

The Trumpet

Through all the World the Echo Bounds...

The Complete Collection of Tunes from Volumes I, II, and III.



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2011-2013 Editorial Board

Will Fitzgerald

Thomas B Malone

Robert L Vaughn

Musical Typesetting

James Nelson Gingerich

Copyediting

Clarissa Fetrow

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From the Editors

The *Trumpet* was conceived in 2009, on a road trip from Michigan to Alabama and back. At nearly the last minute, Tom Malone suggested to Will Fitzgerald that they drive down to Camp Fasola on the Sunday before Camp began in the evening, and return on Thursday, the last day of Camp. Will had to work on Friday (“Work – the curse of the singing class,” quipped Richard Schmeidler at dinner one day), and Tom was in the midst of a move back east. So, it was convenient to do this – if driving 13 hours one way is anyone’s idea of “convenient.” As usual, Camp was wonderful, and a lot of theorizing and imagining and proposing can get done in 26 hours of non-stop conversation. One idea was to start some kind of periodical, loosely based on the idea of *The Musical Million*, which would encourage the creation and publication of new compositions, printed in shaped notes, and done in dispersed harmony.

Later that Fall, after his move to Boston, Tom got in touch with Will to suggest that they act on this idea. They asked Robert L. Vaughn of Texas if he would join as a third editor. Thankfully, he agreed, which helped to diversify us regionally and musically. The first issue was published in January of 2010. It contained fine music, but we didn’t have the notion yet that we would want a consistent look for the musical typesetting; our idea was that it would be more like the packets that are sometimes passed out at “composiums” at Camp Fasola and other singings. Still, we got some excellent design help from Carolyn Deacy, who crafted *The Trumpet* logo. Robert Stoddard helped us in our first steps towards a standard for music typesetting, as there were several tunes that required resetting before they could be published.

After our second issue, we began to think more seriously about how we created *The Trumpet*. Having some tunes typeset consistently and others typeset inconsistently, seemed, well, especially inconsistent. To our great delight, James Nelson Gingerich, a shape note singer and physician in Goshen, Indiana, offered to typeset all of the tunes, and he has done so since Issue 1.3. We were delighted all the more when Clarissa Fetrow, of Seattle, volunteered to copy edit *The Trumpet*; her sharp eye has meant many fewer errors mar our pages. James and Clarissa have acted above and beyond these roles, though. You would realize this if you read our internal discussion about

whether the correct name of a tune we published should be WATTS’ PAINS or WATTS’S PAINS; or any of many other questions about form, content, and sources. These discussions would undoubtedly bore the outsider, but their suitable answers result in a more perfect outcome. Rachel Hall, of Pennsylvania, is joining the editorial board for Volume 4, as Tom Malone stays on as our founding editor.

Of course, all of this would come to nothing if composers did not submit their compositions for publication in *The Trumpet*, and if singers did not choose to sing the tunes we publish. We are so grateful to our composers. We are often asked how we choose songs. As we wrote in our introductory essay of Issue 1.1, we have sought a balance of major and minor songs and a balance of regions and styles “in an agreeable proportion.” We have also encouraged both new and experienced composers to submit. And of course, we also base our selections on the musical merits of each piece. We have been delighted at how easy this balance has been to achieve without sacrifice of quality. We hope *you* consider submitting your tune!

We are still exploring ways to make it a usual and customary activity that people sing from *The Trumpet*. This compilation will, we hope, be another resource for people to use at “other book” singings and wherever people gather around to sing new music and to practice their sight-singing skills.

A note about this compilation. James Nelson Gingerich kindly reset the first two issues of *The Trumpet*, and updated all of the tunes to conform to our house style. This means that ten of our earliest tunes are now on different pages than in the original issues; these page changes are noted in the back indexes.

Sing on!

– The Editors ed@singthetrumpet.com

Dedicated to our Founding Editor, Thomas B. Malone.

LONGVIEW. S.M.

1

F MAJOR Isaac Watts, 1719.

"The heavens declare the glory of God . . ."—Psalm 19:1

Blake Sizemore and Drew Smith, 2010.

Let ev'ry crea-ture join, To praise th' e-ter-nal God, Ye heav'n-ly hosts the song be-gin, And sound his name a-broad.

Let ev'ry crea-ture join, To praise th' e-ter-nal God, Ye heav'n-ly hosts the song be-gin, And sound his name a-broad.

Let ev'ry crea-ture join, To praise th' e-ter-nal God, Ye heav'n-ly hosts the song be-gin, And sound his name a-broad.

Let ev'ry crea-ture join, To praise th' e-ter-nal God, Ye heav'n-ly hosts the song be-gin, And sound his name a-broad. Thou sun with golden beams,

Thou sun with gol-den beams, And moon with pal-er rays; Ye star-ry lights, ye twink-ling flames, Shine to your ma-ker's praise.

Thou sun with gol-den beams, And moon with pal-er rays; Ye star-ry lights, ye twink-ling flames, Shine to your ma-ker's praise.

Thou sun with gol-den beams, And moon with pal-er rays; Ye star-ry lights, ye twink-ling flames, Shine to your ma-ker's praise.

And moon with pal-er rays; Ye star-ry lights, ye twink-ling flames, Shine to your ma-ker's praise.

LEVEL LAND. C.M.

F# MINOR R. T. Kelley, paraphrase of Eccl. 1. "Saith the Preacher, vanity of vanities; all is vanity."—Eccl. 1:2

R. T. Kelley, 2010.

1. There is no new thing 'neath the sun, No work of man is new. For all is van - i - ty and dust, Our right acts are too few. few.

2. All riv - ers run in - to the sea, Yet nev - er fill it o'er. Un - to the place whence riv - ers come The flood is e'er re - stored. stored.

3. I gave my heart to seek and search Out all that's here be-low. All wis-dom knew and fol - ly too, Their end's the same, it's woe. woe.

4. For in much wis-dom is much grief, No learn-ing gives re - lief; And he who gains more knowledge sees His sor - rows all in - crease. crease.

BOWEN. L.M.D.

C MAJOR in Sweet Songster, 1854.

John Bayer, Jr., 1994.

1. I long to see the sea - sons come, When sin - ners shall come flock - ing home, To taste the sweets of

2. At - tend poor sin - ners, to his word, Trust him, yes, own him for your Lord, He'll wash you in a -

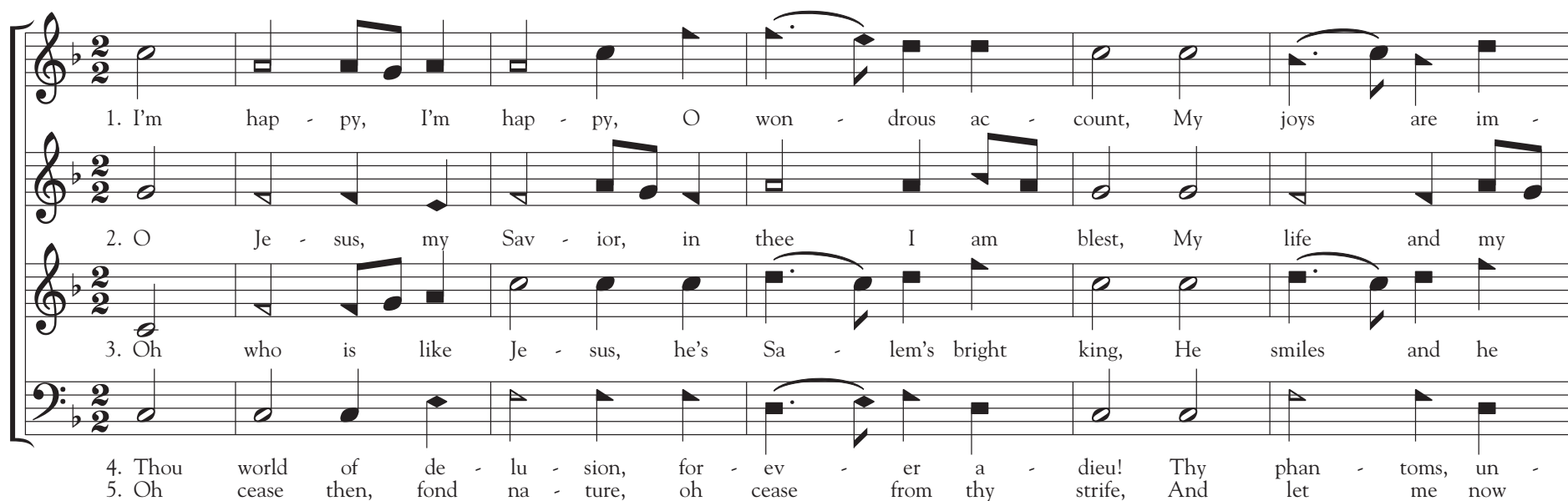
3. Come then, dear sin - ners, coun - sel take, And all your sin - ful ways for - sake; The world give o'er, leave

4. Thus when the day of Christ shall come, And he col - lects his chil - dren home, On Zi - on's mount you

BOWEN. Concluded.

Je - sus' love, And seek the joys that are a - bove. Hark! How the glo - rious gos - pel sounds, In - vi - ting
 ton - ing blood, And seal you heirs, and sons of God, A few more days, and you must go, To realms of
 friends be - hind, In Christ you shall re - demp - tion find. Take your com - pas - sion by the hand, And all your
 then shall stand, And join the bright an - gel - ic band. Oh! What a glo - rious com - pa - ny, May I be

sin - ners all a - round Be - hold! your lov - ing Sav - ior stands, And spreads for you his bleed - ing hands.
 joy or end - less woe; In worlds of light, with Christ to dwell, Or sink be - neath his frowns to hell.
 chil - dren in a band, And give them up at Je - sus' call To par - don, bless, and save them all.
 there that sight to see And join in praise to Je - sus' name, All glo - rious in Je - ru - sa - lem.



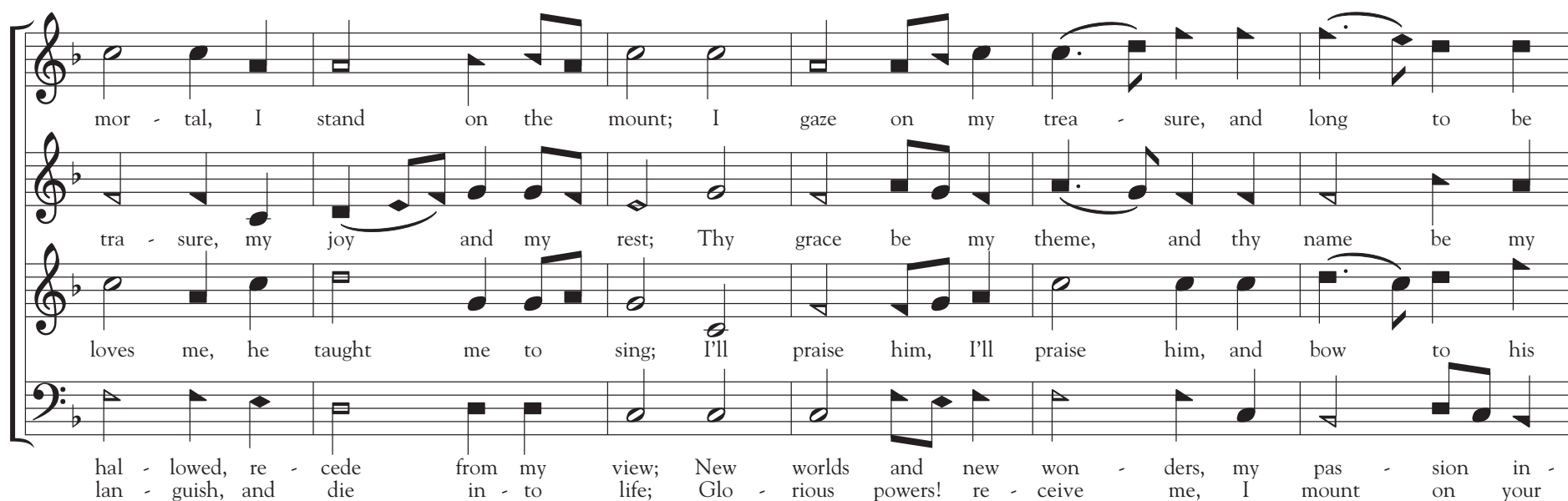
1. I'm hap - py, I'm hap - py, O won - drous ac - count, My joys are im -

2. O Je - sus, my Sav - ior, in thee I am blest, My life and my

3. Oh who is like Je - sus, he's Sa - lem's bright king, He smiles and he

4. Thou world cease of de - lu - sion, for - ev cease - er from a - dieu! Thy phan - toms, un -

5. Oh cease then, fond na - ture, oh cease from thy strife, And let me now



6. mor - tal, I stand on the mount; I gaze on my trea - sure, and long to be

7. tra - sure, my joy and my rest; Thy grace be my theme, and thy name be my

8. loves me, he taught me to sing; I'll praise him, I'll praise him, and bow to his

9. hal - lowed, re - cede from my view; New Glo - rious and new re - ceive - ders, my pas - sion in -

10. lan - guish, and die in to life; New Glo - rious and new re - ceive - ders, my pas - sion in -

MEEK. Concluded.

there With Je - sus, my Sa - vior, the king - dom to share! The king - dom to share, Oh the
 song, The love doth im - spi - re, my heart and my tongue. My heart and my tongue, Oh my
 will, While riv - ers of plea - sure, my spir - it do fill. My spir - it do fill, Oh my
 vite, And glo - ri - fied mil - lions ap - pear death, in my sight. Ap - pear death, in my sight, oh ap -
 wing, O grave, where's thy vic - 'try, O death, where's thy sting. O death, where's thy sting, oh O

king - dom to share, Pre - pare me, dear Sa - vior, that king - dom to share.
 heart and my tongue, O Lord, now in - spi - re my heart and my tongue.
 spir - it do fill, While riv - ers of plea - sure my spir - it do fill.
 pear death, in my sight. Pre - pare me, dear Sa - vior, for that death, world of thy light.
 O grave, where's thy vic - 'try, O death, where's thy sting.

BUCKLEY. 8s & 7s.

F MAJOR John Newton, 1779.

Steve Helwig, 2010.

“Mer-cy, O thou Son of Da-vid!” Thus poor blind Bar - ti - meus prayed, For his cry-ing man-y chid him,
 “Oth-ers by thy grace are sav-ed, Oh vouch-safe to me thine aid!”

But he cried loud-er still; Till the gra-cious Sa - vior bid him, “Come and ask what you will.”

HEADRICK'S CHAPEL. S.M.

7

F MAJOR Isaac Watts, 1719.

*"Let them praise the name of the Lord: for his name alone is excellent;
his glory is above the earth and heaven."—Psalm 148:13*

Caleb Dillehay, 2009.

