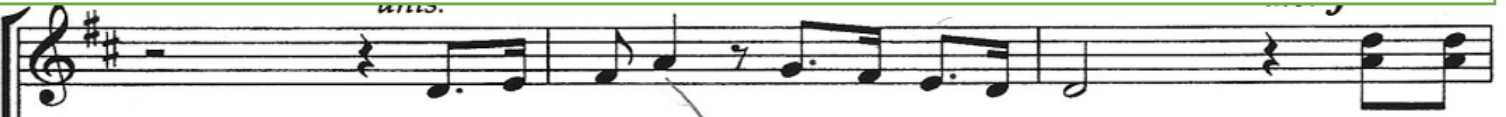
28) G D A/D D



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



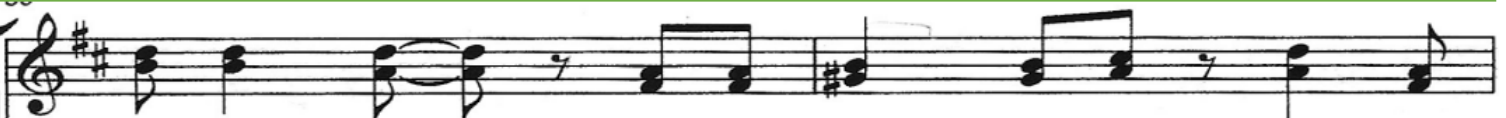
33) F7 G A G/F# D G/F# A D



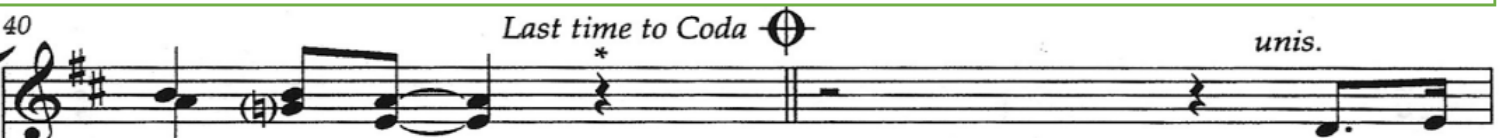
36) G D A/D D



38) G D E A D



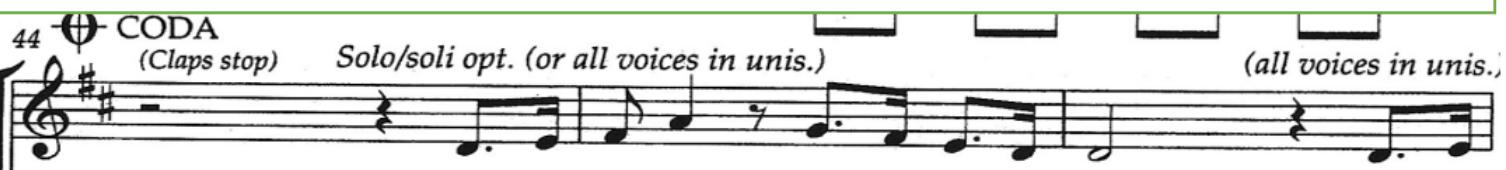
40) G/A G D/E F7 B-a Gm



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



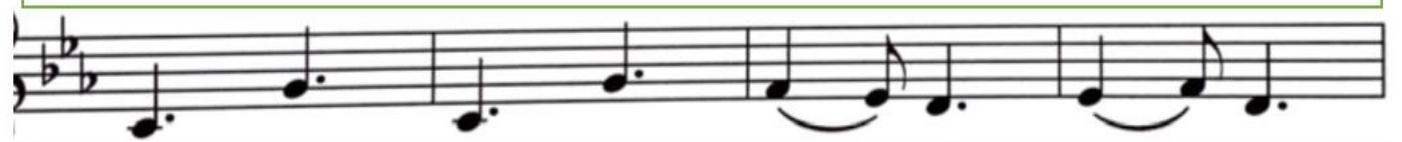
Cm Fm G Bb Eb



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.

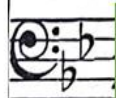
Evening Prayer*

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



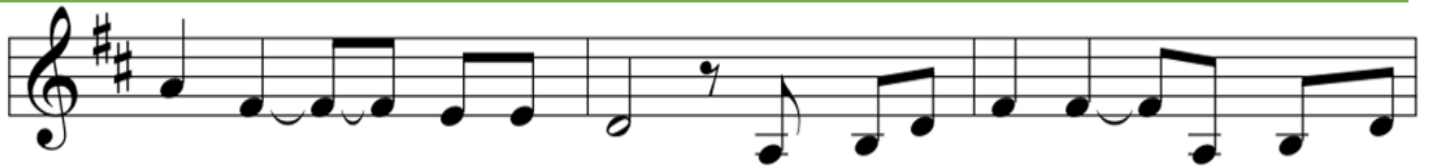
D



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 Refrain, first line. It shows 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, with some beamed eighth notes. The bass line consists of quarter notes.

[D A [D G F#-s G A G A D]]

Musical notation for the Refrain, second line. It continues the melody from the first line. The piece ends with a double bar line, a repeat sign, and the instruction "(cue final time) Fine".

VERSES 1,3

F#m Bm G Em A D

Musical notation for Verses 1 and 3, first line. It shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes.

E7 E D E A

Musical notation for Verses 1 and 3, second line. It continues the melody from the first line. The piece ends with a double bar line, a repeat sign, and the instruction "D.C.". There are some markings above the notes, possibly indicating fingerings or dynamics.

VERSE 2

Bm Em G A Bm

Musical notation for Verse 2, first line. It shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes. There is a marking "2 Com fort all" below the first few notes.

Bm E F#m Bm D E A

Musical notation for Verse 2, second line. It continues the melody from the first line. The piece ends with a double bar line, a repeat sign, and the instruction "D.C.". There is a marking "rit." above the notes.

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

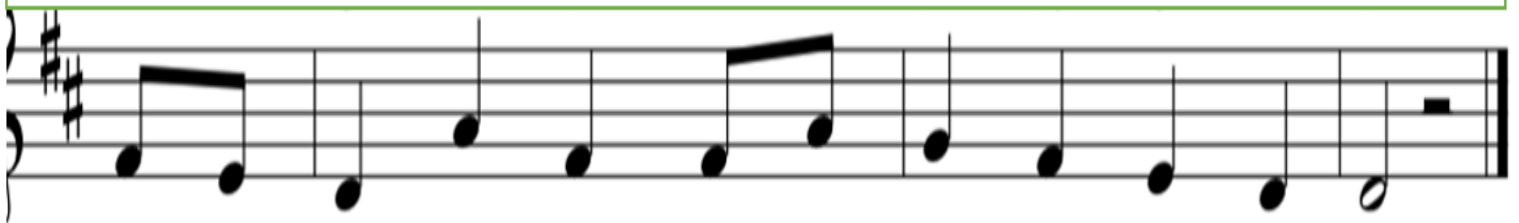
Feed Us, Lord – 501**

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

F

to Stanzas]

[Last time Fine]

C

o-ver-flow; let it o-ver-flow with love. love.

C

1 Lord, let me be your in - stru - ment, spread - ing
2 It's my de - sire to live for you and to

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



Al - le - lu - ia! Al - le - lu - ia!

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)

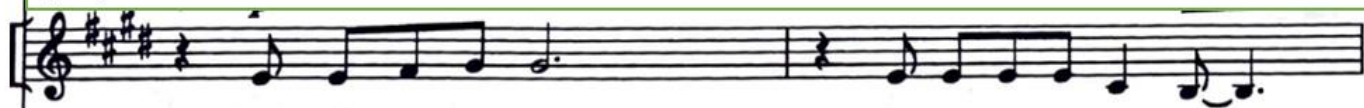
p *mp*

5/(18)

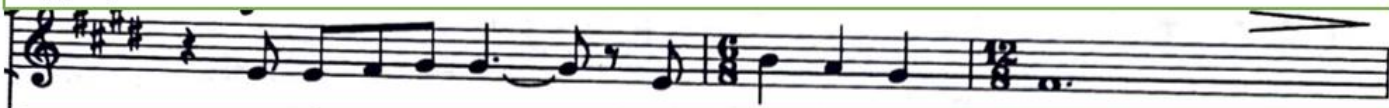
mp

(20)

(22)



6/(24)



(27)



(29)



7/(32)



(34)



(36)



8/(38)



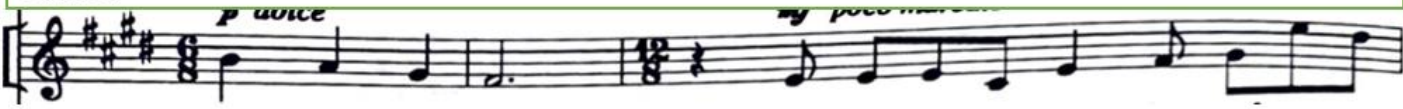
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(44)



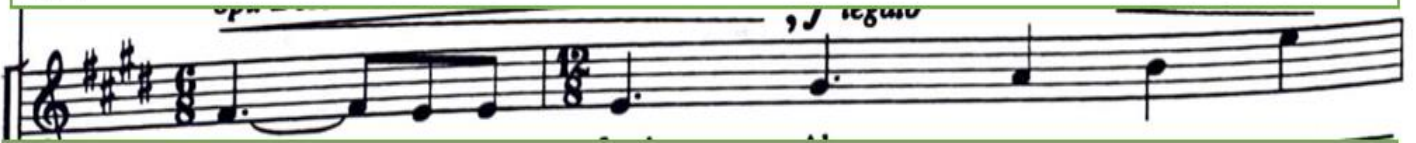
9/(46)



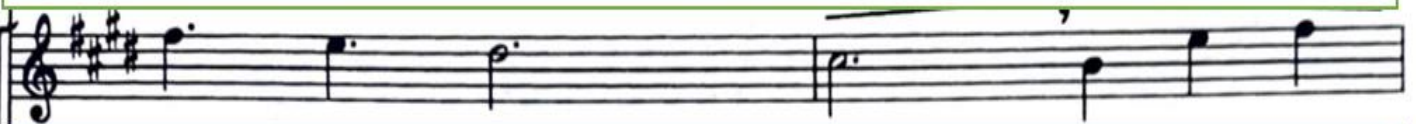
(49)



(51)



10/(53)



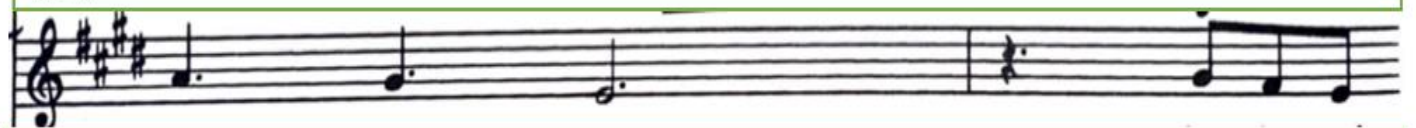
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11/(57)



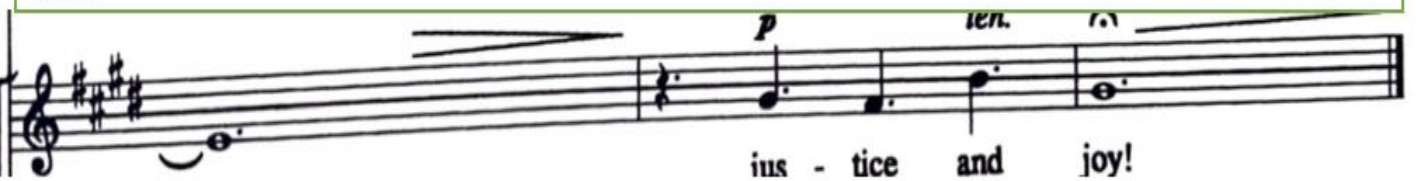
(59)



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]

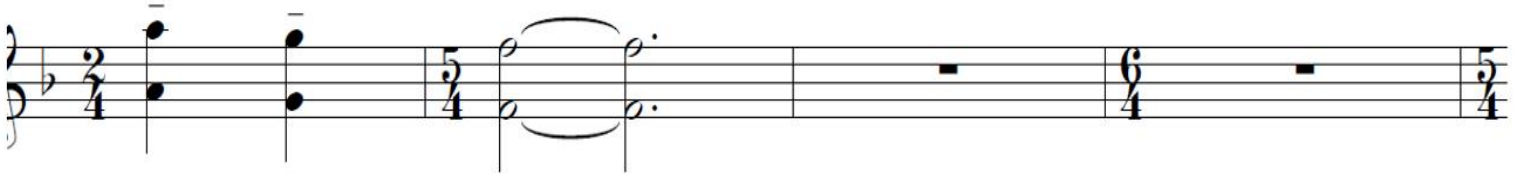
27) Gm C7 Gm7 Bb/A C7 F

Poco Piu Mosso (♩ = ca. 70)

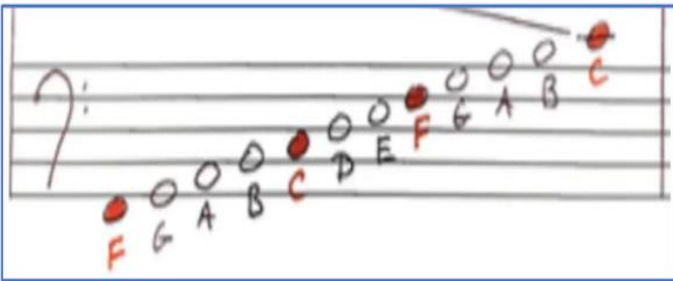
31) Bb F C7 F

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



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 has 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 quarter notes D5, E5, and F#5. 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 quarter notes G4, A4, B4, and C5. 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 8-10. The melody continues with quarter notes D5, E5, and F#5. 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 11-13. The melody continues with quarter notes G4, A4, B4, and C5. 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 14-16. The melody continues with quarter notes D5, E5, and F#5. 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 17-19. The melody continues with quarter notes G4, A4, B4, and C5. 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 20-22. The melody continues with quarter notes D5, E5, and F#5. 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 23-26. The melody continues with quarter notes G4, A4, B4, and C5. 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 27-29. The melody continues with quarter notes D5, E5, and F#5. 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 30-32. The melody continues with quarter notes G4, A4, B4, and C5. 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 33-34. The melody continues with quarter notes D5, E5, and F#5. 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

(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



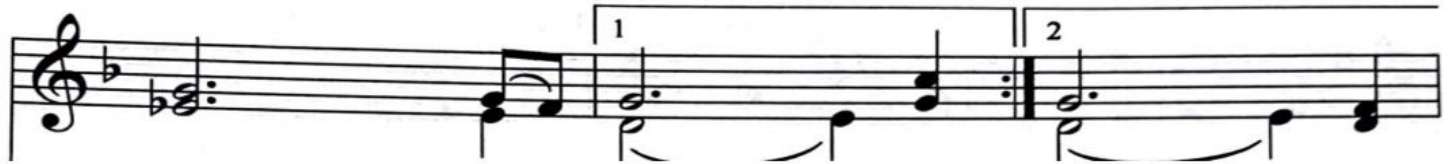
A-a D-a G-a



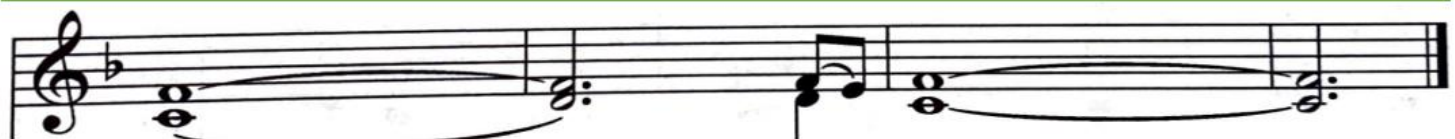
C-s F A-a D-a



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



Give to the Wind Thy Fears – 815**

Give to the Winds Thy Fears -- 815** (key of Ab; 4 verses)

Ab

Db

Ab

Db

Ab

Musical notation for the first staff, showing a melody line and a bass line in 4/4 time with a key signature of three flats. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: F3, G3, A3, Bb3, C4, D4, E4, F4. A double bar line with repeat dots is placed after the fourth measure.

