

# Church Music

A – I

12-21-24

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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

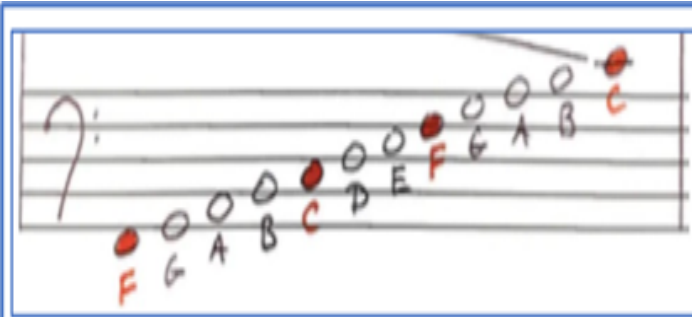
\*\*\*\*Choral music performed at Mountain Shadows Presbyterian Church

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

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

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

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



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#

22) D/G

C-s/G

C-s/F# Em7

D



24) C-s

G/B

Am7

Em7/B

G/C

C/D



27) G-s

C/G

D/G

C7/D

G

C/G



30) D/G

C-s/G

C-s/F#

Em7

D

C-s

G/B



33) Am7

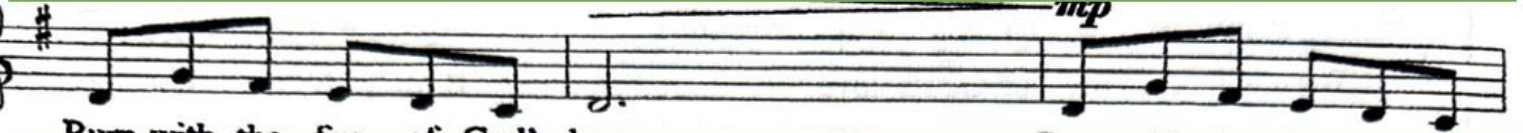
Em7/B

G/C

C/D

G

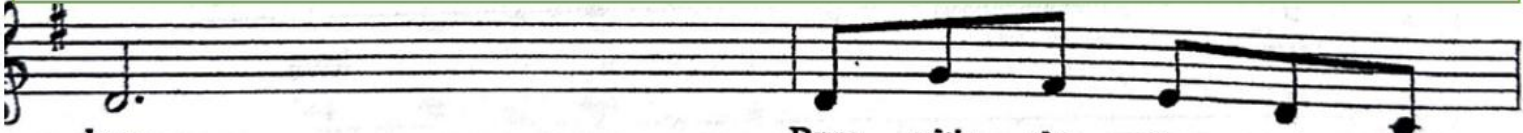
C/G



36) D/G

C/G

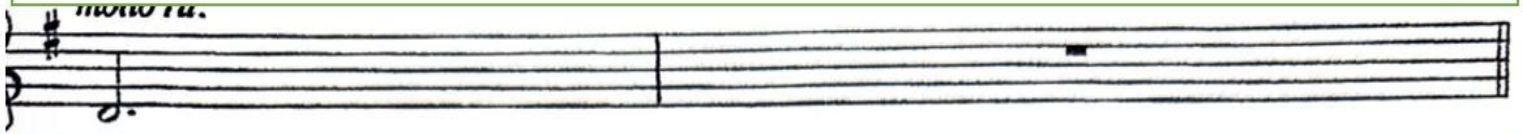
C/G



38) D/G

C/G

G-s



40) G/C

D7

B7

Em7

G/C

G/B

A-s

D7 G





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

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

Bb F Gm F

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

(5) F C

4 WOMEN *mf*

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

(7) Bb F

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

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

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

(12) (13) F C

*mf*

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

(15) Bb F

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

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

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

(20) (21) Bb

*mf*

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

(23) F Bb

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

(26) G-s/C G-s

F7/G

G-s

C-s

C



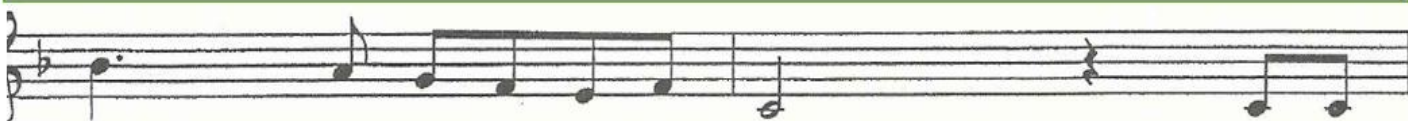
(29) F

C



(31) Bb

F



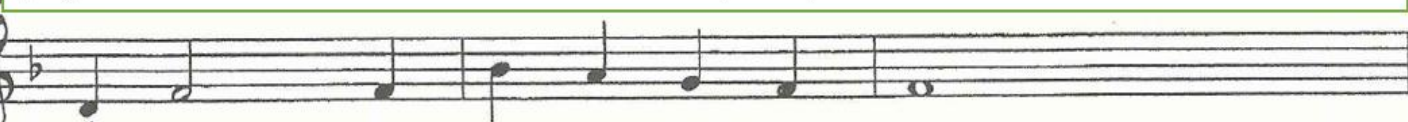
(33) G-s F

G-s

A-s

G-s/C Bb/C

F



(36)

(37) Bb

C-s

F/G

F

F-s

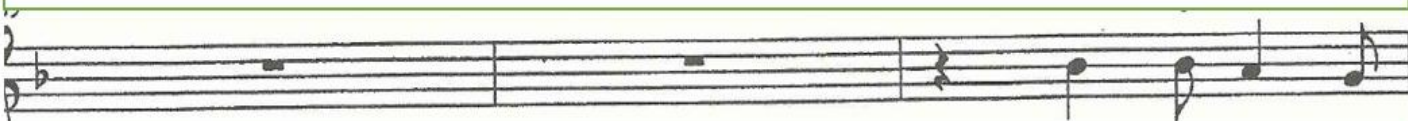
F



(39)

Bb/G

F/G



(42) A-s

D-s

G-s

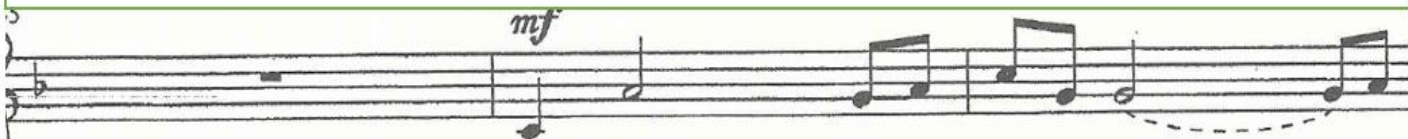
C



(45)

(46) F

C



(48) Bb

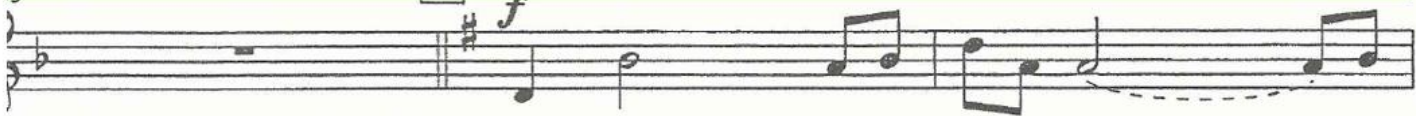
F



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



(53) [Key Δ to G] (54) G/A D



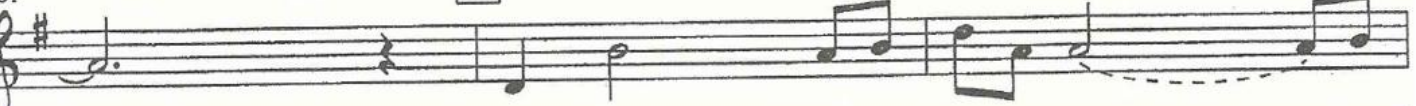
(56) C C-s/A G/C



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



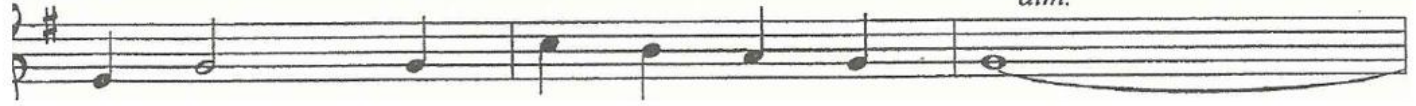
(61) D (62) G/A D



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



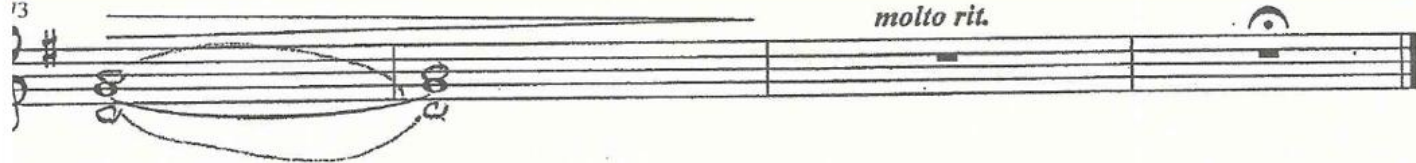
(66) A-s C/D E-s D7 G-s/F# G



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



(73) G Am



**A Prophet-Woman Broke a Jar -- 201\*\*** -- 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 --\*\*\*\*; key of C

Soprano/Alto Parts

Musical score for Soprano/Alto Parts, key of C, showing measures 1 through 23 with guitar chords and piano markings.

Measures 1-3: Chords: F, G, G7, C, G/B, Am. Chords: F, G-s, G. Piano marking: *p*.

Measure 4: Chords: C, F, G, G7, C, Dm/C.

Measures 5-6: Chords: 7-F, G-s, G, C7, F/C, F, G, G7.

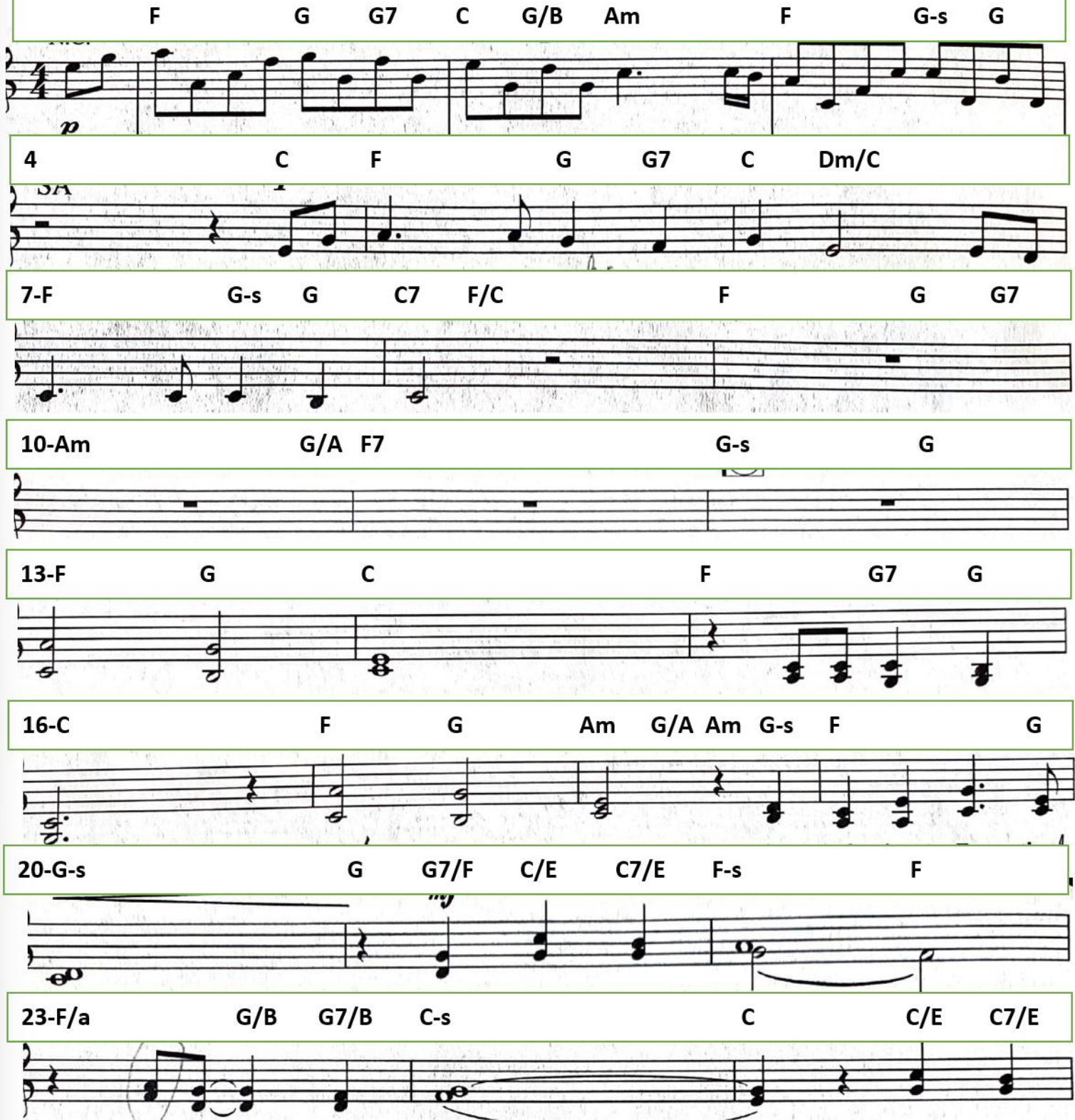
Measures 7-8: Chords: 10-Am, G/A, F7, G-s, G.

Measures 9-10: Chords: 13-F, G, C, F, G7, G.

Measures 11-12: Chords: 16-C, F, G, Am, G/A, Am, G-s, F, G.

Measures 13-14: Chords: 20-G-s, G, G7/F, C/E, C7/E, F-s, F.

Measures 15-16: Chords: 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

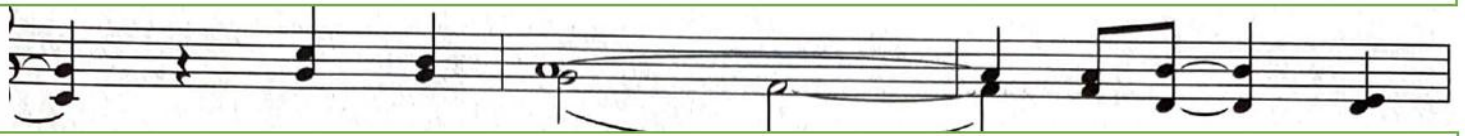
C7/E

F-s

F

E-s

E7



32-Am

Em/G

F

C/G

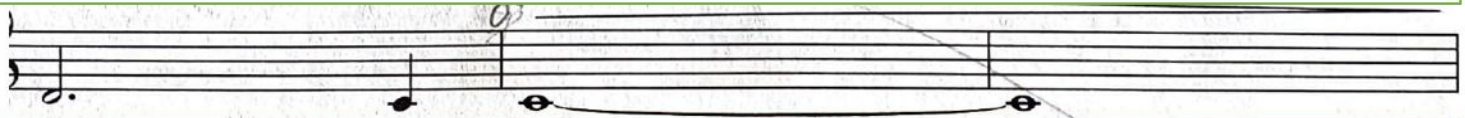


35-G-s

G7

C-s

C



38-F

G

G7

C

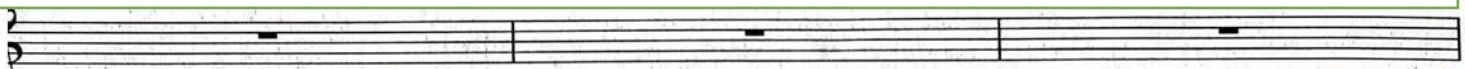
G/B

Am

F

G-s

G



41-C7

F/C

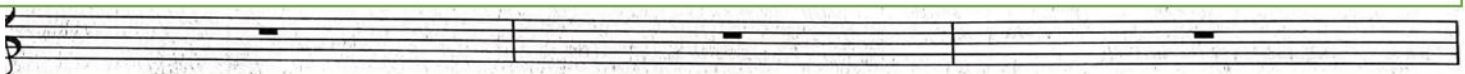
F

F7

G

G7

C



44-F

G-s

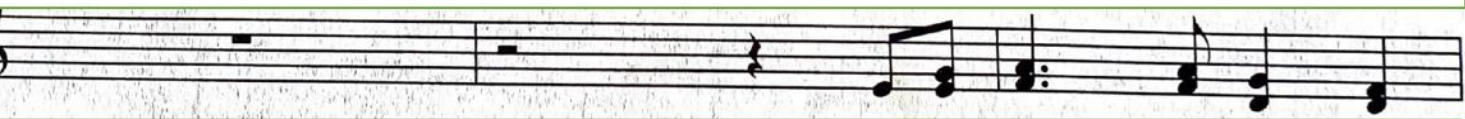
G

C

F

G

G7



47-Am

F7

G-s

G



50-F

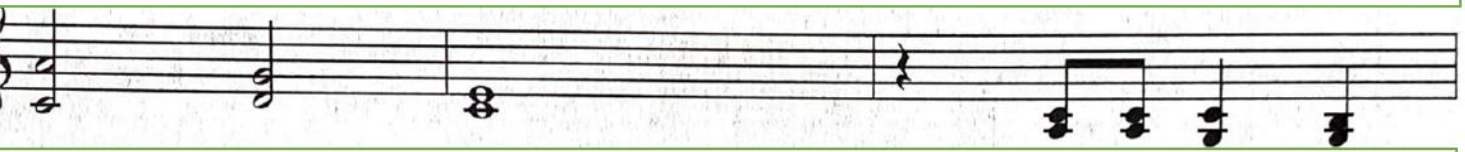
G

C

F

G-s

G



53-C

F

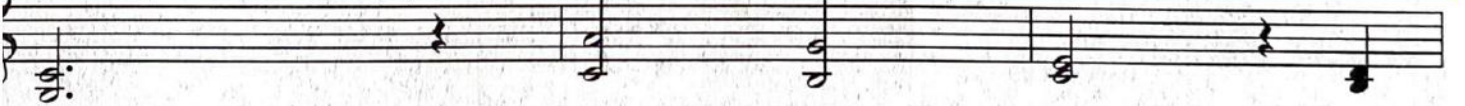
G

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. The word "COUNT" is written above the staff.

82- D

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

Musical notation for measure 82, 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)** -- \*\*\*\* (keys of Eb, D, and E)

**INTRO**

Musical notation for the first system of the intro, measures 1-4. The music is in 3/4 time and Eb major. It features a melodic line with eighth and quarter notes and a bass line with quarter notes.

5)

Musical notation for the second system of the intro, measures 5-8. The music continues with a melodic line and a bass line, ending with a double bar line and repeat dots.

9) S.A. begin singing

Musical notation for the third system of the intro, measures 9-13. The music is marked *mp* (mezzo-piano). It features a melodic line and a bass line with chords.

14)

Musical notation for the fourth system of the intro, measures 14-18. The music is marked *unis.* (unison). It features a melodic line and a bass line with chords.

19)

Musical notation for the fifth system of the intro, measures 19-23. The music continues with a melodic line and a bass line with chords.

24)

Musical notation for the sixth system of the intro, measures 24-28. The music continues with a melodic line and a bass line with chords.

29)

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

34)

Musical score for exercise 34, featuring a mezzo-forte (*mf*) dynamic marking.

39)

---> Key  $\Delta$

Musical score for exercise 39, featuring a piano (*poco rit.*) dynamic marking and a key signature change to three sharps ( $\Delta$ ) indicated by a double sharp sign.

44) 4 measure INTERLUDE

Musical score for exercise 44, a 4-measure interlude, featuring a piano (*poco rit.*) dynamic marking.

48)

Musical score for exercise 48, featuring a mezzo-forte (*mf*) dynamic marking.

52)

Musical score for exercise 52.

57)



61)



65)



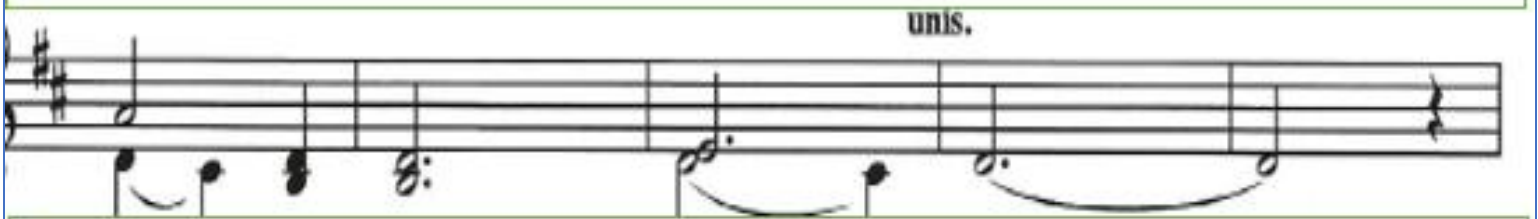
69)



73)



77)



82)



87)



91)



96)

→ Key Δ



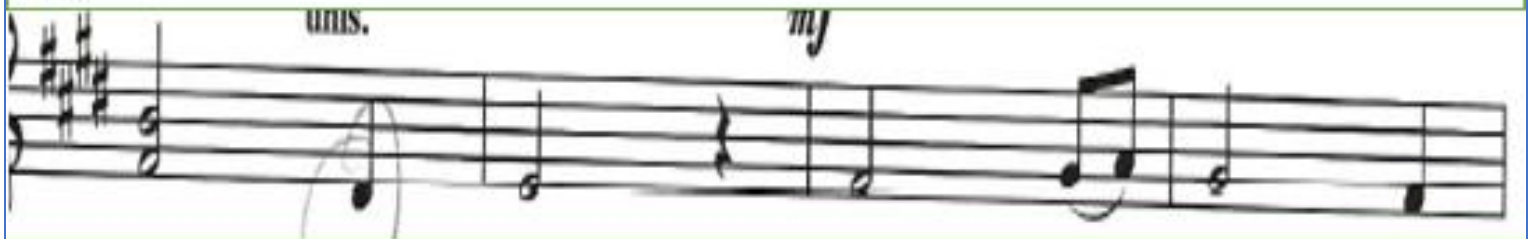
100)



104)

*unis.*

*mf*



108)







Abide with Me – 836\*\* -- Key of Ab

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



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

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



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

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



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

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



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

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

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

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

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

1.] 2.] (B)

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

Verses (via Cantor)

Em D G Em

Em Am B

Am D G

Am Bm To Antiphon Em

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

(A) Fm Bbm Fm Eb

Musical staff for section (A) in 4/4 time, key of Ab. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. A repeat sign is at the beginning.

(B)

Ab Eb F-s Fm Ab Eb

Musical staff for section (B) in 4/4 time, key of Ab. The melody consists of quarter notes: Ab4, Bb4, C5, Bb4, A4, G4, F4, Eb4. A repeat sign is at the end. The text "Cantor or Choir" is written above the staff.

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

Musical staff for section (B) continuation in 4/4 time, key of Ab. The melody consists of quarter notes: Db4, C4, Bb3, Ab3, G3, F3, Eb3, D3. The text "Repeat A or To Verses" is written above the staff.

Verses (Cantor or Choir)

Fm Eb Ab Eb

Musical staff for Verse 1 in 4/4 time, key of Ab. The chord progression is Fm, Eb, Ab, Eb, shown as whole notes.

Cm Fm C-s Fm

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

Bbm Fm

Musical staff for Verse 3 in 4/4 time, key of Ab. The chord progression is Bbm, Fm, shown as whole notes.

(To Antiphon)

Bbm Cm C-s Fm

Musical staff for Verse 4 in 4/4 time, key of Ab. The chord progression is Bbm, Cm, C-s, Fm, shown as whole notes. The text "Cantor or Choir" is written below the staff.

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

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

Musical notation for part (A) in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

(B) To Verse

D7 G C G D D/B C Eb G

Musical notation for part (B) in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

*Verse*

G D Em

Musical notation for the first line of the verse in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of quarter notes. The bass line consists of quarter notes. The piece ends with a double bar line and repeat dots.

G D Bm C

Musical notation for the second line of the verse in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of quarter notes. The bass line consists of quarter notes. The piece ends with a double bar line and repeat dots.

Am G C D

Musical notation for the third line of the verse in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of quarter notes. The bass line consists of quarter notes. The piece ends with a double bar line and repeat dots.

*(To Antiphon)*

Eb D-s D7 G

Musical notation for the (To Antiphon) section in G major, 6/8 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The piece begins with a treble clef and a 6/8 time signature. The melody consists of quarter notes. The bass line consists of quarter notes. The piece ends with a double bar line and repeat dots.

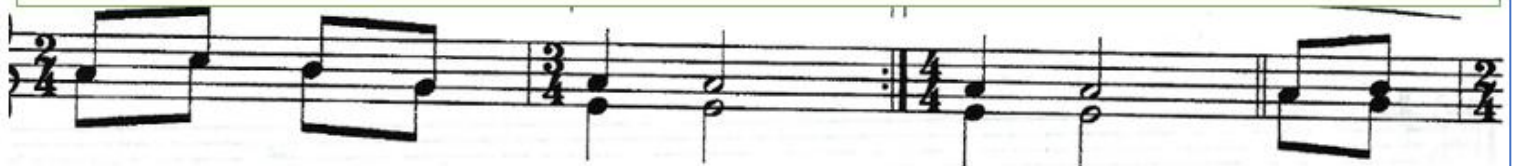
**Advent Antiphons – Fourth Sunday -- \*\*\*\***; key of C; 4 verses

(A) Am



[1. ] [2. ] (B)

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

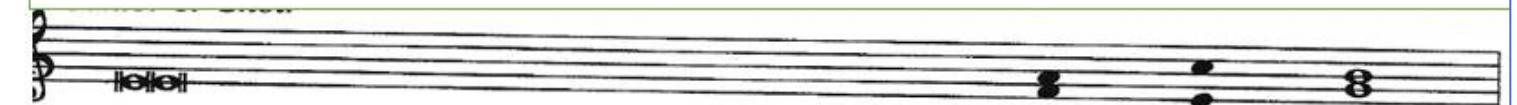


(Repeat A or To Verses

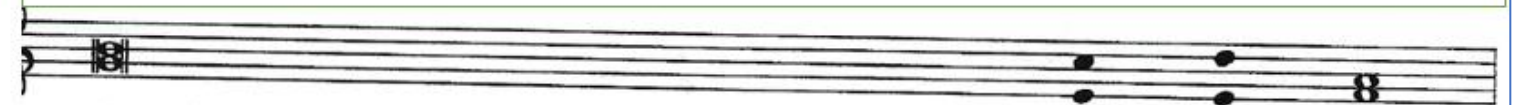
Am/D Em7 F Am/D G/C C/B F/E Em7 A



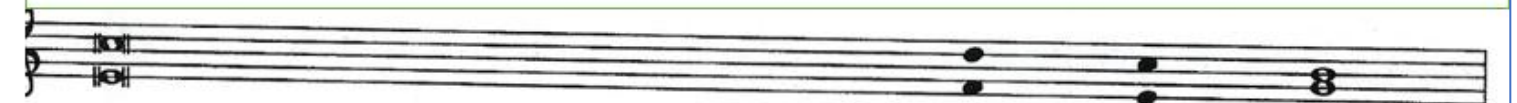
NC



NC

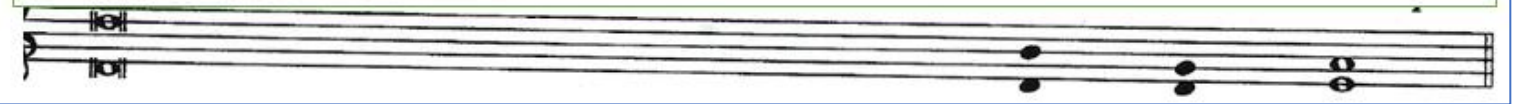


NC



(To Antiphon)

NC



# Advent Noel

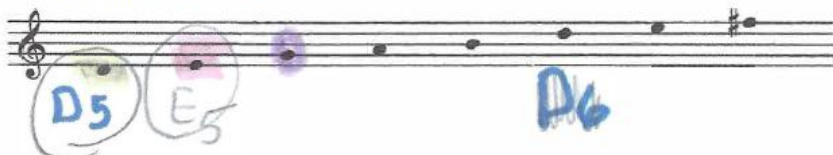
Handbells

Noël Nouvelet

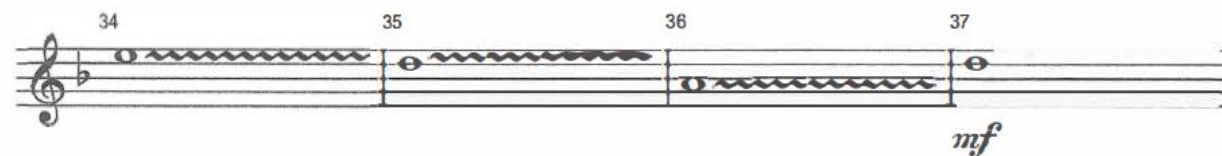
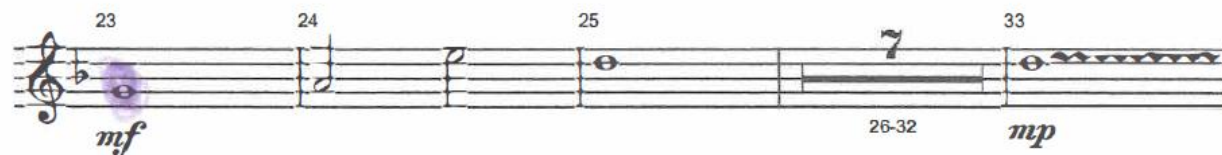
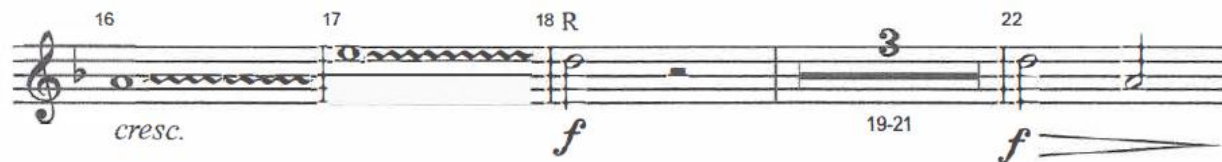
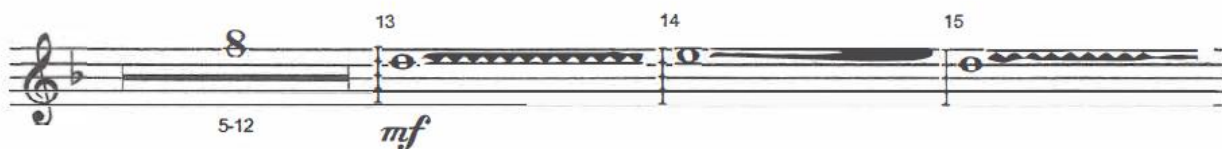
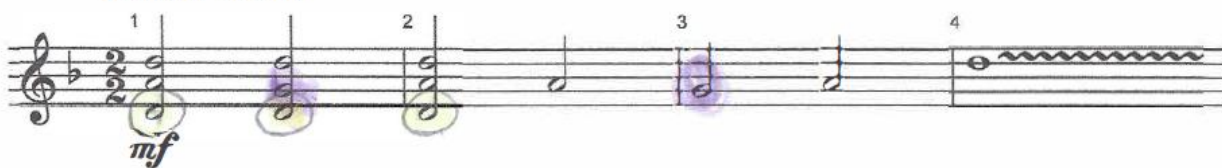
Arranged by Anna Laura Page  
and Jean Anne Shafferman

*DANI*

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

52-59 60 61 62

*mp*

63 64 65 66

*mf*

67 68 69 R 70

*f*

71 77 78

72-76

*f*

79 80 81 82 R

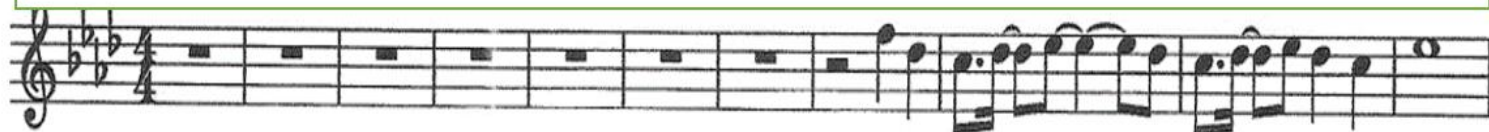
*ff*

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

Key of Ab

Eb Ab

Db Ab



*mp*

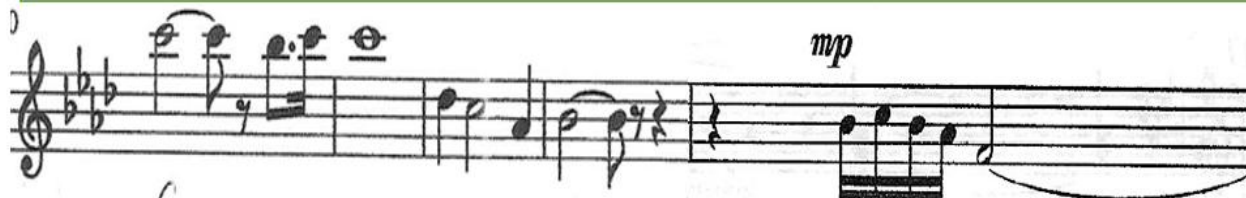
(12) Ab Db Eb Ab Eb Ab Db Ab Eb



(18) Db Ab Db Eb-s



(20) Ab Eb Ab Db Ab Eb Db Ab



*mp*

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



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



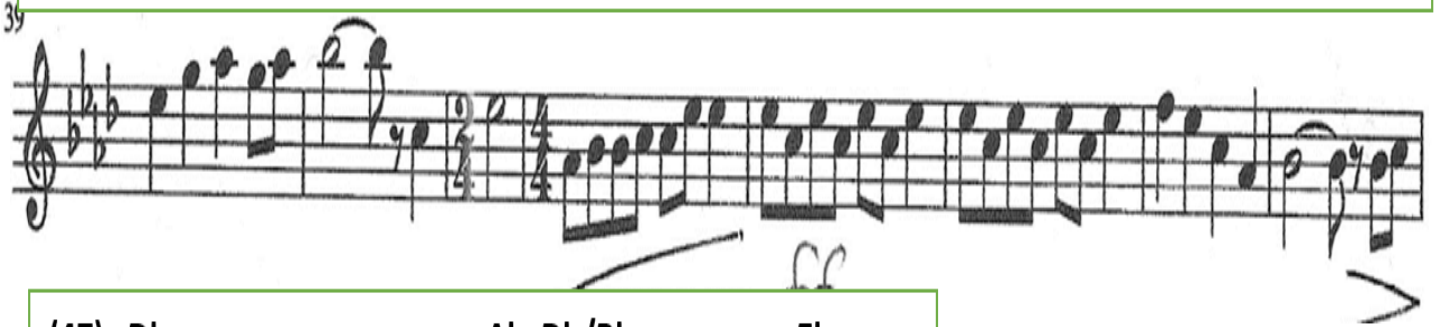
(36) Bb-s Eb/F Ab/Bb Eb-s C7 Fm Db





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

39



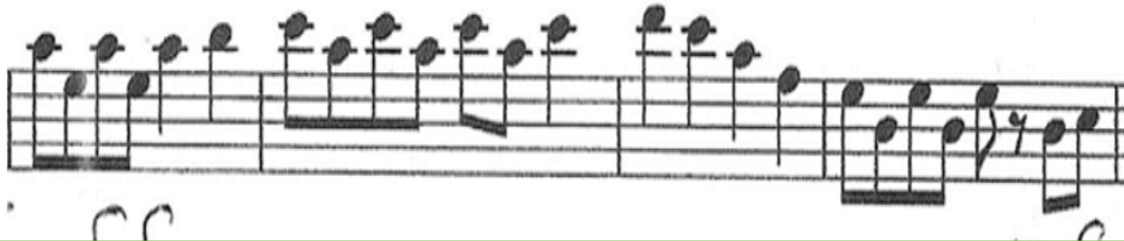
Musical notation for measure 39, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notation includes a series of eighth and quarter notes, with some notes beamed together. There are handwritten annotations: a '2' above a note, a '7' below a note, and a '3' below a note. A large handwritten 'V' is at the end of the staff.

(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 series of eighth and quarter notes, with some notes beamed together. There are handwritten annotations: a '7' below a note and a '3' 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 series of eighth and quarter notes, with some notes beamed together. There are handwritten annotations: a '7' below a note and a '3' 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 series of eighth and quarter notes, with some notes beamed together. There are handwritten annotations: a '7' below a note and a '3' 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 series of eighth and quarter notes, with some notes beamed together. There are handwritten annotations: a '7' below a note and a '3' below a note.

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

Ab Db-s Ab Fm Eb7 Ab



Ab Eb



G-a Ab Eb7 Fm Ab7 Db Ab



Eb Ab Db Fm Ab Eb7 Ab

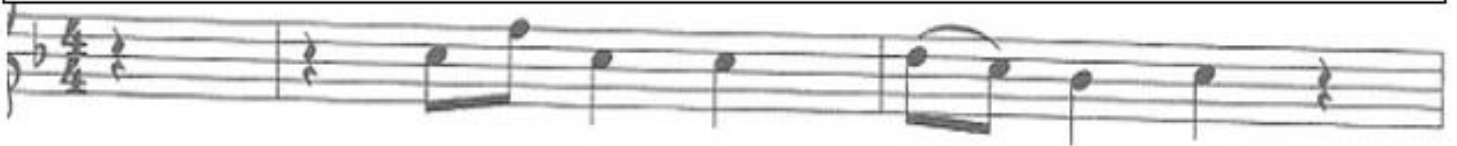


All Are Welcome – Descant Part - (MHaugen) – 35\*\*\*\* (key of F; 5 verses)

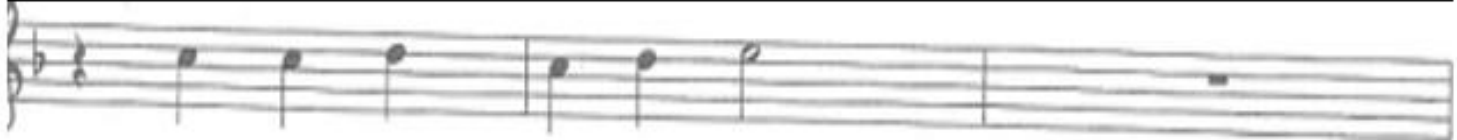
**All Are Welcome (MHaugen) – 35\*\*\*\*** (key of F; 5 verses)

Descant  
VERSES

C7 F C/E F Bb C



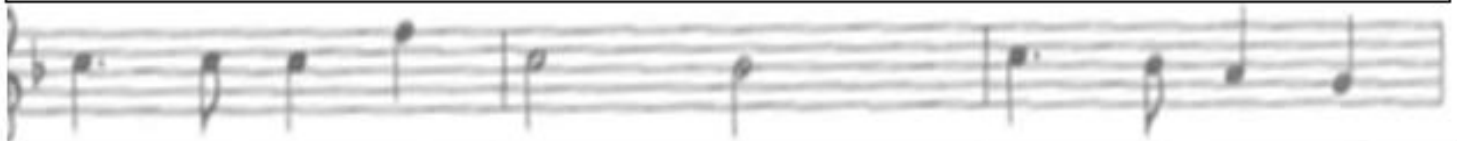
Dm C/E F Bb C F/A D-s



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



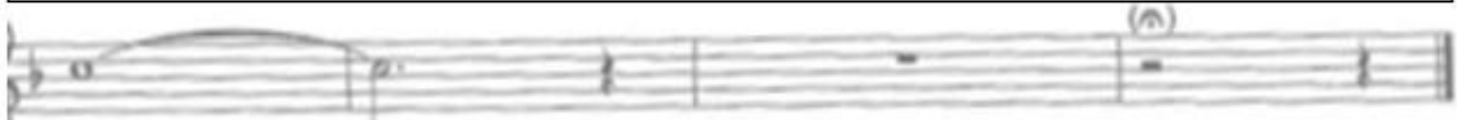
**REFRAIN**

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 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, 4/4 time signature, key of F. The melody starts with a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, C5, Bb4, A4, G4, F4. A star symbol is above the first measure.