From moun-tains near the sky, Let his high praise re - sound From

From moun - tains near the sky, Let his high praise re - sound From hum-ble shrubs and

From moun - tains near the sky, Let his high praise re - sound From hum-ble shrubs and ce - dars high

From hum-ble shrubs and ce - dars high, From

hum - ble shrubs and ce - dars high And vales and fields a - round. - round.

ce - dars high, From hum - ble shrubs and ce - dars high And vales and fields a - round. - round.

From hum - ble shrubs and ce - dars high, And vales and fields a - round. - round.

hum - ble shrubs and ce - dars high And vales and fields a - round. - round.

E^b MAJOR Edward Osler, 1836.

Randy Webber.

O God un - seen, yet ev - er near, Thy pre - sence may we feel.

O God un - seen, yet ev - er near, Thy pre - sence may we feel. And,

O God un - seen, yet ev - er near, Thy pre - sence may we feel. And, thus in - spired with

O God un - seen, yet ev - er near, Thy pre - sence may we feel. And, thus in - spired with ho - ly fear, and

And, thus in - spired with ho - ly fear, be - fore Thine al - tar kneel. kneel.

thus in - spired with ho - ly fear, be - fore Thine al - tar kneel. kneel.

ho - ly fear, and thus in - spired with ho - ly fear, be - fore Thine al - tar kneel. kneel.

thus in - spired with ho - ly fear, be - fore Thine al - tar kneel. And, kneel.

GRAY COURT. C.M.

9

C# MINOR Samuel Stennett, 1787.

*"Not because I desire a gift:
but I desire fruit that may abound to your account."—Phil. 4:17*

R. T. Kelley, 2010.

1. And have I, Christ, no love for thee Nor pas - sion for thy charms? No wish my Sa - vior's face to see And

2. Is there no spark of gra - ti - tude In this cold heart of mine, To Him whose gen - 'rous bos - om glowed With

3. Can I pro - nounce His charm - ing name, His acts of kind - ness tell, And while I dwell up - on the theme, No

4. Such base in - gra - ti - tude as this, What heart but must de - test? Sure Christ de - serves the nob - lest place In

dwell with - in His arms? No wish my Sa - vior's face to see And dwell with - in His arms?

friend - ship all di - vine? To Him whose gen - 'rous bos - om glowed With friend - ship all di - vine?

sweet e - mo - tion feel? And while I dwell up - on the theme, No sweet e - mo - tion feel?

ev - 'ry hu - man breast. Sure Christ de - serves the nob - lest place In ev - 'ry hu - man breast.

COWLING. C.M.

E MINOR Simon Browne, 1720.

P. Dan Britain, 2011.

1. And now, my soul, an - oth - er year Of my short life is past:

2. Much of my du - bious life is done, Nor will re - turn a - gain,

3. De - vout - ly yield thy - self to God, And to his care com - mand:

I can - not long con - ti - nue
And swift my pass - ing mo - ments
And still pur - sue the heav'n - ly

here, I can - not long con - ti - nue
here, I can - not long con - ti - nue
here, I can - not long con - ti - nue
And swift my pass - ing mo - ments
And still pur - sue the heav'n - ly

And still pur - sue the heav'n - ly
And still pur - sue the heav'n - ly
And still pur - sue the heav'n - ly
And still pur - sue the heav'n - ly

COWLING. Concluded.



here, I can-not long con - ti - nue here, And this may be my last. I can-not long con - ti - nue here And this may be my last.
 run, And swift my pass-ing mo - ments run, The few that yet re - main. And swift my pass-ing mo - ments run, The few that yet re - main.
 road, And still pur - sue the heav'n - ly road, Nor doubt an hap-py end. And still pur-sue the heav'n-ly road, Nor doubt an hap-py end.

I can-not long con - ti - nue here And this may be my last. I can-not long con - ti - nue here And this may be my last.
 And swift my pass-ing mo - ments run, The few that yet re - main. And swift my pass-ing mo - ments run, The few that yet re - main.
 And still pur - sue the heav'n - ly road, Nor doubt an hap-py end. And still pur-sue the heav'n-ly road, Nor doubt an hap-py end.

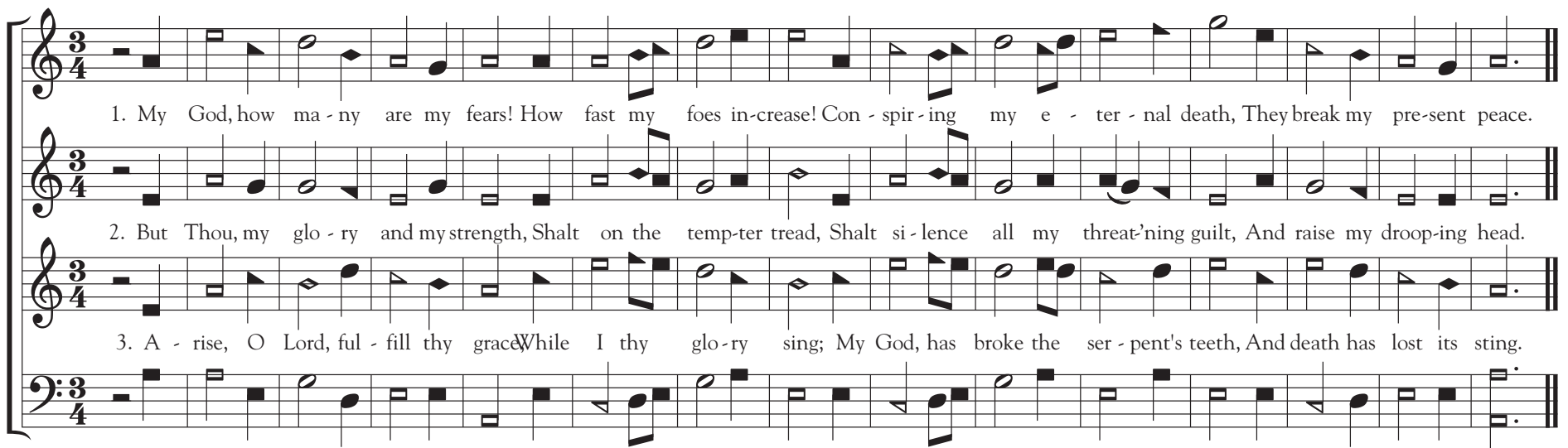
here And this may be my last, may be my last. I can-not long con - ti - nue here And this may be my last.
 run, The few that yet re - main, that yet re - main. And swift my pass-ing mo - ments run, The few that yet re - main.
 road, Nor doubt an hap - py end, an hap-py end. And still pur-sue the heav'n-ly road, Nor doubt an hap-py end.

ti - nue here And this may be my last, may be my last. I can-not long con - ti - nue here And this may be my last.
 mo - ments run, The few that yet re - main. that yet re - main. And swift my pass-ing mo - ments run, The few that yet re - main.
 heav'n-ly road, Nor doubt an hap - py end, an hap-py end. And still pur-sue the heav'n-ly road, Nor doubt an hap-py end.

A MINOR Isaac Watts, 1719.

STUART. C.M.

Robert Stoddard, 2010.



1. My God, how ma - ny are my fears! How fast my foes in-crease! Con - spir - ing my e - ter - nal death, They break my pre-sent peace.

2. But Thou, my glo - ry and my strength, Shalt on the temp-ter tread, Shalt si - lence all my threat'ning guilt, And raise my droop-ing head.

3. A - rise, O Lord, ful - fill thy grace While I thy glo-ry sing; My God, has broke the ser - pent's teeth, And death has lost its sting.

LINCOLN STREET.

F MAJOR *Primitive Hymns*, Dan Hertzler.

Dan Hertzler.

1. Sweet flow'rs of Pa - ra - dise in bright le - gions spring! The son of glo - ry shines and dear com - pan - ions sing.

2. Thy glo - ry o - ver all Cre - a - tion shines! And in Thy sa - cred word read ev - er - last - ing lines.

The first system of the musical score for 'LINCOLN STREET.' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The first line of music corresponds to the first verse, and the second line to the second verse. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

All ho - nor to His name who marks the way, And leads the wnd - 'ers home to end - less day!

Break, ra - diant, through the shades of dark - est night, And chase a - way our fears with guid - ing light.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics for the first line are 'All ho - nor to His name who marks the way, And leads the wnd - 'ers home to end - less day!' and for the second line are 'Break, ra - diant, through the shades of dark - est night, And chase a - way our fears with guid - ing light.' The musical notation continues with the same key signature and time signature as the first system.

LINCOLN STREET. Concluded.

Then let the joys of song a - bound, joys a - bound, a -

Then let the joys of song a - bound, a - bound, joys a - bound. And

Then let the joys of song a - bound, a - bound, joys a - bound. And ev - er in our hearts be

Then let the joys of song a - bound, a - bound, joys a - bound, And ev - er in our hearts be found, be

bound. And ev - er in our hearts be found. Praise the Re - deem - er's name the world a - round! - round!

ev - er in our hearts be found, be found. Praise the Re - deem - er's name the world a - round! - round!

found, be found, be found. Praise the Re - deem - er's name the world a - round! - round!

found, be found, be found. Praise the Re - deem - er's name the world a - round! Then - round!

NEW CANADA. C.M.

C MAJOR Nicholas Brady
and Nahum Tate, 1696

*"Why art thou cast down, O soul? and why art thou disquieted within me?
Hope thou in God: for I shall yet praise him for the help of his countenance."—Ps. 42:5*

K. R. Swenson, 2010.

1. As pants the hart for cool - ing streams When heat - ed in the chase, When heat-ed in the chase.
2. For thee, my God the liv - ing God, My thirst - y soul does pine, My thirst-y soul does pine. So longs my
3. Why, rest-less, why cast down my soul? Hope still and thou shalt sing, Hope still and thou shalt sing.

1. As pants the hart for cool - ing streams When heat-ed in the chase, When heat-ed in the chase.
2. For thee, my God the liv - ing God, My thirst-y soul does pine, My thirst-y soul does pine. O when shall
3. Why, rest-less, why cast down my soul? Hope still and thou shalt sing, Hope still and thou shalt sing.

1. As pants the hart for cool - ing streams When heat-ed in the chase, When heat-ed in the chase.
2. For thee, my God the liv - ing God, My thirst-y soul does pine, My thirst-y soul does pine. Praise to the
3. Why, rest-less, why cast down my soul? Hope still and thou shalt sing, Hope still and thou shalt sing.

soul O God for thee And thy re-fresh-ing, thy re-fresh-ing, thy re-fresh-ing grace. And thy re-fresh-ing grace. grace.

I be - hold thy face And maj - es - ty and maj - es - ty and maj - es - ty di - vine, And maj - es - ty div - ine? - ine?

one who is thy God Thy health's e - ter-, thy health's e - ter-, thy health's e - ter-nal spring, Thy health's e - ter-nal spring. spring.

BROKKE. C.M.

15

F MAJOR Hosea Ballou, 1808

Jenny Solheim, 2009.

1. Come, let us raise our voices high And form a sacred song, To him who rules the earth and sky
That he may make our good his care

2. Early to God we'll send our prayer, Make haste to pray and praise, To him who rules the earth and sky And does our days pro-
That he may make our good his care And guide us all our

To him who rules the earth and sky And does our days pro-long, To
That he may make our good his care And guide us all our days, That

And does our days pro-long, To him who rules the earth and sky And does our days pro-long, - long.
And guide us all our days, That he may make our good his care And guide us all our days, days.

earth and sky And does our days pro-long, To him who rules the earth and sky And does our days pro-long, - long.
good his care And guide us all our days, That he may make our good his care And guide us all our days, days.

long, days, And does our days pro-long, To him who rules the earth and sky And does our days pro-long, - long.
And guide us all our days, That he may make our good his care And guide us all our days, days.

him who rules the earth and sky And does our days pro-long, To him who rules the earth and sky And does our days pro-long, - long.
he may make our good his care And guide us all our days, That he may make our good his care And guide us all our days, days.

GIRARD. C.M.

F MAJOR Isaac Watts, 1707–09.

Gerald Hoffman, 2010.

1. The glo - ries of my Ma - ker God My joy - ful voices shall sing, And call the na - tions to a - dore Their For - mer and their King.

2. Ye pla - nets, to His ho - nor shine And wheels of na - ture roll, Praise Him un - wea - ried in your course A - round the stea - dy pole.

3. The bright - ness of our Ma - ker's name The wide cre - a - tion fills, And His un - bound - ed grand - eur flies Be - yond the heav'n - ly hills.

WRIGHT. C.M.

G MAJOR Ingram Cobbin, 1843.

*"Let us then approach the throne of grace with confidence,
so that we may receive mercy and find grace to help us in our time of need."—Heb. 4:16*

Janie Short, 2010.

1. A throne of grace! Then let us go, To of - fer up our prayer, A gra - cious God will mer - cy show To all that wor - ship there.

2. A throne of grace! Oh, at that throne, Our knees are of - ten bent; And God has showered His bless - ings down As of - ten as we went.

3. A throne of grace we yet shall need Long as we draw our breath; A Sa - vior, too, to in - ter - cede 'Til we are changed by death.

4. The throne of glo - ry then shall flow With beams from Je - sus' face; And we no long - er want shall know Nor need a throne of grace.

HOPE AND POWER.

17

G MAJOR Tom M. Padwa, 2009.

*"Now the God of hope fill ye with all peace and joy in believing, that ye may abound in hope,
through the power of the Holy Ghost."—Romans 13:13*

Tom M. Padwa, 2009.

What hope there is in the pow-er of the Lord, What hope in the pow-er of his might-y word, 'tis hope in that pow-er shall our joys af-ford as we go trav-el-ing on!

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style that suggests a hymn or a spiritual song, with a focus on the lyrics.

As we go trav-el-ing on, Oh Lord, as we go trav-el-ing on, Our songs we'll raise and your name we'll praise as we go trav-el-ing on.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with the same melodic and harmonic structure as the first system, with a focus on the lyrics.

GOD OF MIGHT L.M.

F# MINOR Thomas Blacklock (1721–91)

Julian Damashek, 2010.

1. Je - ho - vah is a God of might, He framed the earth, he built the sky;

2. Ye wear - y souls, with sin op - posed, To him in ev - 'ry trou - ble fly;

The first system of the musical score for 'God of Might L.M.' consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is F# minor (three sharps: F#, C#, G#) and the time signature is 3/4. The melody is written on the top staff, with the lyrics '1. Je - ho - vah is a God of might, He framed the earth, he built the sky;' underneath. The second staff has a similar melody with lyrics '2. Ye wear - y souls, with sin op - posed, To him in ev - 'ry trou - ble fly;'. The third and fourth staves provide harmonic support. The system ends with a double bar line.