Eb

Bb7

Eb

Ab

Eb

Db

Ab

Musical notation for the second staff, showing a melody line and a bass line in 4/4 time with a key signature of three flats. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: F3, G3, A3, Bb3, C4, D4, E4, F4. A double bar line with repeat dots is placed after the fourth measure.

Bbm

D-s

Eb

Ab

Db

Ab

Eb-s

Eb7

Ab

Musical notation for the third staff, showing a melody line and a bass line in 4/4 time with a key signature of three flats. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: F3, G3, A3, Bb3, C4, D4, E4, F4. A double bar line with repeat dots is placed after the fourth measure.

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 written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of two staves. The upper staff contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff contains a bass line with quarter and eighth notes. Above the first staff, there are eight chord symbols: Dm, Gm, C, F, Dm, Gm, C, and F. Small asterisks are placed above the first and fifth chords.

Dm

Gm

C

F

Dm

Gm

C

F

The second system of musical notation continues the piece in the same treble clef, key signature, and time signature. It also consists of two staves. The melody and bass line continue from the first system. Above the first staff, there are eight chord symbols: Dm, Gm, C, F, Dm, Gm, C, and F. Small asterisks are placed above the first and fifth chords. The system concludes with a double bar line.

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 has 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 starts with a 7-measure rest. Chords are F, Dm7, Gm7, Fm, and C7.

[Lead into verse 1

3) F Bb F Bb [

Musical notation for measures 3-4. Measure 3 contains chords F, Bb, F, Bb. Measure 4 contains chords F, Bb. The notation includes a 7-measure rest at the start of measure 4.

5) F Bb F Bb F Gm F

Musical notation for measures 5-6. Measure 5 contains chords F, Bb, F, Bb. Measure 6 contains chords F, Gm, F. The notation shows a melody line with a repeat sign at the beginning of measure 5.

F Bb Eb Bb

Musical notation for measures 7-8. Measure 7 contains chords F, Bb. Measure 8 contains chords Eb, Bb. The notation shows a melody line with a repeat sign at the beginning of measure 7.

8) Gm7 C7 F

Musical notation for measures 9-10. Measure 9 contains chords Gm7, C7. Measure 10 contains chord F. The notation shows a melody line with a repeat sign at the beginning of measure 9.

10) F A Dm Dm7 F Dm7

Musical notation for measures 11-12. Measure 11 contains chords F, A, Dm, Dm7. Measure 12 contains chords F, Dm7. The notation shows a melody line with a repeat sign at the beginning of measure 11.

12) Gm7 Fm C7 [1. [F Gm7

Musical notation for measures 13-14. Measure 13 contains chords Gm7, Fm, C7. Measure 14 contains chords F, Gm7. The notation shows a melody line with a repeat sign at the beginning of measure 13.

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

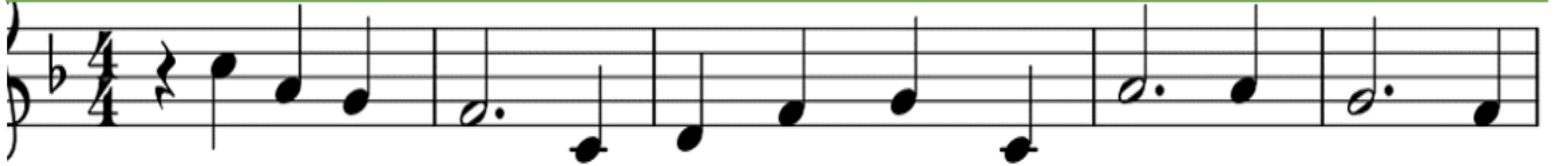


C/F C F Bb F Gm C F Bb A-a F



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, D6. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3. 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, D7. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3. 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, D8. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3. 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, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

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, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

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

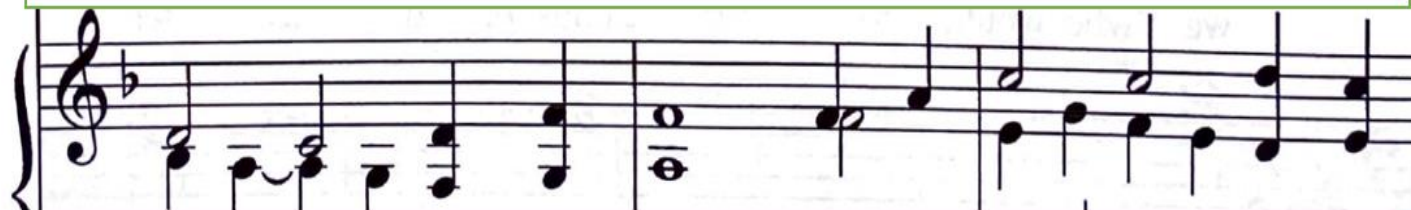
F Gm F Gm F Bb C7



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

Dbm Cb Bb-s NC Ab-s *(End of Intro)*

(Vocal Begins)

Ab Db/F Eb/G Eb Ab/C Db

Eb-s Eb Fm Bb Eb Db Ab/C

Db Bbm Ab Gb Eb/G Ab-s Db/F

Eb/G Ab/C Db Eb-s Eb

Fm Bb/D Eb Db Ab/C Db Eb-s Eb

Db/Ab Eb/Ab Bb/D Eb Db

Ab/C Fm Bb/D Eb Eb/Db Ab/C

Ab-s Ab [A]

[Key Δ to C#]

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# [E/B]

[Time Δ; Time Δ]

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

282

God Bless Our Native Land

C. T. BROOKS

LOWELL MASON

The musical score is written in 3/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are arranged in two columns, with the first column of lyrics corresponding to the first system and the second column to the second system. The lyrics are: 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 Here! -- 409**

God Is Here! -- 409** (key of C; 4 verses)

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



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



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



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



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



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



God Is Our Refuge and Our Strength – 329**

God Is Our Refuge and Our Strength (Psalm 46) – 329** -- Key of F

F C D-a Bb F C

1 God is our ref - uge and our strength, our
 2 Though hills a - mid the seas be cast, though
 3 Where God a - bides a riv - er 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



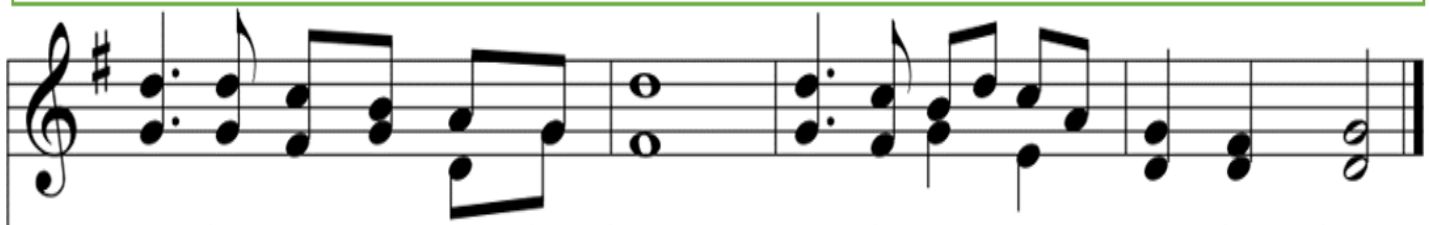
G D7 G C G D G C



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



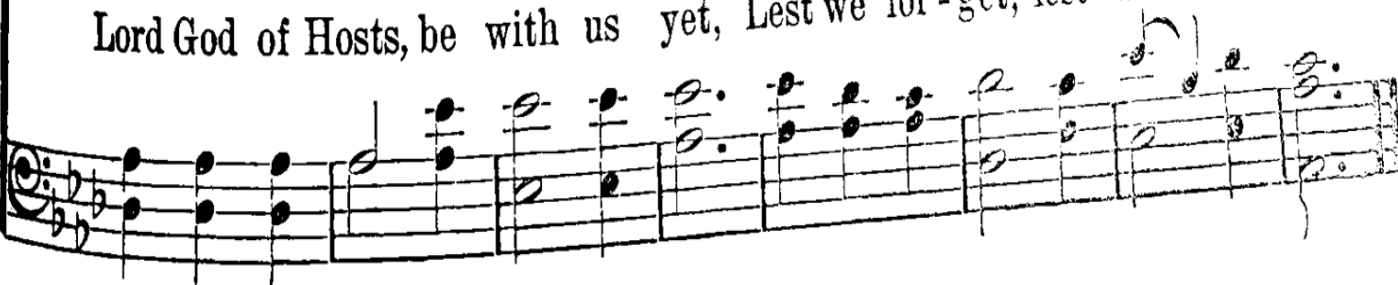
1. God of our fa - thers, known of old, Lord of our far - flung bat - tle - line.
2. The tu - mult and the shouting dies, The captains and the kings de - part;
3. Far - called, our na - vies melt a - way, On dune and head - land sinks the fire;



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

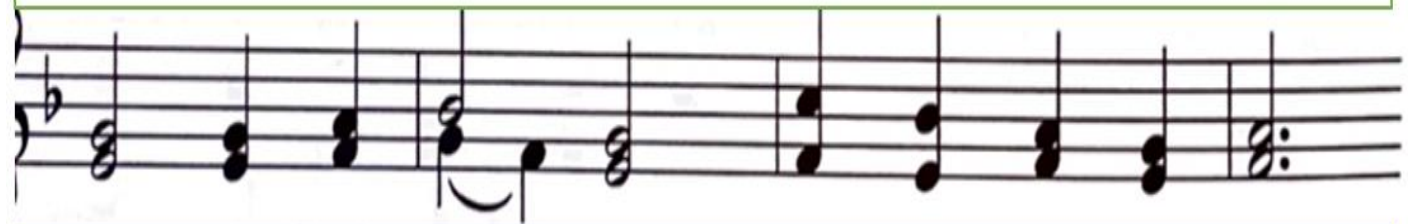
F Bb F Am C7 Dm C F Gm C F



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 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 chord (C4, E4, G4). The second measure contains an Em chord (E3, G3, B3) with a fermata over the E3. The third measure contains an Am chord (A2, C3, E3). The fourth measure contains a Dm chord (D2, F2, A2). The fifth measure contains a G chord (G2, B2, D3). The sixth measure contains a C chord (C4, E4, G4) with a fermata over the C4.

F E7 Am Em F Em

The second system of musical notation consists of six measures. The first measure contains an F chord (F2, A2, C3). The second measure contains an E7 chord (E2, G2, B2, D3) with a fermata over the E2. The third measure contains an Am chord (A2, C3, E3). The fourth measure contains an Em chord (E3, G3, B3). The fifth measure contains an F chord (F2, A2, C3) with a fermata over the F2. The sixth measure contains an Em chord (E3, G3, B3) with a fermata over the E3.

Am Dm [1-5] G-s G [6] C

The third system of musical notation consists of six measures. The first measure contains an Am chord (A2, C3, E3). The second measure contains a Dm chord (D2, F2, A2). The third measure contains a G-s chord (G2, B2, D3) with a fermata over the G2. The fourth measure contains a G chord (G2, B2, D3). The fifth measure contains a G chord (G2, B2, D3) with a fermata over the G2. The sixth measure contains a C chord (C4, E4, G4) with a fermata over the C4. The system ends with a double bar line.

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



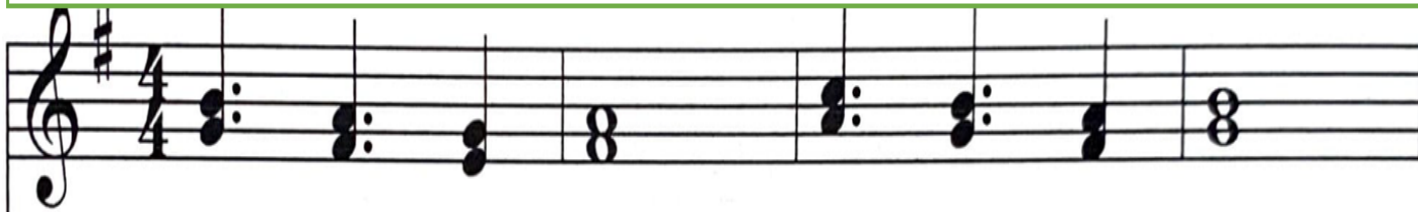
Cm Bb G Eb Ab7 G-s Cm (C on last)



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.

God's Glory Fills the Heavens (Psalm 19) – 690** (2 pages)

God's Glory Fills the Heavens (Psalm 19) – 690** (key of Bb; 3 verses)

Gm Bb Gm Dm Am F



6) Dm Gm Dm Eb Bb Gm



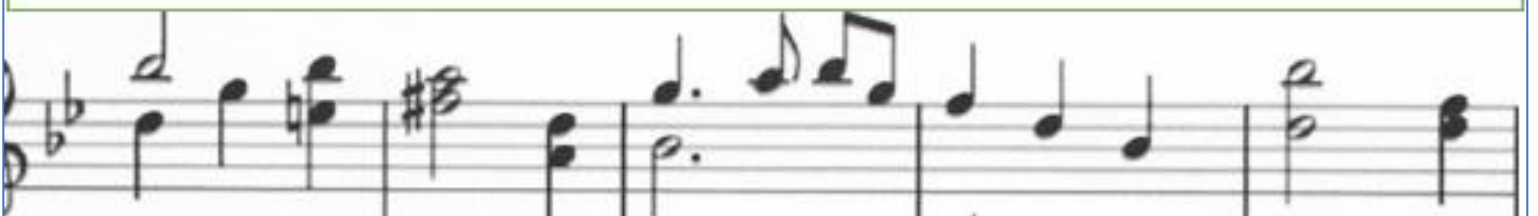
12) Eb Gm Eb F Cm Gm Bb



18) Bb Cm G7 Cm G Cm F



23) Gm D Eb Bb Gm



28) Eb

Gm

Eb

F

Cm

Gm

The image shows a musical exercise on a single staff with a key signature of one flat (Bb). The exercise consists of 12 measures. The notes and chords are as follows:

- Measure 1: Eb (chord)
- Measure 2: Gm (chord)
- Measure 3: Eb (chord)
- Measure 4: F (chord)
- Measure 5: Cm (chord)
- Measure 6: Gm (chord)
- Measure 7: Eb (chord)
- Measure 8: F (chord)
- Measure 9: Cm (chord)
- Measure 10: Gm (chord)
- Measure 11: Eb (chord)
- Measure 12: Gm (chord)

The notes in each measure are: Measure 1: Eb, Gb, Bb; Measure 2: Ab, Bb, Cb; Measure 3: Eb, Gb, Bb; Measure 4: F, Ab, Bb; Measure 5: Bb, Cb, Db; Measure 6: Eb, Gb, Bb; Measure 7: Eb, Gb, Bb; Measure 8: F, Ab, Bb; Measure 9: Bb, Cb, Db; Measure 10: Eb, Gb, Bb; Measure 11: Eb, Gb, Bb; Measure 12: Eb, Gb, Bb.

Goodness Is Stronger than Evil – 750**

Goodness Is Stronger than Evil -- 750** (key of D; with repeat)

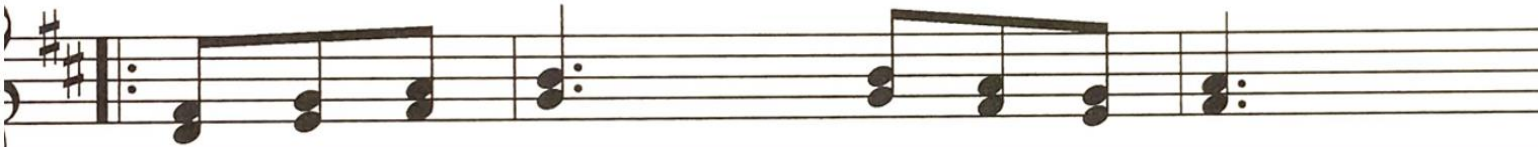
D Em Bm Em A Bm G D Em G Em D



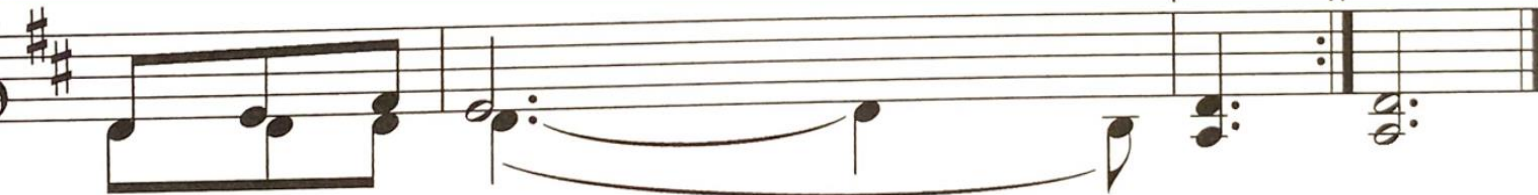
D Em Bm Em A Bm G D Em G A7 D



[: 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^b

mer - cy you prove you are love. Great are you, Lord, and

F C B^b G C

wor-thy of glo - ry! Great are you, Lord, and wor - thy of praise.