[REFRAIN]

(3) Eb

Bb/C

Dm

C#-s

F/C

Musical staff for the start of the refrain, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A double bar line with repeat dots is at the end of the staff.

(6) C

Bb-s

G-s

Bb/C

Musical staff for the second line of the refrain, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4.

(8) C

F-s/A

G-s

F/A

Bb

Musical staff for the third line of the refrain, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *mf* is present.

(10) Bb

Bb/C C#-s

D-s

F-s/A

Musical staff for the fourth line of the refrain, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. 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 the fifth line of the refrain, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *mp* and the instruction "To Repeat" are present.

[2.

♩ Verses 1-3

(15)

Bb

C

F

F/A

Musical staff for the start of the verses, 4/4 time signature, key of F. The melody consists of quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *mf* is present.

(Soprano/Alto begin)

(18) Bb C Dm Bb-s



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



**REFRAIN II**

(24) Dm C#m F/C



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



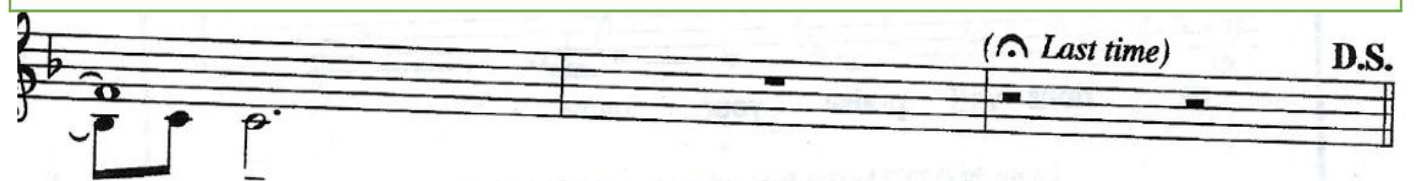
(28) Gm F/a Bb Bb/C C#m Dm



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



(33) F



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, starting with a treble clef and a 4/4 time signature. The melody begins with a series of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The first measure is marked with a Bb chord, and the second measure is marked with an F/A chord.

[REFRAIN

(3)

(SATB) Dm

C#-s

F/C

Musical staff for measure 3, starting with a treble clef and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The measure is marked with a Dm chord.

(6)

C

Bb-s

G-s

Bb/C

Musical staff for measure 6, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a C chord.

(8)

C

F-s/A

G-s

F/A

Bb

Musical staff for measure 8, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a C chord.

(10)

Bb/C

C#-s

D-s

F-s/A

Musical staff for measure 10, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a Bb/C chord.

(12)

G-s

Bb/C

C7

Bb/F

[1.

F

Bb/C

TO REPEAT

Musical staff for measure 12, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a G-s chord.

[2.

♩ Verses 1-3

(15)

Bb

C

F

F/A

Musical staff for measure 15, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a Bb chord.

(18)

Bb

C

Dm

Bb-s

Musical staff for measure 18, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The measure is marked with a Bb chord.



(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

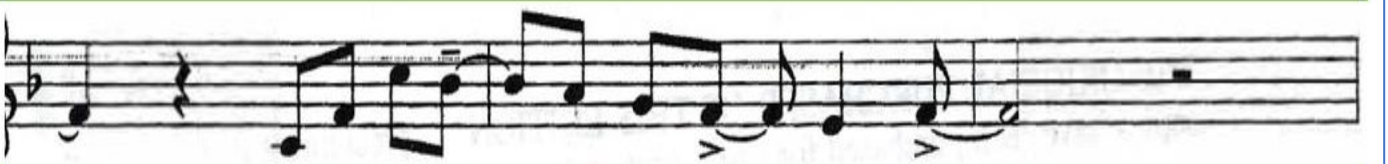
Bb/C

C7

Bb/F

F

Gm/F

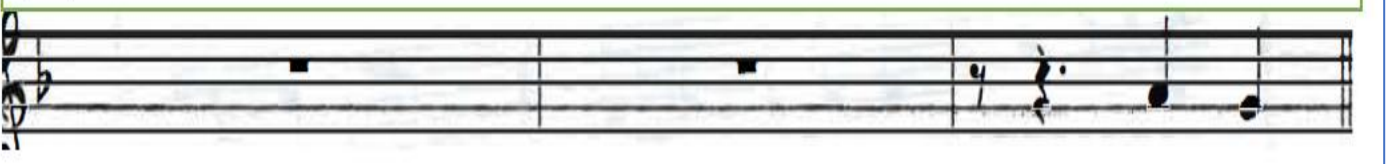


(^ Last time)

D.S.

(33)

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

*to Refrain*

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\*\*\*\* (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

A musical score for a chord progression in the key of A-flat major. The score consists of a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The progression is as follows: **Ab** (A-flat major), **Fm** (F minor), **Gm** (G minor), **Cm** (C minor), **Fm** (F minor), **Bb7** (B-flat dominant seventh), and **Eb** (E-flat major). The notation includes a key signature change to two flats at the beginning, followed by a series of chords and melodic lines. The final chord is a whole note E-flat major chord.

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 - somed 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

1 **CHARMAINE PLAYS 2 PICK UP EIGHTH NOTES ON** **4** **4** 2 G A7 G G D A  
 G 2 A G G 2 D 4 A 2 3 4

5 A **\* 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 **1-3**  
 D 2 3 4 G 2 A G G 2 D 4 A 2 3 4

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

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

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 **\* FINAL** A  
 G 2 3 A A 2 3 4  
**BACK TO REFRAIN 3 TIMES**

Empty musical staves for practice or additional notation.

**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

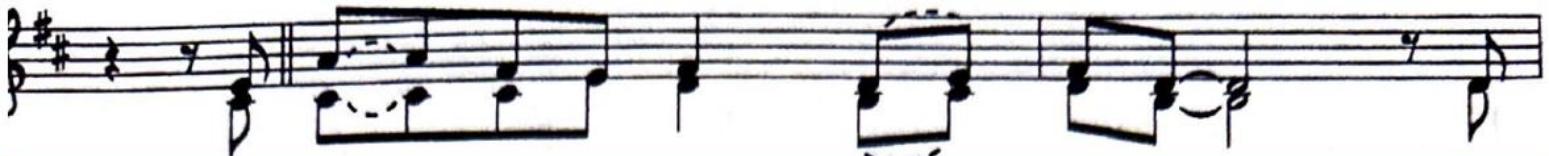


G A7 G [G D A7 D [ 1-3 ] [Final ]  
[ A ] [ A ]



**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 --\*\*\*\* (key of Eb; 4 verses)

Verses

Dm G C F

Musical staff showing chords Dm, G, C, and F. The staff contains a series of chords and notes corresponding to the chord labels above.

Bb Eb Ab Eb/G

Musical staff showing chords Bb, Eb, Ab, and Eb/G. The staff contains a series of chords and notes corresponding to the chord labels above.

Fm Bb-s Bb Gm7 C-s Cm

Musical staff showing chords Fm, Bb-s, Bb, Gm7, C-s, and Cm. The staff contains a series of chords and notes corresponding to the chord labels above.

Ab Eb/G Bb-s Bb

Musical staff showing chords Ab, Eb/G, Bb-s, and Bb. The staff contains a series of chords and notes corresponding to the chord labels above.

Refrain

C Fm Bb Eb/G

Musical staff showing chords C, Fm, Bb, and Eb/G. The staff contains a series of chords and notes corresponding to the chord labels above.

Ab Db G-s G Fm/Ab Bb

Musical staff showing chords Ab, Db, G-s, G, Fm/Ab, and Bb. The staff contains a series of chords and notes corresponding to the chord labels above.

Gm Cm Ab7 Bb-s Bb Gm Cm

Musical staff showing chords Gm, Cm, Ab7, Bb-s, Bb, Gm, and Cm. The staff contains a series of chords and notes corresponding to the chord labels above.

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

Musical staff showing chords Ab, Eb/G, [ 1-3 ], [ Bb-s ], ][Final], and [ Bb. The staff contains a series of chords and notes corresponding to the chord labels above, ending with a double bar line and the word 'Fine'.



**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\*\* (key of E 4 verses)

Refrain

E C#m F#m

B E C#m

F#m B [1-4] [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\*\*** (key of E; 4 verses)

**Refrain**

*DESCANT*

E

C#m

F#m



B

E

C#m

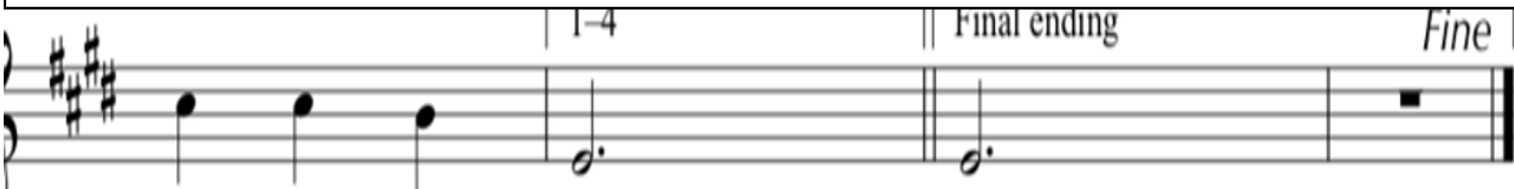


F#m

B

[ E

] E



**VERSES**

E

C#m

F#m

B



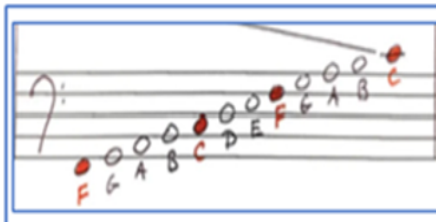
E

C#m

F#m

B

:|



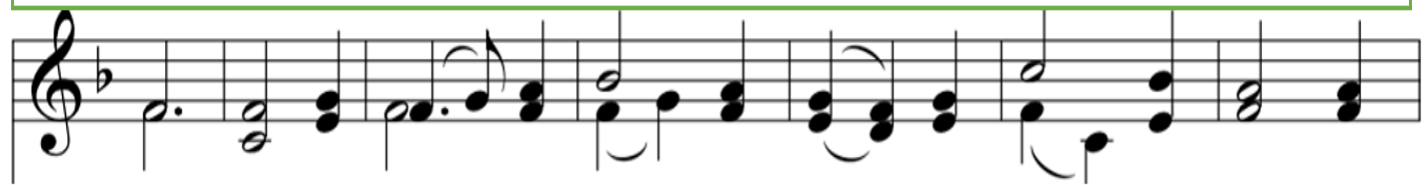
Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

Alleluia! Sing to Jesus – 260\*\* -- 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

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

*mf*

70 C7 Bb F Bb G-a Eb Bb

Tempo I

*rit.*

1 77 G-a F7 [D] Bb Bb Eb/G-a F-s

*mp*

2 83 Bb D-a F-s Bb Eb/G-a

4 90 F Eb F Bb D-a F-s Bb D-a Bb-s F-s Bb-s F-s/G-s

[E]

*mf*

4 98 F-s Bb-s F-s Bb D-a Bb-s F-s Bb-s D-a F-s Bb-s F7 Bb C-s Bb F7

*mp*

4 107 Bb C-s Bb D-a F7 A-a Bb D-a Bb

*f*

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

90

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

*mf*

98

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

*mp*

107

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

*f*

*mp*

[C]

42

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

Tempo I

*mp*

77

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

*mp*

83

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

*mp*



# ALLELUIA! SING TO JESUS

Accordion (Bassoon Transposed)

William C. Dix

Rowland H. Prichard

**Intro**

$\text{♩} = 96$

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

*mp* *mp*

14 Bb Eb G-a F Bb D-a F7 Bb **B** Bb F-s

*mf* *mp*

28 F-s Bb F-s Bb F7 Bb Eb Bb C7 Bb F-s

*mp*

40 **C**  $\text{♩} = 108$  Tempo II Bb F7 Bb C-S F Bb F7 Bb

*mp*

50 *rit.* 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

*p* *mp*

64  $\text{♩} = 96$  Tempo I **D** F-s Bb F7 Bb CmF7Gm Bb C7 Bb F Bb

*mf*

80 *rit.* Eb/G-a F-s Bb D-a F-a Bb Eb/G-a F Eb F Bb D-a F-s Bb

*mp* *mf*

95 **E** Bb-s F-s Bb-s F-s/G-s F-s Bb-s Bb D-a Bb F-SBb-s D-a F-a Bb-s F7 Bb C-s Bb

*mp*

110 D-a F7 A-a Bb D-a Bb

*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

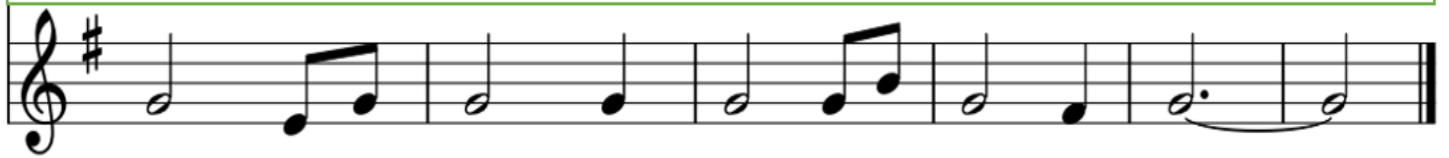
G D7 Em C G



G D7 G



C G C G Em G D7 G



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

NOTE: 3 measures Intro

4) D



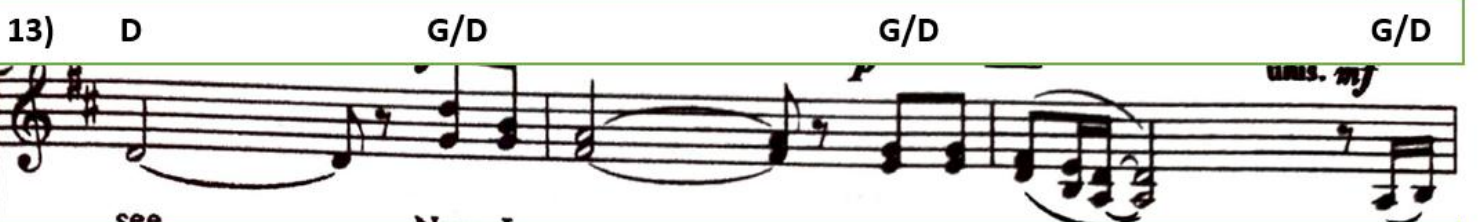
7) D/G D A



10) D G/D G A7



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



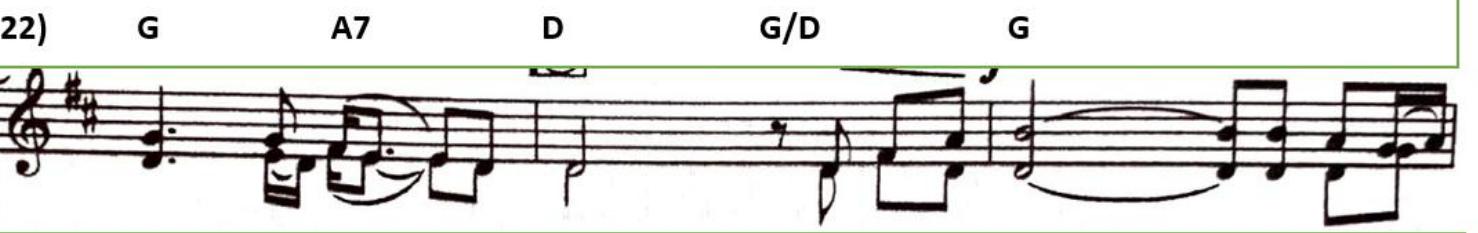
16) D G/D



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*



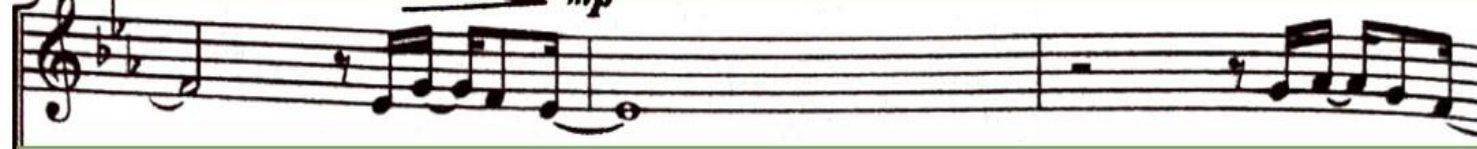
Musical notation for exercise 50, starting with a treble clef and a key signature of two flats (Bb, Eb). The piece begins with a *ff* dynamic marking. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several rests and a fermata over a note in the middle of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

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, Eb). The melody features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests and a fermata over a note in the middle of the exercise.

56) Bb Cm Fm



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

59) Bb7 Ab7 Bb/Bb7 Eb



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

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

NEW BRITAIN

Words by JOHN NEWTON

Earnestly  $\text{♩} = c. 56$

**Intro**

Chords: D2, D2/G, A sus4, D2, D2/G, D2

The intro consists of six measures of guitar notation. The first measure is a whole rest. The following five measures contain chords: D2, D2/G, A sus4, D2, D2/G, and D2. The notes are written on a treble clef staff with a key signature of two sharps (F# and C#).

**Verse**

6

Chords: D2, D2/G, D2, A sus4, D2

*mp*

The first line of the verse contains measures 6 through 10. Measure 6 starts with a *mp* dynamic. The chords are D2, D2/G, D2, A sus4, and D2. The notation includes eighth and quarter notes with slurs.

11

Chords: G/D, G2, A 7sus4, D, G/D, D, G/D, D, G/D

*mf* *p*

The second line of the verse contains measures 11 through 15. The chords are G/D, G2, A 7sus4, D, G/D, D, G/D, D, and G/D. Dynamics include *mf* and *p* with hairpins.

**Verse**

16

Chords: D, G/D, D, A

*mf*

The third line of the verse contains measures 16 through 19. The chords are D, G/D, D, and A. Measure 16 starts with a *mf* dynamic. Measures 17-19 have slash notation for the guitar part.

20

Chords: D, G/D, G, A 7sus4, D, G, D

The fourth line of the verse contains measures 20 through 23. The chords are D, G/D, G, A 7sus4, D, G, and D. Measures 20-22 have slash notation for the guitar part.

**Chorus**

24

Chords: G, G2, D, G, D, D/F#

*f*

The first line of the chorus contains measures 24 through 27. The chords are G, G2, D, G, D, and D/F#. Measure 24 starts with a *f* dynamic. Measures 25-27 have slash notation for the guitar part.

28

Chords: G, G2, D, A 7sus4, D2, D2/G, D2

*mp*

The second line of the chorus contains measures 28 through 31. The chords are G, G2, D, A 7sus4, D2, D2/G, and D2. Measure 28 starts with a *mp* dynamic. Measures 29-31 have slash notation for the guitar part.

Verse

34 *mf*

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

38

D D7 G D G6 D/A A 7sus4 D G D

Chorus

42 *f*

G G2 D G D D/F#

46 *mp*

G G2 D A 7sus4 D G D

Chorus

50 *ff*

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

54 *mf* *mp*

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

59 *rit.* *pp*

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

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 with a treble clef and a key signature of one flat (F major). The time signature is 4/4. The notes are: F (quarter), C (quarter), D-a (quarter), A-a (quarter), Bb (quarter), G-a (quarter), F (quarter), C (quarter), F (quarter). A slur is placed over the last four notes (Bb, G-a, F, C).



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

D7 G C G



Em Am7 D D7 G D7



Em C D D7 G



**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\*\*; 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\*\*** -- Key of Bb; 4 verses

**Bb Eb Bb Eb F C7 F**



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



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

Tenor

Bb

Eb

Bb



Eb

F

C7

F

Bb

Eb



C-s

F

Eb

F-s

F7

Bb



As the Deer – 626\*\* -- Key of D



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



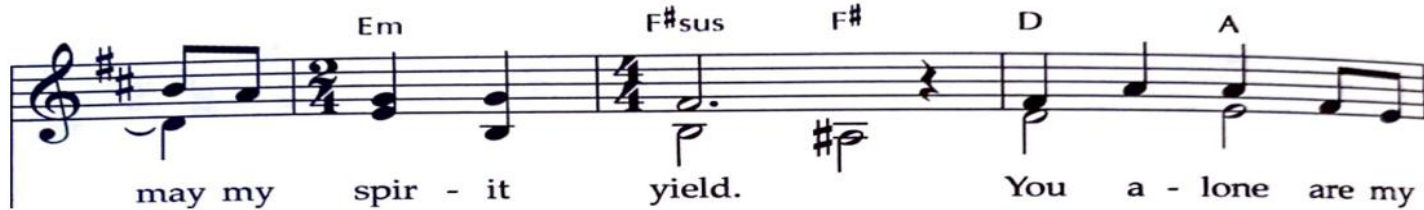
soul longs af - ter you. You a - lone are my



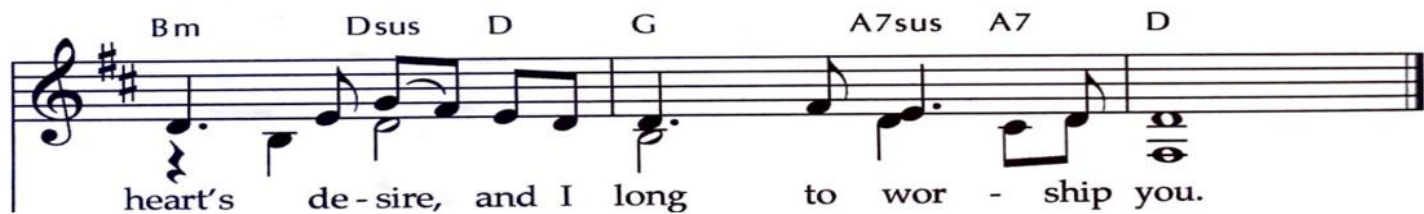
heart's de - sire, and I long to wor - ship you.



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



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



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

### As the Wind Song – 292\*\*; key of G; 2 verses

**Note: First 3 measures are intro – cords G, C/G, G**

The musical score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first three measures are an introduction with chords G, C/G, and G. The melody is primarily composed of quarter and eighth notes, with some rests and ties. The chords are indicated above the notes. The score ends with a double bar line and a repeat sign.

**Staff 1:** C G

**Staff 2:** C/G G Em Bm Am

**Staff 3:** D Em Em/D C

**Staff 4:** G/B Am' D G Em

**Staff 5:** Bm C G Em

**Staff 6:** Bm Am D Em Em/D

**Staff 7:** C G/B Am<sup>7</sup> D G

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\*\*

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

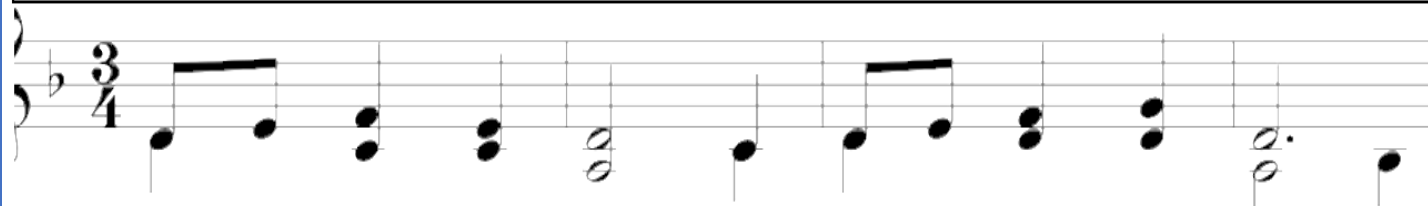


so, most gra-cious Lord, may we ev - er - more be led to thee.  
 so may we with will - ing feet ev - er seek thy mer - cy seat.  
 all our cost-liest trea-sures bring, Christ, to thee, our heaven-ly king.  
 where they need no star to guide, where no clouds thy glo - ry hide.



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

Dm C Dm F Dm Gm Dm



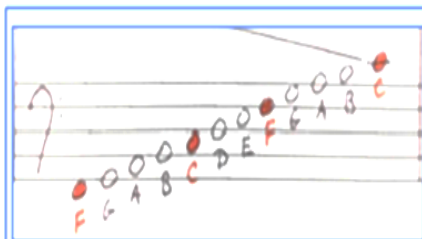
F C Dm F Gm



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) -- \*\*\*\*** (key of D; 4 verses)

**REFRAIN -- Descant for Refrain and Verses 3 & 4**

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

Musical staff showing the first line of the refrain descant in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3.

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

Musical staff showing the second line of the refrain descant. The melody continues with quarter notes: D4, F#4, B4, D5, E5, G5, D5, E5, D5. A 'div.' (divisi) marking is placed above the D5 note.

(^) last time only [ 1, 3 :][ Final -- Fine  
G D G/C /D [ D :][ D

Musical staff showing the third line of the refrain descant. The melody consists of quarter notes: G4, D4, G4, F#4, E4, D4, C#4, B3, A3, G3. A 'fine' marking is at the end.

**Versus 3 and 4**

G

Musical staff showing the first line of Versus 3 and 4. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3.

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

Musical staff showing the second line of Versus 3 and 4. The melody consists of quarter notes: B4, A4, D5, E5, F#5, B5, G5.

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

Musical staff showing the third line of Versus 3 and 4. The melody consists of quarter notes: D4, E4, D4, G4, A4, D4, E4, A4. A 'D.C.' (Da Capo) marking is at the end.

**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 ] [ D ] :][ 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

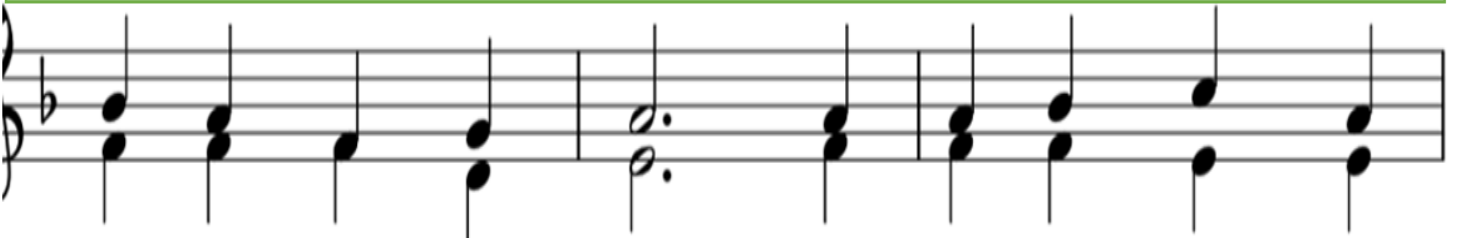
prom - ise, faith - ful - ly now God's prais - es we sing.  
 giv - en, thank - ful - ly now God's prais - es we sing.  
 chil - dren; joy - ful - ly now God's prais - es we sing.

**Be Known to Us in Breaking Bread -- 500\*\***; 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 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\*\* (key of E)

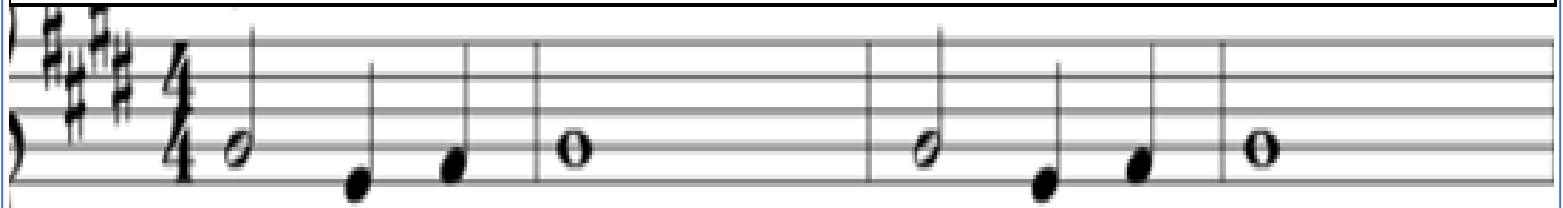
If sung as Canon, see \*

E-s  
\*

C#-s  
\*

E-s

C#-s



:[ Final

A

E

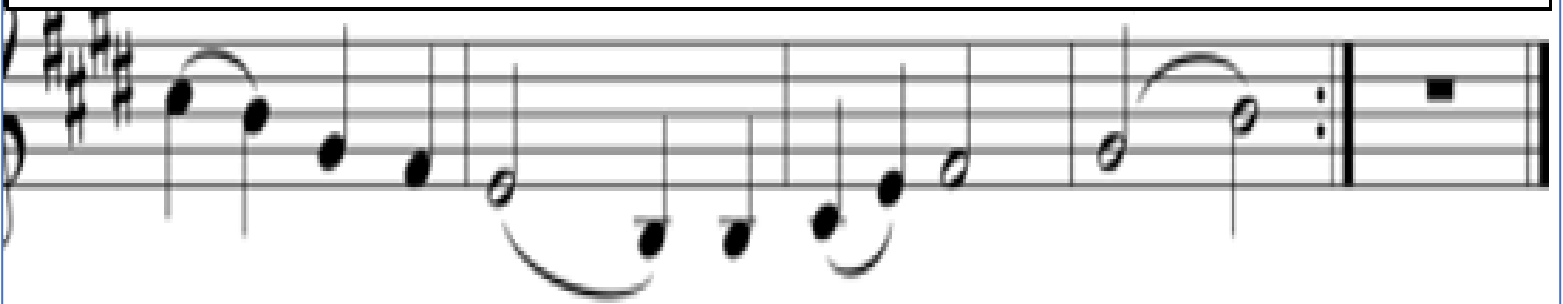
F#-s

G#-s

A-s

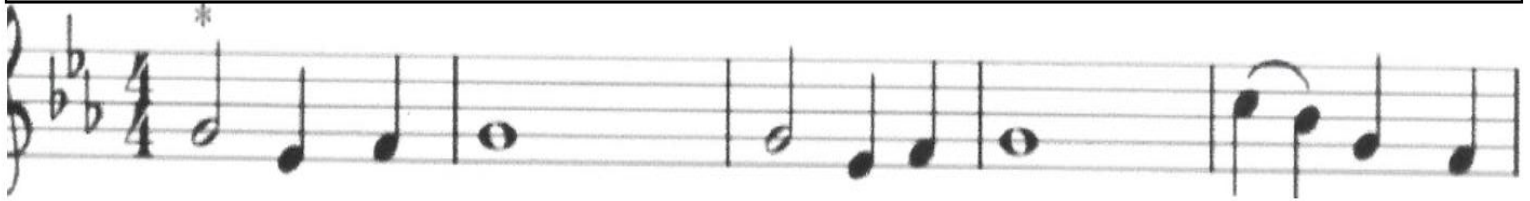
B-s

:[ E

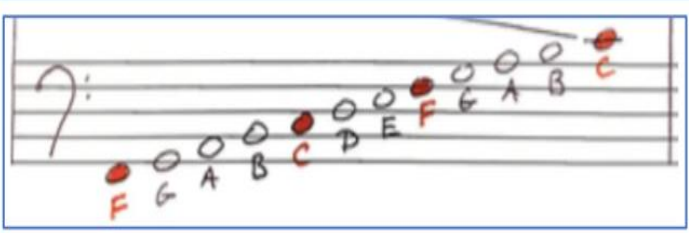
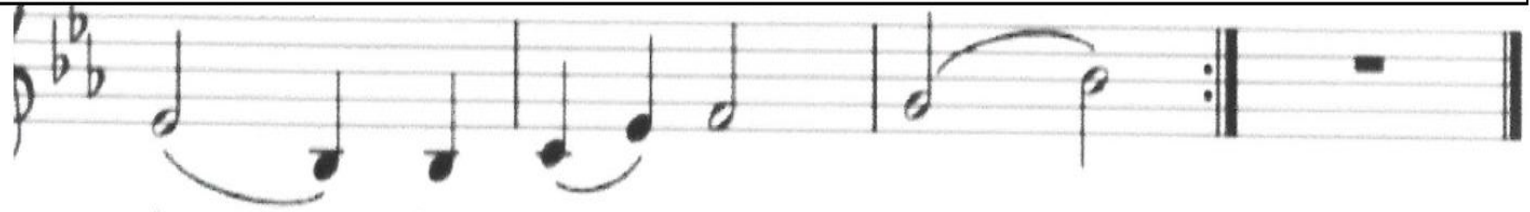


Be Still and Know That I Am God (accordion) -- \*\*\*\* (key of Eb)

Eb Cm Eb7 Cm Ab



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



Base Cord Progression

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

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

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#

24) Ab-s F-s Eb/G Ab-s Bb-s Eb-s

30) Eb-s [1.-6. [Eb *To Verses* ] [7. ] [Eb

VERSES (6) *Solo* | 35) Ab-s | Eb/G F-s



Be Thou My Vision – 450\*\*

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

Eb

Ab

Eb/G-a

Bb7

Eb



Bb

Eb

Ab

Bb



Ab

Eb

G-a

Ab

Bb



C-a

Eb/G-a

Ab

Eb



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

(57) Bb-s Bb Ab Bb-s

(61) Bb-s Eb Bb-s Ab Bb-s

(65) Bb-s Eb Ab Eb Bb

(69) Bb-s Bb Eb Fm Eb

(73) Bb-s Bb Ab C-a C-a Bb7

*dolce*

(77) Bb-s Bb C-a G-a Eb-s Bb-s

(81) Bb-s G-a Bb-s Bb-s Eb-s

*mp* *p*

(44) Eb Ad G-a Ad

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

(53) Ab Bb-s

*mf*

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

[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*

Bb Ab Eb-s Eb [time Δ]

32

*mel.* *mp*

35-36



**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

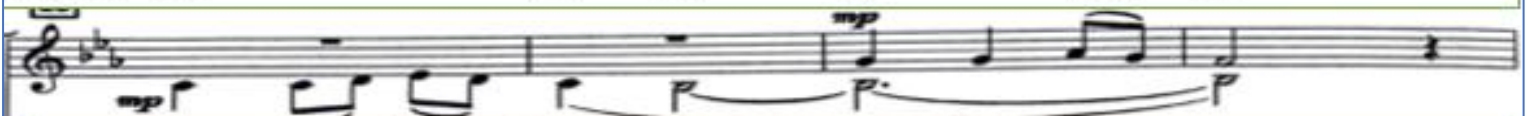
Ab

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 4/4 time signature. The notes are Eb, Ab, Bb, and Eb, with a fermata over the last two notes.

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 4/4 time signature. The notes are Eb, C, Ab, Bb, Eb, C, Bb, Eb, and F. Performance markings include *mf* *rit.* and *mf*.

(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 4/4 time signature. The notes are Bb, C, Gm, Eb-s, Bb/C, and Bb.

(51) Cm Ab Bb Eb Bb

Musical staff for measure 51, showing a treble clef, key signature of two flats, and a 4/4 time signature. The notes are Cm, Ab, Bb, Eb, and Bb, with a fermata over the last two notes.

7/(55) Cm Ab Bb Eb Bb

Musical staff for measure 55, showing a treble clef, key signature of two flats, and a 4/4 time signature. The notes are Cm, Ab, Bb, Eb, and Bb, with a fermata over the last two notes.

(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 4/4 time signature. The notes are Ab, F, Gm, Eb-s, Ab, Gm, and Db/Eb, with a fermata over the last two notes. Performance marking includes *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 4/4 time signature. The notes are Db/Eb, Ab/Db, Eb-s, and Eb. Performance marking includes *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 4/4 time signature. The notes are Bb, Gm, Ab, Bb, Ab, and Bb. Performance marking includes *mf*.

(71) Fm Ab/F Cm Ab Ab Bb

Musical staff for measure 71, showing a treble clef, key signature of two flats, and a 4/4 time signature. The notes are Fm, Ab/F, Cm, Ab, Ab, and 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 4/4 time signature. The notes are Gm, C-s, Bb/C, and a key signature change to one flat (F).

9/(78) Dm

Bb

C

Dm

C

F

Musical staff showing measures 9-11. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(82) G-s

C

Am

F

E-a

Bb

C

Musical staff showing measures 82-85. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(86) Bb

F

Am

Bb

C

Musical staff showing measures 86-91. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

10/(90) Bb

Bb-s

Bb

C

Bb

C

Bb

Bb-s

Bb

C

Bb C Bb-s C

Musical staff showing measures 90-93. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(94) Dm

Bb

C

F

C-s

F

C

Dm

Musical staff showing measures 94-99. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(99) Bb

F

Bb

F

C

C7

F

G

Musical staff showing measures 99-104. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

11/(104) Bb/G

C7

Dm

C

F

F-s

F

Musical staff showing measures 104-109. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(109) C

Dm

Gm

F

D

Musical staff showing measures 109-113. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

(113) Am

D-s

Dm

Musical staff showing measures 113-118. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the staff.

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

Oboe

Bb Cm Ab Eb

3

*mp*

8) Bb/C-a

Ab Eb/C Ab Eb-s

10 8 18 4

*mp*

24) Cm Eb Bb

Fm

G-s Gm

Eb/C

Gm/Eb

26

*mf*

29) Fm

Cm/D

Eb-s

Cm

Fm

Eb Eb-s Eb

36

*p* *mp*

37) Bb

Cm

Ab

Eb Ab/Bb Eb

Gm

Bb

43) Bb/C Bb Cm Ab Bb Eb Bb

*stronger, more defined*

51

Musical staff for exercise 43. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '51' is placed above the staff. The dynamic marking 'mf' is written below the staff.

55) Cm Ab Bb Eb Bb Ab F Gm

59

Musical staff for exercise 55. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '59' is placed above the staff. The dynamic marking 'f' is written below the staff.

61) Eb-s Ab Gm Db/Eb Db/Eb Ab/Db Bb

Musical staff for exercise 61. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '2' is placed above the staff. The dynamic marking 'f' is written below the staff.

68) Gm Ab Bb Ab Bb Fm Ab/F Cm Ab

*slight rit.* 69 *a tempo*

Musical staff for exercise 68. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '69' is placed above the staff. The dynamic marking 'f' is written below the staff.

74) Ab Bb Gm Key Δ || Dm Bb C Dm C

*Slightly broader* (♩ = ca. 96)

78

Musical staff for exercise 74. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '78' is placed above the staff. The dynamic marking 'ff' is written below the staff.

81) F G-s C Am F E-a Bb C

86

Musical staff for exercise 81. It features a bass clef and a key signature of two flats. The melody consists of quarter notes with slurs. A box containing the number '86' is placed above the staff. The dynamic marking 'rit.' is written below the staff.

94) Dm Bb C F C-s F

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

*mp*

Musical notation for exercise 94, showing a bass clef staff with a key signature of one flat. The piece starts with a tempo marking of *a tempo* and a dynamic marking of *mp*. The notation includes a series of notes with slurs, a measure with a fermata and the number 5, a measure with a fermata and the number 102, a tempo change to *Slower*, and a final measure with a fermata and the number 4.

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

08 **109**

*mp*

Musical notation for exercise 108, showing a bass clef staff with a key signature of one flat. The piece starts with a measure number of 08 and a dynamic marking of *mp*. The notation includes a series of notes with slurs, a measure with a fermata and the number 109, and a final measure with a fermata.

