

# Church Music

J – R

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#





# JERUSALEM

## C Instrument Part 3

Arranged by Stephen DeCesare

C. Hubert H. Parry (1916)



Jesu, Joy of Man's Desiring (Choral from Cantata #147) – (2 pages)\*\*\*\*

**Jesu, Joy of Man's Desiring – \*\*\*\*** -- Key of G; 2 pages

G C G Am G D

D D7 G C G

Am A D7 G G C G D

Am G D D7 G C

G E-a A-a B-a D7 G C G

Am G Am D D7 G C

G Am A D7 G

D E-a A-a F D-a E-a A-a F7 G

A-a F A-a D-a A-a G C A-a C7

D-a G-a C C7 F D-a G-a

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

D7 G C G E-a A-a B-a D7

G G7 Am D/C G E-a

D-a G C G

Am G D D7 G C

G Am A D7 G

Jesus, Joy of Man's Desiring (Choral from Cantata #147) – (S/A parts; 2 pages)\*\*\*\*

(49) C

B-a C G E-a

Musical notation for measures 49-53. The staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of chords: C4, G4, C5, G4, C4, G4, C4, G4.

(54) A-a G B-a D

G C G E

Musical notation for measures 54-58. The staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: A4, G4, B4, A4, G4, F#4, E4. The accompaniment consists of chords: G4, C4, G4, C4, G4, E4, G4, C4.

(59) Am D7

G

Musical notation for measures 59-62. The staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of chords: Am, D7, G, G.

33

7

(44)

Am G C C7 D G

Musical notation for measures 44-47. The staff shows a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment consists of chords: Am, G, C, C7, D, G.



Jesu, Joy of Man's Desiring (Choral from Cantata #147) – (melody)\*\*\*\*

**Jesu, Joy of Man's Desiring – \*\*\*\*** -- Key of G; 2 pages; melody (non-verbal)

**G C G Am G D**

**D D7 G C G**

**Am A D7 G C G D**

**Am G D D7 G C**

**G E-a A-a B-a D7 G C G**

**Am G Am D D7 G C**

**G Am A D7 G**

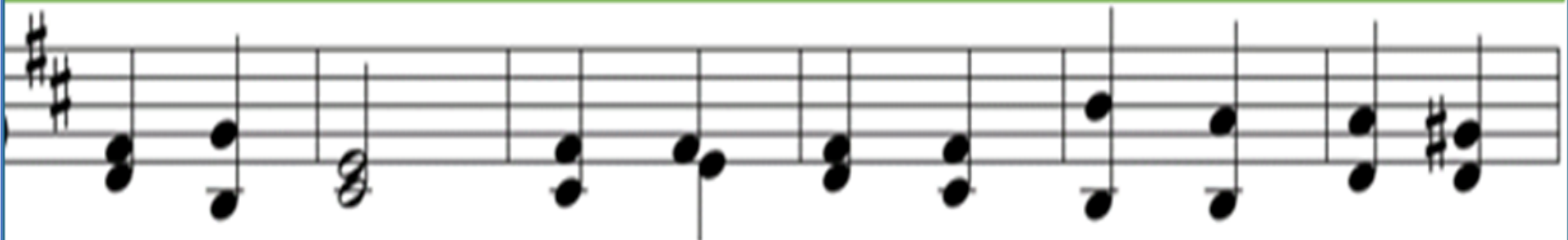
# Jesus, Light of Joy – 673\*\*

Key of D; 3 verses

D      A      D      G      D      G      D      G      A



Bm   Em   A      F#      Bm   F#m   Bm   B7   Bm   NC



NC   E   A   D   Bm   E7   A   D      G   A7



Bm   A      Em   A7   Bm   A      G      D   A      D



Jesus, Remember Me – 227\*\* -- Key of Eb

Eb

Fm

Bb

Eb



Cm

Fm

Bb

Eb





**Jesus, Take Us to the Mountain – 193\*\*** (Key of Bb; 5 verses)

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



Eb F Bb F7 Bb Eb F Dm



Bb Eb Bb Eb/C F Bb F-s F



Gm D Eb F7/G Bb Gm Cm F Bb



**Jesus, Take Us to the Mountain – 193\*\*** (Key of Bb; 5 verses)

Tenor

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



Eb F Bb F7 Bb Eb F Dm



Bb Eb Bb Eb/C F Bb F-s F



Gm D Eb F7/G Bb Gm Cm F Bb



Jesus Christ is Risen Today – 232\*\*

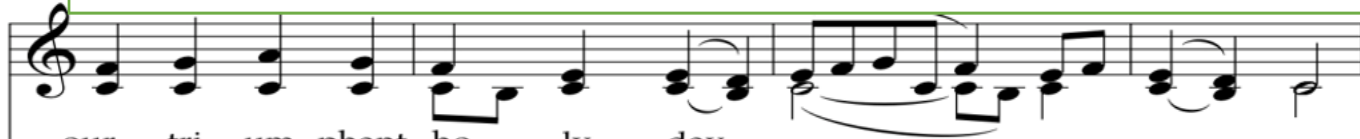
Jesus Christ Is Risen Today – 232\*\* -- Key of C

C F E-a C F C G7 C



1 Je - sus Christ is risen to - day,  
 2 Hymns of praise then let us sing, Al - le - lu - ia!  
 3 But the pains which he en - dured,  
 4 Sing we to our God a - bove,

F C F C G C F C G7 C



our tri - um - phant ho - ly day,  
 un - to Christ, our heaven - ly King, Al - le - lu - ia!  
 our sal - va - tion have pro - cured.  
 praise e - ter - nal as God's love.

G7 C G D7 G D7 G



who did once up - on the cross,  
 who en - dured the cross and grave, Al - le - lu - ia!  
 Now a - bove the sky he's King,  
 Praise our God, ye heaven - ly host,

G7 C F E-a C F C G7 C



suf - fer to re - deem our loss.  
 sin - ners to re - deem and save. Al - le - lu - ia!  
 where the an - gels ev - er sing.  
 Fa - ther, Son, and Ho - ly Ghost.

# Jesus Is Calling

GEO. C. STEBBINS

124

FANNY J. CROSBY

1. Je - sus is ten - der - ly call - ing thee home - Call - ing to - day.  
 2. Je - sus is call - ing the wea - ry to rest - Call - ing to - day.  
 3. Je - sus is wait - ing; O come to Him now - Wait - ing to - day.  
 4. Je - sus is plead - ing; O list to His voice: Hear Him to - day.

call - ing to - day; Why from the sun - shine of love wilt thou be  
 call - ing to - day; Bring Him thy bur - den and thou shalt be  
 wait - ing to - day; Come with thy sins; at His feet low - ly re -  
 hear Him to - day; They who be - lieve on His name shall re -

### REFRAIN

Far - ther and far - ther a - way?  
 He will not turn thee a - way. Call - - ing to - day, . . . .  
 Come, and no lon - ger de - lay. Call - ing, call - ing to - day, to - day  
 Quick - ly a - rise and a - way.

Call - - ing to - day, . . . . Je - - sus is  
 Call - ing, call - ing to - day, to - day, Je - sus is ten - der -

call - ing to - day, ing, is ten - der - ly call - ing to

**Jesus Loves the Little Children (CHWoolston; JBarlow; GFRoot) -- \*\*\*\* (key of Ab)**

Eb-s      Ab                                  Db/Ab

Ab                                  Eb                                  Ab

Db/Ab                                  Db                                  Eb                                  Ab

Ab                                  /C                                  Eb                                  Bb

Eb                                  Ab                                  /C                                  Db                                  Ab

Ab                                  Eb                                  [ 1,2                                  :][ 3  
[ Ab                                  Eb-s                                  :][ Ab

Jesus Paid It All with Amazing Grace (arr. By CStamegna) --\*\*\*\* (2 pages)

Jesus Paid It All with Amazing Grace -- \*\*\*\*; key of Ab

(arr. CStamegna; piano part)

Ab Fm7 Db/C Db/Bb Db/C Cm7 Ab F Fm Eb

Musical staff for measures 1-6. The key signature is Ab major (three flats) and the time signature is 3/4. The notes are: Ab (chord), Fm7 (chord), Db/C (chord), Db/Bb (chord), Db/C (chord), Cm7 (chord), Ab (chord), F (chord), Fm (chord), Eb (chord).

7) Db/Bb Eb F Ab F Ab Db Eb C Ab

Musical staff for measures 7-12. The notes are: Db/Bb (chord), Eb (chord), F (chord), Ab (chord), F (chord), Ab (chord), Db (chord), Eb (chord), C (chord), Ab (chord).

13) Ab F Fm Fm7 Ab/Db Eb/Ab Eb Fm7 Db/C Db

Musical staff for measures 13-18. The notes are: Ab (chord), F (chord), Fm (chord), Fm7 (chord), Ab/Db (chord), Eb/Ab (chord), Eb (chord), Fm7 (chord), Db/C (chord), Db (chord).

19) Ab G Ab Fm7 Bb Db/Bb Db Bb Ab

Musical staff for measures 19-24. The notes are: Ab (chord), G (chord), Ab (chord), Fm7 (chord), Bb (chord), Db/Bb (chord), Db (chord), Bb (chord), Ab (chord).

25) Ab Fm7 Bb Eb F Eb Ab Fm Fm7

Musical staff for measures 25-30. The notes are: Ab (chord), Fm7 (chord), Bb (chord), Eb (chord), F (chord), Eb (chord), Ab (chord), Fm (chord), Fm7 (chord).

31) Db Ab Eb Fm Db/Eb Ab Bb Ab

Musical staff for measures 31-36. The notes are: Db (chord), Ab (chord), Eb (chord), Fm (chord), Db/Eb (chord), Ab (chord), Bb (chord), Ab (chord).

37) Ab Db Ab Eb-s/F Eb-s Cm Db/C Db/Bb

Musical staff for measures 37-42. The notes are: Ab (chord), Db (chord), Ab (chord), Eb-s/F (chord), Eb-s (chord), Cm (chord), Db/C (chord), Db/Bb (chord).

43) Fm/Bb Fm/Eb Ab Ab/F Fm7 Db/Bb



Musical notation for exercise 43, showing a sequence of chords and melodic lines in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

48) Ab F Fm Eb Db/C Cm7 Ab



Musical notation for exercise 48, showing a sequence of chords and melodic lines in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

53) Ab F Fm7 Ab/Db Eb-s/F Eb Ab F Fm/Db



Musical notation for exercise 53, showing a sequence of chords and melodic lines in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

59) Ab F Fm7 Ab F Fm7 Ab/Bb Ab



Musical notation for exercise 59, showing a sequence of chords and melodic lines in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

66) Db/C Fm/Bb Db/C Ab Db/C Fm/Bb Db/C Fm Fm7 Eb/C



Musical notation for exercise 66, showing a sequence of chords and melodic lines in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

73) Bbm Eb Cm Fm Fm7 Db Bb Ab



Musical notation for exercise 73, showing a sequence of chords and melodic lines in a bass clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat).

Jesus, Take All of Me (Just as I Am) -- \*\*\*\* (4 pages)

**Jesus, Take All of Me (Just as I Am) – \*\*\*\*** -- Key of C, Db, and D

**Piano Intro**

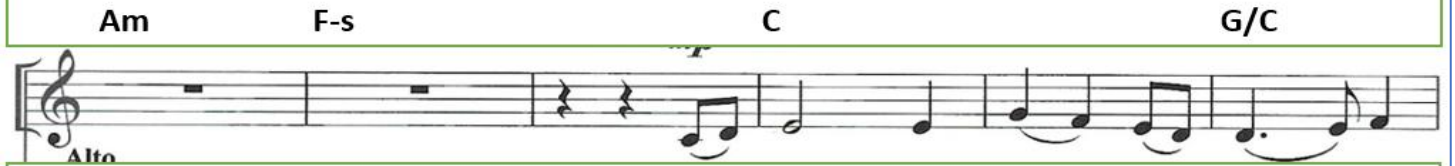
C Am



Musical notation for the piano introduction, starting with a treble clef and a 3/4 time signature. The key signature has one flat (Bb). The melody consists of quarter and eighth notes, ending with a half note chord.

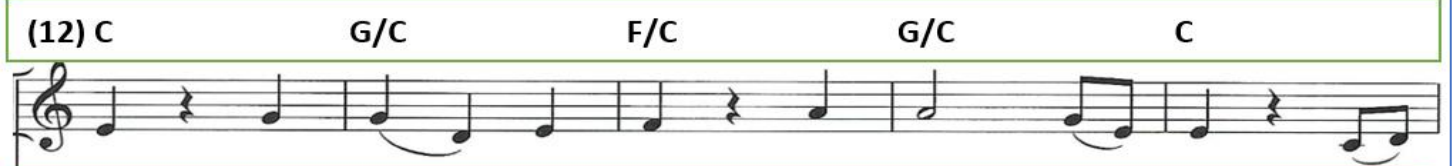
**(9) Soprano sings**

Am F-s C G/C



Musical notation for the soprano part, starting with a treble clef. The melody begins with a whole rest, followed by quarter and eighth notes.

(12) C G/C F/C G/C C



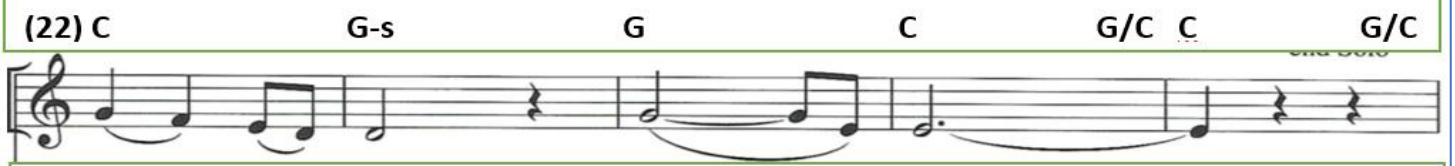
Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.

(17) C-s C F C-s



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.

(22) C G-s G C G/C C G/C



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.

(29) C Dm/C C G G7



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.

Alto (32) C G C/G G7 F F-s C



Musical notation for the alto part, starting with a treble clef. The melody begins with a whole rest, followed by quarter and eighth notes.

(37) C Dm/C C F C



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.

(42) C Dm/C C G C



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.



Musical notation for the piano accompaniment, starting with a treble clef. The melody consists of quarter and eighth notes.



C

(49)

Am

F-s

C

Musical staff for measures 49-52. Measure 49: C. Measure 50: Am. Measure 51: F-s. Measure 52: C. Includes a 'tr' (trill) marking over the first note of measure 50.

(52)

Am/C

Am/G

G

G/F

F

G

Musical staff for measures 53-56. Measure 53: Am/C. Measure 54: Am/G. Measure 55: G. Measure 56: G. Includes a 'tr' (trill) marking over the first note of measure 53.

(57) Am

F-s

C

F

Musical staff for measures 57-61. Measure 57: Am. Measure 58: F-s. Measure 59: C. Measure 60: F. Measure 61: F. Includes a 'unis.' (unison) marking over the first note of measure 60.

(62) G

C

G/C C

Bass sings

Musical staff for measures 62-66. Measure 62: G. Measure 63: C. Measure 64: G/C. Measure 65: C. Measure 66: C. Includes a 'Bass sings' instruction.

(67)

Musical staff for measures 67-71. Measures 67-71: Rest.

Unison (75)

C-s

Musical staff for measures 72-76. Measure 72: Rest. Measure 73: Rest. Measure 74: C-s. Measure 75: C-s. Measure 76: C-s. Includes a 'Unison (75)' instruction.

(77) F-s

C

Dm/C

C

G

Musical staff for measures 77-81. Measure 77: F-s. Measure 78: C. Measure 79: Dm/C. Measure 80: C. Measure 81: G.

Key Δ to Db

(82) G

C

Musical staff for measures 82-86. Measure 82: G. Measure 83: C. Measure 84: G. Measure 85: C. Measure 86: C. Includes a 'Key Δ to Db' instruction and a 'unis.' (unison) marking over the first note of measure 86.

(87) Bbm

Bbm

Gb-s

Db

Bbm/Db

Musical staff for measures 87-90. Measure 87: Bbm. Measure 88: Gb-s. Measure 89: Db. Measure 90: Bbm/Db.

(91)

Bbm/Ab

Ab

Ab/Gb

Gb

Ab

Musical staff for measures 91-94. Measure 91: Bbm/Ab. Measure 92: Ab. Measure 93: Ab/Gb. Measure 94: Gb. Includes a 'Key Δ to Db' instruction.

(95) Bbm Gb-s Db

Key Δ to D

(99) Gb Ab Db-s Db

(103) Bm G D Bm/D

(107) Bm/A A A/G D A

(111) Bm G-s D

(115) G A D A/D D A/D

(121)

D-s D

(123) A/D D-s A/D Em/D A-s/D

(129)

D-s D D-s G

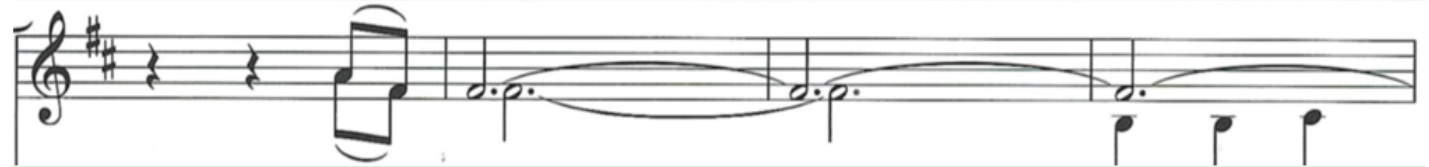
(132) G-s D A



(137)  
A D A/D D A/D D A/D



(140) G A/G G A/G Bm A/B



(145)  
Bm A/B G A/G Bm D-s/F# E-s



(148) A7 D A/D D A D



**Jesus Loves Me! – 188\*\*** (key of C; 2 verses)

C G C F C



C G C F C



*[Refrain]*

C G7 C F C



C G7 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#

Jesus Walked this Lonesome Valley (by LShackley) -- \*\*\*\*(3 pages)

**Jesus Walked This Lonesome Valley - by LShackley -- \*\*\*\*** (Keys of Eb; E; F; G)

Introduction with bass solo starting at measure 8

**Eb Ab Eb7 Ab Eb Db Ab**

*mf*

**Ab Eb-s Eb Ab Eb7 Ab Cm Fm**

**Bb7 Eb Ab (10) Eb7 Ab Eb Ab**

**Ab Eb Gm Gm7 Cm Cm7 (15) Fm7 Bb Bb7/C**

**Eb/C Eb7/F Ab/F Eb7 Ab7 Eb/F (20) Fm7**

**Eb Fm/Bb Gm Ab Eb Eb7 B7 E-s B7 A/B [Key Δ**

**(25) E A E7 A E A/F#**

**F#m7 E G#m7 (30) E/C# G#m G#-s**

*cresc.* *uv.*

F#m7 A/G# B E7 B7 E/D#

prayer. *f* *mf* 3

(35) A G# F#m7 E A/F# E A/B F#7/B

3

E E7 (40) C7 [Key Δ] F Bb F Dm7

3

F Bb F E (45) Dm E

3

Am *uv.* Gm7/C C7 D C7

3

F7 F (50) F7 Bb/C

*mf* 3

F7/Db *unis.* F-s F Gm7/C

3

(55) F Bb F7 Bb Am/D Am7 C/D D7 E[Key Δ]

*Sop.* 3

G Am7 (60) G/F# Am7 G Am7 C

3

C G B-s Em7 (65) Am7/D Am7

3 (65)

3

Dm7 C Dm G7 A G7 F G7 C G

(70) Am7 G Am7 G C/D G C G

G A7/B (75) G Am G C/B C/D G C

G7 C G F Am7 (80) C/B G

Joseph, Take Him Off the Tree -- \*\*\*\* (key of F; 3 verses)

F C7 F C7 F



C7 Bb/C C7 F Bb/A F7



Bb Bbm/G C7 C7/A Dm F G7/A



F C7/D F C7-s F C7 Bb/C C7 F





**Joy to the World – 134\*\* (key of D; 4 verses)**

D C# A7 D A D G A



A D G D G D



D A



A D G D Em D A7 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#

**Joyful, Joyful, We Adore Thee – 611\*\*** -- Key of G; 3 verses

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



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



D G D7 G D7 B B7 Em A D



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



**Joyful, Joyful, We Adore Thee – Tenor -- 611\*\*** -- Key of G; 3 verses

G D-s G D7 G D7 G D7 G



G D G C G7 G-s Am G Am



G D7 G D7 G D G



D7 G D7 B B7 Em A D G



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



# Just a Closer Walk with Thee – 835\*\* -- Key of Bb; 3 verses plus refrain

(The 1<sup>st</sup> verse is the *Refrain* and is then repeated after each of the 3 verses)

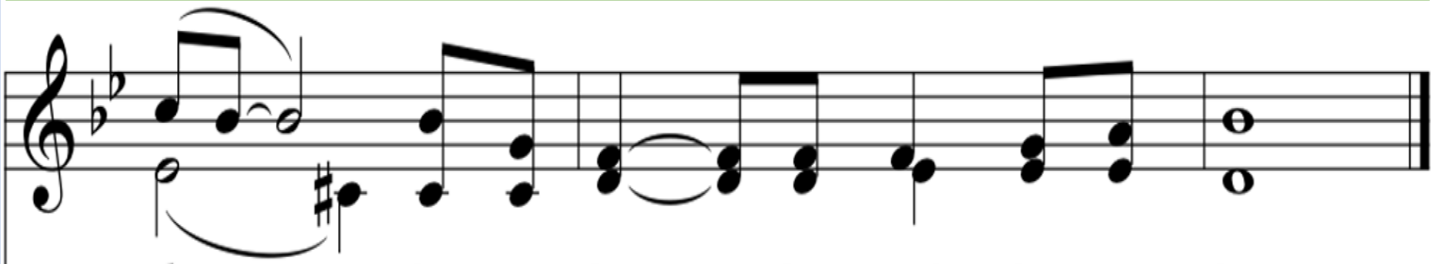
Bb      Bb-s   Gm   Bb              G-s   Cm      F7                      Bb-s



F7      G   Eb   Gm   Bb                      A   Bb7      Ab   Bb7



Cm      A      C7      Bb                      F7      Eb   F7      Bb



**Just a Closer Walk with Thee – Tenor -- 835\*\*** -- Key of Bb; 3 verses plus refrain

(The 1<sup>st</sup> verse is the *Refrain* and is then repeated after each of the 3 verses)

Bb      Bb-s      Gm      Bb                  G-s      Cm                  F7



F7   Bb-s   F7                  G      Eb      Gm/Bb                  b      A      Bb7                  Ab      Bb7



Cm      A      C7                  Bb                  F7      Eb      F7      Bb



Just As I Am (AJackson) -- \*\*\*\* (3 pages)

Just As I Am (AJackson) -- \*\*\*\* (key of C; 3 verses)

C

C7

F

*mf*

F

C

G7-s

G

C

(start singing in unison) [:

G7

C

G7

G7

F/C

C7

F

C

C

G7-s

G7

[ 1, 2  
[ C

C

:|[ 3

:|[ C

(moving to key change)

Gb/Ab

Ab

Db

Ab7

Db

Ab7

Gb/Db

Db

Db7

Gb

Gb

Db

Ab7-s

Ab7

Db

Gb/Ab

Db

Abm7

Db7

Gb

Ebm7

Db



Ab7-s

Ab7

Db



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#



Just as I Am, without One Plea – 442\*\* -- Key of D; 4 verses

D A D A D



A7 G D F#-a D



G B-a D F#-a A C#-a D



**Keep Your Lamps Trimmed and Burning – 350\*\*** -- Key of Ab; 4 verses

Fm



C

Fm



Fm

Bbm

Fm

Bbm

Fm



*Refrain*

Fm

C

Fm



Fm

Bbm

C7/Ab

Fm



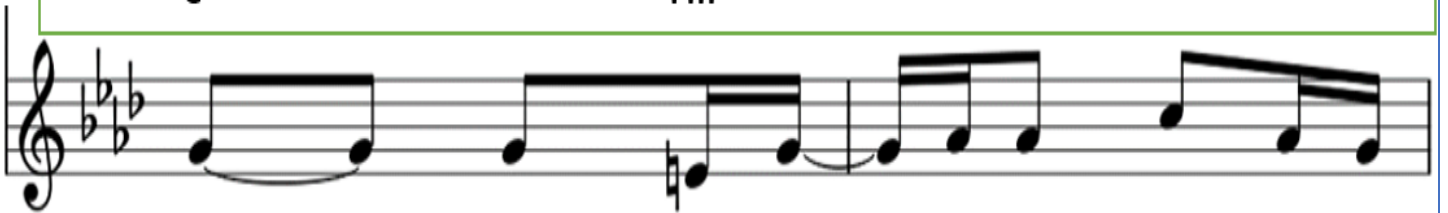
Keep Your Lamps Trimmed and Burning – Tenor -- 350\*\* -- Key of Ab; 4 verses

Fm



C

Fm



Fm

Bbm Fm

Bbm Fm

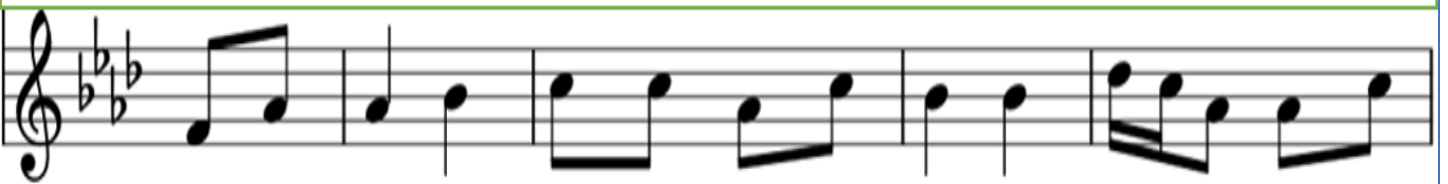


*Refrain*

Fm

C

Fm



Fm

Bbm

C7/Ab

Fm



**Keep Your Lamps Trimmed and Burning! – Hommerding - Full\*\*\*\*** -- Key of A  
*Solo, then Part II, then Part I* (5)

Fm

C



(10)

C

Fm

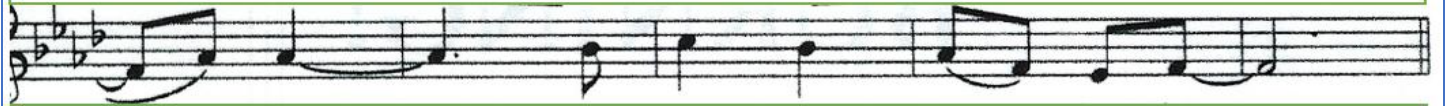


(15)

Fm

Bbm Fm

Cm Fm



Part II -- first time through

(20)

Fm

C



(25)

C

Fm



(30)

Bbm Fm

C-s

Fm



(35)

Fm

C7



(40)

C7

Fm



(45) [For this accordion part, repeat goes to *next stanza* for 2nd time]

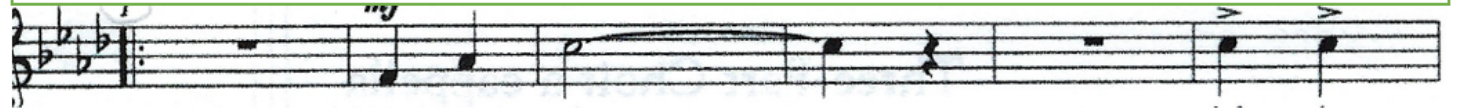
C7 Cm E7 Cm Fm



Part I -- second time through

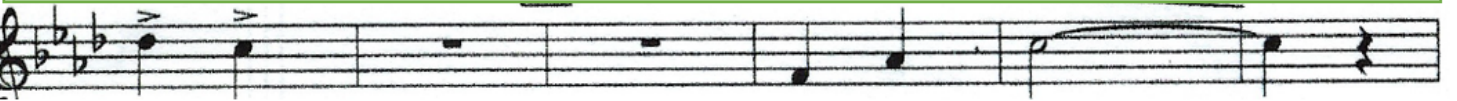
(20)

Fm C



(25)

C Fm



(30)

Bbm Fm C-s Fm



(35)

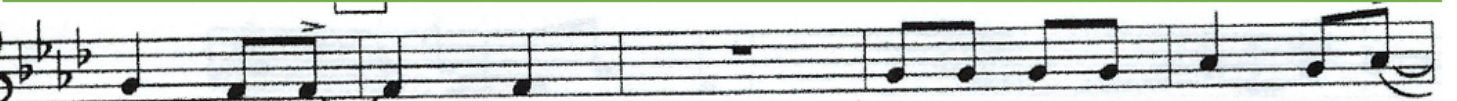
Fm C7

*sotto voce*



(40)

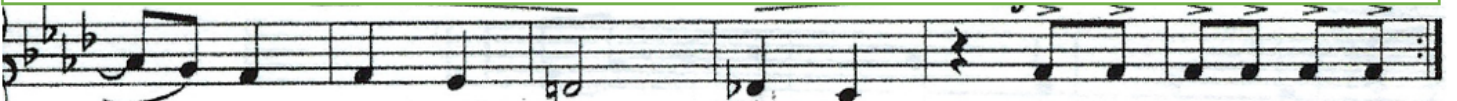
C7 Fm



(45)

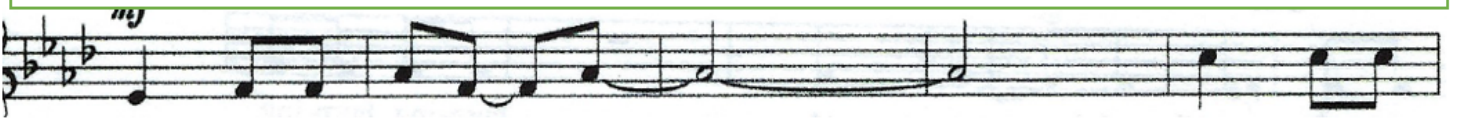
[No repeat here at 2<sup>nd</sup> time through]

C7 Cm E7 Cm Fm



Part I (50)

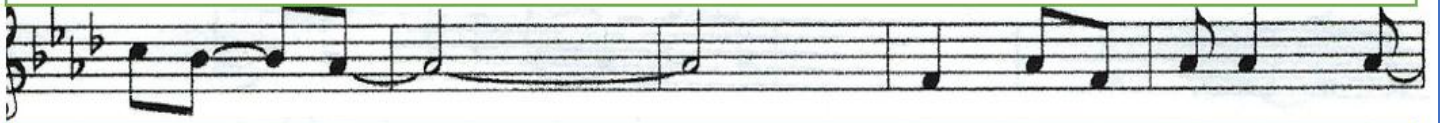
Fm



(55)

C

Fm



(60)

Fm

Ab

Bb

Ab

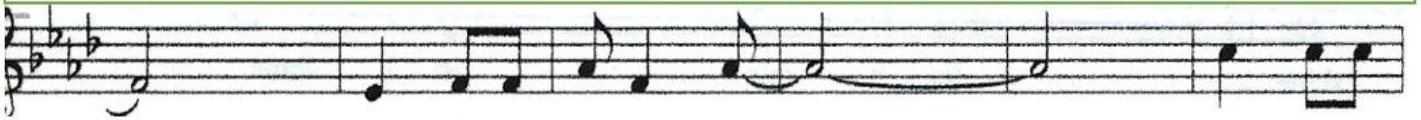
Eb



(65)

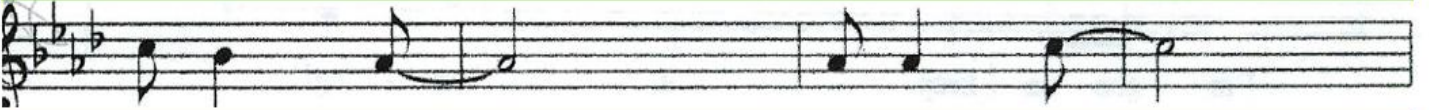
Fm

(70)



C

Fm

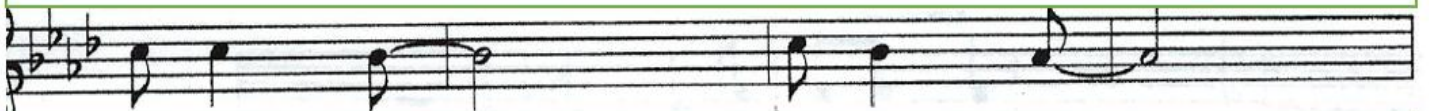


(75)

Fm

Ab

Bb

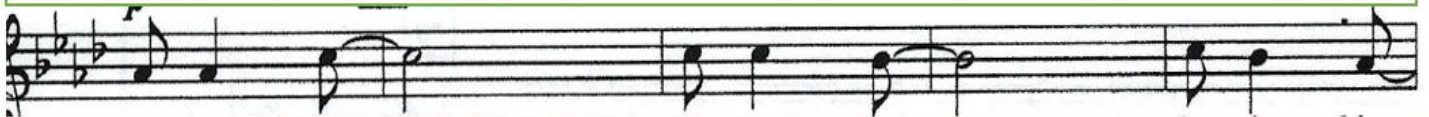


(80)

Ab

Bb/C Ab

Eb7 Fm



(85)

Eb-s

Fm

Ab

Eb-s

Fm



Lead On, O King Eternal! – 269\*\*; key of C; 3 verses

C F C C7 F Cmaj7 F G



G7 C C7 F C G D7 G



G7 C C7 Cmaj7 F A7 D D7 G



G7 C Dm7 C7 F /B F C G7 C



# 345

## Lead On, O King Eternal

ERNEST W. SHURTLEFF

HENRY SWART



1. Lead on, O King E - ter - nal, The day of march has come; Henceforth in fields of
2. Lead on, O King E - ter - nal, Till sin's fierce war shall cease, And ho - li - ness shall
3. Lead on, O King E - ter - nal, We fol - low, not with fears; For gladness breaks like



con - quest Thy tents shall be our home. Thro' days of prep - a - ra - tion Thy  
whis - per The sweet A - men of peace; For not with swords loud clashing, Nor  
morn - ing Where'er Thy face ap - pears; Thy cross is lift - ed o'er us; We



grace has made us strong, And now, O King E - ter - nal, We lift our bat - tle song.  
roll of stir - ring drums; With deeds of love and mercy, The heav'nly kingdom comes  
jour - ney in its light: The crown awaits the conquest; Lead on, O God of might.





147

# Leaning On the Everlasting Arms

E. A. HOFFMAN

A. J. SHOWALTER

1. What a fel-low-ship, what a joy di-vine, Leaning on the ev-er-last-ing arms;
2. Oh, how sweet to walk in this pilgrim way, Leaning on the ev-er-last-ing arms;
3. What have I to dread, what have I to fear, Leaning on the ev-er-last-ing arms?

What a bless-ed-ness, what a peace is mine, Leaning on the ev-er-last-ing arms.  
 Oh, how bright the path grows from day to day, Leaning on the ev-er-last-ing arms.  
 I have bless-ed peace with my Lord so near, Leaning on the ev-er-last-ing arms.