B^b 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



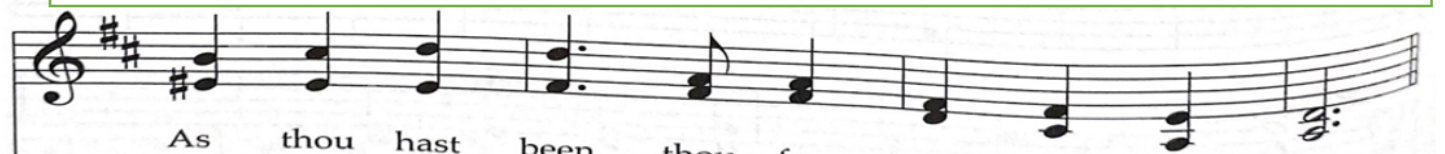
G D E D E7 A



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

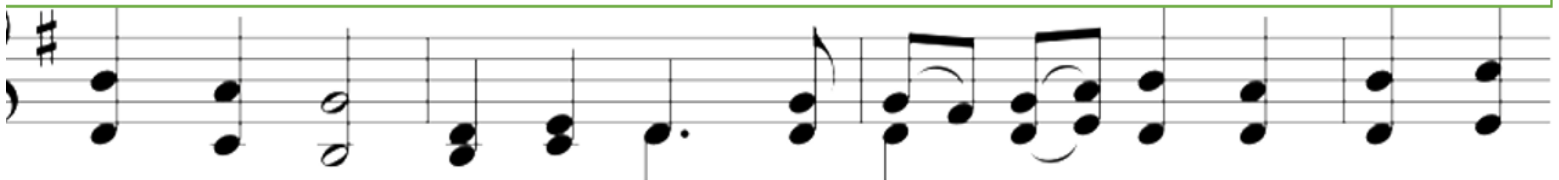
Am7



G D7 G

C G

D G C

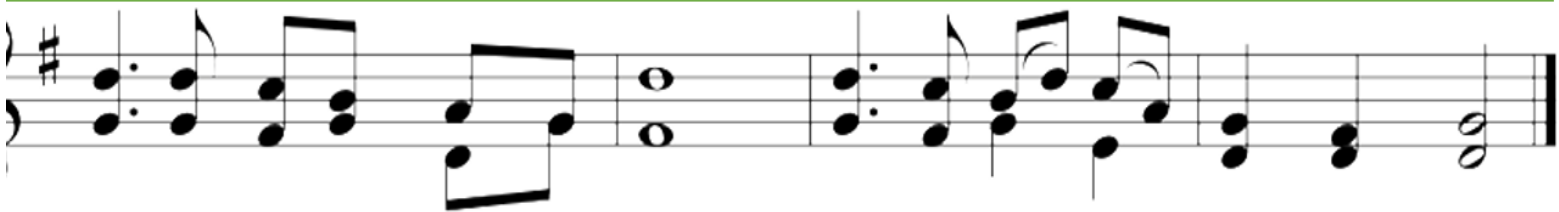


G C G D G D7

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

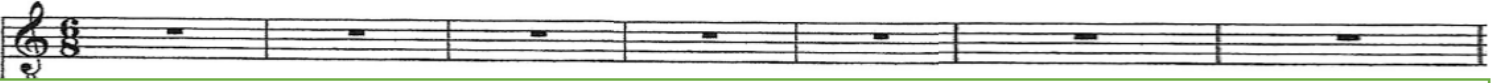
Ab



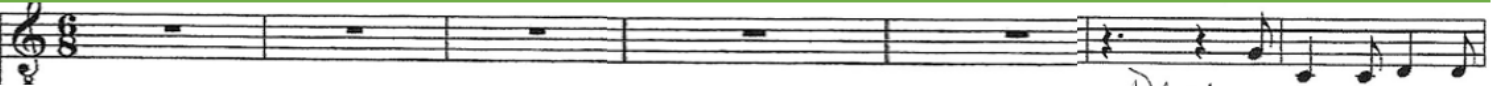
Hallelujah (accordion to accompany SRC) - by Leonard Cohen – (2 pages)****

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



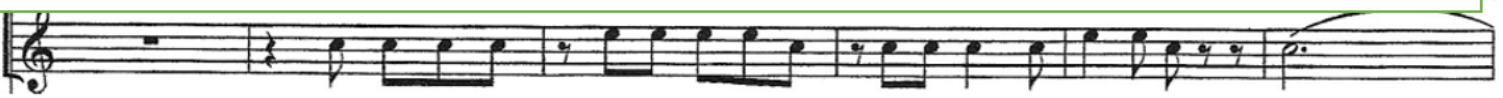
(15) Am F G Em Am F



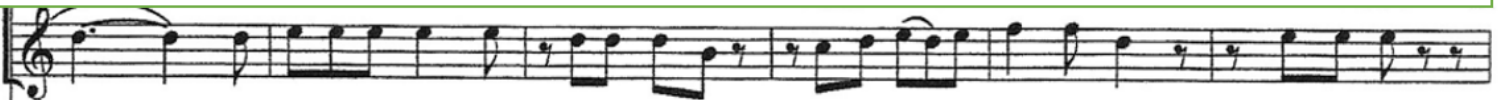
(22) F Am F C G C



(30) G C Am C Am F



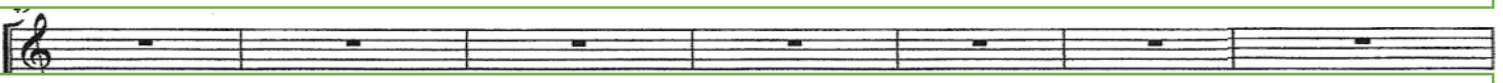
(36) G C G C F G Am



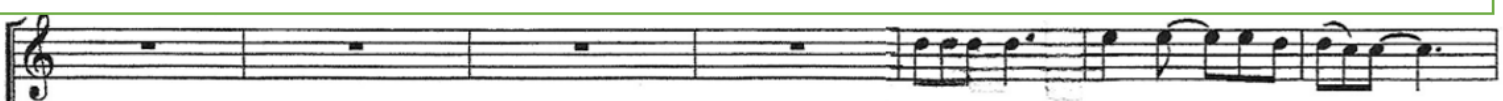
(42) F G Em Am G C



(49) Am C Am F G C G



(56) C F G Am F G Em Am



(63) F Am F C



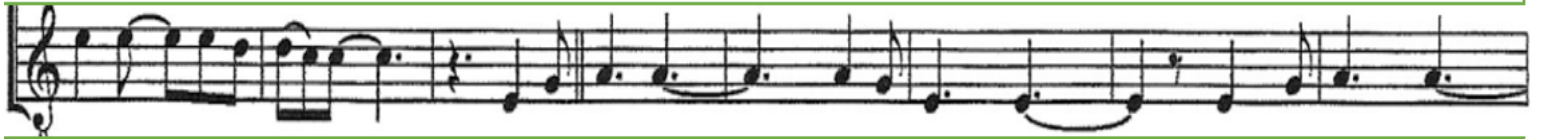
(71) G C G No cords --->



(79) No cords --->



(87) No cords --->

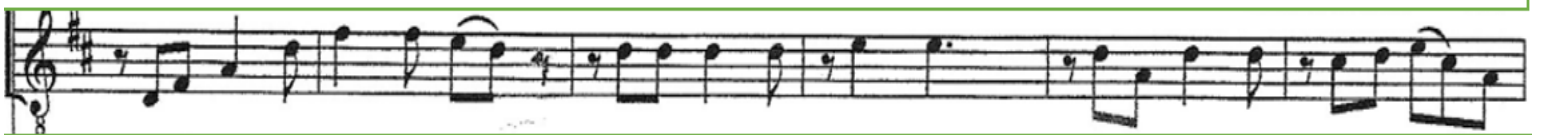


(95) No cords --->

(key Δ) C A A7 D B-a



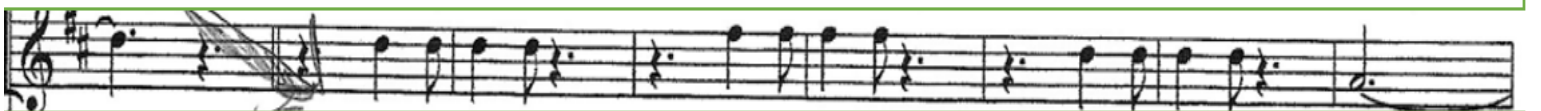
(102) D B-a G A D A



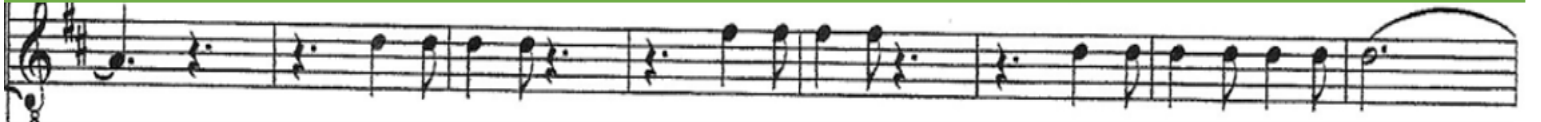
(108) D G A B-a G A F#-a B-a



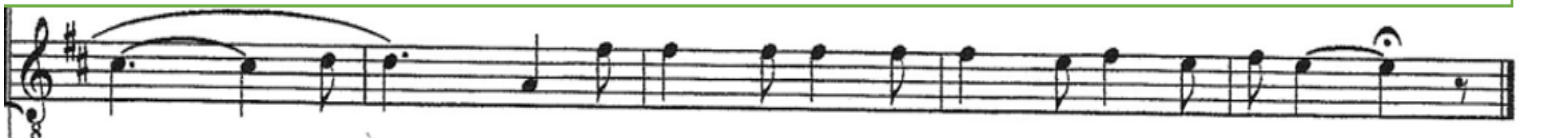
(115) B-a G B-a G D



(123) A G B-a G D



(131) A D D7



Hallelujah (LCohen from "Shrek") -- **** (2 pages)

Hallelujah (Leonard Cohen from "Shrek") – *** -- Keys of C; 4 verses; 2 pages

C Am C Am

Musical staff with notes and fingerings (4, 2, 1). The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The first three notes have fingerings 4, 2, and 1 respectively.

C Am C

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).

Am F G

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).

C G C F G

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).

Am F G

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).

Chorus

Em Am

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).



F Am

Musical staff with notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs: (C4, D4), (E4, F4), (G4, A4), (B4, C5).

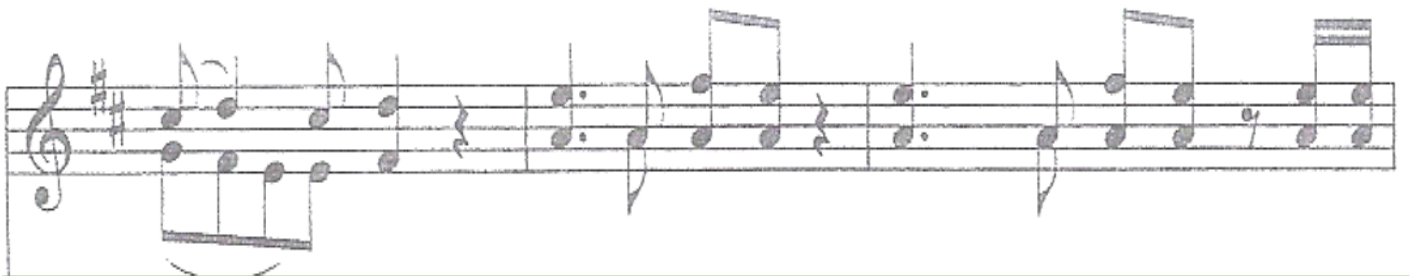
Hallelujah Chorus (from *The Messiah*) -- ****

Hallelujah Chorus – from the Messiah – ** -- Key of D**

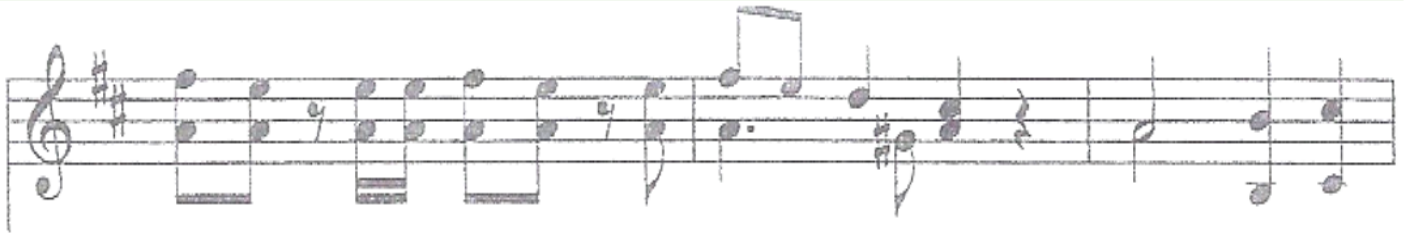
D G D D G D D G D D G D D



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#

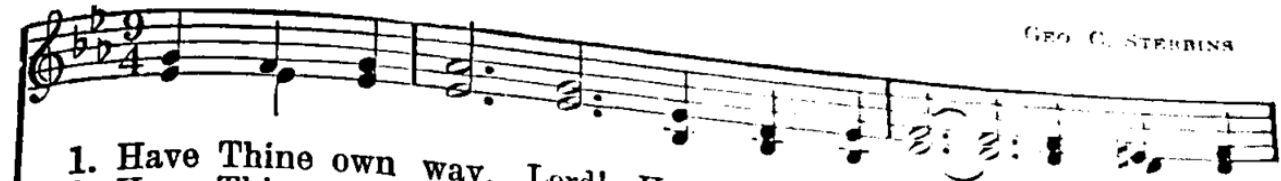
167

Have Thine Own Way, Lord


A. A. P.

Slowly


Geo. C. Stebbins



1. Have Thine own way, Lord! Have Thine own way!.. Thou art the
 2. Have Thine own way, Lord! Have Thine own way!.. Search me and
 3. Have Thine own way, Lord! Have Thine own way!.. Wound-ed and
 4. Have Thine own way, Lord! 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 – Flute/Tenor – 137**

He Came Down -- Flute/Tenor -- 137** ; key of G; 4 stanzas

G

D7

Musical notation for the first staff, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2. A triplet of eighth notes (G4, A4, B4) is marked in measure 3, and a triplet of eighth notes (G2, B1, D2) is marked in measure 4.

D7

G

Musical notation for the second staff, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2. A triplet of eighth notes (A4, B4, C5) is marked in measure 5, and a triplet of eighth notes (G2, B1, D2) is marked in measure 8.

C

Cm/A

G

D7

G

Musical notation for the third staff, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2. A triplet of eighth notes (G2, B1, D2) is marked in measure 12.

He Is King of Kings – 273**

He Is King of Kings – 273** (key of F; 3 verses)

Refrain

F C F C F

He is

3) Dm C F Gm

4) F C7 F] [F C7 F

Fine

C Dm C F Gm

7) F C7 F Dm C

9) F Gm F C7 F

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#

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), 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 corresponding to the chord symbols above.

32) E-s D7 G/D C

Musical notation for measure 32, showing a bass line with chords corresponding to the chord symbols above.

35) E-s D7 G/D C-s D-s

Musical notation for measure 35, showing a bass line with chords corresponding to the chord symbols above. Includes the instruction "ums." above the first few notes.

38) G-s C-s D

Musical notation for measure 38, showing a bass line with chords corresponding to the chord symbols above.

41) G D/F# Em G/D G/D G/D G/D

Musical notation for measure 41, showing a bass line with chords corresponding to the chord symbols above.