113)

4 rit 2

Musical notation for exercise 113, showing a bass clef staff with a key signature of one flat. The notation includes a measure with a fermata and the number 4, a measure with a fermata and the word *rit*, and a final measure with a fermata and the number 2.

**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 with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

**Verses**

G B Am7 D7 C/A D7/E

Musical notation for the second system, corresponding to the second line of chords. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

G-s G B G Gm D F#

Musical notation for the third system, corresponding to the third line of chords. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

**Refrain**

A7 C# D F# A7 D7 F#

Musical notation for the fourth system, corresponding to the first part of the refrain. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

B Gm A7 C# D7 E

Musical notation for the fifth system, corresponding to the second part of the refrain. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef.

G D F# G B C E G B D7 G *D.S.*

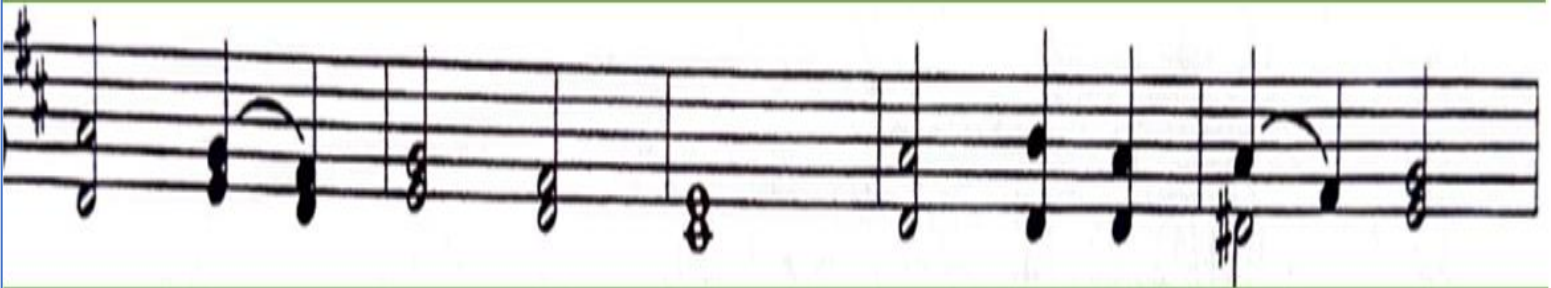
Musical notation for the sixth system, corresponding to the final line of chords. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The system ends with a double bar line and a repeat sign.

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

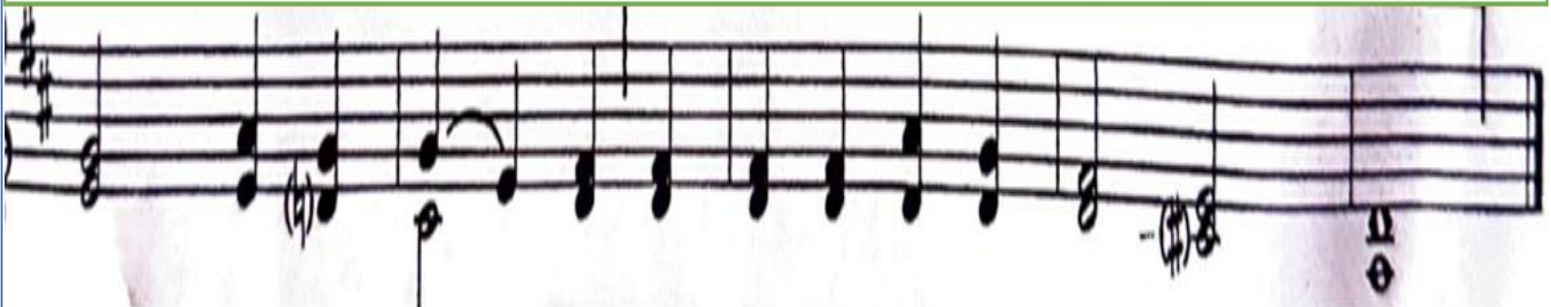
D Bm Em A D B7 Em A D G



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\*\*\* -- 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 Cre - 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.

**Behold the Lamb of God** (MMaher) – \*\*\*\*; key of C; 2 verses; harmony on refrain

INTRO

:||: VERSE

C

/B F/A :||: C

Em7

F



C

Em7

F

C



Em7/B F/A

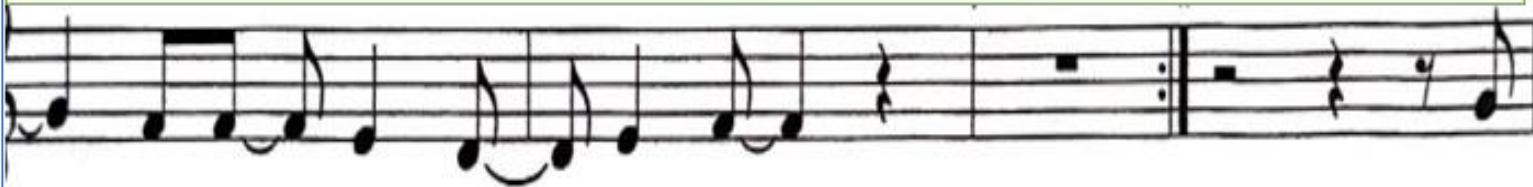
Dm

[1

]2

[

] G



F

Em7

G

F

G



**REFRAIN**

(harmony part)

Am

G

F

Am

G

F

C

Em7



To Coda  $\oplus$

[1

to Verse ] [2

F G C [ C/B F/A C /B F/A ]

Musical staff showing notes and chords for the first section. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the notes: F, G, C, C/B, F/A, C, /B, F/A. A double bar line is at the end.

**BRIDGE**

G

F/A

Musical staff for the bridge section. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: G, F/A. A double bar line is at the beginning.

F

G

Musical staff for the second section. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F, G. A double bar line is at the beginning.

F/A

[1  
[ F

] [2  
] [ F

Musical staff for the third section. Notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: F/A, F, G. A double bar line is at the end.

$\oplus$  Coda

G/B Am

G

F

Am

G

F

Musical staff for the coda section. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords: G/B, Am, G, F, Am, G, F. A double bar line is at the end.

C Em7 F G C Em7 F G C Em7



F G C Em7 F G C



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

Dm G Dm Bb C F A



Dm G Dm Bb C Dm



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

Dm G Dm Bb C F A

Musical notation for the first line of the tenor part, in 4/4 time with one flat (F major). The melody consists of the following notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), and A3 (quarter). The notes are written on a treble clef staff with a key signature of one flat (Bb).

Dm G Dm Bb C Dm

Musical notation for the second line of the tenor part, in 4/4 time with one flat (F major). The melody consists of the following notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), and A3 (quarter). The notes are written on a treble clef staff with a key signature of one flat (Bb).

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

G D G D Em G7 C G



Am G A-s D7 G D G D



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



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



Base Cord Progression

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



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

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

G C D Em C7 D

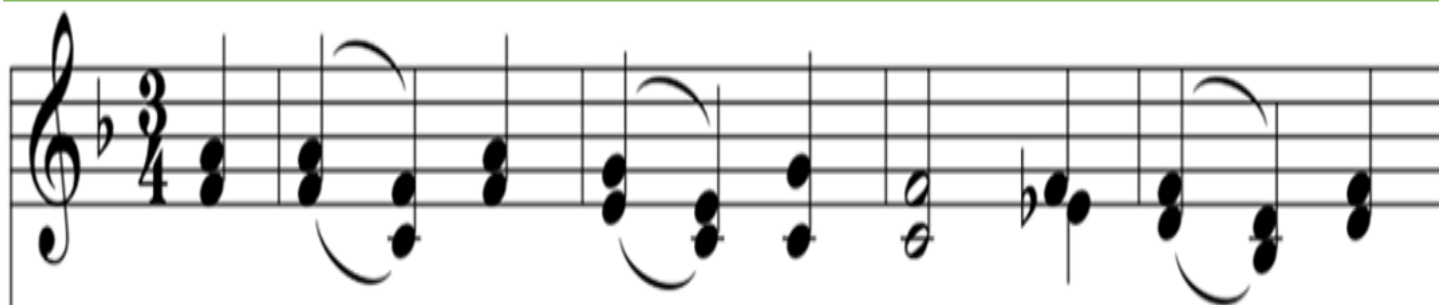
Base Cord Progression

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



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

F C C7 F F7 Bb



F C C7 F



C C7 F Bb F Bb F C7 F



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

**(Tenor Part)**

**F C C7 F F7 Bb**



**F C C7 F**



**C C7 F Bb F Bb F C7 F**



**Born in the Night, Mary's Child -- 158\*\*** (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) -- \*\*\*\*** (key of D)

D

C/D

C/D



Musical staff with notes and a 'mp' dynamic marking.

5)

D

A-s/Bb

D

Gm

E-s



Musical staff with notes and a 'b8' marking.

D

(10) Gm

E-s

D

F#-s



Musical staff with notes and a 'y' marking.

E-s/A

A-s

(15) E-s

F#-s



Musical staff with notes and a 'y' marking.

Bm

D

E-s/F#

(20) E-s/F#



Musical staff with notes and a 'y' marking.

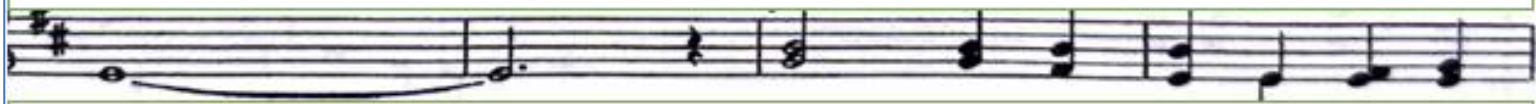
Em

B-s/E

A-s/B-s/A-s

G

E-s/C#



Musical staff with notes and a 'y' marking.

25) F-s

B-s

F#-s

B-s

D/E

E-s

A

E-s

A



Musical staff with notes and a 'y' marking.

E-s


D

(30)

G

F#-s

E/F#-s



Musical staff with notes and a 'y' marking.

B-s

F#-s

B-s

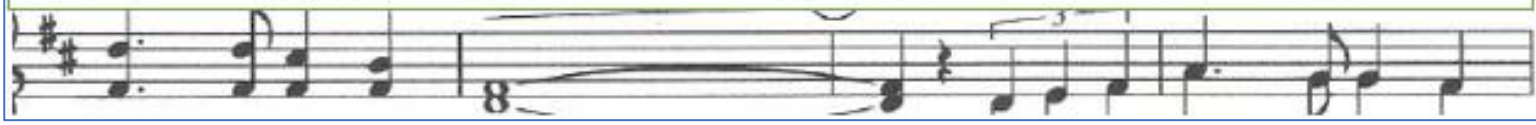
D/E

(35) /F#-s

G

E-s

G

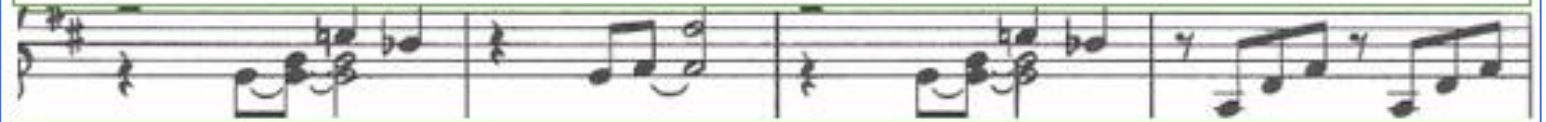


Musical staff with notes and a 'y' marking.

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

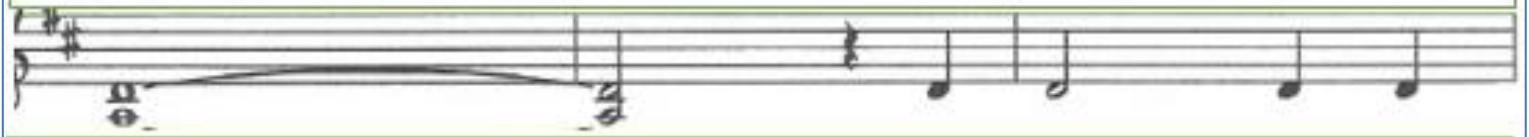


G/A G /E B-s (75) E-s B-s E-s G/A



D/E

Bb



(80) C7

A-s

D-s



G-s

F-s

(85) F



F

A/Bb

A-s

NC

A

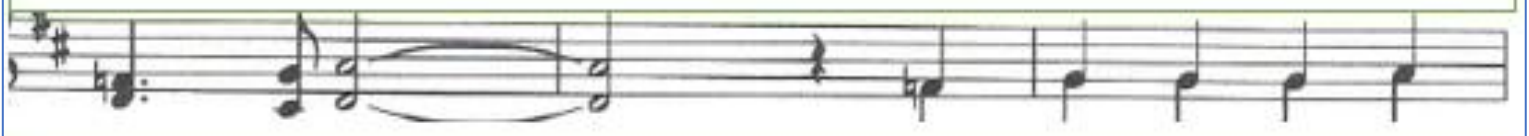
A/Bb



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

A musical staff in G major, 4/4 time. The melody consists of quarter notes: B4, F#4, B4, D5. A long slur covers the first two measures, with a fermata over the first measure. The bass line consists of quarter notes: G3, B2, D3, E3.

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

A musical staff in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G3, B2, D3, E3.

E-s G D E-s B-s

A musical staff in G major, 4/4 time. The melody consists of quarter notes: E4, G4, D5. A long slur covers the first two measures, with a fermata over the first measure. The bass line consists of quarter notes: E3, G3, B3, D4.

E-s B-s (115) E

A musical staff in G major, 4/4 time. The melody consists of quarter notes: E4, B4, (115) E5. A long slur covers the first two measures, with a fermata over the first measure. The bass line consists of quarter notes: E3, G3, B3, D4.

G-s/E D/E

A musical staff in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, D5. A long slur covers the first two measures, with a fermata over the first measure. The bass line consists of quarter notes: G3, B2, D3, E3.

**Bread of the World in Mercy Broken – 499\*\***

Key of G; 1 verse

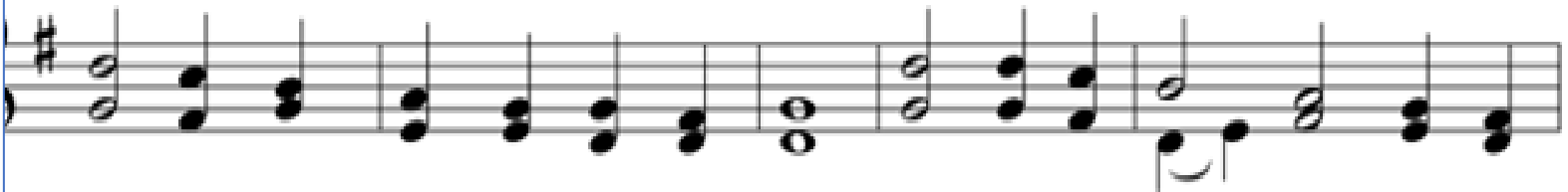
**G C D Em G Am G/Cmaj7/D Bm Em Am**



**G D7 G Em7 C D7 G Em D C G D**



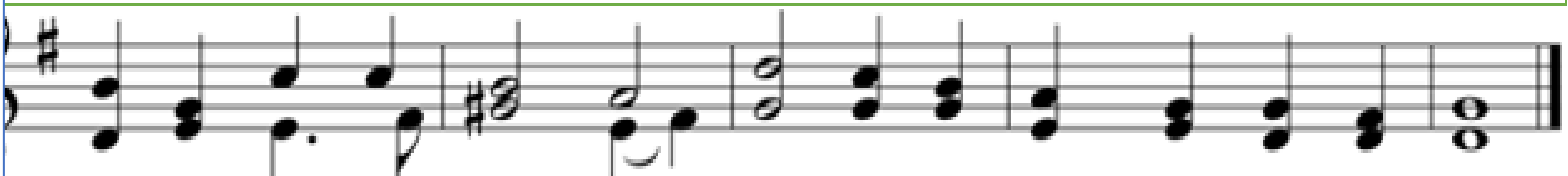
**G D7 G Am/Cmaj7/D-s/D G D7 G/Dmaj7/D/Em/D**



**Em7/A D G C D Em Em7 Am F#-s Em D**



**G Em C D7/E E7 D7/E G C G Am Cmaj7/D-s/D G**





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

The first system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of chords: Eb, Bb, Eb, Bb, F-s, F7, Bb, G, Ab, Eb, Bb, Eb. The bass staff contains a sequence of notes: 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

The second system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of chords: Bb, Bb7, Eb, Cm, Bb, Eb, Bb, F-s, F7, Bb, G, Ab, Eb. The bass staff contains a sequence of notes: 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

The third system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of chords: Bb, Eb, Bb, Eb, Bb, C7, Fm, B-a, C-s, C, Fm, Cm. The bass staff contains a sequence of notes: 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

The fourth system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of chords: Cm, C7, Fm, Eb-s/C-a, G-s, G7, C, Bb, Eb, Ab, Eb. The bass staff contains a sequence of notes: 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

The fifth system of musical notation consists of a treble and bass staff. The treble staff contains a sequence of chords: F7, G-s, Eb, Ab, Bb7, Ab, Eb, Ab/F, Bb, Eb. The bass staff contains a sequence of notes: F7, G-s, Eb, Ab, Bb7, Ab, Eb, Ab/F, Bb, Eb.

243

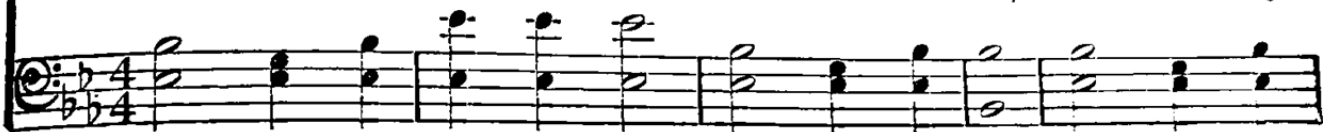
# Break Thou the Bread of Life

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\*\***; key of F; 4 verses

F Bb Bbm F C7 F



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



Gm F C F C7 F



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



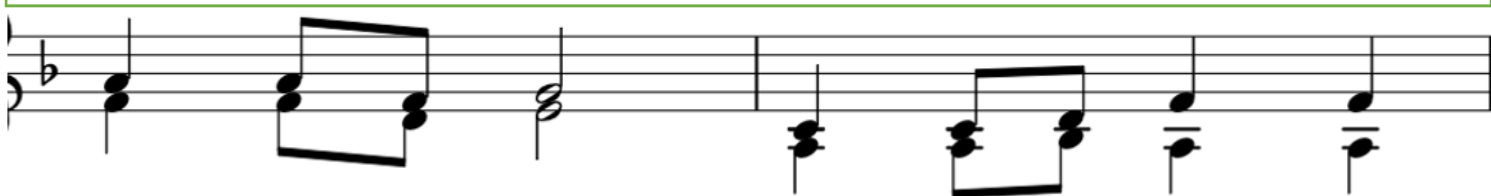
F C7 F



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  
 flect 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

390

# Bringing In the Sheaves

KNOWLES SILAW

GEORGE A. MASON

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

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

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

## CHORUS

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

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

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

[1] G D Em D G A

Musical staff 1: Treble clef, key signature of two sharps (D major), 3/4 time signature. The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F, G. The accompaniment consists of chords: G (quarter), D (quarter), Em (quarter), D (quarter), G (quarter), A (quarter). The dynamic marking *mp* is present.

(4) Bm D G A Bm G

Musical staff 2: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: Bm (quarter), D (quarter), G (quarter), A (quarter), Bm (quarter), G (quarter). A measure rest of 4 is indicated at the beginning.

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

Musical staff 3: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: Em (quarter), Am (quarter), D (quarter), G (quarter), D (quarter), G (quarter). A measure rest of 7 is indicated at the beginning. The dynamic marking *mp* is present.

(10) D Em D G A

Musical staff 4: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: D (quarter), Em (quarter), D (quarter), G (quarter), A (quarter).

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

Musical staff 5: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: Bm (quarter), D (quarter), G (quarter), A (quarter), [3] Bm (quarter), G (quarter). A measure rest of 13 is indicated at the beginning. A triplet of eighth notes is marked with a '3' over the notes.

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

Musical staff 6: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: Em (quarter), A-s (quarter), A (quarter), G/A (quarter), D (quarter), Em (quarter).

(19) D G A Bm D

Musical staff 7: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: D (quarter), G (quarter), A (quarter), Bm (quarter), D (quarter). A triplet of eighth notes is marked with a '3' over the notes.

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

Musical staff 8: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: G (quarter), A (quarter), [4] Bm (quarter), D (quarter), Em (quarter), A-s (quarter). A measure rest of 22 is indicated at the beginning.

(25) D G A-s

Musical staff 9: Treble clef, key signature of two sharps. The melody continues with eighth notes G, F, E, D, C, B, A, G. The accompaniment consists of chords: D (quarter), G (quarter), A-s (quarter). The dynamic marking *mp* is present. A measure rest of 25 is indicated at the beginning.

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

27

(30) Bm E A D C

30

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

*mp cresc. poco a poco*

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

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

*mf dim.*

(42) D Em D

*mp*

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

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

*mp*

(50) Eb Eb-s Eb Ab Bb

*mp*

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

53



(56) F-a Eb Ab Bb-s

56 *mf*

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.

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

59

Musical staff for measure 59, continuing the melodic and harmonic progression from the previous measure.

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

Musical staff for measure 62, showing a change in the bass line with chords corresponding to the notes above.

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

Musical staff for measure 65, featuring a melodic line with eighth notes and a bass line with chords.

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

Musical staff for measure 68, including a triplet of eighth notes in the melodic line and a dynamic marking of *mf*.

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

71 in 4/4 *mf*

Musical staff for measure 71, marked as being in 4/4 time. It features a melodic line with quarter notes and a bass line with chords. A dynamic marking of *mf* is present.

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

Musical staff for measure 74, showing a melodic line with 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 melodic line with quarter notes and a bass line with chords.

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

Musical staff for measure 80, showing a melodic line with quarter notes and a bass line with chords.

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

83 [9] *mf* *cr.*

Musical staff for measure 83, marked with a dynamic of *mf* and a *cr.* (crescendo) marking. It features a melodic line with quarter notes and a bass line with chords.

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

Musical notation for measure 86. The staff is in treble clef with a key signature of two flats (Bb, Eb). The first two measures are in 3/4 time. The first measure contains a half note chord of Fm (F, Ab, Cb) and a quarter rest. The second measure contains a half note chord of Ab/Bb (Ab, Bb, D) and a quarter rest. The third measure is in 3/4 time and contains a half note chord of Eb (Eb, G, Bb) with a fermata. The fourth measure contains a half note chord of Fm (F, Ab, Cb) and a quarter rest. The fifth measure contains a half note chord of Ab (Ab, Bb, D) and a quarter rest. The sixth measure contains a half note chord of Eb-s (Eb, G, Bb) and a quarter rest. The seventh measure contains a half note chord of Ab (Ab, Bb, D) and a quarter rest.

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

Musical notation for measure 89. The staff is in treble clef with a key signature of two flats (Bb, Eb). The measure is in 4/4 time. The first measure contains a half note chord of Db (Db, Eb, F) and a quarter rest. The second measure contains a half note chord of Bb-a (Bb, Ab, C) and a quarter rest. The third measure contains a half note chord of Db7 (Db, Eb, F, Ab) with a fermata. The fourth measure contains a half note chord of Bb-a (Bb, Ab, C) with a fermata. The fifth measure contains a half note chord of Eb (Eb, G, Bb) with a fermata. The sixth measure contains a half note chord of Eb (Eb, G, Bb) with a fermata. The notation includes the instruction "molto rit." above the staff and a handwritten "- coll" below the staff. There are also handwritten accents above the notes in the final two measures.

**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\*\*** (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



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



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

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

Dm *mp*

\*\* Soon I will be done with the

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

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

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

10 down. (down.)  
*cresc.*

16 *mp unis.*

I've been a-walk-in' this

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

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

22 *mp* Gm

If the Lord was-n't with me to

Dm Gm

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

27 A Dm Gm Gm/F E-a Bb

*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 eye. - 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 - snair. - 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

69 Am Bm Em Em  
... done a - lone. When you're

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

73 Am B Em Am *rit.*

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

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

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

Em Em/D

Don't car - ry these

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

bur - dens a - lone.

85 *rit.* Em

car - ry these bur-dens a - lone.— Yeah!



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

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

F Bb F C7

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

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

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

10) F C7 Bb F C7 F

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

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

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

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

25) C F G7 C F Bb F C7 F

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

31) F C-s F C-s

34) C7 F C7 F Bb F C7 F

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

39) Bb F C7 F C F Bn C

41) C F C F C F C7 D D7

44) G7 C C7 F F/E Bb F

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

49) F F7 D C/D C/D [Key Δ]

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



56) D7 Em/C# D D7 G D7



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



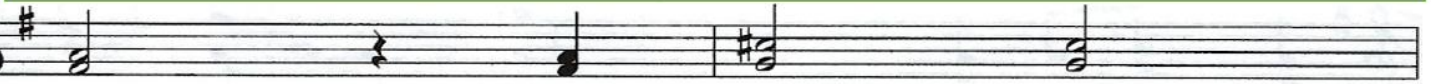
60) D/E A7 D Bm D Bm



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



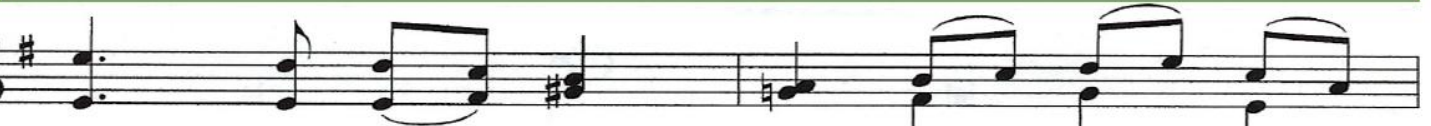
64) D A7



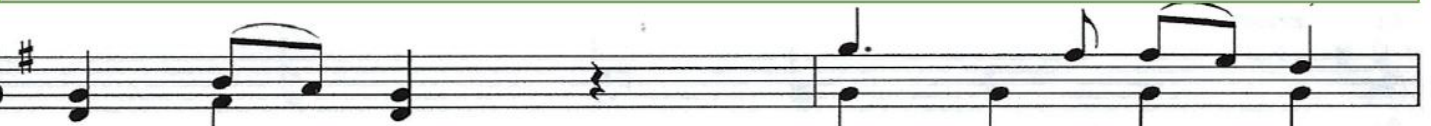
66) D Em7 D7 G Am/D Bm C/ Bm/C G G7 C G7



69) E E7 E Am7 G



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



73) Am7      G    Em7    G            Em    Em7    Am    A7

Musical notation for exercise 73, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes, while the bass line features chords and eighth notes.

75) D                      G                      Em    Em7    Am    A7

Musical notation for exercise 75, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes, while the bass line features chords and eighth notes.

77) D                      G                      D7-s    C      G    C

Musical notation for exercise 77, featuring a treble and bass clef with a key signature of one sharp (F#). The melody includes a measure marked "opt." with a fermata. The bass line features chords and eighth notes. The piece concludes with a double bar line and a 2/4 time signature.

79) D            D7            G

Musical notation for exercise 79, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter notes. The bass line features chords and a long, sustained chord in the final measure.

81) G

Musical notation for exercise 81, featuring a treble and bass clef with a key signature of one sharp (F#). The melody consists of quarter notes. The bass line features chords and a long, sustained chord in the final measure.

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

To Refrain/Final Refrain

D A E E7



Final Refrain

A D E A



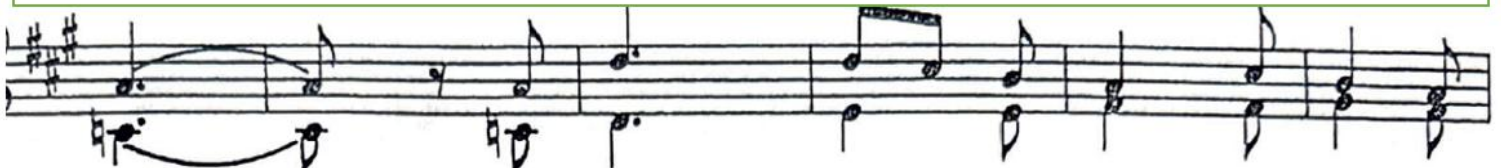
A C G Bm7




E A D E



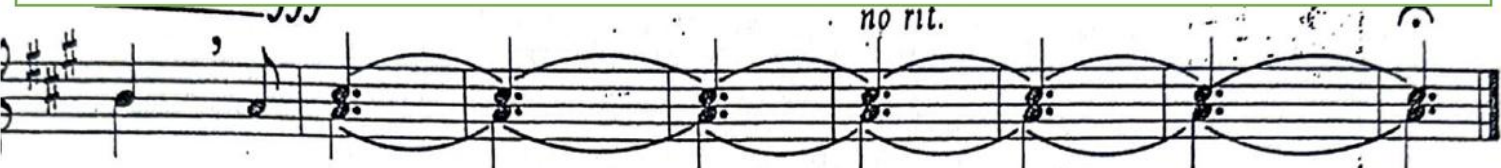
F Bm7 A/C# D E



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

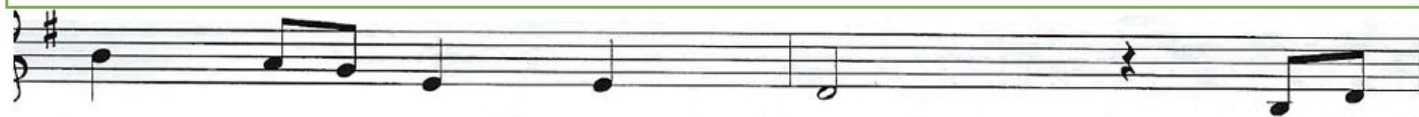
Bm

Am



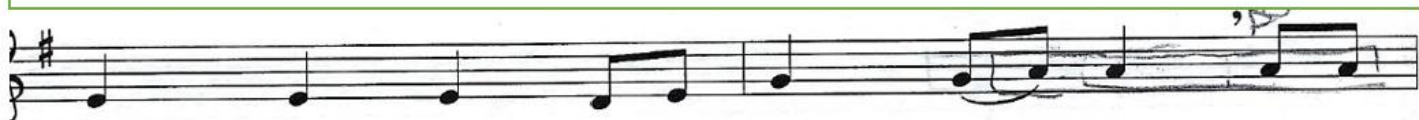
(23) Bm

D



(25) Em

Am



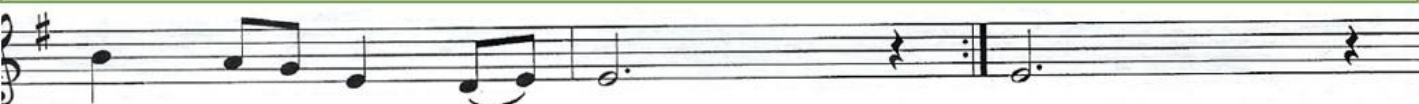
(27) Bm

[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

*al 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 Am. Measure 50 contains C, G, and Dm. The melody consists of quarter notes and eighth notes.

(52) Am

F

G

Am

Dm

Musical staff for measures 52-54. Measure 52 contains F, G, Am, and Dm. The melody continues with quarter and eighth notes.

(55) Am

Dm

Am

Em

Am

Interlude

Musical staff for measures 55-57. Measure 55 contains Am, Dm, Am, Em, and Am. The melody features eighth notes and quarter notes.

NOTE: Δ key back to G

Stanza 4 (Counter melody)

(58 - 64)

Em

Musical staff for measures 58-64. Measure 58 contains Em. The staff shows a counter melody with rests and notes.

(67) Am

Em

Musical staff for measures 67-69. Measure 67 contains Am and Em. The melody consists of quarter notes.

(69) D

Em

Musical staff for measures 69-71. Measure 69 contains D and Em. A handwritten circle is drawn around the D chord.

(71) Am

Em

Am

Musical staff for measures 71-73. Measure 71 contains Am, Em, and Am. The melody consists of quarter notes.

(73) Em

Bm

Am

Musical staff for measures 73-75. Measure 73 contains Em, Bm, and Am. A handwritten circle is drawn around the Bm chord.

(76) Em

Bm

Musical staff for measures 76-78. Measure 76 contains Em and Bm. A handwritten circle is drawn around the Bm chord.



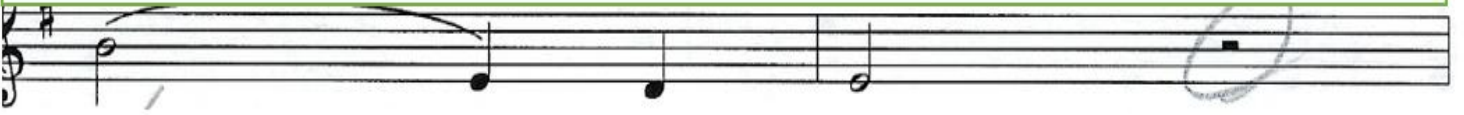
(78) Em

Am



*Refrain*

(80) Em ->



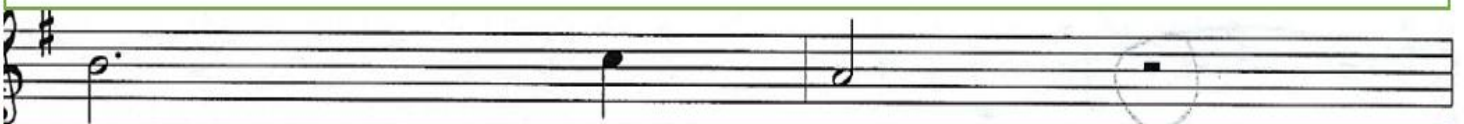
(82) Bm

Am



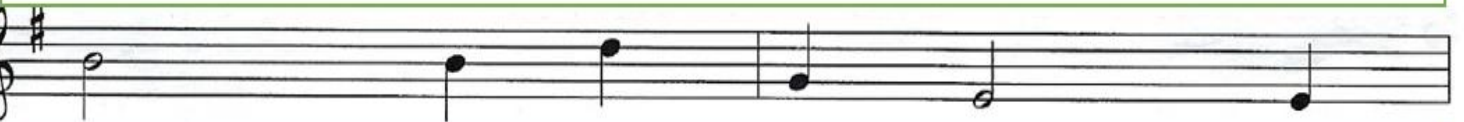
(84) Bm

D



(86) Em

Am



*Coda; piano plays 3 measures to the end*

(88) Bm

Em



**Canticle of the Turning (C 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 OAlston -- 115\*\*\*\*** (Keys of C; 3 verses)

**Verses**

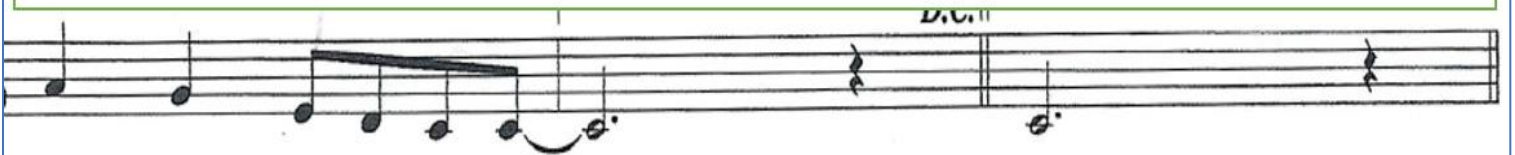
C C/E F C F C



G C C7/E F C



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

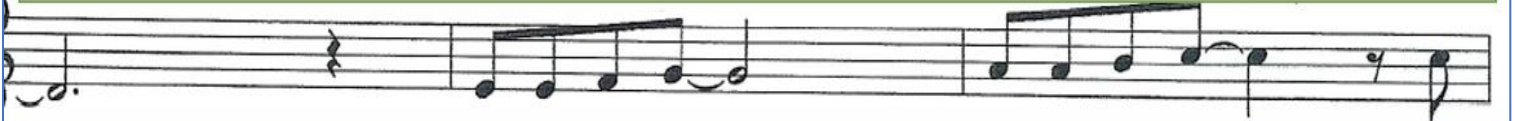


**Refrain**

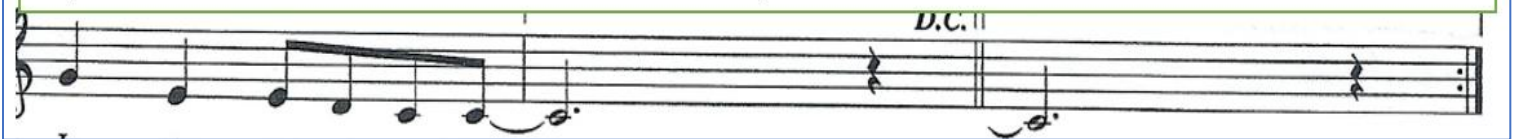
G G7/B C C/E F C



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



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



[3

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



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



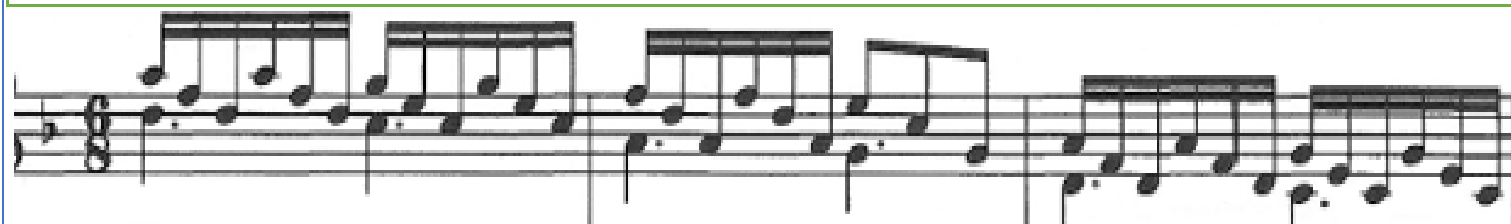
G Am D7/F# C/G G F C



### Celtic Advent Carol – MBarrett, DAngerman\*\*\*\*; keys of F, G, and Ab

Note: These first 6 measures are intro; choir starts at (7)

Dm C/D Dm C/D Dm C/D

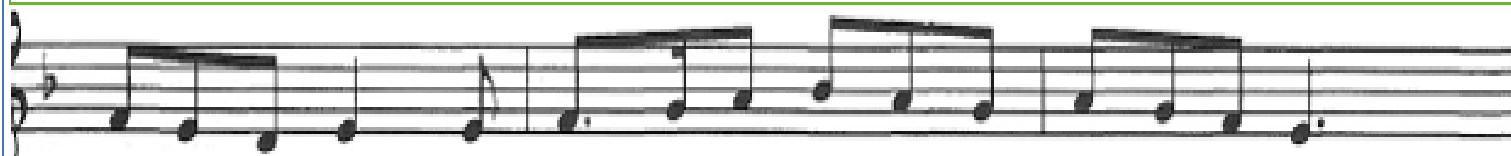


(4) Dm C/D Dm BbM7 Dm/C Dm Am7

SUPRANO *mp unis.*



(8) Dm Am7 Dm Gm Dm Am



(11) Dm F C Dm Bb Am



(14) Gm7 C Bb Em7 Dm/A



(17) A-s      A      Dm      F      C      Dm

Musical notation for system (17) in 6/8 time. The melody starts with a half note A, followed by a dotted quarter note G, and a quarter note F. The next measure contains a dotted quarter note G, a quarter note F, and a quarter note E. The final measure contains a dotted quarter note D, a quarter note C, and a quarter note B. A *mf* dynamic marking is placed above the first measure. A slur covers the first two measures. A circled double bar line is at the end of the system.