And what he speaks is sure - ly right, "The strength of Is - rael will not lie." lie."

His pro - mise is, I'll give you rest; "The strength of Is - rael will not lie." lie."

The second system of the musical score continues the melody and accompaniment. It features two endings, labeled '1' and '2', which lead to a final double bar line. The lyrics for the first ending are 'And what he speaks is sure - ly right, "The strength of Is - rael will not lie." lie."' and for the second ending are 'His pro - mise is, I'll give you rest; "The strength of Is - rael will not lie." lie.''. The musical notation includes various note values, rests, and dynamic markings.

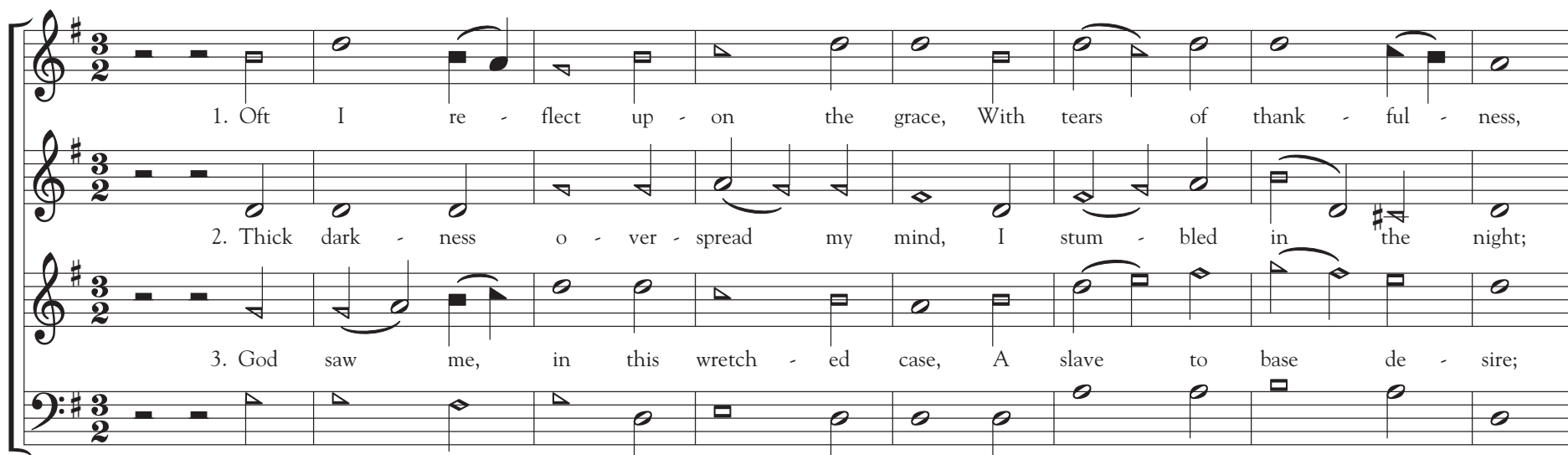
HAUXLEY. C.M.

19

G MAJOR in Kendal Hymn Book, 1757.

Oft I reflect upon the grace

Fynn Titford-Mock, 2011.



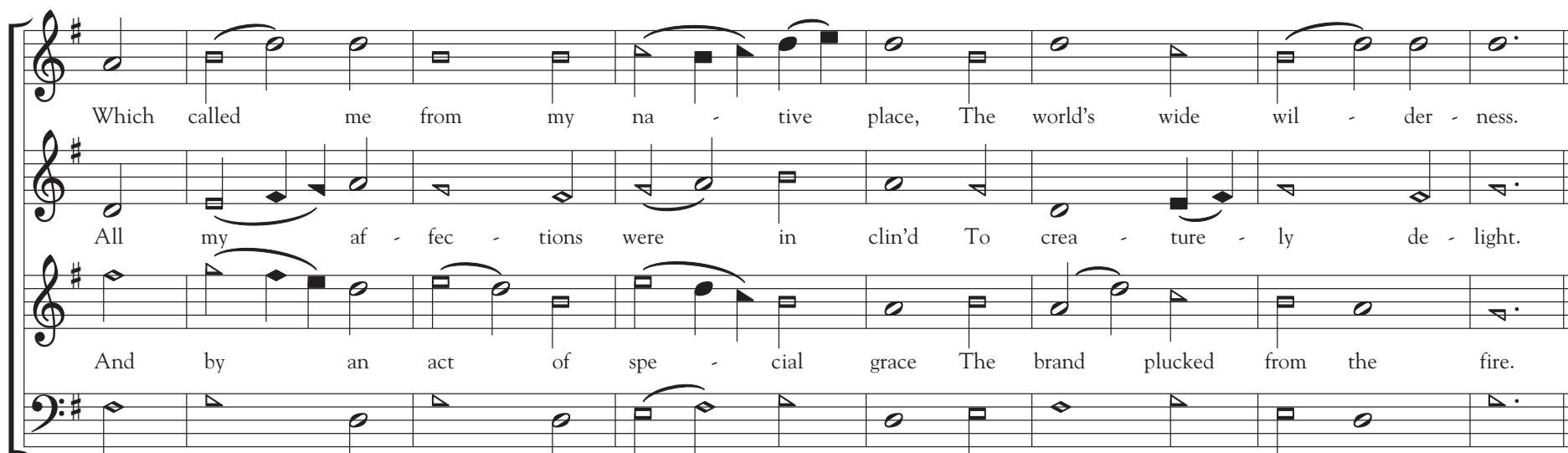
1. Oft I re - flect up - on the grace, With tears of thank - ful - ness,

2. Thick dark - ness o - ver - spread my mind, I stum - bled in the night;

3. God saw me, in this wretch - ed case, A slave to base de - sire;

4. Sa - tan's do - mi - nion he de - stro'd, And spoke me in - to peace;

5. Still may a sense of mer - cies past Pro - voke me un - to praise;



Which called me from my na - tive place, The world's wide wil - der - ness.

All my af - fec - tions were in clin'd To crea - ture - ly de - light.

And by an act of spe - cial grace The brand plucked from the fire.

My soul a per - fect calm en - joy'd, And so - lac'd in the bliss.
And whet my ap - pe - tite to taste And The so - lar - ger draughts of grace.

CANDLER PARK.

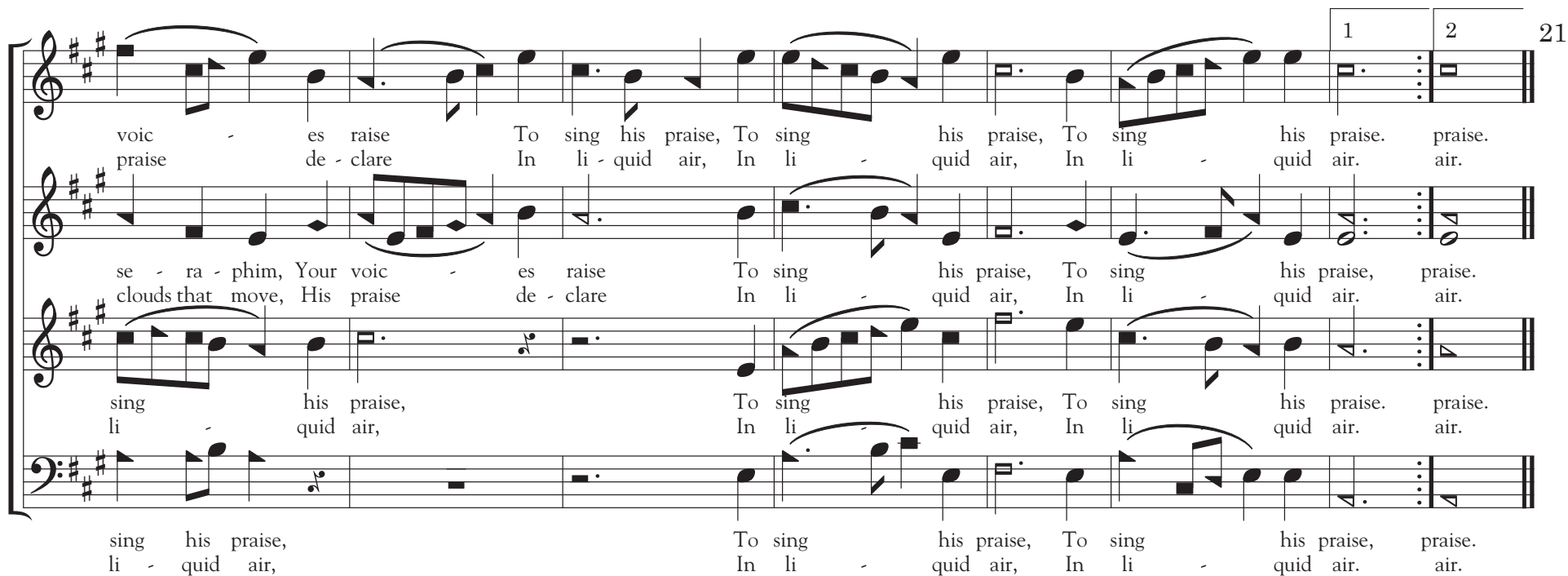
A MAJOR Nahum Tate and Nicholas Brady, 1696.

Aldo Thomas Ceresa, 2010.

1. Ye bound-less realms of joy Ex-alt your ma-ker's fame, His praise your songs em-ploy
 2. Thou moon that rul'st the night, And sun that guid'st the day. Ye glit-t'ring stars of light, His praise your songs
 Ye glit-t'ring stars of light, His praise your songs
 Ye glit-t'ring stars of light, His praise your songs

A-bove the star-ry frame. Ye che-ru-bim and se-ra-phim, Your To
 To him your hom-age pay. Ye heavn's a-bove And clouds that move, His
 em-ploy A-bove the star-ry frame. Ye che-ru-bim and
 of light, To him your hom-age pay. Ye heavn's a-bove And
 A-bove the star-ry frame. Ye che-ru-bim and se-ra-phim, Your To
 To him your hom-age pay. Ye heavn's a-bove And clouds that move, His voice es raise To
 Ye heavn's a-bove And clouds that move, His praise de-clare In
 A-bove the star-ry frame. Ye che-ru-bim and se-ra-phim, Your voice es raise To
 To him your hom-age pay. Ye heavn's a-bove And clouds that move, His praise de-clare In

21



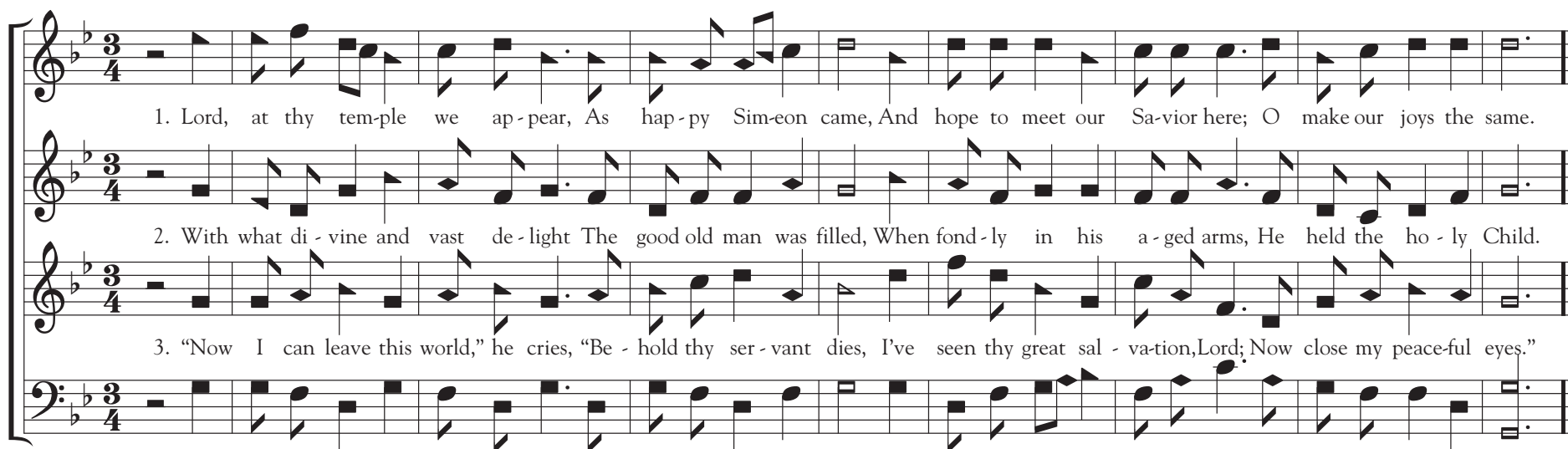
voic praise es raise To sing his praise, To sing his praise, To sing his praise. praise.
 se - ra - phim, Your voic es raise To sing his praise, To sing his praise, praise.
 clouds that move, His praise de - clare In li quid air, In li quid air, In li quid air. air.
 sing li his praise, To sing his praise, To sing his praise. praise.
 li quid air, In li quid air, In li quid air. air.
 sing his praise, To sing his praise, To sing his praise, praise.
 li - quid air, In li quid air, In li quid air. air.

CEDAR STREET. C.M.

G MINOR Isaac Watts, alt.

Dedicated to Jane Wells

Charles Wells, 2010.



1. Lord, at thy temple we ap-pear, As hap-py Sim-eon came, And hope to meet our Sa-vior here; O make our joys the same.
 2. With what di-vine and vast de-light The good old man was filled, When fond-ly in his a-ged arms, He held the ho-ly Child.
 3. "Now I can leave this world," he cries, "Be-hold thy ser-vant dies, I've seen thy great sal-va-tion, Lord; Now close my peace-ful eyes."

RUTH. 7s.

C MINOR Nathan Strong (1748-1816)

P. Dan Brittain, 1978, 2011.

First system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass) in C minor, 2/2 time. The lyrics are: "Swell the an - them, raise the song; Prais - es to our God be - long; Saints and an - gels, join to". The first three staves end with a repeat sign, and the fourth staff continues the melody. The time signature changes to 4/4 for the final phrase.

Swell the an - them, raise the song; Prais - es to our God be - long; Saints and an - gels, join to

Swell the an - them, raise the song; Prais - es to our God be - long; Saints and

Swell the an - them, raise the song; Prais - es to our God be - long; Saints and an - gels,

Swell the an - them, raise the song; Prais - es to our God be - long; Saints and an - gels, join to sing,

Second system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass) in C minor, 2/2 time. The lyrics are: "sing, Saints and an - gels, join join to sing, Saints and an - gels, join to sing Prais - es to the heav'n - ly King." The first three staves end with a repeat sign, and the fourth staff continues the melody. The time signature changes to 4/4 for the final phrase.

sing, Saints and an - gels, join join to sing, Saints and an - gels, join to sing Prais - es to the heav'n - ly King.

an - gels, join to sing, Saints and an - gels, join to sing, an - gels, join to sing Prais - es to the heav'n - ly King.

join to sing, Saints and an - gels, join to sing, Saints and an - gels, join to sing Prais - es to the heav'n - ly King.