### REFRAIN

Lean - ing, lean - ing, Safe and se-cure from all a-larms;  
 Lean-ing on Je - sus, lean-ing on Je - sus,

Lean - ing, lean - ing, Lean-ing on the ev-er-last-ing arms.  
 Lean-ing on Je - sus, lean-ing on Je - sus,

By permission of A. J. Showalter

Leaning On My Friend Jesus -- \*\*\*\* -- Key of C

Am F/C F G F C Am C/F G



D.S. | Verses 1-5

C C-s C C-s C



F C C-s C G G7 Am G



F C F F G F



C Am C/F G C C-s C-s C

| 1-4

D.S. | Final



Let All Things Now Living -- 37\*\* ; key of G; 2 verses

G D G Am D



G C G D G



G D G Am D



G C G D G



G E Am D



G Em D A7 D



G D G Am D



G C G D G



### Let Justice Roll Like a River (Refrain and Verse 1) – \*\*\*\* -- Key of Bb

NOTE: 8 measures introduction; come in on pick up to measure 9

(8) F/A-a Bb Bb/D Eb Bb Eb/F Bb

Musical staff for measures 8-12. The staff shows a sequence of chords: F/A-a, Bb, Bb/D, Eb, Bb, Eb/F, and Bb. The melody consists of quarter and eighth notes.

(13) F F7/Eb D-a Gm Bb7 Eb

Musical staff for measures 13-17. The staff shows a sequence of chords: F, F7/Eb, D-a, Gm, Bb7, and Eb. The melody continues with quarter and eighth notes.

(18) Bb/D-a Cm Bb/D-a Eb C7/E-a Eb/F

Musical staff for measures 18-23. The staff shows a sequence of chords: Bb/D-a, Cm, Bb/D-a, Eb, C7/E-a, and Eb/F. The melody continues with quarter and eighth notes.

(24) F Cm F7 Bb Eb Bb (To verse)

Musical staff for measures 24-28. The staff shows a sequence of chords: F, Cm, F7, Bb, Eb, and Bb. The melody continues with quarter and eighth notes.

(29) Gm D7/A Gm/Bb D7/A Gm Eb F

Musical staff for measures 29-34. The staff shows a sequence of chords: Gm, D7/A, Gm/Bb, D7/A, Gm, Eb, and F. The melody continues with quarter and eighth notes.

(35) Bb Eb/F Bb D7/A D7 Gm F

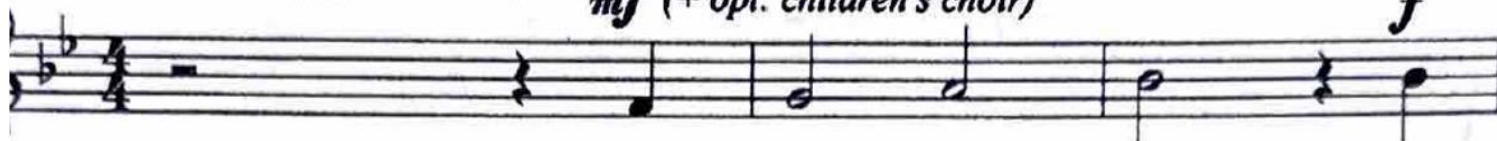
Musical staff for measures 35-40. The staff shows a sequence of chords: Bb, Eb/F, Bb, D7/A, D7, Gm, and F. The melody continues with quarter and eighth notes.

(41) C7/E-a C7 Eb/F F Eb/F F (To refrain)

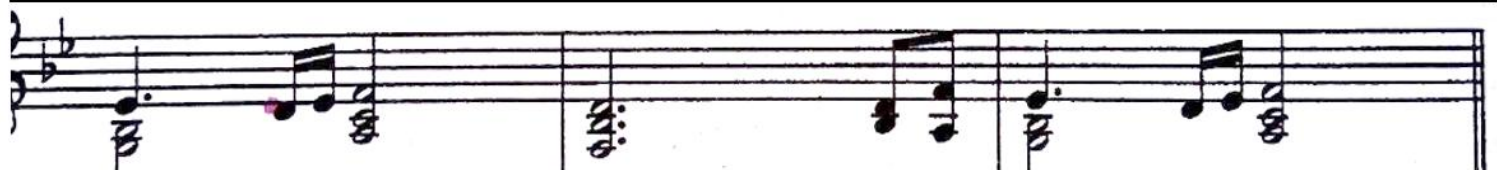
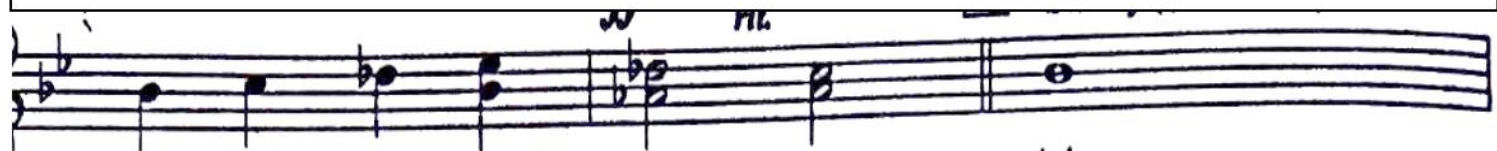
Musical staff for measures 41-46. The staff shows a sequence of chords: C7/E-a, C7, Eb/F, F, Eb/F, and F. The melody continues with quarter and eighth notes. The word "poco rit." is written above the staff.

**Let the King Come In! (LLarson; JDarwall) -- \*\*\*\* (key of Bb)**  
**(from: Two Anthems for Palm Sunday)**

*mf* (+ opt. children's choir) *f*



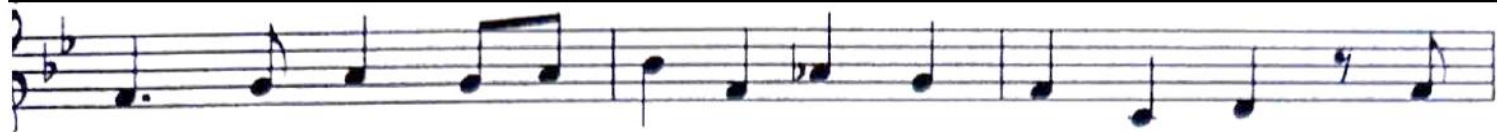
[9]



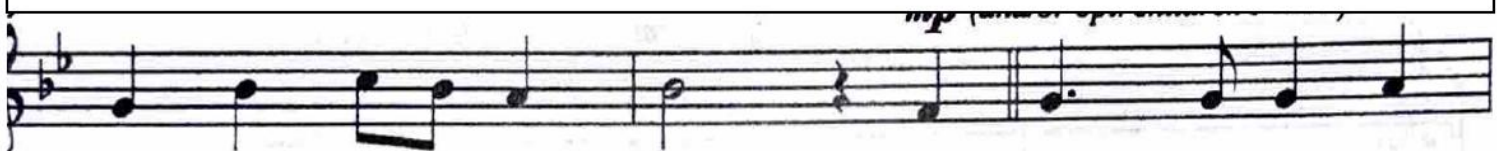
[13]



[16]



[19]



[22]

*(opt. children's choir)*



[26]



[29]

*mf (+ opt. children's choir)*



[32]



[35]

*(opt. children's choir)*



[39]

*mf*



[42]



[45]

*mf (+ opt. children's choir)*



[49]



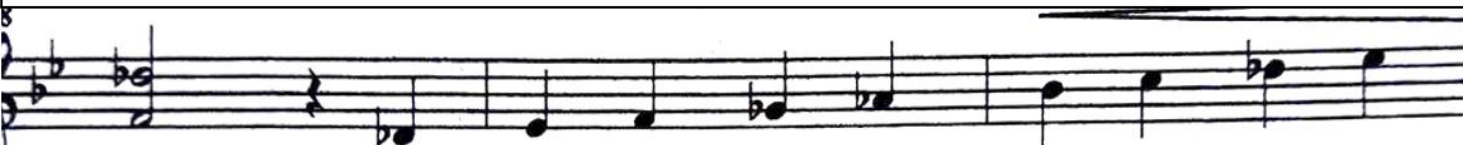
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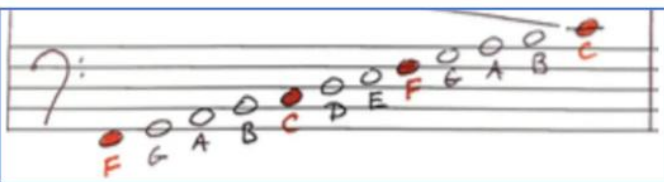
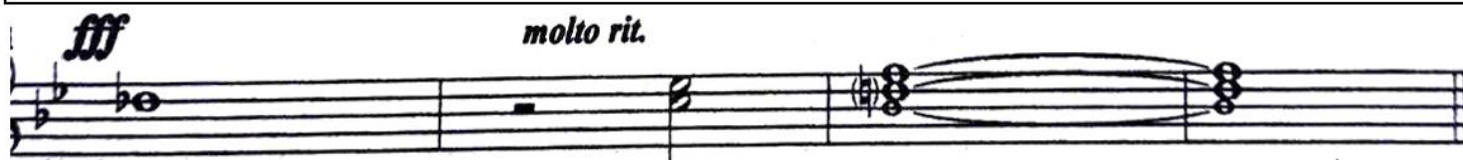
[55]



[58]



[61]



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#

Let There Be Peace on Earth -- \*\*\*\* (3 pages – melody and flute parts)

Let There Be Peace on Earth – \*\*\*\* -- Key of C; flute

(1) C Am Dm G7 C F C Dm

*Slowly*

*mp* *mf*

(8) G7 C B-a E-a B-a G

*mp* *mf* *mp*

[1.

(17) Am Em C7 F G7 C

*mf* *mp* *mf* *mp*

*D.C. (to Verse 2)*

(25) Am D7 G Am D7 G7

*f* *D.C. (to VS 2)*

Second Verse

(1) C Am Dm G7 C F C Dm

*Slowly*

*mp* *mf*



Let There Be Peace on Earth – \*\*\*\* -- Key of C; melody chords

C Am Dm G7 C F C Dm



G7 C B-a E-a B-a



[1.

G Am Em C7 F G7



C Am D7 G Am

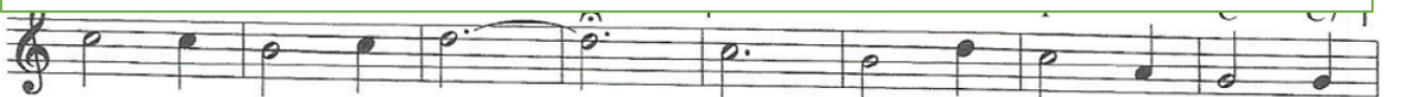


D.C.][2.

D7 G7 C E-a



F B-a Am D7 Fm C E-a F C C7



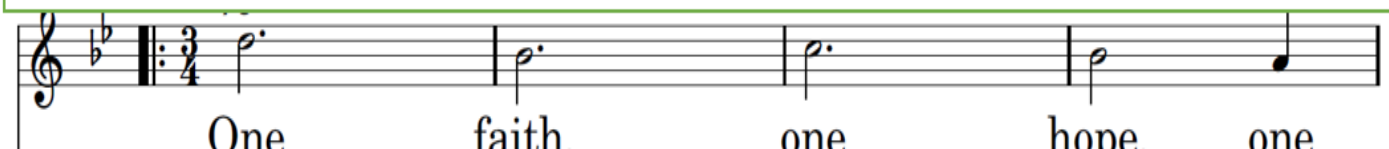
D.C.][Final

F D-a G7 C G7 F E-a A-a D-a G7 Dm C-s C



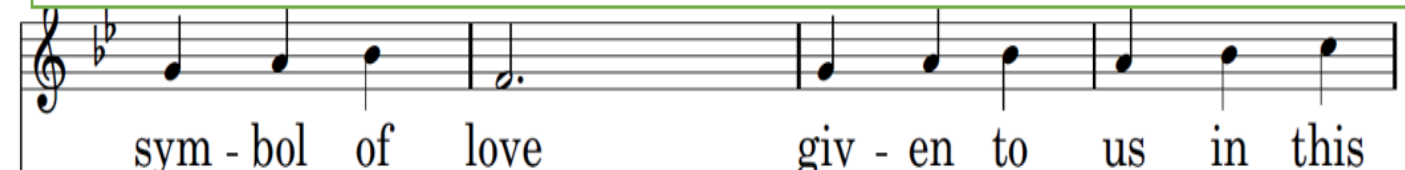
**Let Us Be Bread - *Descant* – 2260\*\*\*\* -- Key of Eb**

Bb Eb F Gm



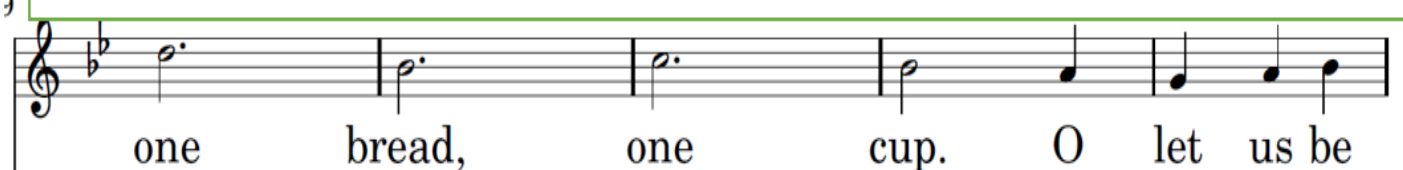
One faith, one hope, one

Cm Dm Eb F7



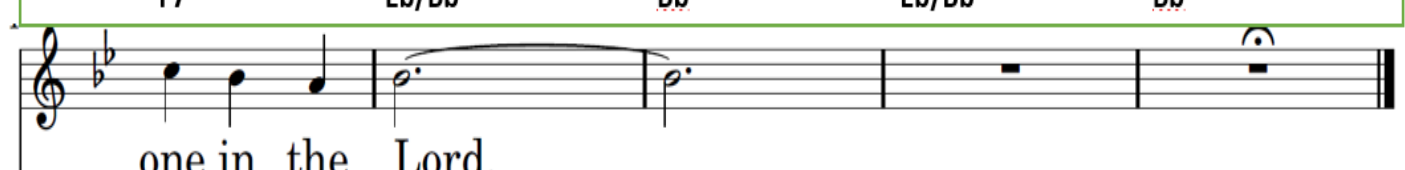
sym - bol of love giv - en to us in this

Bb Eb F Gm Cm



one bread, one cup. O let us be

F7 Eb/Bb Bb Eb/Bb Bb



one in the Lord.

Let Us Be Bread – 2260\*\*\*\* -- Key of Eb

Bb Eb F Gm

Let us be bread, blessed by the Lord,

Cm Dm Eb F7

bro - ken and shared, life for the world.

Bb Eb F Gm Cm

Let us be wine, love freely poured. Let us be

F7 Eb/Bb Bb Eb/Bb Bb

one in the Lord.

Let Us Be Bread (piano part; TPorter) – 2260\*\*\*\*

**Let Us Be Bread (piano part; TPorter) – 2260\*\*\*\*** (key of Bb; 4 verses)

 Refrain

**Bb Eb F F-s Gm**

**C-s D-s Eb F7 Bb**

**Eb F Gm C-s**

**F7 Eb/Bb ] Eb/Bb Bb**

**[1,3 Verses**

**Eb Bb/D C-s F7 Bb**

**Eb F/Eb Bb/D C-s F F7 :]**

**[2,4 Verses**

**Eb F/Eb Bb/D C-s F Bb**

**Eb Bb/D C-s F D.S.**

Let Us Break Bread Together – 525\*\*; key of Eb; 3 verses

Eb C-a Ab Bb7 Eb Ab Eb



Eb Bb7 G-a Eb F F7 Bb Cm Bb



*Refrain*

Ab Bb Eb Bbm C7 E-a Fm Eb D-a Ab-s



Bb Eb D-a C-a Ab Bb7 Ab F-a Eb



Let Us Talents and Tongues Employ – 526\*\*

Let Us Talents and Tongues Employ – 526\*\* -- Key of C

C F G Dm G



C G C F G



Dm G C G7 C Am C7



F D-a G G7 C F C



### Let Us with a Gladsome Mind (Psalm 136) -- 31\*\* -- Key of Bb; 4 verses

Bb Gm F Bb Eb Cm Bb F Bb F C7 F

The first system of musical notation is in 4/4 time and the key of Bb. It consists of two staves. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line of chords, with some notes beamed together. The key signature has two flats (Bb and Eb).

F C F F7 Bb F Bb F F7 Bb Cm7 F7 Bb

The second system of musical notation continues the melody and bass line from the first system. It also consists of two staves in 4/4 time and the key of Bb. The notation includes various note values and rests, with the bass line primarily consisting of chords.

**Light Dawns on a Weary World -- 79\*\***; key of G; 3 verses

G D C G C

G D G D

C G C G D G

**Refrain**

G C G

G Em D C G

G C G

G C D G



**Light Dawns on a Weary World – SATB\*\*\*\*; key of G**

(Soprano/Alto Parts – by Bringle-Rowan-Ellingboe)

C A-s D Bm Em Bm A-s C/D

4) A-s G Am G A-s G Am D

8) C G A-s G C/b A-s/D D7

11) G Am D C G A-s C/B D7

**Refrain**

14) C G C/D C A-s D-s D7

16) G E-s A-s C/D D7

18) C G G7 A-s D7

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

*sna - IOMI.*

23) G A-s G A-s G NC ->

Verse 2

*mp*

27) C B G E-s Am D7

29) G A-s C G NC -> D7

Refrain

32) C G Am/D C A-s D-s/E

34) G E-s A-s D D7

36) C G G7 C A-s D7

*av.*

38) G E-s A-s Bm Am C/D

*sna -*

40) C G C/D C A-s D7 D Em B-s

Musical notation for measure 40, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Verse 3

43) C C/D E-s A-s G Am

Musical notation for measure 43, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

46) G C D C G/F#

Musical notation for measure 46, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: G4 (quarter), C5 (quarter), D5 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

48) C/D A-s/D D7/E G A-s G C Bm

Musical notation for measure 48, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

Refrain

51) C C/D D7 C G C/D

Musical notation for measure 51, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

53) C A-s D G E-s

Musical notation for measure 53, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

55) A-s C/D D7 C G G7

Musical notation for measure 55, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

57) C A-s D7 G E-s A-s Bm

Musical notation for measure 57, showing a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The notes are: C4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

59) A-s C/D D7 C G C/D

SIIa - IOIII.

61) C A-s D7 D Em B-s A-s C/D

64) G Am D C D E-s G

*mp* *P*

# Light of the World – KMarrolli \*\*\*\*; key of D

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

**Bm7**

**G/A**

**G**

**D**

**D-s**

Musical notation for measures 1-8. The key signature is D major (two sharps). The time signature is 2/4. The music starts with a piano (*mp*) dynamic. The notation shows a bass line with chords and a treble line with a melody. The chords are Bm7, G/A, G, and D.

**(5) G/A**

**G/A**

**G/F#**

**G/A**

**G/F# A7**

Musical notation for measures 5-8. The key signature is D major. The notation shows a bass line with chords and a treble line with a melody. The chords are G/A, G/A, G/F#, and G/A G/F# A7.

**(9) Bm7**

**G/A**

**G**

**D-s**

**D**

**G**

**F# D**

Musical notation for measures 9-12. The key signature is D major. The music starts with a mezzo-forte (*mus. mp*) dynamic. The notation shows a bass line with chords and a treble line with a melody. The chords are Bm7, G/A, G, D-s, D, G, and F# D.

**(13) Bm7**

**G**

**F# D**

**G**

**A**

Musical notation for measures 13-16. The key signature is D major. The notation shows a bass line with chords and a treble line with a melody. The chords are Bm7, G, F# D, and G A.

**(17) Bm7 C# Bm7 A**

**F# D G**

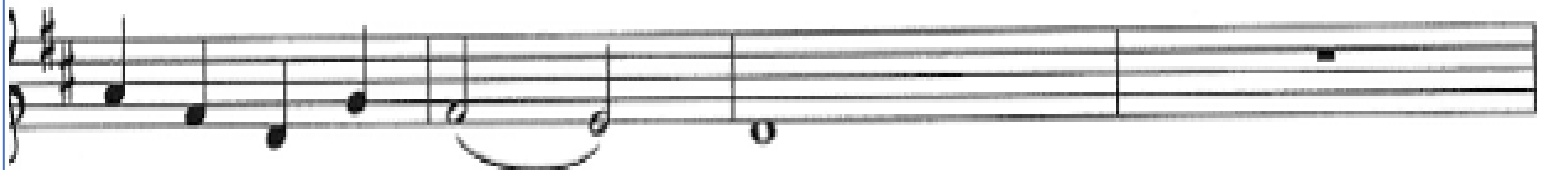
**A G**

**D-s**

**D**

Musical notation for measures 17-20. The key signature is D major. The music starts with a mezzo-forte (*mf*) dynamic. The notation shows a bass line with chords and a treble line with a melody. The chords are Bm7, C#, Bm7, A, F# D G, A G, D-s, and D.

(21) G/A          D    A    Bm7                          G/F#          G/A



(25) D                          G          D/G    A-s    Bm7                          C#    G/A    G

(29) D/G/D          F#m    G    A7    G    A7    Bm7                          C#    G/A    G

(33) D          E    D/C#    G/Em/N.C./A7    Bm          D    G    F#m/A    D

(37) G/A          G          D-s    D          /G                          D          A/D

(41) Bm7 F#m7 G D-s D

Musical notation for exercise (41) in G major, 4/4 time. The piece starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the bass line features a mix of quarter and half notes. The key signature has one sharp (F#).

(45) Bm7 F#m7 D /C# G A7

Musical notation for exercise (45) in G major, 4/4 time. The melody is primarily eighth notes, and the bass line includes quarter and half notes. The key signature has one sharp (F#).

(49) Bm D G F#m7 D G/A G D/G D

Musical notation for exercise (49) in G major, 4/4 time. The melody is mostly quarter notes, and the bass line features a mix of quarter and half notes. The key signature has one sharp (F#).

(53) D/G D A/D Bm G /A D

Musical notation for exercise (53) in G major, 4/4 time. The piece begins with a mezzo-piano (*mp*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The melody is mostly quarter notes, and the bass line includes quarter and half notes. The key signature has one sharp (F#).

(58) G D/G A-s Bm7 F#m/B G/A G D/G D /C#

Musical notation for exercise (58) in G major, 4/4 time. The piece starts with a forte (*f*) dynamic. The melody is mostly quarter notes, and the bass line includes quarter and half notes. The key signature has one sharp (F#).

(62) G/A7/D/G A7/D Bm7

G/A G

F#m7 D/E D/C#

Musical notation for exercise (62) showing a melody line and a bass line. The melody starts with a quarter note G, followed by a half note A, and a quarter note B. The bass line starts with a whole note G, followed by a half note A, and a quarter note B. The key signature has one sharp (F#).

(66) G F#m7 Bm D G F#m7 D G/A G

Musical notation for exercise (66) showing a melody line and a bass line. The melody starts with a quarter note G, followed by a half note A, and a quarter note B. The bass line starts with a whole note G, followed by a half note A, and a quarter note B. The key signature has one sharp (F#).

(70) D-s D D-s/G/A G D A/D D Em7

Musical notation for exercise (70) showing a melody line and a bass line. The melody starts with a quarter note D, followed by a half note E, and a quarter note F#. The bass line starts with a whole note D, followed by a half note E, and a quarter note F#. The key signature has one sharp (F#). Dynamics include *onc.*, *mf*, *rit.*, and *al tempo*.

(75) D/G D G/C# A Bm7 A-s G/C# D G/C# D

Musical notation for exercise (75) showing a melody line and a bass line. The melody line is mostly empty, with a few notes. The bass line starts with a whole note D, followed by a half note E, and a quarter note F#. The key signature has one sharp (F#).

(80) E-s Bm D G F#m/A D G/A G

Musical notation for exercise (80) showing a melody line and a bass line. The melody starts with a quarter note E, followed by a half note F#, and a quarter note G. The bass line starts with a whole note E, followed by a half note F#, and a quarter note G. The key signature has one sharp (F#). Dynamics include *f*.



(84) D-s D D-s G D-s G D A/D G/C# G A7

Musical notation for exercise (84) in G major. The piece is in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The exercise concludes with a half note G4, followed by a whole note G4. Dynamics include a crescendo leading to a forte (f) section and a piano (p) section.

(89) G/C# Em7 G/F# E F# G/A A7/B G/A G/A

Musical notation for exercise (89) in G major. The piece is in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The exercise concludes with a half note G4, followed by a whole note G4. Dynamics include a *rit.* (ritardando) section.

Like a Mother Who Has Borne Us – 44\*\* ; key of D; 4 verses

D

G

A

D

A

D

A

Bm

G

Em

Bm

A

G

D

A

D

G

D

Listen to the Word That God Has Spoken -- 455\*\* -- Key of Ab

Fm

Eb Fm Ab Fm



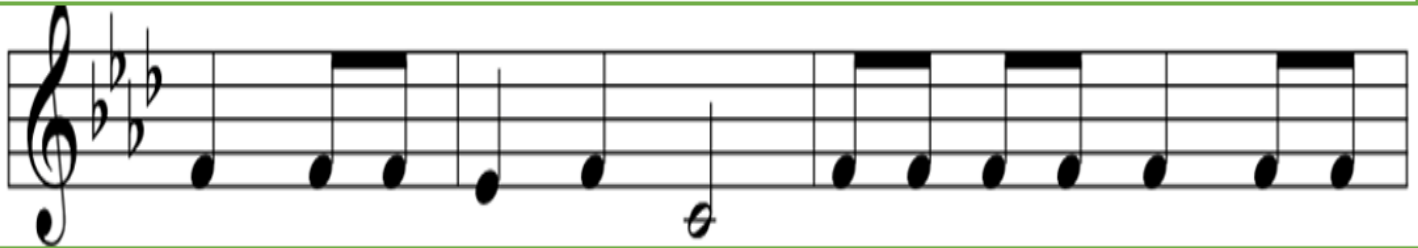
Fm

Eb

Fm

Cm

Fm



Eb

Fm

Ab

Fm

Ab

Fm

Cm

Eb

Fm



**Litany for the Earth (by BBridge) -- \*\*\*\*** (key of G; 8 verses)

**Melody**

Verses

Em

D

C

Bm

Cantor

Em

D

G

D

A

A-s

A

All

Em

D/F#

G

A

Cantor

[1-8]

Em

A/E

D

A

A-s

A

D.C.

All

(Fine)

**Litany for the Earth (by BBridge) -- \*\*\*\*** (key of G; 8 verses)

**Alternative Accompaniment**

Verses

Em

D

C

Bm

Musical notation for the first system, corresponding to the chords Em, D, C, and Bm. The notation is in G major, 9/4 time, and consists of two staves (treble and bass clef).

Em

D

G

D

A

A-s

A

Musical notation for the second system, corresponding to the chords Em, D, G, D, A, A-s, and A. The notation is in G major, 9/4 time, and consists of two staves (treble and bass clef).

Em

D/F#

G

A

Musical notation for the third system, corresponding to the chords Em, D/F#, G, and A. The notation is in G major, 9/4 time, and consists of two staves (treble and bass clef).

[1-8]

Em

A/E

D

A

A-s

A

D.C.

Musical notation for the fourth system, corresponding to the chords Em, A/E, D, A, A-s, and A. The notation is in G major, 9/4 time, and consists of two staves (treble and bass clef). The system concludes with a double bar line and the word *(Fine)* written above the final measure.

**Litany of Peace (Dan Schutte)– \*\*\*\*** -- Key of G; 15 verses

Melody

Em Bm Am D-s D Em Bm C D-s D Em

Musical notation for the melody of 'Litany of Peace'. The piece is in the key of G major (one sharp) and 4/4 time. The melody consists of a series of eighth and quarter notes, with some chords indicated by the chord symbols above. The notation is written on a single staff with a treble clef.

Harmony 1

Em Bm Am D-s D Em Bm C D-s/D Em

Musical notation for Harmony 1. The notation is written on a single staff with a treble clef. It shows a series of chords and chord changes corresponding to the chord symbols above. The notation includes some accidentals and a fermata over the final chord.

Harmony 2

Em Bm Am D-s D Em Bm C D-s/D Em

Musical notation for Harmony 2. The notation is written on a single staff with a treble clef. It shows a series of chords and chord changes corresponding to the chord symbols above. The notation includes some accidentals and a fermata over the final chord.

Live in Charity (*Ubi caritas*) – 205\*\* -- Key of F

F C D-a F Bb D G C

Live in char - i - ty and stead - fast love.  
U - bi ca - ri - tas et a - mor,

The first system of music is in 2/4 time, key of F major. It consists of two measures. The first measure contains a chord progression of F, C, and D-a. The second measure contains a chord progression of F, Bb, D, G, and C. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "Live in char - i - ty and stead - fast love. U - bi ca - ri - tas et a - mor,".

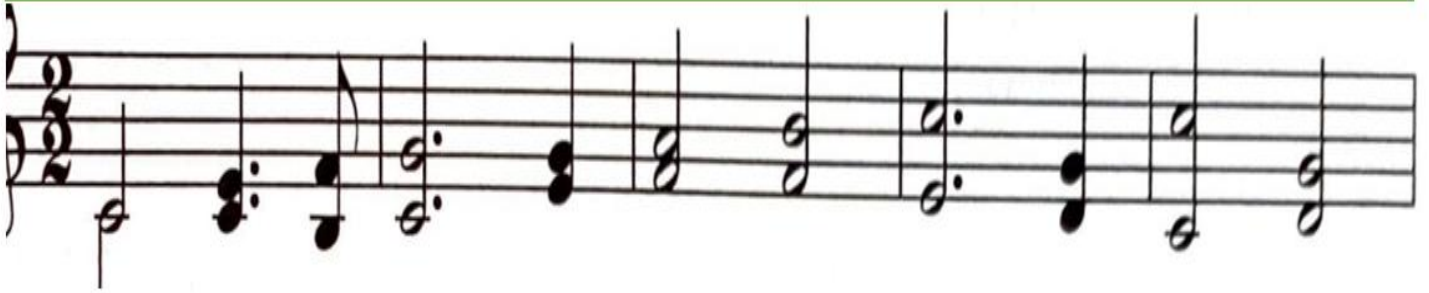
F C D-a Gm C F

Live in char - i - ty; God will dwell with you.  
u - bi ca - ri - tas De - us i - bi est.

The second system of music continues in 2/4 time, key of F major. It consists of two measures. The first measure contains a chord progression of F, C, and D-a. The second measure contains a chord progression of Gm, C, and F. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "Live in char - i - ty; God will dwell with you. u - bi ca - ri - tas De - us i - bi est.".

Live into Hope – 772\*\*; key of C; 4 verses

C E-a C F B C G A G



C Dm C G D G



C D-s G G7 C Dm E-a G/G7 C





Lo, How a Rose E'er Blooming -- 129\*\*; key of F; 3 verses

F Bb F C Dm Bb F C Bb Dm C



F Bb F C Dm Bb F C Bb Dm C



F Gm Am F G C F Bb F



C D Gm F Gm Am F C-s C F



Lo, How a Rose E'er Blooming (with "Adagio") -- \*\*\*\*

Lo, How a Rose E'er Blooming (with "Adagio") -- \*\*\*\*; key of F

[Piano intro for first 8 measures]

(9) F

Bb

F

C

SOPRANO

(11) Dm

Bb

F

C

Bb

F

C

F

(14) F ->

(15) F

Bb

F

C

(17) Dm

Bb

F

C

Bb

F

C

F

(20) F

(21) Gm

Am

F

G

Am

C

(23) C

F

Bb

F

Am

D

Gm

(26) F

Gm

F

C-s

C

F

(35) [Piano plays for 7 measures](36) F

Bb F C

A. Musical staff showing measures 35 and 36. Measure 35 contains a whole rest. Measure 36 contains a whole note chord of F. The key signature has one flat (Bb).

(38) Dm

Bb

F

C

Bb

F

C

F

Musical staff showing measures 38, 39, and 40. Measure 38: Dm. Measure 39: Bb. Measure 40: F, C, Bb, F, C, F.

(41) F ->

(42)

Bb

F

C

Musical staff showing measures 41 and 42. Measure 41: F ->. Measure 42: Bb, F, C.

(44) Dm

Bb

F

C

Bb

F

C

F

Musical staff showing measures 44, 45, and 46. Measure 44: Dm. Measure 45: Bb. Measure 46: F, C, Bb, F, C, F.

(47) F

(48) Gm

Am

F

G

Am

C

Musical staff showing measures 47 and 48. Measure 47: F. Measure 48: Gm, Am, F, G, Am, C.

(50) C

F

Bb

F

Am

D

Gm

Musical staff showing measures 50, 51, and 52. Measure 50: C. Measure 51: F, Bb, F. Measure 52: Am, D, Gm.

(53) F

Gm

F

C-s

C

F

[Piano plays last 3 measures]

Musical staff showing measures 53, 54, and 55. Measure 53: F, Gm, F. Measure 54: C-s, C, F. Measure 55: [Piano plays last 3 measures].

**Loaves Were Broken, Words Were Spoken – 498\*\*** (key of F; 4 verses)

F Gm7 F Gm7 Gm F Bb



Bb C Bb Gm7 F C7 F



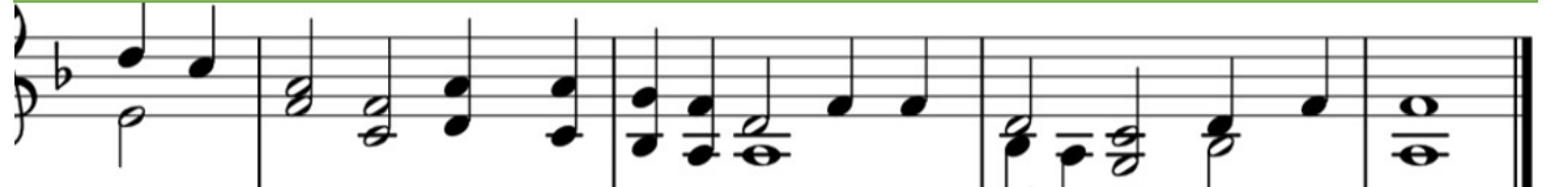
Gm7 D-s Dm F Gm7 Am Gm7 Bb F Dm7



C F Bb C F Dm Am Dm Gm7 Bb/C Dm7



C7/D F Dm Dm7 Gm7 Dm Gm7 Am Bb Gm7 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#

Londonderry Air ("O Danny Boy") -- \*\*\*\*

Londonderry Air ("O Danny Boy") – \*\*\*\*; key of C; 2 verses

[Intro

[Song

[C7 F Am Dm F7 G7 C-s [G7

*mf*

C G C F F7 C F C D

*md*

G-s G7 C C7 F F7 [3 count] [C] G-s G

C F C G7 C F Em Am G E7 Am F C

G-s G G7 C C7 F F7 Em [3 count] [Am] D7 C F G [To Song] C F C

**Longing for Light, We Wait in Darkness (Christ Be Our Light) – 314\*\*** (key of G; 5 verses)

*(Altos are unison with melody)*

Em Am7 Bm7 E-s Em



Am7 Bm7 E-s Em Am7



D G C Am D-s D



**Refrain**

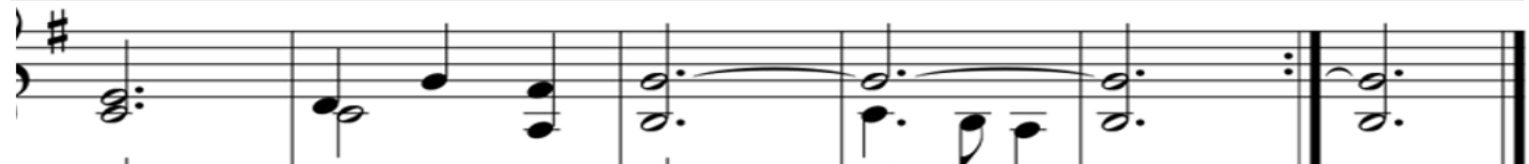
G C G Em Bm Em



Am7 D G D-s D Em Em7



C Am7 D G Am7 [ 1-4 : ] [ Last time  
[ G : ] [ 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#

Lord, Dismiss Us with Your Blessing – 546\*\*

Lord, Dismiss Us with Your Blessing – 546\*\* -- Key of D; 3 verses

D G D G D A Bm A



A E A D G D G D



D A Bm A E A A7 A



D A D G D G/A D A7 D



Lord, Have Mercy – 551\*\*

Lord, Have Mercy – 551\*\* -- Key of F

F C F Bb C F C

Musical staff 1: Treble clef, 6/8 time signature. Chords: F, C, F, Bb, C, F, C. Notes: F4, A4, C5, Bb4, A4, G4, F4, E4, D4, C4.