44) C D A-s B-s

Musical notation for measure 44, showing a bass line with chords corresponding to the chord symbols above. Includes the instruction "A." above the final notes.

47) C A-s C/E D-s D G

Musical notation for measure 47, showing a bass line with chords corresponding to the chord symbols above.

51) G-s G E-s C/E-s G/D

Musical notation for measure 51, showing a bass line with chords corresponding to the chord symbols above.

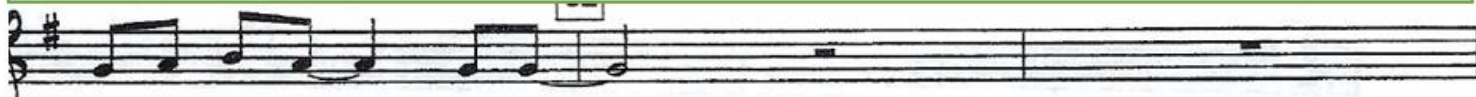
54) C-s E D/F# G G-s G D7/G

Musical notation for measure 54, showing a bass line with chords corresponding to the chord symbols above.

58) E-s D7 G/D C-s

Musical notation for measure 58, showing a bass line with chords corresponding to the chord symbols above.

61) C-s/E D/F# E-s D/F# G-s



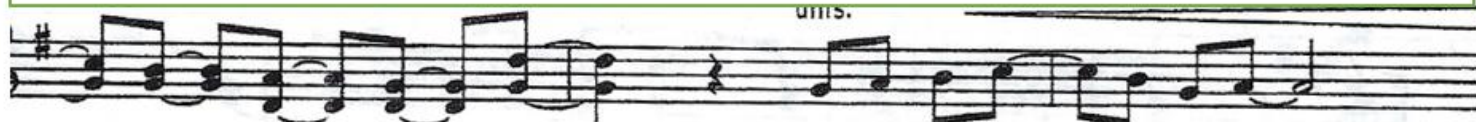
Musical notation for exercise 61, showing a sequence of chords and their corresponding notes on a staff.

64) E-s D/F# G-s Em D/F#



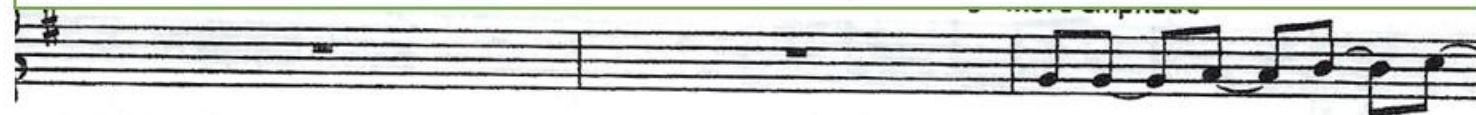
Musical notation for exercise 64, including a *mf* dynamic marking.

67) G C-s E D/F#



Musical notation for exercise 67, including a *uniss.* marking.

70) E-s DF# G G-s/B E-s D/F#



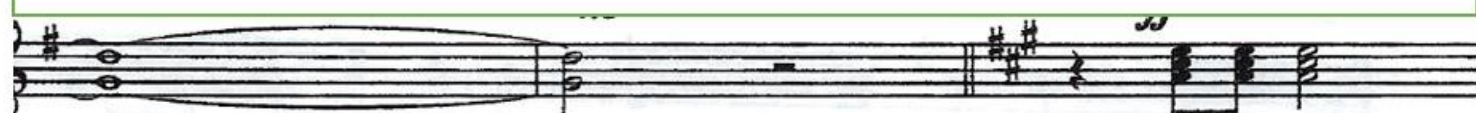
Musical notation for exercise 70.

73) G G-s/B E-s D/F# G G-s/B



Musical notation for exercise 73.

76) C-s E D/F# A [Key Δ]



Musical notation for exercise 76, showing a key change indicated by [Key Δ].

79) A-s A F#-s A-s/F# A D-s



Musical notation for exercise 79, including a *uniss.* marking.

83) D-s/F# E/G# A A-s A E7/A



Musical notation for exercise 83.

86) F#-s E7 A/E




Musical notation for exercise 86.

795 Healer of Our Every III

Refrain

D Em7 G A D Bm Bm7 G A



Heal-er of our ev-ery ill, light of each to-mor-row,

F#m7 Bm Em7 F#7 G Em A D *Fine*



give us peace be-yond our fear, and hope be-yond our sor-row.

Bm F#m G F



- 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

Em D/F# G Bm A G A *to Refrain*



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

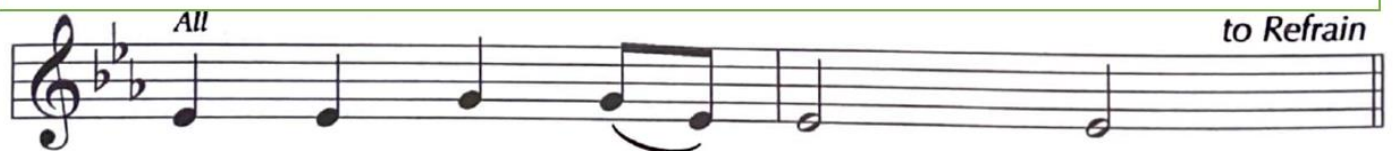
Leader



Eb

All

to Refrain



Hello God (DParton) -- **** (3 pages)

Hello God (Dolly Parton) -- * -- Key of C; 2 verses; 3 pages**

Chorus:

F

F

C

F

C

C7

F

F

C

G7

C

G

F

Verse:

C

C

C7/E

F

C G

Musical notation for the first system, showing a bass line with chords C and G.

Chorus:

F C

mf

Musical notation for the second system, starting the chorus with chords F and C, and a mezzo-forte (*mf*) dynamic marking.

F C C7/E

Musical notation for the third system, continuing the chorus with chords F, C, and C7/E.

F C

Musical notation for the fourth system, continuing the chorus with chords F and C.

G F F6 Fmaj7 F

Musical notation for the fifth system, continuing the chorus with chords G, F, F6, Fmaj7, and F.

Outro Chorus:

C G F

cresc. *f*

See additional lyrics

Musical notation for the sixth system, starting the outro chorus with chords C, G, and F, including a crescendo (*cresc.*) and forte (*f*) dynamic marking, and a reference to additional lyrics.

F C C7/E

Musical notation for the seventh system, continuing the outro chorus with chords F, C, and C7/E.

F

Musical notation for the eighth system, continuing the outro chorus with chord F.

C

[1.
[G



[2.
[G F F6 Fmaj7 F C



Help Us Accept Each Other – 754**

Help Us Accept Each Other – 754** -- Key of G; 4 verses

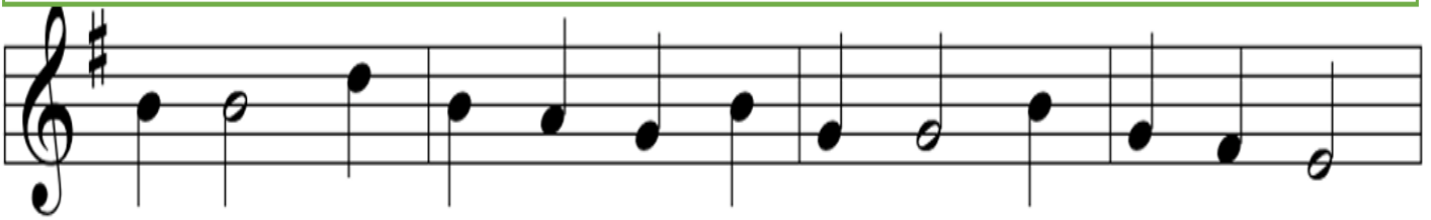
G Em Am B7 C



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

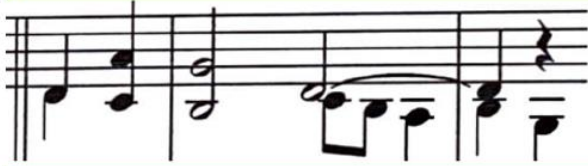
Hymnal doesn't have this measure

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



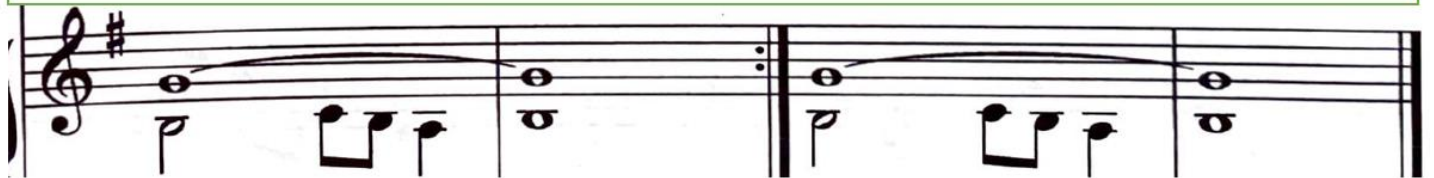
C D F#-a G G-s G G-s



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 JSchrader

(Piano these first 4 measures as Intro)

A

D/B



Men

(5)

A

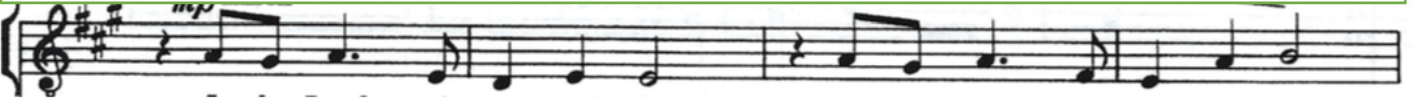
D

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

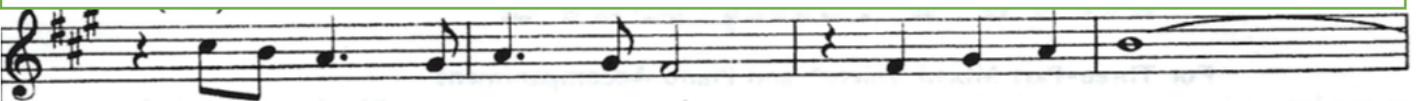
B-s

D/B

D

B-s/G#

Bm/A



E-s

Bm/E

A/B

F#/G#



(25)

F#/G#

D/C#

Bm

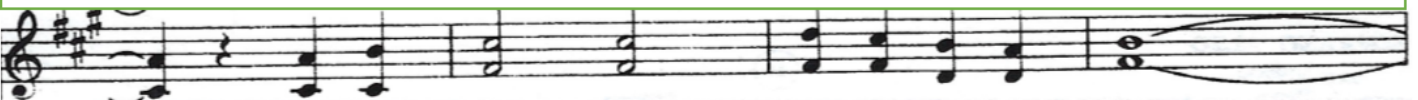
B/C#

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

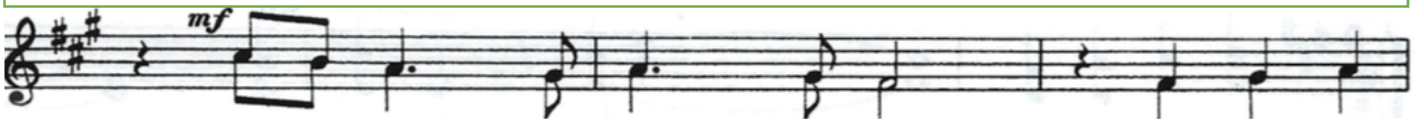


A

D

A

B-s



(55)

Bm/G#

D

Bm/E

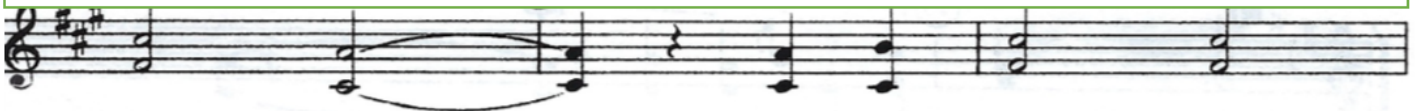
A/B



(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 notes are written in a treble clef with a key signature of two flats (Bb and Eb).

(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 notes are written in a treble clef with a key signature of two flats (Bb and Eb).

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 notes are written in a treble clef with a key signature of two flats (Bb and Eb).

(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 notes are written in a treble clef with a key signature of two flats (Bb and Eb). Dynamic 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 notes are written in a treble clef with a key signature of two flats (Bb and Eb). Dynamic markings include *p*.

Here I Am, Lord (DSchutte/MPope) -- ****(2 pages)

Here I Am, Lord (DSchutte and MPope)-- **** (key of G; 3 verses)

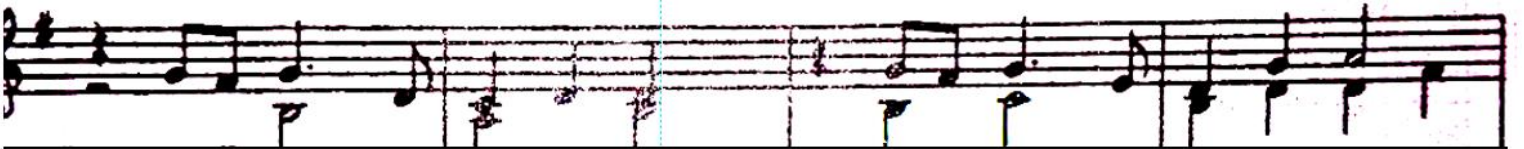
INTRO

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

D A C G

Gm Dm C G

D A C G

Gm Dm C D C

Gm D A C D G A

A C D G A D A

C G Gm Dm C

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 song

heart be lonely And long for Heav'n and home, When Jesus is my portion, He
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

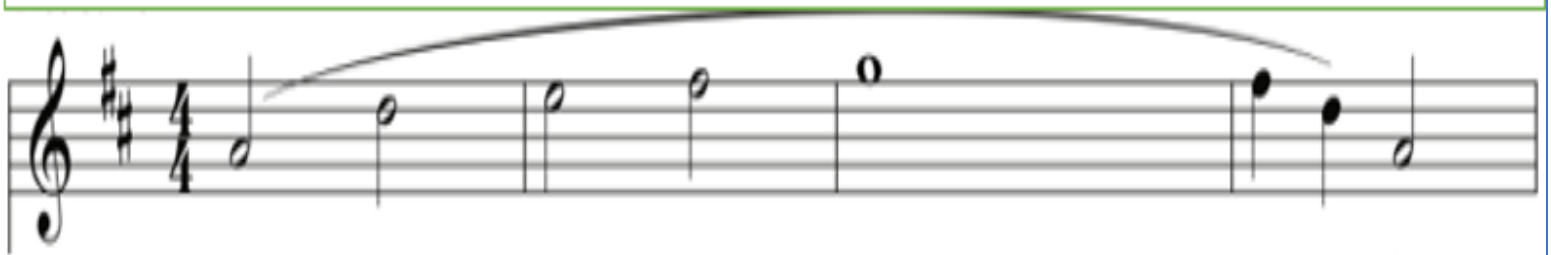
His yoke is eas - y, His bur - den is light, I've found it so, I've found it so;

He lead - eth me by day and by night, Where liv - ing wa - ters flow.