Saints and an - gels, join to sing, Saints and an - gels, join to sing Prais - es to the heav'n - ly King.

F# MINOR Dan Harper, 2 Macc. 10:1-7.

Dan Harper, 2010.

1. Good Ma - ca - be - us and his then band, They freed Je - ru - sa - lem. They
 2. The al - tars which the and hea - then built Out in the pub - lic square, They
 3. They cleansed the tem - ple, kin - dled flame, Gave thanks they now were free. They
 4. They cel - e - bra - ted eight glad days, Re - mem - b'ring their last feast, Which
 5. There - fore they bore fair bran - ches forth, Green boughs, and al - so palms. They

cast pulled the wick - ed and ty - rant out. For God was guid - ing them.
 they had sought God in keep them safe From bar - b'rous ty - ra - ny.
 praised the strength that set them free: To God they raised their psalms.

BORDER. C.M.D.

F MINOR Isaac Watts, 1706–09

Logan Green, 2010.

1. Ho - san - na to our con-q'ring King! The prince of dark - ness flies; His troops rush head - long down to hell, Like

2, Thy vic-t'ries and thy death-less frame Through the wide world shall run, And ev - er - last - ing a - ges sing The

light - ning from the skies. Ho - san - na to our con-q'ring King! All hail, in - car - nate Love! Ten

tri - umphs thou hast won. Ho - san - na to our con - q'ring King! All hail, in - car - nate Love! Ten

All hail, in - car - nate

BORDER. Concluded.

25

thou-sand songs and glo-ries wait To crown thy head a-bove.

Love! Ten thou-sand songs and glo-ries wait To crown thy head a-bove.

thou-sand songs and glo-ries wait To crown thy head a-bove.

Love! Ten thou-sand songs and glo-ries wait To crown thy head a-bove. -bove.

DIE NO MORE. 5.5.4.9.

F# MAJOR S. Sandrigan

S. Sandrigan, 2011, based on an air by Tchaikovsky.

1. Mor-tals fear to die, Je-sus hear our cry, Come from the war, We're ri-ding west-weard to die no more.

2. Mon-sters guard the gate To the gold-en state This train is for, We're ri-ding west-weard to die no more.

3. Heav-en in-side-out, God's land sick with draught, Let us ex-plore, We're ri-ding west-weard to die no more..

4. Ca-naan up-side-down, Moun-tains on the ground, Be all be-fore, We're ri-ding west-weard to die no more.

5. When the sun will rise From the Wes-tern skies, E-den re-stored, We're ri-ding west-weard to die no more.

6. Ho-ly har-mo-ny, Year of Ju-bi-lee, For-give our war, We're ri-ding west-weard to die no more.

EXALTED HOPE. C.M.

B^b MAJOR Isaac Watts, 1719.

David Wright, 2011

1. Blest are the souls that hear and know The gos - pel's joy - ful sound;
 2. Their joy shall bear their spir - its up Through their Re - deem-er's name;

Peace shall at - tend where -
 His righ-teous-ness ex -

1. Blest are the souls that hear and know The gos - pel's joy - ful sound;
 2. Their joy shall bear their spir - its up Through their Re - deem-er's name;

Peace His

Peace shall at - tend where - e'er they go,
 His righ-teous-ness ex - alts their hope,

1 2

Peace shall at - tend where - e'er they go, And light their steps sur - round, And light their steps sur - round. - round.
 His righ-teous-ness ex - alts their hope, Nor Sa - tan dares con - demn. Nor Sa - tan dares con - demn. - demn.

e'er they go, And light their steps sur - round, Peace shall at - tend where - e'er they go, And light their steps sur - round, - round.
 alts their hope, Nor Sa - tan dares con - demn. His righ-teous-ness ex - alts their hope, Nor Sa - tan dares con - demn. - demn.

shall at - tend where - e'er they go, Peace shall at - tend where - e'er they go, And light their steps sur - round, - round.
 righ-teousness ex - alts their hope, His righ-teous-ness ex - alts their hope, Nor Sa - tan dares con - demn. - demn.

Peace shall at - tend where - e'er they go, And light their steps sur - round, And light their steps sur - round. - round.
 His righ - teous-ness ex - alts their hope, Nor Sa - tan dares con - demn. Nor Sa - tan dares con - demn. - demn.

GOLGOTHA. 7s.

27

C MINOR John Newton, 1779.

Matthew Bell, 2010.

1. Let me dwell on Gol-go - tha, Weep and love my life a - way,

While Oh, I see him on the tree, Oh, my soul, he bore the load;

2. That dear blood, for sin-ners spilt, Shows my sin in all its guilt;

While Oh, I see him on the tree, Oh, my soul, he bore the load;

tree, load; Weep and bleed and die for me. Thou hast slain the Lamb of God!

see him on the tree, load; Weep and bleed and die for me. Thou hast slain the Lamb of God!

While Oh, I see him on the tree, load; Weep and bleed and die for me. Thou hast slain the Lamb of God!

on the tree, load; Weep and bleed and die for me. Thou hast slain the Lamb of God!

3. Hark! His dying words, "Forgive, Father, let the sinner live; Sinner, wipe thy tears away, I thy ransom freely pay."
4. While I hear this grace revealed, And obtain a pardon sealed, All my soft affections move, Wakened by the force of love.
5. Farewell, world, thy gold is dross, Now I see the bleeding cross; Jesus died to set me free From the law and sin and thee.
6. He has dearly bought my soul; Lord, accept and claim the whole; To thy will I all resign, Now no more my own, but thine.

IMPERMANENCE. S.M.D.

A MINOR Isaac Watts and James P. Page

James P. Page, 19 September 2001.

Our days are as the grass, Or like the morn-ing flow'r: If one sharp blast sweeps o'er the field, It with-ers in the hour.

Our days are as the grass, Or like the morn-ing flow'r: If one sharp blast sweeps o'er the field, It with-ers in the hour.

Our days are as the grass, Or like the morn-ing flow'r: If one sharp blast sweeps o'er the field, It with-ers in the hour.

Our days are as the grass, Or like the morn-ing flow'r: If one sharp blast sweeps o'er the field, It with-ers in the hour.

Oh, may we come to know the shortness of our days, That we may let compassion rule, And wisdom guide our ways.

Oh, may we come to know the shortness of our days, That we may let compassion rule, And wisdom guide our ways.

Oh, may we come to know the shortness of our days, That we may let compassion rule, And wisdom guide our ways.

Oh, may we come to know the shortness of our days, That we may let compassion rule, And wisdom guide our ways.

AUBURNDALE. C.M.D.

29

E MINOR Charles Welsey, 1739.

Jesse Pearlman Karlsberg, 2009.

Oh, for a thou-sand tongues to sing My great Re-deem-er's praise; The glo-ries of my God and king, The tri-umphs of his grace.

As - sist me to pro-claim, To spread through all the earth a-broad The ho-nors of thy name. name.

My gra-cious mas-ter and my God, As - sist me to pro-claim, My gra-cious mas-ter and my God, As - sist me to pro-claim, To spread through all the earth a-broad The ho-nors of thy name. name.

TRAV'LER'S REST—SAMSON. C.M.

A MINOR John Newton Merritt, 2010. *Dedicated to the Densmores—Chris and Laura—of West Chester, Pennsylvania,
for years of hospitality to traveling singers*

Timothy Gilmore, 1999.

1. While trav'ling down life's wear - y road, I of - ten turn a - side In an - swer to my Mas - ter's call, He says "Come, rest, a - bide."

2. And count - less days of mirth I've spent, And sweet has been the wine, While trav'ling through this world be - low, My will sub - orned to thine.

The first system of the musical score is written for four staves. The top three staves are in treble clef with a key signature of one flat (F major/D minor) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves, with the first line corresponding to the first staff and the second line to the second staff.

To rest in E - den's shade, And wipes this dust - y pil - grim's feet If I have but o - beyed.
And hold me to His breast, Then take me home - ward through the skies, Un - to the trav' - ler's rest.

He sets me by a cool - ing stream,
His own soft hand shall dry my tears,

To rest in E - den's shade, And wipes this dust - y pil - grim's feet If I have but o - beyed.
And hold me to His breast, Then take me home - ward through the skies, Un - to the trav' - ler's rest.

The second system of the musical score continues the melody and accompaniment from the first system. It is written for the same four staves. The lyrics are written below the staves, with the first line corresponding to the first staff and the second line to the second staff. The score concludes with a double bar line and repeat dots.

NIGHTFALL. 7s.

31

E MAJOR G. W. Doane, 1824.

For Cindy

Charlie Obert, 2009.

1. Soft - ly now the light of day day Fades up - on my sight a - way;
2. When for me the light of day day Shall for - ev - er pass a - way,

1. Soft - ly now the light of day day Fades up - on my sight a - way;
2. When for me the light of day day Shall for - ev - er pass a - way,

1. Soft - ly now the light of day day Fades up - on my sight a - way;
2. When for me the light of day day Shall for - ev - er pass a - way,

1. Soft - ly now the light of day day Fades up - on my sight a - way;
2. When for me the light of day day Shall for - ev - er pass a - way,

Free from care, from
Then, from sin and

la - bor free,
sor - row free,

Free from care, from la - bor free, Free from care, from la - bor free, Lord, we would com - mune with Thee.
Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

Free from care, from la - bor free, Free from care, from la - bor free, Lord, we would com - mune with Thee.
Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

la - bor free,
sor - row free,

Free from care, from la - bor free, Lord, we would com - mune with Thee.
Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

Free from care, from la - bor free, Lord, we would com - mune with Thee.
Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

HIGHEST GLORY. 8s & 7s.

F MINOR *Quem pastores laudavere*, trans. from *The Lutheran Hymnal*, 1940.

Anne Heider, 2009.

1. He whom shep-herds once were prais-ing, Awed by heav'n - ly light a - blaz-ing, Cheered by an - gel news a - maz-ing;
 2. He whom sa - ges, west - ward far - ing, Myrrh and gold and in - cense bear-ing, Hum - bly wor-ship'd, of - frings shar-ing:

"King of glo - ry, Christ is born! Glo - ry, glo - ry in the high - est, Peace on earth and mer - cy mild.
 Ju - dah's Li - on reigns this morn! Glo - ry, glo - ry in the high - est, Prais - es sing to God, our King!

HIGHEST GLORY. Concluded.

33

Glo - ry, glo - ry in the high - est, Glo - ry, glo - ry in the high - est, in the high - est, Peace on earth and mer - cy mild."
 Glo - ry, glo - ry in the high - est, Glo - ry, glo - ry in the high - est, in the high - est, Prais - es sing to God, our King!

Glo - ry, glo - ry in the high - est, Glo - ry, glo - ry in the high - est, Peace on earth and mer - cy mild."
 Glo - ry, glo - ry in the high - est, Glo - ry, glo - ry in the high - est, Prais - es sing to God, our King!

Glo - ry, glo - ry in the high - est, in the high - est, Peace on earth and mer - cy mild."
 Glo - ry, glo - ry in the high - est, in the high - est, Prais - es sing to God, our King!

Glo - ry, glo - ry in the high - est, Peace on earth and mer - cy mild."
 Glo - ry, glo - ry in the high - est, Prais - es sing to God, our King!

FRETA. 7s.

E MINOR W. Hammond, 1745, and
J. Kochanowski, 1579.

Allison Blake Schofield, 2009.

1. Lord we come be - fore thee now, At thy feet we hum - bly bow, O do not our suit dis - dain! Shall we seek thee Lord in vain?
 2. Com - fort those who weep and mourn, Let the time of joy re - turn, Those who are cast down lift up, Strong in faith and love and hope.

3. Grant that all may seek and find Thee a God su - preme - ly kind, Heal the sick, the cap - tive free! Let us all re - joice in Thee!
 4. Tyś jest Pan nie - zmie - rzo - ny, Nad wszy - tko wy - nie - sio - ny; Na zie - mi i na nie - bie Nie masz Bo - ga prócz Cie - bie.

5. My te - dy, co prag - nie - my Ła ski Pań - skiej a chce - my U - po - do - bać się Je - mu, Prze - ci - wiaj - my się zło - mu.
 6. Pan strze - że spra - wie - dli - wych I bro - ni od zło - śli - wych; A kto żył w po - bo - żno - ści, Pe - wien trwa - łej ra - do - ści.

7. Ra - duj - cie się, cno - tli - wi! A do - kąd nas Pan ży - wi, Znać we - so - ły - mi ry - my Je - go ła - skę po - mni - my.

BRIGHT MORNING STAR. L.M.

F MAJOR Samuel Medley (1738–99)

G. J. Hoffman, 2010.

Blest Spir - it ev - 'ry

With joy, ye saints, at - tend and raise Your voic - es in har - mo-nious praise. Blest

Blest Spir - it ev - 'ry heart pre - pare To

Blest Spir - it ev - 'ry heart pre - pare To sing the bright, the

heart pre - pare To sing the bright, the morn - ing Star. Blest Spir - it ev - 'ry heart pre - pare To sing the bright, the morn - ing Star. Star.

Spir - it ev - 'ry heart pre - pare To sing the bright, the morn - ing Star. Blest Spir - it ev - 'ry heart pre - pare To sing the bright, the morn - ing Star. Star.

sing the bright, the morn - ing Star. Blest Spir - it ev - 'ry heart pre - pare To sing the bright, the morn - ing Star. Star.

morn - ing Star. Blest Spir - it ev - 'ry heart pre - pare To sing the bright, the morn - ing Star. Star.

ZANE'S TRACE (Psalm 47). C.M.

35

G MAJOR John Hopkins, 1720;
v. 5, Thurlow Weed, 2008.

Thurlow Weed, 2008;
bass line Jonathan Gibbons, 1786.

1. Ye people all, with one accord, clap hands, shout, and re-

2. For high the Lord and dread-ful is, his won-ders man-i-

3. Our God as-cend to-ed our up God, on sing high praise, with joy prais-and pleas-ant our

4. Sing prais-es to our God, sing praise, Sing prais-es to our

5. All praise to God the Fath-er be, and to his on-ly

joice: Be glad and sing un-to the Lord with sweet and pleas-ant voice.

fold: A might-y King un-he is the like-wise, in all the earth ex-tolled.

noise: The Lord goes up a-bove the sky with trum-pets roy-al voice.