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

Musical staff 2: Treble clef, 6/8 time signature. Chords: F/A-a, A-a, Bb, C, D-a, Bb, F, C. Notes: F4, A4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Dm Gm C F-s F

Musical staff 3: Treble clef, 6/8 time signature. Chords: Dm, Gm, C, F-s, F. Notes: F4, A4, C5, Bb4, A4, G4, F4, E4, D4, C4.



Lord, I Want to Be a Christian – 729\*\* ; key of D; 4 verses

D A-s Bm D G D



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



D G D Am/F# Bm



D A-s Bm G E-s D



Lord, Listen to Your Children Praying – 469\*\*\*

Lord, Listen to Your Children Praying – 469\*\*\* -- Key of Eb

Eb Eb7 Ab Eb

Lord, lis-ten to your chil-dren pray - ing. Lord, send your

Eb D-a Bb7 Eb Eb7

Spir - it in this place. Lord, lis - ten to your chil - dren

Db-s Ab No Cord Eb Bb Ab Eb

pray - ing. Send us love; send us power; send us grace.

Lord, Make Us More Holy -- 313\*\*; key of Eb; 4 verses

Eb7

Eb

Ab

Eb

Db/Bb



Eb7

Ab

Fm7

Eb

Bb7

Eb



Eb

Eb7

Fm

Eb

Bb7

Eb



Lord, Make Us Servants of Your Peace ("The Prayer of St. Francis") -- \*\*\*\* (2 pages)

**Lord, Make Us Servants of Your Peace** (*Prayer of St. Francis*) -- \*\*\*\* (key of G; 4 verses; 2 pages)

**Harmony/Alto parts**

**INTRO**

G C-s2 G D-s4 D

Em C D(no 5) G C-s2

G D-s4 D Em C D-(no 5)

**VERSES**

G Am G/B C-add 9

G B C D/F#

Em D G/B G C

Am7 G/B [ 1. :][ 2-4  
[ C D-s4 D :][ C

REFRAIN

D-s4

Em

C

D

D-s4

Musical staff for the first line of the refrain, marked 'Alto' and 'mf'. The staff shows a sequence of chords: D-s4, Em, C, D, and D-s4.

Em

C

D

G/B

Musical staff for the second line of the refrain, showing chords: Em, C, D, and G/B.

Am7

G/B

C- add 9

Am7

Am/D

Musical staff for the third line of the refrain, showing chords: Am7, G/B, C- add 9, Am7, and Am/D.

[ To Verses

:[ Final

[ G

C/G

D7-s4

D

:[ Em

D

Musical staff for the fourth line of the refrain, including a *D.S. II* marking. The staff shows chords: G, C/G, D7-s4, D, Em, and D.

C

Am/D

G

C/G

D

D7-s4

G

Musical staff for the fifth line of the refrain, including *rit.* and *a tempo* markings. The staff shows chords: C, Am/D, G, C/G, D, D7-s4, and G.

Lord, Prepare Me (Sanctuary) – 701\*\*

Lord, Prepare Me (Sanctuary) – 701\*\* -- Key of D

A7

D

A



G

Em

D

A

A7



D

A



G

A7

[Repeat ending

D

]



[Final ending

G

D

]



Lord, To You Our People Cry – \*\*\*\* (Key of Bb ; 3 verses)

D7 Gm D7 Am D7 Gm D Gm D7 Gm D Gm



Cm7 Gm D7 Gm D Gm D7 Gm D



Gm D7 Gm Gm7 Cm Cm7 Gm D D7 Gm D7 Am D7



Gm D Gm D7 Gm D Gm Cm7 F7 Gm D7 Gm



Lord, You Have Come to the Lakeshore – 721\*\* (2 pages)

Lord, You Have Come to the Lakeshore – 721\*\* (key of D; 4 verses; 2 pages)

Verses

D

A

D



D

G



A

A7

D

A

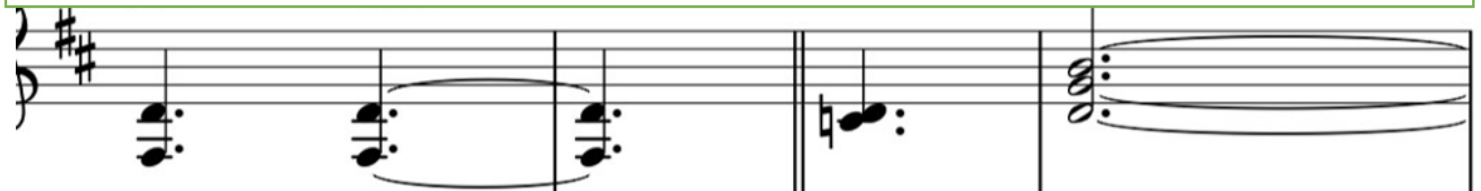


*Refrain*

D

D7

G



G

D



A7

G

A7

D

D7





G

F#m

B7



Em

A7

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#

Lord, You Have Come (Pescador de Hombres) – 721\*\*/491\*\*\*\* -- Key of D

4 *mp* D A D

1. Tú has ve - ni - do a la o - ri - lla,  
 2. Tú sa - bes bien lo que ten - go;  
 3. Tú ne - ce - si - tas mis ma - nos,  
 4. Tú, pes - ca - dor de o - tros la - gos,  
 ① Lord, you have come to the sea - shore,  
 ② Lord, see my goods, my pos - ses - sions;  
 ③ Lord, take my hands and di - rect them.  
 ④ Lord, as I drift on the wa - ters,

4 *mp*

*Em/C# Bm Em Em7 Em D A7*

1. no has bus - ca - do ni a sa - bios ni a ri - cos; \_\_\_\_\_ tan  
 2. en mi bar - ca no hay o - ro ni es - pa - das, \_\_\_\_\_ tan  
 3. mi can - san - cio que a o - tros des - can - se, \_\_\_\_\_ a -  
 4. an - sia e - ter - na de al - mas que es - pe - ran, \_\_\_\_\_ a -  
 1. nei - ther search - ing for the rich nor the wise, \_\_\_\_\_ de -  
 2. in my boat you find no pow - er, no wealth. \_\_\_\_\_ Will  
 3. Help me spend my - self in seek - ing the lost, \_\_\_\_\_ re -  
 4. be the rest - ing place of my rest - less heart, \_\_\_\_\_ my

*Bm7 Em/C# D D/E Bm7 A7/B dim. D*

1. só - lo queie - res que yo te si - ga.  
 2. só - lo re - des y mi tra - ba - jo.  
 3. mor que queie - ra se - guir a - man - do.  
 4. mi - go bue - no, que a - sí me lla - mas.  
 1. sir - ing on - ly that I should fol - low.  
 2. you ac - cept, then, my nets and la - bor?  
 3. turn - ing love for the love you gave me.  
 4. life's com - pan - ion, my friend and ref - uge.

Refrain

*f* *G* *A7/B* *G* *A* *G* *A* *G* *D* *dim.* *Bm7* *Em* *Bm*

Se - ñor, me has mi - ra - do a los o - jos, son - ri -  
 O Lord, with your eyes set up - on me, gent - ly

*f* *div.* *dim.*

*Em* *A7* *G/A* *Em/C* *D* *cresc.*

en - do \_\_\_\_\_ has di - cho mi nom - bre, \_\_\_\_\_ en la a -  
 smil - ing, \_\_\_\_\_ you have spo - ken my name; \_\_\_\_\_ all I

*cresc.*

*f* *A7/B* *G* *A* *G* *A* *G* *D* *dim.* *Bm7*

re - na he de - ja - do mi bar - ca,  
 longed for I have found by the wa - ter,

*f* *div.* *dim.*

*mp* *Em* *Bm* *Em* *Em7* *A7* *rit. last time* *D* *Em/AD* *A7* *D* *dim.* *D.S. (Fine)*

jun - to a ti bus - ca - ré o - tro mar.  
 at your side, I will seek oth - er shores.

*mp* *rit. last time* *dim.*

Lord, You Have Come – Refrain -- \*\*\*\*; key of D

REFRAIN

D G A7/B G A G A G D A/F# B-s Em Bm

Musical notation for the first line of the refrain, starting with a treble clef and a key signature of two sharps (D major). The notation includes a dynamic marking 'J' and a 'dim.' marking.

Em A7 G/A Em/C D

Musical notation for the second line of the refrain, starting with a bass clef and a key signature of two sharps (D major). The notation includes a 'cresc.' marking.

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

Musical notation for the third line of the refrain, starting with a treble clef and a key signature of two sharps (D major). The notation includes a dynamic marking 'J' and a 'dim.' marking.

Em Bm Em E-s A7 D Em/A D A7 D

Musical notation for the fourth line of the refrain, starting with a bass clef and a key signature of two sharps (D major). The notation includes dynamic markings 'mp', 'dim.', and '(Fine)'.

Lord, When I Came into This Life – 691\*\*

Lord, When I Came into This Life – 691\*\* -- Key of F

F C7 F D-a C7



1 Lord, when I came in - to this life you  
 2 With - in the cir - cle of the faith, as  
 3 In all the ten - sions of my life, be -  
 4 So help me in my un - be - lief and

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



called me by my name; to - day I come, com -  
 mem - ber of your cast, I take my place with  
 tween my faith and doubt, let your great Spir - it  
 let my life be true: feet firm - ly plant - ed

Bb F G-m C7 F D-a G-a Bb C7 F Bb7 F



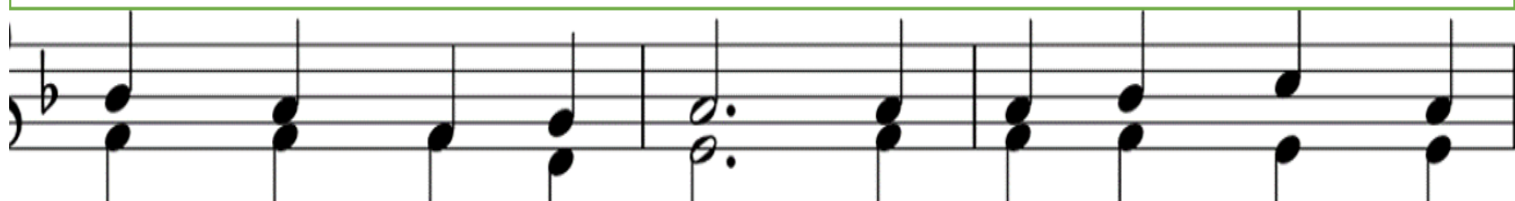
mit my - self, re - spond - ing to your claim.  
 all the saints of fu - ture, pres - ent, past.  
 give me hope, sus - tain me, lead me out.  
 on the earth, my sights set high on you.

**Lord, Who throughout These Forty Days -- \*\*** (key of F; 4 verses)

F C F Dm Gm7 C F



Bb F Bb Gm7 A F Bb C Am



Dm C F C Dm Gm7 C F



Lord of All Good – 711\*\*

Lord of All Good – 711\*\* -- Key of F; 3 verses

F C F Bb F C Dm Bb C F



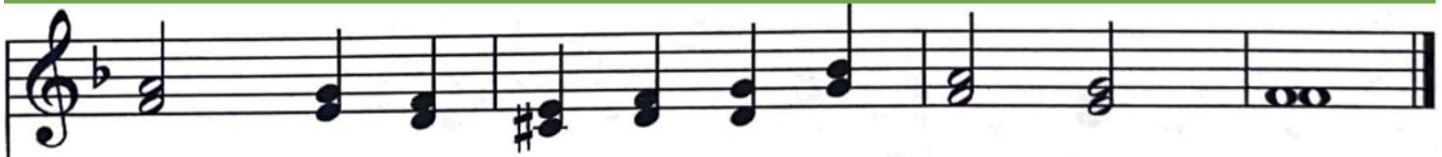
F Bb F Bb F C7 F Gm Dm C



F C7 Dm C F C G-s G C



Dm C Dm A Dm Gm F C7 F



Lord of All Good – Tenor -- 711\*\* -- Key of F; 3 verses

F C F Bb F C Dm Bb C F



F Bb F Bb F C7 F Gm Dm C



F C7 Dm C F C G-s G C



Dm C Dm A Dm Gm F C7 F



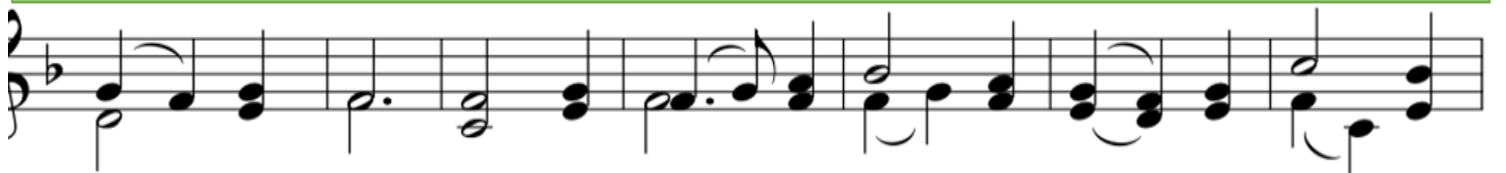


**Love Divine, All Loves Excelling – 366\*\*** (Key of F; 4 verses)

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



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



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



F Dm C7 F D-a G-a Bb/A-a C F A-a Gm C7



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



Love Has Come -- \*\*; key of F; 3 verses

F

Dm7

Gm7

C

Musical staff 1: Treble clef, 3/4 time signature, key signature of one flat (Bb). The staff contains a sequence of chords: F (quarter), Dm7 (quarter), Gm7 (quarter), and C (quarter). The notes are: F4, Bb4, D5 (F); F4, Bb4, D5 (Dm7); F4, Bb4, D5 (Gm7); F4, Bb4, D5 (C).

F

Dm7

Gm

C7

F

Musical staff 2: Treble clef, 3/4 time signature, key signature of one flat (Bb). The staff contains a sequence of chords: F (quarter), Dm7 (quarter), Gm (quarter), C7 (quarter), and F (quarter). The notes are: F4, Bb4, D5 (F); F4, Bb4, D5 (Dm7); F4, Bb4, D5 (Gm); F4, Bb4, D5 (C7); F4, Bb4, D5 (F).

C

F

Dm

F

C

Bb

F

Musical staff 3: Treble clef, 3/4 time signature, key signature of one flat (Bb). The staff contains a sequence of chords: C (quarter), F (quarter), Dm (quarter), F (quarter), C (quarter), Bb (quarter), and F (quarter). The notes are: C4, E4, G4 (C); F4, Bb4, D5 (F); F4, Bb4, D5 (Dm); F4, Bb4, D5 (F); C4, E4, G4 (C); Bb4, D5 (Bb); F4, Bb4, D5 (F).

Gm7

A7

Bb

D

C

Dm

C7

Musical staff 4: Treble clef, 3/4 time signature, key signature of one flat (Bb). The staff contains a sequence of chords: Gm7 (quarter), A7 (quarter), Bb (quarter), D (quarter), C (quarter), Dm (quarter), and C7 (quarter). The notes are: F4, Bb4, D5 (Gm7); F4, Bb4, D5 (A7); Bb4, D5 (Bb); D5 (D); C5 (C); F4, Bb4, D5 (Dm); F4, Bb4, D5 (C7).

F

C

Bb

C

F

C

C7

F-s

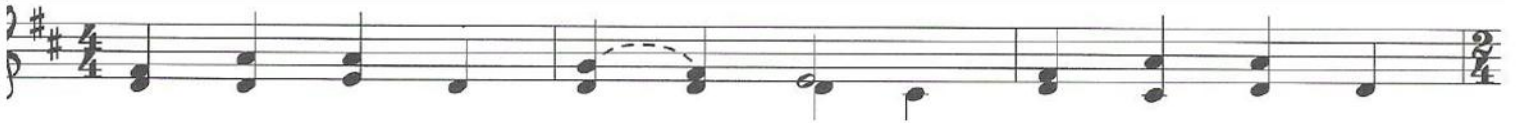
F

Musical staff 5: Treble clef, 3/4 time signature, key signature of one flat (Bb). The staff contains a sequence of chords: F (quarter), C (quarter), Bb (quarter), C (quarter), F (quarter), C (quarter), C7 (quarter), F-s (quarter), and F (quarter). The notes are: F4, Bb4, D5 (F); F4, Bb4, D5 (C); Bb4, D5 (Bb); F4, Bb4, D5 (C); F4, Bb4, D5 (F); F4, Bb4, D5 (C); F4, Bb4, D5 (C7); F4, Bb4, D5 (F-s); F4, Bb4, D5 (F).

**Love Has Come (MMaher) – 347\*\*\*\* (key of D; 5 verses)**

**VERSES**

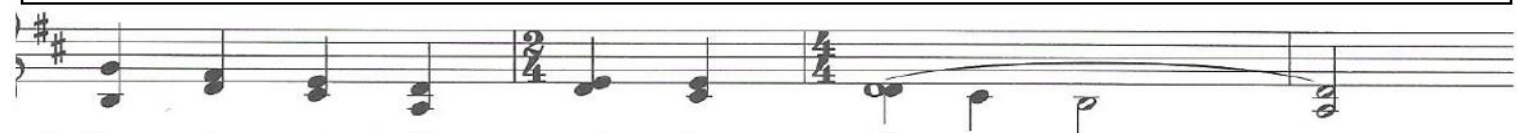
D A/C# D G A-s A D A7 D/F#



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

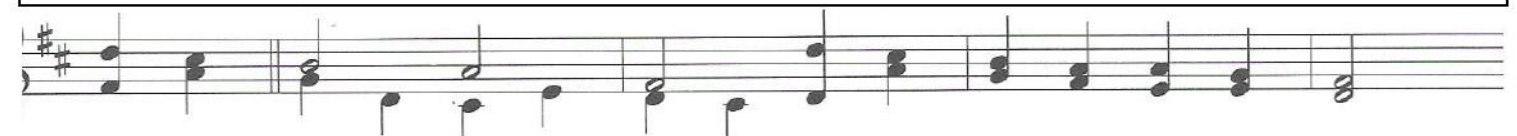


G A G/B A-s A D D-s D

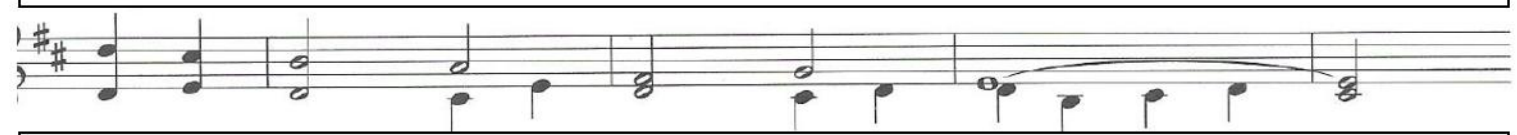


**REFRAIN**

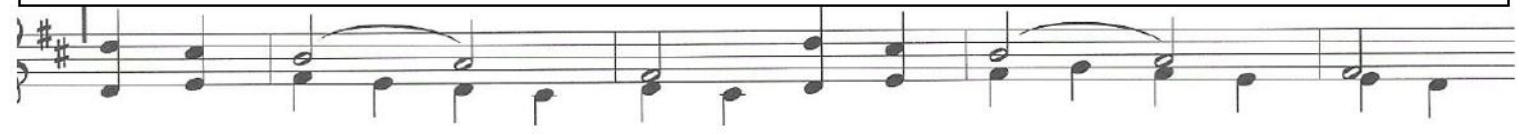
D G A D G A/C# D



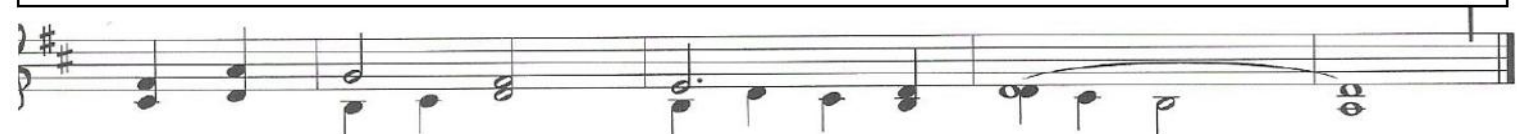
D/F# G A-s Bm /A G-s A



[D/F# G A-s A D /F# G A F#7 Bm



D/F# Em7 D/F# G A7 D D-s 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#

# Love Lifted Me

64

JAMES ROWE

HOWARD P. ...

1. I was sink-ing deep in sin, Far from the peaceful shore, Ver-ily I give, Ev-er to Him I'll cling, In His  
 2. All my heart to Him I give, Ev-er to Him I'll cling, In His  
 3. Souls in dan-ger, look a-bove, Je-sus com-plete-ly saves; He will

stained with-in, Sink-ing to rise no more; But the Mas-ter of the  
 pres-ence live, Ev-er His prais-es sing. Love so might-y and so  
 by His love Out of the an-gry waves. He's the Mas-ter of the

Heard my despairing cry, From the wa-ters lift-ed me, Now safe am I.  
 Mer-its my soul's best songs; Faith-ful, lov-ing serv-ice, too, To Him be-loyal  
 Bil-lows His will o-bey; He your Sav-ior wants to be—Be saved to-day.

### CHORUS

Love lift-ed me! . . . . Love lift-ed me! . . . . When noth-ing  
 e - ven mel e - ven mel

else could help, Love lift-ed me. Love lift-ed me.

Love One Another (BDufford) -- \*\*\*\* (3 pages)

Love One Another (BDufford) -- \*\*\*\* -- Key of Eb

Eb C-a Bb G-a C-a Ab Bb

REFRAIN:

Eb Fm Bb Eb

Cm /Bb Ab Fm /Eb Bb/D Bb

Ab Eb/G Cm Ab /Eb Fm Bb

Eb Cm Fm Bb [ 1,2,5,6,7 ] [ 3-4 ]  
[ Eb ] [ Eb Ab ]

[ Final ] Fine  
[ Eb C/E A-s G-s E-s A-s F G C ]

VERSE 1 - Eb Cm Eb Gm

Cm /Bb Ab Eb Bbm Eb

Fm Bb Eb /D Cm Fm Bbm

Db Fm Ab Cm Bb D.S.

VERSE 2 - Eb

Bbm

Eb

Bbm



Eb

Gm

Ab

Gm



Cm

Fm

Db

Bbm



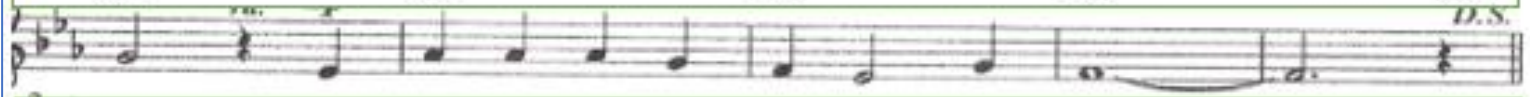
Cm

Fm

Db

Bb

D.S.



VERSE 3 - Bb

Eb

Bb

Cm

Gm



Ab

Eb

Bbm

Eb

Fm

Bb



Eb

Cm

Ab

Fm

Bb

D.S.



VERSE 4: Interlude

Ab

Db

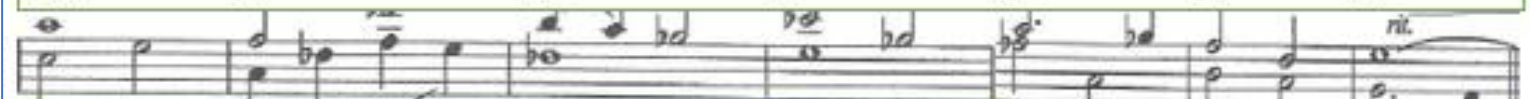
Gb

Cb

Fb

Bb

Eb



Eb

Db

G



Fm

Db

C



F

Db

Eb

Gm



Ab

Fm

Db

Bb

D.S.

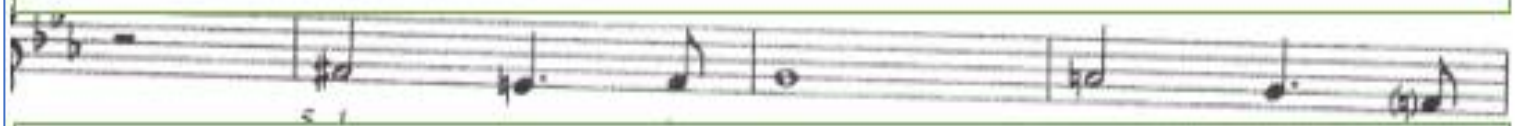


VERSE 5 - Eb

D

Gm

F



Bb

/Ab

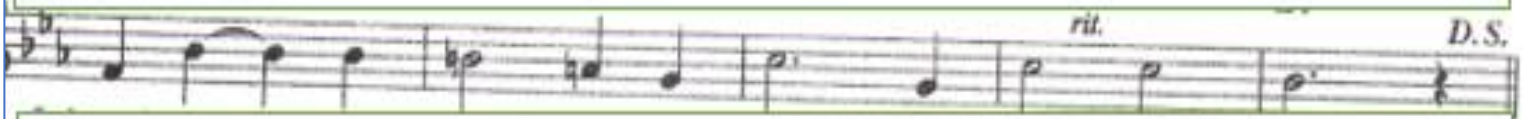
G

Cm

Fm

Bb

D.S.



VERSE 6 - Eb

Ab

Eb

Bb

Cm

/Bb

Fm



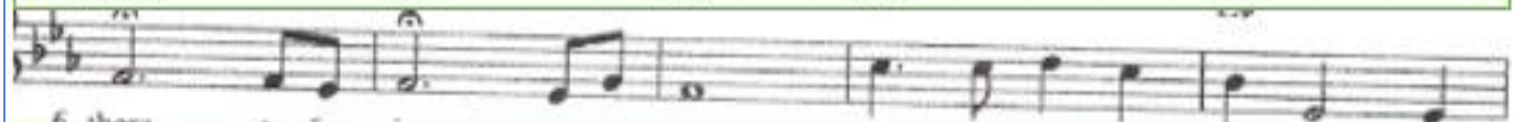
Bbm

Db

Bb

Cm

Eb



Bbm

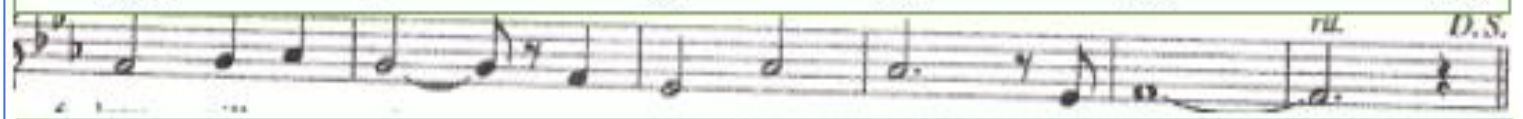
G

Ab

Fm

Bb

D.S.



VERSE 7 - Eb

Bbm

Eb

Bbm

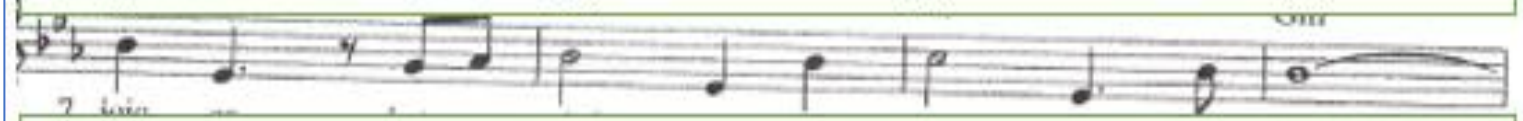


Eb

Gm

Ab

Gm



Cm

Fm

Db

Bbm



Cm

Fm

/Eb

Db

Bb

D.S.



Love One Another (Intro/Refrain only) -- \*\*\*\*

**Love One Another – \*\*\*\*** -- Key of Eb; Refrain only; flute/choral

**Eb C-a Bb G-a C-a Ab Bb**

**INTRO: Gently, not too fast** (♩ = 108-112)

**REFRAIN (Tempo 1)**

**Eb Fm Bb Eb**

**C-a Bb Ab F-a Eb Bb/D-a Bb**

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

**[1,2,5,6,7 to Verses 1,2,5-7] [3-4 to Verses 3,4]**

**Eb C-a F-a Bb Eb Eb Ab**



Love One Another (Final Refrain only -- Flute) -- \*\*\*\*

**Love One Another – \*\*\*\*** -- Key of Eb; final refrain only; flute/choral

**Eb Fm Bb Eb C-a Bb**

**FINAL REFRAIN: Tempo I**



**Ab F-a Eb Bb/D-a Bb Ab Eb/G-a C-a**



**Ab Eb Fm Bb Eb Cm Fm Bb Eb**



**Eb G-a Cm Bb Gm Cm Ab Bb Eb**



Love the Lord Your God – 62\*\*

Love the Lord Your God – 62\*\* -- Key of E

E

B

A



A

E



B

A

E



A

F#-a

G#-a

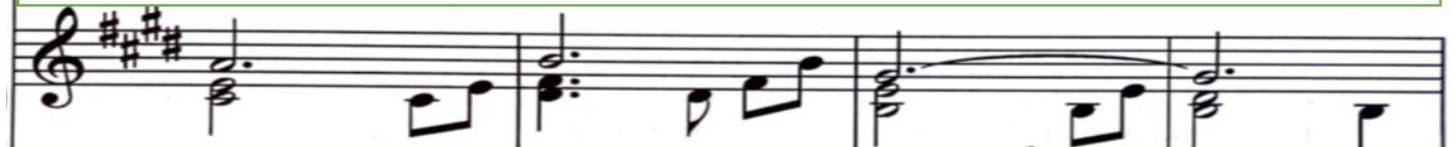
C#-a



F#-a

B

E

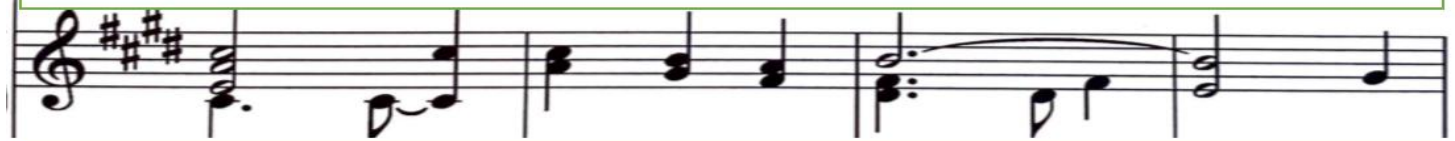


A

F#-a

G#-a

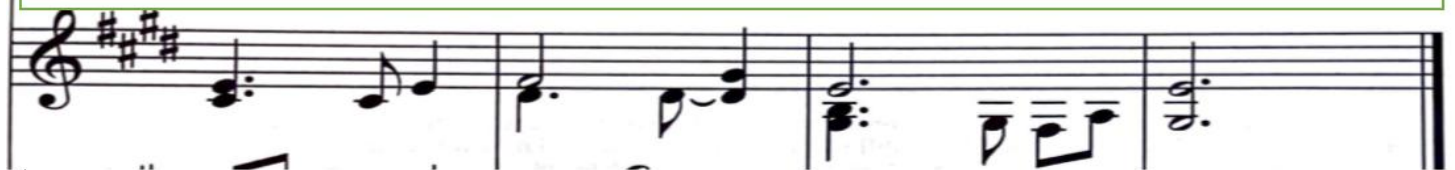
C#-a



A

B

E



Make Me a Channel of Your Peace – 753\*\*; key of D

**Make Me a Channel of Your Peace (Prayer of St. Francis) – 753\*\*** (4 verses; key of D)

*Verses 1, 2, 4*

D Bm G/A D G/F# A7

Musical notation for the first line of the first system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

D Bm D/C# Em A

Musical notation for the second line of the first system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

Em A7 A B Em

Musical notation for the third line of the first system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

A7 Em F#m A7

Musical notation for the fourth line of the first system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

[1 D ] [2,4 D] *Fine*

Musical notation for the fifth line of the first system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

*Verse 3*

D G F#m7 Bm7

Musical notation for the first line of the second system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

Em Em7 A7 D A7 D D7

Musical notation for the second line of the second system, showing a treble clef, key signature of two sharps (D major), and a series of chords and notes.