Holy, Holy, Holy! Lord God Almighty – 1** (key of D; 4 verses)

DESCANT

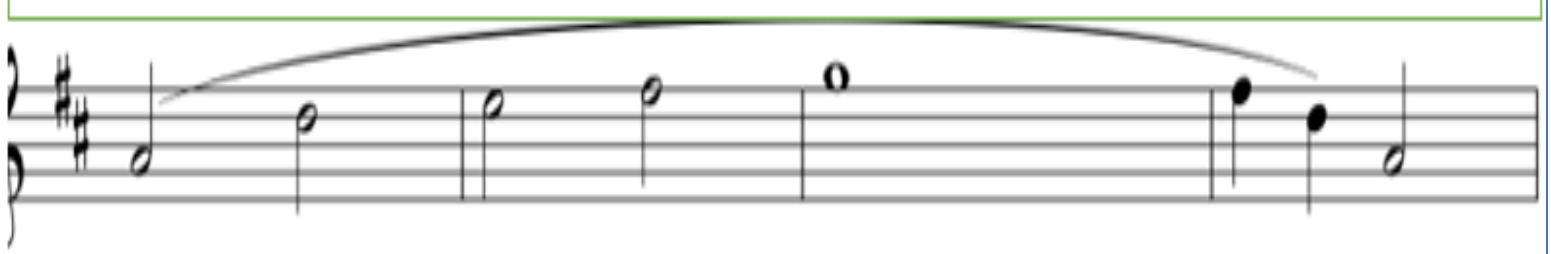
D B-a A D G D



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



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



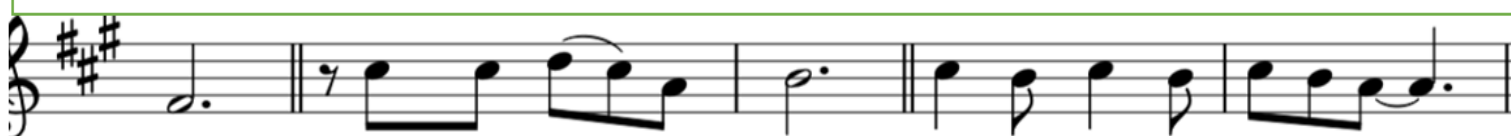
6) Bm7

A

Bm7

A

Bm7



Verse 2

11) A

Bm7

A

Bm7



15) A

Bm7

A



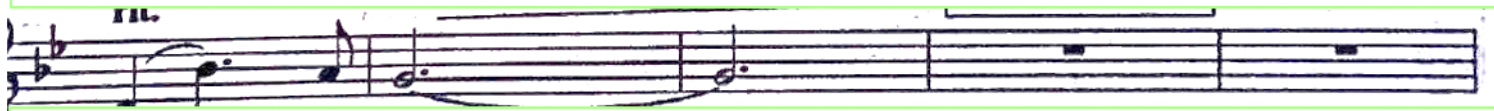
18) Bm7

A

Bm7

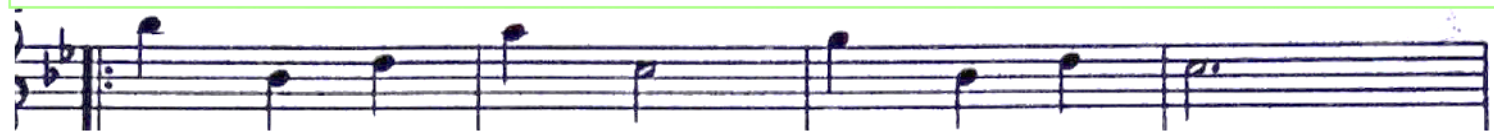


[36] D7 Gm Am7/G Gm Dm7



[Repeat -- Responsive litany begins here;

[41] Gm Am7/G Gm Cm/G

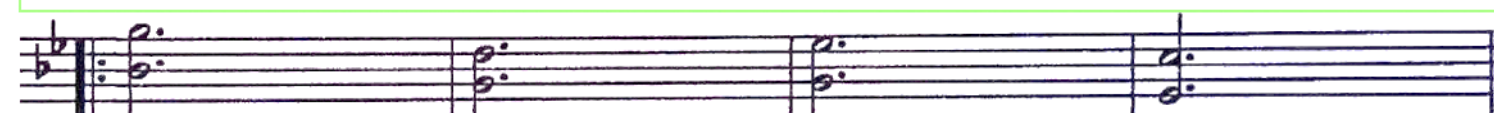


-- repeat as needed]

[45] Gm C/G Gm D7



[Repeat -- Candle lighting begins here;



[53] F7 Cm7/Bb

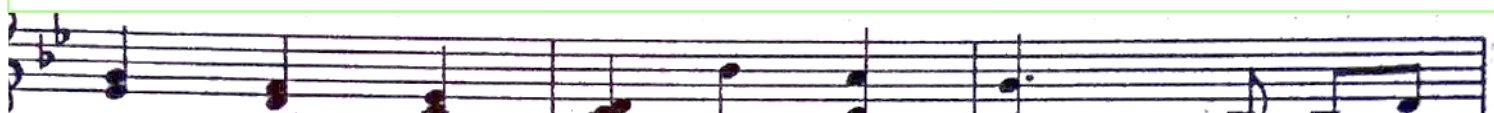


-- repeat as needed]

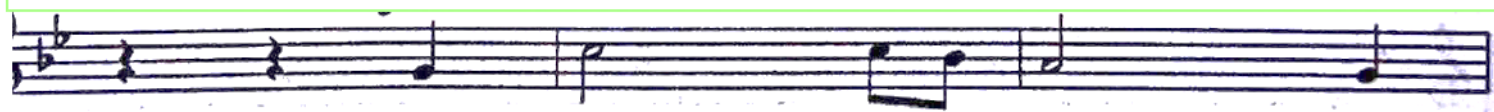
[57] Eb7 Gm



[61] Cm D7 Gm



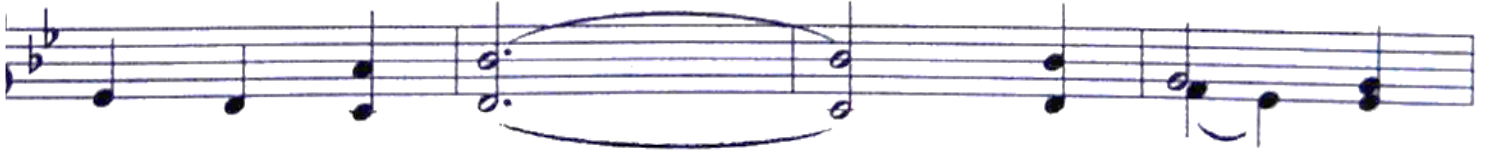
[64] G7 Cm F7



[67] Dm77 Gm Gb Bb-s/F



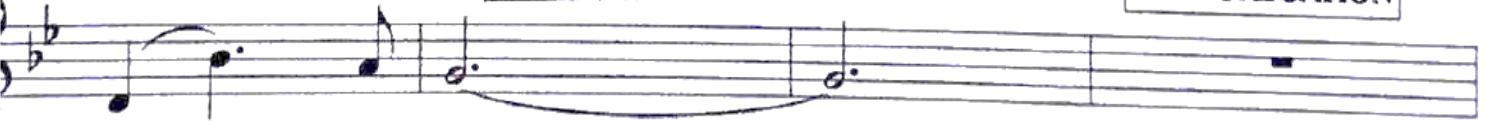
[71] D-s D7 Gm Fm7 Bb7 Eb



[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, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

Begin singing (6)

G D-s G

Musical notation for the beginning of the song, measures 6 and 7. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

(7) G-s G D

Musical notation for the singing part, measures 8 and 9. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

(10) D-s G G-s G D/D D7

Musical notation for the singing part, measures 10 and 11. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

D-s G (14) Bm D/E Em D/E

Musical notation for the singing part, measures 12 and 13. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

(16) C/B D7 D-s

Musical notation for the singing part, measures 14 and 15. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

(19) A-s G C7/D D7 G

Musical notation for the singing part, measures 16 and 17. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

(22) G C G C/B D7 G

Musical notation for the singing part, measures 18 and 19. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody consists of quarter and eighth notes, with some rests. The bass line is mostly whole notes and half notes.

G (27) A-s

Musical staff for measures 27-28. The key signature has one sharp (F#). Measure 27 contains a whole note chord G. Measure 28 contains a whole note chord A-s.

(29) G D G

Musical staff for measures 29-31. Measure 29 contains a whole note chord G. Measure 30 contains a whole note chord D. Measure 31 contains a whole note chord G.

(32) Am G D-s G

Musical staff for measures 32-34. Measure 32 contains a whole note chord Am. Measure 33 contains a whole note chord G. Measure 34 contains a whole note chord D-s.

(35) D/B D D/B G/E D C7/D C7

Musical staff for measures 35-37. Measure 35 contains a whole note chord D/B. Measure 36 contains a whole note chord D. Measure 37 contains a whole note chord D/B.

(38) G G/A Am C

Musical staff for measures 38-40. Measure 38 contains a whole note chord G. Measure 39 contains a whole note chord G/A. Measure 40 contains a whole note chord Am.

(41) G C/B D-s G D-s G

Musical staff for measures 41-43. Measure 41 contains a whole note chord G. Measure 42 contains a whole note chord C/B. Measure 43 contains a whole note chord D-s.

D-s G D-s/G (46) G C

Musical staff for measures 44-45. Measure 44 contains a whole note chord D-s. Measure 45 contains a whole note chord G.

(48) G D D-s

Musical staff for measures 46-48. Measure 46 contains a whole note chord G. Measure 47 contains a whole note chord D. Measure 48 contains a whole note chord D-s.

(51) G-s

G

C7/D

D-s/G

Musical notation for measure 51, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole rest in the first two measures, followed by a quarter note G4 in the third measure, a quarter note F#4 in the fourth measure, and a quarter note E4 in the fifth measure.

(54) Bm

G

C7/D

D/B

C/B

Musical notation for measure 54, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole rest in the first measure, followed by quarter notes G4, A4, B4, and C5 in the second measure, quarter notes B4, A4, G4, and F#4 in the third measure, quarter notes E4, D4, C4, and B3 in the fourth measure, and quarter notes A3, G3, F#3, and E3 in the fifth measure.

(57) G/C

D-s

G-s

Musical notation for measure 57, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the first measure, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the second measure, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3 in the third measure, and a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2 in the fourth measure.

(60) G

C7/D

D-s/G

G

D-s

G

Musical notation for measure 60, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the first measure, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the second measure, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3 in the third measure, and a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2 in the fourth measure.

(63) C

[either no chords or] G

C/B

D

A-s/D

G

Musical notation for measure 63, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4 in the first measure, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3 in the second measure, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3 in the third measure, and a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2 in the fourth measure. The notation is marked with *rit.* and *P*.

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.

51) Bb/C Bb F Gm/A C7 F/G F

Musical notation for exercise 51, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb). The melody consists of eighth and quarter notes, with some ties. The bass line features chords and single notes.

54) Am7 Dm C Bb/A Dm7

Musical notation for exercise 54, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. The melody is primarily eighth notes, with some quarter notes. The bass line consists of chords and single notes.

57) F F/E Bb F

Musical notation for exercise 57, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. The melody features a mix of eighth and quarter notes. The bass line includes chords and single notes.

60) Dm Gm/A C F/G F Am Am7

Musical notation for exercise 60, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. The melody includes a fermata over a note. Performance markings include *rit.*, *(+ C-inst.)*, and **Slower**.

63) Bb F Dm C7/A C F/G C

Musical notation for exercise 63, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. The melody includes a fermata. Performance markings include **rit. to end** and *(+ C-inst.)*.

66) Dm7 Bb D-s/Bb F/G F

Musical notation for exercise 66, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats. The melody features a long note with a fermata. Performance markings include *pp*.

How Clear Is Our Vocation, Lord – 432**

How Clear Is Our Vocation, Lord -- 432**; key of Eb; 4 verses

Eb

Bb

Cm



Ab

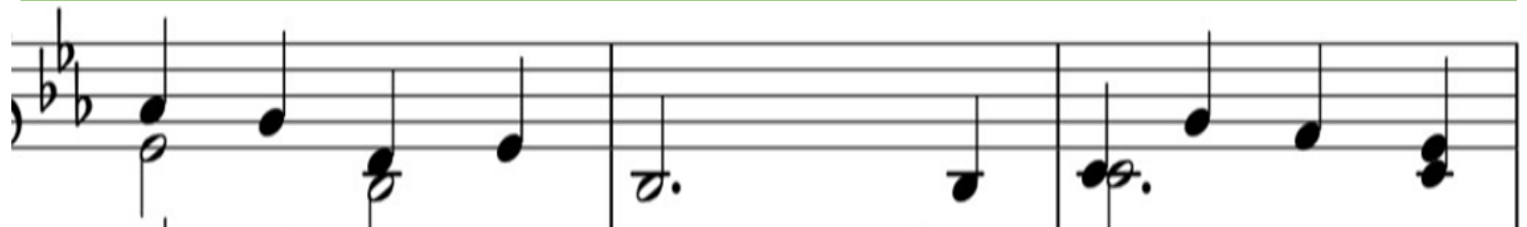
Eb

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-

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 (Psalm 1) – 457**

How Happy Are the Saints of God (Psalm 1) -- 457**; key of A; 3 verses

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 Happy Are the Saints of God – Tenor – 457**

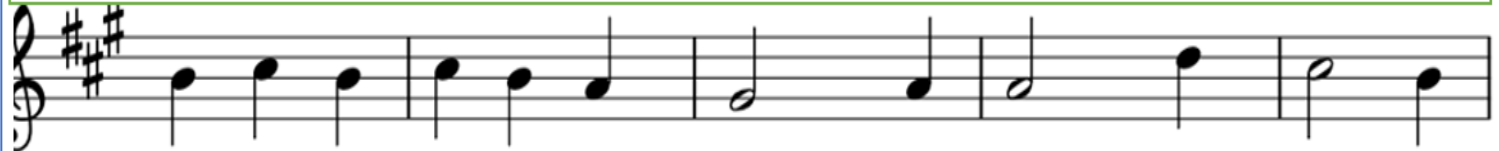
How Happy Are the Saints of God (Psalm 1) -- 457**; key of A; 3 verses

Tenor

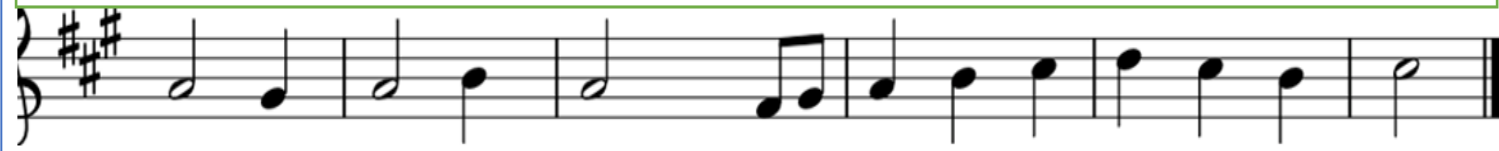
A E7/F# A F#m Bm A E A E A E F#m7



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 Majestic Is Your Name (MWSmith) – 2023**** (2 pages)

How Majestic Is Your Name (MWSmith) – 2023**** (key of C)

C E F D-s G C E C G B C

Musical staff showing notes and chords for the first system.

C E F D-s G C E C G B C E

Musical staff showing notes and chords for the second system. Includes the marking *trms.*

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

Musical staff showing notes and chords for the third system.

F C/F D-s C/D D-s G B C B D#

Musical staff showing notes and chords for the fourth system. Includes the marking *div.*

→Intro through end of "Repeat ending"

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

Musical staff showing notes and chords for the fifth system.

	[Repeat ending	:[Song ending][Opt. extended ending
C	G/C [C	:[C G C][C B D#

Musical staff showing notes and chords for the sixth system. Includes the marking *Opt. extended ending*.

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



Hymn of Praise – *Te Deum* -- #261****

Hymn of Praise – *Te Deum* -- 261**** (key of F; 4 verses)

C7 F-s F Bb A/C#

Musical staff 1: Treble clef, key signature of one flat (F major). Chords: C7, F-s, F, Bb, A/C#. The melody consists of quarter and eighth notes.

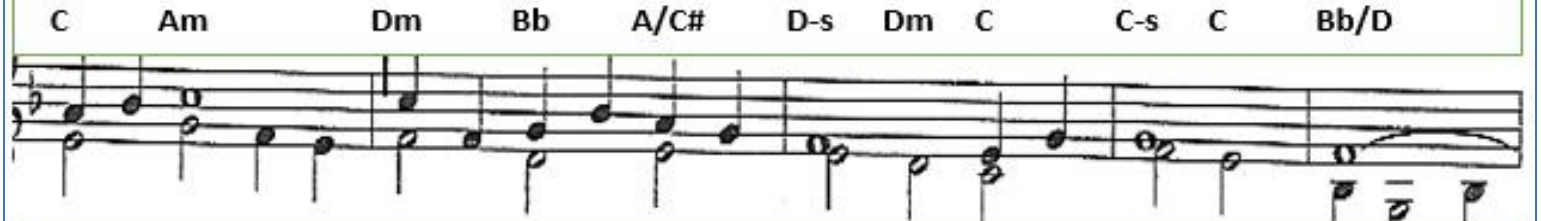
D-s Dm Am Bb C F-s F

Musical staff 2: Treble clef, key signature of one flat. Chords: D-s, Dm, Am, Bb, C, F-s, F. The melody continues with quarter and eighth notes.