King! For God is King of all the earth, with all skill-ful roy-prais-es sing.

Son, Praise to the Spir-it, Pa-ra-clete, Praise God the Three in One.

MALONE. C.M.D.

G MINOR Isaac Watts, 1719.

Robert L. Vaughn, 2010.

First system of the musical score, featuring four staves (Soprano, Alto, Tenor, and Bass) in G minor (one flat) and 4/4 time. The lyrics are: "Hear me, O God, nor hide thy face, But an - swer lest I die; Hast thou not built a throne of grace, To". The melody is characterized by a series of eighth and sixteenth notes, with a prominent melisma on the word "an" in the second measure.

Second system of the musical score, continuing the four-part setting. The lyrics are: "hear when sin-ners cry? My days are wast-ed like the smoke Dis - solv-ing in the air; My". The melody continues with similar rhythmic patterns, including a melisma on "My" at the end of the system. The bass line provides a steady harmonic foundation with eighth notes.

MALONE. Concluded.

37

strength is dried, my heart is broke, And sink-ing in des - pair. And sink-ing in des - pair. pair.

air; My strength is dried, my heart is broke, And sink-ing in des - pair. And sink-ing in des - pair. pair.

solv - ing in the air; My strength is dried, my heart is broke, And sink-ing in des - pair. And sink-ing in des - pair. pair.

strength is dried, my heart is broke, And sink - ing in des - pair. And sink-ing in des - pair. pair.

STANTON. 8s & 7s D.

E MINOR *Baptist Memorial and Monthly Chronicle*, 1842.

Aldo Thomas Ceresa, 2007.

Fine *D.C.*

1. Broth - er, rest from sin and sor-row! Death is o'er, and life is won;
On thy slum-ber dawns no mor-row: Rest! thine earth-ly race is run. Hark! The gold-en harps are ring-ing, Sounds an-gel - ic fill the air:
Mil - lions now in heav-en sing-ing Great and joy - ful en - trance there.

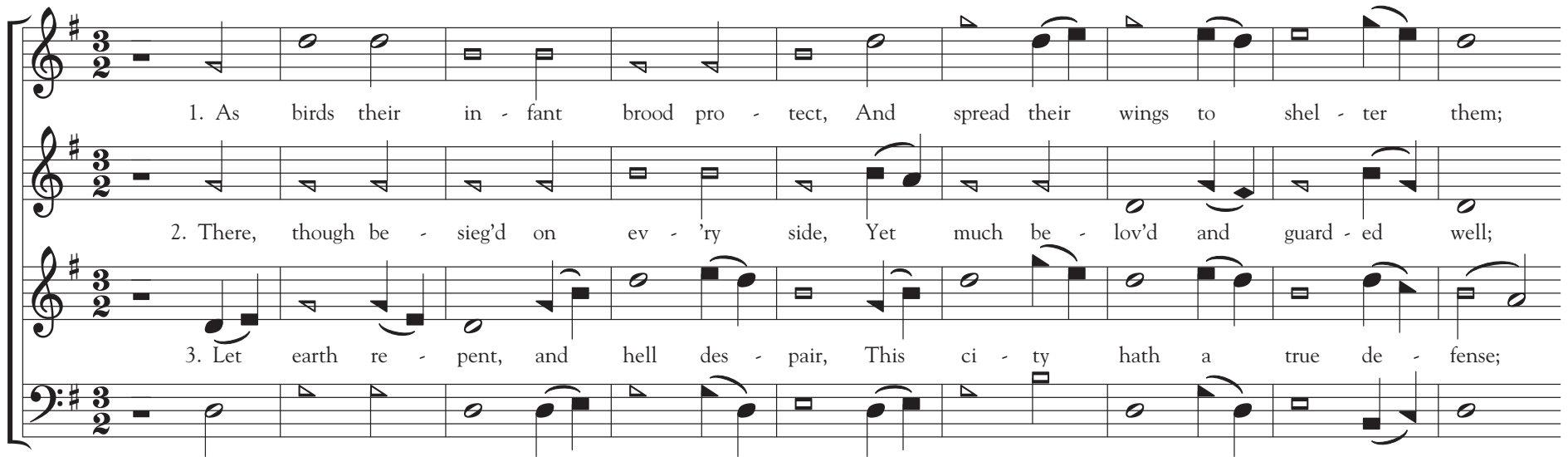
2. Broth - er, wake! the night is wan-ing; End - less day is round thee poured:
En - ter thou the rest re-main-ing For the peo-ple of the Lord. Hark! The gold - en harps are ring-ing, Sounds an-gel - ic fill the air:
Mil - lions now in heav-en sing-ing Great and joy - ful en - trance there.

3. Fare thee well! tho' woe is blend-ing With the tones of earth - ly love,
Tri - umph high and joy un-end-ing Wait thee in the realms a - bove! Hark! The gold-en harps are ring-ing, Sounds an-gel - ic fill the air:
Mil - lions now in heav-en sing-ing Great and joy - ful en - trance there.

MARCIA. L.M.

G MAJOR William Cowper, *Olney Hymns*, 1779.

John Bayer and Judy Hauff, 1994.



1. As birds their in - fant brood pro - tect, And spread their wings to shel - ter them;

2. There, though be - sieg'd on ev - 'ry side, Yet much be - lov'd and guard - ed well;

3. Let earth re - pent, and hell des - pair, This ci - ty hath a true de - fense;



Thus saith the Lord to his e - lect, So will I guard Je - ru - sa - lem. lem.

From age to age they have de - fied, The ut - most ³ force of earth and hell. hell.

Her name is call'd THE LORD IS THERE, And who has pow'r to drive them thence? thence?

CATALINA.

39

A MINOR Isaac Watts, 1709, alt.

Leland Paul Kusmer, 2011.

1 2

Cold moun-tains and the mid-night air Wit-ness'd the fer-vor of thy prayer;
 The des-ert thy temp-ta-tions knew, Thy con-flict and thy vic-t'ry, too.

Be thou my pat-tern, make me

Be thou my

Be thou my pat-tern, make me bear thy im-age here;

Be thou my pat-tern, make me bear thy im-age here; Then God, the judge, shall own my name, and guard my path this night.

bear More of thy gra-cious im-age here;

pat-tern, make me bear thy im-age here;

A MAJOR Will Fitzgerald and Thomas Malone, 2008.
Acrostic on "Isaac Watts" and "Daniel Read"

Daniel Read, 1782.

1. I seek an an - gel choir To join in fear - ful praise,
2. De - light - ful - ly a - new Now I, en - rap - tured, love.

1. I seek an an - gel choir To join in fear - ful praise,
2. De - light - ful - ly a - new Now I, en - rap - tured, love.

1. I seek an an - gel choir To join in fear - ful praise,
2. De - light - ful - ly a - new Now I, en - rap - tured, love.

1. I seek an an - gel choir To join in fear - ful praise,
2. De - light - ful - ly a - new Now I, en - rap - tured, love.

As Mo - ses and as Mi - riam
I rise each day to see my

As Mo - ses and as Mi - riam sang praise With all the as - trem - bling saints. saints.
I rise each day to see my praise Race each cen - ding dove. dove.

Mo - ses and as Mi see riam sang praise With all the as - trem - bling saints. saints.
rise each day to see my praise Race each cen - ding dove. dove.

Mi - riam sang, As Mo - ses and as Mi - riam sang praise With all the as - trem - bling saints. saints.
see my praise, I rise each day to see my praise Race each cen - ding dove. dove.

sang, As Mo - ses and as Mi - riam sang praise With all the as - trem - bling saints. saints.
praise, I rise each day to see my praise Race each cen - ding dove. dove.

F MAJOR Isaac Watts, 1719.

Thomas Malone, 2007.

1. My Sav - ior and my King, Thy beau - ties are di - vine; Thy lips with bless-ings ov - er-flow, And ev - 'ry grace is
 2. My God, my life, my love, To thee, to thee I call; I can-not live if thou re-move, For thou art all in

1. My Sav - ior and my King, Thy beau - ties are di - vine; Thy lips with bless-ings ov - er-flow, And ev - 'ry grace is
 2. My God, my life, my love, To thee, to thee I call; I can-not live if thou re-move, For thou art all in

thine. And ev - 'ry grace is thine, Thy lips with bless-ings ov - er-flow, And ev - 'ry grace is thine. thine.
 all. For thou art all in all. I can-not live if thou re-move, For thou art all in all. all.

thine. And ev - 'ry grace is thine, Thy lips with bless-ings ov - er-flow, And ev - 'ry grace is thine. thine.
 all. For thou art all in all. I can-not live if thou re-move, For thou art all in all. all.

GOING HOME. C.M.D.

F MAJOR Isaac Watts, 1707.

Andrew Beauchamp, 2009.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my bright-est days, And com-fort of my nights.

2. The o-p'ning heav'ns a-round me shine With beams of sa-cred bliss, While Je-sus shows his heart is mine, And whis-pers I am his.

In dark-est shades if he ap-pear,
My soul would leave this heav-y clay
Fear-less of Hell and gha-st-ly death, My dawn-ing is be-

In dark-est shades if he ap-pear,
My soul would leave this heav-y clay
Fear-less of Hell and gha-st-ly death, At that trans-port-ing

In dark-est shades if he ap-pear,
My soul would leave this heav-y clay
Fear-less of Hell and gha-st-ly death, I'd break thro' ev-'ry

GOING HOME. Concluded.

43

gun; He is my soul's sweet morn-ing star, And he my ris-ing sun, And he my ris-ing sun.

word, Run up with joy the shin-ing way T'em-brace my dear-est Lord, T'em-brace my dear-est Lord.*

foe; The wings of love and arms of faith Would bear me con-q'ror through, Would bear me con-q'ror through.

*On repeat sing third verse.

ASHLEY. L.M.

F MINOR Lisa Ballinger Geist, 2004.

Glenn Keeton, 1998; and Chris Ballinger, 2005.

1. Great God thy love, e-ter-nal life, Redemption's gift that he has giv'n An-gel-ic choirs still sing his praise As once on earth exchanged for Heav'n.

2. Re-mem-ber those who've gone before, Songs e-cho-ing on Ca-naan's shore, Lift up your voice in vic-to-ry, Oursins for-giv'n on Cal-va-ry.

3. Man-sions on high, sweet maj-es-ty, Crowns of de-light that wait for me. His blessings flow, he free-ly gives The liv-ing wa-ter, drink and live.

SOUTH OGDEN. C.M.

A MAJOR Samuel Medley, 1789, alt.

Wade Kotter, 2011.

1. Mor - tals a - wake, with an - gels join, and chant the sol - emn lay. Joy, love, and gra - ti -

2. In heav'n the rap - t'rous song be - gan, And sweet ser - a - phic fire Through all the shin - ing

3. Oh for a glance of Heav'n - ly love, Our hearts and songs to raise, Sweet - ly to bear our

4. Hail, Prince of Life, for - ev - er hail! Re - deem - er, broth - er, friend. Though earth and time and

tude com - bine to hail the ho - ly day, To hail the ho - ly day.

re - gions ran, And strung and tuned the lyre, And strung and tuned the lyre.

songs a - bove, And min - gle with their lays, And min - gle with their lays.

life shall fail Thy praise shall nev - er end, Thy praise shall nev - er end.

TRAVELER. 7,6,8,6 D.

45

B^b MAJOR Micah Sommer, 2011.

Micah Sommer, 2011.

1. I've climbed the tow'r-ing mount-ains. I've swam the sing-ing sea. I've crossed the globe but oh my soul, There's one true home for

2. I'm just a wear-y trav-'ler With no-where else to go. But by and by up in the sky I'll find my ho-ly

The first system of the musical score for 'TRAVELER' is written in B-flat major (two flats) and 4/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The melody for the first line of music is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: '1. I've climbed the tow'r-ing mount-ains. I've swam the sing-ing sea. I've crossed the globe but oh my soul, There's one true home for'. The second line of music starts with a whole rest for the vocal line, followed by a piano accompaniment line. The lyrics are: '2. I'm just a wear-y trav-'ler With no-where else to go. But by and by up in the sky I'll find my ho-ly'.

me. I want to go to Heav-en. I want to go some day. I want to go, but Lord, I know It's oh so far a-way. way.

home. I want to go to Heav-en. I want to go some day. I want to go, but Lord, I know It's oh so far a-way. way.

The second system of the musical score continues the piece. It also consists of four staves. The vocal line continues with the lyrics: 'me. I want to go to Heav-en. I want to go some day. I want to go, but Lord, I know It's oh so far a-way. way.' The piano accompaniment provides a steady harmonic support. The system concludes with a double bar line and repeat signs, indicating the end of the piece or a section.

ALTAMONT.

E MINOR Penny Anderson, 2011.

"Wherefore comfort one another with these words."—I Thessalonians 4:18

Penny Anderson, 2011.

1. Dear sing - ers fare - well to each oth - er we must tell, We give thanks for each friend that we love so
 2. As home - ward we go, in our hearts and minds we know That the riv - er of life in our song will

well. If we nev - er meet a - gain, it will grieve our hearts sore, But our friend-ship will bind us in un-ion ev - er - more.
 flow. Though each sin-gle voice must fail, and be lost to our ears, Still its e - cho will sound in our mu-sic through the years.

OKÓLNİK.

47

E MINOR Herman Melville, 1851 (Father
Mapple's Hymn, *Moby Dick*),
trans. Janina Sujkowska, 1948.

"I nagotował Pan rybę wielką, aby połknęła Jonasza" —Jon 2:1

Zofia Przyrowska, 2011
arr. Jacek Borkowicz, 2011.

1. Po - chło-nę-ła mnie grzesz-ni - ka gro-żna pa-szcza Le-wia-ta-na i po-nio-sła na głę-bi - ny me - go Pa - na.
2. Rze-kłem so-bie: nę - dzny człe - ku, Smu-tna ci się do - la zna-czy Pie-kło, mę-ki. Kto zgrun-tu - je nurt roz - pa - czy?
3. Przy - ci-śnie-ty do o - sta - tka pa-dłem w du-szy na ko - la - na i nie po-mnać na swe grze - chy me - go Pa - na.
4. Zsta - pił z nie-bios mój Wy-baw - ca Jak gro-mo-wa błys-ka-wi-ca I wy-darł-szy mnie z ot-chła - ni spoj-rzeć li - ca.
5. Od - tąd wiel-bię Go śpie - wa - niem Po - ku - tni - cze czy-niac dzie-ki Że nie um-knął gi - ną - ce - mu Swo - jej rę - ki.