Em

Em7

F#m7

Bm7

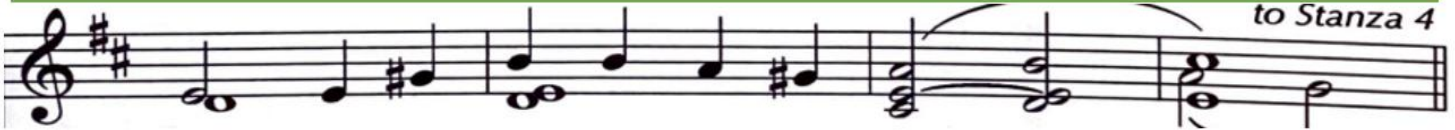


E7

A

E7/A

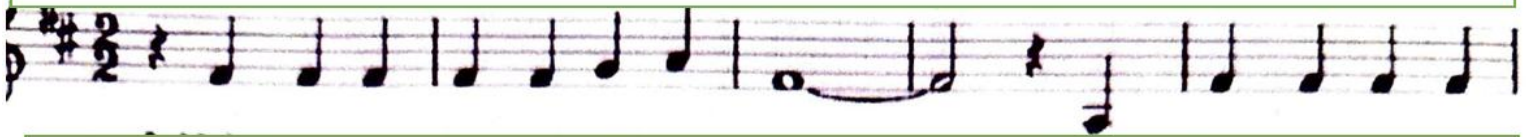
A7



**Make Me a Channel of Your Peace (Prayer of St. Francis) – 753\*\*\*\*** (key of d; 4 verses)  
(Melody Part)

Verses 1-2,4

D Bm A7 D Em A7 D



Bm G Em A7 Em A7 Em

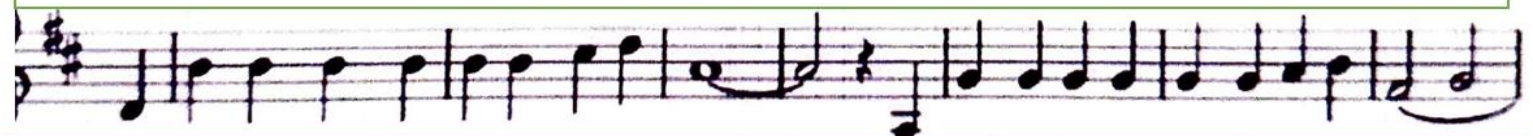


A7 Em A7 D [1 ] [2, 4 (Fine)] [ D



Verse 3

G Em D Bm Em A7 D A7



D D7 G Em F#-s Bm E E7 A E A A7



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#

Make Me a Channel of Your Peace (MHayes; STemple) --\*\*\*\* (4 pages)

**Make Me a Channel of Your Peace (MHayes; STemple) – \*\*\*\* (key of C and Db)**

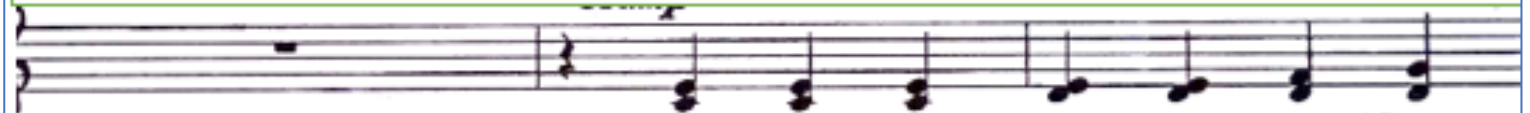
C C-s Am



4) Gm7 C7 F Dm /B C/D Am7 Bb C Bb Fm



8) G-s G C G7



11) C/A C/B C/D



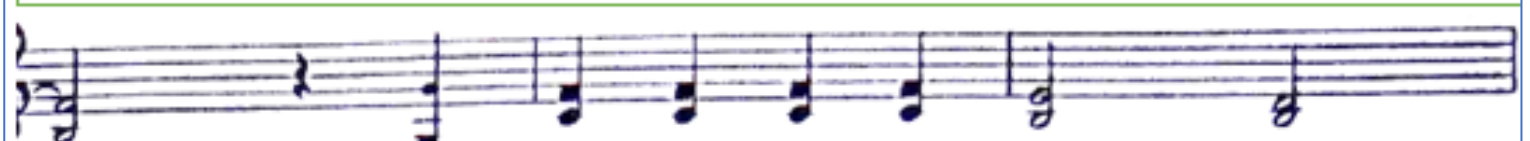
14) Em7 G7 Dm7 G7



17) Dm /C# A7 Dm7 F/E



20) G7 G Dm7 Em G7



23) C/D C B F/G F C /B Em



27) Am

C/B

Em

C



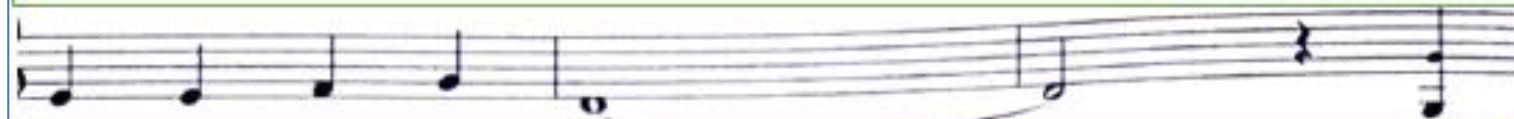
30) Em

Dm

C

Dm7

G



33) Dm7

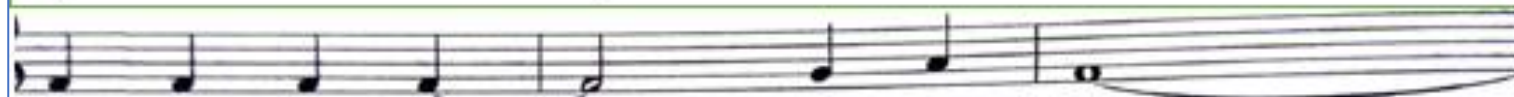
Dm/C#

Dm7

F

G

F



36) G

G7

Dm

Em

G7



39) C

Bb7/C

C7

F

/B

Am7



42) Dm7

G7

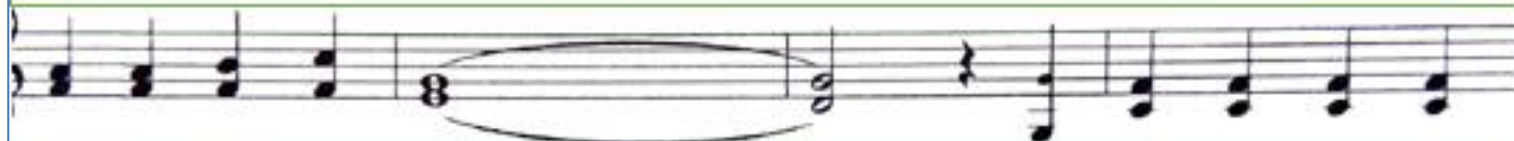
C-s

Em

/C

Em7

Dm7



46) G7

/A

C

G7

Dm7

C

C7



49) F

C/A

Dm7

G7

C-s

C



52) G

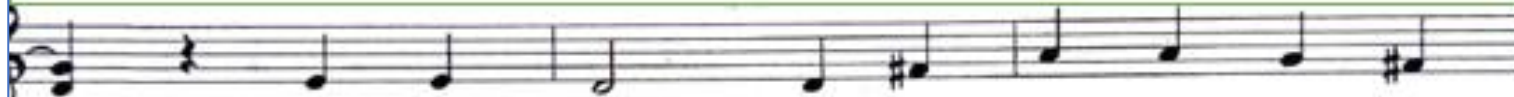
Am7

D7

Am7

G

D7



55) G F G Gb/Ab Eb-s

Musical notation for exercise 55, showing a bass line with a whole note chord G, followed by a half note chord F, a whole note chord G, and a whole note chord Gb/Ab. The final measure contains a whole note chord Eb-s.

58) Ab7 Ebm7 Ab Key Δ Db Fm Ab7

Musical notation for exercise 58, showing a bass line with a whole note chord Ab7, a whole note chord Ebm7, a whole note chord Ab, a whole note chord Db, a whole note chord Fm, and a whole note chord Ab7.

61) Bbm F-s Ab7 Db

Musical notation for exercise 61, showing a bass line with a whole note chord Bbm, a whole note chord F-s, a whole note chord Ab7, and a whole note chord Db.

64) Fm Gb Fm Ebm Ab7 Ab

Musical notation for exercise 64, showing a bass line with a whole note chord Fm, a whole note chord Gb, a whole note chord Fm, a whole note chord Ebm, a whole note chord Ab7, and a whole note chord Ab.

67) Ebm /D-natural Ebm7

Musical notation for exercise 67, showing a bass line with a whole note chord Ebm, a whole note chord /D-natural, and a whole note chord Ebm7.

70) Ebm7 Ab Ebm7 Fm Abm7

Musical notation for exercise 70, showing a bass line with a whole note chord Ebm7, a whole note chord Ab, a whole note chord Ebm7, a whole note chord Fm, and a whole note chord Abm7.

73) Bbm Fm Db Ebm7

Musical notation for exercise 73, showing a bass line with a whole note chord Bbm, a whole note chord Fm, a whole note chord Db, and a whole note chord Ebm7.

76) Ebm Fm Ebm7 Gbm Gbm7 Am7

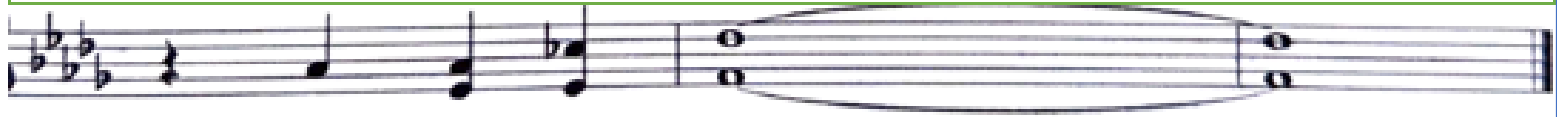
Musical notation for exercise 76, showing a bass line with a whole note chord Ebm, a whole note chord Fm, a whole note chord Ebm7, a whole note chord Gbm, a whole note chord Gbm7, and a whole note chord Am7.

79) Db Bbm Eb-s Cb7/Db Dbm

Musical notation for exercise 79, showing a bass line with a whole note chord Db, a whole note chord Bbm, a whole note chord Eb-s, a whole note chord Cb7/Db, and a whole note chord Dbm.



82) Gbm Ab-s Cb7/Db Dbm



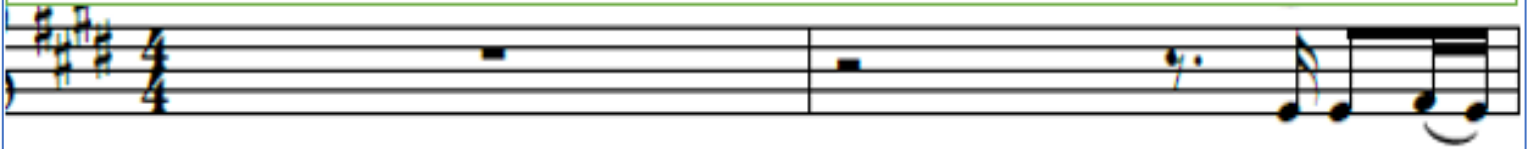
Base Cord Progression

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#

# Make Room – DAangerman; MHall; MMaher – \*\*\*\*; key of E

The first 1.5 measures are intro; unison up to #13)

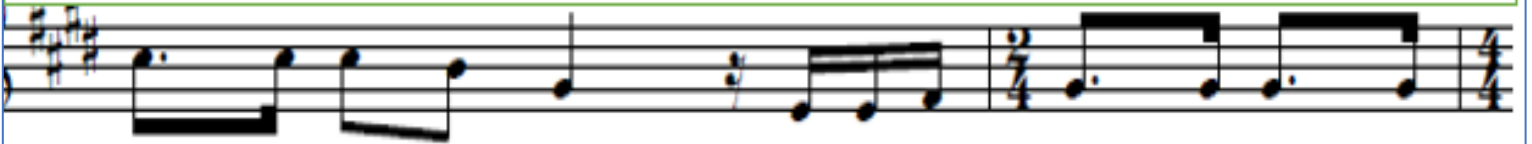
E



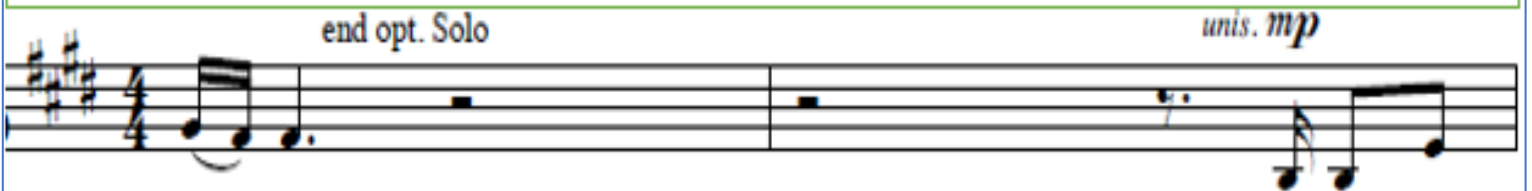
3) E G# A C#m



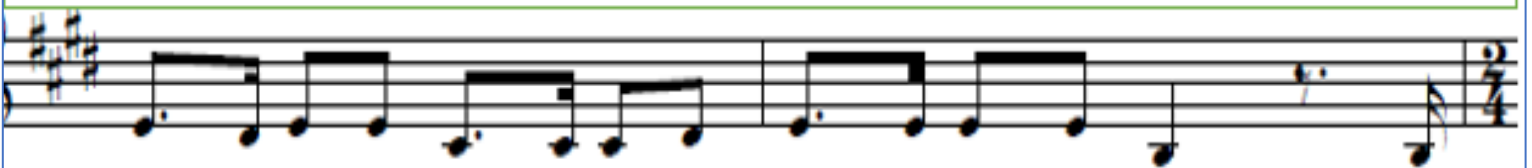
5) A E C#m



7) B E G#



9) A C#m A E



11) C#m B-s B



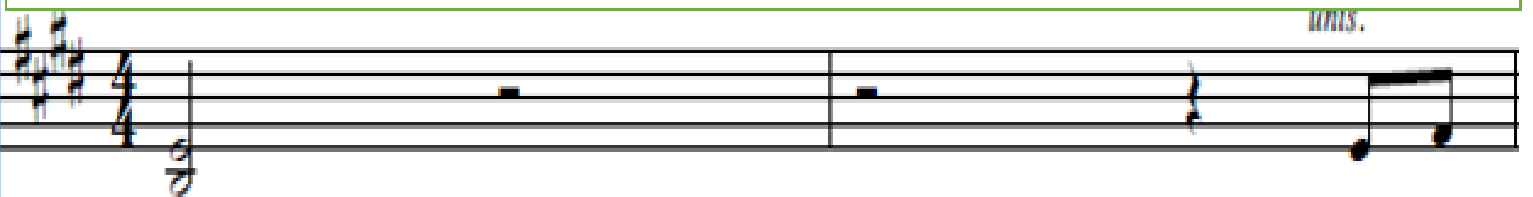
13) A E A E



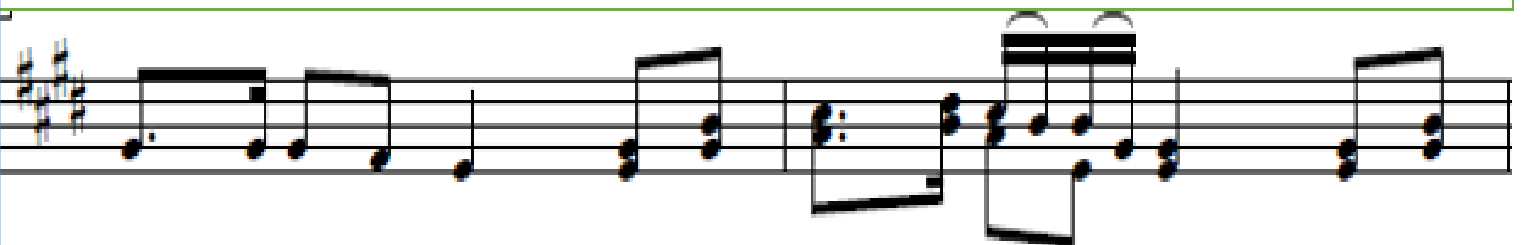
15) D Em D Bm Am7



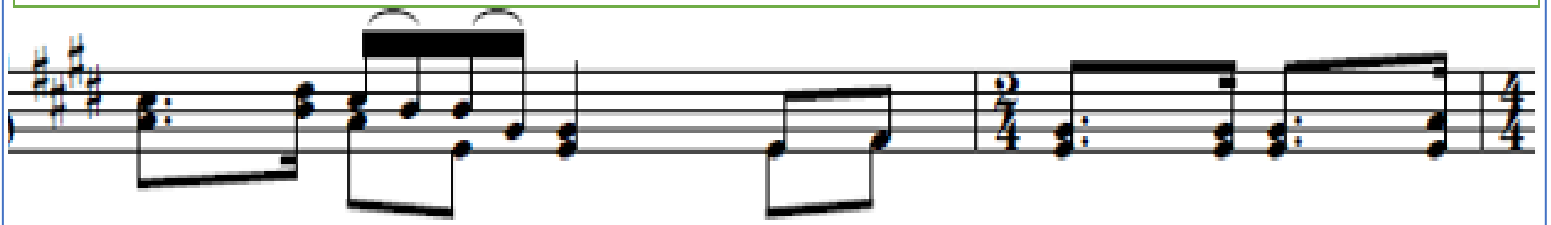
16) E A/E A/E



18) Em A7 Em A7

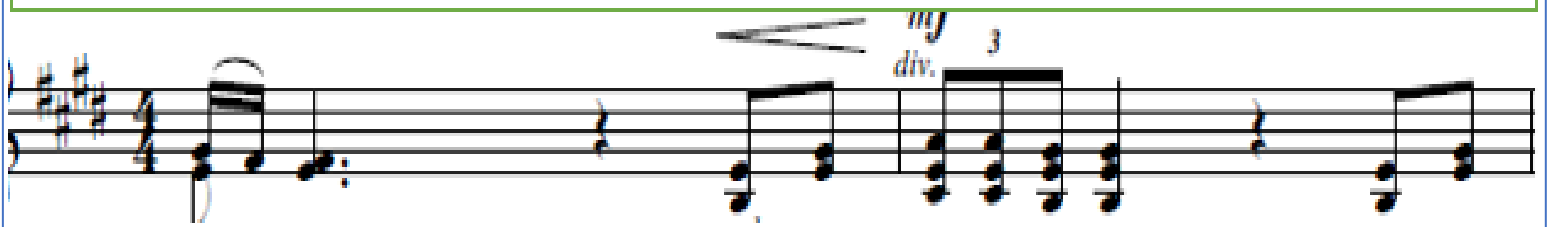


20) A E C#m



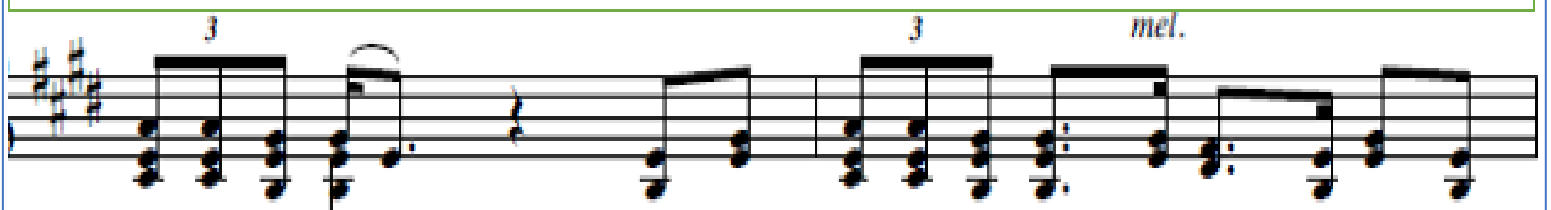
Musical notation for exercise 20, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two measures. The first measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of C#m. The second measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of C#m. The notation includes various articulations such as slurs and ties.

22) B-s B E A E



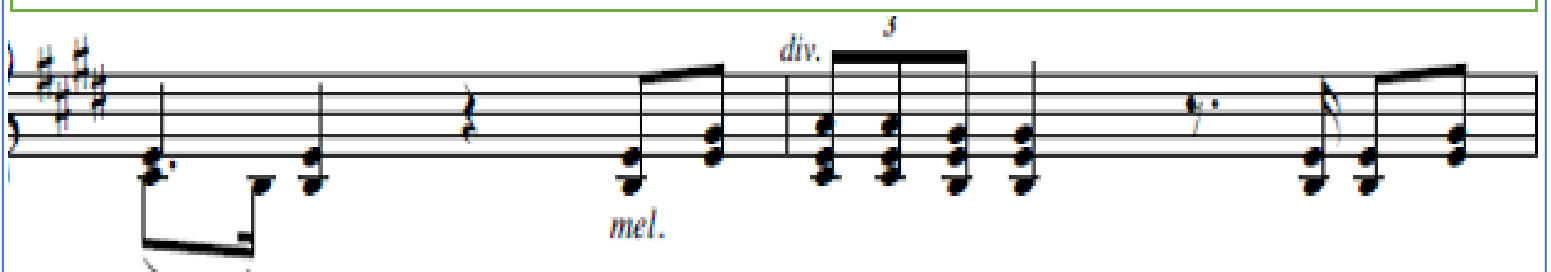
Musical notation for exercise 22, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two measures. The first measure contains a quarter note chord of B-s, followed by a dotted quarter note chord of B, and a half note chord of E. The second measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of B. The notation includes various articulations such as slurs, ties, and a 'div.' (divisi) marking over a triplet of eighth notes.

24) A E A E B E/B



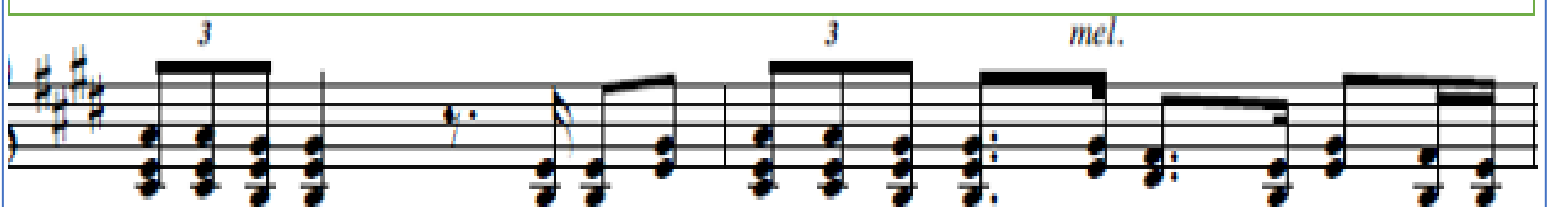
Musical notation for exercise 24, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two measures. The first measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of A. The second measure contains a quarter note chord of E, followed by a dotted quarter note chord of B, and a half note chord of E/B. The notation includes various articulations such as slurs, ties, and triplet markings over eighth notes.

26) A E A E



Musical notation for exercise 26, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two measures. The first measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of A. The second measure contains a quarter note chord of E, followed by a dotted quarter note chord of A, and a half note chord of E. The notation includes various articulations such as slurs, ties, and a 'div.' (divisi) marking over a triplet of eighth notes.

28) A E A E B E/B



Musical notation for exercise 28, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two measures. The first measure contains a quarter note chord of A, followed by a dotted quarter note chord of E, and a half note chord of A. The second measure contains a quarter note chord of E, followed by a dotted quarter note chord of B, and a half note chord of E/B. The notation includes various articulations such as slurs, ties, and triplet markings over eighth notes.

30) A

C#m

Musical notation for exercise 30, showing a sequence of chords and notes in 2/4 time. The first measure contains a chord of A (G2, C3, E3) with a slur over the notes. The second measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The third measure contains a chord of A (G2, C3, E3) with a slur over the notes. The fourth measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The fifth measure contains a chord of A (G2, C3, E3) with a slur over the notes. The sixth measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The seventh measure contains a chord of A (G2, C3, E3) with a slur over the notes. The eighth measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The piece ends with a double bar line and a 2/4 time signature.

32) A

E

A/E

Musical notation for exercise 32, showing a sequence of chords and notes in 2/4 time. The first measure contains a chord of A (G2, C3, E3) with a slur over the notes. The second measure contains a chord of E (G2, B2, E3) with a slur over the notes. The third measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The fourth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The fifth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The sixth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The seventh measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The eighth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The piece ends with a double bar line and a 2/4 time signature.

34) E

A/E

Musical notation for exercise 34, showing a sequence of chords and notes in 2/4 time. The first measure contains a chord of E (G2, B2, E3) with a slur over the notes. The second measure contains a chord of E (G2, B2, E3) with a slur over the notes. The third measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The fourth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The fifth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The sixth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The seventh measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The eighth measure contains a chord of A/E (G2, C3, E3) with a slur over the notes. The piece ends with a double bar line and a 2/4 time signature. The word *mp* is written above the staff in the third measure.

Alto

36) A

C#m

A

E

Musical notation for exercise 36, showing a sequence of chords and notes in 2/4 time. The first measure contains a chord of A (G2, C3, E3) with a slur over the notes. The second measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The third measure contains a chord of A (G2, C3, E3) with a slur over the notes. The fourth measure contains a chord of E (G2, B2, E3) with a slur over the notes. The piece ends with a double bar line and a 2/4 time signature.

38) C#m

B

E/B

Musical notation for exercise 38, showing a sequence of chords and notes in 2/4 time. The first measure contains a chord of C#m (C#3, E3, G3) with a slur over the notes. The second measure contains a chord of B (G2, B2, D3) with a slur over the notes. The third measure contains a chord of B (G2, B2, D3) with a slur over the notes. The fourth measure contains a chord of E/B (G2, B2, E3) with a slur over the notes. The piece ends with a double bar line and a 2/4 time signature. The word *mel.* is written below the staff in the fourth measure.

40) A E A E



Musical notation for exercise 40. The piece is in G major (one sharp) and 3/4 time. The first measure contains a triplet of eighth notes: G4, B4, D5. The second measure contains a quarter note G4. The third measure contains a triplet of eighth notes: G4, B4, D5. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The piece concludes with a fermata over the final G4.

42) A E B E/B A E



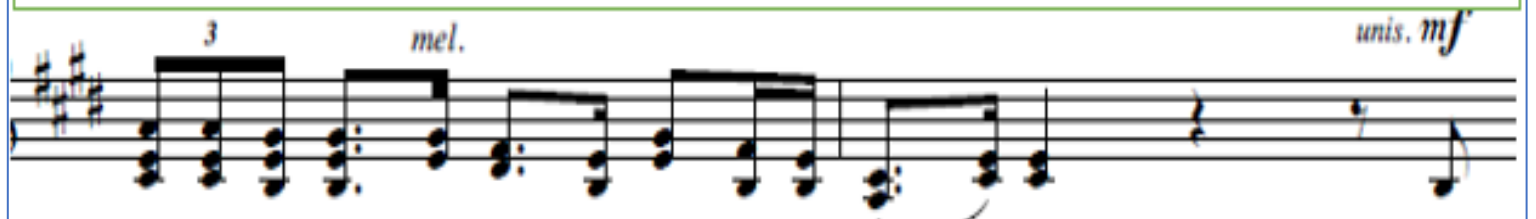
Musical notation for exercise 42. The piece is in G major (one sharp) and 3/4 time. The first measure contains a triplet of eighth notes: G4, B4, D5. The second measure contains a quarter note G4. The third measure contains a quarter note B4. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The piece concludes with a fermata over the final G4.

44) A E A E



Musical notation for exercise 44. The piece is in G major (one sharp) and 3/4 time. The first measure contains a triplet of eighth notes: G4, B4, D5. The second measure contains a quarter note G4. The third measure contains a quarter note G4. The fourth measure contains a triplet of eighth notes: G4, B4, D5. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The piece concludes with a fermata over the final G4.

46) A E B E/B A



Musical notation for exercise 46. The piece is in G major (one sharp) and 3/4 time. The first measure contains a triplet of eighth notes: G4, B4, D5. The second measure contains a quarter note G4. The third measure contains a quarter note B4. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The piece concludes with a fermata over the final G4.

48) A C#m A C#m



Musical notation for exercise 48. The piece is in G major (one sharp) and 3/4 time. The first measure contains a quarter note G4. The second measure contains a quarter note G4. The third measure contains a quarter note G4. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4. The piece concludes with a fermata over the final G4.

50) A C#m A

*unis.*



Musical notation for exercise 50, showing a single melodic line on a five-line staff. The key signature has two sharps (F# and C#). The notation consists of a sequence of chords and notes: A major (A, C#, E), C# minor (C#, E, G), and A major (A, C#, E). The notes are primarily quarter notes and eighth notes, with some beamed eighth notes. A slur is placed over the final two measures.

(just accompaniment, no voices to end)

52) E A/E A/E A/E



Musical notation for exercise 52, showing a single melodic line on a five-line staff. The key signature has two sharps (F# and C#). The notation consists of a sequence of chords and notes: E major (E, G#, B), A/E (A, C#, E), A/E (A, C#, E), and A/E (A, C#, E). The notes are primarily quarter notes and eighth notes, with some beamed eighth notes. The piece ends with a double bar line.

Make Room – (shortened solo version) -- \*\*\*\* (4 pages)

**Make Room -- \*\*\*\* (key of D; 4 pages)**

D

*mp*

D

G

Bm

G

D

Bm

A

A

*[ : There are two verses*

*[ : D*

G

Bm

G

D

Bm

A

A-s

A

⌘

G

D



G D G D

A [1. Time Δ Time Δ  
[ G D

D G/D G/D :]  
:]

[2. ]  
[ G D ] G D

D G D

G D A G

G Bm To Coda

G D G

A musical staff in G major with a treble clef. It contains three measures of music. The first measure has a G4 quarter note and a G5 quarter note. The second measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The third measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. Chord symbols G, D, and G are placed above the staff.

D G D

A musical staff in G major with a treble clef. It contains three measures of music. The first measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. The second measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. The third measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. Chord symbols D, G, and D are placed above the staff.

D G Bm

A musical staff in G major with a treble clef. It contains three measures of music. The first measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. The second measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. The third measure has a D4 quarter note, an E4 quarter note, and a F#4 quarter note. Chord symbols D, G, and Bm are placed above the staff.

G D Bm

A musical staff in G major with a treble clef. It contains three measures of music. The first measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The second measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The third measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. Chord symbols G, D, and Bm are placed above the staff.

A *D.S. al Coda*

A musical staff in G major with a treble clef. It contains two measures of music. The first measure has an A4 quarter note, a B4 quarter note, and a C#5 quarter note. The second measure has an A4 quarter note, a B4 quarter note, and a C#5 quarter note. Chord symbol A is placed above the staff.

G Bm

A musical staff in G major with a treble clef. It contains two measures of music. The first measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. The second measure has a G4 quarter note, an A4 quarter note, and a B4 quarter note. Chord symbols G and Bm are placed above the staff.

Bm G Bm

A musical staff in G major with a treble clef. It contains three measures of music. The first measure has a B4 quarter note, an A4 quarter note, and a G4 quarter note. The second measure has a B4 quarter note, an A4 quarter note, and a G4 quarter note. The third measure has a B4 quarter note, an A4 quarter note, and a G4 quarter note. Chord symbols Bm, G, and Bm are placed above the staff.

G [:  
[: D

D G D :]  
:] D

D G 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#

**Many and Great, O God, Are Thy Works -- 21\*\***; key of Eb; 2 verses

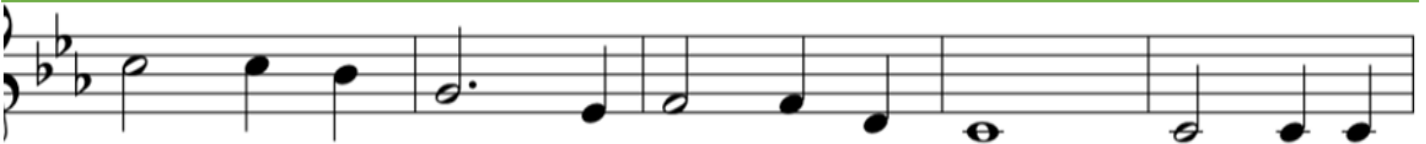
Cm Fm Cm Fm Cm Fm D



Fm D Cm D Fm Bb Cm



Fm Bb Cm Fm D Cm



Cm Fm/G Cm Fm/G Cm Fm D Cm Fm/D Cm



**Martha Labored in the Kitchen\*\*\*\*** -- Key of D; 4 verses

D A D A D G D A7 D



D A D A D G D A7 D



D Em D F#-a G D G D Em D F#-a G D F#-a



D A D A D G D A7 D



May the God of Hope Go with Us (Song of Hope) – 765\*\*

May the God of Hope Go with Us – Song of Hope -- 765\*\* ; key of G

G

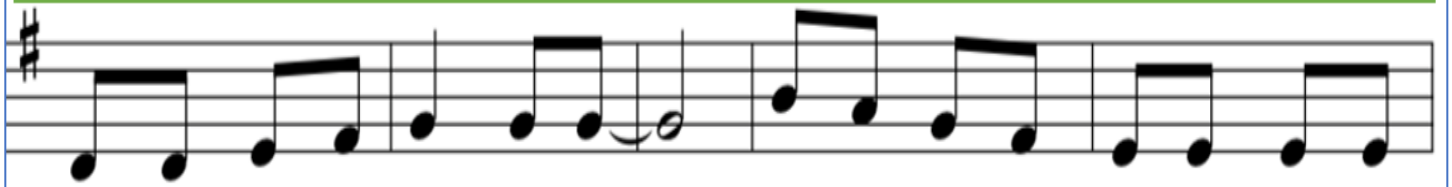
Am

D7



D7

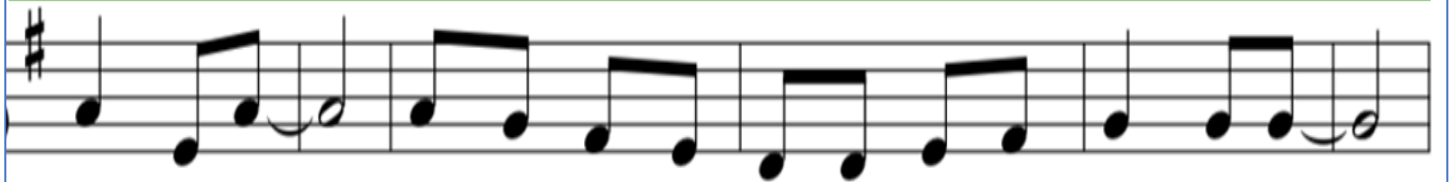
G



Am

D7

G



G

Am

D7

G



G

Am

D7

G



May the Hope of Jesus Find You – REdwards – \*\*\*\*; key of Eb

Eb

Cm



Fm

Db

Bb-s

Bb

Bb-s

Ab



C-s/D-s

Cm

Ab

Fm

Bb

Cm



Ab

C-a

Cm

Ab

Eb



Ab

Bb7

Eb

Cm

Fm

Bb7



Eb

Bb

Eb Bb Bb7 Eb





**Men of Faith, Rise Up and Shout (Shout to the North) – 319\*\*;** key of E; 3 verses

E B A



E B A E B



A E B A



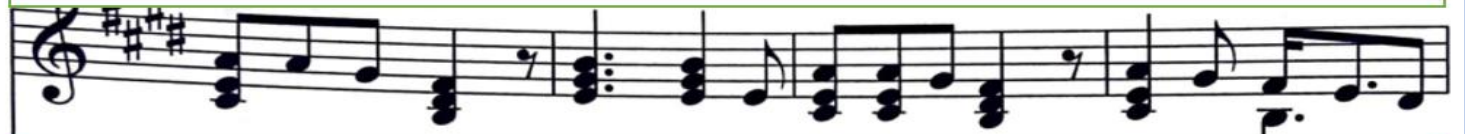
**Chorus**

E A B E



*Last time to Coda*

A B E A B A B

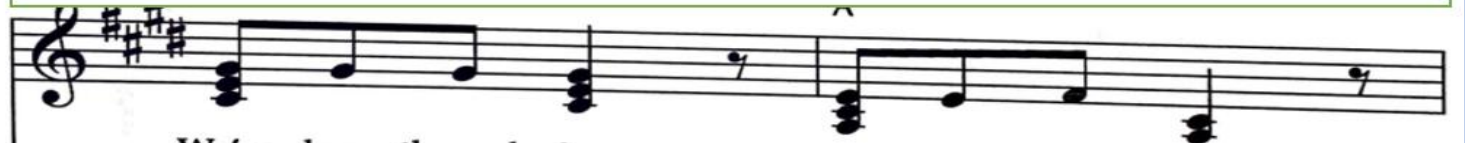


[1,3] [2] E E B



**Bridge**

C#m A



C#m

A



C#m

A



We've fall - en deep - er

to Chorus

A

B-s

B



∞ Coda

E

A

B

E

Repeat as desired



**Mine Eyes Have Seen the Glory – Battle Hymn of the Republic – 354\*\* -- Key of Eb**

Bb D-a A-a Bb A-a Bb

1 Mine eyes have seen the glo - ry of the com - ing of the Lord;  
 2 God has sound - ed forth the trum - pet that shall nev - er call re - treat  
 3 In the beau - ty of the lil - ies Christ was born a - cross the sea,

D-a Eb Ga- Eb Bb

he is tram - pling out the vin - tage where the grapes of wrath are stored;  
 and is sift - ing out all hu - man hearts be - fore the judg - ment seat;  
 with a glo - ry in his bos - om that trans - fig - ures you and me;

Bb Da- A-a Bb F Bb

he has loosed the fate - ful light - ning of his ter - ri - ble swift sword.  
 O be swift, my soul, to an - swer; O be ju - bi - lant my feet!  
 as he died to make us ho - ly, let us live to make all free,

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

*Refrain*

God's truth is march - ing on.  
 Our God is march - ing on. Glo - ry, glo - ry hal - le -  
 while God is march - ing on.