Gm C F-s F Am Bb

Musical staff 3: Treble clef, key signature of one flat. Chords: Gm, C, F-s, F, Am, Bb. The melody continues with quarter and eighth notes.

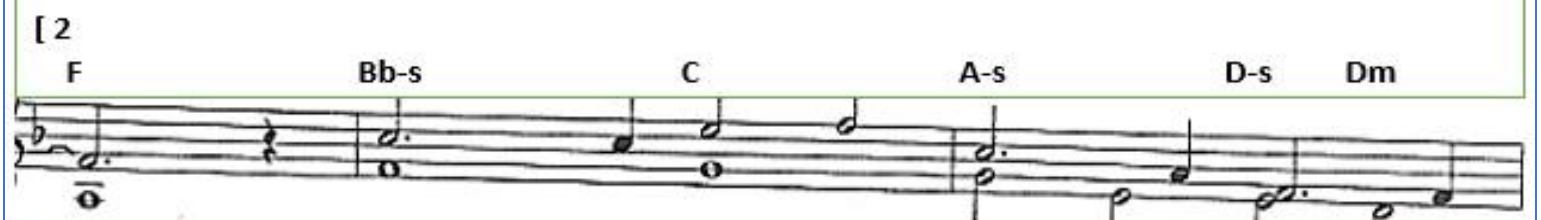
C Am Dm Bb A/C# D-s Dm C C-s C Bb/D

Musical staff 4: Treble clef, key signature of one flat. Chords: C, Am, Dm, Bb, A/C#, D-s, Dm, C, C-s, C, Bb/D. The melody continues with quarter and eighth notes.

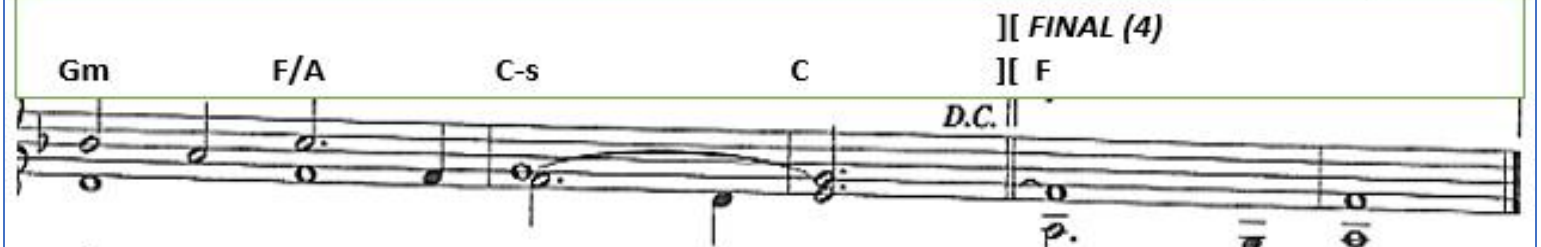
[1, 3
F Bb F/A C-s C 3: D.C. al fine

Musical staff 5: Treble clef, key signature of one flat. Chords: F, Bb, F/A, C-s, C. The staff ends with a repeat sign and the instruction "3: D.C. al fine".

[2
F Bb-s C A-s D-s Dm

Musical staff 6: Treble clef, key signature of one flat. Chords: F, Bb-s, C, A-s, D-s, Dm. The melody continues with quarter and eighth notes.

Gm F/A C-s C || FINAL (4) || F D.C. ||

Musical staff 7: Treble clef, key signature of one flat. Chords: Gm, F/A, C-s, C. The staff ends with a double bar line, the instruction "FINAL (4)", another double bar line, the chord "F", and the instruction "D.C. ||".

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

[1,2] [3]
G Am G G Am G

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 this 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 Vine (BHurd) -- **** (keyboard accompaniment)

I Am the Vine (BHurd) -- **** (key of D; 2 verses) – Keyboard accompaniment

D /C# Bm7 /A G7 D A

Em G7 A-s A D /C#

Bm /A G7 D A [1, 2] to Verses
[D

[Final] Fine][VERSES
[Bm A D] Bm A/C#

D A/C# Bm E7/G# A-s

A Bm A/C# D

A/C# Bm E7/G# A-s A

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 melody consists of whole notes on the staff: A4, A4, A4, A4, and a half note G4.

6) F#m

A

Musical staff for piano melody, measures 6-10. The key signature is A major. The melody consists of quarter notes: A4, B4, C#5, D5, and a half note E5.

11) E

Bm

D

E

Musical staff for piano melody, measures 11-16. The key signature is A major. The melody consists of quarter notes: E5, D5, C#5, B4, A4, and a half note G4.

17) F#m

Musical staff for piano melody, measures 17-21. The key signature is A major. The melody consists of quarter notes: A4, B4, C#5, D5, and a half note E5.

22) F#m

A

Musical staff for piano melody, measures 22-26. The key signature is A major. The melody consists of quarter notes: A4, B4, C#5, D5, and a half note E5.

27) E

Bm

D

Musical staff for piano melody, measures 27-31. The key signature is A major. The melody consists of quarter notes: E5, D5, C#5, B4, A4, and a half note G4.

32) E

F#m

Musical staff for piano melody, measures 32-36. The key signature is A major. The melody consists of quarter notes: E5, D5, C#5, B4, A4, and a half note G4.

Soprano starts

37) F#-s

F#m

E

Musical staff for soprano part, measure 37. The key signature is A major. The melody consists of a half note F#5. The dynamic marking is *mp*.

41) A

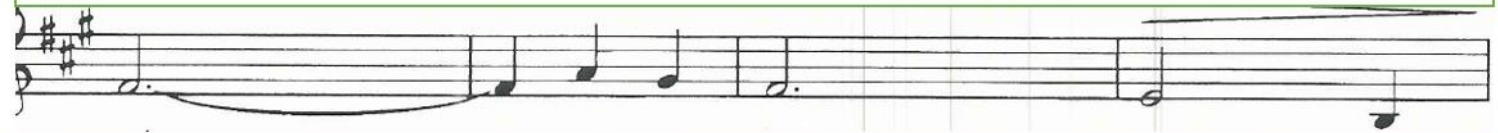
E



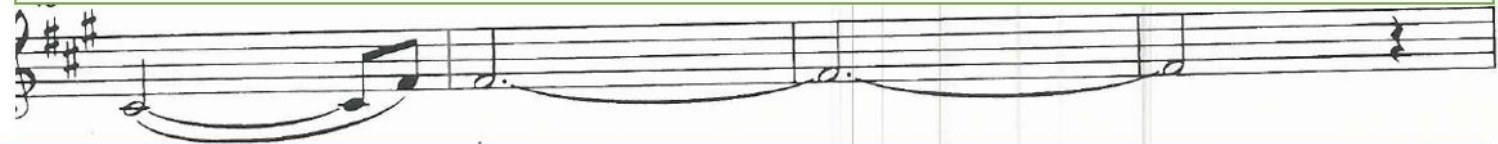
45) Bm

D

E



49) F#m



53) F#m

E



57) A

A/B

E



61) Bm

D

E

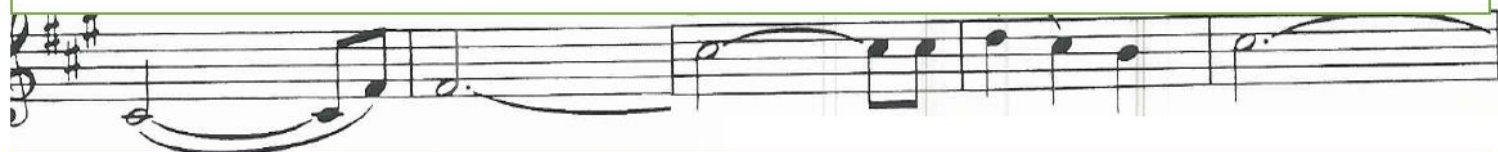


Descant starts

65) F#m

Bm/C#

F#m



70) F#m/B

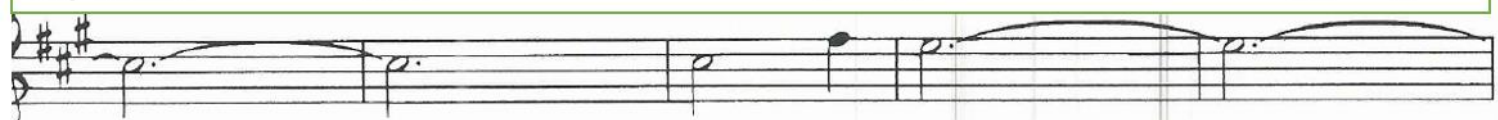
F#m

E

A

E-s

A



75) E-s

E

E7

E

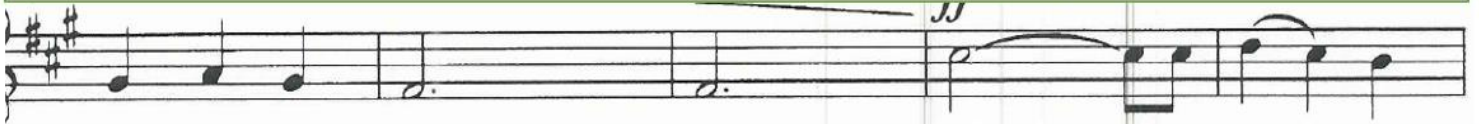
Bm

C#

D

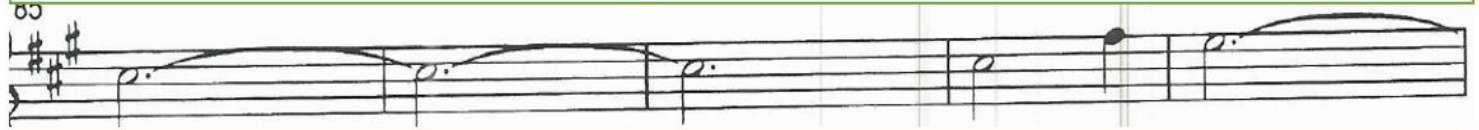


80) E/A E F#m/B F#m/B F#m Bm F#m Bm



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



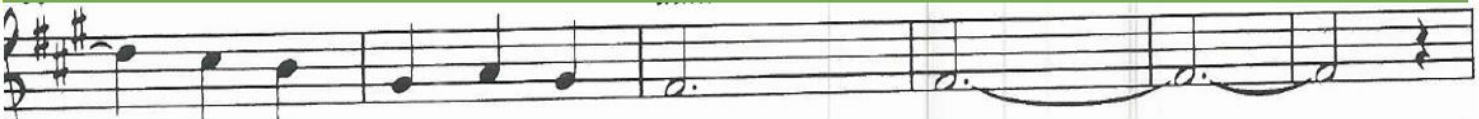
Musical notation for exercise 85, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

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



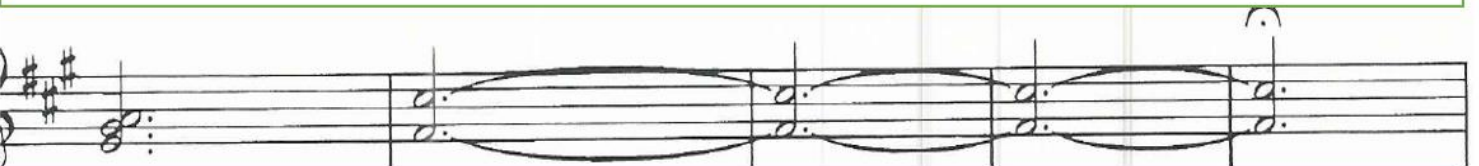
Musical notation for exercise 101, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

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



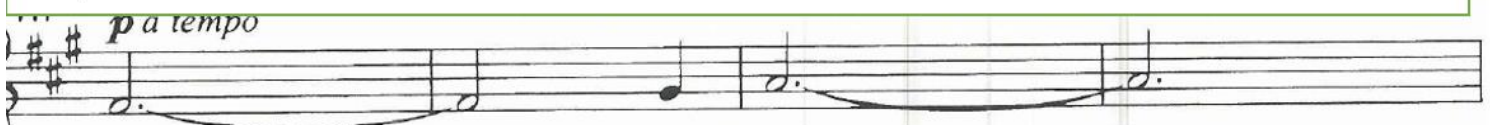
Musical notation for exercise 112, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures.

Return to Soprano Part

117) F#m F#-s

F#m

E



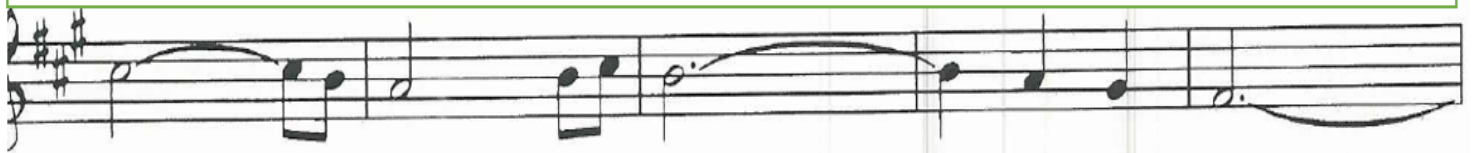
Musical notation for exercise 117, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The melody consists of quarter notes and half notes, with a slur over the final two measures. A 'p a tempo' marking is present at the beginning.

121) A/B

E-s

E

Bm



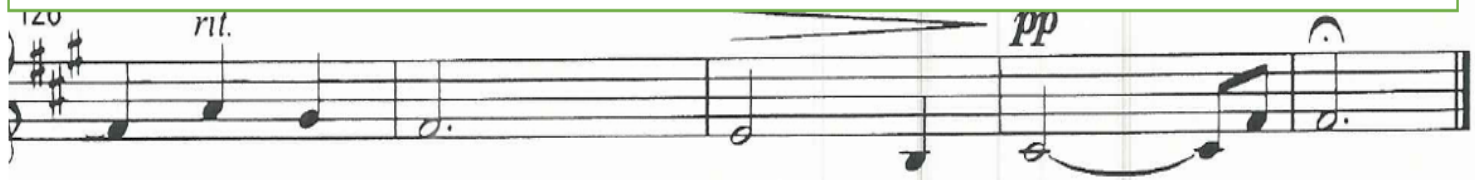
Musical notation for exercise 121, showing a melodic line in G major. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The final measure contains a half note G5 and a quarter note F#5. The piece concludes with a double bar line.

126) Bm

D

E/A

F#-s



Musical notation for exercise 126, starting at measure 120. The notation is in G major (one sharp) and features a melodic line on a single staff with a treble clef. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. This is followed by a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The final measure contains a half note G5 and a quarter note F#5. The piece concludes with a double bar line. Performance markings include *rit.* (ritardando) over the first four measures and *pp* (pianissimo) over the last four measures.