1. Po - chło-nę-ła mnie grzesz-ni - ka gro-żna pa-szcza Le-wia-ta - na Po-nio-sła w głę-bie za wy-rokiem me - go Pa - na.
2. Rze-kłem so-bie: nę - dzny człe - ku, Smu-tna ci się do - la zna - czy I pie-kło, mę-ki po - tę-pieńczej nurt roz-pa - czy?
3. Przy - ci-śnie-ty do o - sta - tka pa-dłem w du-szy na ko - la - na Nie pom-nąć grze-chów za - wo-ła - łem me - go Pa - na.
4. Zsta - pił z nie-bios mój Wy-baw - ca Jak gro-mo-wa błys-ka-wi - ca I tak wy-darł-szy dał w Swe ja-sne spoj-rzeć li - ca.
5. Od - tąd wiel-bię Go śpie - wa - niem Po - ku - tni - cze czy-niac dzie - ki Nie um-knął prze-cie mi - ło - sier-nej Swo-jej rę - ki.

1. Po - chło-nę-ła mnie grzesz-ni - ka gro-żna pa-szcza Le-wia-ta - na Tak! Za wy-rokiem me - go Pa - na.
2. Rze-kłem so-bie: nę - dzny człe - ku, Smu-tna ci się do - la zna - czy Tak! Po - tę-pieńczej nurt roz-pa - czy?
3. Przy - ci-śnie-ty do o - sta - tka pa-dłem w du-szy na ko - la - na Tak! Za - wo-ła - łem me - go Pa - na.
4. Zsta - pił z nie-bios mój Wy-baw - ca Jak gro-mo-wa błys-ka-wi - ca Tak! Dał w Swe ja-sne spoj-rzeć li - ca.
5. Od - tąd wiel-bię Go śpie - wa - niem Po - ku - tni - cze czy-niac dzie - ki Tak! Mi - ło - sier-nej Swo-jej rę - ki.

1. Po - chło-nę-ła mnie grzesz-ni - ka gro-żna pa-szcza Le-wia-ta-na i po-nio-sła na głę-bi - ny me - go Pa - na.
2. Rze-kłem so-bie: nę - dzny człe - ku, Smu-tna ci się do - la zna-czy Pie-kło, mę-ki. Kto zgrun-tu - je nurt roz-pa - czy?
3. Przy - ci-śnie-ty do o - sta - tka pa-dłem w du-szy na ko - la - na i nie po-mnać na swe grze - chy me - go Pa - na.
4. Zsta - pił z nie-bios mój Wy-baw - ca Jak gro-mo-wa błys-ka-wi-ca I wy-darł-szy mnie z ot-chła - ni spoj-rzeć li - ca.
5. Od - tąd wiel-bię Go śpie - wa - niem Po - ku - tni - cze czy-niac dzie-ki Że nie um-knął gi - ną - ce - mu Swo-jej rę - ki.

1. The ribs and terrors in the whale
Arched over me a dismal gloom,
While all God's sun-lit waves rolled by,
And lift me deepening down to doom.
2. I saw the opening maw of hell,
With endless pains and sorrows there;
Which none but they that feel can tell—
Oh, I was plunging to despair.
3. In black distress, I called my God,
When I could scarce believe him mine,

- He bowed his ear to my complaints—
No more the whale did me confine.
4. With speed he flew to my relief,
As on a radiant dolphin borne;
Awful, yet bright, as lightning shone
The face of my Deliverer God.
5. My song forever shall record
That terrible, that joyful hour;
I give the glory to my God,
His all the mercy and the power.

GOD'S PROMISE. C.M.D.

E^b MAJOR from Rippon's *Selection*, 1787, alt.

Hugh W. McGraw.

1. Sal - va - tion through our dy - ing God Is prom - ised full and free, In pain he suf - fered on the cross That we might ran - somed be,

2. My joy through life has been to sing Of him who died for me, And when I stand be - fore the throne His bless - ed face I'll see.

The first system of the musical score is written for four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 3/4. The melody is primarily in the soprano and alto parts, with the bass part providing a harmonic foundation. The lyrics are split into two verses, with the first verse on the top two staves and the second verse on the bottom two staves.

He sends his spir - it from a - bove Our na - ture to re - new, Dis - plays his power, re - veals his love, Gives life and com - fort too.

I'll meet my friends who've gone be - fore A - round the great white throne. We'll shout and sing with one ac - cord And know as we are known.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves (three treble, one bass). The key signature and time signature remain the same. The lyrics continue from the first system, with the first line of the system corresponding to the first line of the first system's lyrics, and the second line corresponding to the second line. The system concludes with a double bar line.

CLINTON. C.M.

49

C MAJOR Isaac Watts, 1707.

Jesse Pearlman Karlsberg, 2010.

1. Let ev-'ry mor - tal ear at - tend, And ev - 'ry heart re - joice; The trum-pet of the gos-pel sounds With
 2. Ho! Ye that pant for liv - ing streams, And pine a - way and die, Here you may quench your ra-ging thirst With

an in - vi - ting voice, The trum-pet of the gos-pel sounds With an in - vi - ting voice,
 springs that nev - er dry, Here you may quench your ra-ging thirst With springs that nev - er dry, With an in - vi - ting voice. voice.

gos - pel sounds With an in - vi - ting voice, The trum-pet of the gos-pel sounds With an in - vi - ting voice, With springs that nev - er dry. dry.
 ra - ging thirst With springs that nev - er dry, Here you may quench your ra-ging thirst With springs that nev - er dry,

JUMALAN RAUHAAN. C.M.D. (GOD'S PEACE.)

F# MINOR *Songs of Believers,*
translated from the Finnish
by Alma Anderson, circa 1935.

"Peace I leave with you; my peace I give you. I do not give as the world gives. Do not let your hearts be troubled and do not be afraid."—John 14:27. Steve Luttinen and Kim Bahmer, 2007
In loving memory of Minja Laušević.

1. When war is rag - ing o'er the land, 'Tis com-fort-ing in - deed To sing of Sa - lem's glo - ries grand And of the race re - deemed.

2. And there be-fore the judg-ment seat We'll see the bless-ed Lamb. Up - on our heads re-ceive a wreath And palm leaves in our hands.

The first system of the musical score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is F# minor (three sharps: F#, C#, G#) and the time signature is 6/4. The first system contains two verses of lyrics. The second system contains the second verse of lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

For nev - er on the shores of earth Do rest and peace a - bide. So for a bet - ter land I yearn To be at Je - sus' side.

In hon - or of the Lord for - e'er We'll sing a new - er song. A - way from there is earth - ly care; A - way is want and wrong.

The second system of the musical score continues the vocal and piano parts. It features the same key signature and time signature. The lyrics continue across two lines. The piano accompaniment maintains its rhythmic pattern, with some melodic development in the bass line.

IVEY. S.M.

E^b MAJOR Philip Doddridge, 1755, alt.*Dedicated to the memory of Marie Ivey*

Wade Kotter, 2011.

1. Dear Sav-ior, we are thine, By ev - er - last - ing bands; Our names, our hearts, we would re - sign, Our souls are in thy hands.

2. Thy spir - it shall u - nite Our souls to thee our head; Shall form us to thy im - age bright, That we thy paths may tread.

3. Death may our souls di - vide From these a - bodes of clay; But love shall keep us near thy side Through all the gloom - y way.

4. Since Christ and we are one, What should re - main to fear? If he in Heav'n hath fixed his throne, He'll fix his peo - ple there.

D MINOR Rachel Miller Jacobs, 1996.

JANE'S ENCOURAGEMENT. 8.7.8.7.D.

Christine Guth, 1996.

1. In this sea-son's chil-ling snow-fall, and its drip-ping, melt-ing thaw, when the earth throws off its blank-et and re - claims it, cold and raw,

2. Like the earth, our hearts are fro - zen, like the skies, our fa - ces grim, like the ice, our days are brit-tle, fears have filled us to the brim.

Lord, rain down on us your mer - cy, o - pen to us streams of grace, give us drink, for we are thirst-y, streng-then us to seek your face.

Melt us with the tears of griev-ing, warm us with the fire of love, may our cold and small be - liev-ing be a seed of heav'n a - bove.

1. For a sea-son called to part, Let us now our-selves com-mend To the gra-cious eye and heart Of our ev - er pre-sent Friend.

2. In thy strength may we be strong; Sweet-en ev - 'ry cross and pain; Spare us, that we may, ere long, Meet and wor-ship thee a - gain.

3. Then, if thou thy - self af - ford, Songs of glad-ness will we raise; And our souls shall bless the Lord, And speak forth his glo-rious praise.

Je-sus, hear our hum-ble prayer: Ten-der Shep-herd of thy sheep, Let thy mer - cy and thy care All our souls in safe-ty keep.

MELANIE. L.M.

53

G MAJOR Isaac Watts, 1707–09.

Anne Heider, 2009.

1. Is he a star? He breaks the night, Piercing the shades with dawn - ing light;
 2. Is he a sun? His beams are grace, His course is joy and right - eous - ness;

3. Is he a foun - tain? There I bathe, and heal the plague of sin and death;
 4. Is he a rock? How firm he proves! The rock of a - ges nev - er moves;

5. Is he a vine? His heav'n - ly root Sup - plies the boughs with life and fruit;
 6. Nor earth, nor seas, nor sun, nor stars, Nor heav'n, his full re - sem - blance bears;

I know his glo - ries from a - far, I know the bright, the morn - ing star.
 Na - tions re - joice when he ap - pears To chase their clouds and dry their tears.

These wa - ters all my that soul re - new, And cleanse my spot - ted gar - ments too.
 Yet the sweet streams that from him flow At - tend us all the de - sert through.

O let a last - ing u - nion join, My soul the branch to him, Christ the vine.
 His beau - ties we can nev - er trace, Till we be - hold to him face to face.

1. And let us all in Christ be one, Bound with the cords of love, 'Til But
 2. De - li-ver'd there from cares and pains, Our spi - rits ne'er shall tire. 'Til we a - round thy But in se - ra - phic, 'Til we a - round thy glo - rious throne, 'Til But in se - ra - phic, heav'n - ly strains, But 'Til we a - round thy glo - rious throne Shall joy - ful meet a - But in se - ra - phic, heav'n - ly strains Re - deem - ing love ad -

we a - round thy glo - rious throne Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove
 in se - ra - phic, heav'n - ly strains Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.
 glo - rious throne Shall meet a - bove, Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove
 heav'n - ly strains Thy love ad - mire, Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.
 we a - round thy glo - rious throne Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove
 in se - ra - phic, heav'n - ly strains Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.
 bove, mire, Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove
 Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.

ROGERS. C.M.

55

A^b MAJOR John Ryland (1753-1825)

In honor of Mr. & Mrs. Lonnie Rogers

Stanley Smith, 2011.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.

In all my Lord's ap - pointed ways My jour - ney I'll pur - sue; Hin - der me not, ye much loved saints, For I must go with you.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves. The system ends with a double bar line and a repeat sign, with two endings marked 1 and 2.

Through flood and flames, if Je - sus lead,
Through flood and flames, if Je - sus lead, I'll fol - low where He goes: "Hin - der me not" shall be my cry, Though earth and hell op - pose. - pose.
if Je - sus lead,

CARTERSVILLE. C.M.

E MINOR Ed E. Thacker, 2010.

"I will remove the iniquity of that land in one day."—Zech. 3:9.

Ed E. Thacker, 2010.

1. God of mer-cy and cre - a - tor, Save us by thy pow-er, Let all be-low lift up thy name, Un - til that bless-ed hour.

This system contains the first four staves of the musical score. The top staff is the melody in treble clef, key of E minor (one sharp), 4/4 time. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the second and third staves.

Bless the day sin passed a - way our tri - als now are ov - er And see our sav - ior there. there.

Sin passed a - way O bless the day And see our sav - ior there. there.

Sin passed a - way O bless the day And see our sav - ior there. there.

Bless the day sin passed a - way our tri - als now are ov - er And see our sav - ior there. there.

This system contains the next four staves of the musical score. It includes a repeat sign at the beginning of the first staff. The lyrics are written below the staves. The first staff has two endings, labeled 1 and 2, which lead to the final double bar line.

EXULTATION. C.M.D.

57

E MAJOR Isaac Watts, 1707.

Nikos Pappas, rev. 2011.

1. When the last trumpet's aw - ful voice This ren-ding earth shall shake, When op-'ning graves shall yield their charge, And dust to life a - wake,

2. Be - hold, what heav'nly proph-ets sung Is now at last ful - fill'd; And Death yields up his an-cient reign, And van-quish'd, quits the field,

The first system of the musical score for 'EXULTATION. C.M.D.' consists of four staves. The top staff is the vocal melody in E major (one sharp) and 2/2 time. It begins with a half rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a half note D5, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a half note F#4, a quarter note E4, and a half note D4. The second staff is a piano accompaniment in the right hand, starting with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a half note D5, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a half note F#4, a quarter note E4, and a half note D4. The third staff is a piano accompaniment in the left hand, starting with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a half note D5, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a half note F#4, a quarter note E4, and a half note D4. The fourth staff is a bass line in the left hand, starting with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a half note D5, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a half note F#4, a quarter note E4, and a half note D4.

Those bod-ies that cor - rupt-ed fell Shall in-cor-rupt a - rise, And mor - tal forms shall spring to life Im - mor - tal in the skies.

Let faith ex - alt her joy - ful voice, And now in tri-umph sing: O Grave where is thy vic - to - ry? And where, O death, thy sting?

The second system of the musical score continues the melody and accompaniment. The vocal melody (top staff) continues with a half note D4, a half note C4, a quarter note B3, a quarter note A3, a half note G3, a half note F#3, a quarter note E3, and a half note D3. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, ending with a half note D3. The system concludes with a double bar line.

When morn-ing tints the fleet - ing clouds With shades of rose and gold, 'Tis time to think up - on the Lord For all the new day holds; Each

day the good a - new un - folds. Give praise through-out the turn-ing day, To him whose word com-mands the clime, Brings wa-ter to the thirst - y earth, Gives

CREST. Concluded.

And or - ders all to pass - ing time. Sing prais-es in the af - ter - glow As moon and stars re - turn the song While
na-ture har-mo - ny sub-lime,

The first system of the musical score consists of four staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom two staves are bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the staves, with some words split across lines.

na-ture in the bo-som rests of him to who we all, Of him to whom we all be - long, Our re - fuge in the Lord is strong.

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The lyrics continue from the first system, with some words split across lines. The system concludes with a double bar line.

ANGELS GATE. C.M.

E MINOR Samuel Wesley, Sr., 1700.

Dan Thoma, 2011.

1. Be - hold the Sav - ior of man - kind Nailed to the shame - ful tree!

2. 'Tis done! the pre - cious ran - som's paid, "Re - ceive my soul," he cries!

3. But soon he'll break death's en - vious chain, And in full glo - ry shine:

How vast the love that him in - clined To bleed and die for thee! thee!