(20) Dm      F      G      A      Bb      F

Musical notation for system (20) in 6/8 time. The melody consists of eighth notes: D, F, G, A, Bb, F. The notes are grouped in pairs: (D, F), (G, A), (Bb, F).

(23) C      Dm      Bb      Am7

Musical notation for system (23) in 6/8 time. The melody consists of eighth notes: C, Dm, Bb, Am7. The notes are grouped in pairs: (C, Dm), (Bb, Am7). A *unis.* dynamic marking is placed above the second measure. A circled double bar line is at the end of the system.

(25) Gm7      Eb      Dm      Am7      Dm

Musical notation for system (25) in 6/8 time. The melody consists of eighth notes: Gm7, Eb, Dm, Am7, Dm. A *mp* dynamic marking is placed above the second measure. A slur covers the first two measures.

(28) BbM7      C      Dm      A7      Dm      A7

Musical notation for system (28) in 6/8 time. The melody consists of eighth notes: BbM7, C, Dm, A7, Dm, A7. A *p* dynamic marking is placed above the first measure.

(31) Bb Gm Dm A Bb FM7

Musical notation for exercise (31) on a grand staff. The key signature has two flats (Bb). The melody consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass line consists of eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

(34) C G Gm7 Am7 BbM7 Am7

Musical notation for exercise (34) on a grand staff. The key signature has one flat (Bb). The melody consists of quarter notes: C4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, G3, F3, E3, D3, C3. The instruction *cresc. poco a poco* is written above the staff.

(37) Bb Em7 Dm/A A-s A

Musical notation for exercise (37) on a grand staff. The key signature has two flats (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass line consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2. The instruction *mf* is written above the staff.

(40) B-s B [key Δ] Em G D Em

Musical notation for exercise (40) on a grand staff. The key signature has one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass line consists of quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2. The instruction *f* is written above the staff.

(43) Em G A B C G

Musical notation for exercise (43) on a grand staff. The key signature has one sharp (F#). The melody consists of quarter notes: E4, G4, A4, B4, C5, G4. The bass line consists of quarter notes: E3, G3, A3, B3, C4, G3.

(46) D Em C Bm7

Musical notation for exercise (46) in G major. The piece consists of two staves. The first staff contains a melodic line with eighth notes and a quarter note. The second staff contains a bass line with chords. A circled section in the first staff shows a melodic phrase. The dynamic marking *mf unis.* is present.

(48) Am7 F Em/B Bm7 Em7

Musical notation for exercise (48) in G major. The piece consists of two staves. The first staff contains a melodic line with eighth notes. The second staff contains a bass line with chords. A slur is present under the final notes of the second staff.

(51) CM7 C/D G D Am Em

Musical notation for exercise (51) in G major. The piece consists of two staves. The first staff contains a melodic line with quarter notes. The second staff contains a bass line with chords. A slur is present under the first two notes of the first staff.

(54) E D G F# E D E G D

Musical notation for exercise (54) in G major. The piece consists of two staves. The first staff contains a melodic line with quarter notes. The second staff contains a bass line with chords. Dynamic markings *sub. p* and *mf* are present.

(57) Am Em C G Am Em

Musical notation for exercise (57) in G major. The piece consists of two staves. The first staff contains a melodic line with quarter notes. The second staff contains a bass line with chords. The dynamic marking *mp* is present.

(60) F#m7 B-s B C-s C [key Δ]

Musical notation for exercise (60) in G major. The piece consists of two staves. The first staff contains a melodic line with quarter notes. The second staff contains a bass line with chords. A slur is present over the first two measures. The dynamic marking *mf* is present. The key signature changes to F major at the end, indicated by the [key Δ] symbol.



(63) Fm Ab Eb Fm

Musical notation for exercise (63) in F minor. The first measure contains a quarter note F4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note Eb5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note Ab5. The fourth measure contains a quarter note Bb5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note Eb6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note Ab6, a quarter note Bb6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note Eb7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note Ab7, and a quarter note Bb7. The piece begins with a forte (*f*) dynamic marking.

(65) Fm Db Ab Eb Db Ab

Musical notation for exercise (65) in F minor. The first measure contains a quarter note F4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note Eb5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note Ab5. The fourth measure contains a quarter note Bb5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note Eb6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note Ab6, a quarter note Bb6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note Eb7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note Ab7, and a quarter note Bb7.

(68) Eb Fm Db Cm7

Musical notation for exercise (68) in F minor. The first measure contains a quarter note Eb4, a quarter note F4, and a quarter note G4. The second measure contains a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note Eb5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note Ab5, and a quarter note Bb5. The fifth measure contains a quarter note C6, a quarter note D6, and a quarter note Eb6. The sixth measure contains a quarter note F6, a quarter note G6, and a quarter note Ab6. The seventh measure contains a quarter note Bb6, a quarter note C7, and a quarter note D7. The eighth measure contains a quarter note Eb7, a quarter note F7, and a quarter note G7. The piece begins with a *unis.* (unison) marking.

(70) Bbm7 Gb Fm/C Cm7 DbM7 Fm/Eb

Musical notation for exercise (70) in F minor. The first measure contains a quarter note Bb4, a quarter note C5, and a quarter note D5. The second measure contains a quarter note Eb5, a quarter note F5, and a quarter note G5. The third measure contains a quarter note Ab5, a quarter note Bb5, and a quarter note C6. The fourth measure contains a quarter note D6, a quarter note Eb6, and a quarter note F6. The fifth measure contains a quarter note G6, a quarter note Ab6, and a quarter note Bb6. The sixth measure contains a quarter note C7, a quarter note D7, and a quarter note Eb7. The seventh measure contains a quarter note F7, a quarter note G7, and a quarter note Ab7. The eighth measure contains a quarter note Bb7, a quarter note C8, and a quarter note D8. The piece begins with a *cresc.* (crescendo) marking.

(73) Fm /Eb DbM7

Musical notation for exercise (73) in F minor. The first measure contains a quarter note F4, a quarter note Ab4, and a quarter note Bb4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note Eb5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note Ab5. The fourth measure contains a quarter note Bb5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note Eb6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note Ab6, a quarter note Bb6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note Eb7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note Ab7, and a quarter note Bb7. The piece begins with a *mp* (mezzo-piano) marking and features a *cresc.* (crescendo) marking over the final two measures.

(76) N.C.

Fm

Musical notation for measure 76, featuring a piano (*p*) dynamic marking. The notation shows a melodic line with a slur over the first two notes and a whole note chord in the final measure.

(80) Fm

Eb

Fm

Musical notation for measure 80, featuring a pianissimo (*pp*) dynamic marking. The notation shows a melodic line with eighth notes and a final half note.

(83) Eb

Fm

Musical notation for measure 83, featuring an *dim. poco a poco* dynamic marking. The notation shows a melodic line with eighth notes and a final half note with a slur.

(86) Fm

Eb

DbM7 Eb

F

Musical notation for measure 86, featuring a pianississimo (*ppp*) dynamic marking and a *fading away* instruction. The notation shows a melodic line with eighth notes and a final half note with a slur.

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

*Refrain*

C Dm G C



C Dm G C

*Fine*

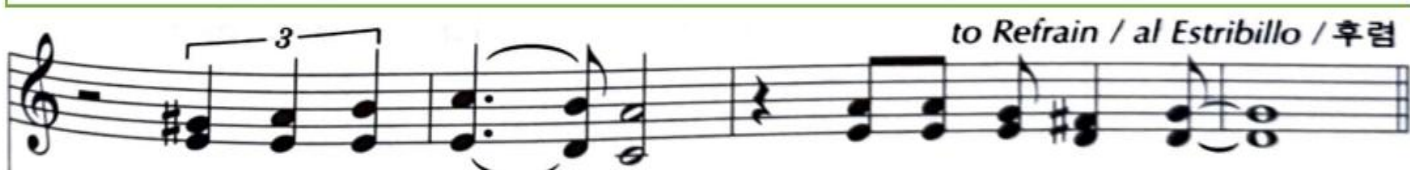


E Am A-s Dm C



E Am A-s D G

*to Refrain / al Estribillo / 후렴*



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

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

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

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

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

**59)**  
**Bb      Fm      Eb**

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


Soprano/Alto Parts Plus C Instrument/Violin/Flute

C7

C-s

C7

F



5) Eb/D

Ab

Eb/D

Ab

Eb/D

C

G-s

C

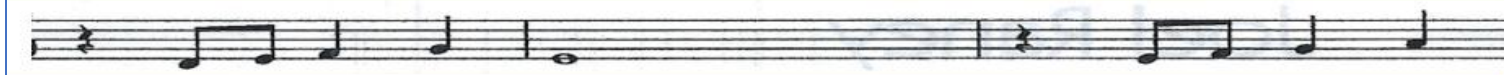
Dm



13) D/G

C/B

Am



16) G/A

D/G

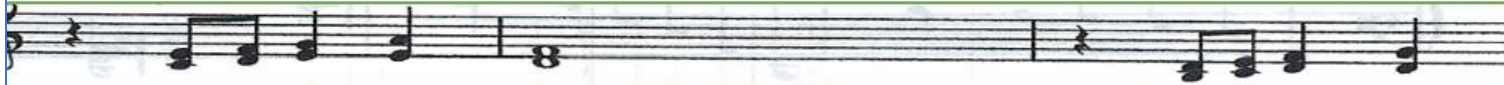
C/D



19) C/D

Dm7

G



22) C/D

Am

Dm7



25) G7

C

C/D

C/D

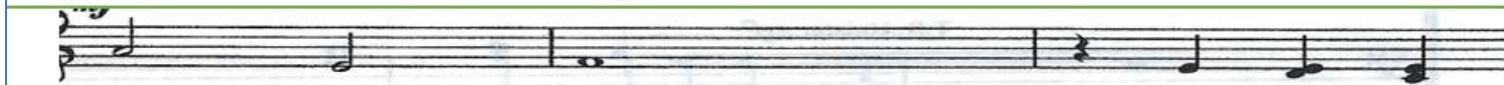
E7



28) Am/B

Dm/B

Am



31) Dm/B

Am/B

Am

D-s

D7

G-s



35)

[Key Δ to Eb

G7

F/G

Eb

s

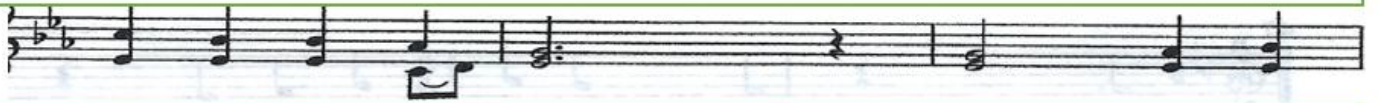
Bb

Cm

Eb



38) Ab Eb Fm Eb Bb7 Eb



41) Ab Eb Fm Bb7 Eb F Bb



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



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



50) Eb Bb7 Eb G7



53) Cm Fm7 Ab Bb7 Eb



56) Eb G Cm Bb-s F7



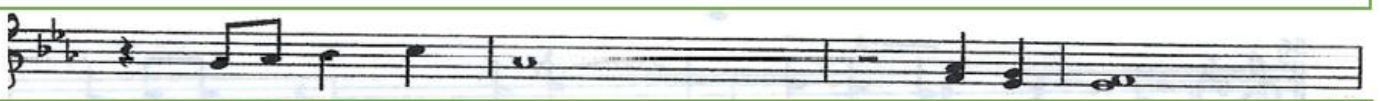
59) Bb Bb7 Ab Bb Eb Cm



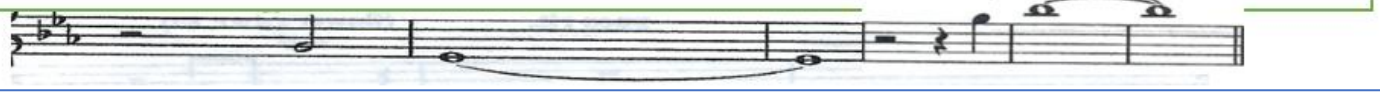
62) Fm Fm7 Bb Bb7/B-s G-s



65) Gm Fm Fm7



69) Bb7/C Gm/Ab Eb

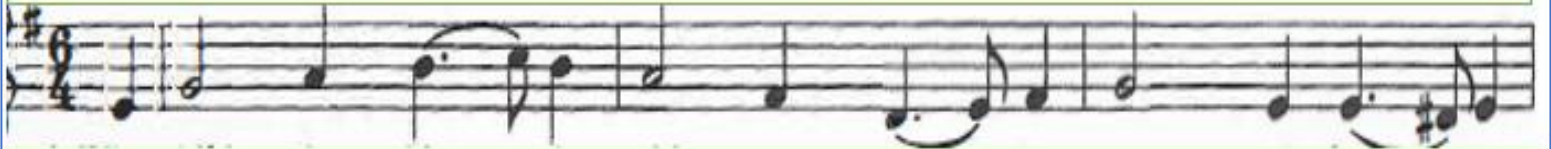


# Child of the Poor -125\*\*\*\*

key of G; 5 verses; counter-melody

## Verses

Em G D Em Am/C



B Em G D D#-s



## || Refrain

Em Am/C/B E-s Em || G



D C Am/C B



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



Em Cmaj7 D Em



# Child of the Poor -125\*\*\*\*

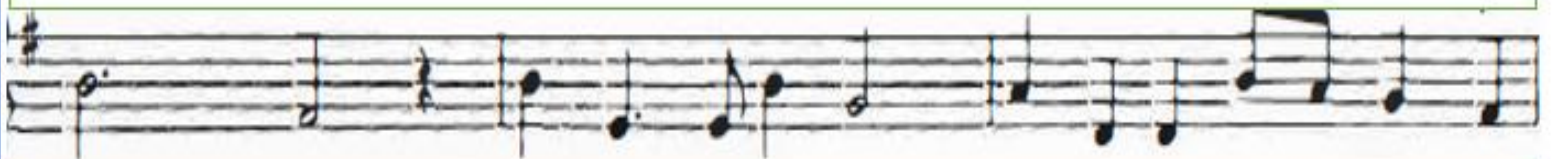
key of G; 5 verses; melody

## Verses

Em G D Em Am/C

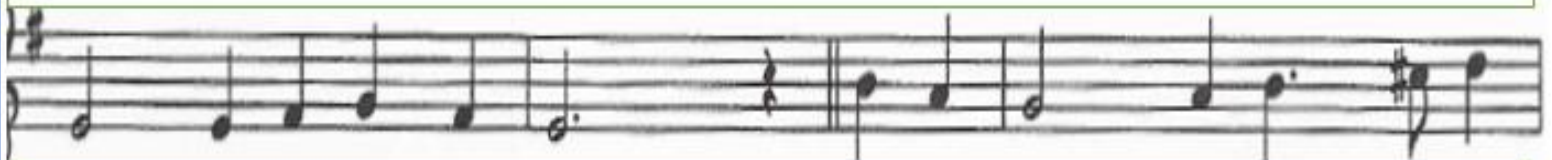


B Em G D D#-s



## || Refrain

Em Am/C/B E-s Em || G



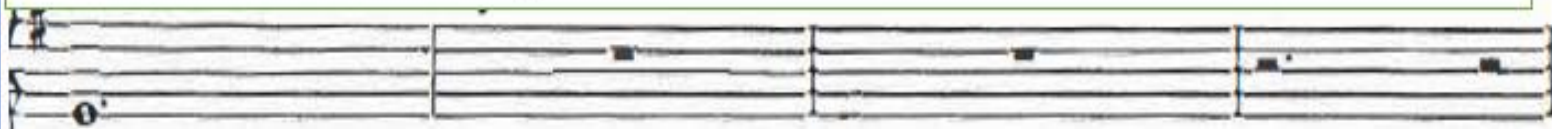
D C Am/C B



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



Em Cmaj7 D Em





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

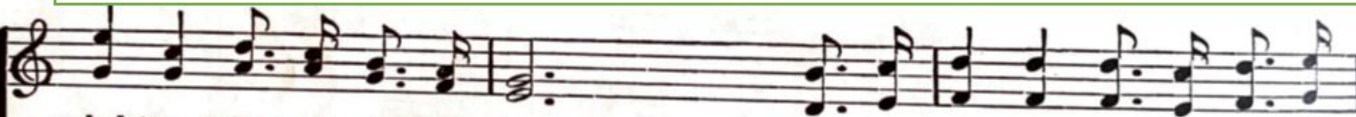
Am G D7 G C E-a

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! Hal - le - lu - iah! Christ a - rose!

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

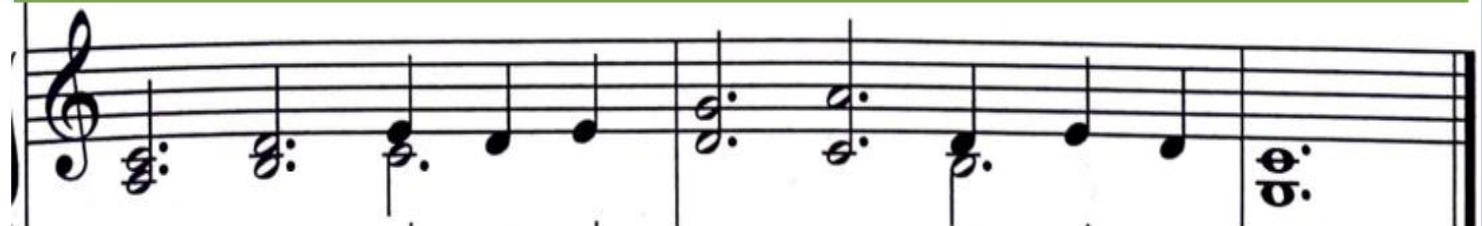
C Am Dm G Dm G C



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



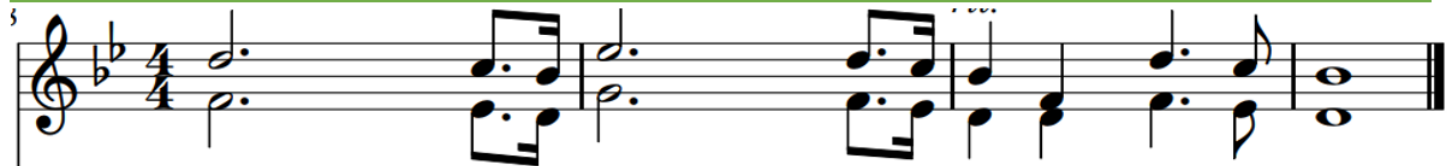
Am G C G Am G7 C



Eb C7 F Gm F7 A-a



Bb Eb Bb-s Bb F7 Bb





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

C G7 C F G7 C G7 Am G



F E Dm C Dm C G D G



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



# Christ is Risen! Shout Hosanna! (Jesus Is Risen Today) – 248\*\* -- 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\*\*** (key of F; 4 verses)

F Dm F Gm C F Bb C7 F



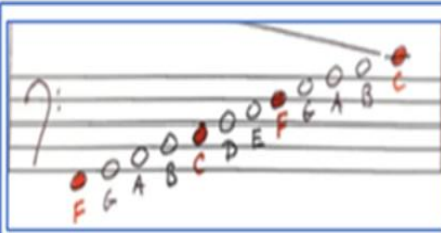
F Dm F Gm C F Bb C7 F



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\*\*\*\*; key of G; 5 verses

VERSES/DESCANT

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 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

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

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\*\*; 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

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

Dm

C/E

F

G/F

C/E

F/A

C/G

G-s

C

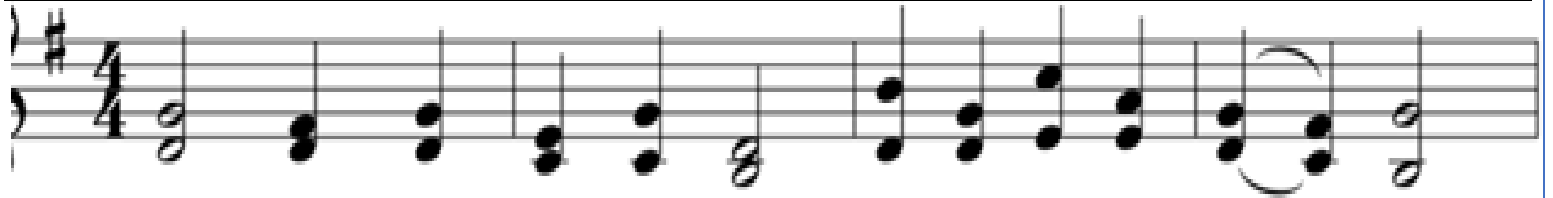
(piano)

lu - ia

4 - lu - ia

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

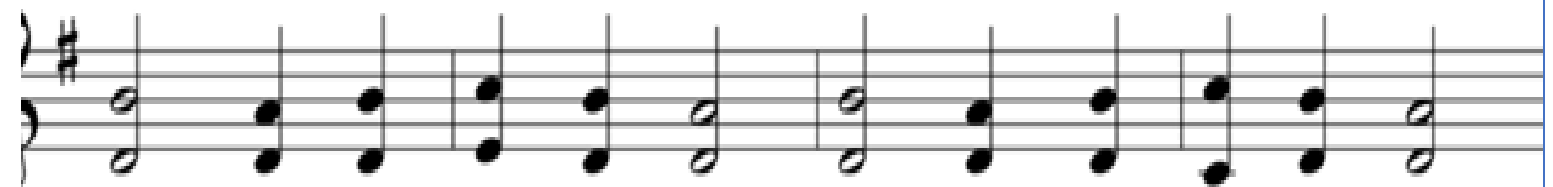
G D G C G Am G D7 G



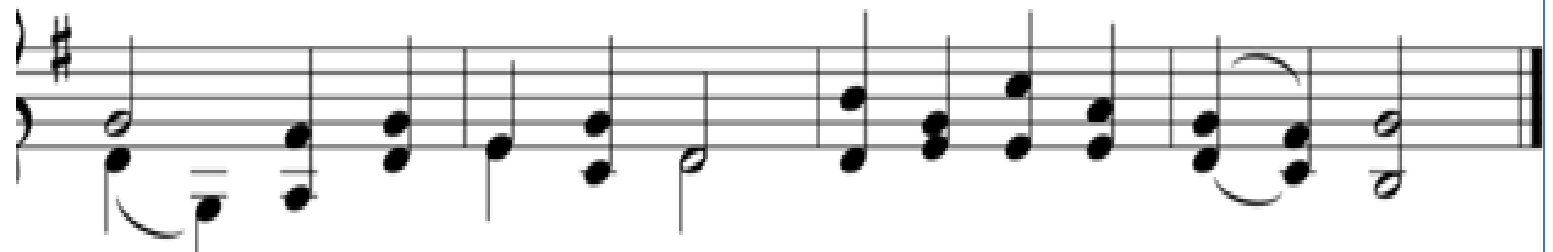
G D G C G Am G D7 G



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

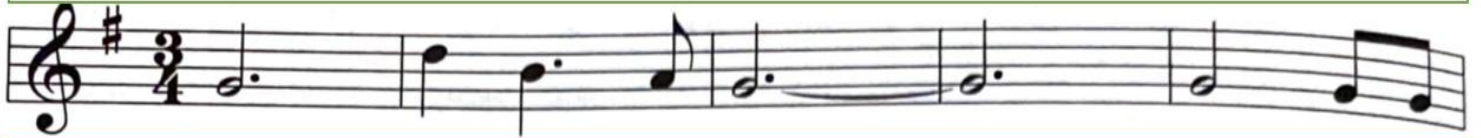


G D7 G C D G Em Am G D7 G



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

G C D G



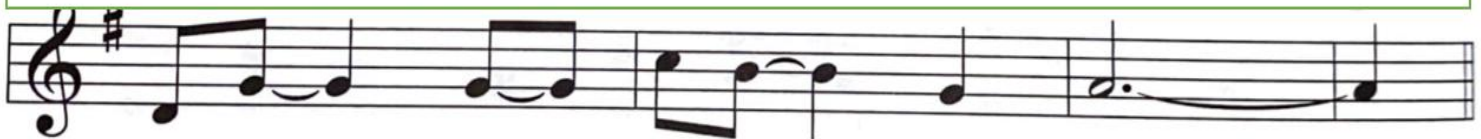
G C D Em



Em C G Am



G C D-s D



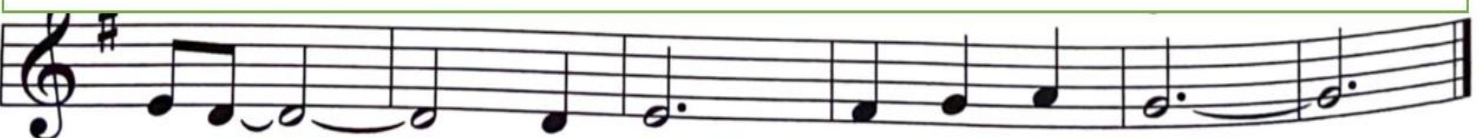
*Refrain* G C D C D G C



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: Treble clef, key signature of one flat (Bb), 3/4 time signature. The staff contains a sequence of chords: F (F4, C5), Gm (Bb3, D4, F4), F (F4, C5), C (F4, C5), F (F4, C5), C (F4, C5), and F (F4, C5). A slur is placed over the Gm and F chords.

C7 F C F C

Musical staff 2: Treble clef, key signature of one flat (Bb). The staff contains a sequence of chords: C7 (F4, C5, Gb5), F (F4, C5), C (F4, C5), F (F4, C5), and C (F4, C5). A slur is placed over the C7 and F chords.

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

Musical staff 3: Treble clef, key signature of one flat (Bb). The staff contains a sequence of chords: C (F4, C5), F (F4, C5), C7 (F4, C5, Gb5), F (F4, C5), C7 (F4, C5, Gb5), F (F4, C5), C (F4, C5), F (F4, C5), C7 (F4, C5, Gb5), F (F4, C5), and C7 (F4, C5, Gb5).

F C F Bb F Gm F C7 F

Musical staff 4: Treble clef, key signature of one flat (Bb). The staff contains a sequence of chords: F (F4, C5), C (F4, C5), F (F4, C5), Bb (Bb3, F4), F (F4, C5), Gm (Bb3, D4, F4), F (F4, C5), C7 (F4, C5, Gb5), and F (F4, C5). The staff ends with a double bar line.

**Come, Thou Fount of Every Blessing – 475\*\*** (key of D; 3 verses)

D A D G D A7 D



D A7 D A D G D A7 D



D F#m G D F#m G D



D A7 D A D G D A7 D



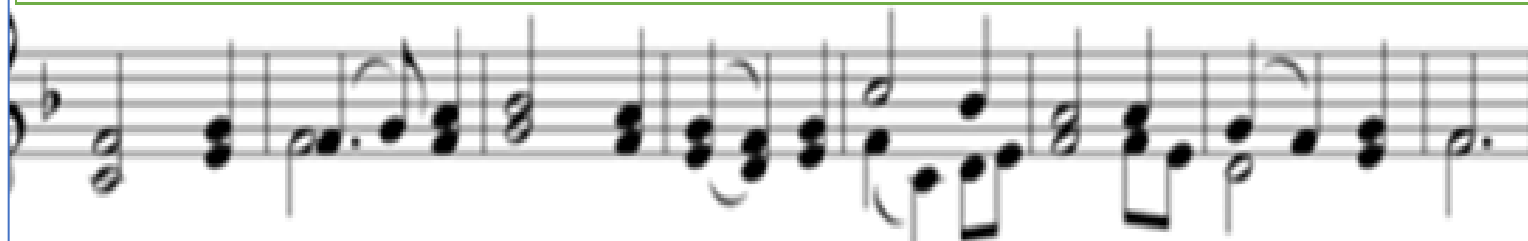


**Come, Thou Long-Expected Jesus – 82\*\*** (key of F; 2 verses)

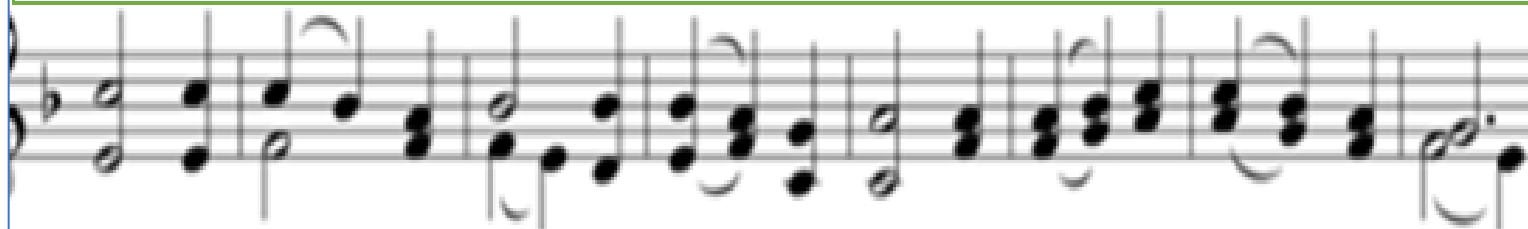
F C F G/C F C Dm C F C7 F G/D/C F



F C F G/C F C Dm C F C7 F Gm Dm C F



Am Dm Gm Dm Gm C7 Dm C F D G F D-s Gm Bb C-s/C



F Dm Gm C7 F D/B/C Bb C7 F F7 Bb F Bb F C7 F



**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\*\* -- 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 say.

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 word

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*

15) F-s



17) Dm



19) F-s

G

F-s

*mf-f*



22) C

G-s

F-s



24) C

G-s

F-s



To Coda ☉ ||

26) A-s

G-s

F-s

C/E

||

F-s

G-s

C-s



29) C-s

A-s

C





45) D-s

F-s

Musical notation for exercise 45, showing two measures. The first measure is labeled 'D-s' and the second 'F-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: D major (D, F#, A), D major (D, F#, A), and D major (D, F#, A). The second measure contains three chords: F major (F, A, C), F major (F, A, C), and F major (F, A, C). The dynamic marking *mf* is present in the first measure.

47) A-s

G-s

Musical notation for exercise 47, showing two measures. The first measure is labeled 'A-s' and the second 'G-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: A major (A, C#, E), A major (A, C#, E), and A major (A, C#, E). The second measure contains three chords: G major (G, B, D), G major (G, B, D), and G major (G, B, D).

49) D-s

F-s

Musical notation for exercise 49, showing two measures. The first measure is labeled 'D-s' and the second 'F-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: D major (D, F#, A), D major (D, F#, A), and D major (D, F#, A). The second measure contains three chords: F major (F, A, C), F major (F, A, C), and F major (F, A, C). The dynamic marking *f* is present in the first measure.

51) A-s

G-s

Musical notation for exercise 51, showing two measures. The first measure is labeled 'A-s' and the second 'G-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: A major (A, C#, E), A major (A, C#, E), and A major (A, C#, E). The second measure contains three chords: G major (G, B, D), G major (G, B, D), and G major (G, B, D).

53) D-s

F-s

Musical notation for exercise 53, showing two measures. The first measure is labeled 'D-s' and the second 'F-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: D major (D, F#, A), D major (D, F#, A), and D major (D, F#, A). The second measure contains three chords: F major (F, A, C), F major (F, A, C), and F major (F, A, C).

55) A-s

G-s

Musical notation for exercise 55, showing two measures. The first measure is labeled 'A-s' and the second 'G-s'. The notation consists of a grand staff with two staves. The first measure contains three chords: A major (A, C#, E), A major (A, C#, E), and A major (A, C#, E). The second measure contains three chords: G major (G, B, D), G major (G, B, D), and G major (G, B, D). A double bar line is present at the end of the second measure.



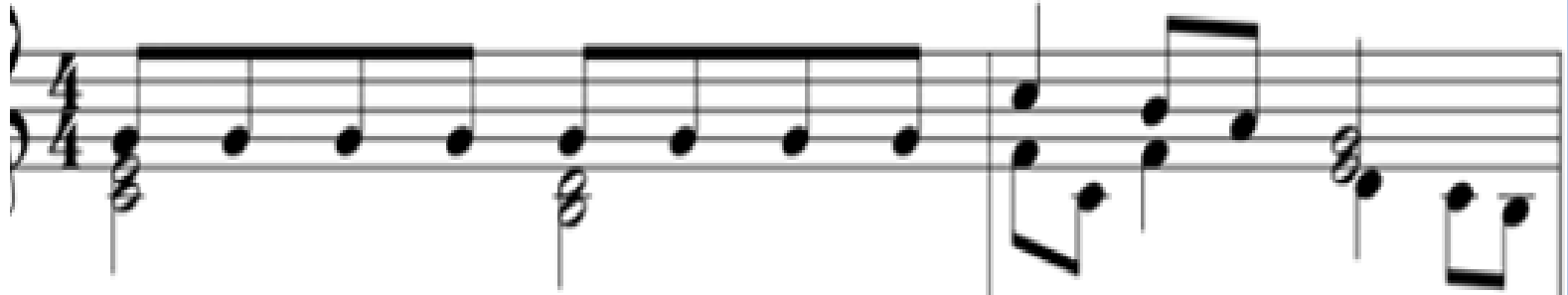




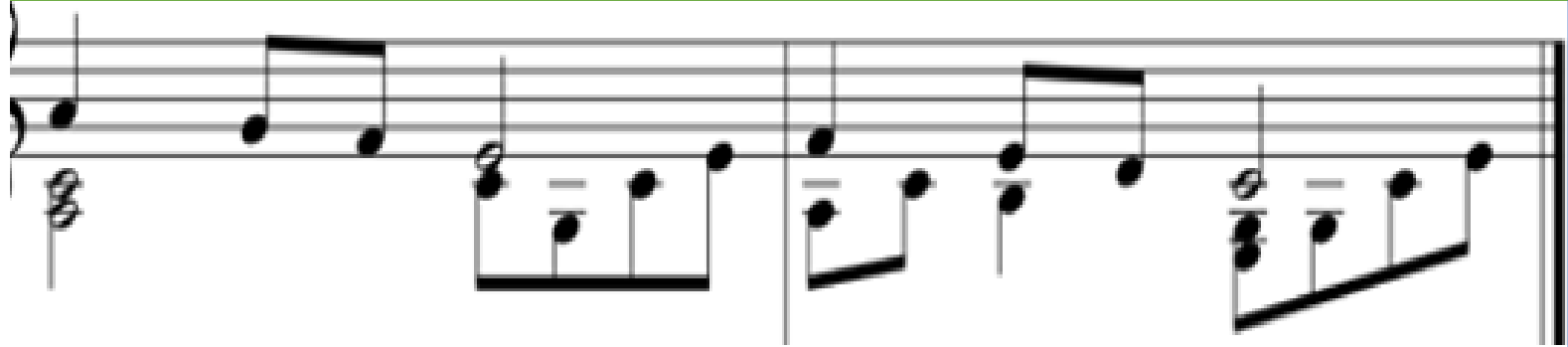
**Come into God's Presence -- 413\*\*** (key of C; 5 verses)

May be sung as a Canon (\*)

\*C                      G                      \*F                      C

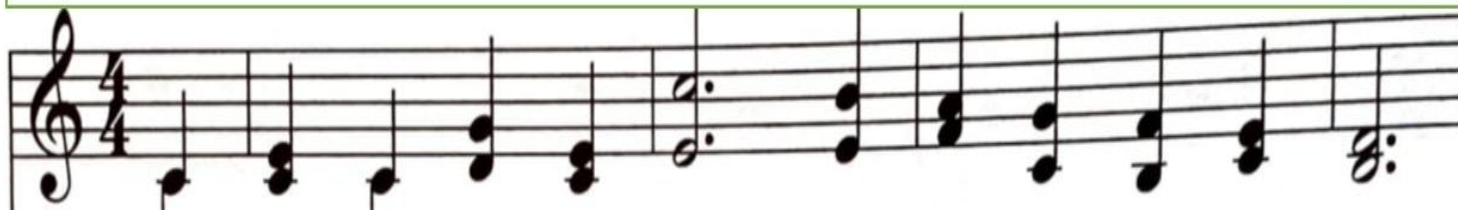


\*F                      C                      \*F                      G                      C



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! – 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

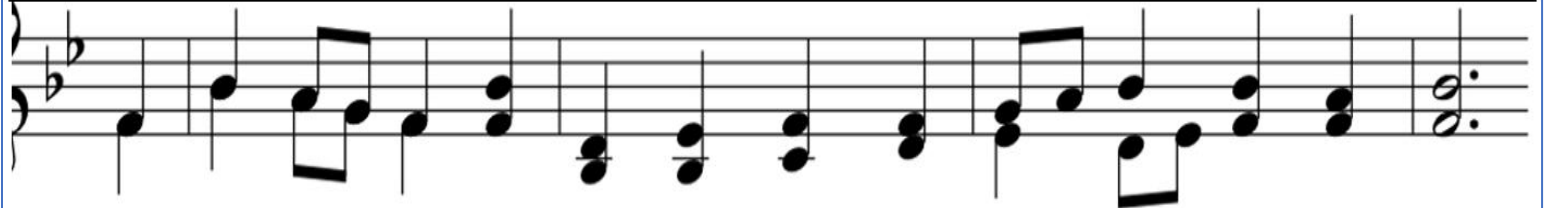


**Come Sing to God (Psalm 30) -- 805\*\*** (key of Bb; 4 verses)

F Bb Gm Eb F Bb Eb Bb Cm7 F Bb



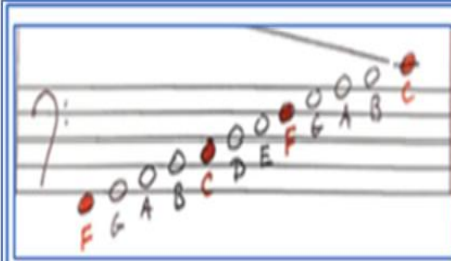
F Bb Gm Eb F Bb Eb F-s F Bb



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\*\*** (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**

The musical score is written in G major and 3/4 time. It features a melody line and a guitar accompaniment line. The guitar part includes various chords such as F, C, Bb, Gm, F, Bb, A-a, G-a, D-a, Eb, E, C7, D7, and G. 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? 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,". The score includes performance directions like "poco rit.", "a tempo", and "All Unison".