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 Heard the Voice of Jesus Say (HBonar;SDeCesare) – Melody**** (2 pages)

I Heard the Voice of Jesus Say – HBonar; SDeCesare**** (key of X; X verses)
Melody (solo)

Em C-s

5) A-s Em |: D/E

10) Em D E-s A-s B-s A/C Em D/E Em D

15) E-s A-s Em Bm E-s A-s G-s

19) G-s C-s B-s A/C Em C-s G D G/D

[1. 23][C-s A-s Em E-s A-s Em] :|[2. C-s A-s]

28)Em Key Δ [] C-s Fm Eb/F Fm Eb/F

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


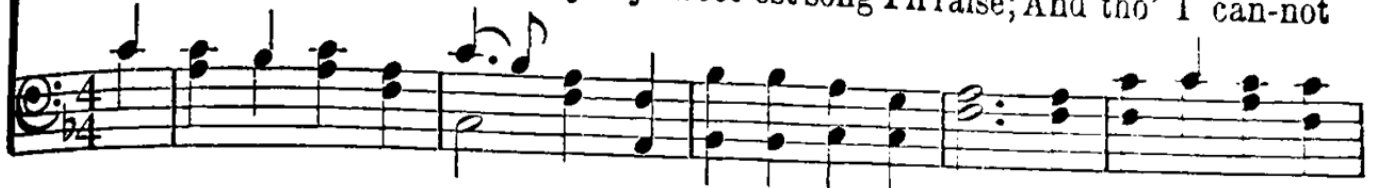
I Love to Hear the Story

EMILY H. MILLER


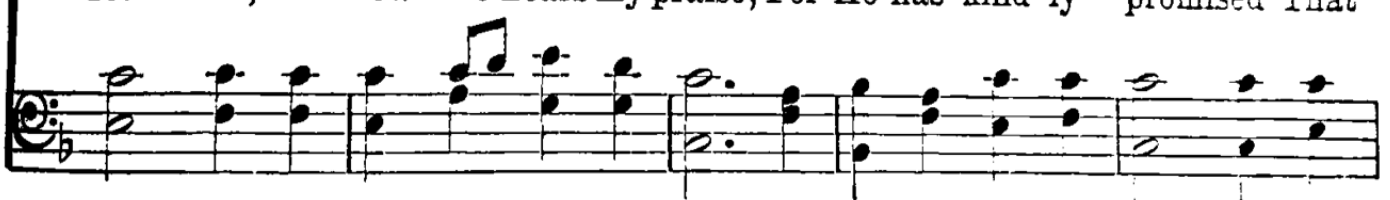
Dr. GEO. F. ROOT




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**

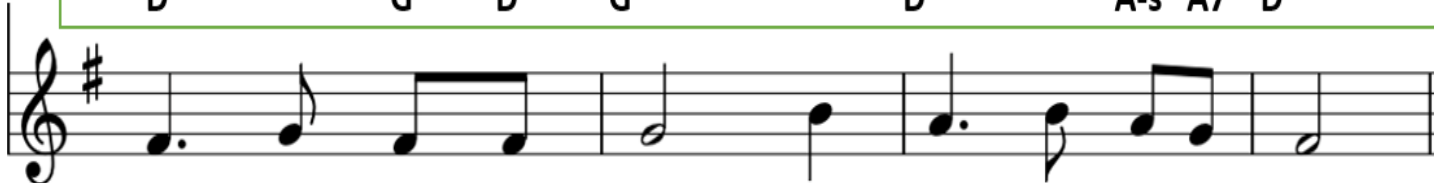
I Need Thee Every Hour – 735** -- Key of G; 4 verses

Flute/Tenor

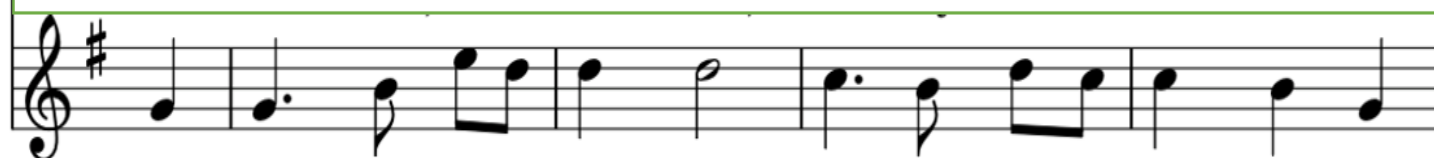
G Am G D G C G D



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 bass clef staff provides harmonic accompaniment with chords and single notes.

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

Musical notation for the second line of the hymn, continuing the melody and accompaniment from the first line.

Bb F Bb Eb F Gm Bb F Bb Eb F

Musical notation for the third line of the hymn, continuing the melody and accompaniment.

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

Musical notation for the fourth line of the hymn, concluding the piece with a double bar line.

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



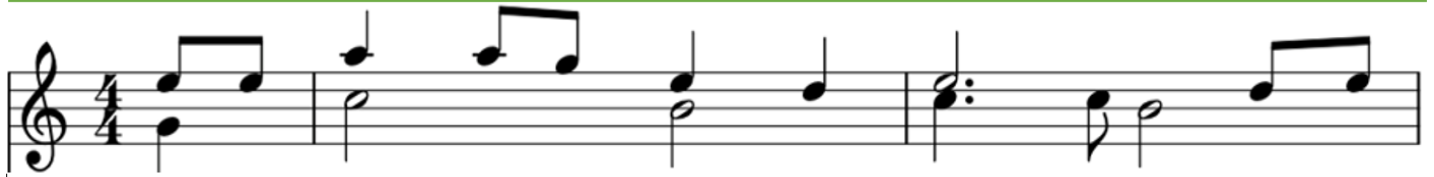
F G Am Em F G Am



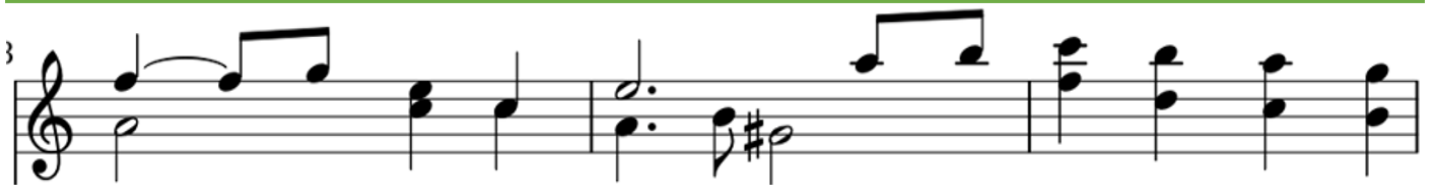
I Rejoiced When I Heard Them Say (Psalm 122) **; key of C; 5 verses

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



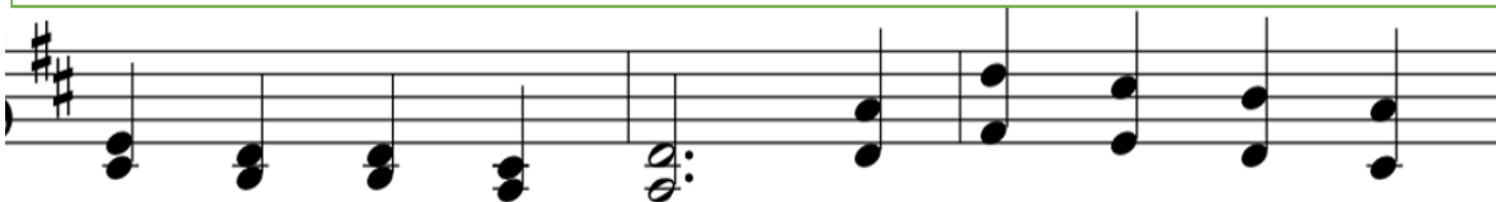
I To the Hills Will Lift My Eyes – 45**

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



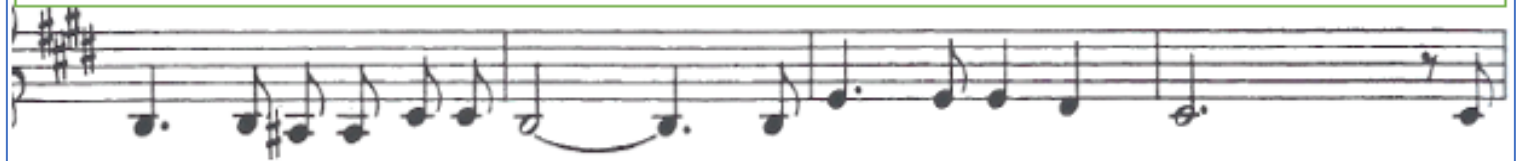
I Walked Today Where Jesus Walked (GO'Hara – DSTwohig) -- **** (3 pages)

I Walked Today Where Jesus Walked (GO'Hara – DSTwohig) -- * -- Key of E/C; 2 pages**

E C# B E A E F#m G#m E



E G-dim/E G#7 A C#7



F#m F#-dim/D# F#m F#/B# F#/E B7 B



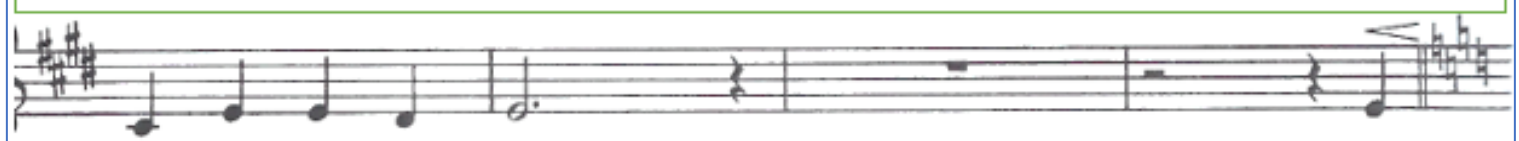
G#m B B7 A E B7 B-aug



F#-s C#-s C#m7 F#-s E G-dim/E



A E F#m7 B7 E A E F#m B7 E A E Key Δ →



C F G7 C C7



F	Fm	C				
C	F	G7	C	E-dim/C#		
G	D7	G7	G7/A	G7	G-aug	
C	F	B-dim7	C			
C7	C	C7	F			
C-dim/A					C	
					Key Δ →	
Dm/G	G7	G	C			
C-dim/A	F#7/G#	B7/C#	B7	E	G-dim/E	E

E G#7 A C#7 F#m F#-dim/D#

Musical staff showing notes and chords: E, G#7, A, C#7, F#m, F#-dim/D#

F#m F#/B# F#/E B7 B

Musical staff showing notes and chords: F#m, F#/B#, F#/E, B7, B

G#m/A C#m7 G#m/A

Musical staff showing notes and chords: G#m/A, C#m7, G#m/A

C# C#7 A A-dim A G#7

Musical staff showing notes and chords: C#, C#7, A, A-dim, A, G#7

C#m G#7-s C#m Am/F# E Am/F#

Musical staff showing notes and chords: C#m, G#7-s, C#m, Am/F#, E, Am/F#

Am/F# B7-s B7

Musical staff showing notes and chords: Am/F#, B7-s, B7

E G-dim/E A E A B7 G#m E

Musical staff showing notes and chords: E, G-dim/E, A, E, A, B7, G#m, E

I Walked Today Where Jesus Walks (GGaither – Gnelson) -- *** key of Ab; 2 pages

I Walked Today Where Jesus Walks (GGaither – Gnelson) -- * -- Key of Ab; 3 verses; 2 pages**



Ab

Fm

Musical staff 1: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A double bar line with repeat dots is present. A fermata is placed over a chord. A '7' is written below the staff.

3) Cm7

Db2

Db/Eb

Ab

Eb/G

Fm

Musical staff 2: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A fermata is placed over a chord.

7) Eb

Eb-s4/2

Bbm/Db

F/C Bbm

C7-s

C7

C/E

Musical staff 3: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A fermata is placed over a chord.

11) Fm

Cm/Eb

Dbmaj7

Db/Eb

Ab

Musical staff 4: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A fermata is placed over a chord. A '7' is written below the staff.

To Coda ☺

[1.

:] 2.

14) Db2 Db/Eb

[Ab

Db/Eb

Eb7

:] Ab

Eb/G F

Musical staff 5: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A double bar line with repeat dots is present. A fermata is placed over a chord.

19) Bbm

Ab

Eb/G

Eb

Ab

Eb6/G

Fm

Ab/C Cm7

Musical staff 6: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A fermata is placed over a chord.

D.S. ☺ al Coda ☺

23) Db2

Db/C

Bb7-s

Bb7

Eb7-s

Eb7

Musical staff 7: Bass clef, 4/4 time signature. The staff contains a sequence of chords and notes. A fermata is placed over a chord.

Coda



27) Ab Eb/G F Eb/F F7 Bbm Bbm/Ab Eb/G Eb Ab Cm7

Musical notation for exercise 27, showing a sequence of chords and notes on a staff. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The notes are: Ab (quarter), Eb (quarter), G (quarter), F (quarter), Eb (quarter), F (quarter), Bb (quarter), Bb (quarter), Ab (quarter), Eb (quarter), Ab (quarter), Cm7 (quarter).

32) Fm Eb Dbmaj7 Ab Db2 Db/Eb Ab

Musical notation for exercise 32, showing a sequence of chords and notes on a staff. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The notes are: Fm (quarter), Eb (quarter), Dbmaj7 (quarter), Ab (quarter), Db2 (quarter), Db/Eb (quarter), Ab (quarter).

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 Was There to Hear Your Borning Cry – 488**

I Was There to Hear Your Borning Cry -- 488** (key of G; 4 verses)

Verses 1-3; verse 4 is separate at bottom

Verse 4

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#

Notes Above This Line Are Chords
 Notes On or Below This Line Are Basses

C D E F G A B C D E F G A B C D

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**

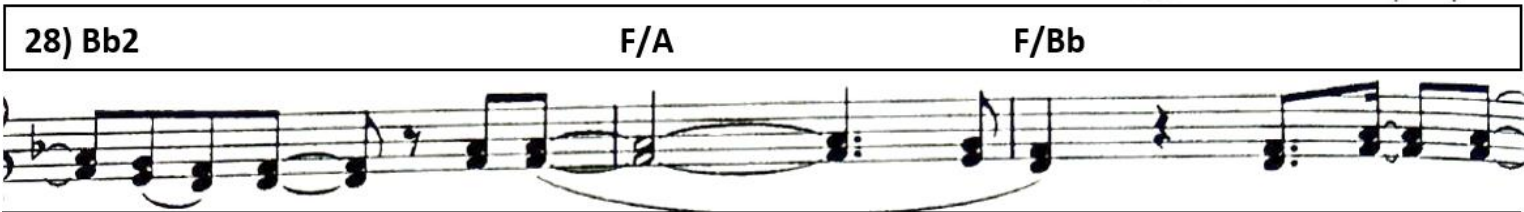
22) **C-s** **Dm7** **Bb2** **Unis.**

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.

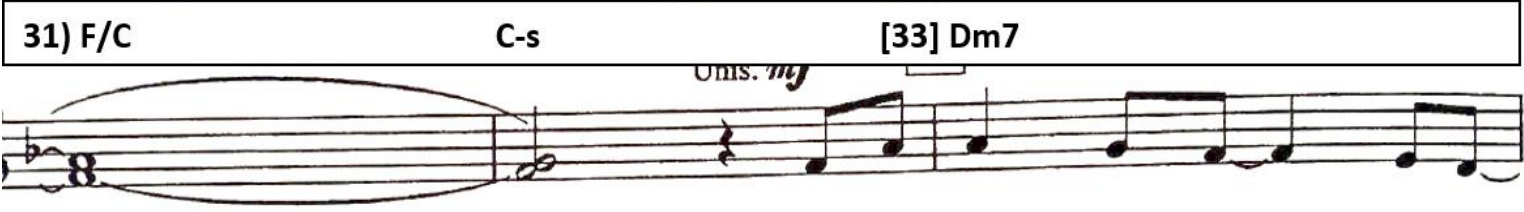
28) Bb2 F/A F/Bb



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



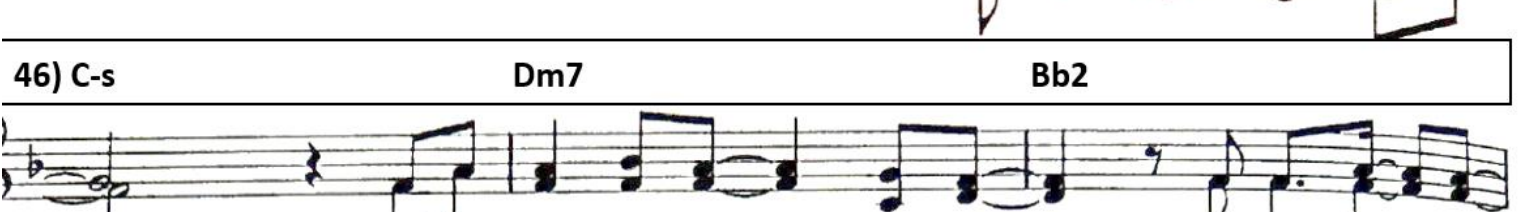
Musical notation for exercise 40, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: C-s, [41] F, and C/E. The melody is written in eighth and quarter notes, with some chords held for longer durations. A dynamic marking of *mf* is 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

55) Dm7 Bb2 F/A

58) Bb F/C C-s

REPEAT
62) Bb F C-s C Bb F

65) C-s Bb F C-s C

[1 (to 62)] [2 (to 62)]
68) Bb F C-s C Bb F

71) C-s C Bb F C-s C

75) Dm7 Bb2 F C-s

79) F C-s Dm7

Musical notation for exercise 79, featuring a bass line with eighth and quarter notes in a 7/8 time signature, with a key signature of one flat.