See where he bows his sa - cred head! He bows his head, and dies! dies!

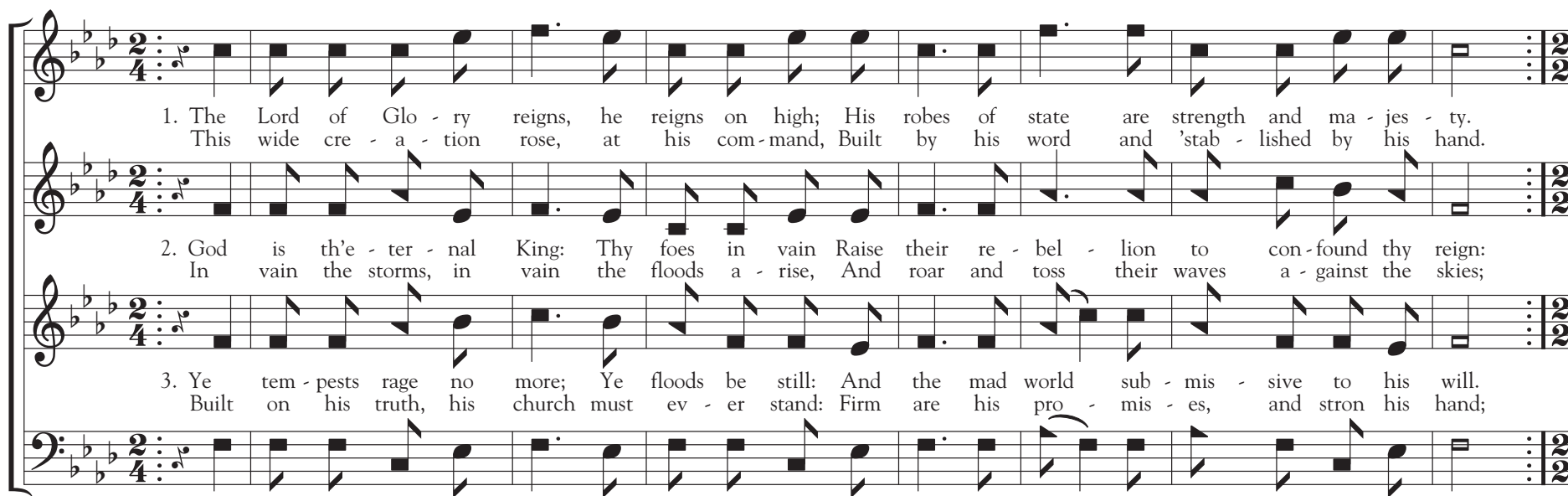
O Lamb of God! was ev - er pain, Was ev - er love, like thine? thine?

REDDING. 10.11.10.11

61

F MINOR Isaac Watts, 1719.

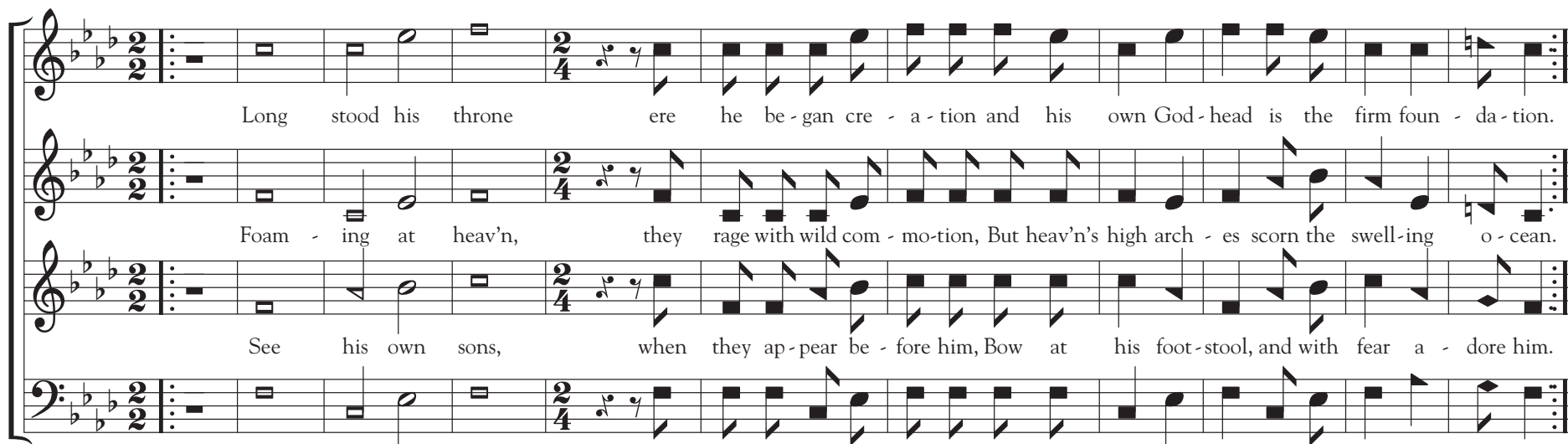
P. Dan Brittain, 1972.



1. The Lord of Glo - ry reigns, he reigns on high; His robes of state are strength and ma - jes - ty.
This wide cre - a - tion rose, at his com - mand, Built by his word and 'stab - lished by his hand.

2. God is th'e - ter - nal King: Thy foes in vain Raise their re - bel - lion to con - found thy reign:
In vain the storms, in vain the floods a - rise, And roar and toss their waves a - gainst the skies;

3. Ye tem - pests rage no more; Ye floods be still: And the mad world sub - mis - sive to his will.
Built on his truth, no his church must ev - er stand: Firm are his pro - mis - es, and stron his hand;



Long stood his throne ere he be - gan cre - a - tion and his own God - head is the firm foun - da - tion.

Foam - ing at heav'n, they rage with wild com - mo - tion, But heav'n's high arch - es scorn the swell - ing o - cean.

See his own sons, when they ap - pear be - fore him, Bow at his foot - stool, and with fear a - dore him.

SAN JUAN BAUTISTA.

E MAJOR Mark1:2-3, KJV

Dan Harper, 2010.

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

shall pre - pare Thy way be - fore thee. call - ing in the wil - der - ness:

shall pre - pare Thy way be - fore thee. in the wil - der - ness:

shall pre - pare Thy way be - fore thee. in the wil - der - ness:

shall pre - pare Thy way be - fore thee. The voice of one call - ing in the wil - der - ness:

SAN JUAN BAUTISTA. Concluded.

Pre - pare ye the way of the

Pre - pare ye the way of the Lord, the

Pre - pare ye the way of the Lord, pre - pare ye the

Pre - pare ye the way of the Lord, the Lord, pre - pare ye the

This system consists of four staves of music in G major (one sharp). The lyrics are: 'Pre - pare ye the way of the', 'Pre - pare ye the way of the Lord, the', 'Pre - pare ye the way of the Lord, pre - pare ye the', and 'Pre - pare ye the way of the Lord, the Lord, pre - pare ye the'.

Lord, of the Lord. Make his paths straight, make his paths straight. straight.

way of the Lord. Make his paths straight, make his paths straight. straight.

way of the Lord. Make his, paths straight, make his paths straight. straight.

way of the Lord. Make his paths straight, make his paths straight. straight.

This system consists of four staves of music in G major. The lyrics are: 'Lord, of the Lord. Make his paths straight, make his paths straight. straight.', 'way of the Lord. Make his paths straight, make his paths straight. straight.', 'way of the Lord. Make his, paths straight, make his paths straight. straight.', and 'way of the Lord. Make his paths straight, make his paths straight. straight.'.

WEEP NOT FOR ME.

E MINOR Thomas Dale, 1817

Fynn Titford-Mock, 2011.

1. When the spark of life is wa - ning, Weep not for me; When the fee - ble pulse is ceas - ing,
 When the lan - guid eye is strain - ing, Weep not for me;

2. When the pangs of death as - sail me, Weep not for me; Yes, though sin and doubt en - deav - or
 Christ is mine; He can - not fail me, Weep not for me;

The first system of the musical score for 'Weep Not for Me'. It consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the bass. The key signature is one sharp (F#) and the time signature is 6/4. The music is in common time. The lyrics are written below the staves, with the first two lines of the first verse and the first line of the second verse. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

Start not at its swift de - creas - ing; 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me.
 From his love my soul to sev - er, Je - sus is my strength for - ev - er; Weep not for me.

The second system of the musical score for 'Weep Not for Me'. It consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the bass. The key signature is one sharp (F#) and the time signature is 6/4. The music is in common time. The lyrics are written below the staves, with the second line of the first verse and the first line of the second verse. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

A MAJOR Isaac Watts, *Songs for Children*, 1715.

John Bayer, Jr., Sept. 21, 1994.

1. Hush, my dear! Lie still, and slum - ber! Ho - ly an - gels guard thy bed!

2. Sleep my babe! Thy food and rai - ment, House and home, thy friends pro - vide;

3. May'st thou live to know and fear him, Trust and love him all thy days.

Heav'n - ly bless - ings, with - out num - ber Gent - ly fall - ing on thy head.

All with - out thy care or pay - ment, All thy wants are well sup - plied.

Then go dwell for - ev - er near him, See his face, and sing his praise!

BERRYVILLE. L.M.

E MINOR Frederick Lucian Hosmer (1840–1929), alt.

James P. Page, 1996.

1. Not al - ways on the mount may we Rapt in the heav'n - ly vi - sion be; The

2. Yet hath one such ex - alt - ed hour Up - on the soul re - deem - ing pow'r, And

The first system of the musical score for 'Berryville. L.M.' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line starting with '1. Not al - ways on the mount may we Rapt in the heav'n - ly vi - sion be; The' and the second line starting with '2. Yet hath one such ex - alt - ed hour Up - on the soul re - deem - ing pow'r, And'.

shores of thought and feel - ing know The Spi - rit's tid - al ebb and flow.

in its strength through af - ter days We trav - el our ap - point - ed ways.

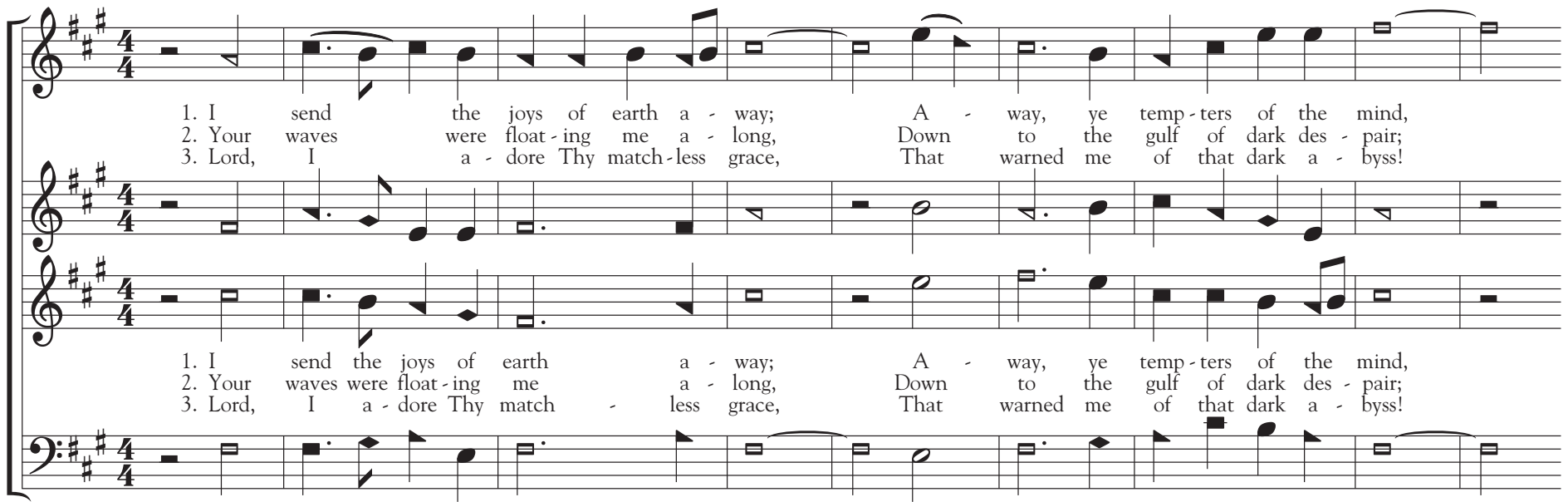
The second system of the musical score continues the melody. It consists of three staves in the same key signature and time signature as the first system. The lyrics continue from the first system, with the first line starting with 'shores of thought and feel - ing know The Spi - rit's tid - al ebb and flow.' and the second line starting with 'in its strength through af - ter days We trav - el our ap - point - ed ways.'

LAURELTON. L.M.

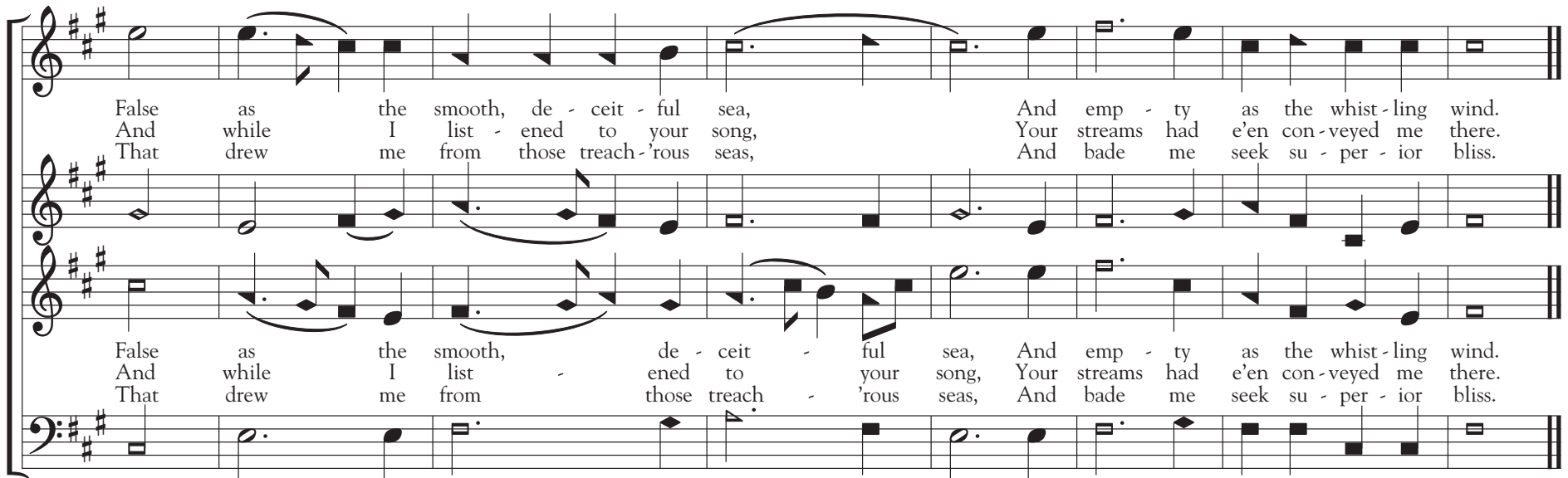
67

F# MINOR Isaac Watts, 1707–09.