5

10

15

20

(25)

(30)

(35)

(40)

(45)

Optional

*poco rit.*

*a tempo* *mf* All Unison

50 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. First time only unis. mp  
Second time only Come to the



C D

D7

(99)

G

(100) D

D7

wa - ter: \_\_\_\_\_

come \_\_\_\_\_ to the \_\_\_\_\_

*Slowly* *P div.*

G

B-a

G

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

*a tempo* *hold*

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

G C G D G C

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

24

**Base Cord Progression**

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

Come to the Water – 150\*\*\*\*

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

The musical score consists of eight staves. The first staff shows the melody with a treble clef and a key signature of one sharp (F#). The second staff shows the harmony with a bass clef. Chords are indicated above the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* and *mf*. The final staff includes performance instructions: [ 1-3 ], [ D7 ], [ FINAL ], [ D.C. ], [ D7 ], and 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\*\*** (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#

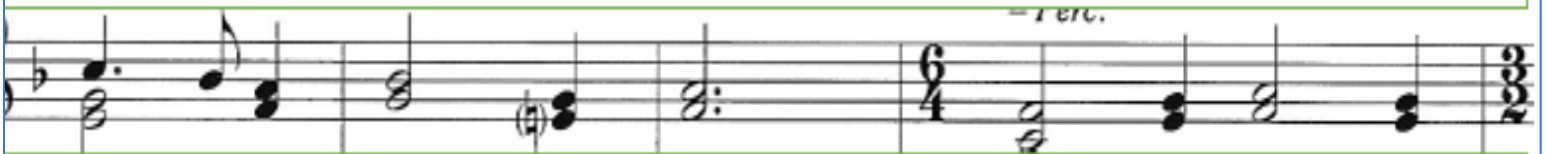
# Comfort, Comfort Ye My People – Jolearius, CWinkworth \*\*\*\*; key of F

Intro for first 8 measures; choir starts at (9)

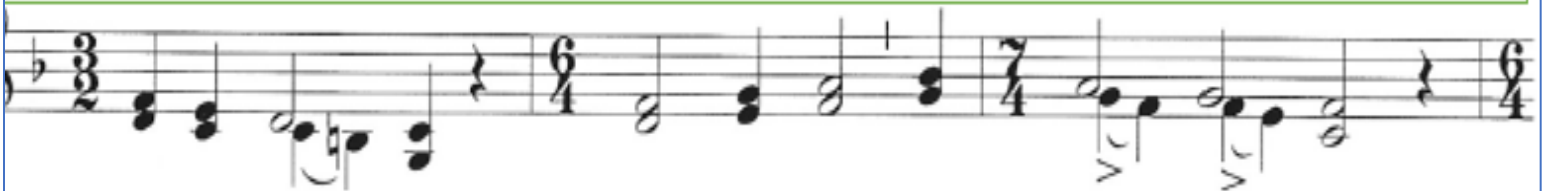
F Eb F C F



(6) C7 Dm Eb C F C F C



(10) Dm C G C F C F Gm F C F



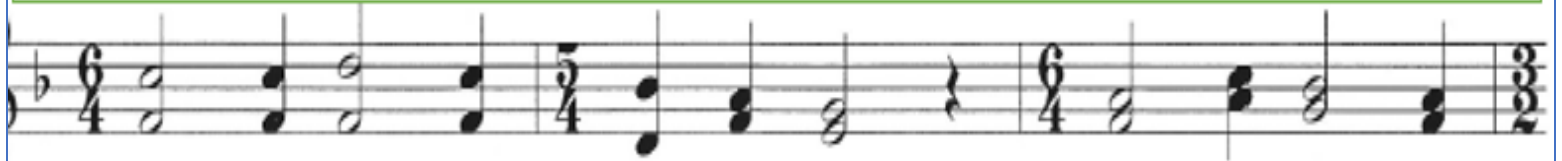
(13) F C F C Dm C G C F C F Gm



(16) F C F Dm Am Gm F C F



(19) F Bb F Bb Dm C F Eb F



(22) Bb E-s A Dm Gm F Gm Dm C-s C F



(25) [: :]

[: F Gm Am Eb Bb C F :]

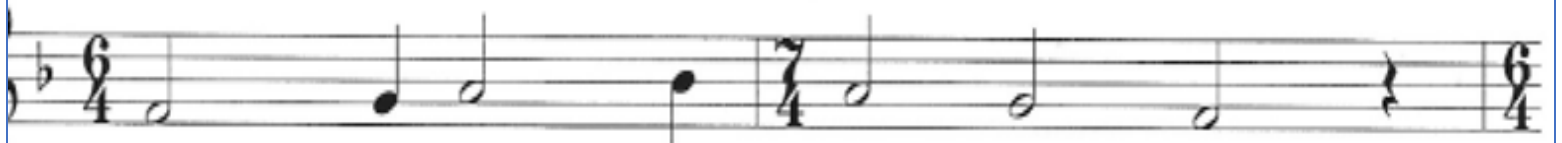


(29) F C F C Dm C G C

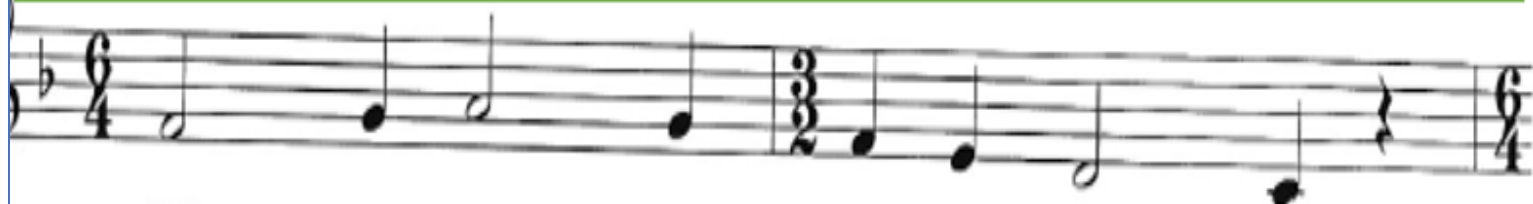
*unis. mf*



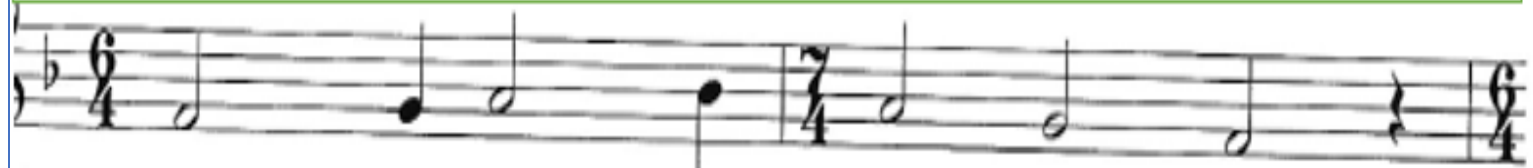
(31) Dm C F Gm F C F



(33) F C F C Dm C G C



(35) F C F Gm F C F



(37) Dm Am Gm F C F Bb F



(40) Bb Dm C F Eb F Bb E-s A Dm



(43) Dm Gm F Gm Dm C-s C F



[ : : ]  
(45) [ : F C F Dm Eb Bb C F : ] F C F C

+ Perc.

Musical notation for system 45, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a repeat sign with first and second endings. The first ending consists of six measures of chords: F, C, F, Dm, Eb, and Bb. The second ending consists of three measures of chords: C, F, and C. The system concludes with a 3/2 time signature.

(50) Dm C G-s G C F C F Gm

Musical notation for system 50, featuring a bass clef, a key signature of one flat, and a 3/2 time signature. The notation includes a repeat sign with first and second endings. The first ending consists of four measures of chords: Dm, C, G-s, and G. The second ending consists of three measures of chords: C, F, and Gm. The system concludes with a 7/4 time signature.

(52) F C F C F C

Musical notation for system 52, featuring a bass clef, a key signature of one flat, and a 7/4 time signature. The notation includes a repeat sign with first and second endings. The first ending consists of four measures of chords: F, C, F, and C. The second ending consists of three measures of chords: C, F, and C. The system concludes with a 3/2 time signature.

(54) Dm C G C F C F Gm

Musical notation for system 54, featuring a bass clef, a key signature of one flat, and a 3/2 time signature. The notation includes a repeat sign with first and second endings. The first ending consists of four measures of chords: Dm, C, G, and C. The second ending consists of three measures of chords: F, C, and F. The system concludes with a 7/4 time signature.

(56) F C F Dm Am Gm F C F

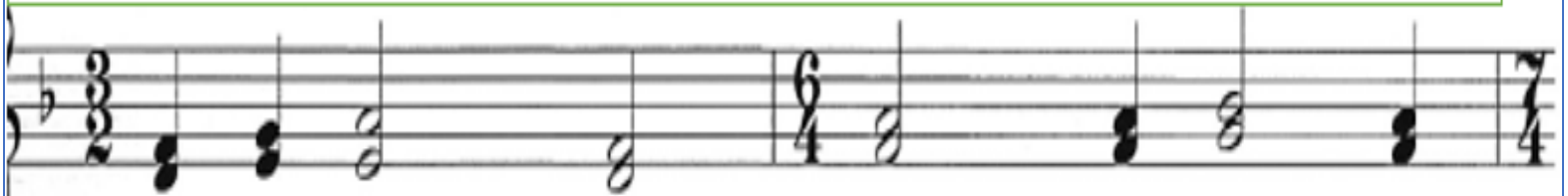
Musical notation for system 56, featuring a bass clef, a key signature of one flat, and a 7/4 time signature. The notation includes a repeat sign with first and second endings. The first ending consists of four measures of chords: F, C, F, and Dm. The second ending consists of three measures of chords: Am, Gm, and F. The system concludes with a 6/4 time signature.



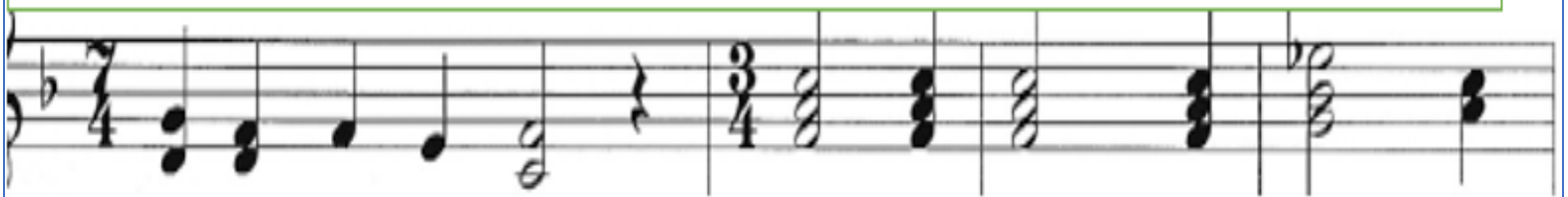
(59) F Bb F Bb Dm C F Eb F



(62) Bb E-s A Dm Gm F



(64) Gm Dm C-s C F Eb F



(68) C F C Dm Eb C7 F



**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, name  
 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#

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



### Deep Peace (BBridge) – \*\*\*\*; key of F; keyboard part

**F**

**Am**

The first system of music shows a melody line and a bass line. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line consists of a series of chords: F (F2, A2, C3), Am (A2, C3, E3), F (F2, A2, C3), Am (A2, C3, E3), and F (F2, A2, C3).

**Dm**

**Bb**

**F**

**C**

The second system of music shows a melody line and a bass line. The melody continues with a quarter note C5, followed by a half note Bb4, and then a quarter note A4. The bass line consists of a series of chords: Dm (D2, F2, A2), Bb (Bb2, D3, F3), F (F2, A2, C3), and C (C2, E2, G2).

**Gm**

**Dm**

The third system of music shows a melody line and a bass line. The melody continues with a quarter note G4, followed by a half note F4, and then a quarter note E4. The bass line consists of a series of chords: Gm (G2, Bb2, D3) and Dm (D2, F2, A2).

**Bb**

**Gm7**

**C**

The fourth system of music shows a melody line and a bass line. The melody continues with a quarter note D5, followed by a half note C5, and then a quarter note Bb4. The bass line consists of a series of chords: Bb (Bb2, D3, F3), Gm7 (G2, Bb2, D3, F3), and C (C2, E2, G2).

**F/A**

**Cm**

**Gm**

The fifth system of music shows a melody line and a bass line. The melody continues with a quarter note A4, followed by a half note G4, and then a quarter note F4. The bass line consists of a series of chords: F/A (F2, A2, C3), Cm (C2, Eb2, G2), and Gm (G2, Bb2, D3).

F C/F C7/F

Bb

F

C

F/C

[1.

D.C.

[C



[2.

||

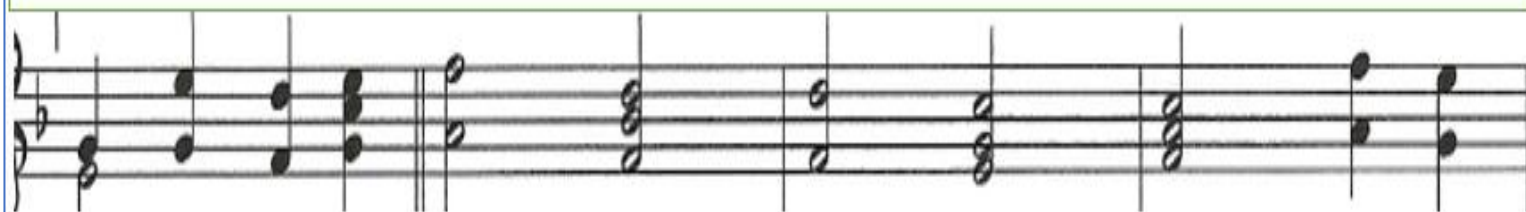
[C

||F

Bb

C

F



Dm

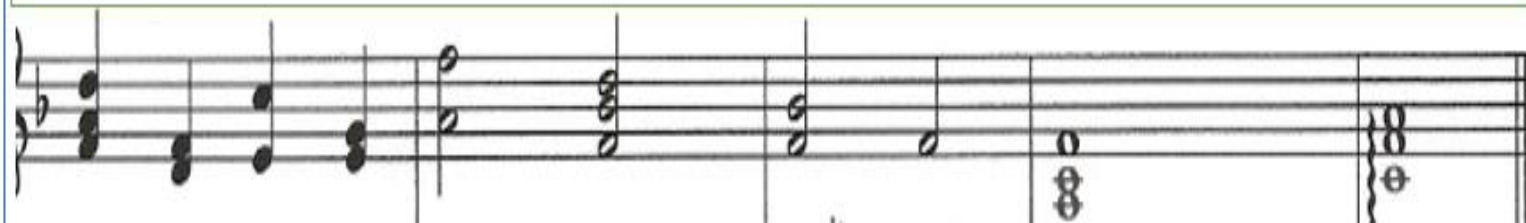
C

F

Bb

Gm7

F



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

(\*1) F C F C

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

Bb F C F

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

(\*2) F C F C

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

Bb F C F

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

(\*3) F C F C

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

Bb F C F

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

*Accompaniment for canon*

F C F C Bb F C F

Musical staff for the accompaniment for the canon, showing a bass line in 3/4 time with a key signature of one flat (F major). The notes are: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3, quarter note F3.





28) G D A/D D

30) G D E 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\*\* -- 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

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

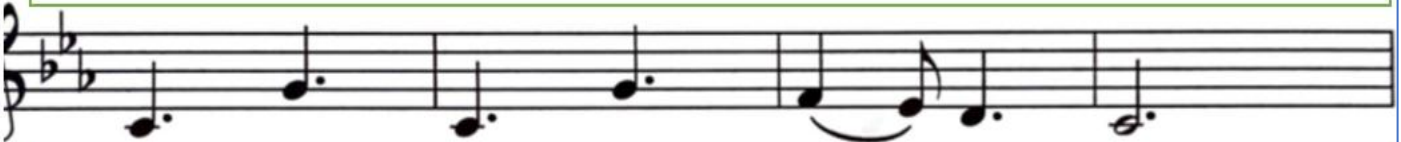
lu - ia! Here we touch your gar - ment's hem.  
 lu - ia! so now bind our friend - ship up.  
 lu - ia! We will serve with faith a - new.

**Dream On, Dream On – 383\*\***; key of Eb; 3 verses

Cm Fm G-s Cm G7



Cm Fm G7 Cm



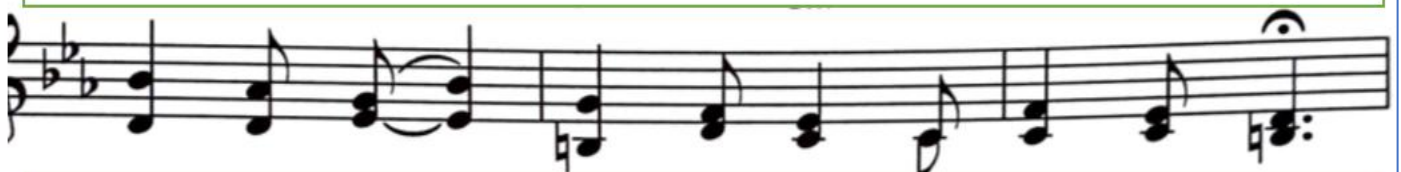
Eb Bb Cm Gm Ab Bb Cm G Cm



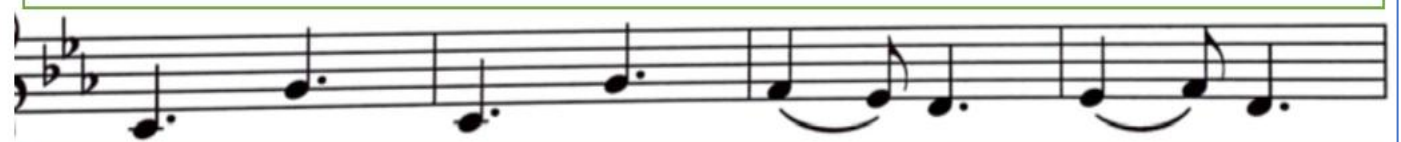
Cm Fm G Bb Eb



Bb Eb G7 Cm Fm G7



Cm Fm G-s Cm G7



Cm Fm G7 Cm



Dwelling in Beulah Land

C. AUSTIN MILLS

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 - e  
 sheltered here, pro - tect - 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

# Dwelling In Beulah Land

man-na from a boun-ti - ful sup-ply, For I am dwelling in Beu - lah Land.

The image shows a musical score for the hymn "Dwelling In Beulah Land". It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are written below the top staff, aligned with the notes. The music ends with a double bar line and repeat dots.

# 527

## Eat This Bread

Chords: 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

Chords: Em Dsus D G D

nev - er be hun - gry. Eat this bread;  
nev - er be hun - gry. Eat this bread;

Chords: Em Bm C Dsus D G

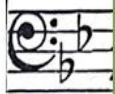
drink this cup; trust in me and you will not thirst."  
drink this cup; trust in Christ and you will not thirst.

Evening Prayer – 403\* -- Key of Eb

Bb Cm D-a Bb F G-a Eb



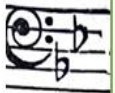
1. Sav - ior, breathe an eve - ning bless - ing, Ere re-  
 2. Though de - struc - tion walk a - round us, Though the  
 3. Though the night be dark and drear - y, Dark - ness  
 4. Should swift death this night o'er - take us, And our



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\*\* -- Key of D; 2 verses

Refrain

D

G

D

G

D



Bm

A

D

G



D

G

D

A7

Bm

A7

F#-s

D

Fine



D



D

A7

D



D

A7

D



to Refrain

Every Valley -- \*\*\*\*; key of D; 3 verses

REFRAIN

D F#-s G D G A

(a tempo)

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

(cue final time) *Fine*

VERSES 1,3

F#m Bm G Em A D

E7 E D E A

*D.C.*

VERSE 2

Bm Em G A Bm

Bm E F#m Bm D E A

*rit.* *D.C.*

**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

32) Gm Gm7/C Gm C7 Fm Bb7 Eb

36) Bb/G Cm7 Eb7 Ab Eb Bb/G Cm7 Eb7 Ab Cm/A

40) Eb Eb7 Ab Eb Bb7-s Bb7 Eb

44-45) Db/Eb Db/Bb Eb Db

48) Eb Db /C Eb rit. In Tempo, Slower (♩ = ca. 86)

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 Chris-tian 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  
 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

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



Faith of our fa-ters! ho - ly faith! We will be true to thee till death  
Faith of our fa-ters! ho - ly faith! We will be true to thee till death  
Faith of our fa-ters! ho - ly faith! We will be true to thee till death



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 and to  
2 It's my de - sire to live for you

F

C

G

Em

sun-shine in the land; let peo-ple see your  
al - ways walk up-right; give me the strength to

Am

Dm

G

to Refrain

works in me; help me live the best I can.  
face each day; stay with me through each dark night.

Flow River Flow -- \*\*\*\* (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

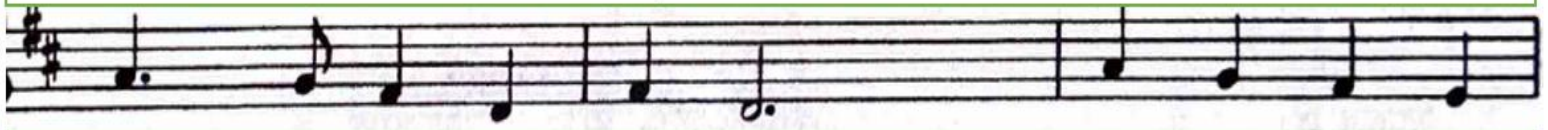
Verses:

Bm G D

F# Bm Em7 F#m

G A Bm F#m7

Am7                                  Gmaj7                                  Gm



D                                  Gm                                  Em7          F#m          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#

**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\*\* -- 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) – \*\*\*\* -- Key of Eb/F**

**Flowing** (♩ = 62)

(3)

3/(5)

(8)

(10)

4/(12)

(14)

(16)

5/(18)

(20)

(22)



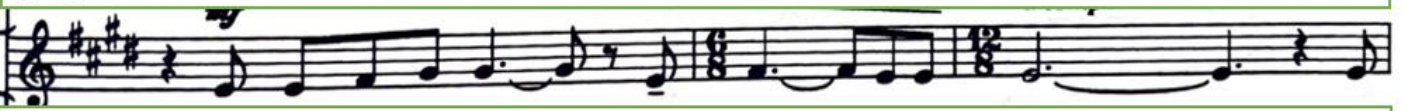
6/(24)



(27)



(29)



7/(32)



(34)



(36)



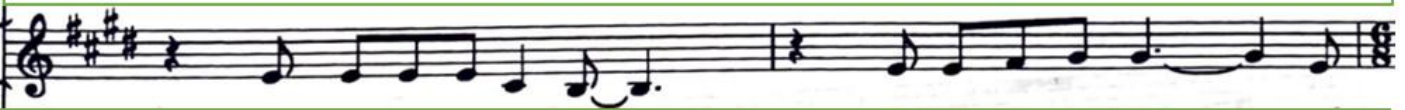
8/(38)



(40)



(44)



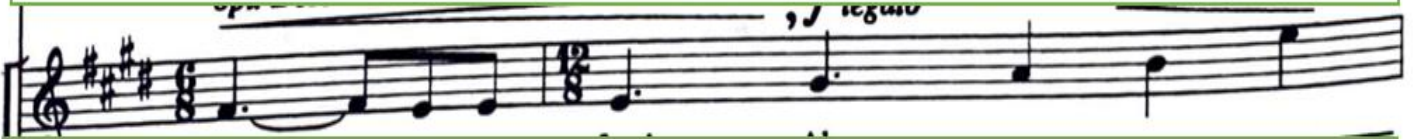
9/(46)



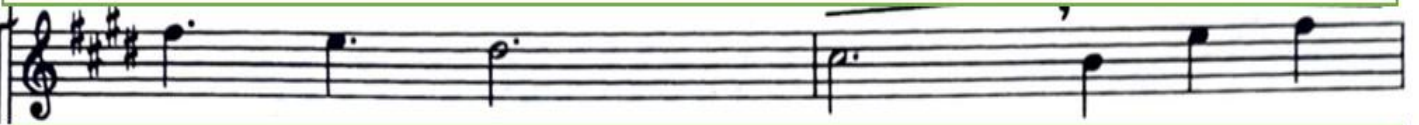
(49)



(51)



10/(53)



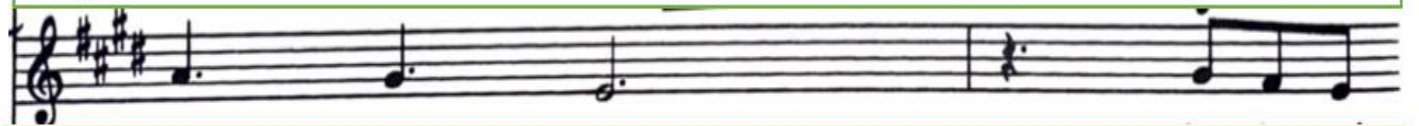
(55)



11/(57)



(59)



12/(60)



(62)





For Everyone Born – 769\*\* -- 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**

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

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)

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#	

27) Gm C7 Gm7 Bb/A C7 F

*Poco Piu Mosso* (♩ = ca. 70)

2

27-28

31) Bb F C7 F

35) G-s A Bb Am7 Gm7



**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\*\*** (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\*\* -- Key of F

F C7 Bb F Bb/A-a C7 F C7 Bb F



F C7 F C7 Bb F C F C F C7



Bb A-a C F C F Bb F C



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



F Bb/A-a C7 F Cm Bb/C Bb F C7 F



**For You, My God, I Wait (Psalms 130 and 131) – 791\*\*** -- Key of F; 4 verses

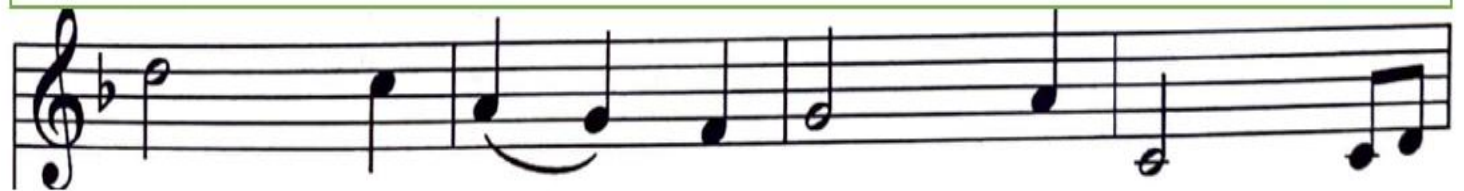
F Bb F



F Bb C-s C



Dm F/C Bb F/A-a



Gm Bb/C F





**From All That Dwell Below the Skies (Psalm 117) -- 327\*\***; 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 time signature is 4/4. 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 accompaniment consists of chords: C (G2, C3, E3), D7 (F#2, A2, C3, E3), Am (G2, C3, E3), C (G2, C3, E3), and D7 (F#2, A2, C3, E3).

(4) D/E B-a C Em D-s D

Musical staff for measures 4-5. The melody continues with eighth notes C5, B4, A4, G4, and a quarter note F#4. The accompaniment consists of chords: D/E (D2, E2, G2, A2), B-a (B2, A2, G2, F#2), C (G2, C3, E3), Em (G2, C3, E3), D-s (D2, F#2, A2), and D (G2, A2, C3, E3).

(7) D7 Am B7 Em

Musical staff for measures 6-7. The melody continues with eighth notes E4, D4, C4, and a quarter note B3. The accompaniment consists of chords: D7 (F#2, A2, C3, E3), Am (G2, C3, E3), B7 (B2, D3, F#3, A3), and Em (G2, C3, E3).

(10) E-s D7 E-s C7 Bm

Musical staff for measures 8-9. The melody continues with eighth notes B3, A3, G3, and a quarter note F#3. The accompaniment consists of chords: E-s (E2, G2, B2), D7 (F#2, A2, C3, E3), E-s (E2, G2, B2), C7 (F#2, G2, B2, C3), and Bm (B2, D3, F#3).

(13) C C7 D-s B-a B-a/C Am

Musical staff for measures 10-11. The melody continues with eighth notes E4, D4, C4, and a quarter note B3. The accompaniment consists of chords: C (G2, C3, E3), C7 (F#2, G2, B2, C3), D-s (D2, F#2, A2), B-a (B2, A2, G2, F#2), B-a/C (B2, A2, G2, F#2), and Am (G2, C3, E3).

(16) Bm Em D-s Am

Musical staff for measures 12-13. The melody continues with eighth notes B3, A3, G3, and a quarter note F#3. The accompaniment consists of chords: Bm (B2, D3, F#3), Em (G2, C3, E3), D-s (D2, F#2, A2), and Am (G2, C3, E3).

(19) Em B-s B C7

Musical staff for measures 14-15. The melody continues with eighth notes E4, D4, C4, and a quarter note B3. The accompaniment consists of chords: Em (G2, C3, E3), B-s (B2, D3, F#3), B (B2, D3, F#3), and C7 (F#2, G2, B2, C3).

(22) C D Em C D G

Musical staff for measures 16-17. The melody continues with eighth notes E4, D4, C4, and a quarter note B3. The accompaniment consists of chords: C (G2, C3, E3), D (G2, A2, C3, E3), Em (G2, C3, E3), C (G2, C3, E3), D (G2, A2, C3, E3), and G (B2, D3, F#3).

(26) C D Em C Am E-s  
for - ev - er with me

Musical staff for measures 18-19. The melody continues with eighth notes E4, D4, C4, and a quarter note B3. The accompaniment consists of chords: C (G2, C3, E3), D (G2, A2, C3, E3), Em (G2, C3, E3), C (G2, C3, E3), Am (G2, C3, E3), and E-s (E2, G2, B2). The lyrics "for - ev - er with me" are written below the staff.

(29) D-s D Em C7

Musical staff for measures 20-21. The melody continues with eighth notes B3, A3, G3, and a quarter note F#3. The accompaniment consists of chords: D-s (D2, F#2, A2), D (G2, A2, C3, E3), Em (G2, C3, E3), and C7 (F#2, G2, B2, C3).

(32) D-s D G7 A-s

Musical staff for measures 22-23. The melody continues with eighth notes B3, A3, G3, and a quarter note F#3. The accompaniment consists of chords: D-s (D2, F#2, A2), D (G2, A2, C3, E3), G7 (F#2, G2, B2, C3), and A-s (A2, C3, E3).

(34) B-a G B-a Em B-s C Am

Musical staff for measures 24-25. The melody continues with eighth notes B3, A3, G3, and a quarter note F#3. The accompaniment consists of chords: B-a (B2, A2, G2, F#2), G (B2, D3, F#3), B-a (B2, A2, G2, F#2), Em (G2, C3, E3), B-s (B2, D3, F#3), C (G2, C3, E3), and Am (G2, C3, E3).

(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

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

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

G-s F Bb F/A G/B F/C C-s C [ F F-s F

[1,3,Final

[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\*\* -- Key of F

F

C

D-a



A-a

Bb

F



Eb

G-a

A-a

G-a



A-a

D-a

G-a

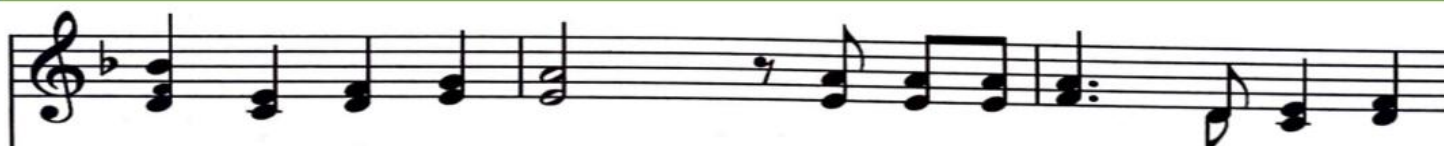


C-s

F

A-a

D-a



Eb

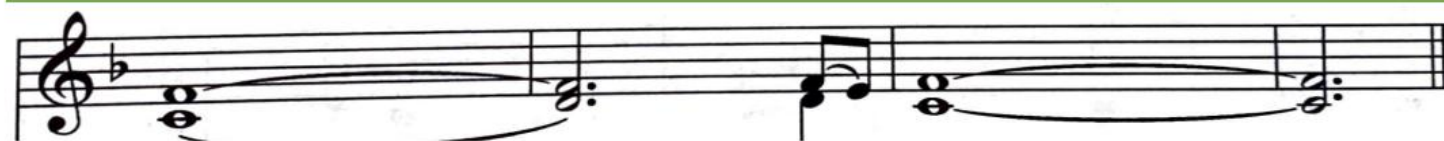
C-a

C-a



F

F



# Give Thanks to God Who Hears Our Cries (Psalm 107) -- 653\*\* -- 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



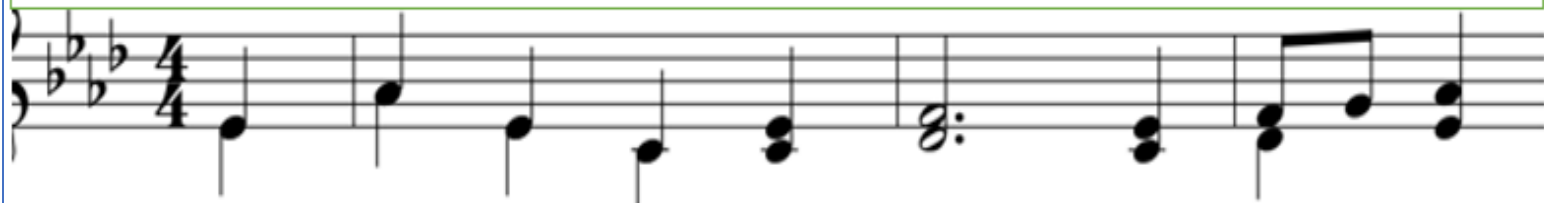
C-a Db F-a C-a Db Eb7 F-a Eb F-a



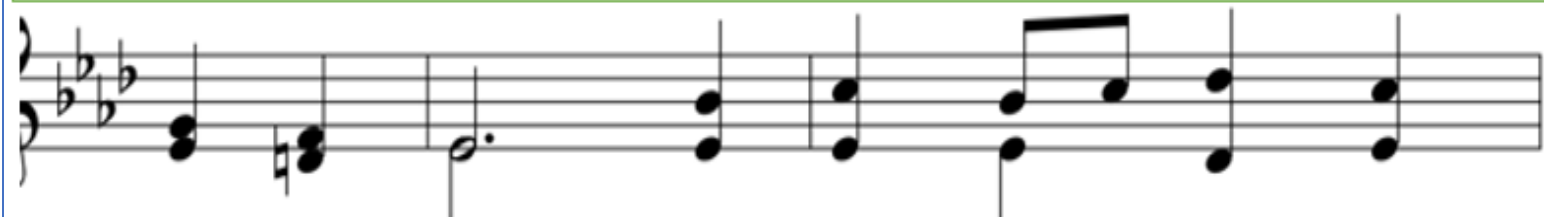
Give to the Wind Thy Fears – 815\*\*

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

Ab Db Ab Db Ab



Eb Bb7 Eb Ab Eb Db Ab



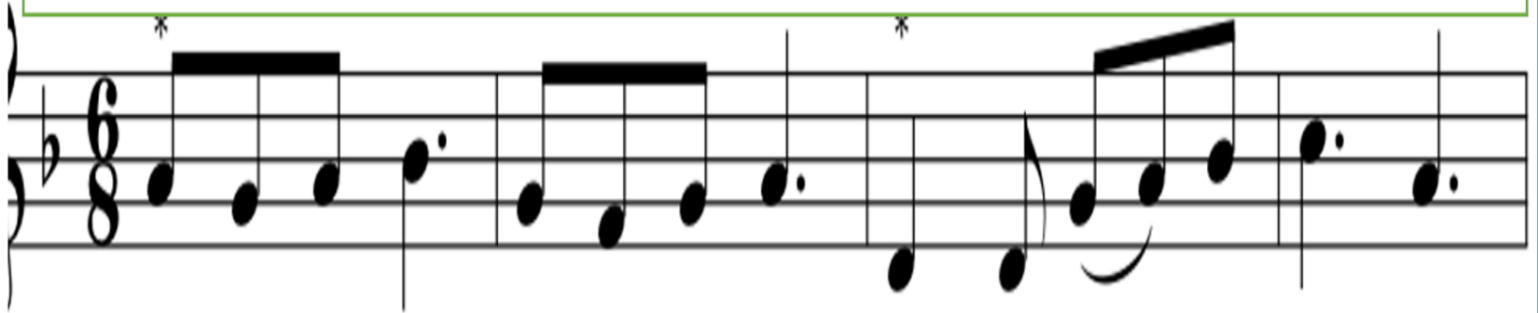
Bbm D-s Eb Ab Db Ab Eb-s Eb7 Ab



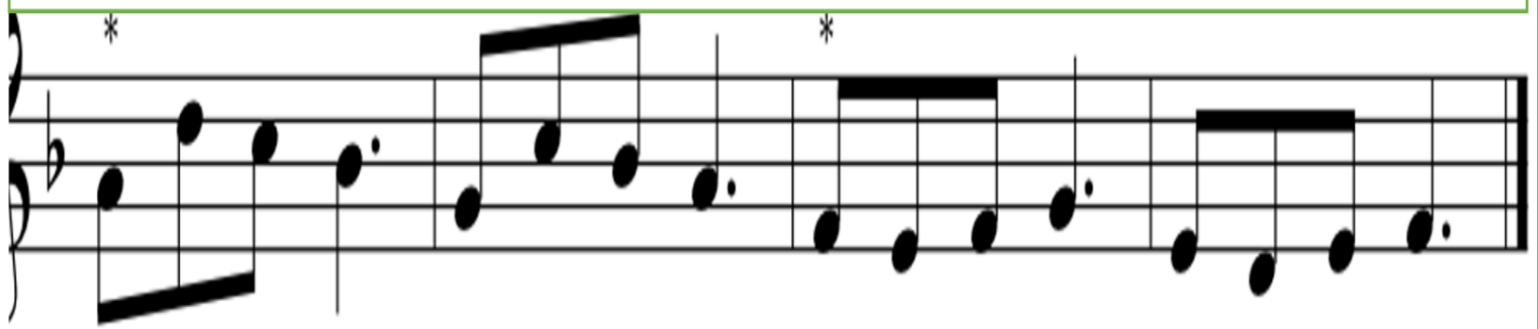


**Glory to God (*Gloria, gloria*) -- 583\*\* -- Key of F**

Dm Gm C F Dm Gm C F



Dm Gm C F Dm Gm C F



Glory to God, Whose Goodness Shines on Me – 582\*\*

14) F

Gm7

:[2.

:[2.F

Gm7

F7

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#

F

Bb

Eb

Bb

8) Gm7

C7

F

10) F

A

Dm

Dm7

F

Dm7

12) Gm7

Fm

C7

[ 1.