82) Bb2 F C-s

Musical notation for exercise 82, featuring a bass line with eighth and quarter notes in a 7/8 time signature, with a key signature of two flats.

85) Dm7 Bb2 F/A

Musical notation for exercise 85, featuring a bass line with eighth and quarter notes in a 7/8 time signature, with a key signature of two flats. The final measure contains a sustained chord.

88) Bb F/C Bb/D

Musical notation for exercise 88, featuring a bass line with eighth and quarter notes in a 7/8 time signature, with a key signature of two flats. The final measure contains a sustained chord.

91) F/C C-s C F

Musical notation for exercise 91, featuring a bass line with eighth and quarter notes in a 7/8 time signature, with a key signature of one flat. The final measure contains a sustained chord. Performance markings include *rit.*, *div.*, and *molto rit.*

A diagram of a bass clef staff showing the natural harmonic series of the F chord. The notes are labeled with letters: F, G, A, B, C, D, E, F, G, A, B, C. The F notes are highlighted in red.

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

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 is written on a single staff, and the bass line is indicated by a bass clef and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

C G

Musical notation for the second line, continuing the melody and bass line from the first line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

G C G Em Am B Em C#

Musical notation for the third line, continuing the melody and bass line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

G Em/C# A7/B C/D D7/E G

Musical notation for the fourth line, continuing the melody and bass line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

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



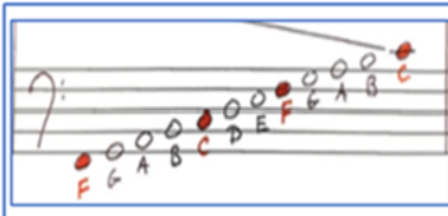
Eb Cm7 Bb Eb Fm



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

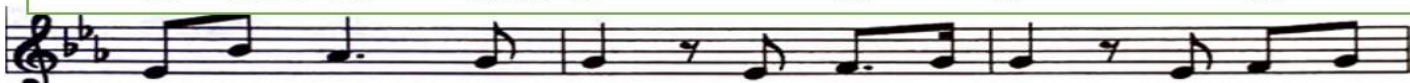
Eb Ab Eb Ab Bb Eb/G-a



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



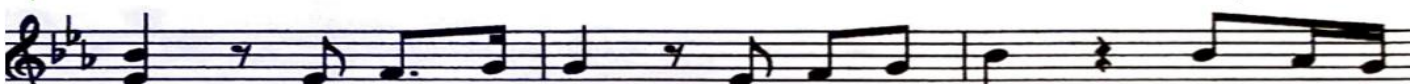
1. ground, firm through the fierc - est drought and storm. What heights of
 2. ness, scorned by the ones he came to save. Till on that
 3. day, up from the grave he rose a - gain! And as he
 4. breath, Je - sus com-mands my des - ti - ny. No pow'r of

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

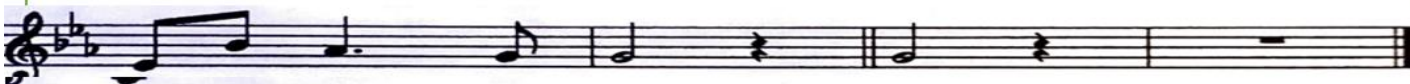
Bb-s Bb Ab Eb Ab Bb Eb/G-a



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. 50)

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

Fm Eb Bb7 Eb Bb Eb Ab Eb Ab Eb

F-s Bb7 Cm Eb Fm Eb Bb Eb

In Every Age (JSWhitaker) -- ****

In Every Age -- *****(key of Bb)

Intro

Gm Ebmaj7 F Gm Eb F-s F

The first line of the Intro section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are G2, Bb2, and Eb3 in the first measure; F3 in the second measure; G2, Bb2, and Eb3 in the third measure; and F3 in the fourth measure. The notes are beamed together in pairs.

Bb-s Bb F Eb F/Eb

The second line of the Intro section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Bb3, Eb3, and F3 in the first measure; Bb3 and Eb3 in the second measure; F3 in the third measure; Eb3 in the fourth measure; and F3 and Eb3 in the fifth measure. The notes are beamed together in pairs.

Eb-s Eb F Gm

The third line of the Intro section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Eb3, Bb3, and F3 in the first measure; Eb3 and Bb3 in the second measure; F3 in the third measure; and G2, Bb2, and Eb3 in the fourth measure. The notes are beamed together in pairs.

§ - Verses:

Gm Cm F Bb

The first line of the Verses section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are G2, Bb2, and Eb3 in the first measure; Cm3 in the second measure; F3 in the third measure; Bb3 in the fourth measure; and Bb3, Eb3, and F3 in the fifth measure. The notes are beamed together in pairs.

Cm F Gm Cm F Bb

The second line of the Verses section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Cm3 in the first measure; F3 in the second measure; G2, Bb2, and Eb3 in the third measure; Cm3 in the fourth measure; F3 in the fifth measure; and Bb3 in the sixth measure. The notes are beamed together in pairs.

Bb Ab-s Ab Eb/F

The third line of the Verses section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Bb3 in the first measure; Ab3 and Bb3 in the second measure; Ab3 in the third measure; Eb3 and F3 in the fourth measure; Bb3 and Eb3 in the fifth measure; and Bb3 and Eb3 in the sixth measure. The notes are beamed together in pairs.

REFRAIN

Eb F Bb

The first line of the Refrain section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Eb3 in the first measure; F3 in the second measure; Bb3 in the third measure; and Bb3 and Eb3 in the fourth measure. The notes are beamed together in pairs. The word "a tempo" is written above the first measure.

Bb Eb F [1,2

The second line of the Refrain section shows a musical staff with a treble clef and a key signature of two flats (Bb). The notes are Bb3 in the first measure; Eb3 in the second measure; F3 in the third measure; and Bb3 and Eb3 in the fourth measure. The notes are beamed together in pairs.

F# Bm Em7 F#m

D.S.] [Final

Gm

Gm7/F

Eb

F

Bb

Eb

F

Eb

F/Eb

Eb-s

Eb

F

Gm

Ebmaj7

F

Gm

Eb

F-s

F

Bb-s

Bb

F

Eb

F/Eb

Ebsus#4

Eb

F

Gm

F#m

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

Chords: Ab C Eb Ab Eb

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

Chords: Eb Ab Eb F-a G-a Ab

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

Chords: G-a Bb Eb Eb Ab

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.

CHORUS

Chords: Eb Ab Eb

rings a mel - o - dy with heav - en's har - mo - ny; In my heart there

Chords: Ab Eb Ab

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 -
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: Bb, Dm, Eb, F7, Eb, Cm, F, F7, Gm, Eb, Ab, F, Bb, Dm, Eb, F7, Eb, F7, Bb, Gb, Bb, Gb, Ebm, Bb, Gm, F, Eb, Bb, C, C7, F7sus, F7, Bb, Dm, Eb, F7, Eb

In Remembrance of Me

43 Cm F F⁷ Gm E_b
me, al-ways love. In re-mem-brance of me,

48 A_b F B_b F7sus F⁷
don't look a-bove, but in your heart, look for

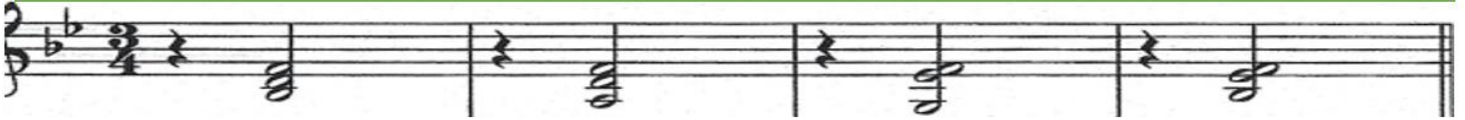
53 B_b F7sus F⁷ B_b
God. Do this in re-mem-brance of me.

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)

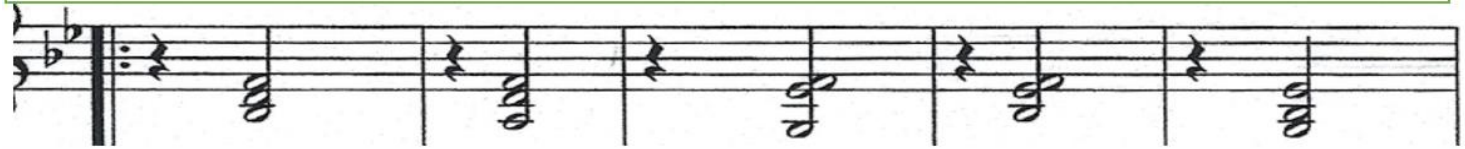
In Remembrance of Me (by BRed) – 521**** (key of Bb; 3 verses)

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 \oplus] [1.]
[Eb F7]

Ab F Bb Dm



Musical staff showing chords Ab, F, Bb, and Dm. The staff contains four 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 BELLES



Ab

Eb

Ab

Eb

Ab



Bb

Eb

Ab

Eb

Eb7

Ab

CHORUS



Eb

Ab



Ab

C-a

F-a

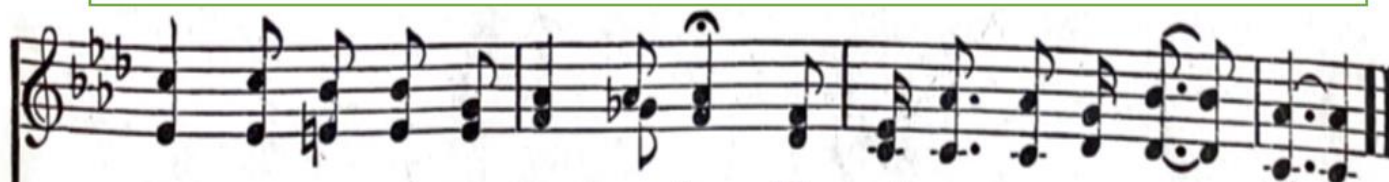
Ab7

Db

Ab

Eb7

Ab



In the Midst of New Dimensions -- 315** (key of C; 5 verses)

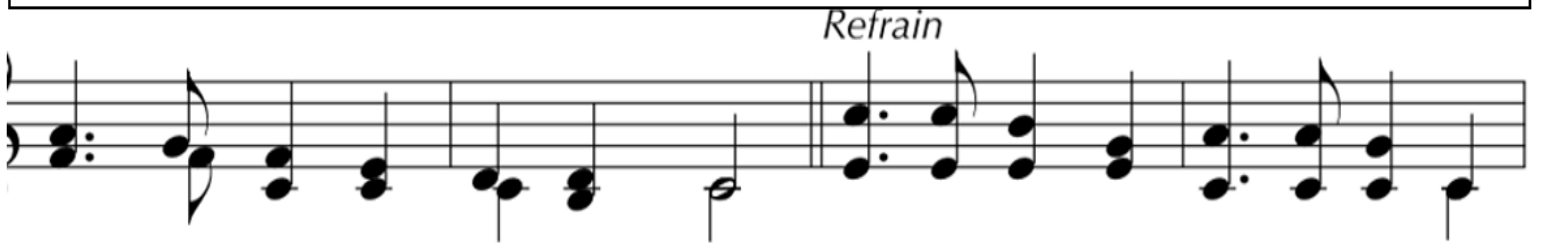
C /B F C F Am7



Dm7 G-s G7 C /B F C



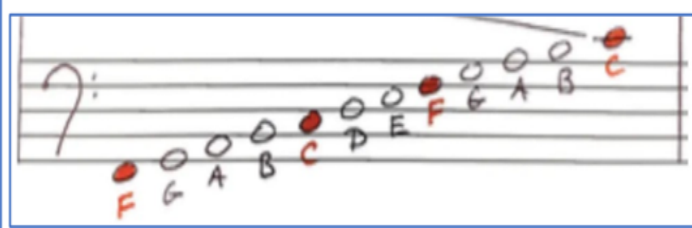
F Am7 Dm7 G C Am7 Em F C



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)

[5]

SOPRANO *mf*

[6]

ALTO

[8]

[10]

[12]

p

[15]

[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 begins with a piano dynamic marking *mp*. A crescendo hairpin spans measures 18 and 19, leading to a mezzo-forte dynamic marking *mf* at the start of measure 20. The notation consists of eighth and quarter notes, with some notes beamed together.

[21]

Musical notation for measures 21-23. The key signature remains one flat. Measure 21 features a whole note chord. Measure 22 contains a whole rest. Measure 23 begins with a half note, followed by quarter notes.

[24]

Musical notation for measures 24-25. The key signature remains one flat. Both measures consist of eighth notes, with some notes beamed together.

[26]

Musical notation for measures 26-28. The key signature remains one flat. Measure 26 starts with a half note chord. Measure 27 contains a whole rest. Measure 28 begins with a half note, followed by quarter notes.

[29]

Musical notation for measures 29-31. The key signature remains one flat. Measure 29 consists of eighth notes. Measure 30 contains a whole rest. Measure 31 begins with a half note, followed by quarter notes, and ends with a piano dynamic marking *P*.

[32]

Musical notation for measures 32-34. The key signature remains one flat. The music consists of eighth and quarter notes, with some notes beamed together.

[35]

Musical notation for measures 35-37. The key signature remains one flat. A decrescendo hairpin spans measures 35 and 36, leading to a mezzo-piano dynamic marking *mp* at the start of measure 37. The notation consists of eighth and quarter notes, with some notes beamed together.

[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 rit.)" 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 "no rit." 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 "no rit." 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 "no rit." 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 "no rit." is written above the staff.

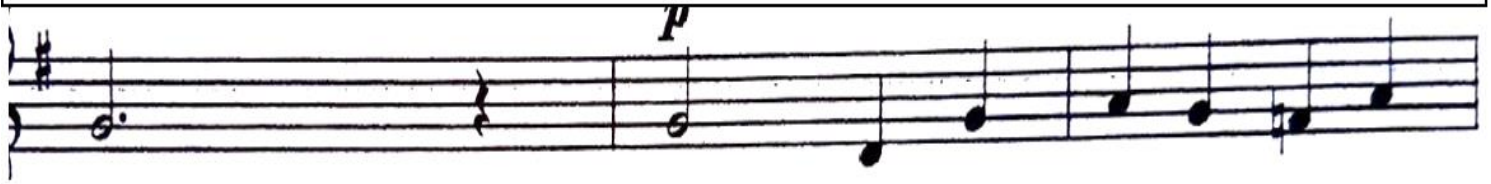
[53]

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 "no rit." is written above the staff.

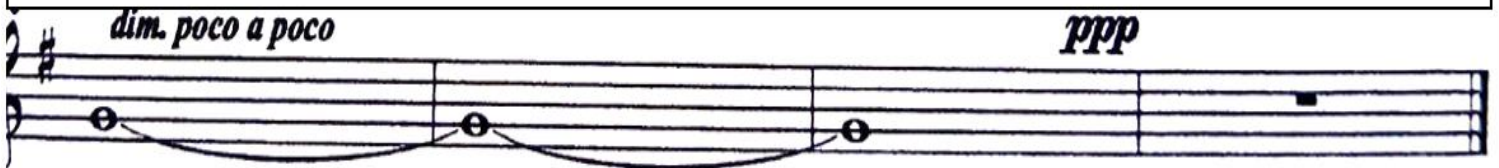
[55]

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 "no rit." 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

Musical staff for measures 1-7. Measure 1 contains a triplet of eighth notes. The key signature is two sharps (D major) and the time signature is 4/4.

(8) D B-a E-a B-a A E A D C#-a G B-a

Musical staff for measures 8-13. Measure 8 contains a triplet of eighth notes. Dynamic markings include *mf*.

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

Musical staff for measures 14-19.

(20) D A A7 D G D A7

Musical staff for measures 20-25. Dynamic marking includes *f*.

(26) D D D-s D A7 D A D A

Musical staff for measures 26-35. Measure 26 contains a quintuplet of eighth notes. Dynamic marking includes *mf*.

(36) B-a F#-a B-a A E A B-a A D-s D C#-a G B-a E-a

Musical staff for measures 36-41. Dynamic marking includes *f*.

(42) A E-s A D E-a D A7 D

Musical staff for measures 42-47. Dynamic markings include *mf* and *f*.

(48) A A7 A A7 D G D A7 D

Musical staff for measures 48-53. Measure 48 contains a quintuplet of eighth notes.

(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.