Bb Eb Bb

lu - jah! Glo - ry, glo - ry hal - le - lu - jah! Glo - ry,

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

glo - ry hal - le - lu - jah! God's truth is march - ing on.

# 258

# More Love to Thee

ELIZABETH PRENTISS

W. H. DOANE

1. More love to Thee, O Christ, More love to Thee! Hear Thou the  
2. Once earth-ly joy I craved, Sought peace and rest; Now Thee a-  
3. Then shall my lat - est breath Whis - per Thy praise; This be the

prayer I make On bend - ed knee; This is my ear - nest plea:  
lone I seek, Give what is best; This all my prayer shall be:  
part - ing cry My heart shall raise; This still its prayer shall be:

More love, O Christ, to Thee, More love to Thee, More love to Thee!

Used by permission

**Morning Has Broken -- 664\*\*** (key of C; 3 verses)  
(Also known as "Wounded Yet Risen")

The image shows a musical score for the hymn "Morning Has Broken" in the key of C major and 9/4 time signature. The score is presented on three staves, each with a treble clef. The melody is written as quarter notes, and the guitar accompaniment is indicated by chord symbols placed above the notes. The first staff contains the first four measures, with chords C, Am, Dm, and G. The second staff contains the next three measures, with chords Dm, G, and C. The third staff contains the final five measures, with chords Em, Am, Em, F, and G. A slur is placed under the final two notes of the third staff, indicating they are part of a single phrase.

**Morning Has Broken -- \*\*** (key of C; 3 verses)  
**(Accompaniment Part)**

C Am Dm G

The first staff of music is in 9/4 time. It begins with a C major chord, followed by an Am chord, a Dm chord, and a G chord. The melody consists of quarter notes and eighth notes, with a dotted half note in the second measure.

Dm G C

The second staff of music continues the accompaniment. It features a Dm chord, a G chord, and a C chord. The melody includes quarter notes, eighth notes, and a dotted half note.

Em Am Em F G

The third staff of music continues the accompaniment. It features an Em chord, an Am chord, an Em chord, an F chord, and a G chord. The melody includes quarter notes, eighth notes, and a dotted half note.

C Am F C Am G

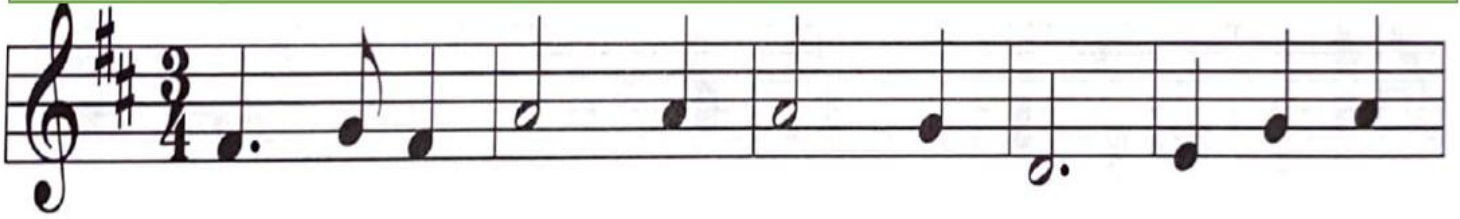
The fourth staff of music continues the accompaniment. It features a C chord, an Am chord, an F chord, a C chord, an Am chord, and a G chord. The melody includes quarter notes, eighth notes, and a dotted half note.

C G Am G7 C

The fifth staff of music concludes the accompaniment. It features a C chord, a G chord, an Am chord, a G7 chord, and a C chord. The melody includes quarter notes, eighth notes, and a dotted half note, ending with a double bar line.

**Mothering God, You Gave Me Birth – 7\*\*** -- Key of D; 3 verses

D                      A                      G                      E-a



E-a                      D                      B-a                      F#-a



G                      D                      G                      D



### Mountain Shadows -- \*\*\*\*; key of F; 4 verses

Based on the hymn cycle “Engelberg.” Music by Charles Villiers Stanford, 1904. Lyrics by Betty Bowers McMurray, 2003.

F C-s Gm/C C7 F Gm F C7 F C Dm7 C7



F C7 F Dm/B C G7 C C7 Am F7 Bb/C Gm E



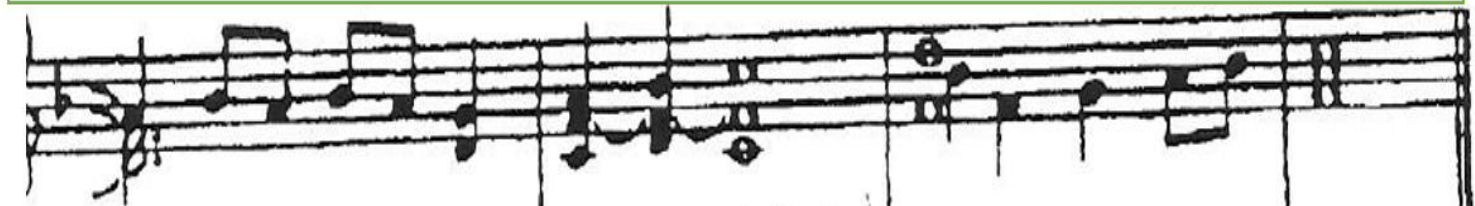
[1-3

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



[4

[ Bb/A Gm Gm7 F Bb/G F Bb Gm Bb A F





280

# My Country, 'Tis of Thee

S. F. SMITH

English

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee, Land of the no - ble, free,  
 3. Let mu - sic swell the breeze, And ring from all the trees  
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing: Land where my fa - thers died, Land of the  
 Thy name I love: I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song: Let mor - tal tongues a - wake; Let all that  
 To Thee we sing: Long may our land be bright With free-dom's

pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par-take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by Thy might, Great God, our King!

**My Faith Looks Up to Thee – 829\*\***; key of Eb; 4 verses

**Eb                      Bb   Bb7   Eb   Bb                      Bb7                      Eb   Bb**



**Eb   Bb   F7   Bb   Eb                      F-s   Eb   F-s   Eb                      Bb7**



**Eb   Ab   Eb                      C-s Eb/D   Ab   Eb   Bb7   C-s   Eb   F-s   Bb   Eb**



**My Faith Looks Up to Thee – 829\*\***; key of Eb; 4 verses

Flute/Tenor

Eb

Bb

Bb7

Eb

Bb

Bb7



Bb7

Eb

Bb

Eb

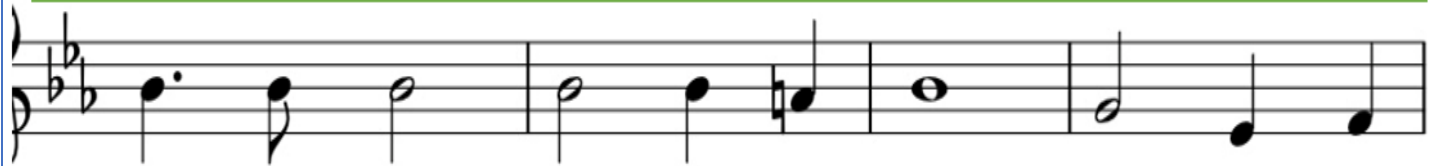
Bb

F7

Bb

Eb

F-s



Eb

F-s

Eb

Eb

Bb7

Eb

Ab

Eb



Eb

C-s Eb/D

Ab

Eb

Bb7

Cm

Eb

F-s

Bb

Eb



**My Hope Is Built on Nothing Less – 353\*\*** (key of F; 4 versus)

F

C

F

Bb

Gm

F

C

F

F

C

F

Bb

Gm

F

C

F

F

C7

F

Bb

F

*Refrain*

F

C

C7

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#

### My Life Flows On – 821\*\* -- Key of G; 4 verses

G Am C G D



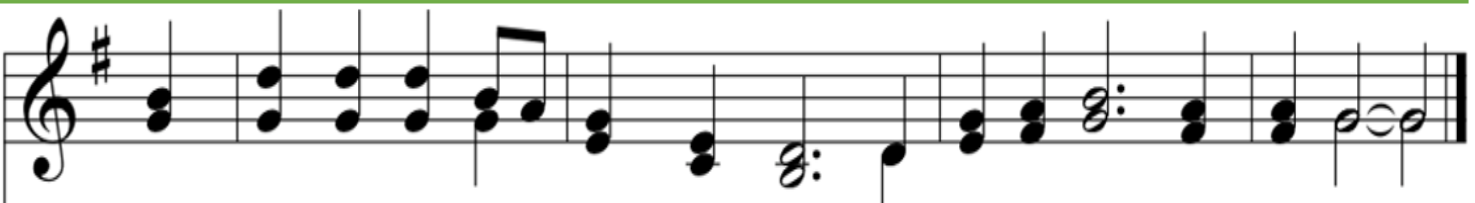
G Am C G D7 G



*Refrain* G D B-a E-a D G D G



G C-s G C G E-a D7 G D7 G



# My Lord! What a Morning -- 352\*\* (key of F; 3 verses)

## REFRAIN

F Gm7 F C7

C7 F7 Bb F Bb F C-s C7

## Fine ][Verses

Am D7 Gm F C-s C7 F ][ F Gm

F Bb D7 Gm D7 Em Gm C7

## To REFRAIN

F A7 Gm Dm Gm F C-s C7 F

# My Shepherd Will Supply My Need (Psalm 23) – 803\*\* -- Key of C; 3 verses

Am C G C G Am C F E-a F C G-s G C



F C G C G Am F C F C F C G C



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



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



**My Soul Cries Out with a Joyful Shout (*Canticle of the Turning*) – 100\*\*;** key of G; 4 verses

Em C D

Em C D Em

G D Em C Em

Em G D

Em C D Em

G D Em C Em

**Refrain** G D



Em

C

D

Em

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. The bass line features chords and a double bar line in the third measure.

C

D

Em

C

Em

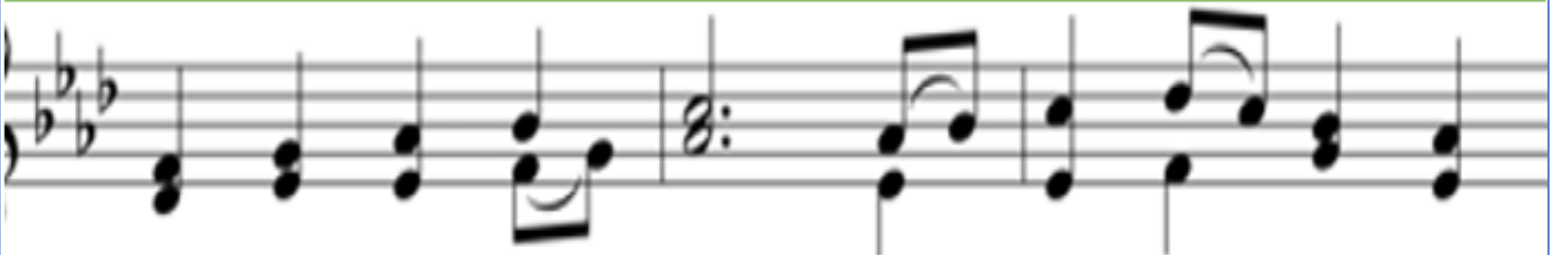
Musical notation for the second system, continuing the melody and bass line from the first system. It ends with a double bar line.

**My Soul Gives Glory to My God (Song of Mary) – 99\*\***; key of Ab; 5 verses

**Cm Fm Eb Fm Bbm Eb Fm Cm7 Fm**



**Db Eb7 Ab Bbm Ab Db Eb Ab**

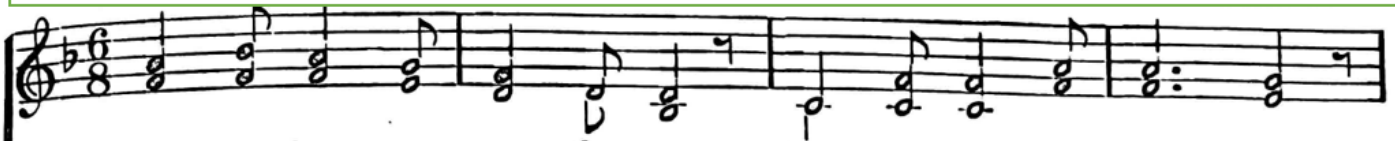


**Eb7 Bbm Fm Db Eb7 Bbm7 Eb Fm**



Near the Cross – 171\* -- Key of F

F C7 Dm Bb F A-a C



1. Je - sus, keep me near the cross, There a pre-cious foun - tain
2. Near the cross, a trem-bling soul, Love and mer - cy found me;
3. Near the cross! O Lamb of God, Bring its scenes be - fore me;
4. Near the cross I'll watch and wait, Hop - ing, trust-ing, ev - er.

F C7 Dm Bb F A-a C C7 F



Free to all— a heal - ing stream, Flows from Cal - v'ry's moun - tain.  
 There the Bright and Morn - ing Star Sheds its beams a - round me.  
 Help me walk from day to day, With its shad - ows o'er me.  
 Till I reach the gold - en strand, Just be - yond the riv - er.

*Chorus*

F Bb F A-a F C



In the cross. in the cross, Be my glo - ry ev - er;

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



Till my rap - tured soul shall find Rest be - yond the riv - er.

Nearer, My God, to Thee – 266\* -- Key of G

G C G D G



1. Near - er, my God, to Thee, Near - er to Thee! E'en though it  
 2. Though like the wan - der - er, The sun gone down, Dark - ness be  
 3. There let the way ap - pear, Steps un - to Heav'n: All that Thou  
 4. Then, with my wak - ing tho'ts Bright with Thy praise, Out of my  
 5. Or if on joy - ful wing, Cleav - ing the skv. Sun, moon, and

C G D D7 G G B-a



be a cross That rais - eth me; Still all my song shall be,  
 o - ver me, My rest a stone; Yet in my dreams I'd be  
 send - est me, In mer - cy giv'n: An - gels to beck - on me,  
 sto - ny griefs Beth - el I'll raise; So by my woes to be  
 stars for - got, Up - wards I'll fly, Still all my song shall be,

G B-a D G C G D D7 G



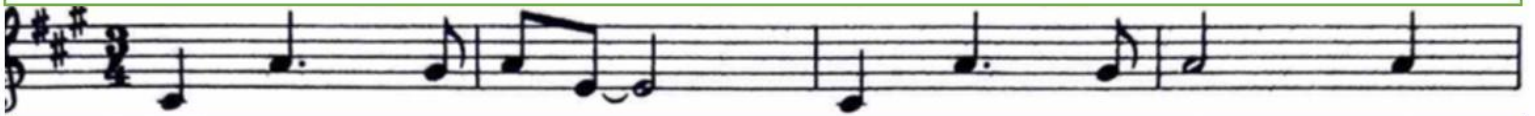
Near - er my God, to Thee. Near - er, my God, to Thee, Near - er to Thee!

Night of Silence with Silent Night -- \*\*\*\* (2 pages)

“Night of Silence” with “Silent Night” -- \*\*\*\*

(Night of Silence; melody part; key of C#; 3 verses)

A D/A D/A D/A




5) E D A



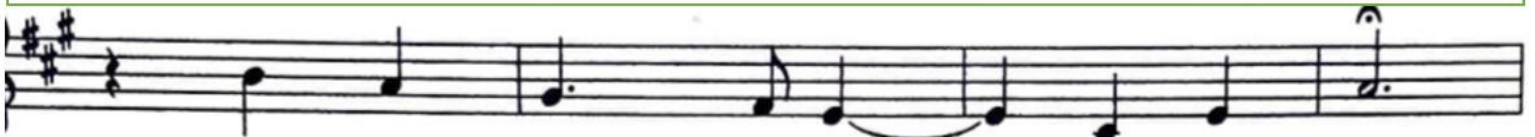
9) D Bm7 A F#m



13) D Bm7 E C#m7 F#



17) Bm7 E A E/G# F#m



21) A/E D/A D/A



25) A D/A D/A [Final] D/A



**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#

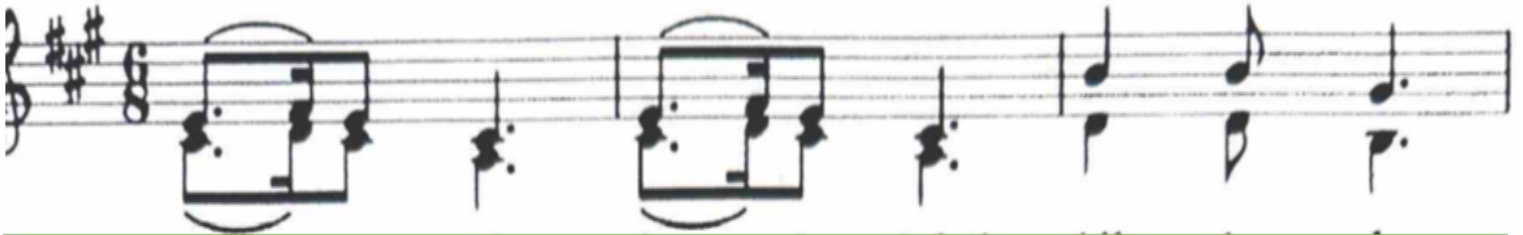
# "Night of Silence" with "Silent Night" -- \*\*\*\*

(Silent Night; key of C#; 4 verses)

A D A

D A

E



4) D A D Bm7 A F#m



7) D Bm7 E C#m7 F# Bm7 E



10) A E/G# F#m A E D/A [A/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#

**No Wind at the Window – 101\*\*** (key of A; 4 verses)

B F#m G#m F#m7 G#m7 F#m G#m7 C#

C#7 F#m D C#m A F#m7 G#m7 C#

A7 D/C# Bm7 F#m D/E E7 A

A F#m7 C#m7 D/C# D A/F# E7 F#m E/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#

Nothing Can Trouble -- 820\*\*; key of C

Am

A-s D-s

G

G7 C/B

[1

Dm

F

Musical notation for the first system of 'Nothing Can Trouble'. The piece is in 4/4 time and the key of C major. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of a series of chords: Am (A2, C3, E3), A-s (A2, C3, E3), D-s (D2, F2, A2), G (G2, B1, D2), G7 (G2, B1, D2, F3), C/B (C2, B1, G2), Dm (D2, F2, A2), and F (F2, A2, C3). A first ending bracket labeled '[1' spans the final two measures of the system.

][2

G7

E-s

E

Am

F

G7

E

Am

Musical notation for the second system of 'Nothing Can Trouble'. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues from the first system with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line consists of chords: G7 (G2, B1, D2, F3), E-s (E2, G2, B2), E (E2, G2, B2), Am (A2, C3, E3), F (F2, A2, C3), G7 (G2, B1, D2, F3), E (E2, G2, B2), and Am (A2, C3, E3). A second ending bracket labeled '][2' spans the final two measures of the system.



Now Thank We All Our God – 643\*\* -- Key of F; 3 verses

F C F Gm F Gm F C F G F



F Cm F7 Bb F Bb F C7 C-s A Gm C F



C G C F C F C Dm E Am

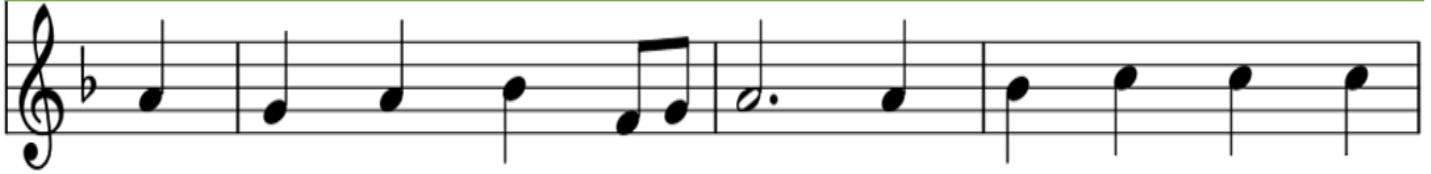


Am D C/D Gm D Gm Am Gm Dm F C F



**Now Thank We All Our God – Tenor -- 643\*\*** -- Key of F; 3 verses

F C F Gm F Gm F C F



F G F Cm F7 Bb F



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



C F C Dm E Am



D C D Gm D Gm Am Gm Dm F C F



**Now the Green Blade Rises – 247\*\*** (Key of G ; 4 verses)

Em E-s/C# B7-s Em B7-s G-s F#m/B Em



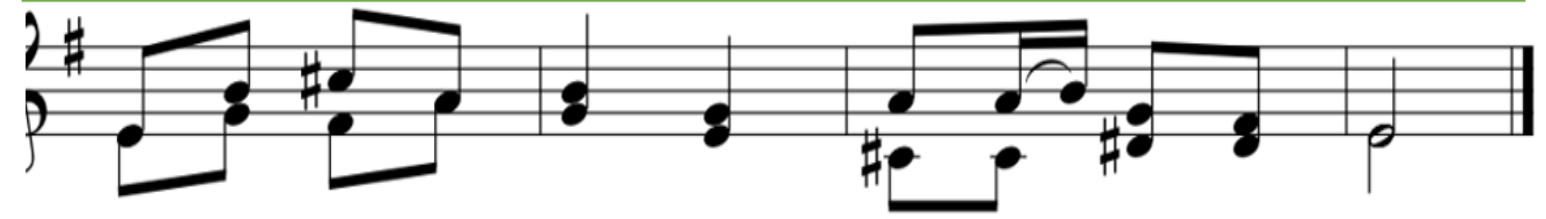
Em F#m A Em Em7 A B-s B Em



Em F#m A D B Em Em7 F# F#-7 B

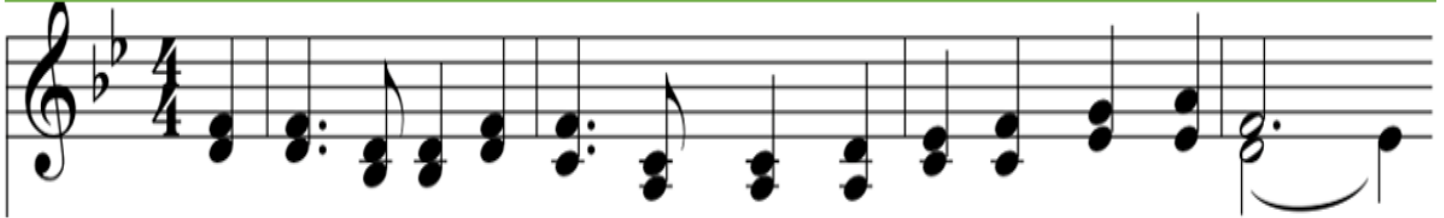


Em F#m A Em F#m G-s B Em



**O Beautiful for Spacious Skies – 338\*\*** -- Key of Bb; 3 verses

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



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



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



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



O Beauty Ever Ancient (JMattingly) – \*\*\*\* (key of D and Eb; 3 pages)

D/A A7-s A7 D/A A7-s A7

REFRAIN

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

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

Bm F#m G D/A A7-s A7

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

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

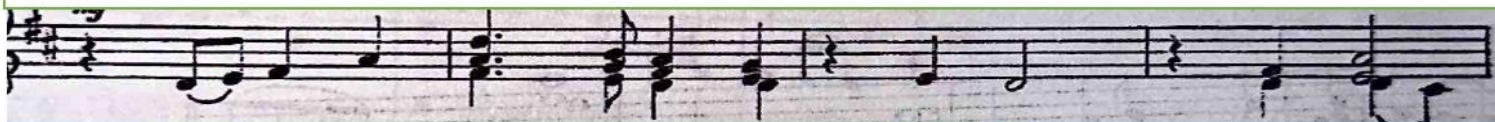
VERSES 1,2

F G/F G/F

D/A G D/F# G-s A7-s A7

REFRAIN

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



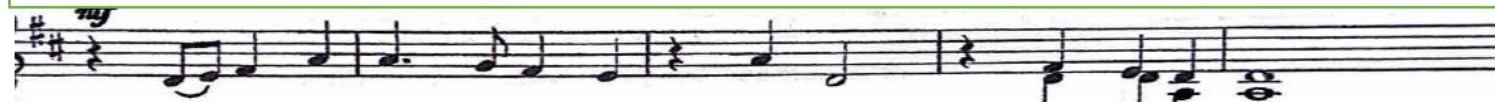
D G/B G-s D/F# G/A A7-s



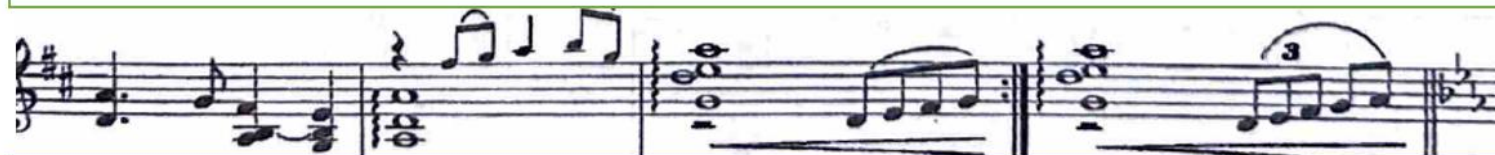
Bm F#m G D/A A7-s A7



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

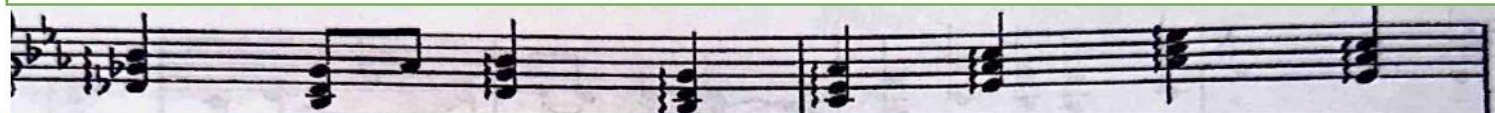


G/B G-s D/A [ 1. [ A-s A7 ] [ 2. Key Δ ] [ A-s A7 ]

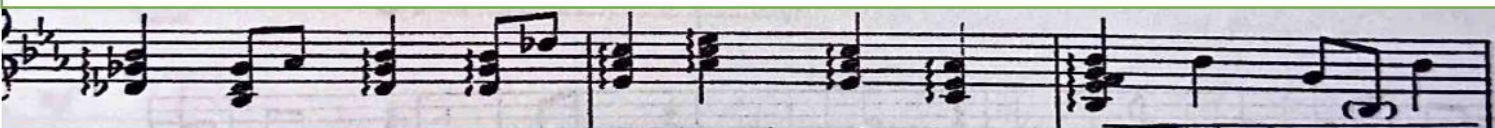


VERSE 3

Gb Ab/Gb



Gb Ab/Gb Eb/Bb



Ab Eb/G Ab-s Bb-s Bb7



REFRAIN

Eb Ab/C Ab-s Eb/G Eb/Bb Bb-s



Eb

Ab/C

Ab-s

Eb/G

Ab/Bb

Bb-s



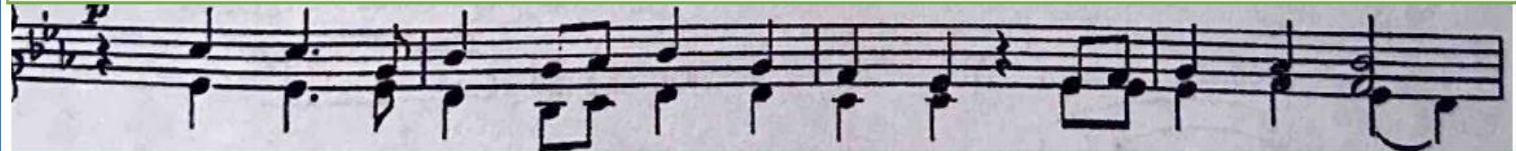
Cm

Gm

Ab

Eb/Bb

Bb-s Bb7



Eb

Ab/C

Ab-s

Eb/G

Eb/Bb

Bb-s



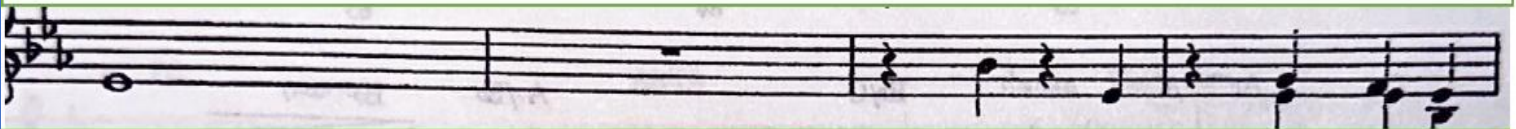
CODA

Eb/Bb

Bb-s

Eb/Bb

Bb-s



Eb

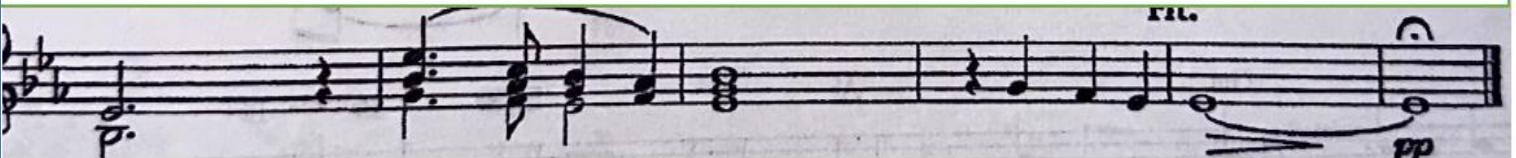
Ab/C

Ab-s

Eb/Bb

Bb-s

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#

**O Come, All Ye Faithful -- 133\*\***; key of G; 4 verses

G A-s D G D G C



G D Em D Am D G D G D A7 D



D G Am G D-s D7 G D G Em Am



D G D G D7 G D G D7



G D G D7 G D A7 D G C G D G





O Come, O Come, Emmanuel -- 88\*\* ; key of G; 7 verses

Em B Am F# Em7/D G



Em Am7 | Em Am Em



| REFRAIN

D Em Am G | Bm G



Am Em G D7 Em



# 373

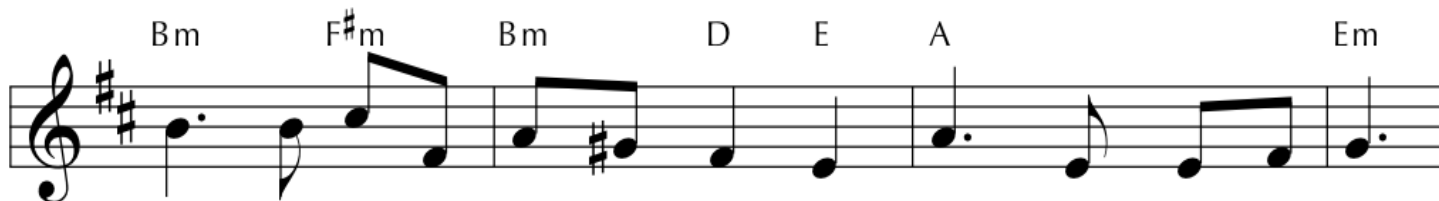
## O Day of Peace



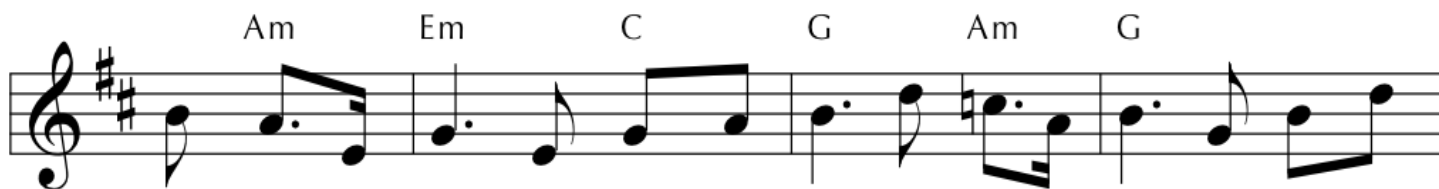
1 O day of peace that dim - ly shines through all our  
2 Then shall the wolf dwell with the lamb, nor shall the



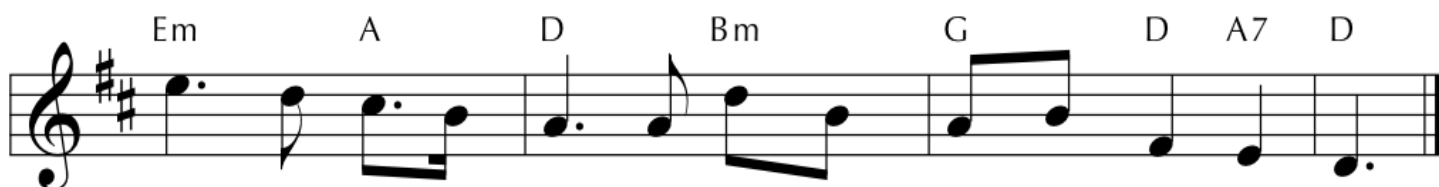
hopes and prayers and dreams, guide us to jus - tice, truth, and  
fierce de - vour the small; as beasts and cat - tle calm - ly



love, de - liv - ered from our self - ish schemes. May swords of hate  
graze, a lit - tle child shall lead them all. Then en - e - mies



fall from our hands, our hearts from en - vy find re - lease, till by God's  
shall learn to love, all crea - tures find their true ac - cord; the hope of



grace our war - ring world shall see Christ's prom - ised reign of peace.  
peace shall be ful - filled, for all the earth shall know the Lord.