[ F

Gm7

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, Tell It on the Mountain – 136\*\*

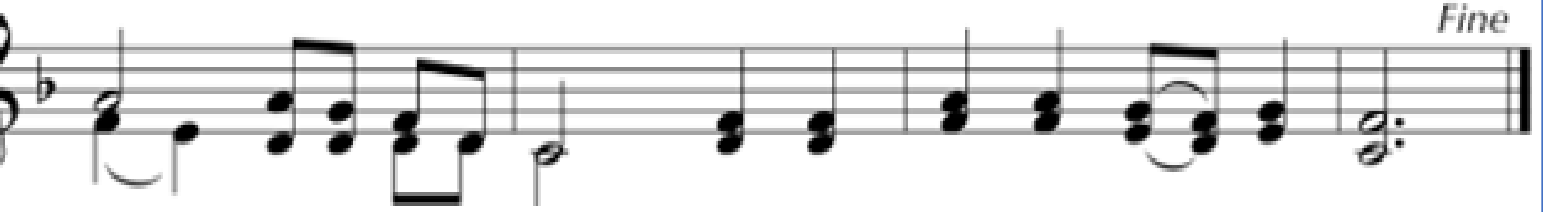
## Refrain

Key of F; 3 verses

F Bb F Dm7 C7 Dm C7 F Dm7 F Dm7



F Bb F Dm7 F C7 F



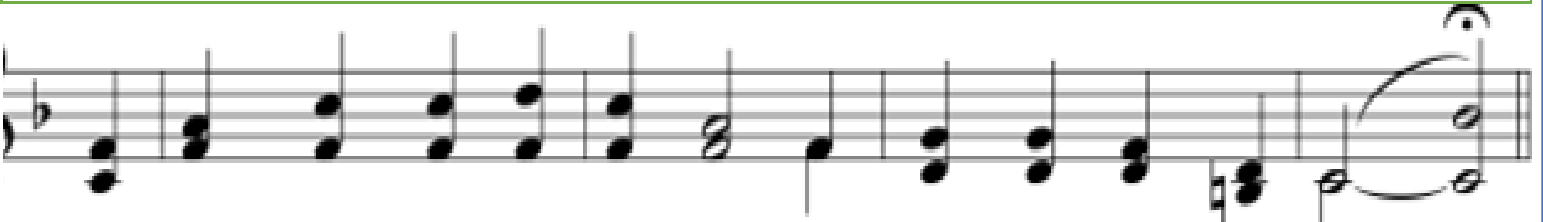
## Verse:

F Bb F C7 Bb C F



## to Refrain

F Bb F G G7 C F C7



Go Rest High on That Mountain (VGill – DCoates) -- \*\*\*\* (key of C; 2 verses)

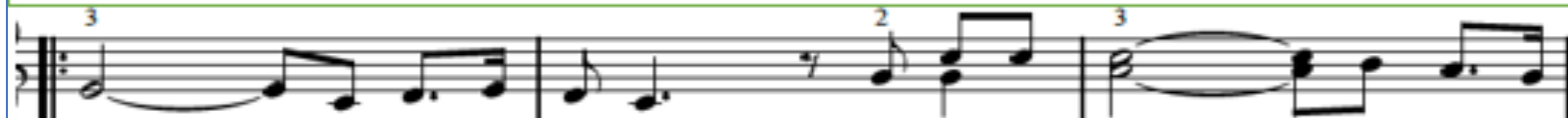
**Go Rest High on That Mountain (VGill – DCoates) -- \*\*\*\* (key of C; 2 verses; 1 page)**

C G C F/C

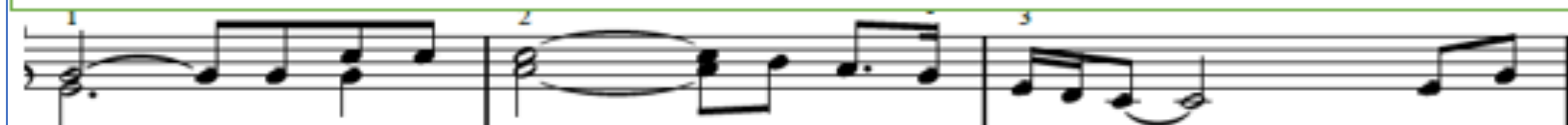


**VERSE**

3) C F/C E F



6) C E F C



**Chorus**

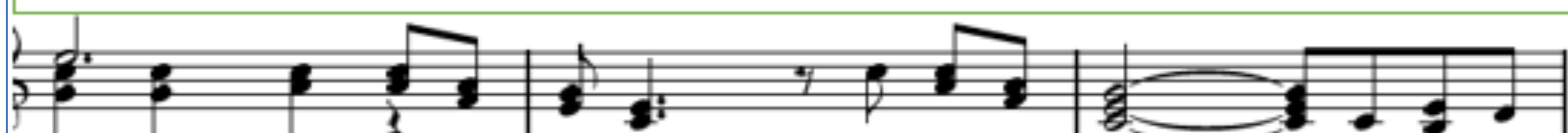
9) G7-s G C F



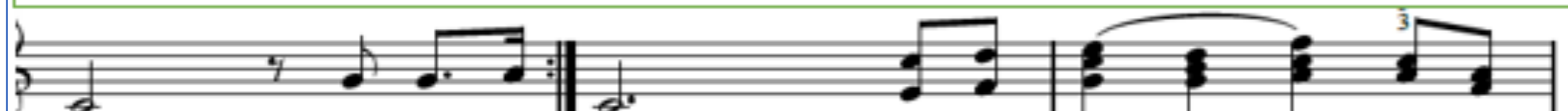
12) C E F C



15) C F C F C/G



[ 1. :|| 2. :||  
18) C :|| C



21) C F C/G F C/E Dm C



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

Musical notation for the first system, showing chords and notes in 4/4 time. The key signature has one flat (F major). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: F4, Bb4, A4, C5, D5, Bb4, F4, Bb4, F4, G4, C5, F4.

G Am7 G7 C/D C/B F C F/E G7 C

Musical notation for the second system, showing chords and notes in 4/4 time. The key signature has one flat (F major). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: G4, Am7, G7, C/D, C/B, F4, C4, F/E, G7, C.

F G7 F Bb C F C F F7

Musical notation for the third system, showing chords and notes in 4/4 time. The key signature has one flat (F major). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: F4, G7, F4, Bb4, C5, F4, C4, F4, F7.

Bb F Bb Dm7 Bb F Gm7 F C-s C7 F

Musical notation for the fourth system, showing chords and notes in 4/4 time. The key signature has one flat (F major). The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: Bb4, F4, Bb4, Dm7, Bb4, F4, Gm7, F4, C-s, C7, F4.

**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, 4/4 time signature, key of G. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2. There are asterisks above the G notes in the fifth and eighth measures.

G Am7 D7 G Am D G

Musical notation for the second line, 4/4 time signature, key of G. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2. 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, 4/4 time signature, key of G. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line consists of quarter notes: G2, B1, D2, E2, F#2, G2, A2, B2. The piece ends with a double bar line.



**Go with Us, Lord – 748\*\*** (Key of G; sung as a canon)

Tenor

G D-s D Em G\* Am7 D G \*



Am D7 G \* Am7 D7 G Am D G



Am D G Am D G Am D G



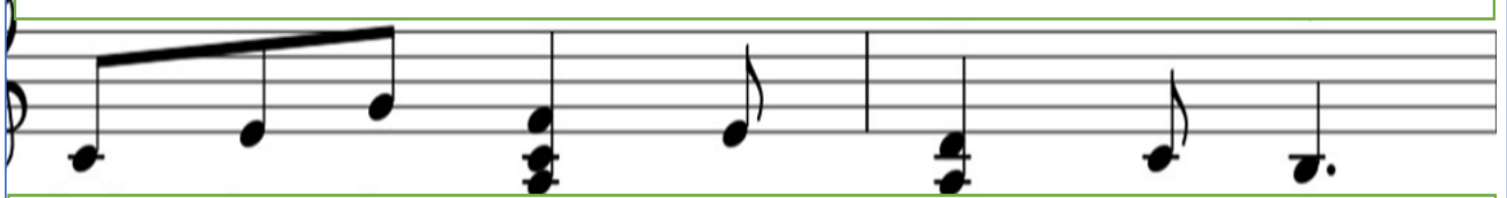
**God, Be the Love to Search and Keep Me (O Christ, Surround Me) – 543\*\***

(key of C; 5 verses)

C Dm G C



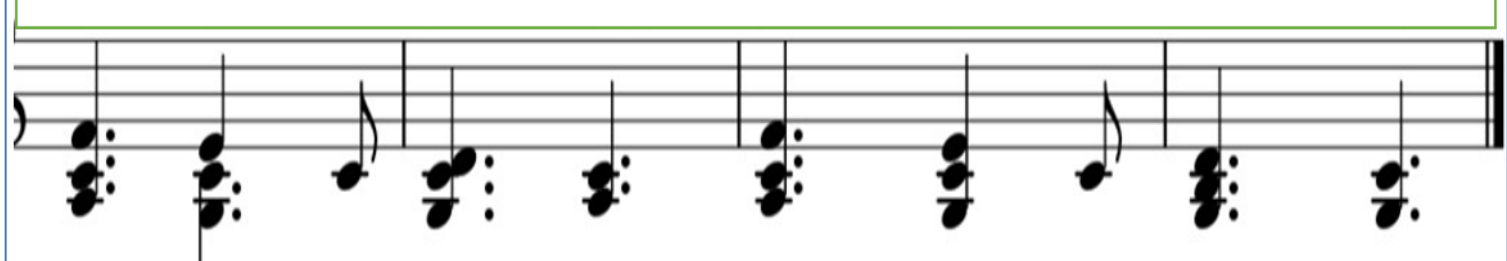
C Dm D7 G



Am F G Am



F C G Am F C G C



**God, How Can We Forgive – 445\*\*** -- 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 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

Musical notation for the Intro section, first staff. It shows a series of chords and melodic lines in a 4/4 time signature.

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

Musical notation for the Intro section, second staff. It continues the chordal and melodic progression from the first staff.

*(Vocal Begins)*

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

Musical notation for the Vocal Begins section, first staff. It features a vocal line with a melodic contour and accompaniment.

Eb-s      Eb      Fm      Bb      Eb      Db      Ab/C

Musical notation for the Vocal Begins section, second staff. It continues the vocal and accompaniment.

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

Musical notation for the Vocal Begins section, third staff. It continues the vocal and accompaniment.

Eb/G      Ab/C      Db      Eb-s      Eb

Musical notation for the Vocal Begins section, fourth staff. It continues the vocal and accompaniment.

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

Musical notation for the Vocal Begins section, fifth staff. It continues the vocal and accompaniment.

Db/Ab Eb/Ab      Bb/D      Eb      Db

Musical notation for the Vocal Begins section, sixth staff. It concludes the vocal and accompaniment.

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

Eb/Bb      F/A      Bbm      Db/Eb      Db/Ab      Eb/Ab

Ab-s      Ab      [Key Δ to C#]      [ A

E-s      E      G      D/F#

E-s      E      F#m      B/D#

E      D      A/C#      D      E-s      E

D/A      E/A      E-s      A      B/D#

E      G#      A      F#m      B/D#

E      D      A/C#      [Time Δ;      Time Δ]      [ E/B ]

F#/A# Bm7 E D/A E/A [Key Δ] [ ]

Bb C/E F F/Eb

Bb/D Gm C/E F

F/Eb Bb/D [Time Δ; Time Δ] [ F/C ]

G/B

Cm Bb/D F-s F [Vocal Ends] [ Bb ] C/E

F Eb Bb/D Eb F Bb-s

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*

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 – 542\*\*

**God Be with You Till We Meet Again -- 542\*\*** -- Key of D; 4 verses

D A D G



G D A A7



D G D G-s D A7 D





282

# God Bless Our Native Land

C. T. BROOKS

LOWELL MASON

The musical score is written in 3/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are as follows:

1. God bless our na - tive land; Firm may she ev - er stand  
2. For her our prayers shall rise To God a - bove the skies;

Thro' storm and night; When the wild tem - pests rave, Rul - er of  
On Him we wait; Thou who art ev - er nigh, Guard - ing with

wind and wave, Do Thou our coun - try save By Thy great might.  
watch - ful eye, To Thee a - loud we cry, God save the State.

God Is 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



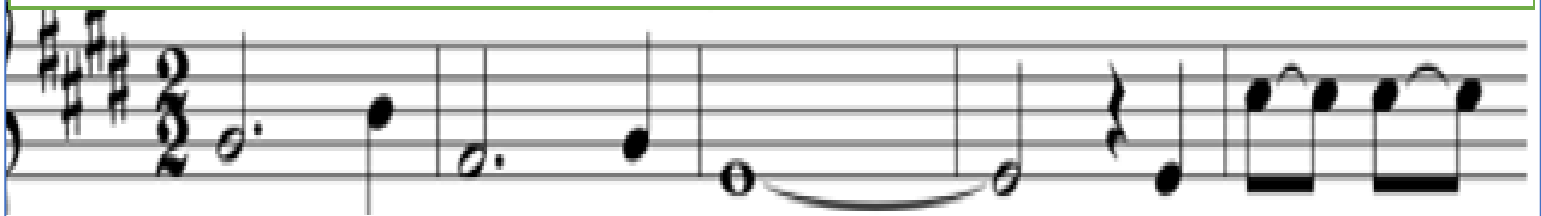
Bb /A C A-s D-s A-s D-s G-s C F C G-s C



# God Is Here Today -- \*\* (key of E; 1 verse)

## Melody

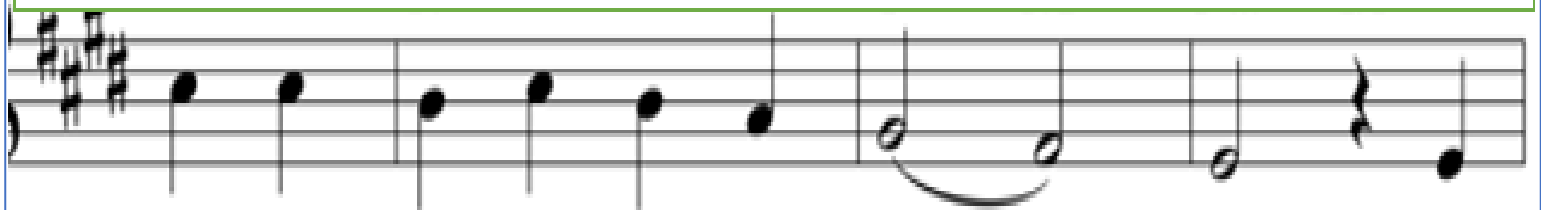
E B7 C#m E7 A



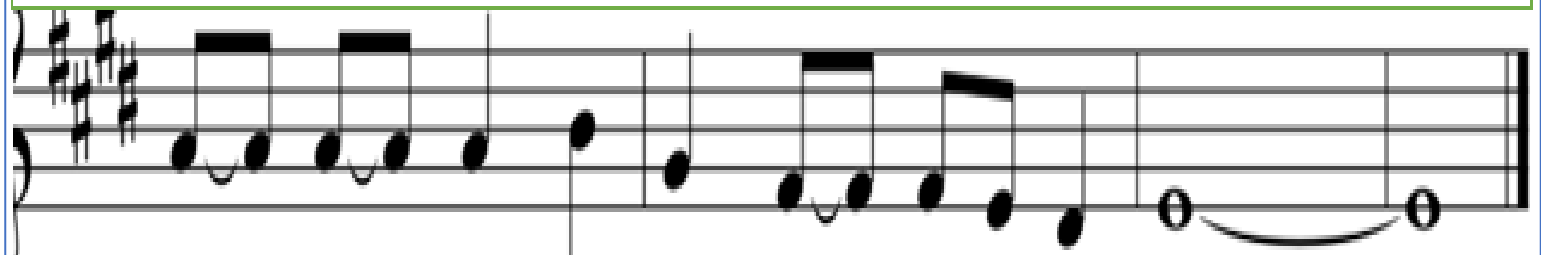
A B7 E E7 A



A B7 E B/D# C#m E/B



A B7 E





**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

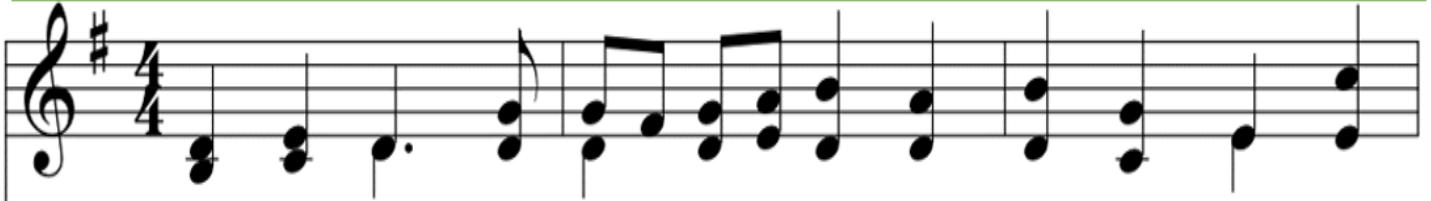
Wis - dom and strength for each day ev - er send us,  
 Wrap now your peace, like a man - tle, a - round us,  
 What shall we fear, with your power to pro - tect us,

G Em G7 Am D D7 G B-a Em Am D D7 G

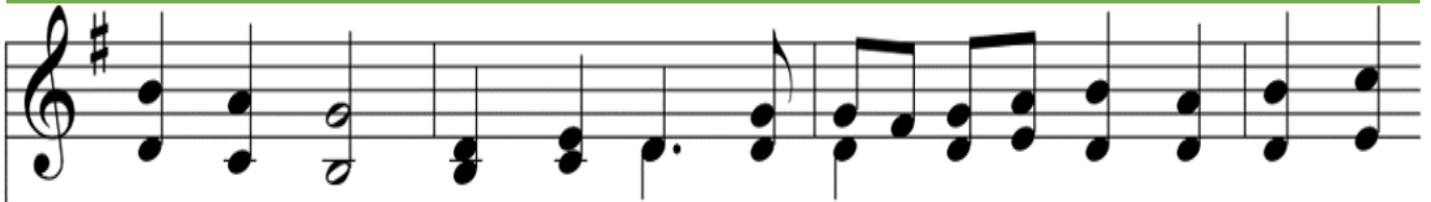
pa - tience un - tir - ing and cour - age un - fail - ing.  
 guard - ing our thoughts and our pas - sions con - trol - ling.  
 we who walk forth in your great - ness con - fid - ing?

**God of Grace and God of Glory – 307\*\*** -- 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



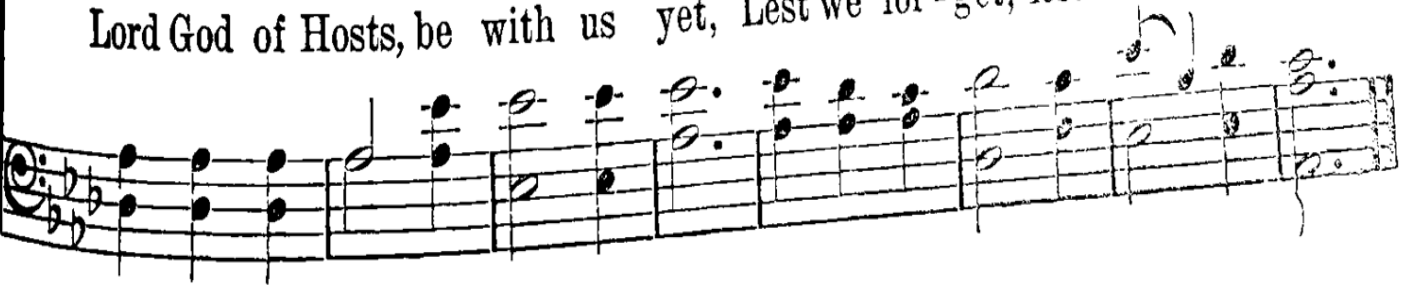
1. God of our fa - thers, known of old, Lord of our far - flung bat - tle - line.
2. The tu - mult and the shouting dies, The captains and the kings de - part;
3. Far-called, our na - vies melt a - way, On dune and head-land sinks the fire;



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\*\*; key of F; 3 verses

F Bb F Am C7 Dm C F Gm C F



F Bb F Am C7 Dm Gm A F Gm C F



C C7 F Gm/G-s C C7 F C7 F C F



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



**God of the Fertile Fields -- 714\*\*** (key of F; 4 verses)

F Gm F C F C F



C7 F C F C F C7



F C7 F C F C F C7 F



F Bb F Gm F C7 F



God of the Sparrow – 22\*\* ; key of C; 6 verses

C Em Am Dm G C

Musical notation for the first line of the song, measures 1-6. The key signature is C major and the time signature is 3/4. The notation shows chords and melodic lines for each measure.

F E7 Am Em F Em

Musical notation for the second line of the song, measures 7-12. The notation shows chords and melodic lines for each measure.

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

Musical notation for the third line of the song, measures 13-18. The notation shows chords and melodic lines for each measure, ending 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

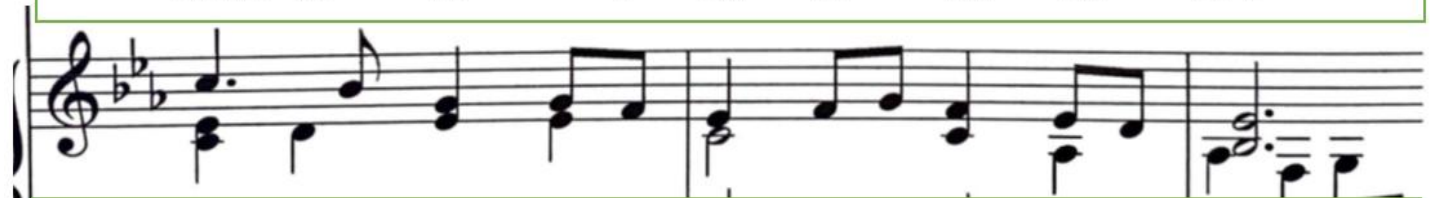
D



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\*\* -- 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. L. 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.



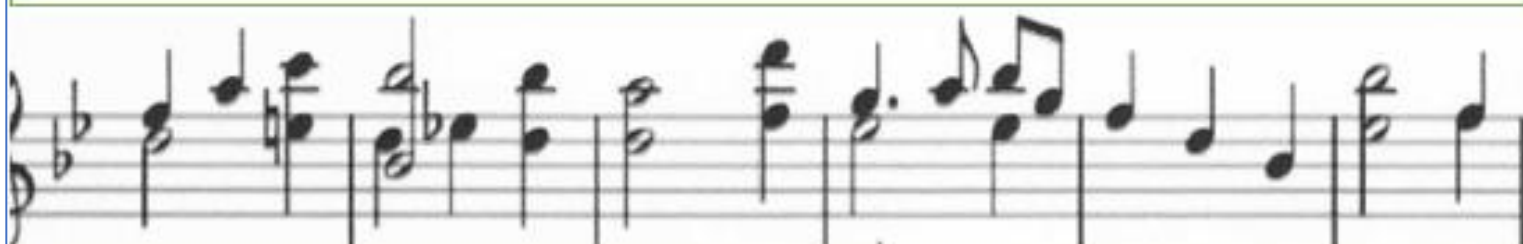
God's Glory Fills the Heavens (Psalm 19) – 690\*\* (2 pages)

**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

Musical score for exercise 28, showing a sequence of chords and notes on a grand staff. The score is written in the key of E-flat major (one flat) and consists of 12 measures. The chords are Eb, Gm, Eb, F, Cm, and Gm. The melody is written in the treble clef, and the bass line is written in the bass clef. The time signature is 4/4.

Measure 1: Eb (E-flat major) chord. Treble: E-flat, G, B-flat. Bass: E-flat, G, B-flat.

Measure 2: Gm (G minor) chord. Treble: G, B-flat, D-flat. Bass: G, B-flat, D-flat.

Measure 3: Eb (E-flat major) chord. Treble: E-flat, G, B-flat. Bass: E-flat, G, B-flat.

Measure 4: F (F major) chord. Treble: F, A, C. Bass: F, A, C.

Measure 5: Cm (C minor) chord. Treble: C, E-flat, G-flat. Bass: C, E-flat, G-flat.

Measure 6: Gm (G minor) chord. Treble: G, B-flat, D-flat. Bass: G, B-flat, D-flat.

Measure 7: Eb (E-flat major) chord. Treble: E-flat, G, B-flat. Bass: E-flat, G, B-flat.

Measure 8: Gm (G minor) chord. Treble: G, B-flat, D-flat. Bass: G, B-flat, D-flat.

Measure 9: Eb (E-flat major) chord. Treble: E-flat, G, B-flat. Bass: E-flat, G, B-flat.

Measure 10: F (F major) chord. Treble: F, A, C. Bass: F, A, C.

Measure 11: Cm (C minor) chord. Treble: C, E-flat, G-flat. Bass: C, E-flat, G-flat.

Measure 12: Gm (G minor) chord. Treble: G, B-flat, D-flat. Bass: G, B-flat, D-flat.

**Good Christian Friends, Rejoice – 132\*\***; key of F; 3 verses

F      A-a      F      A-a      F



F      A-a      Bb      F      C7      F      C7      F



F      A-a      Bb      F      C7      F      C7      F



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



**Goodness Is Stronger than Evil -- 750\*\*** (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

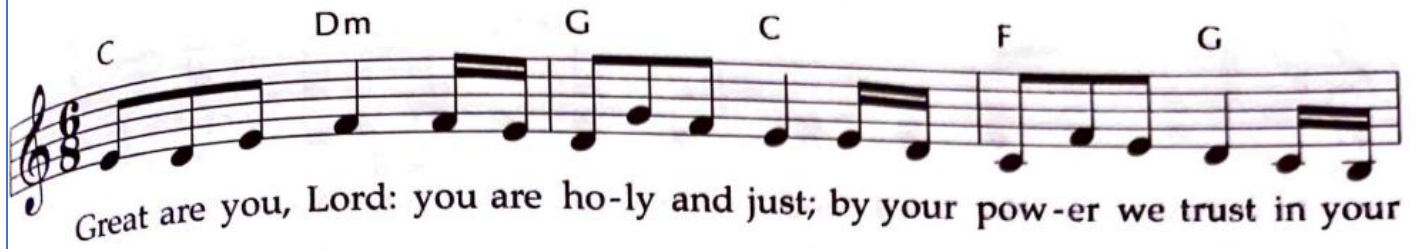
Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
 Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

# Great Are You, Lord

614

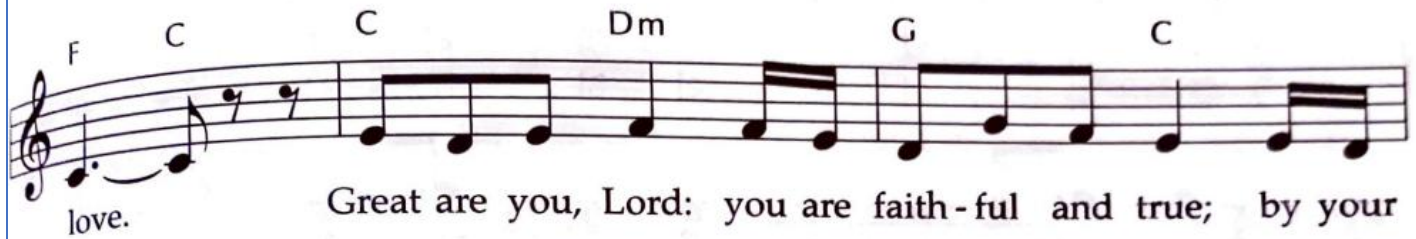
## Great Is the Lord

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 $\flat$



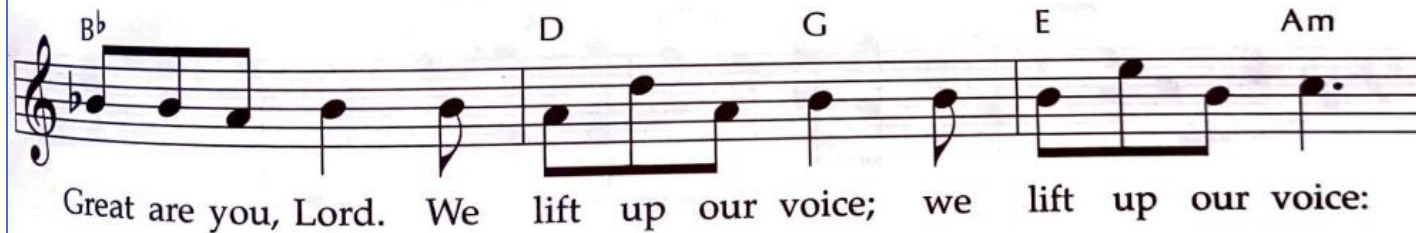
mer-cy you prove you are love. Great are you, Lord, and

F C B $\flat$  G C



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

B $\flat$  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\*\* -- Key of D; 3 verses

D F#-a G A D

G D E E7 A

A7 D B-a F#-a G

B-a D A7 D

As thou hast been thou fa

*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\*\* -- Key of D; 3 verses

D G D A7 D Em D A7 D



A7 D F# G-s G F# G7 A D E7 A



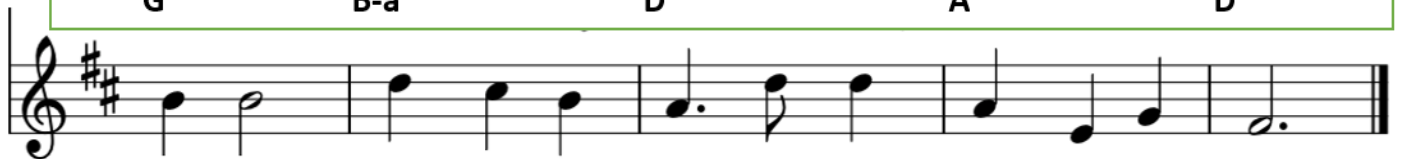
A D A7 D G D B F# B Em



A D G D A7 G Em A-s A7 D



G B-a D A D







**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

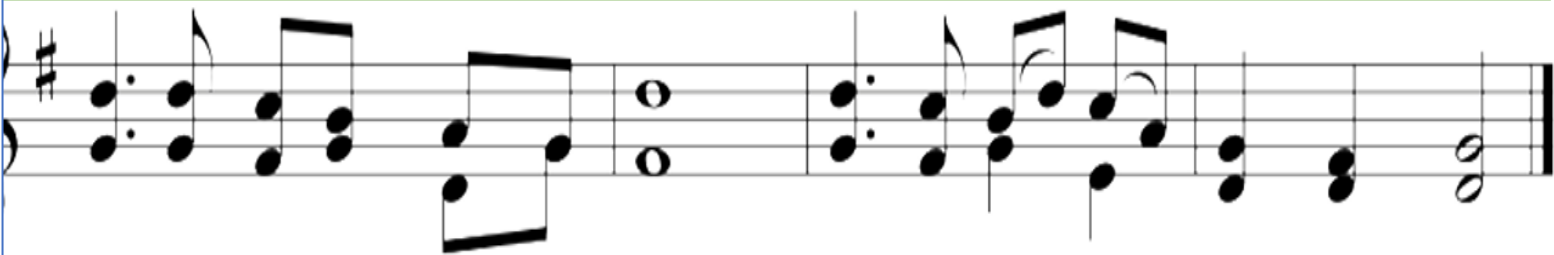
D7 G

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 My Feet – 741\*\*** -- Key of Ab; 6 verses

Ab

Db

Ab



Ab

Eb7

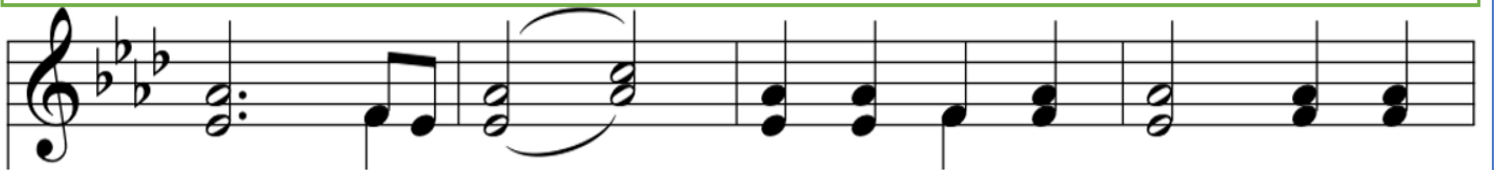
Ab



Ab

Db

Ab



Ab

Eb/F

Ab



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

(79) No cords --->



(87) No cords --->

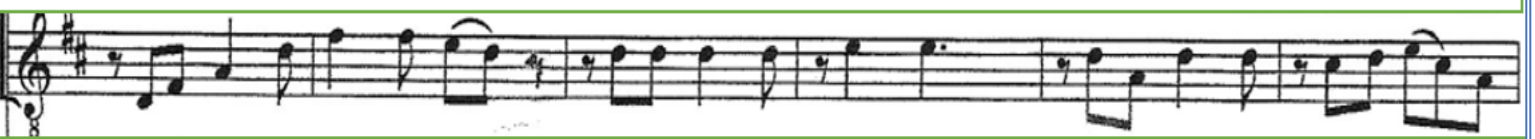


(95) No cords --->

(key Δ) C A A7 D B-a



(102) D B-a G A D A



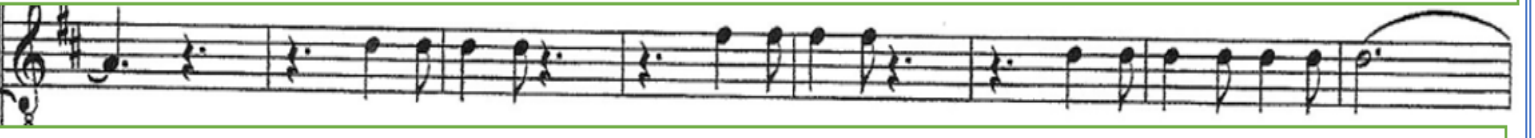
(108) D G A B-a G A F#-a B-a



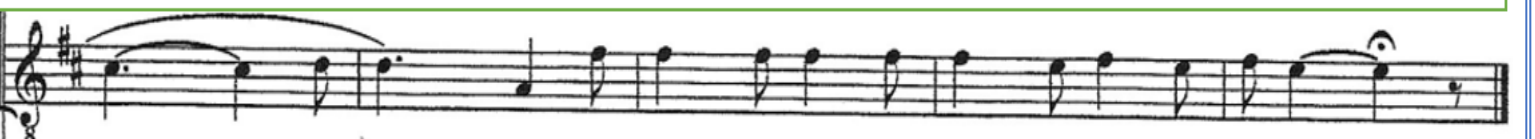
(115) B-a G B-a G D



(123) A G B-a G D



(131) A D D7



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





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

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


C Am C Am



C Am C




Am F G



C G C F G




Am F G




Em Am

Chorus



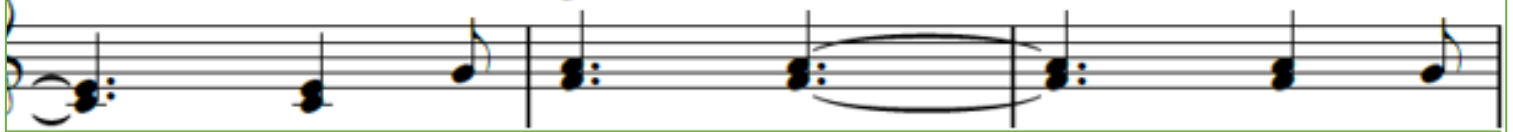
 F Am



To Coda 

Am

F



Musical staff with notes and chords Am and F. The staff shows a sequence of notes: a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The Am chord is indicated above the first measure, and the F chord is indicated above the second measure.

[ 1. - 3.

[ C

G

C

G



Musical staff with notes and chords C, G, C, G. The staff shows a sequence of notes: a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The C chord is indicated above the first measure, the G chord above the second measure, the C chord above the third measure, and the G chord above the fourth measure.

[4.

[ C

G

*D.S.  al Coda*

Coda



C

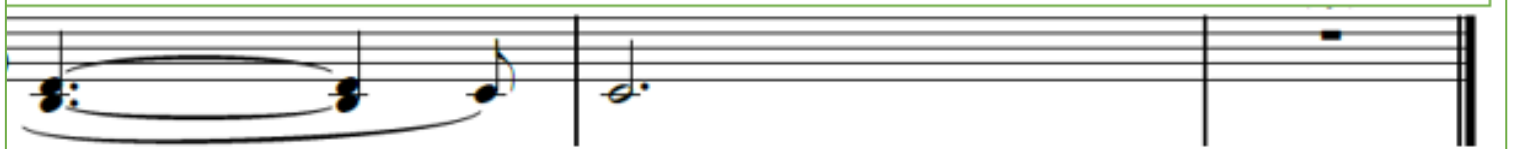


Musical staff with notes and chords C and G. The staff shows a sequence of notes: a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The C chord is indicated above the first measure, and the G chord above the second measure.

G

C





Musical staff with notes and chords G and C. The staff shows a sequence of notes: a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The G chord is indicated above the first measure, and the C chord above the second measure.

**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\*\*\*\*; 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 1-4. The notation is on a single staff in treble clef with a key signature of one flat (Bb). The time signature changes from 3/4 to 4/4. 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 5-8. The notation is on a single staff in treble clef with a key signature of one flat (Bb). The time signature changes from 4/4 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 9-12. The notation is on a single staff in treble clef with a key signature of one flat (Bb). The time signature changes from 3/4 to 4/4. 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 13-16. The notation is on a single staff in treble clef with a key signature of one flat (Bb). The time signature changes from 4/4 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).



**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) -- 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!  
 2. Have Thine own way, Lord!  
 3. Have Thine own way, Lord!  
 4. Have Thine own way, Lord!

Have Thine own way!.. Thou art the  
 Have Thine own way!.. Search me and  
 Have Thine own way!.. Wound-ed and  
 Have Thine own way!.. Hold o'er my

Pot - ter; I am the clay... Mould me and make me Aft - er Thy  
 try me, Mas - ter, to - day!... Whit - er than snow, Lord, Wash me just  
 wea - ry, Help me, I pray! Pow - er—all pow - er—Sure - ly is  
 be - ing Ab - so - lute sway! Fill with Thy Spir - it Till all shall

will,... While I am wait - ing, Yield - ed and still...  
 now,... As in Thy pres - ence Hum - bly I bow...  
 Thine! Touch me and heal me, Sav - ior di - vine!..  
 see.... Christ on - ly, al - ways, Liv - ing in me!....

He Came Down – 137\*\* ; key of G; 4 stanzas

G

D7

Musical notation for the first stanza, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The bass line consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The piece concludes with a quarter rest followed by a quarter note.

D7

G

Musical notation for the second stanza, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The bass line consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The piece concludes with a quarter rest followed by a quarter note.

C

Cm/A

G

D7

G

Musical notation for the third stanza, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The bass line consists of quarter notes and eighth notes, with a triplet of eighth notes in the third measure. The piece concludes with a quarter rest followed by a quarter note.

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: G3, B2, D3, E3, F#3, G3. A triplet of eighth notes (G4, A4, B4) is marked in measure 3, and a pair of eighth notes (G4, A4) 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: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, B2, D3, E3, F#3, G3. A triplet of eighth notes (G4, A4, B4) is marked in measure 5, and a triplet of eighth notes (G4, A4, B4) 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: G3, B2, D3, E3, F#3, G3. A triplet of eighth notes (G4, A4, B4) is marked in measure 10.

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

## REFRAIN



F C F C F

Musical notation for the Refrain melody in 4/4 time, key of F major. The melody starts with the lyrics "He is" and continues with a series of eighth and quarter notes. A repeat sign is placed at the beginning of the second measure.

## 3) Dm

C F Gm

Musical notation for accompaniment 3, showing chords Dm, C, F, and Gm. The chords are played in a simple, rhythmic pattern.

## 4) [1.

][2.

*Fine*

[ F C7 F :][ F C7 F

Musical notation for accompaniment 4, showing chords F, C7, F, and F, C7, F. The notation includes first and second endings and a final cadence marked "Fine".

## VERSES

C Dm C F Gm

Musical notation for accompaniment verses, showing chords C, Dm, C, F, and Gm. The chords are played in a simple, rhythmic pattern.

## 7) F

C7 F Dm C

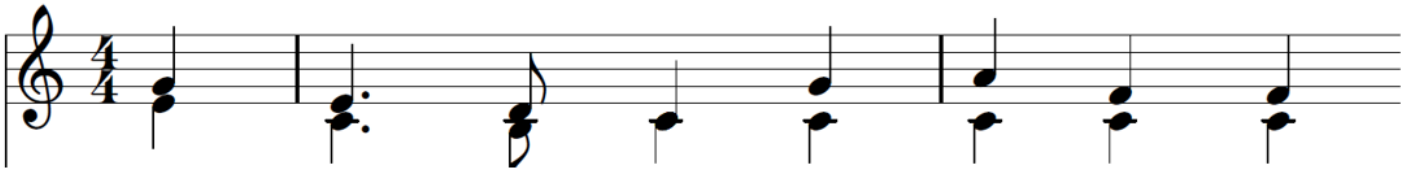
Musical notation for accompaniment 7, showing chords F, C7, F, Dm, and C. The chords are played in a simple, rhythmic pattern.

9) F Gm F C7 F **D.S.**

Musical notation for exercise 9). The notation is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The exercise consists of five measures. The first measure has a bass clef and a key signature of one flat. The notes are: bass clef, F2, G2, A2, Bb2, C3, D3, E3, F3. The second measure has a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, D5, E5, F5. The third measure has a bass clef and a key signature of one flat. The notes are: F2, G2, A2, Bb2, C3, D3, E3, F3. The fourth measure has a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, D5, E5, F5. The fifth measure has a bass clef and a key signature of one flat. The notes are: F2, G2, A2, Bb2, C3, D3, E3, F3.

He Leadeth Me! O Blessed Thought – 52 -- Key of C; 4 verses

C G7 C F



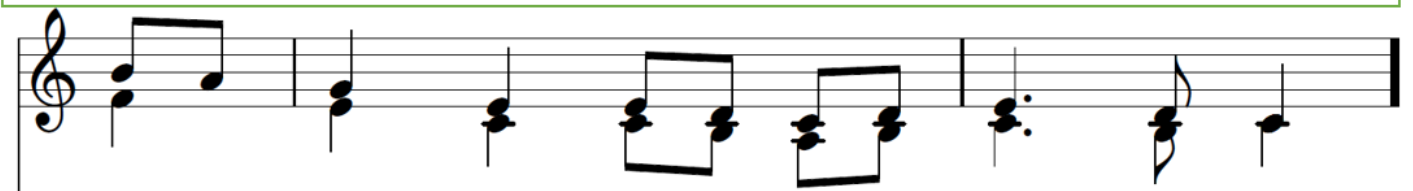
F C F C G



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) – \*\*\*\*; key of G and A

#### Optional Intro

G C G D7 E-s G D7

4) C-s/A Em E-s C Am C G Am G E-s D7

#### Optional Start

8) G-s C-s

11) D-s D G-s

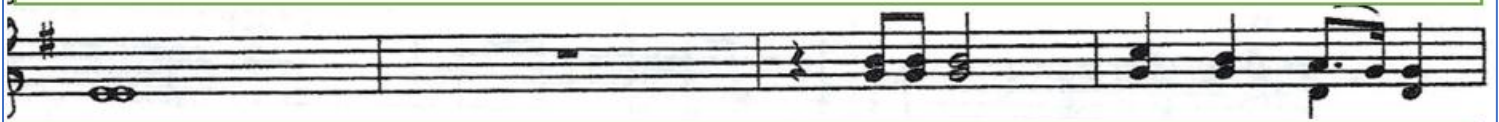
14) C-s D G-s G D/F#

17) Em C-s D A-s B-s

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

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

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



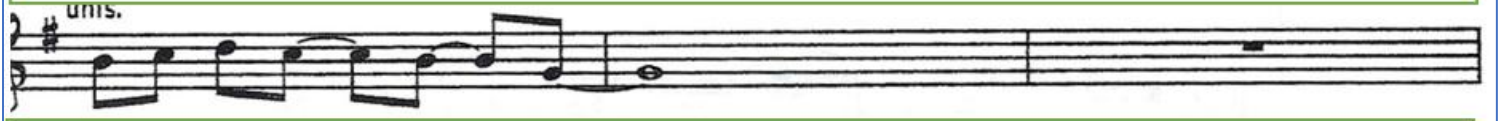
Musical notation for exercise 28, showing a bass line in G major with chords C-s, E, D/F#, G, G-s, G, and D7/G.

32) E-s D7 G/D C



Musical notation for exercise 32, showing a bass line in G major with chords E-s, D7, G/D, and C.

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



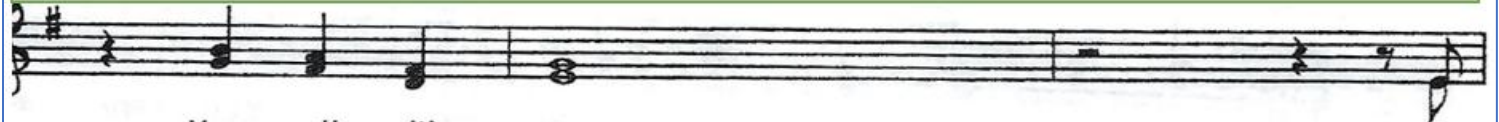
Musical notation for exercise 35, showing a bass line in G major with chords E-s, D7, G/D, C-s, and D-s. The first measure includes the instruction "unis.".

38) G-s C-s D



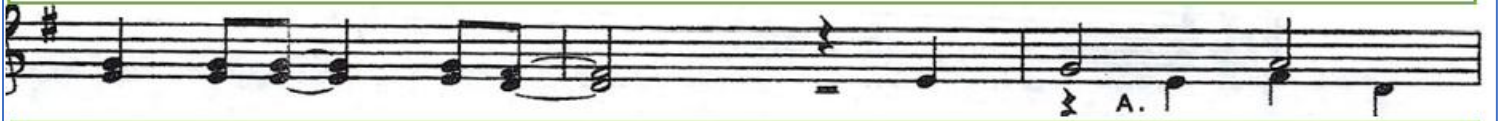
Musical notation for exercise 38, showing a bass line in G major with chords G-s, C-s, and D.

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



Musical notation for exercise 41, showing a bass line in G major with chords G, D/F#, Em, and four measures of G/D.

44) C D A-s B-s



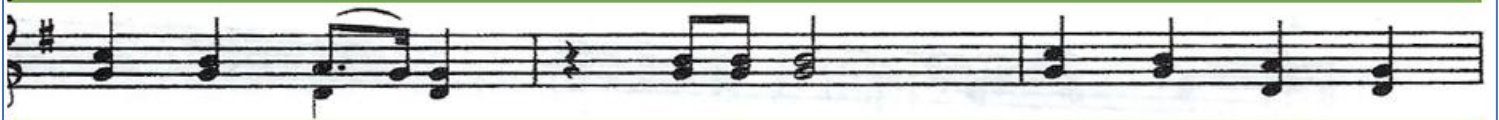
Musical notation for exercise 44, showing a bass line in G major with chords C, D, A-s, and B-s. The A-s chord has an "A." marking.

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



Musical notation for exercise 47, showing a bass line in G major with chords C, A-s, C/E, D-s, D, and G.

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



Musical notation for exercise 51, showing a bass line in G major with chords G-s, G, E-s, C/E-s, and G/D.

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



Musical notation for exercise 54, showing a bass line in G major with chords C-s, E, D/F#, G, G-s, G, and D7/G.

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



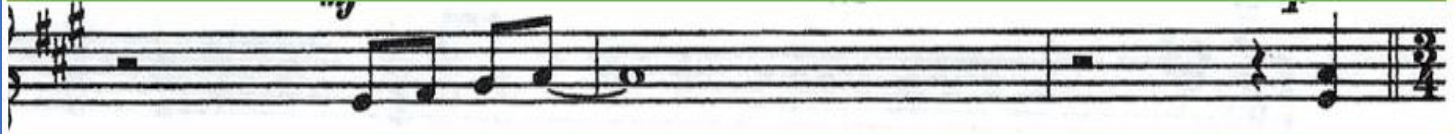
Musical notation for exercise 58, showing a bass line in G major with chords E-s, D7, G/D, and C-s.



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



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



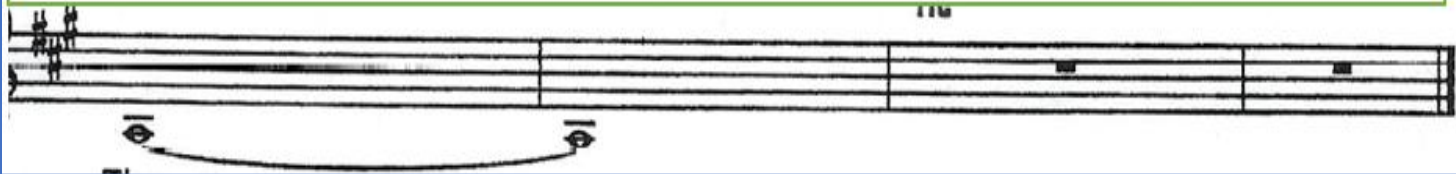
94) A E/G# C#-s/E#



97) C#-s/F# F#m D-s A/C# NC A/E E-s E7



101) A-s D-s E-s E A



# 795 Healer of Our Every Ill

*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\*\* -- Key of Eb; 3 verses

**Eb**

**Bb-a**

*Refrain*



**Eb**

**Bb7 Eb**

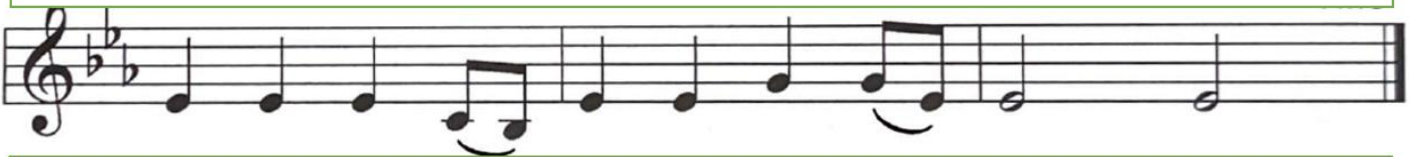
**Bb Eb**



**Eb**

**Bb Eb**

*Fine*



**Eb**

**Bb**



**Eb**

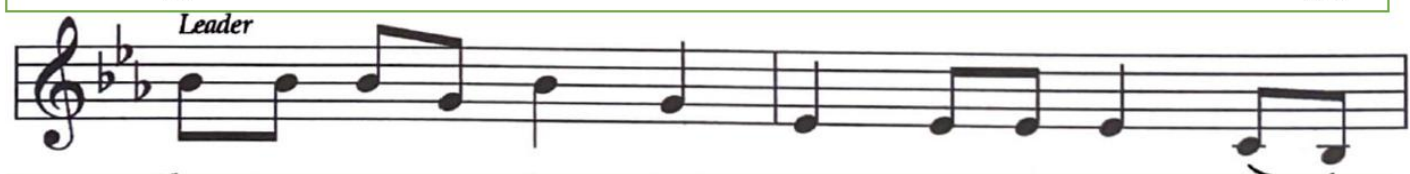
**Ab**

**Eb**



**Eb**

**Bb**



**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. The notation includes eighth and quarter notes with stems.

**Chorus:**  
F C

*mf*

Musical notation for the second system, labeled "Chorus:", with chords F and C. The dynamic marking is *mf*. The notation includes eighth and quarter notes with stems.

F C C7/E

Musical notation for the third system, with chords F, C, and C7/E. The notation includes eighth and quarter notes with stems.

F C

Musical notation for the fourth system, with chords F and C. The notation includes eighth and quarter notes with stems.

G F F6 Fmaj7 F

Musical notation for the fifth system, with chords G, F, F6, Fmaj7, and F. The notation includes eighth and quarter notes with stems.

**Outro Chorus:**  
C G F

*cresc.* *f*

*z. See additional lyrics*

Musical notation for the sixth system, labeled "Outro Chorus:", with chords C, G, and F. The dynamic markings are *cresc.* and *f*. The notation includes eighth and quarter notes with stems.

F C C7/E

Musical notation for the seventh system, with chords F, C, and C7/E. The notation includes eighth and quarter notes with stems.

F

Musical notation for the eighth system, with chord F. The notation includes eighth and quarter notes with stems.

C

[1.

[ G



[2.

[ G

F

F6

Fmaj7

F

C



**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 (Accordion) – 69\*\*/\*\*\*\*** -- Key of G; 3 verses; 2 pages

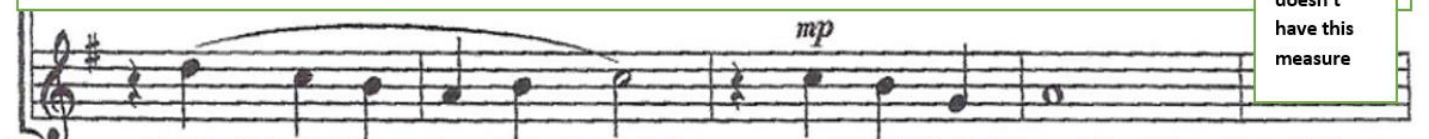
For introduction -- hymnal doesn't have the piano's 4 measures

**DESCANT** for verses

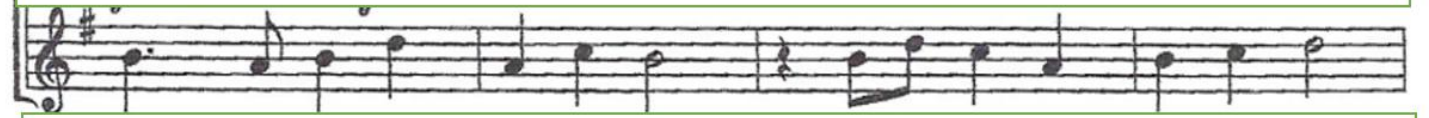
G C G C G D



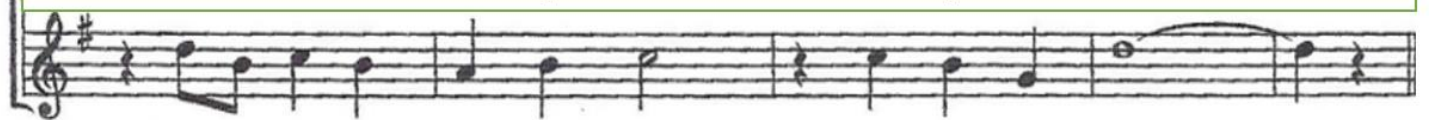
G Em Am G/B-a C Am G D



G C G C G D



G Em Am G/B-a C Am G/B-a C D




Hymnal doesn't have this measure


For introduction – hymnal doesn't have the piano's 4 measures

**MELODY** for verses


G C G C G D



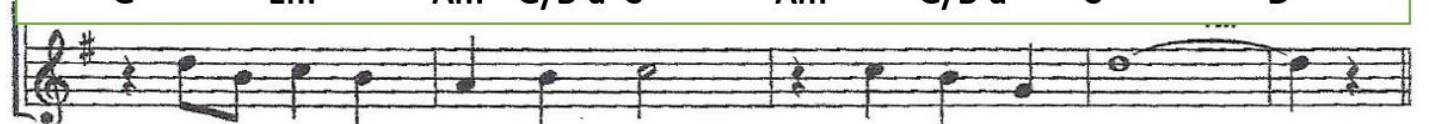
G Em Am G/B-a C Am G D



G C G C G D



G Em Am G/B-a C Am G/B-a C D



Hymnal doesn't have this measure

**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)

(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

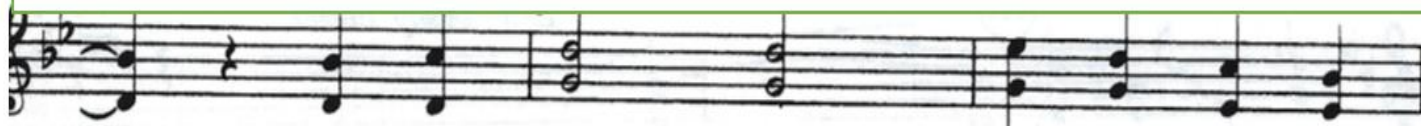
(95)

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



(105)

Cm/F F F7/G F7 Bb Bb/C Bb Bb/C



Gm G-s/A Eb Gm D-s Gm/Eb

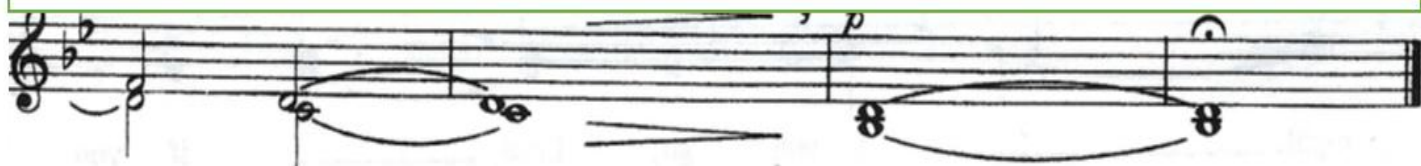


(110)

C-s F F7 Bb Bb/C Bb F-s Bb



Bb Bb/C Bb





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

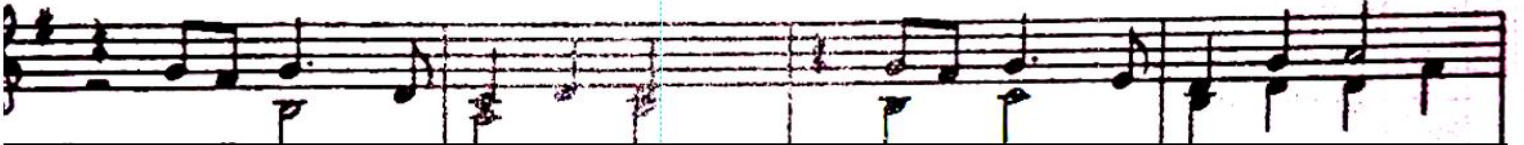
INTRO

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



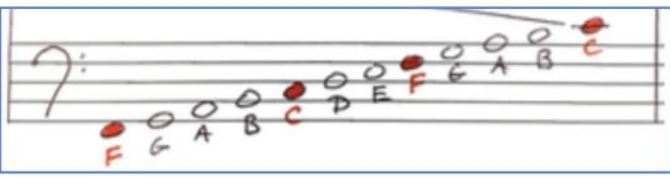
[ 1. To Verse 2 ]  
G G-s G G-s /F# C/E D D-s D/F#



[ 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 (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

*mf*

4 SA *Em* *Bm7* / *Em* *Bm7* *mp* *Em* *Bm7*

High up - on a moun - tain,

7 *Em* *Em7* *Em/C* *Em* *D* *Em* *Bm7*

in a qui - et place, they were pray - in', pray - in', pray - in'.

10 *Em* *Bm7* *Em* *Em7*

Pe - ter, James and John with Je - sus in that place, they were

12 ② *Em/C* *Em* *D* *Em* *mf* *Am*

prav - in', pray - in', pray - in'. When there came forth from the

15 *Em7* *Am* *Em* *Am* *Em* *Am*

4 face of Je - sus a bril - liant light gleam - ing like the

17 *Em* *Am*

sun. His rai - ment all a - glow, and

19 *Em* *Em7* *Em* *Am*

white as the whit - est snow with rad - iance bright - ly

21 ③ *Bsus* *B* *Em* *D*

chin - 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 *mf* 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) Bsos B Em D  
 speak - ing of des - ti - ny.

40 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 *ff* Db/bb Cm7 Eb Fm  
my be - lov - ed Son in whom I'm pleased."

Fm Eb Fm Cm Fm Eb

Fm Eb

65 *mf* Fm Eb Fm  
Pe - ter, James and John with Je - sus in that place, they were

67 Fm Eb Cm7 Bb  
pray - in', pray - in', pray - in'.

69 Db Eb Fm Eb Fm Eb *mp* Fm Eb  
High on a moun - tain they were pray - in',

72 Fm *dim. e rit.* Eb Eb Fm  
they were pray - in', pray - in', pray - in'.

342

His Eye is On the Sparrow

Mrs. C. D. MARTIN

CHAS. 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 por-tion, I  
 on His goodness, I lose my doubts and fears; Tho' by the path He lead-eth  
 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.

# 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-eous-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.



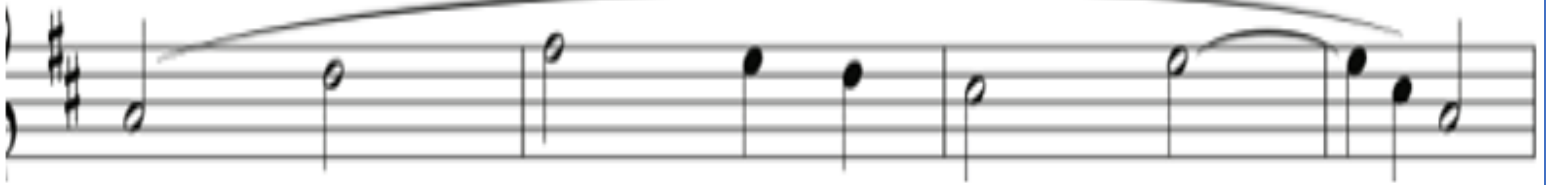
# Holy, Holy, Holy! Lord God Almighty – 1\*\* (key of D; 4 verses)

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

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\*\* -- 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 Is His Name – JMTalbot\*\*\*\*; key of D; 2 verses

VERSE 1

D G D

Musical staff for Verse 1, first line. The staff is in 4/4 time with a key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4.

D G D

Musical staff for Verse 1, second line. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4.

D G D

Musical staff for Verse 1, third line. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4.

[Intro

D [ A A7 D

Musical staff for Intro, first line. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4.

D ] G D

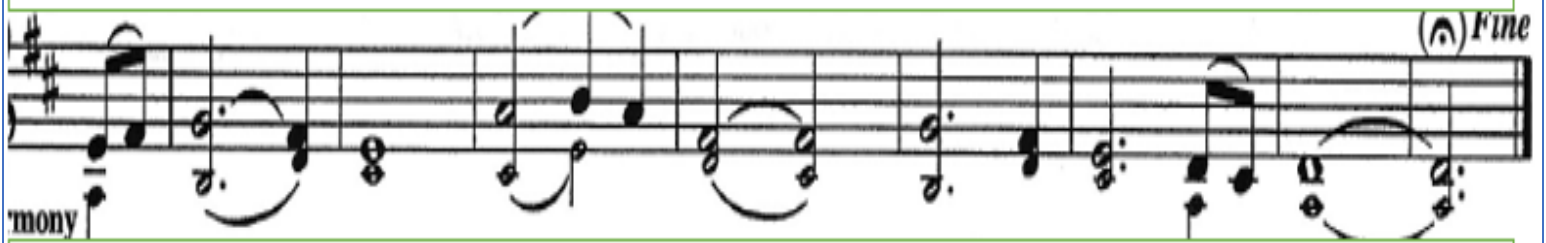
Musical staff for Intro, second line. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4. The word "Harmony" is written below the staff.

D A D



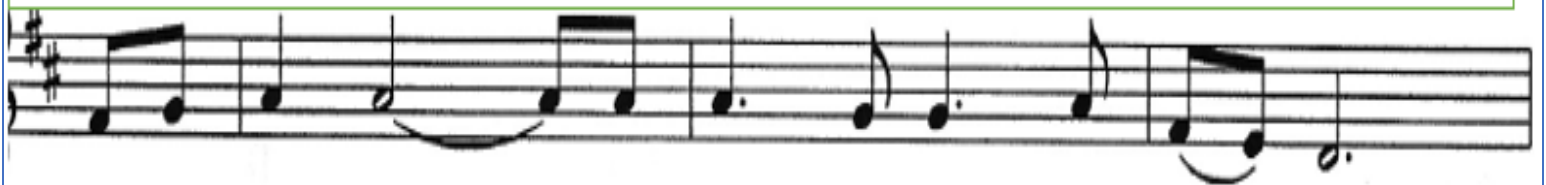
**\*REFRAIN**

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



**VERSE 2**

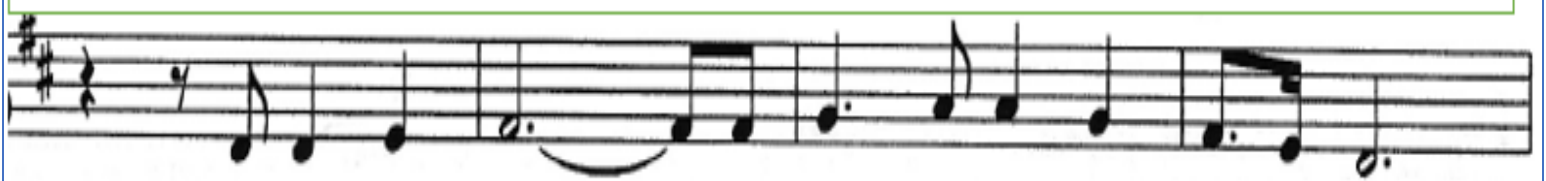
D G D



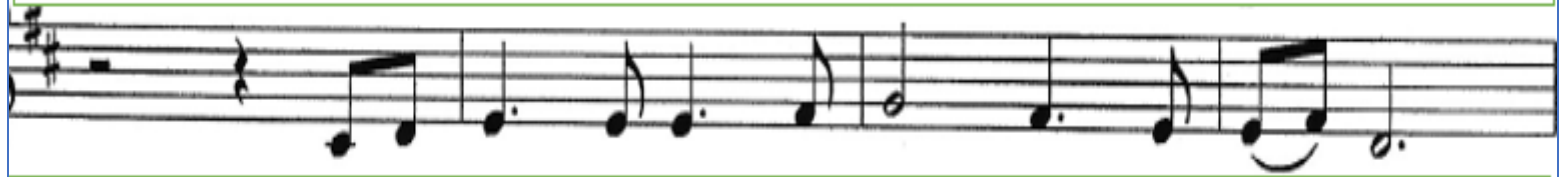
D G D



D G D



D A A7 D

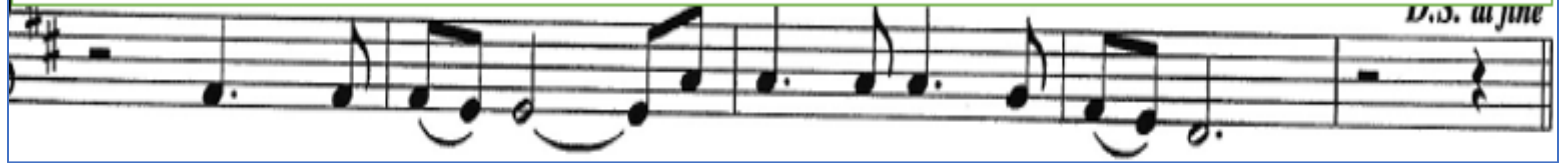


D G D



*D.S. al fine*

D A D





**Holy Spirit, Come to Us (*Veni Sancte Spiritus*) – 281\*\***; key of A; 2 verses

*Ostinato (repeated continuously)*

A

Bm7

Musical notation for the Ostinato section in treble clef, key of A (two sharps), and 6/8 time. It consists of two measures. The first measure contains four chords: A major (A4), A major (A4), A major (A4), and A major (A4). The second measure contains four chords: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), and Bm7 (B3, D4, F#4, G4). The chords are written as block chords with stems pointing downwards.

**Verse 1**

3) A

Bm7

A

Musical notation for Verse 1, measures 3-5. Measure 3: A major (A4), A major (A4), A major (A4), A major (A4). Measure 4: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4). Measure 5: A major (A4), A major (A4), A major (A4), A major (A4).

6) Bm7

A

Bm7

A

Bm7

Musical notation for Verse 1, measures 6-8. Measure 6: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4). Measure 7: A major (A4), A major (A4), A major (A4), A major (A4). Measure 8: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4).

**Verse 2**

11) A

Bm7

A

Bm7

Musical notation for Verse 2, measures 11-13. Measure 11: A major (A4), A major (A4), A major (A4), A major (A4). Measure 12: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4). Measure 13: A major (A4), A major (A4), A major (A4), A major (A4).

15) A

Bm7

A

Musical notation for Verse 2, measures 15-17. Measure 15: A major (A4), A major (A4), A major (A4), A major (A4). Measure 16: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4). Measure 17: A major (A4), A major (A4), A major (A4), A major (A4).

18) Bm7

A

Bm7

Musical notation for Verse 2, measures 18-20. Measure 18: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4). Measure 19: A major (A4), A major (A4), A major (A4), A major (A4). Measure 20: Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4), Bm7 (B3, D4, F#4, G4).



### Hope is a Star -- BWren\*\*\*\*

(Alto part; key of Bb; 2 verses)

Gm

Am7/G

Gm

Musical staff 1: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present below the first measure.

[4] Dm7 Gm Dm7 Gm

S.A. OLIMSON *mp*

Musical staff 2: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present below the first measure.

[8] Dm7 Gm Bb/F A7

Musical staff 3: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[12] D-s D Eb F7 Dm7

Musical staff 4: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. A dynamic marking of *mp* is present below the first measure.

[16] G7 Cm G-s/C Cm/G Gm D7

Musical staff 5: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[20] Gm G7 Cm F7

Musical staff 6: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[24] Dm7 Gm Gb Bb-s/F

Musical staff 7: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[28] D-s D7 Gm Fm7 Bb7 Eb

Musical staff 8: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[32] Dm/F F7 Dm7 G7 Cm

Musical staff 9: Treble clef, key signature of two flats (Bb), 4/4 time signature. The staff contains a melody starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5.

[36] D7 Gm Am7/G Gm Dm7

Musical staff for measures 36-40. The staff shows a melodic line in G minor with a key signature of two flats. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. There are rests in measures 38 and 39. A fermata is placed over the final G4 note in measure 40.

[Repeat -- Responsive litany begins here;

[41] Gm Am7/G Gm Cm/G

Musical staff for measures 41-44. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

-- repeat as needed]

[45] Gm C/G Gm D7

Musical staff for measures 45-48. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

[Repeat -- Candle lighting begins here;

Musical staff for measures 49-52. The staff shows a chordal accompaniment in G minor. The chords are Gm, C/G, Gm, and D7. There are repeat signs at the beginning and end of the staff.

[53] F7 Cm7/Bb

Musical staff for measures 53-56. The staff shows a chordal accompaniment in G minor. The chords are F7, Cm7/Bb, and Cm7/Bb. There are repeat signs at the beginning and end of the staff.

-- repeat as needed]

[57] Eb7 Gm

Musical staff for measures 57-60. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

[61] Cm D7 Gm

Musical staff for measures 61-64. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

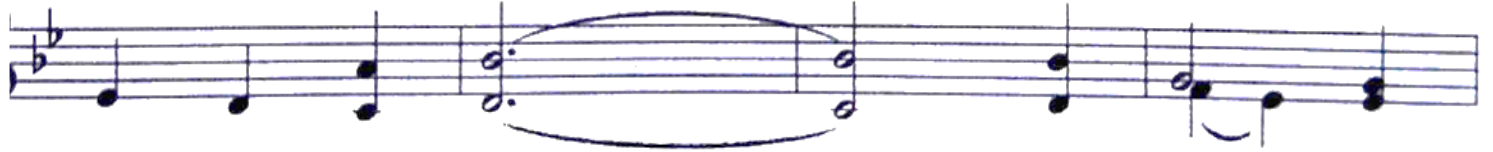
[64] G7 Cm F7

Musical staff for measures 64-67. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

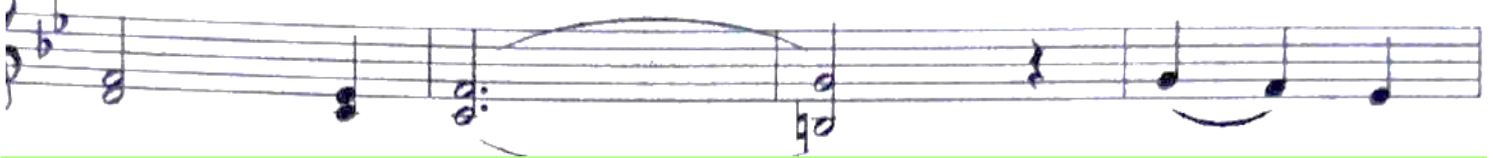
[67] Dm77 Gm Gb Bb-s/F

Musical staff for measures 67-70. The staff shows a melodic line in G minor. The notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are repeat signs at the beginning and end of the staff.

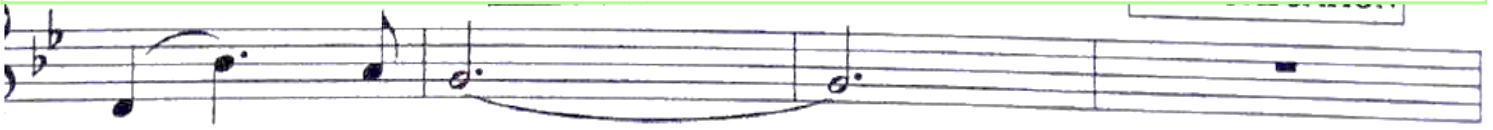
[71] D-s D7 Gm Fm7 Bb7 Eb



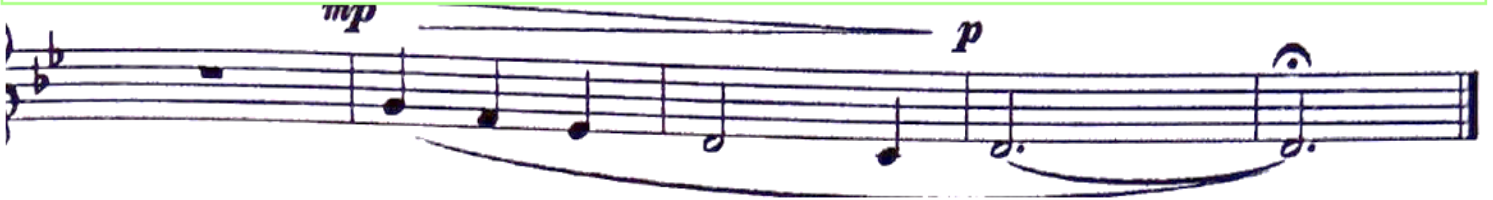
[75] Dm/F F7 Dm7 G7 Cm



[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\*\* (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! - \*\*\*\* -- 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? --\*\*\*\*; key of G

Piano intro up to end of (5)

G A7 G A-s Am C G C7/D D7

Begin singing (6)

G D-s G

(7) G-s G D

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

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

(16) C/B D7 D-s

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

(22) G C G C/B D7 G

G

(27)

A-s

Musical staff for measures 27-28. Measure 27 contains a whole note chord G. Measure 28 contains a whole note chord A-s. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(29) G

D

G

Musical staff for measures 29-30. Measure 29 contains a whole note chord G. Measure 30 contains a whole note chord D. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(32) Am

G

D-s

G

Musical staff for measures 32-33. Measure 32 contains a whole note chord Am. Measure 33 contains a whole note chord G. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(35) D/B

D

D/B

G/E

D

C7/D

C7

Musical staff for measures 35-36. Measure 35 contains a whole note chord D/B. Measure 36 contains a whole note chord D. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(38) G

G/A

Am

C

Musical staff for measures 38-39. Measure 38 contains a whole note chord G. Measure 39 contains a whole note chord G/A. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(41) G

C/B

D-s

G

D-s

G

Musical staff for measures 41-42. Measure 41 contains a whole note chord G. Measure 42 contains a whole note chord C/B. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

D-s

G

D-s/G

(46) G

C

Musical staff for measures 46-47. Measure 46 contains a whole note chord G. Measure 47 contains a whole note chord C. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(48) G

D

D-s

Musical staff for measures 48-49. Measure 48 contains a whole note chord G. Measure 49 contains a whole note chord D. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

(51) G-s

G

C7/D

D-s/G

Musical notation for system (51) in G major. The first staff shows a whole rest in the treble clef and a whole note G in the bass clef. The second staff shows a whole rest in the treble clef and a whole note G in the bass clef. The third staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter rest in the treble clef and a quarter note G in the bass clef.

(54) Bm

G

C7/D

D/B

C/B

Musical notation for system (54) in G major. The first staff shows a whole note G in the treble clef and a whole note G in the bass clef. The second staff shows a whole note G in the treble clef and a whole note G in the bass clef. The third staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef.

(57) G/C

D-s

G-s

Musical notation for system (57) in G major. The first staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef. The second staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef.

(60) G

C7/D

D-s/G

G

D-s

G

Musical notation for system (60) in G major. The first staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef. The second staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef.

(63) C

[either no chords or] G

C/B

D

A-s/D

G

Musical notation for system (63) in G major. The first staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef. The second staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef. The third staff shows a quarter note G in the treble clef and a quarter note G in the bass clef, followed by a quarter note G in the treble clef and a quarter note G in the bass clef, then a quarter note G in the treble clef and a quarter note G in the bass clef, and finally a quarter note G in the treble clef and a quarter note G in the bass clef.



How Can I Keep from Singing – by RLowry and RShaw --\*\*\*\* (3 pages)

27) Bb/C

F

Dm/Bb C

C7



Musical notation for exercise 27, showing a bass line with chords F, Dm/Bb, and C7.

30) F/G

Bb/G

F

Dm/Bb C



Musical notation for exercise 30, showing a bass line with chords F/G, Bb/G, F, and Dm/Bb.

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.

42) Bb/C

Dm7/G

C/A

F-s

Bb/C

rit.



Musical notation for exercise 42, showing a bass line with chords Bb/C, Dm7/G, C/A, F-s, and Bb/C, ending with a ritardando marking.

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 sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets.

54) Am7

Dm

C

Bb/A

Dm7

Musical notation for exercise 54, showing a sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets.

57) F

F/E

Bb

F

Musical notation for exercise 57, showing a sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets.

60) Dm Gm/A

C

F/G

F

Am

Am7

Musical notation for exercise 60, showing a sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets. 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 sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets. 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 sequence of chords and notes on a grand staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The notes are primarily quarter and eighth notes, with some chords indicated by brackets. A performance marking of **pp** is present at the end of the exercise.

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

Eb

Bb

Cm



Ab

Eb

Bb

Eb

Ab

Fm



Bb

Gm

Cm

Ab

Fm

Bb7



Eb

Bb7

C

Fm

Ab

Bb7

Eb



425

# How Firm a Foundation

GEORGE KEITH

ANNE STEELE

1. How firm a foun-da - tion, ye saints of the Lord, Is laid for your  
 2. "Fear not, I am with thee, O be not dis-mayed, For I am thy  
 3. "When thro' the deep wa-ters I call thee to go, The riv - ers of  
 4. "When thro' fier - y tri - als thy path-way shall lie, My grace, all-suf-

How Firm a Foundation

faith in His ex - cel - lent Word! What more can He say than to  
 God, I will still give thee aid; I'll strength - en thee, help thee, and  
 sor - row shall not o - ver - flow; For I will be with thee thy  
 fi - cient, shall be thy sup - ply; The flames shall not hurt thee, I

you He hath said, To you, who for ref - uge to Je - sus have fled?  
 cause thee to stand, Up - held by My gra - cious, om - nip - o - tent hand.  
 tri - als to bless, And sanc - ti - fy to thee thy deep - est dis - tress.  
 on - ly de - sign Thy dross to con - sume, and thy gold to re - fine." A - MEN.

How Happy Are the Saints of God (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



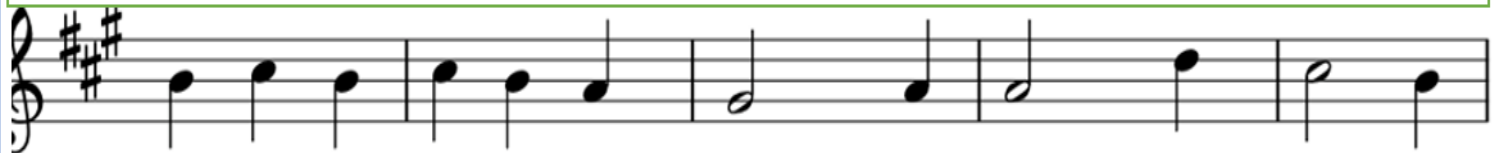
**How Happy Are the Saints of God (Psalm 1) -- 457\*\***; key of A; 3 verses

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)

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

**G-s G C G/C G/C**

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

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

**→Intro through end of "Repeat ending"**

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

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

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\*\*\*\* (key of F; 4 verses)

C7 F-s F Bb A/C#

D-s Dm Am Bb C F-s F

Gm C F-s F Am Bb

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

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

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

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

I, the Lord of Sea and Sky (Here I Am, Lord) – 69\*\* (2 pages)

G C G D G Am D7

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

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



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

The first system of the keyboard accompaniment features a treble clef and a key signature of two sharps (D major). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The bass line provides harmonic support with chords and single notes.

Em G7 A-s A D /C#

The second system continues the melody and bass line. It includes a measure with a whole note chord, likely representing the 'A-s' chord mentioned in the chord list above.

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

The third system concludes the first section with a double bar line. The final measure contains a whole note chord, with the instruction 'to Verses' written above it.

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

The fourth system begins the second section, marked with a double bar line and the word 'Fine'. The melody and bass line continue with similar rhythmic patterns.