O for a Closer Walk with God -- 739\*\* -- Key of D; 4 verses

D G A D A7 D A D



G D7 G D Bm A Bm F#m



G D G A G D Em A D



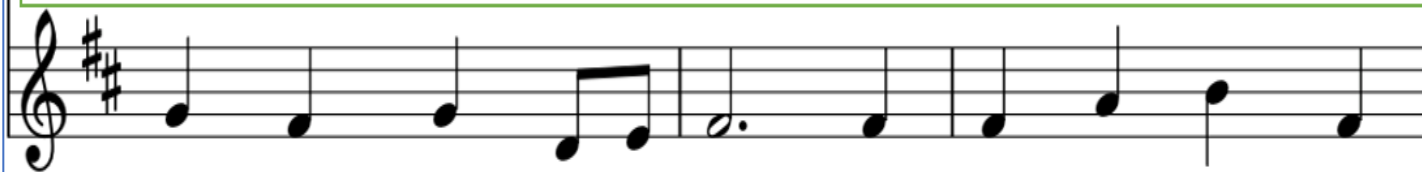
**O for a Closer Walk with God -- 739\*\*** -- Key of D; 4 verses

Flute/Tenor

D G A D A7 D A D



G D7 G D Bm A Bm F#m



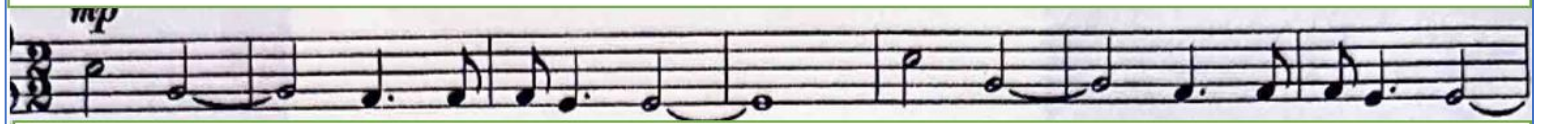
G D G A G D Em A D



**O God – Our Help in Ages Past -- TRSmith -- \*\*\*\*** (key of C; 6 verses)

**Intro**

C-s F/C C-s F/C

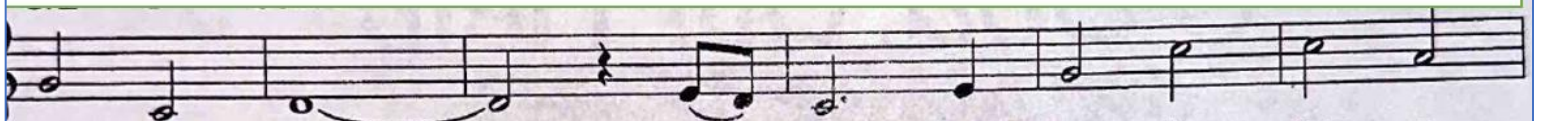


**Verse 1**

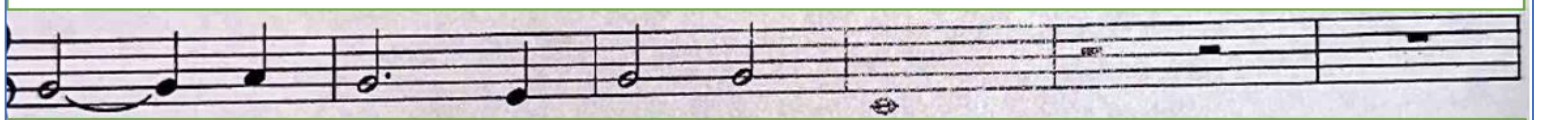
C /E F C



C F G-s /E F C



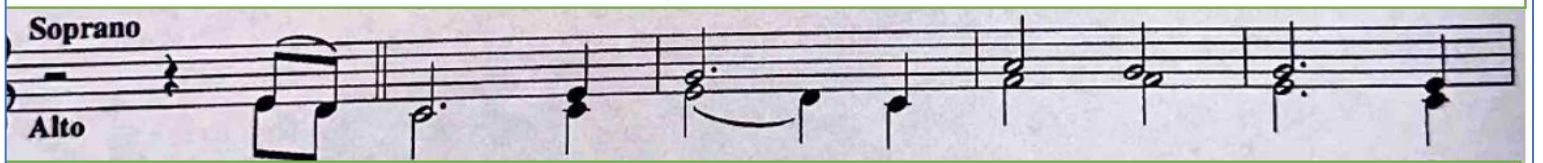
C/E F C/G G-s G C F/C-s C



**VERSE 2, 5**

C /E F C

**Soprano**

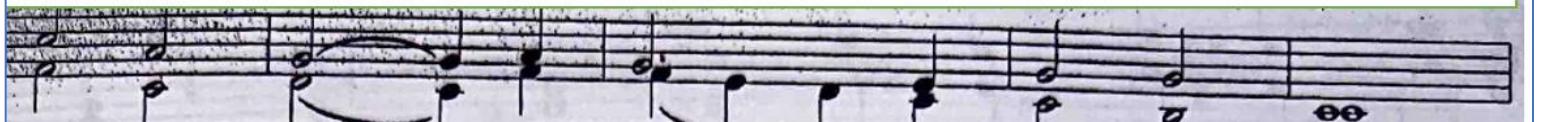


C /E F G-s G F/A F

**Alto**



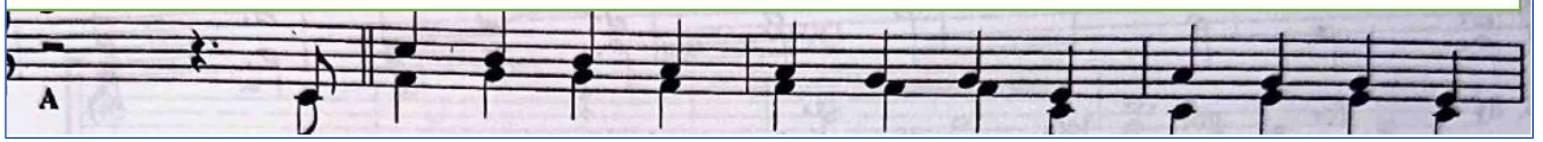
Dm C/E F C/G G-s G C



**VERSES 3, 6**

F/C F/C

**A**



C F/C Am G

Am /G F-s G C F/C

to Coda ⊕

**VERSE 4**

C /E F

C /E F G-s G

Melody

F/A F Dm C/E F C/G

G-s G C F/C-s C

**BRIDGE**

F/C F

cresc.

F Am F G Em

F Dm G/B G

dim. mp D.S. al Coda

⊕ CODA

C F/C

mp

C F Am F

cresc. mf

G Em F Dm G/B G

dim. mp

C F/C-s C C-s C F/C-s C

repeat ad lib. dim. rit. p

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#

O God, Show Mercy to Us (Psalm 67) -- 341\*\*

O God, Show Mercy to Us (Psalm 67) -- 341\*\* -- Key of Bb; 2 verses

Bb Eb F7 Bb Bb/A-a Eb F



G-a D-a Eb F7 Bb Eb C-a



Bb F Gm F Bb F Bb



Eb G-a Bb/A-a Eb Bb Cm Bb Cm Gm



F Bb Eb F7 Bb Bb/A-a Eb F



Gm Bb Eb F7 Bb Eb C-a Bb





O God, Show Mercy to Us (Psalm 67) – Flute/Tenor – 341\*\*

**O God, Show Mercy to Us (Psalm 67) -- 341\*\* -- Key of Bb; 2 verses**

Flute/Tenor

Bb Eb F7 Bb Bb/A-a Eb F

T

G-a D-a Eb F7 Bb Eb C-a

Bb F Gm F Bb F Bb

Eb G-a Bb/A-a Eb Bb Cm Bb Cm Gm

F Bb Eb F7 Bb Bb/A-a Eb F

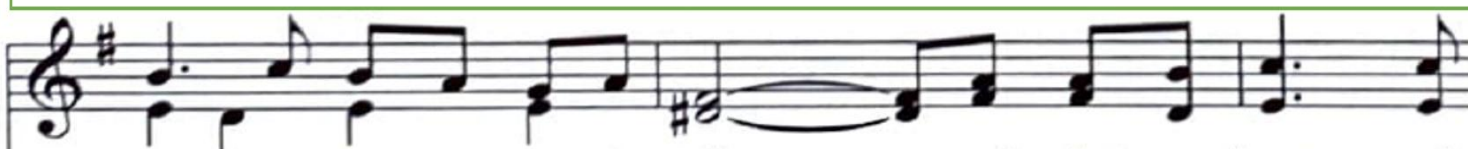
Gm Bb Eb F7 Bb Eb C-a Bb

O God, We Bear the Imprint – 759\*\* -- Key of G; 3 verses

Em Am B7 Em



Em Am B7 Am



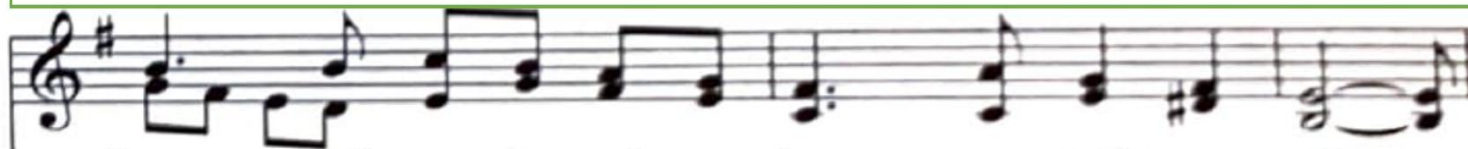
D G Am



Am B7 Am D



G Am Em B7 Em



**O God, Who Gives Us Life – 53\*\*** (key of F; 3 verses)

F C F Gm C7 F C C7 F Bb F



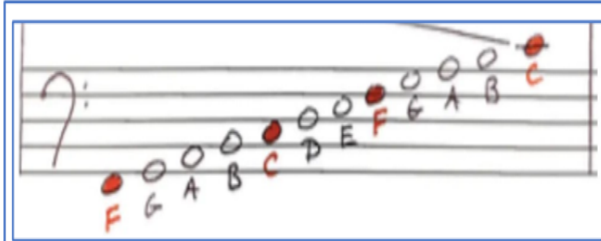
F C Dm Bb F C F Dm F C7 F



F A7 Dm C7 A-s Dm A7 Dm B C Dm C G7 C



C F C7 D7 C7 F C Dm 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#

O God, You Are My God (Step by Step) – 743\*\*

O God, You Are My God (Step by Step) -- 743\*\*; key of G

*Piano intro first 3.5 measures*

G

D/F#

F

*[Begin singing]*

D-s

D

G

D

C

D

G

D-s

D7

G

D

C

D

G

Em

D-s

D

C

A-s

G

D

C

D-s

D7

G

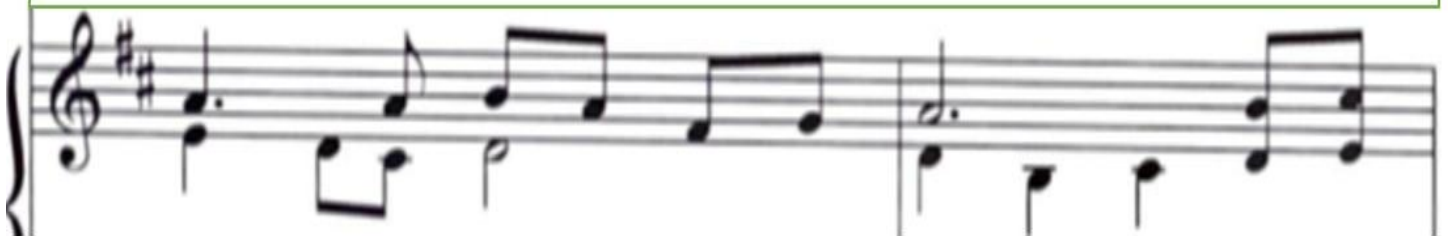
O God, You Search Me (Psalm 139) – 29\*\*

O God, You Search Me (Psalm 139) -- 29\*\* -- Key of D; 5 verses

D G A D Bm



F#m G Bm A-s A



Bm G F#m Bm



Em G A7 D



**O God in Whom All Life Begins -- 308\*\*** (key of F; 3 verses)

F C F Gm C7 F C C7 F Bb F



F C Dm Bb F C F Dm F C7 F



Dm A7 Dm C7/D A-s Dm NC Dm /Bb C Dm C G7 C



C F C7 D7 C7/D C7 F C Dm F 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#

Notes Above This Line Are Chords

Notes On or Below This Line Are Basses

Basses Chords

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

O God of Every Nation – 756\*\*; key of Bb; 4 verses

D Gm Cm/A D Gm G-s Cm Gm D



D7 Gm Eb Cm/A F Bb Eb/C Bb Cm Bb Eb Cm/A D Gm



Gm Bb Cm/A Cm Bb F Cm D7 Gm D7 Gm D-s/D



D Gm Cm/A D Gm Cm/A Bb Eb Cm/A D Gm



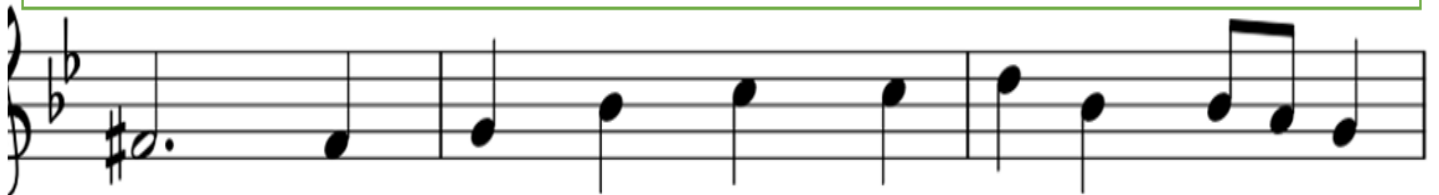
O God of Every Nation – Tenor – 756\*\*

O God of Every Nation – Tenor -- 756\*\*; key of Bb; 4 verses

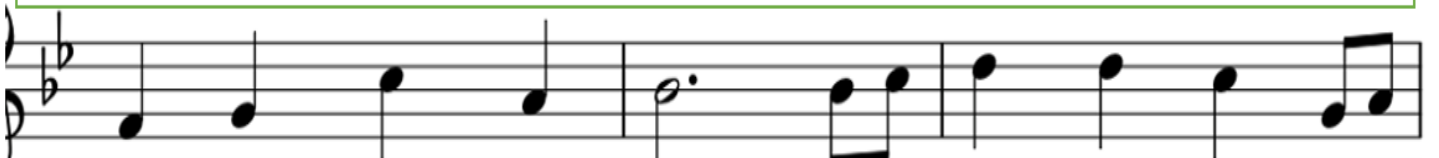
D Gm Cm/A D Gm G-s Cm Gm



D D7 Gm Eb Cm/A F Bb Eb/C Bb Cm



Bb Eb Cm/A D Gm Bb Cm/A Cm



Bb F Cm D7 Gm D7 Gm D-s D



Gm Cm/A D Gm Cm/A Bb Eb Cm/A D Gm





O Lamb of God – 555\*\* -- Key of F

F C F Bb C F



C F/A Am Bb C Dm



Bb F C Dm Gm7 C F-s F



O Little Town of Bethlehem – 121\*\*; key of F; 4 verses

F Gm F C7 F



F D-a G-a



F A-a C C7 F E-s D-s



A-s D-s C F Gm A-s F E-a



Gm F C-s C7 F



# O Little Town of Bethlehem – Palmer-Hughes\*\*\*\* (key of F)

[Solo or 1<sup>st</sup> Accordion -- Easy]

F Gm F C7 F

F D7 Gm F C7 F

F A Dm A

F Gm F C7 F

Base Cord Progression

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

O Little Town of Bethlehem (2<sup>nd</sup> Accordion) – Palmer-Hughes\*\*\*\*

O Little Town of Bethlehem – Palmer-Hughes\*\*\*\* (key of F)

[Solo or 2nd Accordion]

F Gm F C7 F



F D7 Gm F C7 F



F A Dm A



F Gm F C7 F



**Base Cord Progression**

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

# O Lord, Hear My Prayer (The Lord is My Song) – 471/2200\*\* -- Key of G

## Basic Accompaniment

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




## Vocal

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



Em D Am D Em Am B Em



**O Lord, How Shall I Meet You – 104\*\***; key of Bb; 3 verses

F Eb Bb F Eb F Bb



F Eb Bb F Eb F Bb



Gm Eb C F A C F



Bb Eb F Bb Eb F Bb



O Lord My God (How Great Thou Art) – 625\*\* -- Key of Bb; 4 verses

Bb

F7 Bb Eb



Bb

Dm

F7

Bb



F7 Bb Eb

Bb



Refrain

Dm

F7

Bb

Bb7/C Eb C-a Eb



Bb

F7 F

Eb/F

Bb

Bb7/C



Eb C-a Eb

Bb

F7

Bb

Eb/C-a

G

Cm

F7

Bb



O Lord My God (How Great Thou Art) – 625\*\* -- Key of Bb; 4 verses

(Tenor Part)

Bb

F7

Bb

Eb



Eb

Bb

Dm

F7



Bb

F7

Bb

Eb



Eb

Bb

Dm

F7

Bb



Refrain

Bb

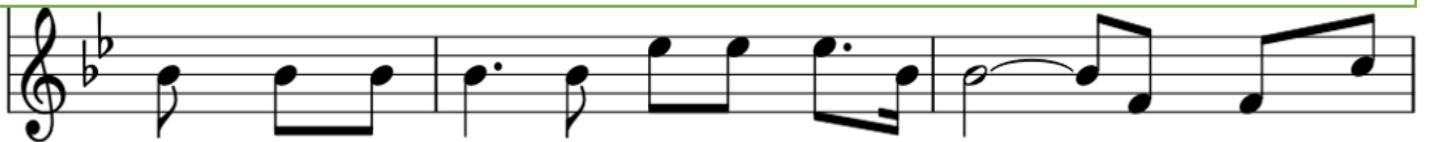
Bb7/C Eb

C-a

Eb

Bb

F7



F

Eb/F

Bb

Bb7/C Eb

C-a

Eb



Bb

F7

Bb

Eb/C-a

G

Cm

F7

Bb





**O Lord, How Shall I Meet You – 104\*\***

F Eb Bb F Eb F Bb



1 O Lord, how shall I meet you, how wel-come you a-right?  
 2 Love caused your in-car-na-tion; love brought you down to me;  
 3 You come, O Lord, with glad-ness, in mer-cy and good-will,

F Eb Bb F Eb F Bb



Your peo-ple long to greet you, my hope, my heart's de-light!  
 your thirst for my sal-va-tion pro-cured my lib-er-ty.  
 to bring an end to sad-ness and bid our fears be still.

Gm Fb C F A(alt) C F



O kin-dle, Lord most ho-ly, a lamp with-in my breast,  
 O love be-yond all tell-ing, that led you to em-brace  
 In pa-tient ex-pec-ta-tion we live for that great day

Bb Eb F Bb Eb F Bb



to do in spir-it low-ly all that may please you best.  
 in love, all loves ex-cel-ling, our lost and fal-len race.  
 when your re-newed cre-a-tion your glo-ry shall dis-play.

# O Love – \*\*\*\* (key of G; 5 pages)

George Matheson – Elaine Hagenberg

(Alto Part where Possible)

INTRO through measure 8

G

C

G-s

C

Bm

E-s

B-s

*p*

G/F#

E-s

G

D-s

D

G

D7

8) D-s

G

D

D7

Em

B-s

SA unis. *p*

12) Am/F#/Em/C/E-s

G

D-s

D

15) Em D

D-s

Em

C

D

Am

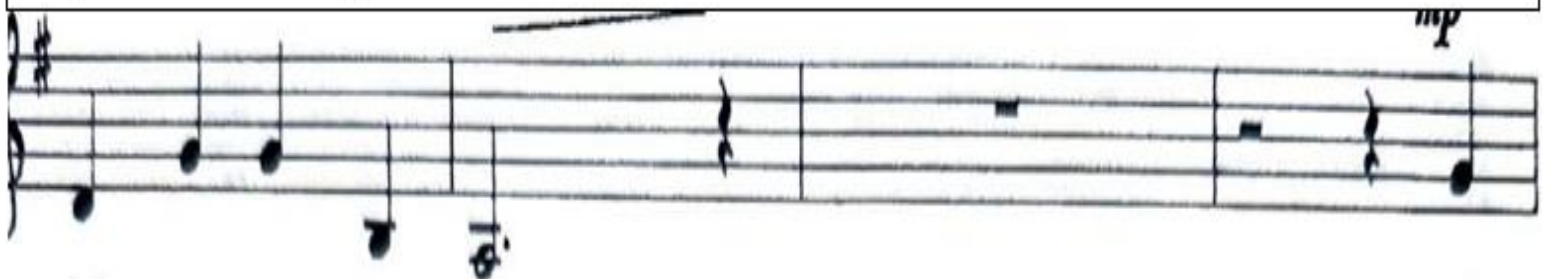
A-s

G

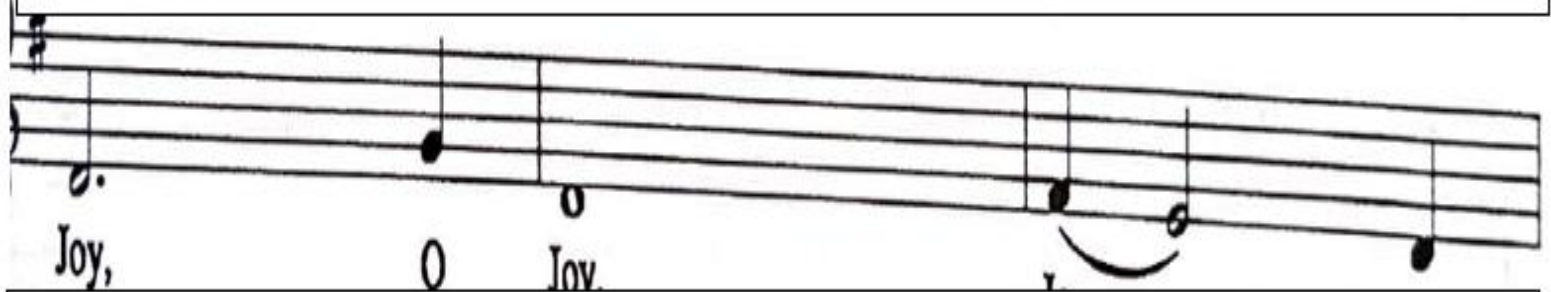
18) C/B C G-s/F# G F# D7 G A-s A7



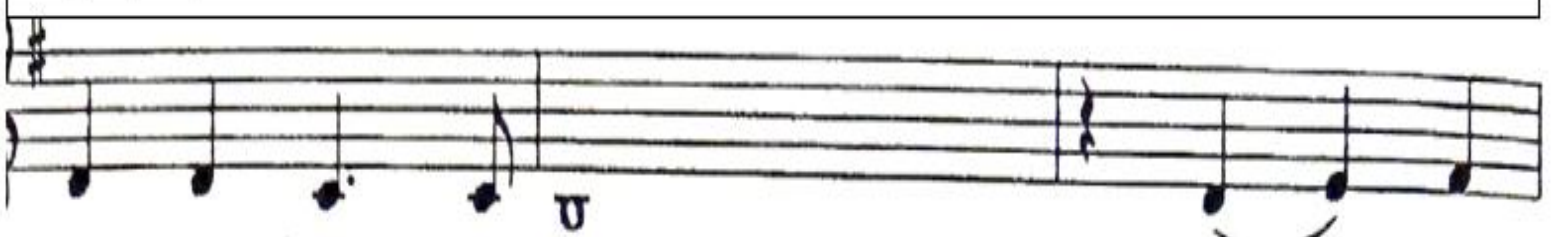
21) G C/B D-s D G D-s D G



25) G D Em/F# Em Bm



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



31) Em/D D7 Em C D A-s D-s G



34) Em G-s G F# C/F# C/D

Musical staff for exercise 34. The staff is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. A dynamic marking of *f* is placed above the final measure.

37) G G-s D-s D G C/D

Musical staff for exercise 37. The staff is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. A dynamic marking of *mp* is placed above the final measure.

40) G D-s D

Musical staff for exercise 40. The staff is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. A dynamic marking of *mf* is placed above the final measure.

43) G-s G D-s G D C/F D7 Em G/F#

Musical staff for exercise 43. The staff is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. A dynamic marking of *mp* is placed above the first measure.

46) C/D G D D7

Musical staff for exercise 46. The staff is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The bass line consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. A dynamic marking of *subito p* is placed above the final measure.

49) NC

NC

D-s

G

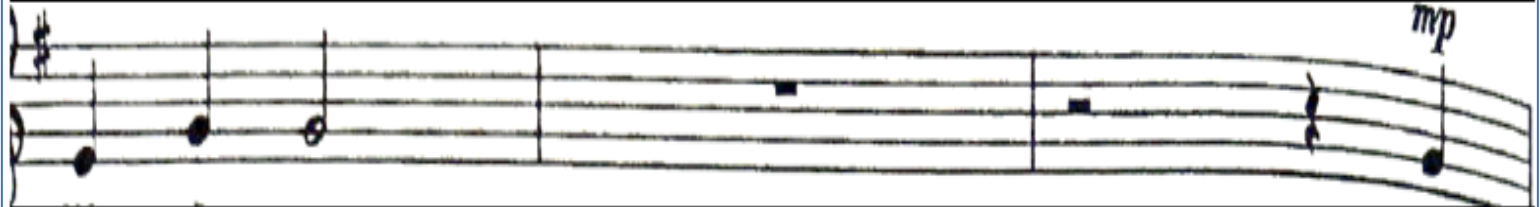


52) C/B

C/D

G

C/D



55) D-s

G

Em

C

Em G/F#

Em

D



58) D7

E-s

C/D

G

D-s

D



62) G

C/B

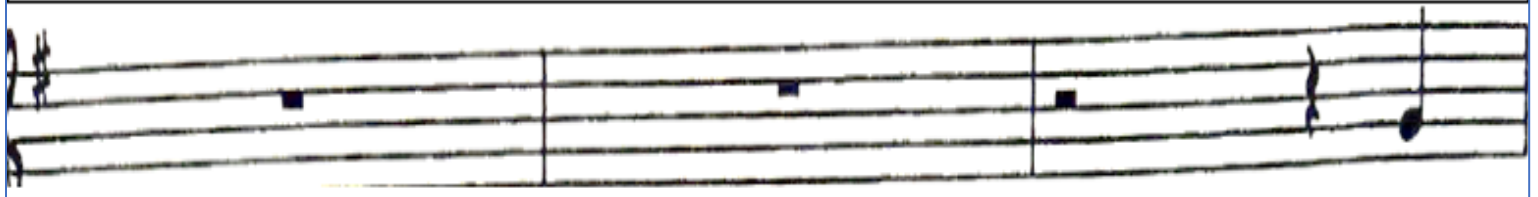
D-s

D

G



66) D D7 C/B D C/D



69) G D-s D Em/F#



72) D7/E G G-s G C



75) C/D D-s C/D G



O Loving God – 388\*\*\*\*; key of C; 2 verses

Verses

G7 C G/B C F F7



C F C D G-s G7 C C7



F F#7 C/G G-s G C F/C



Refrain

G7 C F Em Am



G E7 Am F C G-s G G7



C C7 F F#7 Em/G Am D7 [



C F G [1. C F/C C ] C F/C C



**O My Soul, Bless Your Redeemer (Psalm 103) – 439\*\*** (key of F; 6 verses)

F Dm F Gm7 C F Bb Gm7



C-s C F Dm C7/D A Dm G C-s C7



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#



O Sacred Head, Now Wounded -- 221\*\* (Key of C; 3 verses)

Am F C Dm C Dm7 G C E Am B E7 Am



Am F C Dm C Dm7 C E Am B E7 Am



Am G7 C/D F/G G7 F C F C Dm/E Dm A



D7 G C G Am7 D G C Dm C Dm7 G C



O Sing a Song of Bethlehem -- \*\*; key of G; 4 verses

Em D7 G D G Am D



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



Bm Em Am G C D



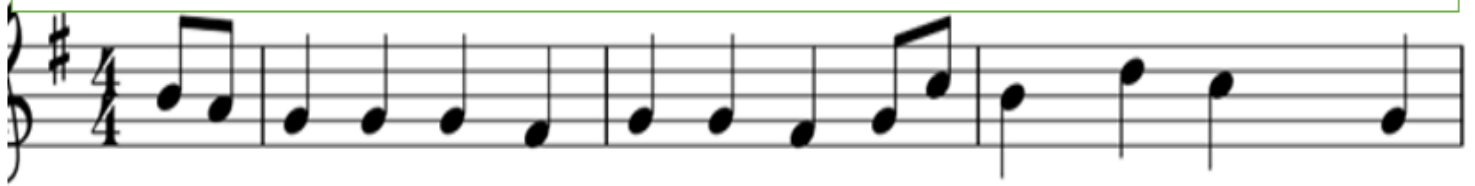
Em Am Em D G Am Em



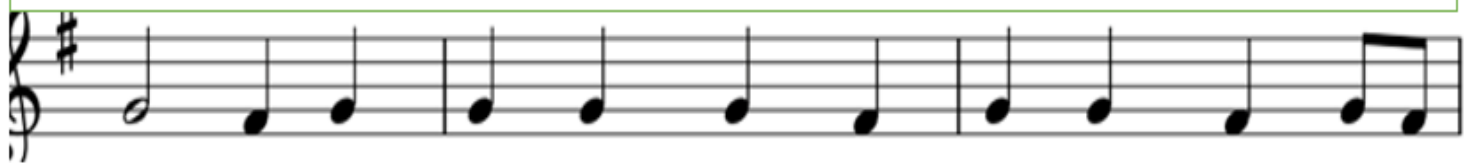
O Sing a Song of Bethlehem – Flute/Tenor – 159\*\*

O Sing a Song of Bethlehem – Flute/Tenor -- \*\*; key of G; 4 verses

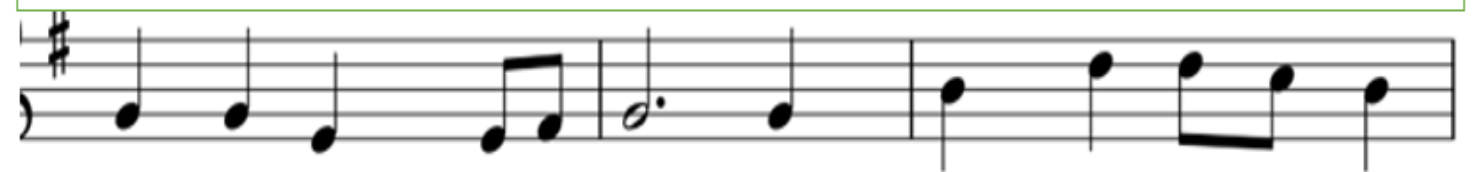
Em D7 G D G Am



D C A-s D-s G A-s D



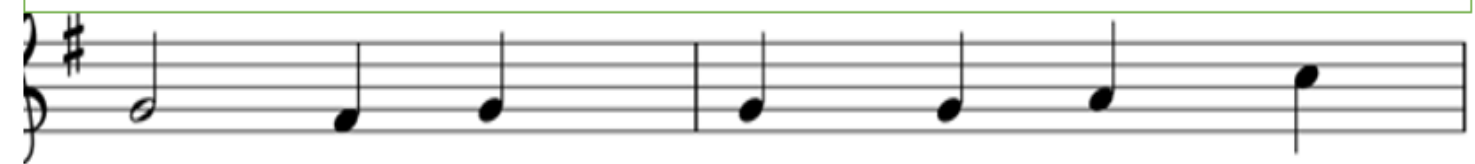
G Am Em Bm Em



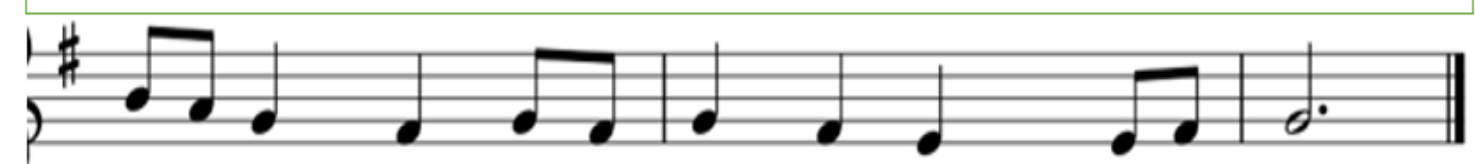
Am G C



D Em Am



Am Em D G Am Em



O Sing to the Lord – 637\*\*

O Sing to the Lord – 637\*\* (key of G; 5 verses)

Em Am

B7 Em

Em E Am

Am Em B7 Em

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#

**O Splendor of God's Glory Bright – 666\*\*** (Key of D; 4 verses)

D A Bm G D A D G D A



A A7 D Em D A7 D A F#m



G Em F#m G D A F#m G A D



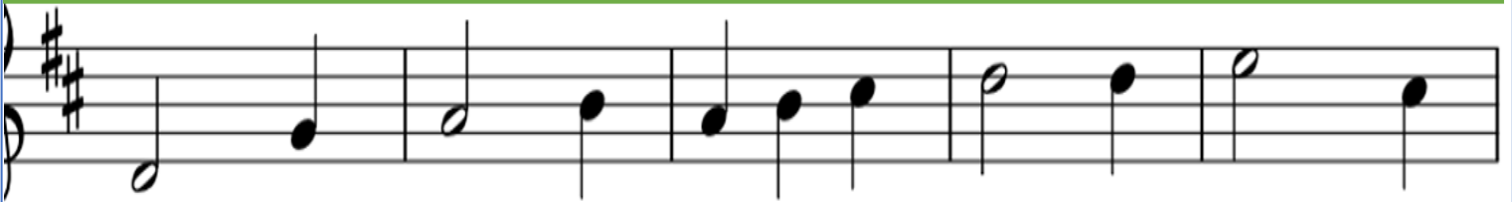
# O Splendor of God's Glory Bright – 666\*\* (Key of D; 4 verses)

## Tenor

D A Bm G D A D G D A



A A7 D Em D A7 D A F#m



G Em F#m G D A F#m G A D



**O Word of God Incarnate -- 459\*\*** (key of Eb; 3 verses)

**Eb Ab Bb Bb7 Eb Cm Eb Ab Bb-s Bb Eb**



**Eb Cm Bb Fm G Cm Eb Ab Bb-s Bb Eb**



**Bb Bb7 C7 Fm Cm Fm Cm F7 Bb**



**Bb7 Eb Eb7 Ab Eb7/F Ab Eb Ab Eb Fm7 Bb Eb**



O Worship the King – All Glorious Above – 41\*\*

O Worship the King – All Glorious Above! – 41\*\* (key of G; 5 versus)

G C D

1 O wor - ship the King, all glo - rious a - bove!  
 2 O tell of God's might; O sing of God's grace,  
 3 The earth with its store of won - ders un - told,  
 4 Your boun - ti - ful care what tongue can re - cite?  
 5 Frail chil - dren of dust, and fee - ble as frail,

G D G C G D D7 G

O grate - ful - ly sing God's power and God's love:  
 whose robe is the light, whose can - o - py space,  
 Al - might - y, your power has found - ed of old;  
 It breathes in the air; it shines in the light;  
 in you do we trust, nor find you to fail;

D D7 D G D7

our shield and de - fend - er, the An - cient of Days,  
 whose char - iots of wrath the deep thun - der - clouds form;  
 es - tab - lished it fast by a change - less de - cree,  
 it streams from the hills; it de - scends to the plain,  
 your mer - cies, how ten - der, how firm to the end,

G D G C G D D7 G

pa - vil - ioned in splen - dor and gird - ed with praise.  
 and bright is God's path on the wings of the storm.  
 and round it has cast, like a man - tle, the sea.  
 and sweet - ly dis - tills in the dew and the rain.  
 our Mak - er, De - fend - er, Re - deem - er, and Friend.