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

The fifth system continues the second section of the accompaniment.

A Bm A/C# D

The sixth system continues the second section of the accompaniment.

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

The seventh system concludes the second section with a double bar line and the instruction 'D.C.' (Da Capo) written above it.

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,

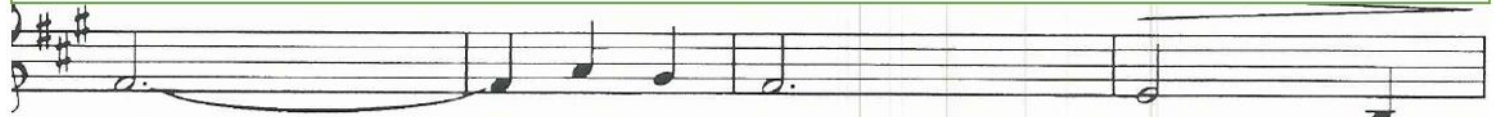
near - er, bless - ed Lord, To Thy pre - cious, bleed - ing side.

I Believe --\*\*\*\* (4 pages)

41) A E




45) Bm D E



49) F#m




53) F#m E




57) A A/B E




61) Bm D E




65) F#m Descant starts Bm/C# F#m



70) F#m/B F#m E A E-s A



75) E-s E E7 E Bm C# D



Detailed description: This image shows a page of guitar exercises for the song 'I Believe'. It contains ten numbered exercises, each with a specific chord progression and a corresponding musical staff. The exercises are: 41) A E; 45) Bm D E; 49) F#m; 53) F#m E; 57) A A/B E; 61) Bm D E; 65) F#m Descant starts Bm/C# F#m; 70) F#m/B F#m E A E-s A; 75) E-s E E7 E Bm C# D. The musical staves are in treble clef with a key signature of one sharp (F#). Exercises 41, 57, and 75 feature melodic lines with slurs and ties. Exercise 65 includes a 'Descant starts' section with a more complex melodic line.

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

Musical notation for measure 80, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the last four notes (A4, G4, F#4, E4), with a *jj* marking above it. The bass line consists of quarter notes: E3, F#3, G3, A3, B3, A3, G3, F#3, E3.

85) F#m B F#m/G F#m E A

Musical notation for measure 85, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the last four notes (A4, B4, A4, G4). The bass line consists of quarter notes: F#3, G3, A3, B3, A3, G3, F#3, E3.

90) A E-s A E-s A E E7 E Bm C# Bm

Musical notation for measure 90, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: A4, G4, A4, G4, A4, G4, A4, G4, A4, G4, A4, G4, A4, G4, A4, G4. A slur covers the last four notes (A4, G4, A4, G4). The bass line consists of quarter notes: A3, G3, A3, G3, A3, G3, A3, G3, A3, G3, A3, G3, A3, G3, A3, G3.

95) D E/a E F#-s

Musical notation for measure 95, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the last four notes (A4, B4, A4, G4). The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3.

Return to Piano Melody Part

101) F#m A

Musical notation for measure 101, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the last four notes (A4, B4, A4, G4). The bass line consists of quarter notes: F#3, G3, A3, B3, A3, G3, F#3, E3.

107) E-s E Bm D

Musical notation for measure 107, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4. A slur covers the last four notes (E4, D4, E4, D4). The bass line consists of quarter notes: E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3.

112) E/A F#m

Musical notation for measure 112, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4, E4, D4. A slur covers the last four notes (E4, D4, E4, D4). The bass line consists of quarter notes: E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3, E3, D3.

Return to Soprano Part

117) F#m F#-s F#m E

Musical notation for measure 117, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4. A slur covers the last four notes (A4, B4, A4, G4). The bass line consists of quarter notes: F#3, G3, A3, B3, A3, G3, F#3, E3. The marking *p a tempo* is present at the beginning.

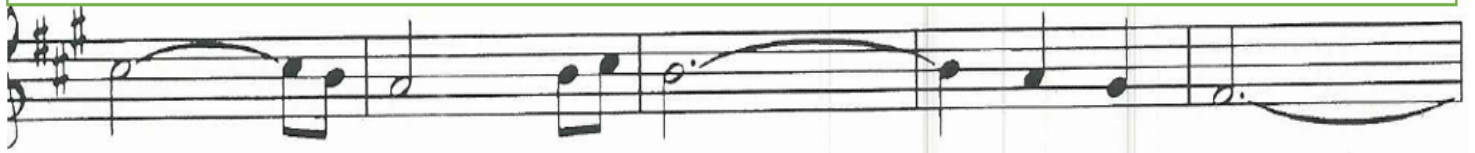


121) A/B

E-s

E

Bm



Musical notation for exercise 121, showing a melodic line in G major (one sharp) with a key signature of one sharp. The notation consists of a single staff with a treble clef and a common time signature. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are slurs over the first four notes and the last two notes.

126) Bm

D

E/A

F#-s



Musical notation for exercise 126, showing a melodic line in B minor (two sharps) with a key signature of two sharps. The notation consists of a single staff with a treble clef and a common time signature. The melody is: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). There is a *rit.* marking above the first four notes and a *pp* marking above the last four notes. A hairpin symbol is present above the last four notes.

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

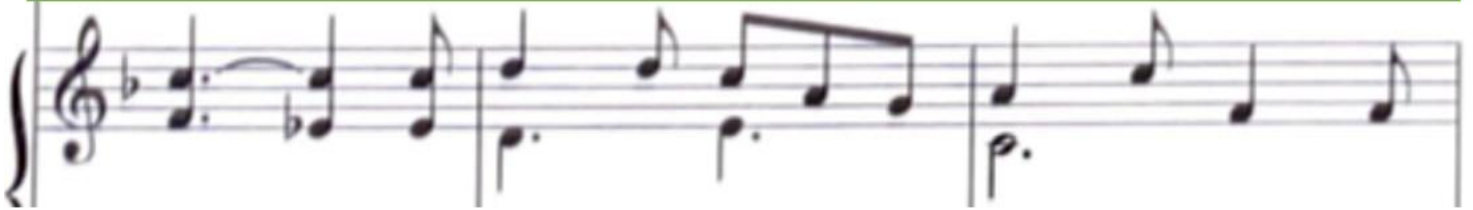
by the Ho - ly Spir - it giv - en, born of Mar - y, bless - ed vir - gin.  
 now en - throned with God in heav - en, he will judge the dead and liv - ing.  
 Ho - ly Spir - it, Son and Fa - ther: I will praise your name for - ev - er.

**I Come with Joy – 515\*\*** -- 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\*\*** (key of F; 5 verses)

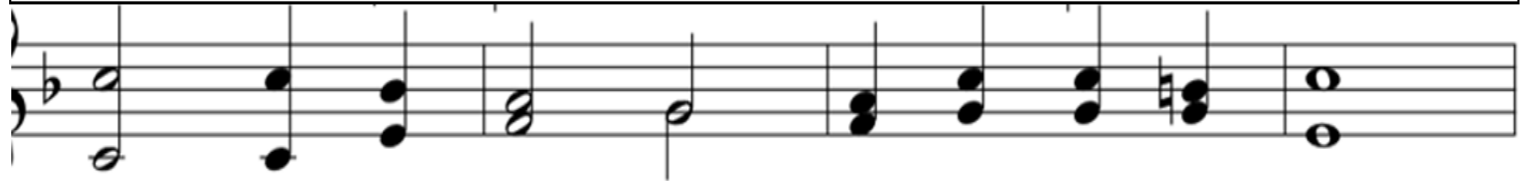
F C F Bb F C Dm Bb C F



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\*\*** -- 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\*\*\*\* (key of X; X verses)**

**Melody (solo)**

Em

C-s

Musical staff for measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes and half notes, with a final half note tied to the next measure.

5) A-s

Em

|:

D/E

Musical staff for measures 5-8. Measure 5 starts with a new melodic phrase. Measure 8 ends with a double bar line and repeat dots, indicating the start of a first ending.

10) Em

D

E-s

A-s

B-s

A/C

Em

D/E

Em

D

Musical staff for measures 9-14. The melody continues with eighth and quarter notes. Measure 14 ends with a double bar line and repeat dots, indicating the start of a second ending.

15) E-s

A-s

Em

Bm

E-s

A-s

G-s

Musical staff for measures 15-18. The melody continues with quarter notes and eighth notes. Measure 18 ends with a double bar line and repeat dots, indicating the start of a third ending.

19) G-s

C-s

B-s

A/C

Em

C-s

G

D

G/D

Musical staff for measures 19-22. The melody continues with quarter notes and eighth notes. Measure 22 ends with a double bar line and repeat dots, indicating the start of a fourth ending.

[1.

]:[2.

23)[C-s

A-s

Em

E-s

A-s

Em

]:[ C-s

A-s

Musical staff for measures 23-27. Measure 23 starts with a new melodic phrase. Measure 27 ends with a double bar line and repeat dots, indicating the start of a fifth ending.

Key Δ []

28)Em

[]

C-s

Fm

Eb/F

Fm

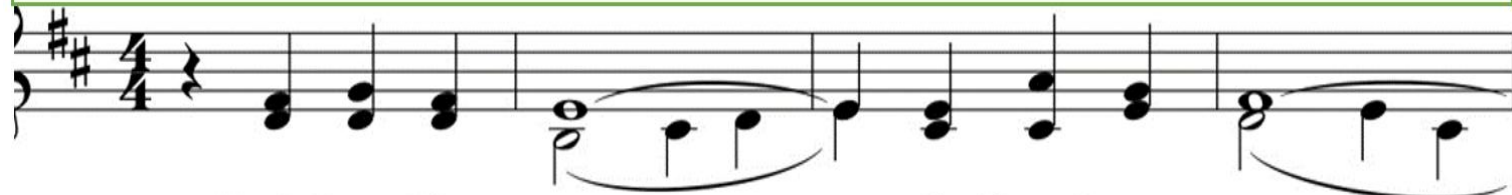
Eb/F

Musical staff for measures 28-31. The key signature changes to one flat (Bb) for measures 28-31. The melody continues with quarter notes and eighth notes. Measure 31 ends with a double bar line and repeat dots, indicating the start of a sixth ending.

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 -- \*\*** (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\*\*** -- Key of G; 4 verses

G Am G D G C G

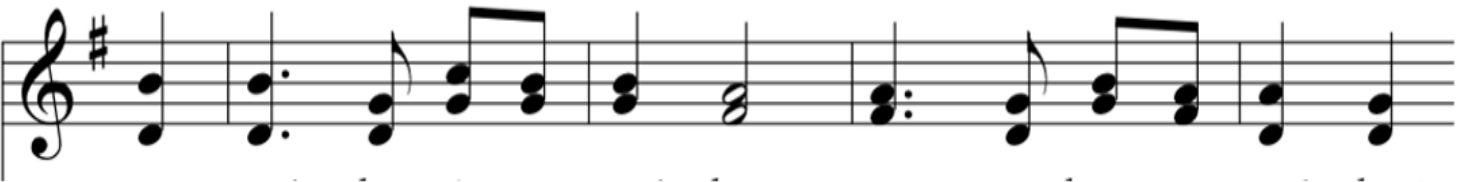


D G D G D A-s A7 D



*Refrain*

G C G D D7 G D7 D-s G



G C A-a C G A-s G D7 G



**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)

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\*\*; key of Bb; 3 verses

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



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



Bb F Bb Eb F Gm Bb F Bb Eb F



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



**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 (*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) -- \*\*\* -- Key of E/C; 2 pages**

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



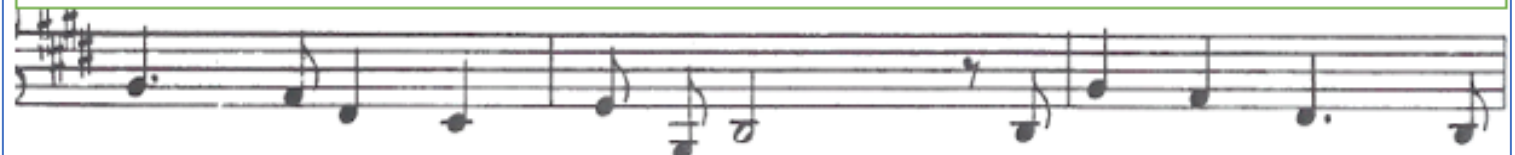
E G-dim/E G#7 A C#7



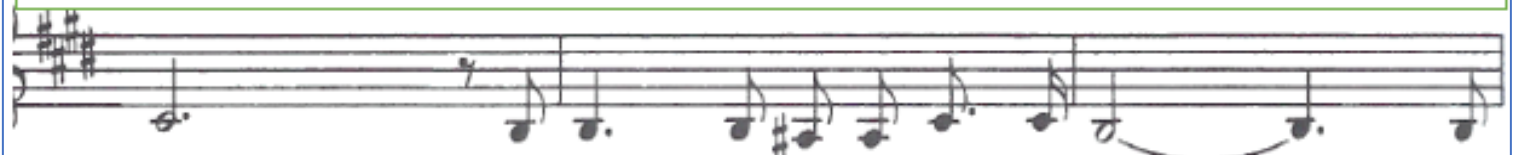
F#m F#-dim/D# F#m F#/B# F#/E B7 B



G#m B B7 A E B7 B-aug

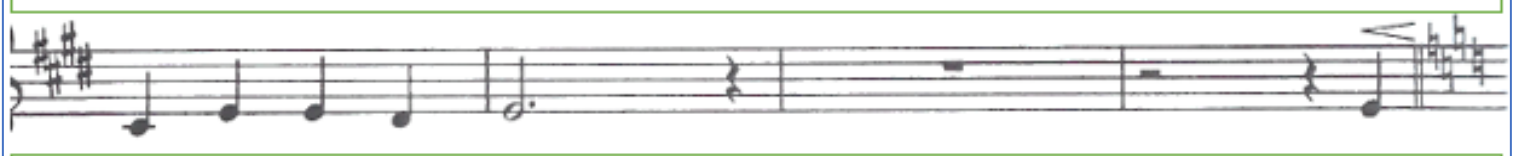


F#-s C#-s C#m7 F#-s E G-dim/E



Key Δ →

A E F#m7 B7 E A E F#m B7 E A E



C F G7 C C7



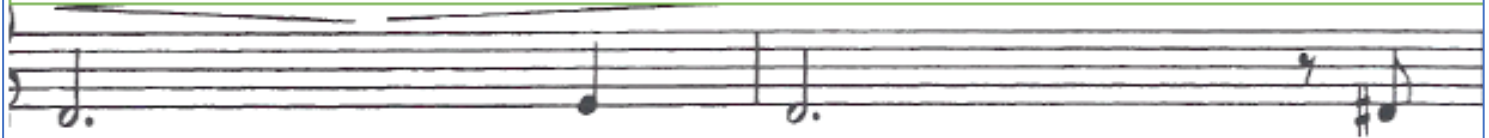
F Fm C



C F G7 C E-dim/C#



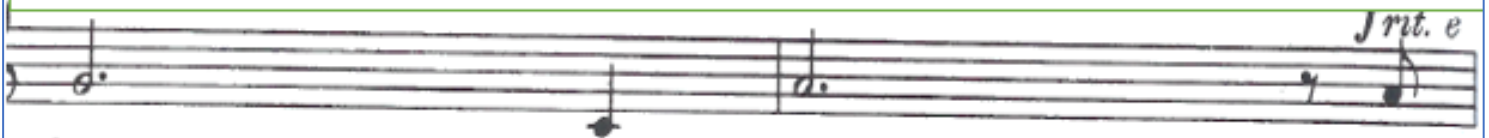
G D7 G7 G7/A G7 G-aug



C F B-dim7 C



C7 C C7 F

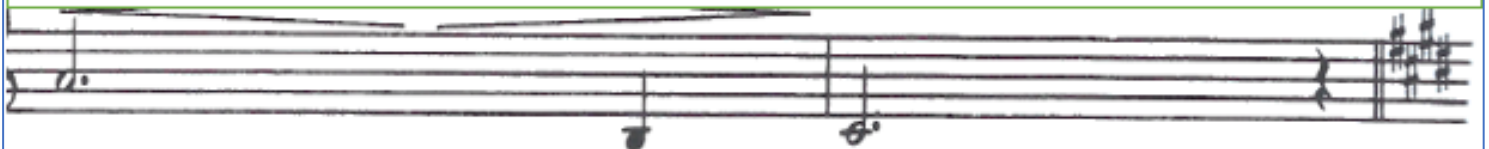


C-dim/A C



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#

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

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

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

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

Am/F# B7-s B7

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

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



Ab

Fm

3) Cm7

Db2

Db/Eb

Ab

Eb/G

Fm

7) Eb

Eb-s4/2

Bbm/Db

F/C Bbm

C7-s

C7

C/E

11) Fm

Cm/Eb

Dbmaj7

Db/Eb

Ab

To Coda ☺

[ 1.

:] [ 2.

14) Db2 Db/Eb

[ Ab

Db/Eb

Eb7

:] [ Ab

Eb/G F

19) Bbm

Ab

Eb/G

Eb

Ab

Eb6/G

Fm

Ab/C Cm7

D.S. ☺ al Coda ☺

23) Db2

Db/C

Bb7-s

Bb7

Eb7-s

Eb7

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 melodic lines on a staff. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The chords are indicated by the text above the staff.

32) Fm Eb Dbmaj7 Ab Db2 Db/Eb Ab



Musical notation for exercise 32, showing a sequence of chords and melodic lines on a staff. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The chords are indicated by the text above the staff.

**I Want Jesus to Walk with Me – 775\*\*** (Key of Eb; 3 verses)

Cm G7 Cm G7 Cm Fm



Cm Eb Bb7 Eb Cm7 Cm G Cm



G7 Cm Dm7 Gm7 Cm Cm7



Ab Cm G7 Cm Fm Cm







# I Will Call upon the Lord 621

*Part 1 (melody)*      D      G      D      G

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**

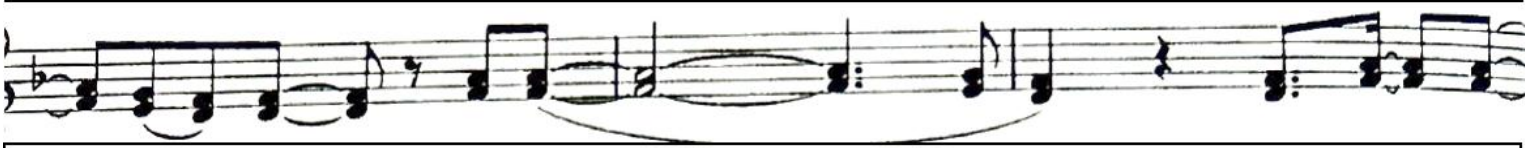
**22) C-s** **Dm7** **Bb2** **Unis.**

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



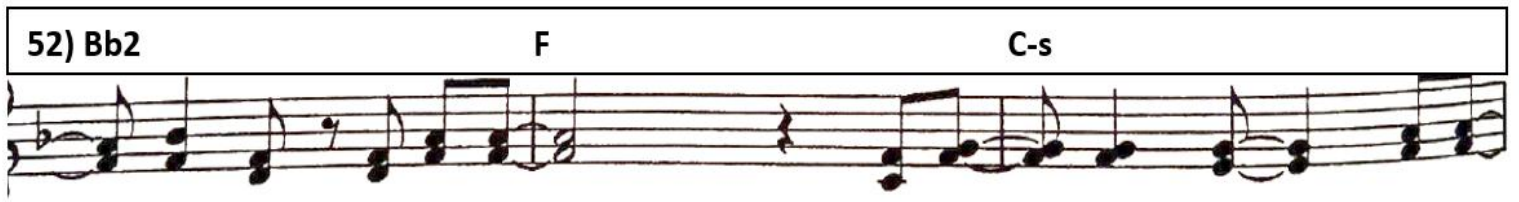
Musical notation for exercise 46, featuring a bass clef and a key signature of one flat. The exercise consists of a single staff with a sequence of chords: C-s, Dm7, and Bb2. The melody is written in eighth and quarter notes, with some chords held for longer durations.

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.

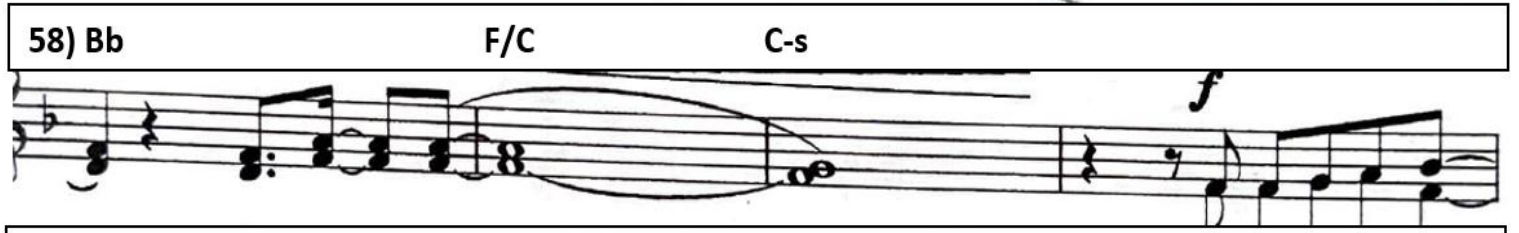
52) Bb2 F C-s



55) Dm7 Bb2 F/A

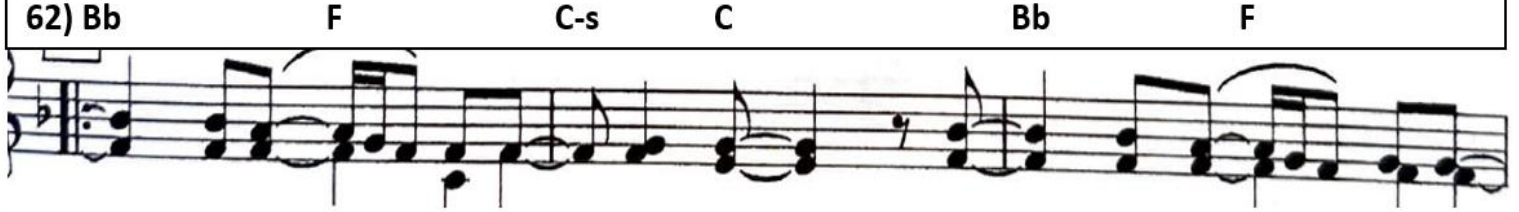


58) Bb F/C C-s *f*



REPEAT

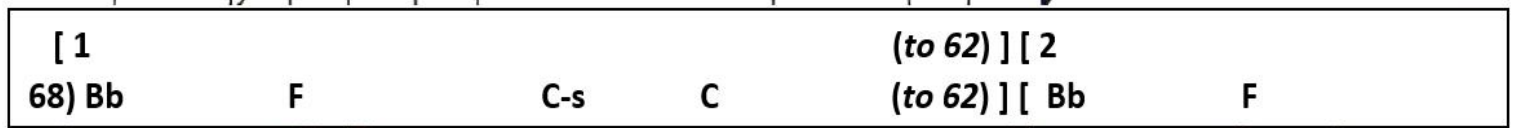
62) Bb F C-s C Bb F



65) C-s Bb F C-s C



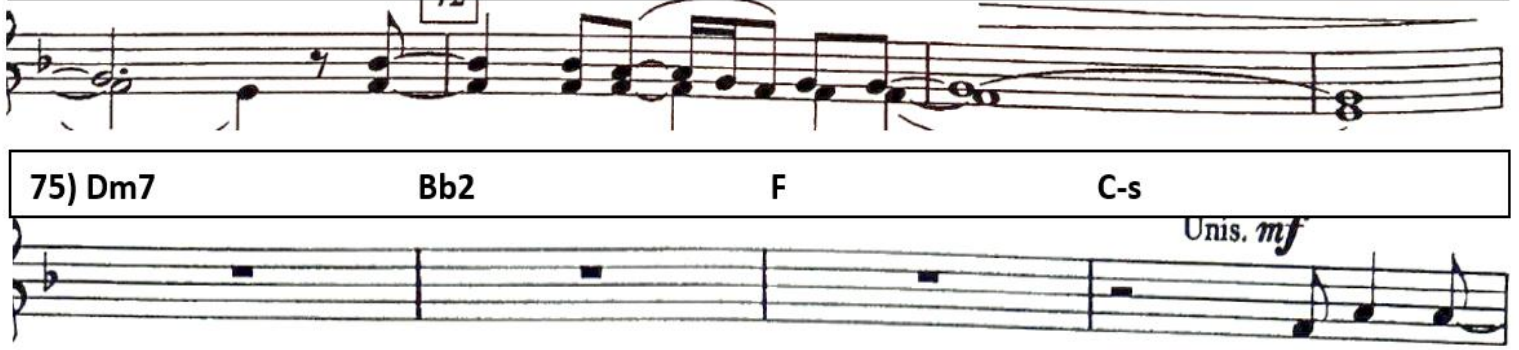
[ 1 (to 62) ] [ 2 (to 62) ]  
68) Bb F C-s C Bb F



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



75) Dm7 Bb2 F C-s *Unis. mf*





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 system, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter and eighth notes. The bass line consists of chords: G, C, G, G7, C, and D7/G.

C G

Musical notation for the second system, measures 7-12. The key signature is one sharp (F#) and the time signature is 4/4. The melody continues with quarter and eighth notes. The bass line consists of chords: C, C, C, C, C, C, C, C, C, C, and G.

G C G Em Am B Em C#

Musical notation for the third system, measures 13-18. The key signature is one sharp (F#) and the time signature is 4/4. The melody continues with quarter and eighth notes. The bass line consists of chords: G, C, G, Em, Am, B, Em, and C#.

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

Musical notation for the fourth system, measures 19-24. The key signature is one sharp (F#) and the time signature is 4/4. The melody continues with quarter and eighth notes. The bass line consists of chords: G, Em/C#, A7/B, C/D, D7/E, and G.

I'm Gonna Live So God Can Use Me – 700\*\*

I'm Gonna Live So God Can Use Me – 700\*\*; key of G; 4 verses

D

G

G7

C

A

G

D-s

G

D

Em

D/G

C

G

D7

G

C

Em

E-s A7

D7 Bm

G

C/D

G

Immortal, Invisible, God Only Wise – 12\*\*

**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**



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



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 Along – 278 – Harmony Part

Chords: 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

Chords: 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 babel! 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

Chords: 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

Chords: 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

Chords: 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

Chords: Ab Eb/G-a Fm Ab/Bb [ Eb Ab/Eb ] [ Eb Eb-s Eb ]

[ 1-3 D.C. ] [ Final ]

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

Chords: Eb Ab Eb Ab Bb Eb/G

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

Chords: Ab Eb/G Fm7 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

Chords: Bb Eb/G Ab Eb/G Fm7 Ab/Bb Eb Eb/G

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

Chords: Ab Eb/G Bbsus4 Bb Eb/G Ab Cm7

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

Chords: Bbsus4 Bb Ab Eb Ab Bb Eb/G

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

Chords: Ab Eb/G Fm7 Ab/Bb | 1-3 Eb | Ab/Eb D.C. | Final Eb | Ebsus4 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 -- \*\*\*\*; 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\*\*** (key of Eb; 4 verses)

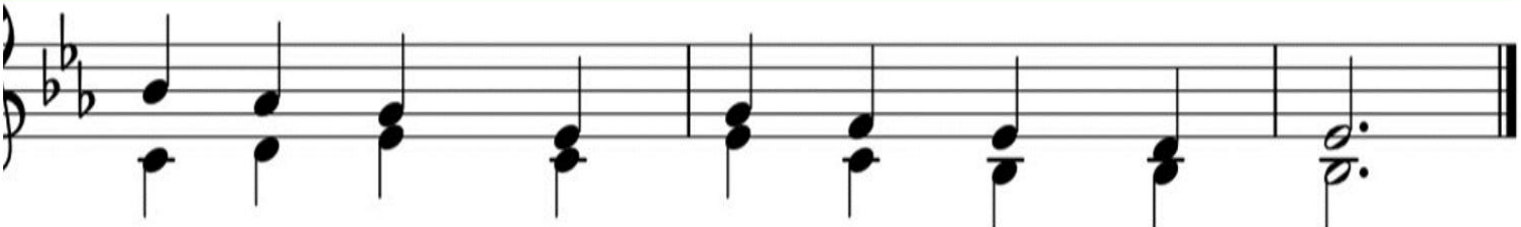
**Eb Gm Ab Eb Bb Bb7 Eb**



**Fm Eb Bb7 Eb Bb Eb Ab Eb Ab Eb**



**F-s Bb7 Cm Eb Fm Eb Bb Eb**



**D.S.] [ Final**

Gm Gm7/F Eb

F Bb Eb

F Eb F/Eb

Eb-s Eb F Gm Ebmaj7

*rit.* *a tempo*

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#

F# Bm Em7 F#m


In My Heart There Rings a Melody – 299\* -- Key of Ab

Chord progression: Eb 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

Chord progression: 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


Chord progression: G-a Bb Eb Eb Ab

CHORUS



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.

Chord progression: Eb Ab Eb



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

Chord progression: 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

B $\flat$  Dm E $\flat$  F<sup>7</sup> E $\flat$

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

Cm F F<sup>7</sup> Gm E $\flat$

me, drink this wine. In re-mem-brance of me,  
me, feed the poor. In re-mem-brance of me,

A $\flat$  F B $\flat$  Dm E $\flat$  F<sup>7</sup>

pray for the time when God's own will is done.  
o - pen the door and let your neigh - bors

E $\flat$  F<sup>7</sup> B $\flat$  G $\flat$  B $\flat$

in, let them in. Take, eat, and be com - fort -

G $\flat$  E $\flat$ m B $\flat$  Gm

ed; drink and re - mem - ber too, that this is my

F E $\flat$  B $\flat$  C C<sup>7</sup> F7sus F<sup>7</sup>

bod - y and pre - cious blood shed for you, shed for you.

B $\flat$  Dm E $\flat$  F<sup>7</sup> E $\flat$

3 In re-mem-brance of me, search for truth. In re-mem-brance of

## In Remembrance of Me

43 Cm F F<sup>7</sup> Gm E<sub>b</sub>  
me, al-ways love. In re-mem-brance of me,

48 A<sub>b</sub> F B<sub>b</sub> F7sus F<sup>7</sup>  
don't look a-bove, but in your heart, look for

53 B<sub>b</sub> F7sus F<sup>7</sup> B<sub>b</sub>  
God. Do this in re-mem-brance of me.

The image shows a musical score for the hymn 'In Remembrance of Me'. It consists of three staves of music in a single system, all written in a treble clef with a key signature of one flat (B-flat major or F minor). The first staff (measures 43-47) has chords Cm, F, F7, Gm, and Eb. The second staff (measures 48-52) has chords Ab, F, Bb, F7sus, and F7. The third staff (measures 53-56) has chords Bb, F7sus, F7, and Bb. The lyrics are: 'me, al-ways love. In re-mem-brance of me, don't look a-bove, but in your heart, look for God. Do this in re-mem-brance of me.'

In Remembrance of Me (by BRed) – 521\*\*\*\* (2 pages)

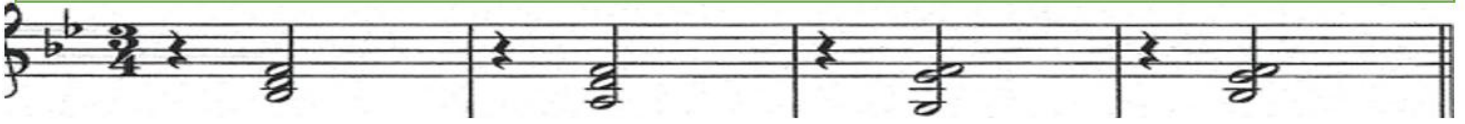
In Remembrance of Me (by BRed) – 521\*\*\*\* (key of Bb; 3 verses)

Bb

Dm

Eb

F7-s



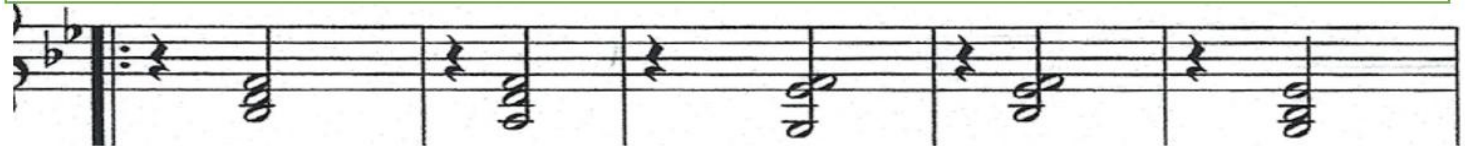
Bb

Dm

Eb

F7

Eb



Cm

F

F7

Gm

Eb



3rd time to Coda  $\oplus$  ]

Ab

F

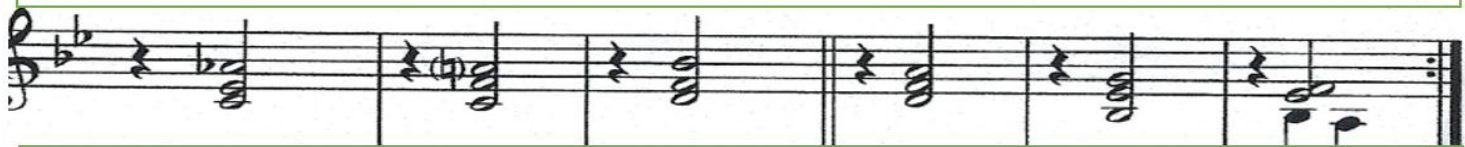
Bb

Dm

[ 1. ]

[ Eb ]

F7 ]



[ 2. ]

Ab

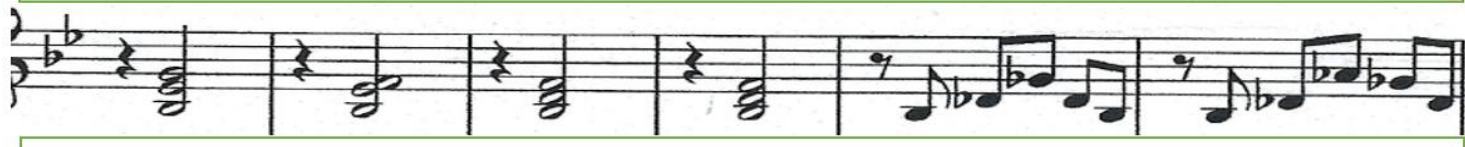
F

Bb

Dm

[ Eb ]

F7 ]



Bb

Gb

Ebm



Bb

Gm

F

Eb



To Stanza 3

Bb

C

C7

F7-s

F7

Musical notation for the first system, showing a melody line and a bass line with chords. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody consists of eighth and quarter notes. The bass line features chords corresponding to the labels above: Bb, C, C7, F7-s, and F7. A small annotation "To Stanza 3" is visible at the end of the system.

⊕ Coda

F7-s

F7

Bb

Musical notation for the second system, showing a bass line with chords. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The bass line features chords corresponding to the labels above: F7-s, F7, and Bb. The notation consists of quarter notes and rests.

F7-s

F7

Bb

Musical notation for the third system, showing a bass line with chords. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The bass line features chords corresponding to the labels above: F7-s, F7, and Bb. The notation consists of quarter notes and rests, ending with a double bar line.

**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\* -- Key of Ab

Ab

Ab7

Db



Ab

Eb

Ab

Eb

Ab



Bb

Eb

Ab Eb

Eb7

Ab



Eb

Ab



Ab

C-a

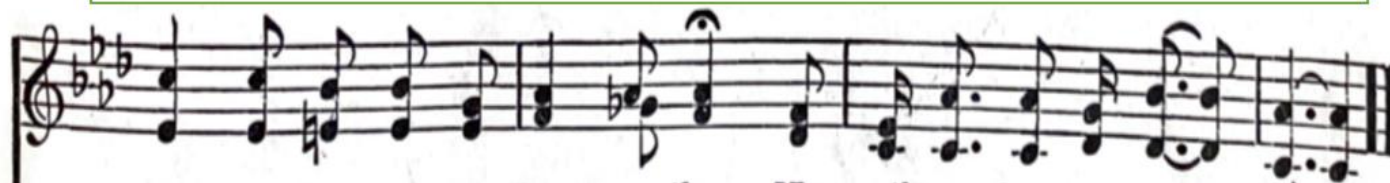
F-a

Ab7 Db

Ab

Eb7

Ab



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

C /B F C F Am7



Dm7 G-s G7 C /B F C



F Am7 Dm7 G C Am7 Em F C

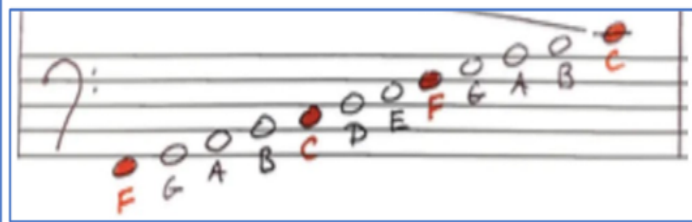


*Refrain*

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) -- \*\*\*\* (key of F; 4 pages)**  
(from: Two Anthems for Palm Sunday)

Musical staff showing piano accompaniment with chords and melodic lines.

[5]

SOPRANO *mf*

Musical staff for Soprano voice, starting with a rest and then a melodic line. Dynamic marking *mf* is present.

[6]

Musical staff showing piano accompaniment.

[8]

Musical staff showing piano accompaniment.

[10]

Musical staff showing piano accompaniment.

[12]

Musical staff showing piano accompaniment. Dynamic marking *p* is present.

[15]

Musical staff showing piano accompaniment.



[18]

8 *mp* *mf*

Musical staff for measure 18, starting with a treble clef and a key signature of one flat. The staff contains a sequence of chords and melodic lines. A dynamic marking of *mp* (mezzo-piano) is at the beginning, and *mf* (mezzo-forte) is at the end, with a hairpin crescendo connecting them. The measure number '8' is written above the staff.

[21]

Musical staff for measure 21, continuing the piece with a treble clef and one flat key signature. It features a series of chords and a melodic line.

[24]

Musical staff for measure 24, continuing the piece with a treble clef and one flat key signature. It features a series of chords and a melodic line.

[26]

Musical staff for measure 26, continuing the piece with a treble clef and one flat key signature. It features a series of chords and a melodic line.

[29]

Musical staff for measure 29, continuing the piece with a treble clef and one flat key signature. A dynamic marking of *P* (piano) is present at the end of the staff.

[32]

Musical staff for measure 32, continuing the piece with a treble clef and one flat key signature. It features a series of chords and a melodic line.

[35]

Musical staff for measure 35, continuing the piece with a treble clef and one flat key signature. It features a series of chords and a melodic line. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are present, with hairpin crescendos.

[38]

Musical notation for measure 38. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5. The instruction "(no fl.)" is written above the staff.

[42]

Musical notation for measure 42. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5. The instruction "pp" is written above the staff.

[45]

Musical notation for measure 45. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5.

[47]

Musical notation for measure 47. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5.

[49]

Musical notation for measure 49. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5.

[51]

Musical notation for measure 51. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5.

[53]

Musical notation for measure 53. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5. The instruction "mf" is written above the staff.

[55]

Musical notation for measure 55. The staff shows a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. The notes are: G4, A4, B4, C5. The key signature has one sharp (F#). The time signature is 2/4. The measure ends with a fermata over the final note, C5. The instruction "mf" is written above the staff.



# 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 purged 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\*\***; 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)

(54) A D A G Em E A G A

34 **4**

(63) D A D A A7

(70) D G D A D A A7 D

70 *rit.*

(20) D A A7 D G D A7

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

26 **5**

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

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

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

48