**Of the Father's Love Begotten – 108\*\*** ; key of Eb; 6 verses

Eb Cm Fm Bb Eb Cm Eb Fm



Fm Bb Fm Cm Bb Eb Ab



Ab Fm Eb Cm Eb Ab



Eb Fm Bb Eb Ab Fm Bb



(After stanza 6)

Ab Eb | Ab Bb Eb Fm Eb



On Christmas Night All Christians Sing – 112\*\*

On Christmas Night All Christians Sing -- 112\*\* ; key of F; 4 verses

F Bb F C7 F

On Eagle's Wings(Psalm 91) – \*\*\*\* -- Key of D

A B D Em F#m Em A

VERSE 1

F#-a A7 G A7 G F#-a D

G A7 F#-a D F A-a C

D-a F/E-a F Gm A-s

REFRAIN A A-s D A-s D F#-a D Em

F#-a G D D7 G C A-a

B-a D Em F#-a Em A D

VERSE 2 D A7 F#-a D

G A7 F#-a D F A-a C

A-a/D-a F/E-a F Gm A-s A (REFRAIN)

A-a D A-s D F#-a D Em

F#-a G D D7 G C A-a

B-a D Em F#-a Em A D

VERSE 3 A-a D A7 B-a F#-a D

G A7 F#-a D F A-a C

Dm F Gm/A-s A-s

REFRAIN A A-s D A-s D F#-a D Em

F#-a G D D7 G C A-a

B-a D Em F#-a Em A D

VERSE 4 A7 D A7 B-a F#-a D

G A7 F#-a D F Bb F

Gm/A-a Bb D-a Gm A-a C7 Bb Bb7 A-a REFRAIN A

A-s D A-s D/F#-a D Em



On Pentecost They Gathered – 289\*\*

On Pentecost They Gathered – 289\*\* -- Key of D; 4 verses

D G A A7 D G A-s A D



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



A A7 B7 Em A Bm Em Bm E A



A7 D D7 G Am G D G F#-a A-s A D



On This Day Earth Shall Ring -- 141\*\*

On This Day Earth Shall Ring – 141

Dm Am C F

1 On this day earth shall ring  
 2 His the doom, ours the mirth;  
 3 God's bright star, o'er his head,  
 4 On this day an - gels sing;

Dm G Dm E(alt) C F C F C G A(alt) G

with the song chil - dren sing to the Lord, Christ our King,  
 when he came down to earth Beth - le - hem saw his birth;  
 wise men three to him led; kneel they low by his bed,  
 with their song earth shall ring, prais - ing Christ, heav - en's King,

E(alt) G E(alt) A(alt) D(alt) E(alt) F E(alt) F G

born on earth to save us; him the Fa - ther gave us.  
 ox and ass be - side him from the cold would hide him.  
 lay their gifts be - fore him, praise him and a - dore him.

Refr. C Dm E(alt) Dm B(alt) Dm

\*Id - e - o - o - o, id - e - o - o - o,

C Dm C A(alt) C D

id - e - o glo - ri - a in ex - cel - sis De - o!

Once in Royal David's City – 140\*\* ; key of F; 4 verses

F C7 F C G7 C7 F



C F C-s C7 F C7 F C G7



C7 F C F C-s C7 F Bb



F Gm C7 F Bb F C-s C7 F





# Once in Royal David's City – 428\*\*\*\*

Key of F; 5 verses

**C7 F G7 C7 F**



**C F Bb C F C7 F G7 C7 F**



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



**F Bb F Bb C7 F**



**One Bread, One Body – 403\*\*** -- Key of G; 3 verses

G C/G G7 C/G G D/F#-a Em B

Descant  
Melody

Em D/F#-a G Em A D D7 G C/G

G7 C/G G D/F#-a Em B Em D/F#-a G Em

[1-3 to Verses] [Final

A D D7 G C/G G C/G

**Verses**

Em D Em

D Em F Am D D7

# One Bread, One Body -- 530\*\*

Key of G; 3 verses

## Introduction

Refrain pick-up → |

G D G Em A C G C

Musical notation for the introduction section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some chords indicated by vertical lines. The bass line provides harmonic support with chords and single notes.

## Refrain

G C G C G D

Musical notation for the first line of the refrain, showing a treble clef, key signature of one sharp, and 4/4 time. The melody is primarily quarter notes, with some eighth notes. The bass line features chords and single notes.

Em D G D G Em

Musical notation for the second line of the refrain, continuing the melody and bass line from the previous line.

A D C G C

Musical notation for the third line of the refrain, continuing the melody and bass line.

G C G D Em D

Musical notation for the fourth line of the refrain, concluding the section with a final chord in the bass line.

G D G Em A D

Musical notation for the first system, corresponding to the chords G, D, G, Em, A, D. The notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff with various notes and rests.

[ *To stanzas* ] [ *Final ending* ]  
[ G C G D ] [ G C G ]

Musical notation for the second system, including a 'Fine' marking. The notation is in G major and 4/4 time. It consists of a treble and bass staff with various notes and rests.

*Verses*

Em D

Musical notation for the first part of the verses section, corresponding to the chords Em and D. The notation is in G major and 4/4 time. It consists of a treble and bass staff with various notes and rests.

Em D Em7

Musical notation for the second part of the verses section, corresponding to the chords Em, D, and Em7. The notation is in G major and 4/4 time. It consists of a treble and bass staff with various notes and rests.

F Am D

Musical notation for the final part of the verses section, including a 'to Refrain' marking. The notation is in G major and 4/4 time. It consists of a treble and bass staff with various notes and rests.

**One Day within Your Temple – 877\*\*\*\***; key of F; 4 verses

**INTRO**

Bb-s      Am      G-s      G      C

Musical notation for the Intro section, showing a single staff with chords Bb-s, Am, G-s, G, and C.

**REFRAIN**

C    Dm      Dm/C      Bb      F/A      Gm      C7

Musical notation for the first line of the Refrain section, showing a single staff with chords C, Dm, Dm/C, Bb, F/A, Gm, and C7.

F      Gm      F/A      Bb      Am

Musical notation for the second line of the Refrain section, showing a single staff with chords F, Gm, F/A, Bb, and Am.

Dm    Gm      Am      G-s      G      **(Fine)**

Musical notation for the third line of the Refrain section, showing a single staff with chords Dm, Gm, Am, G-s, and G, ending with a 'Fine' marking.

**VERSE**

F/A    Bb      Gm      Dm

Musical notation for the first line of the Verse section, showing a single staff with chords F/A, Bb, Gm, and Dm.

Gm      C-s    C      F      Ab      Cm

Musical notation for the second line of the Verse section, showing a single staff with chords Gm, C-s, C, F, Ab, and Cm.

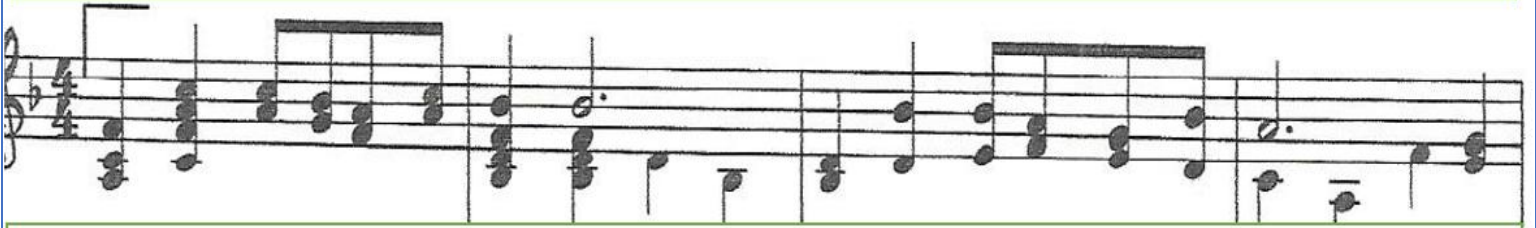
Gm      Dm      G      C

Musical notation for the third line of the Verse section, showing a single staff with chords Gm, Dm, G, and C, ending with a 'D.S.' marking.

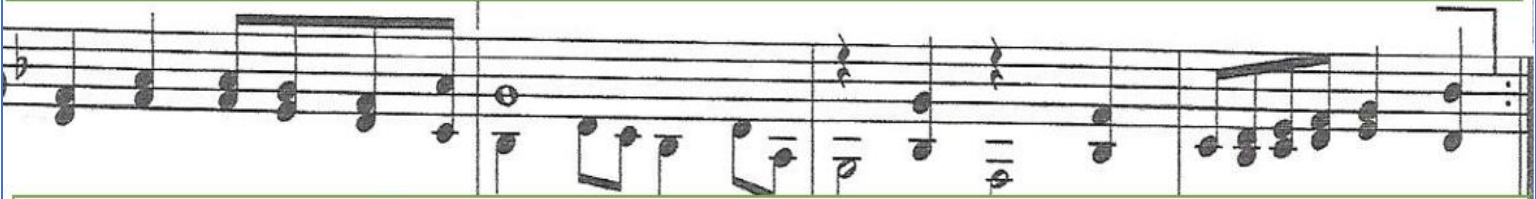
### One Spirit, One Church -- 412\*\*\*\* (key of F; 2 verses)

**Refrain**

**F                      Gm7/F                      Bb/C                      F                      C/E**



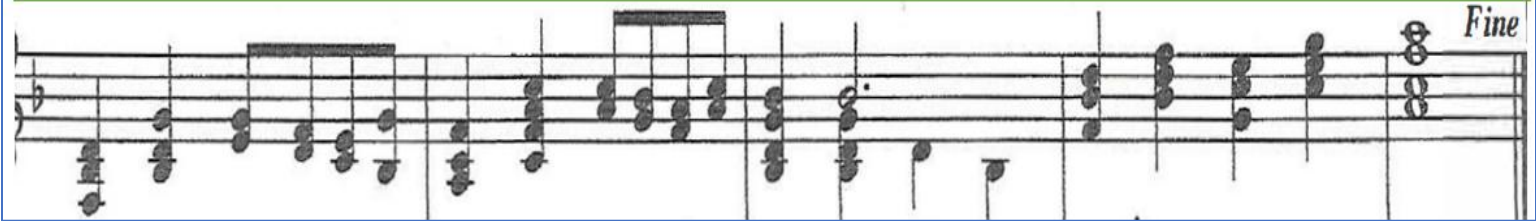
**Dm                      F/C                      [ 1                      :]**  
**[Bb6                      Gm7                      Eb                      Bb/D                      C7                      :]**



**[ 2                      to Verses [ Final**  
**[ Gm                      Bb/C                      C7                      F                      [ Gm**



**Bb/C                      C7                      F                      Gm7/F                      Bb/C                      F** *Fine]*



**Verses – keyboard “alto” part**

**Fadd9                      Gm9                      C                      F                      C/E**

Musical notation for the first system of the keyboard "alto" part, showing a bass line with eighth notes and chords.

**Dm9                      Gm7                      F                      Eb                      C**

Musical notation for the second system of the keyboard "alto" part, showing a bass line with eighth notes and chords.

**Fadd9                      Gm9                      C                      F**

Musical notation for the third system of the keyboard "alto" part, showing a bass line with eighth notes and chords.

**Am                      Bb                      Gm9                      C7                      F                      Bb/F (D.C.)**

Musical notation for the fourth system of the keyboard "alto" part, showing a bass line with eighth notes and chords, ending with a double bar line and repeat sign.

\*\*\*\*\*

**Verses – melody part**

**Fadd9                      Gm9                      C                      F                      C/E**

Musical notation for the first system of the melody part, showing a treble clef with quarter notes and chords.

**Dm9                      Gm7                      F                      Eb                      C**

Musical notation for the second system of the melody part, showing a treble clef with quarter notes and chords.

**Fadd9                      Gm9                      C                      F**

Musical notation for the third system of the melody part, showing a treble clef with quarter notes and chords.

**Am                      Bb                      Gm9                      C7                      F                      Bb/F (D.C.)**

Musical notation for the fourth system of the melody part, showing a treble clef with quarter notes and chords, ending with a double bar line and repeat sign.

Only in God (JMTalbot) --\*\*\*\* (key of C; 2 verses)

Am /G F G Am /G F

VERSE 1 (♩ = ca. 54)

REFRAIN

Am /G F G C C-s C][C C-s C G/B Am G F G C C-s C

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

VERSE 2



Only in God (JMTalbot) -- Oboe --\*\*\*\* (key of C; 2 verses)

F Am /G F G Am /G

VERSE 1 (♩ = ca. 54)

REFRAIN

F Am /G F G C C-s C ][ C C-s C G/B

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

Only in God (JMTalbot) -- Keyboard --\*\*\*\* (key of C; 2 verses)

C G/B Am G F

G C C-s C G/B

Am G F G C C-s

REFRAIN

C F Am /G F G Am /G

(Final time: To Coda)

F Am /G F G C C-s C

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

205

# Onward, Christian Soldiers

SABINE BARING-GOULD

ARTHUR SULLIVAN

1. On-ward, Christian soldiers, Marching as to war, With the cross of Je - sus  
 2. At the sign of tri-umph Satan's host doth flee; On, then, Christian sol-diers,  
 3. Like a might-y ar - my Moves the Church of God; Brothers, we are treading  
 4. Onward, then, ye peo - ple, Join our happy throng, Blend with ours your voices

Go - ing on be - fore! Christ, the roy-al Mas - ter, Leads a-against the foe;  
 On to vic - to - ry! Hell's foun-da-tions quiv - er At the shout of praise;  
 Where the saints have trod; We are not di - vid - ed; All one bod - y we  
 In the tri-umph song; Glo - ry, laud, and hon - or, Un - to Christ the King:

REFRAIN

For-ward in - to bat - tle, See His ban-ner go!  
 Brothers, lift your voi - ces, Loud your anthems raise! Onward, Christian sol-diers,  
 One in hope and doc - trine, One in char-i - ty.  
 This thro' countless a - ges Men and an-gels sing.

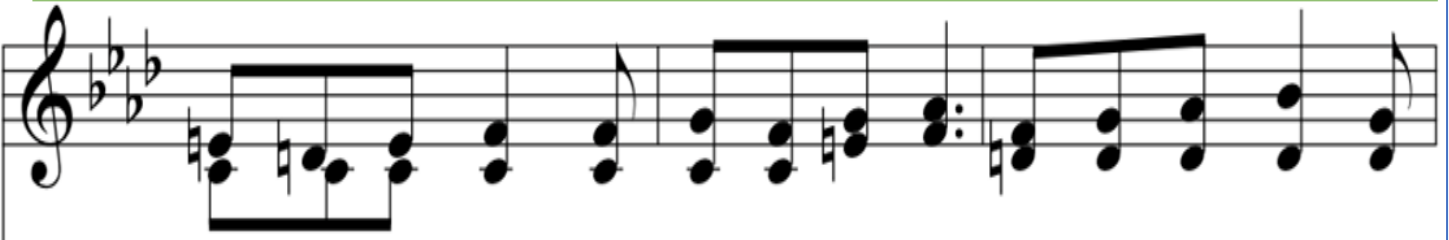
March-ing as to war. With the cross of Je - sus Go-ing on be - fore!

Open My Eyes, That I May See – 451\*\* -- Key of Ab; 3 verses

Ab Eb7 Eb Fm Ab



C7 Fm C7 Fm Bb7 Bb G-a



G-a Db Eb Ab Eb7 Eb



Fm Ab Ab7 Bbm Db Eb7 Ab



**Open My Eyes/Amazing Grace (JManibusan et al) -- \*\*\*\* (keys of F and G)**

**INTRO – Piano part except Verse 3 @ S/A)**

F                      A-s                      G-s                      Bb-s                      F/A



G-s                      F                      (Verse 1) →                      Bb-s                      A-s



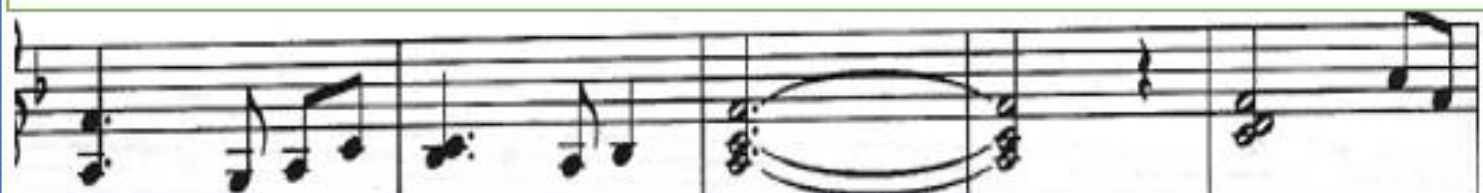
G-s                      /C                      F                      A-s                      D-s



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



F-s                      F                      (Women) →                      Bb-s



F-s                      G-s                      C-s                      F                      D-s



A-s

C-s

F-s

F/A

Bb-s

Musical notation for the first system, corresponding to chords A-s, C-s, F-s, F/A, and Bb-s. The notation shows a sequence of chords and melodic lines on a staff.

C-s

D-s

Bb-s

F

(Verse 2) -->

Musical notation for the second system, corresponding to chords C-s, D-s, Bb-s, F, and (Verse 2) -->. The notation includes a melodic line and a dynamic marking of *mf*.

Bb-s

F/A

C/G

G/C

F

Musical notation for the third system, corresponding to chords Bb-s, F/A, C/G, G/C, and F. The notation shows a sequence of chords and melodic lines on a staff.

A-s

D-s

/C

Bb-s

F/A

Musical notation for the fourth system, corresponding to chords A-s, D-s, /C, Bb-s, and F/A. The notation shows a sequence of chords and melodic lines on a staff.

G-s

/C

D-s

Bb-s

G/C

F

Musical notation for the fifth system, corresponding to chords G-s, /C, D-s, Bb-s, G/C, and F. The notation shows a sequence of chords and melodic lines on a staff.

(Verse 3 -- S/A parts)

F

Bb-s

F/A

G-s

C-s

Musical notation for the sixth system, corresponding to chords F, Bb-s, F/A, G-s, and C-s. The notation includes a dynamic marking of *mp* and a melodic line.

F A-s D-s F/A Bb-s

A musical staff with a treble clef and a key signature of one flat (Bb). The notes are: F4 (quarter), A4 (quarter), D5 (quarter), F4 (quarter), Bb4 (quarter), and Bb4 (quarter). The chords are: F (F2, A2, C3), A-s (A2, C3, E3), D-s (D2, F2, A2), F/A (F2, A2, C3), and Bb-s (Bb2, D3, F3).

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

A musical staff with a treble clef and a key signature of one flat (Bb). The notes are: F4 (quarter), A4 (quarter), D5 (quarter), F4 (quarter), Bb4 (quarter), and Bb4 (quarter). The chords are: F/A (F2, A2, C3), G-s (G2, Bb2, D3), /C (C2, E2, G2), Bb-s (Bb2, D3, F3), and G-s (G2, Bb2, D3).

(Piano part)

F A-s G-s

A musical staff with a bass clef and a key signature of one flat (Bb). The notes are: F3 (quarter), A3 (quarter), D4 (quarter), F4 (quarter), Bb4 (quarter), and Bb4 (quarter). The chords are: F (F2, A2, C3), A-s (A2, C3, E3), and G-s (G2, Bb2, D3).

D-s (Key Δ →) || G E-s C D-s

A musical staff with a treble clef and a key signature of one flat (Bb). The notes are: D5 (quarter), G5 (quarter), E5 (quarter), C5 (quarter), D5 (quarter), and D5 (quarter). The chords are: D-s (D2, F2, A2), G (G2, Bb2, D3), E-s (E2, G2, Bb2), C (C2, E2, G2), and D-s (D2, F2, A2).

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

A musical staff with a treble clef and a key signature of one flat (Bb). The notes are: G4 (quarter), E5 (quarter), B5 (quarter), C5 (quarter), B5 (quarter), and G4 (quarter). The chords are: G (G2, Bb2, D3), E-s (E2, G2, Bb2), B-s (Bb2, D3, F3), C/D (C2, E2, G2), B-D (Bb2, D3, F3), and G (G2, Bb2, D3).

G/B C D E-s C-s

A musical staff with a treble clef and a key signature of one flat (Bb). The notes are: G4 (quarter), Bb4 (quarter), D5 (quarter), E5 (quarter), C5 (quarter), and C5 (quarter). The chords are: G/B (G2, Bb2, D3), C (C2, E2, G2), D (D2, F2, A2), E-s (E2, G2, Bb2), and C-s (C2, E2, G2).

(INTERLUDE)

G

|| G-s

B-s

C-s

Musical staff 1: Interlude introduction. The first two measures are slurred together. The key signature has one sharp (F#).

A-s

E-s

B/D

C-s

C/D

Musical staff 2: Continuation of the interlude. The key signature has one sharp (F#).

G-s

B-s

A-s

C-s

G/B

Musical staff 3: Continuation of the interlude. The key signature has one sharp (F#).

A-s

G (Verse 4) →

C-s

G-s

Musical staff 4: Continuation of the interlude. The key signature has one sharp (F#).

A-s

D-s

G

B-s

E-s

Musical staff 5: Continuation of the interlude. The key signature has one sharp (F#).

E/D

C-s

G/B

A-s

D-s

Musical staff 6: Final measure of the interlude. The key signature has one sharp (F#).



G

C/G

(Verse 5) → C-s

Musical staff 1: Chords G and C/G, followed by a melodic line in the treble clef.

G/B

A-s

D-s

G

B-s

Musical staff 2: Chords G/B, A-s, D-s, G, and B-s, with a melodic line in the treble clef.

E-s

/D

C-s

G/B

A-s

Musical staff 3: Chords E-s, /D, C-s, G/B, and A-s, with a melodic line in the treble clef.

D-s

A-s

C-s

E-s

Musical staff 4: Chords D-s, A-s, C-s, and E-s, with a melodic line in the treble clef and a piano (*pp*) dynamic marking.

C-s

G

G-s

B-s

Musical staff 5: Chords C-s, G, G-s, and B-s, with a melodic line in the treble clef and a mezzo-piano (*mp*) dynamic marking.

A-s

C-s

G/B

A-s

G

Musical staff 6: Chords A-s, C-s, G/B, A-s, and G, with a melodic line in the treble clef and a fermata over the final chord.

**Open My Eyes/Amazing Grace (JManibusan et al) -- \*\*\*\* (keys of F and G)**

Piano treble harmony; women for verses 2, 3, and 5; and oboe at end

**INTRO**

F                      A-s                      G-s                      Bb-s                      F/A

Musical notation for the Intro section, measures 1-5. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

G-s                      F                      (VERSE 1) →                      Bb-s                      A-s

Musical notation for Verse 1, measures 6-10. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

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

Musical notation for Verse 1, measures 11-15. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

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

Musical notation for Verse 1, measures 16-20. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

F-s                      F                      Bb-s

Musical notation for Verse 1, measures 21-25. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

F-s                      G-s                      C-s                      F                      D-s

Musical notation for Verse 1, measures 26-30. The notation is in treble clef with a key signature of one flat (F major) and a 3/4 time signature. The melody consists of quarter and eighth notes. The accompaniment is in the left hand, consisting of chords and single notes.

A-s

C-s

F-s

F/A

Bb-s

Musical staff showing chords: A-s, C-s, F-s, F/A, Bb-s. The staff contains a sequence of chords and notes: A-s (two notes), C-s (two notes), F-s (two notes), F/A (two notes), and Bb-s (two notes).

C-s

D-s

Bb-s

F

(VERSE 2 - Women) -->

Musical staff showing chords: C-s, D-s, Bb-s, F. The staff contains a sequence of chords and notes: C-s (two notes), D-s (two notes), Bb-s (two notes), and F (two notes).

Bb-s

F/A

C/G

G/C

F

Musical staff showing chords: Bb-s, F/A, C/G, G/C, F. The staff contains a sequence of chords and notes: Bb-s (two notes), F/A (two notes), C/G (two notes), G/C (two notes), and F (two notes).

A-s

D-s

/C

Bb-s

F/A

Musical staff showing chords: A-s, D-s, /C, Bb-s, F/A. The staff contains a sequence of chords and notes: A-s (two notes), D-s (two notes), /C (two notes), Bb-s (two notes), and F/A (two notes).

G-s

/C

D-s

Bb-s

G/C

F

Musical staff showing chords: G-s, /C, D-s, Bb-s, G/C, F. The staff contains a sequence of chords and notes: G-s (two notes), /C (two notes), D-s (two notes), Bb-s (two notes), G/C (two notes), and F (two notes).

(VERSE 3 -- S/A parts)

F

Bb-s

F/A

G-s

C-s

Musical staff showing chords: F, Bb-s, F/A, G-s, C-s. The staff contains a sequence of chords and notes: F (two notes), Bb-s (two notes), F/A (two notes), G-s (two notes), and C-s (two notes).

F A-s D-s F/A Bb-s

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord F. The second measure has a whole note chord A-s. The third measure has a whole note chord D-s. The fourth measure has a whole note chord F/A. The fifth measure has a whole note chord Bb-s. The notes are: F (Bb), A, C, D, Bb.

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

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord F/A. The second measure has a whole note chord G-s. The third measure has a whole note chord /C. The fourth measure has a whole note chord Bb-s. The fifth measure has a whole note chord G-s. The notes are: F (Bb), A, C, D, Bb.

(PIANO PART)

F A-s G-s

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord F. The second measure has a whole note chord A-s. The third measure has a whole note chord G-s. The fourth measure has a whole note chord F. The fifth measure has a whole note chord G-s. The notes are: F (Bb), A, C, D, Bb.

D-s (Key Δ →) || G E-s C D-s

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord D-s (Key Δ →). The second measure has a whole note chord G. The third measure has a whole note chord E-s. The fourth measure has a whole note chord C. The fifth measure has a whole note chord D-s. The notes are: D (Bb), F, A, C, D, Bb.

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

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord G. The second measure has a whole note chord E-s. The third measure has a whole note chord B-s. The fourth measure has a whole note chord C/D. The fifth measure has a whole note chord B-D. The notes are: G, E, B, C, D, Bb.

G/B C D E-s C-s

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains five measures of music. The first measure has a whole note chord G/B. The second measure has a whole note chord C. The third measure has a whole note chord D. The fourth measure has a whole note chord E-s. The fifth measure has a whole note chord C-s. The notes are: G, Bb, C, D, E, C.

(INTERLUDE)

G || G-s B-s C-s

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

G-s B-s A-s C-s G/B

A-s G (VERSE 4) → C-s G-s

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

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

G C/G (VERSE 5 women) → C-s

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The first two measures are marked with chords G and C/G. The melodic line starts with a first ending bracket over the first two measures. The piece ends with a double bar line and repeat dots.

G/B A-s D-s G B-s

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The chords G/B, A-s, D-s, G, and B-s are indicated above the staff.

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

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The chords E-s, /D, C-s, G/B, and A-s are indicated above the staff. A slur covers the first four notes of the melodic line.

D-s A-s C-s E-s (switching to Oboe part) →

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The chords D-s, A-s, C-s, and E-s are indicated above the staff. The dynamic marking *pp* is present above the staff.

C-s G G-s B-s

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The chords C-s, G, G-s, and B-s are indicated above the staff.

A-s C-s G/B A-s G

Musical staff showing a melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The chords A-s, C-s, G/B, A-s, and G are indicated above the staff. The piece ends with an accent mark (^) over the final note.

### Open the Eyes of My Heart (Soprano Part) – 40\*\*\*\* -- Key of E

Intro

E

E (1105)

REFRAIN – Melody

E

G#-a

B

D#-a

B

A

C#-a

E-s

E

[1

G#-a

] [2

G#-a

VERSE

B

C#m

E

A

B

D#-a

C#m

F#m

E

G#-a

E

[1

B-s

[2

B-s

] [FINAL

B-s





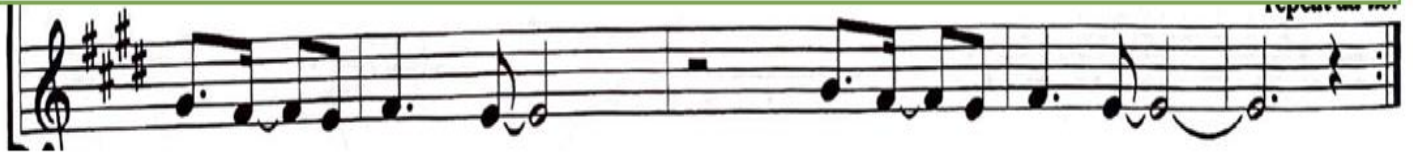
**FINAL REFRAIN**

**Melody 2**

E G#-a B D#-a



D#-a A C#-a E-s E *repeat ad lib.*

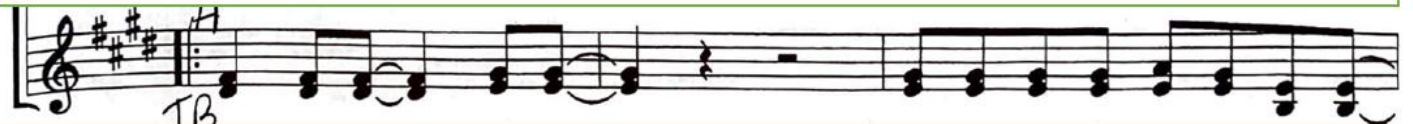


C#-a E-s E [1] [2]  
G#-a G#-a



**VERSE**

B C#m E A



B D#-a C#m



F#m E G#-a E B-s [1]



[2] [FINAL]  
B-s B-s



Open the Eyes of My Heart – 452\*\*

Open the Eyes of My Heart – 452\*\*; key of D; 2 verses

D

A/C#



A/C#

G/B

G

D



[1.

][2.

D-s

D

A

Bm



G

A



A

Bm

Em7

D/E

A



D

A/C#



Bm

G

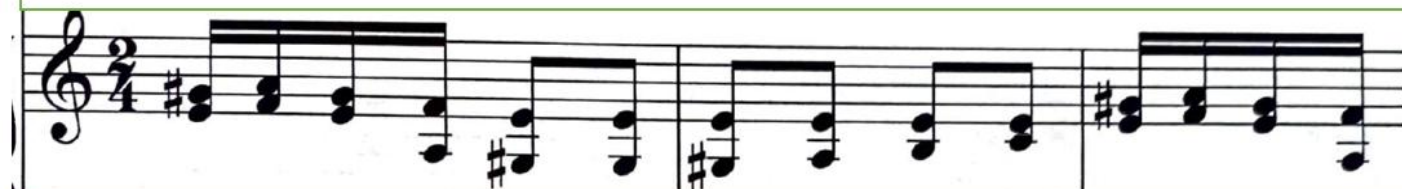
Em/D

D



Open Your Ears, O Faithful People -- 453\*\* -- Key of C; 2 verses

E



E



E

Dm

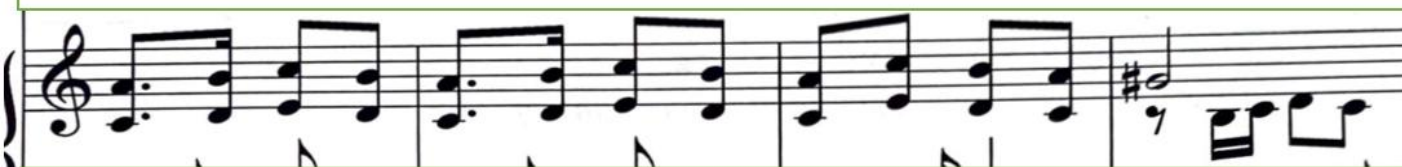
E



*Refrain*

Am

E



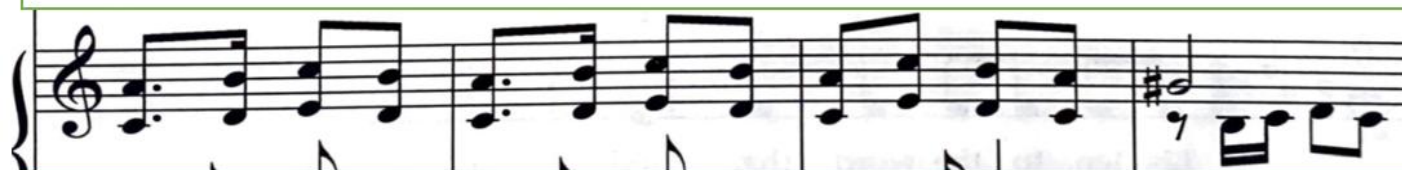
E

Am



Am

E



E

Am

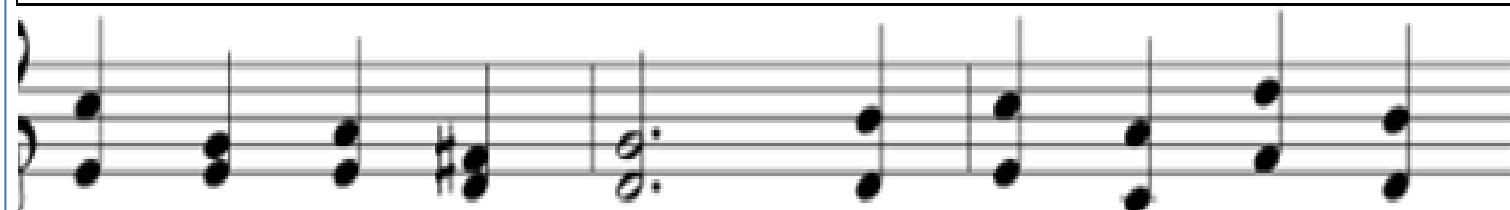


**Our God, Our Help in Ages Past (Psalm 90) -- 687\*\* (key of C; 6 verses)**

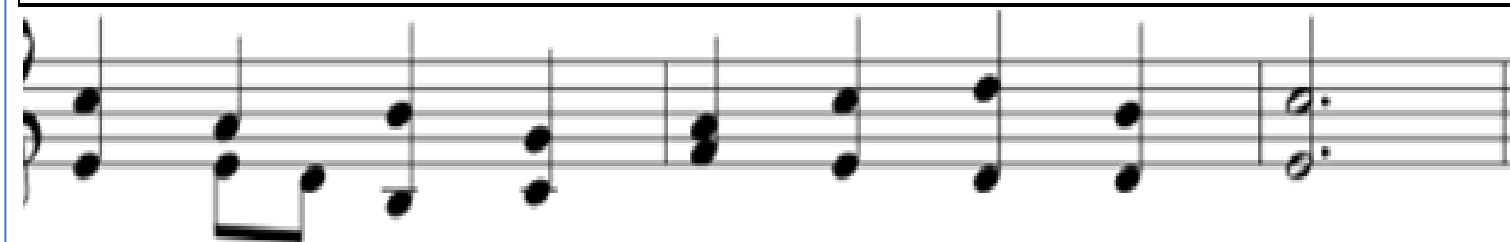
C F C Am D-s G C



Am Em Am D G C F Dm G



C D/E C Dm C Dm G 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#

Basses Chords

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



**Our God Is an Awesome God (Awesome God) – 616\*\*** -- Key of G

Em Bm Em Bm Em Bm Em

Musical notation for the first staff, showing chords and notes. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and notes: Em, Bm, Em, Bm, Em, Bm, Em.

C G D

Musical notation for the second staff, showing chords and notes. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and notes: C, G, D.

Em C G

Musical notation for the third staff, showing chords and notes. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and notes: Em, C, G.

[Repeat ending] [Last time]

Am Em B7 Em Em

Musical notation for the fourth staff, showing chords and notes. The staff is in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and notes: Am, Em, B7, Em, Em.

Panis Angelicus – O Lord Most Holy – \*\*\*\* -- Key of G

The musical score is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The chords and performance markings are as follows:

- Staff 1: *p* G D7 G D7 G
- Staff 2: C/G G C/E G/D D7/C G D G D7
- Staff 3: G Bm/F# F#7 E#dim7 A9 *CRES.*
- Staff 4: D A7 F#7 Bm
- Staff 5: B7 *CRES.* Em A7 Asus A D A7
- Staff 6: D/F# A7 D A D G E#dim7 D G D *POCO RIT.* *p* A TEMPO
- Staff 7: G D G D7 G G7 C G/B
- Staff 8: Am G Am A7 D7 D7 G C/D *mf*
- Staff 9: D7 C/D D7 C/D D7 C/D D7 G
- Staff 10: D7/F# G Dsus D7 G E7 AM *f*
- Staff 11: E7 AM *DECRESC.* D7 G/D D D7 G

# 155

FANNY J. CROSBY

# Pass Me Not

W. H. DOANE



1. Pass me not, O gen-tle Sav - ior, Hear my hum-ble cry; While on oth - ers
2. Let me at a throne of mer - cy Find a sweet re - lief; Kneel - ing there in
3. Trust - ing on - ly in Thy mer - it, Would I seek Thy face; Heal - ing wounded,
4. Thou the Spring of all my com - fort, More than life to me, Whom have I on



## CHORUS



Thou art call - ing, Do not pass me by.  
 deep con - tri - tion, Help my un - be - lief. Sav - ior, Sav - ior, Hear my humble  
 bro - ken spir - it, Save me by Thy grace.  
 earth beside Thee? Whom in Heav'n but Thee?



cry; While on oth - ers Thou art call - ing, Do not pass me by.



**Peace – 428 (WPriory/GNorbet -- \*\*\*\* (key of G; 7 verses)**

(Alto part)

**REFRAIN**

Em Am D Em C



Am Em B7 Am D Em



Em Am B7 [ 1-7 to verses  
[ Em ]



**FINAL**

Em Am D Em



Em Am B7 Em ] **FINE]**





VERSES

Am

Em

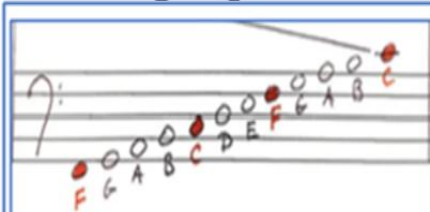


Am

Em

B7

D.C.

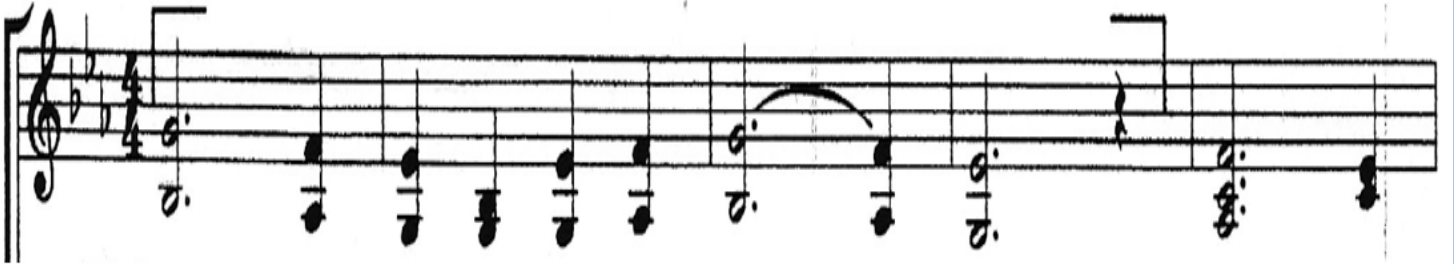


Db Ab Eb Bb F C G D A E B F# C# G# D# A# E# B# F## C##  
Bbb Fb Cb Gb Db Ab Eb Bb F C G D A E B F# C# G# D# A#

**Peace is Flowing Like a River – \*\*\*\*** -- Key of Eb; 5 verses

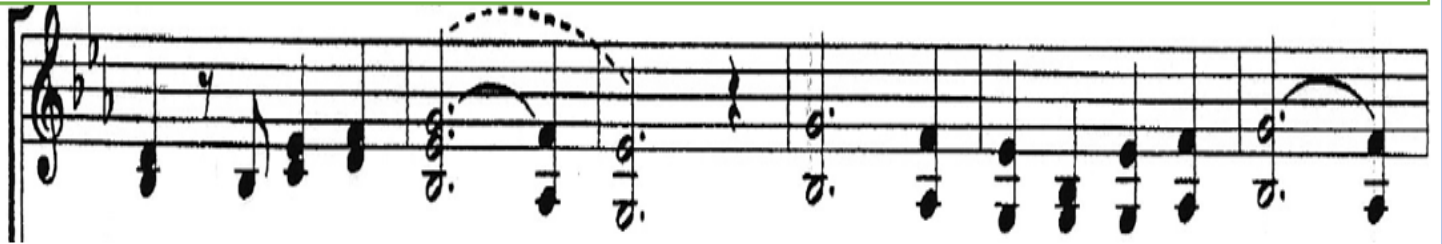
**Eb**

**Fm**



**Bb7**

**Eb**



**Eb7**

**Fm**

**Bb7**

**Eb**



**Peace of God Be with You (*As-salaamu lakum*) – 448\*\*** -- Key of C; 1 verse

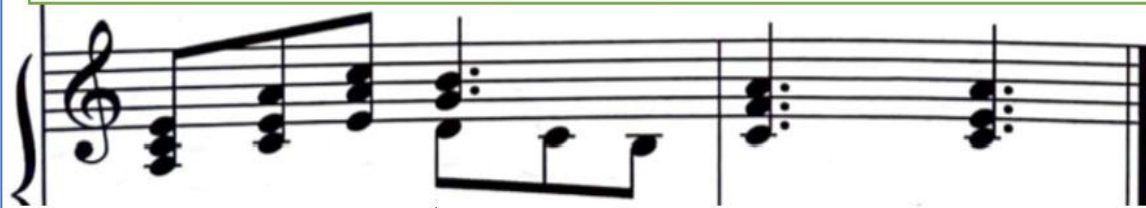
Am G F Am G



F C Dm F



Am G F Am



**Praise, My Soul, the King of Heaven -- 619\*\*** (key of D; 4 verses)

D                    A7                    D            F#m   G                    D            G            D



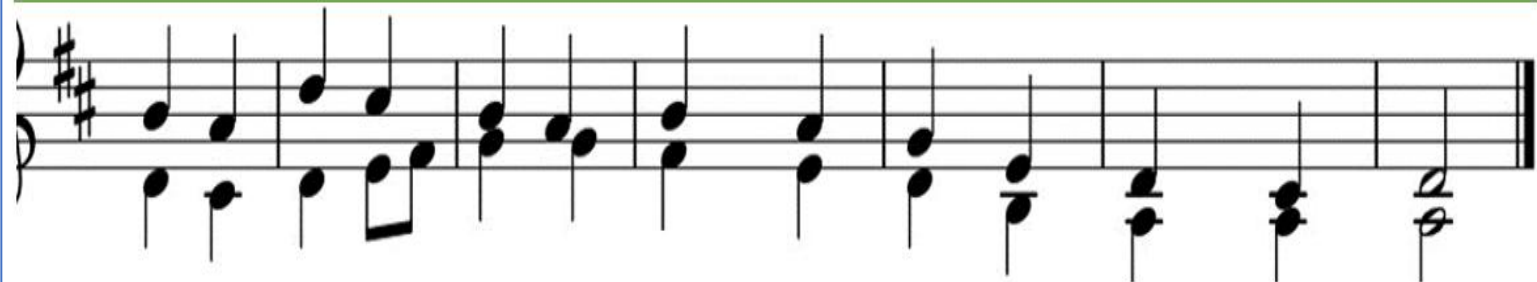
G            A            Bm   Em            A    A7            F#m    A/F#            Bm    A/F#            Bm    B7



E7-s   E7            F#m    E            A            D            Bm    E            A            D    D/C#



G    A7    Bm   Em/C#    Em7 A7    Bm    A    G    Em    D    A7    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#

Praise God, from Whom All Blessings Flow – 600

Praise God, from Whom All Blessings Flow (Doxology) – 600 -- Key of G

G D G D G D G G D G



Praise God, from whom all bless-ings flow; praise \*him, all crea-tures



C G D G D G D G C D G G



here be - low; praise \*him a - bove, ye heaven-ly host; praise



G C D C G D G C G



Fa - ther, Son, and Ho - ly Ghost. A - men.

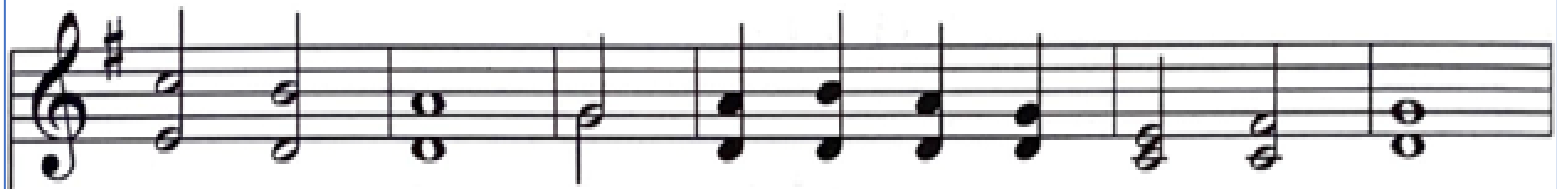
**Praise God, from Whom All Blessings Flow (Doxology) – 607\*\***

Key of G; 1 verse

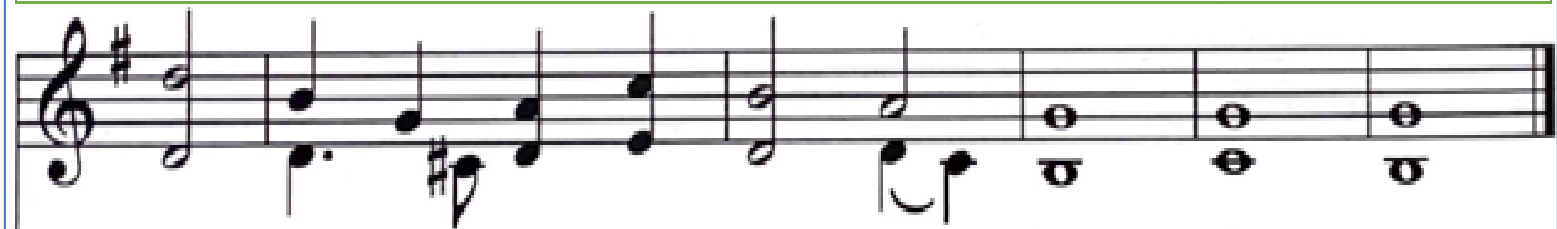
G D G D G D G D G



C G D G D G D G C D G



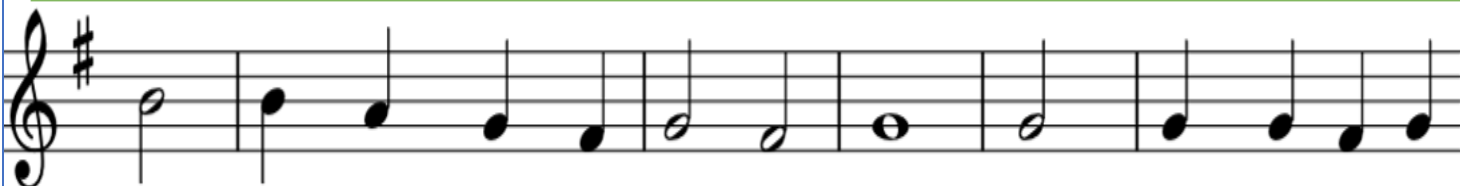
G C/A D C G D G C G



**Praise God, from Whom All Blessings Flow (Doxology) – 607\*\* -- Key of G**

**Flute/Tenor**

G D G D G D G D G



C G D G D G D G C D G



C/A-a D-a C G D G C G



**Praise Ye the Lord, the Almighty -- 35\*\*** (key of F; 3 verses)

F Dm C F C Dm Am Bb F Bb C7 Dm



Gm7 C C7 F Dm C F C Dm Am Bb F



Bb C7 Dm Gm7 C C7 F C F Bb F Bb C



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





**Precious Lord, Take My Hand -- 834\*\*** (key of Ab; 2 verses)

Ab Eb-s Ab Ab7 Bbm Db



Db Ab Eb7 Fm Bb7/C Db Bb7



Eb7 Ab Eb-s Ab Eb7 Ab7 Bbm Db



Db /Bb Ab Fm Ab Eb7 Ab-s Ab



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#

**Prepare the Way, O Zion – 106\*\*** (key of G; 3 verses)

G C D7 G C D G-s/G

G C D7 G C D G-s/G

Em D G A7 D A D Em A7 D

**Refrain**

G Em D-s D 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#

Prepare the Way of the Lord – 95\*\*

Eb Ab Eb Eb Ab Eb

Pre-pare the way of the Lord. Pre-pare the way of the Lord,

Eb Ab Eb Eb Ab Eb

and all peo-ple will see the sal - va - tion of our God.

### Prepare Ye – MARobinson\*\*\*\*

(Alto part; key of D; with percussion; 3 verses; 2 pages)

[ D G D

*pp*  
*Claves*  
*Shaker pp*  
*simile*

[4] A7 D G

[7] G D A7 D

[10] G D A

[13] D G D

[16] A D [ *[Percussion tacit during solo*

*[Percussion tacit during solo*  
[19] G D A D G D

[Percussion tacit during solo

[22] D

G

A7

[25] D

Play] D

G

D

[28] A7

D

G

[31] G

D

A7

D

[34] G

D

A

[37] D

G

D

[40] A

D

[Repeat 3 times

[ D

G

[43] G

D

A7

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#

# PREPARE YE (THE WAY OF THE LORD)

FROM THE MUSICAL GODSPELL

WORDS AND MUSIC BY  
STEPHEN SCHWARTZ

**MODERATELY**

JOHN THE BAPTIST:

Musical notation for the first line of the song. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Bb, Cm, Dm, Eb, F. The lyrics are: PRE - PARE YE THE WAY OF THE LORD.

Musical notation for the second line of the song, starting at measure 5. The key signature is B-flat major. Chords are indicated above the staff: Bb, Cm, Dm7, Eb, F, Bb. The lyrics are: PRE - PARE YE THE WAY OF THE LORD.

Musical notation for the third line of the song, starting at measure 9. The key signature is B-flat major. Chords are indicated above the staff: Bb, Cm, Dm, Eb, F. The lyrics are: PRE - PARE YE THE WAY OF THE LORD.

Musical notation for the fourth line of the song, starting at measure 13. The key signature is B-flat major. Chords are indicated above the staff: Bb, Cm, Dm7, Eb, F, Bb. The lyrics are: PRE - PARE YE THE WAY OF THE LORD.

**Rain Down – 48\*\*** (key of F)

F A7 Dm F7

Bb F/A G-s C7

F A7 Dm F7

Bb Gm C7 Bb 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#

**Rain Down – JCortex\*\*\*\*** (key of F; 3 verses)

F

A7/E

Dm

Melody *f*

F7/C

Bb

F/A

Gm

C

C7

F

A7/E

Dm

F7/C

Bb

C

C7

[1-3

to Verses][Final

Fine

Bb

F

Bb

F

Verses:

F

A7/E

Dm

*mp*

F7/C

Bb

F/A

Gm



C

C7

F

A7/E

A musical staff in bass clef with a key signature of one flat (Bb). It contains four measures of music. The first measure has a C chord. The second measure has a C7 chord. The third measure has an F chord. The fourth measure has an A7/E chord. A large slur covers the entire staff from the first measure to the end.

Dm

F7/C

Bb

*mf*

A musical staff in bass clef with a key signature of one flat (Bb). It contains four measures of music. The first measure has a Dm chord. The second measure has an F7/C chord. The third measure has a Bb chord. The fourth measure has a Bb chord. A slur covers the first two measures. The dynamic marking *mf* is placed above the third measure.

C7

F

C7

D.C.

A musical staff in bass clef with a key signature of one flat (Bb). It contains four measures of music. The first measure has a C7 chord. The second measure has an F chord. The third measure has a C7 chord. The fourth measure has a C7 chord. A slur covers the first three measures. The dynamic marking *D.C.* is placed above the fourth measure.

**Raven Dove – Dolly Parton\*\*\*\*** -- Key of C

C

C-s

% Verse

C

Dm7/C

C

Dm7/C

Dm7/C

C

Dm7/C

To Coda [1.

C

Dm7/C

[ Dm7/C

[2.

Chorus 1:

C

Am

G

F

C

Am

G

F

G

Am

G/B

Am

G

F

**G F C F**

*dim mn*

**F/G Am G F**

*cresc.*

**F/G C C-s** *D.S. % al Coda*

*dim. mp*

**Coda Chorus 2:**  
**C-s G/B Am G F**

*cresc. f*

**C Am G F**

*3*

**G Am G F**

*3*

**G Am G F**

*3*

G Am G/B Am G F

G C F C F

F/G Am C/G F

F/G C Dm7/C

C Dm7/C

C

Dm7/C

Raven Dove – Short Version -- (2 pages) \*\*\*\*

The first system of the musical score consists of six staves. The first staff shows the chord progression: G, Am, G/B, Am, G, F. The second staff contains the melody with dynamics *dim* and *mn*, and a triplet of eighth notes. The third staff continues the melody with dynamics *cresc.* and another triplet. The fourth staff shows the chord progression: F, G, Am, G, F. The fifth staff contains the melody with dynamics *dim.* and *mp*, and a triplet. The sixth staff contains the chord progression: F, G, C, C-s, with the instruction **D.S. to beginning Coda**.

\*\*\*\*\*

The ending section consists of three staves. The first staff shows the chord progression: C, Dm7, C. The second staff contains the melody. The third staff shows the bass line with chords Dm7 and C.

Rejoice, Ye Pure In Heart -- \*\*\*\*

Rejoice, Ye Pure in Heart – \*\*\*\* -- Key of F; 4 verses

C

F

Eb

Musical staff 1: Treble clef, 4/4 time signature. Chords: C (5), F (1), Eb (1).

Bb/D-a

F/C

Bb

F/C

C7

F

C/E

C7

Dm

C

F

A-a/E-a

Dm

G7/D

C

F7

Bb

D-a

Em

A

D

D7/C

Gm/Bb

F/A-a

Gm

F/A-a

C

F

Bb/D-a

F/C

Bb

F/C

C7

F

F

Ride On, King Jesus --\*\*\*\* (3 pages)

Ride On, King Jesus! – \*\*\*\* -- Key of F

The musical score is presented in a system of ten staves. The first staff is the vocal line, and the second staff is the guitar accompaniment. The key signature is one flat (F major), and the time signature is 4/4. The score is divided into measures, with measure numbers (4, 7, 10, 13, 15, 18, 21, 23, 26, 29, 32) indicated at the beginning of each system. Chord diagrams are provided above the notes in each system, often with a slash indicating a slash-chord. The guitar part includes various techniques such as slurs, ties, and a final double bar line with repeat dots.

Chord diagrams for the guitar part:

- System 1: D-a, A-a, D-a, A-a
- System 2: (4) A-a, D-a, Bb, A-a, Bb, G-a, A-a
- System 3: (7) D-a, A-a
- System 4: (10) D-a, D-a, A-a, D-a
- System 5: (13) Bb, D-a, G-a, D-a
- System 6: (15) E-a, A-a, D-a, A-a
- System 7: (18) D-a, D-a, D-a, C-s, F
- System 8: (21) Bb7, D-a, D-a, D-a
- System 9: (23) G-a, Bb/Ab, G-a, A-a
- System 10: (26) D, B-a, D, G
- System 11: (29) G/A, D-s, G, D, B-a, D, D-s, B-a
- System 12: (32) B-a, B-a, A/B-a, B-a, G

(36) D-a Bb D-a/E-a D-a

Musical staff for measure 36, showing a melody line in treble clef with a key signature of one flat. The melody consists of eighth and quarter notes. A dynamic marking of *mf* is present at the beginning.

(39) D-a A-a D-a

Musical staff for measure 39, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(42) D-a A-a D-a Bb D-a

Musical staff for measure 42, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes. The lyrics "riding as lit" are partially visible below the staff.

(45) Bb Bb7 E-a A-a

Musical staff for measure 45, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes. The lyrics "prais-es now ring: Son of D" are partially visible below the staff.

(48) D-a D-a

Musical staff for measure 48, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(51) Bb C D-a F

Musical staff for measure 51, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes. The lyrics "He is the" are partially visible below the staff.

(54) G-a D-a Bb

Musical staff for measure 54, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(57) A D

Musical staff for measure 57, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(60) D G G/a D-s

Musical staff for measure 60, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(63) D B-a F#-a/E B-a

Musical staff for measure 63, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(66) B-a/G A/B-a B-a

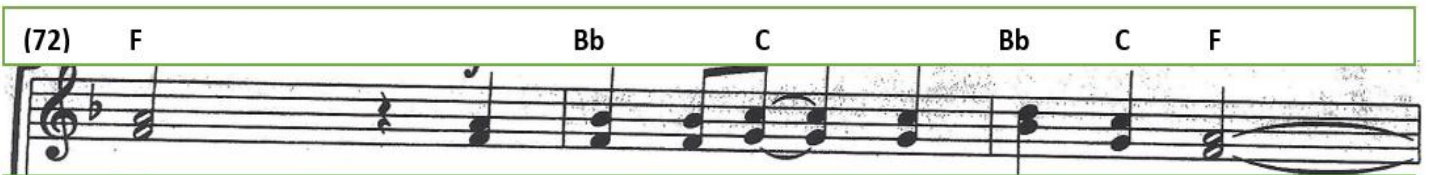
Musical staff for measure 66, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.

(69) E-a D-a C

Musical staff for measure 69, showing a melody line in treble clef with a key signature of one flat. The melody consists of quarter and eighth notes.



(72) F Bb C Bb C F



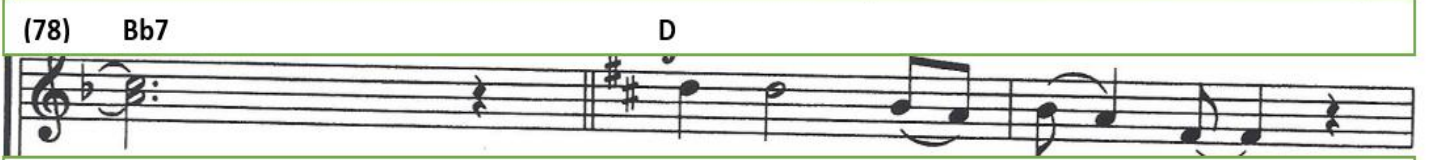
Musical staff for measure 72, showing a sequence of chords: F, Bb, C, Bb, C, F. The melody consists of eighth and quarter notes.

(75) C/F Bb Bb A-a D-a A-a



Musical staff for measure 75, showing a sequence of chords: C/F, Bb, Bb, A-a, D-a, A-a. The melody features a prominent eighth-note pattern.

(78) Bb7 D



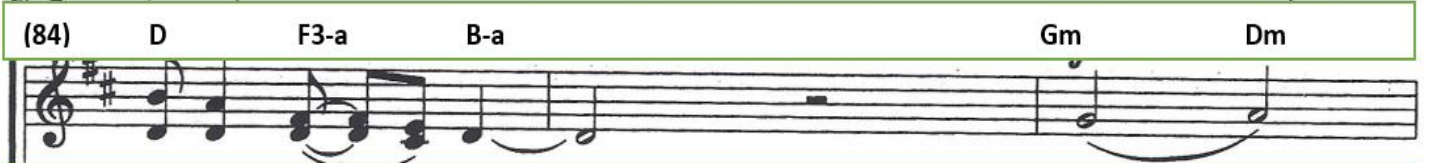
Musical staff for measure 78, showing a sequence of chords: Bb7, D. The melody includes a sharp sign (#) above a note.

(81) G G/A D



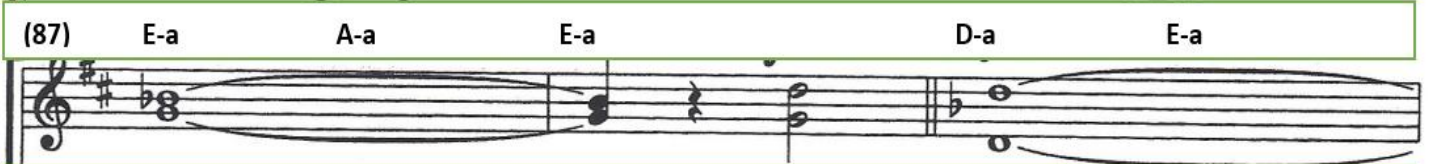
Musical staff for measure 81, showing a sequence of chords: G, G/A, D. The melody consists of quarter and eighth notes.

(84) D F3-a B-a Gm Dm



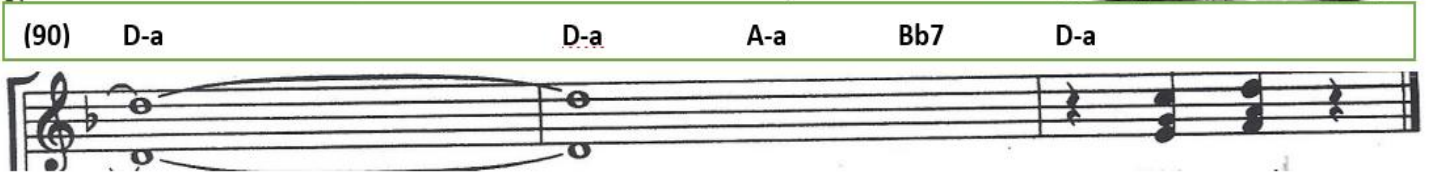
Musical staff for measure 84, showing a sequence of chords: D, F3-a, B-a, Gm, Dm. The melody features a mix of eighth and quarter notes.

(87) E-a A-a E-a D-a E-a



Musical staff for measure 87, showing a sequence of chords: E-a, A-a, E-a, D-a, E-a. The melody is primarily composed of quarter notes.

(90) D-a D-a A-a Bb7 D-a



Musical staff for measure 90, showing a sequence of chords: D-a, D-a, A-a, Bb7, D-a. The melody includes a sharp sign (#) above a note.

Rise Up, Shepherd, and Follow -- \*\*\*\* (2 pages)

Rise Up, Shepherd, and Follow – \*\*\*\* (2 pages; key of C)

C Dm7 Bm7 F7 M Em/G F-s

Musical staff showing measures 1-4. The key signature is C major, and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A repeat sign is present at the beginning of the staff.

5) Dm/G F7/G C Dm7 Em7 F-s

Musical staff showing measures 5-8. The bass line consists of chords: Dm/G, F7/G, C, Dm7, Em7, and F-s.

8) C Bb F C/G Dm7/G C Dm7

Musical staff showing measures 9-12. The bass line consists of chords: C, Bb, F, C/G, Dm7/G, C, and Dm7.

11) Em7 Am F7 F-s F/C

Musical staff showing measures 13-16. The bass line consists of chords: Em7, Am, F7, F-s, and F/C. A dynamic marking of *mf* is present below the staff.

14) **Refrain**

C Bb F

Musical staff showing measures 17-20. The bass line consists of chords: C, Bb, and F. The melody features a long note in measure 17 and a dotted quarter note in measure 18.

17) D/G C/G C G/Bb F F-s

Musical staff showing measures 21-24. The bass line consists of chords: D/G, C/G, C, G/Bb, F, and F-s. Dynamic markings of *p* and *mp* are present.

20) C-s F-s F/G [1. F/C ] [2., 3. D.S. then to Coda ] [F/C F/C

Musical staff showing measures 25-28. The bass line consists of chords: C-s, F-s, F/G, F/C, F/C, F/C, and F/C. The melody concludes with a series of quarter notes.

23) § CODA

C F-s C Bb F

Musical notation for exercise 23, showing a melody and bass line with a CODA symbol.

26) C/G C/G G7 C Am G F-s C/E Dm7 F/C

Musical notation for exercise 26, including a *rit.* marking.

30) F/A C F-s C F/G F/C

Musical notation for exercise 30, including a *pp* marking.

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#

**River of Glory – 456\*\*\*\*** (key of F; 4 verses)

**Refrain**

F F-s F F-s Gm

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

F Gm F7 Gm F/A Bb F/C [1-4 to Verses F F-s F F-s

**[Final**

Dm C F/Bb F/C F F-s F **Fine]**

**Verses**

D/F# Gm C/E A7

Dm Eb Gm C7 C Dm C/E

Rock of Ages (AWLong) -- \*\*\*\* (Melody Part; 2 pages)

**Rock of Ages (A.W. Long) -- \*\*\*\*** (key of Bb; 2 verses)  
(Melody Part)

Bb

Dm

Eb-s

Eb/F

Musical staff with 12/8 time signature. The staff contains three measures, each with a whole rest.

4) Bb

Musical staff with 12/8 time signature. The staff contains four measures: a whole rest, a dotted quarter note, an eighth note, and a quarter note.

7) D-s

Eb-s

Eb/F Bb

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

10) Bb

D-s

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

13) Eb-s

Bb/F

C-s/F

G-s

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

16) G-s

F7

Eb-s

Eb

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

19) D-s

C-s

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

22) Bb

D-s

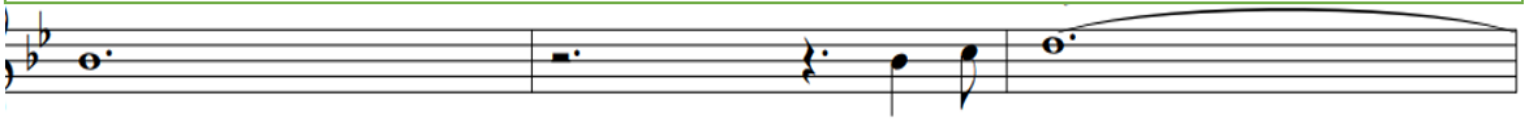
Eb-s

F-s

Musical staff with 12/8 time signature. The staff contains four measures: a dotted quarter note, a quarter note, a half note, and a quarter note.

25) G-s

Eb-s

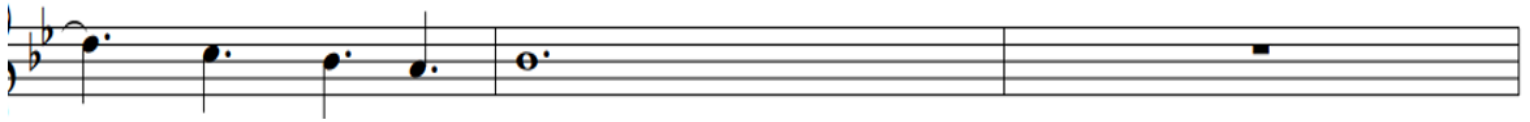


28) Bb/F

F-s

Bb

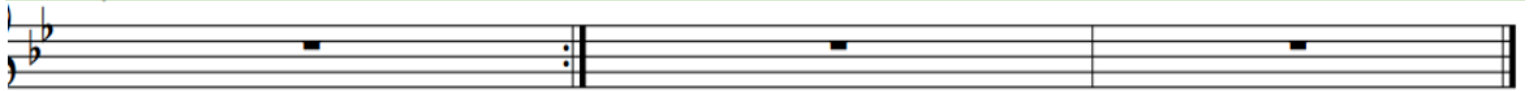
D-s



31) Eb-s

Eb/F

Bb



Base Cord Progression

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

**Rock of Ages (A.W. Long) -- \*\*\*\*** (key of Bb; 2 verses)  
(Created Accompaniment Part)

Bb

Dm

Eb-s

Eb/F

Musical notation for the first system, measures 1-4. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

4) Bb

Musical notation for the second system, measures 5-8. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

7) D-s

Eb-s

Eb/F

Bb

Musical notation for the third system, measures 9-12. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

10) Bb

D-s

Musical notation for the fourth system, measures 13-16. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

13) Eb-s

Bb/F

C-s/F

G-s

Musical notation for the fifth system, measures 17-20. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

16) G-s

F7

Eb-s

Eb

Musical notation for the sixth system, measures 21-24. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

19) D-s

C-s

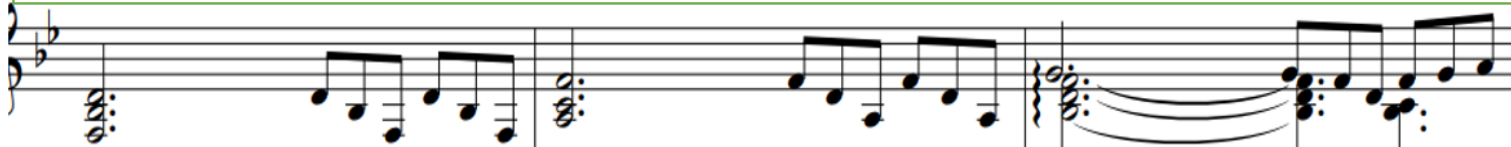
Musical notation for the seventh system, measures 25-28. The key signature is Bb and the time signature is 12/8. The notation shows a bass line with a series of eighth notes and chords.

22) Bb

D-s

Eb-s

F-s



Musical notation for exercise 22, showing a bass line in B-flat major. The exercise consists of four measures. The first measure starts with a B-flat chord. The second measure has a D-sus chord. The third measure has an E-flat-sus chord. The fourth measure has an F-sus chord. The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat.

25) G-s

Eb-s



Musical notation for exercise 25, showing a bass line in B-flat major. The exercise consists of three measures. The first measure has a G-sus chord. The second measure has an E-flat-sus chord. The third measure has an E-flat-sus chord. The melody consists of eighth notes: G, F, E, D, C, B-flat, A, G.

28) Bb/F

F-s

Bb

D-s

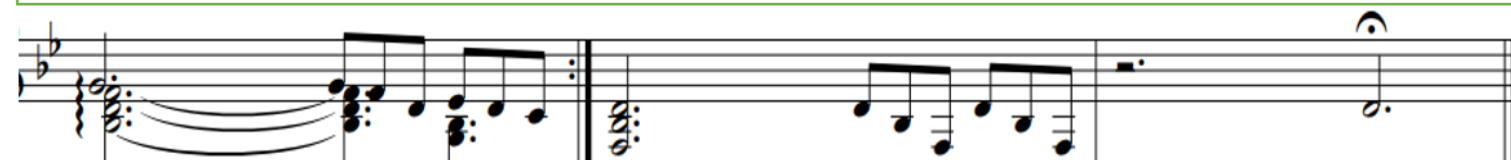


Musical notation for exercise 28, showing a bass line in B-flat major. The exercise consists of four measures. The first measure has a B-flat/F chord. The second measure has an F-sus chord. The third measure has a B-flat chord. The fourth measure has a D-sus chord. The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat.

31) Eb-s

Eb/F

Bb



Musical notation for exercise 31, showing a bass line in B-flat major. The exercise consists of four measures. The first measure has an E-flat-sus chord. The second measure has an E-flat/F chord. The third measure has a B-flat chord. The fourth measure has a B-flat chord. The melody consists of eighth notes: E-flat, D, C, B-flat, A, G, F, E-flat.

**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#



Rock of Ages, Cleft for Me – 438\*\* -- Key of Bb; 4 verses

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



F                      F7                      Bb F                      F7                      Bb



Bb                      D-a Eb Bb                      F Bb Eb F                      Bb