Deidra M. Montgomery, 2011–12.



1. I send the joys of earth a-way; A-way, ye temp-ters of the mind,
 2. Your waves were float-ing me a-long, Down to the gulf of dark des-pair;
 3. Lord, I a-dore Thy match-less grace, That warned me of that dark a-byss!



False And as the smooth, de-ceit-ful sea, And emp-ty as the whist-ling wind.
 And That while drew me from those treach-rous seas, Your streams had e'en con-veyed me there.
 And bade me seek su-per-ior bliss.

WALTON. L.M.

D MAJOR Ed E. Thacker, 2009.

"How shall we sing the Lord's song in a strange land?"—Psalm 137:4.

Ed E. Thacker, 2009.

1. When will the hills of Ca - naan rise, O Zi - on's ci - ty of the skies?

2. Oh, tell us, Lord, a - bout the cross, How great the suff - 'ring and the cost.

Our long - ing hearts cry out for thee, Thy walls of glo - ry let us see. see.

When an - gels would thy side at - tend, Thy stead - fast heart would not call in. in.

JOSHUA. 8.6.8.8.8.6.

G MAJOR Lisa Ballinger Geist, 2004.

"For God so loved the world that He gave His only begotten Son"—John 3:16

Glenn Keeton, 1993.
Chris Ballinger, 2005

Fine

1. To God we lift our voices high, To praise his name above.
We give our doubts and fears to him. He strengthens us each day.
D.C. Guide us O Lord, for this we pray, Both humbly night and day.

D.C. al Fine

2. Sing of God's grace, born of his love, His blessings from above;
His graciousness, our sins forgiven, We sing to praise our God.
D.C. Both night and day, we lift our prayers, Some day to meet you there.

FLAMING TONGUES. 8.7.8.7.D.

F# MINOR Robert Robinson, 1758.

Gabrielle Fulmer, 2008.

1. Come, thou fount of ev - 'ry bless - ing, Tune my heart to sing thy praise! Teach me some me - lo - dious son - net,
Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise.

2. Here I'll raise my Eb - e - ne - zer, Hith - er by thy help I'm come; Je - sus sought me when a stran - ger,
And I hope by thy good pleas - ure Safe - ly to ar - rive at home.

3. Oh! to grace how great a debt - or, Dai - ly I'm con - strained to be! Prone to wan - der, Lord, I feel it;
Let thy good - ness, like a fet - ter, Bind my wan - d'ring heart to thee.

Sung by flam - ing tongues a - bove: Praise the mount! I'm fixed up - on it, Mount of thy re - deem - ing love.

Wan - d'ring from the fold of God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious blood.

Prone to leave the God I love; Here's my heart, Oh, take and seal it, Seal it for thy courts a - bove.

OLIVE TREE. 7s.

71

A MINOR Shaker hymn (anon.), 19th cent.

Arr. Carol Medlicott and R. C. Webber, 2012.

1. More pure love I want to feel. More o - be - di - ence and zeal.

2. Ev - 'ry branch must fill its place, free from ev - 'ry - thing that's base.

3. Sa - tan can - not touch one brand, nor change the form in which it stands.

4. Now de - part, dis - cord and strife. We have found the tree of life.

5. U - nion is the gold - en bowl, Free - ly found one in heart and soul,

More u - ni - ted we must be to the love - ly o - live tree.

Then the sap will free - ly flow, and in u - nion we will go.

Heav'n - ly love and pu - ri - ty to the sub - stance of the tree.

Let our u - nion free - ly of flow love, that Free - ly love - ly tree may grow.

We re - ceive the oil of love, Free - ly flow - ing from a - bove.

EVERGREEN. L.M.

G MAJOR Isaac Watts, 1707.

Solomon's Song ii, 8, 9, 10, 11, 12, 13

Logan Green, 2010.

1. The voice of my Be - lov - ed sounds O - ver the rocks and ris - ing grounds; O'er hills of guilt, and seas of grief, He

2. "Th'im - mor - tal vine of heav'n - ly root Blos - soms, and buds, and gives her fruit." Lo! We are come to taste the wine; Our

The first system of the musical score for 'Evergreen. L.M.' consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the bass. The key signature is G major (one sharp) and the time signature is 2/2. The music is divided into two measures by a repeat sign. The lyrics are written below the staves, with the first line starting with '1. The voice of my Be - lov - ed sounds O - ver the rocks and ris - ing grounds; O'er hills of guilt, and seas of grief, He' and the second line starting with '2. "Th'im - mor - tal vine of heav'n - ly root Blos - soms, and buds, and gives her fruit." Lo! We are come to taste the wine; Our'.

leaps, he flies to my re - lief. Now through the veil of flesh I see With eyes of my

And when we hear our Je - sus say, "Rise up, my

Now through the veil of flesh I see With eyes of love he

And when we hear our Je - sus say, "Rise up, my love, rise

souls re - joice and bless the vine. Now through the veil of flesh I see With eyes of love he looks at me, With

And when we hear our Je - sus say, "Rise up, my love, make haste a-way, My

The second system of the musical score continues the composition. It also features four staves (Soprano, Alto, Tenor, and Bass) in G major, 2/2 time. The lyrics continue from the first system, with the first line starting with 'leaps, he flies to my re - lief. Now through the veil of flesh I see With eyes of my' and the second line starting with 'And when we hear our Je - sus say, "Rise up, my'. The system concludes with 'souls re - joice and bless the vine. Now through the veil of flesh I see With eyes of love he looks at me, With' and 'And when we hear our Je - sus say, "Rise up, my love, make haste a-way, My'.

EVERGREEN. Concluded.

73

love he looks at me; Now in the gos-pel's clear-est glass He shows the beau-ties of his face. face.
 love, make haste a-way!" Our hearts would fain out-fly the wind, And leave all earth-ly loves be-hind. -hind.

eyes of love he looks at me; Now in the gos-pel's clear-est glass He shows the beau-ties of his face. face.
 up, my love, make haste a-way!" Our hearts would fain out-fly the wind, And leave all earth-ly loves be-hind. -hind.

looks, he looks at me; Now in the gos-pel's clear-est glass He shows the beau-ties of his face. face.
 up, make haste a-way!" Our hearts would fain out-fly the wind, And leave all earth-ly loves be-hind. -hind.

love he looks at me; Now in the gos-pel's clear-est glass He shows the beau-ties of his face. face.
 love, make haste a-way!" Our hearts would fain out-fly the wind, And leave all earth-ly loves be-hind. -hind.

PALMER. 11.11.

F MAJOR Samson Occom (1723–92), in *The Social Harp*, 1855.

Kevin Barrans, 2012.

1. Oh, turn ye, oh, turn ye for why will ye die? When God in great mer-cy is com-ing so nigh?
 2. Now Je-sus in-vites you, the Spir-it says come! And an-gels are wait-ing to wel-come you home.

3. How vain the de-lu-sion, that while you de-lay Your hearts may grow bet-ter, your chains melt a-way!
 4. Come guilt-y, come wretch-ed, come just as you are; All help-less and dy-ing, to Je-sus re-pair.

5. The con-trite in heart he will free-ly re-ceive, Oh, why will you not the glad mes-sage be-lieve?
 6. If sin be your bur-den, why will you not come? 'Tis you he makes wel-come, he bids you come home.

THE TRUMPET SOUNDS. C.M.D.

B^b MAJOR Charles Wesley,
adapted by Comet Bowen, 2011.

"And we shall all be changed."—1 Cor. 15:51

K. R. Swenson, 2011.

1. Come, let us who in Christ be-lieve Our com-mon sa-vior praise with joy-ful voic-es give The
2. Come O thou all-vic-to-rious lord, Thy pow'r to us make known. the ham-mer of thy word And

1. Come, let us who in Christ be-lieve Our com-mon sa-vior praise To him with joy-ful voic-es
2. Come O thou all-vic-to-rious lord, Thy pow'r to us make known. Strike with the ham-mer of thy word And

1. Come, let us who in Christ be-lieve Our com-mon sa-vior praise To him with joy-ful voic-es give The
2. Come O thou all-vic-to-rious lord, Thy pow'r to us make known. Strike with the ham-mer of thy word And

glo-ry of his grace. The trum-pet sounds, the trum-pet sounds In Our
break these hearts of stone. The trum-pet sounds, the trum-pet sounds, the trum-pet sounds,

give word The And glo-ry of his grace. The trum-pet sounds, the trum-pet sounds In Our ev-'ry sin-ner's
word And break these hearts of stone. The trum-pet sounds, the trum-pet sounds, Our fool-ish-ness we

glo-ry of his grace. The trum-pet sounds, the trum-pet sounds In Our ev-'ry sin-ner's
break these hearts of stone. The trum-pet sounds, the trum-pet sounds, Our fool-ish-ness we mourn.

glo-ry of his grace. The trum-pet sounds, the trum-pet sounds, the trum-pet sounds, In Our ev-'ry
break these hearts of stone. The trum-pet sounds, the trum-pet sounds, the trum-pet sounds, In Our fool-ish-

THE TRUMPET SOUNDS. Concluded.

75

ev - 'ry sin - ner's heart. The trum - pet sounds, the trum - pet sounds. 1 2
 fool - ish - ness we mourn. The trum - pet sounds, the trum - pet sounds. sounds. sounds.
 heart. Keep him out no more nor force him to de - part. The - part.
 mourn. Turn from ev - 'ry sin And to our sa - vior turn. The turn.
 heart. The And world need at keep him out no more Nor force him to de - part. The - part.
 The And turn at once from ev - 'ry sin And to our sa - vior turn. The turn.
 sin - ner's heart. The world need at keep him out no more Nor force him to de - part. The trum - pet - part.
 ness we mourn. And turn at once from ev - 'ry sin And to our sa - vior turn. The trum - pet turn.

3. Ten thousand to their endless home
 This solemn moment fly
 And we are to the margin come
 And we expect to die.

The trumpet sounds, the trumpet sounds
 With wishful looks we stand
 And long to see the happy coast
 And reach the heav'nly land.

KYRKJEBØBAKKEN.

F# MINOR Isaac Watts, 1709.

James Solheim, 1995.

1. Long have I sat be - neath the sound Of thy sal - va - tion, Lord, And still how,

2. Show my for - get - ful feet the way That leads to joys on high, Where know - ledge,

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is F# minor (three sharps: F#, C#, G#) and the time signature is 4/4. The first vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The second vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The third vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The fourth vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3.

And still how, And still how weak my faith is found, And know - ledge of thy Word.

Where know - ledge, Where know - ledge grows with - out de - cay And love shall nev - er die.

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is F# minor (three sharps: F#, C#, G#) and the time signature is 4/4. The first vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The second vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The third vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3. The fourth vocal line begins with a half note on G#4, followed by a quarter note on A#4, and then a half note on B4. The piano accompaniment starts with a half note on F#3, followed by a quarter note on G#3, and then a half note on A#3.

FOREST ROSE. 8s & 7s.

77

D MAJOR Robert Robinson, 1758, alt.

Thurlow Weed, 2008.

1. Come thou Fount of ev - 'ry bless - ing, Tune my heart to sing thy grace. Teach me some me - lo - dious son - net Sung by
Streams of mer - cy nev - er ceas - ing Call for songs of loud - est praise.

2. Here I'll raise my E - be - ne - zer, Hith - er by thy help I'm come. Je - sus sought me when a strang - er, Wan - d'ring
And I hope, by thy good pleas - ure safe - ly to ar - rive at home.

flam - ing tongues a - bove; Praise the mount I'm fixed up - on it, Mount of thy re - deem - ing love!

from the fold of God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious blood.

LAMB OF GOD. 7.6.7.6.

F# MINOR Theresa Hamrick Westmoreland, 2012.

Theresa Hamrick Westmoreland, 2012.

1. I love thee pre-cious Je - sus, Thou per-fect Lamb of God. Thy pre-sence lights the dark-ness, Re - veal-ing par-d'ning blood.

2. O Lord, be-stow thy good-ness Up - on this mor-tal frame. For I will sure - ly pe - rish With - out th' E-ter - nal Flame.

3. O Lamb of God I beg thee To in - ter - vene for me, That I may in yhy King-dom Find peace and dwell with thee.

ALLEGHENY. S.M.

E MINOR Philip Doddridge.

G. F. Hoffman, 2010.

1. How swift the tor-rent rolls That bears us to the sea; The tide that hur-ries thought-less souls To vast e - ter - ni - ty.

2. Our fa-ters, where are they, With all they called their own? Their joys and griefs and hopes and cares, And wealth and ho-nor gone.

3. With all the pi - ous dead, May we thy foot-steps trace, Till with them in the land of light We dwell be-fore thy face.

RUNYAN. L.M.

79

G MAJOR Tate and Brady, 1696; Micah Sommer, 2011.

Micah Sommer, 2011.

1. Oh, come, loud anthems let us sing, Loud praise to our al-might-y king. For we our voices high should and My voice shall be re-leased and

2. My song it can-not be con-tained With-in this ti-ny hu-man frame. For we our voices high should and My voice shall be re-leased and

high should and raise fly When our sal - va - tion's rock in we praise. sky.

we our voic - es re - leased should and raise fly When our sal - va - tion's rock in we praise. sky.

high should and raise fly When our join sal the - va cho - tion's rus rock in we praise. sky.

raise fly When our join sal the - va cho - tion's rus rock in we praise. sky.

NOW I WAS FREE.

C MAJOR Harriet Tubman, 1849.

Jesse Pearlman Karlsberg, 2005–09.

I looked at my hand to see if I was the same per-son now I was free.

I looked at my hand to see if I was the same per-son now I was free, to see if I was the same per-son now I was free.

There was such glo-ry o-ver ev - 'ry - thing, There was such glo-ry o-ver ev - 'ry - thing, - thing.

There was such glo-ry o-ver ev - 'ry - thing,

There was such glo-ry o-ver ev - 'ry - thing, There was such glo-ry o-ver ev - 'ry - thing, - thing.

There was such glo-ry o-ver ev - 'ry - thing, The sun came like

NOW I WAS FREE. Concluded.

through the trees, through the trees, The sun came like
(through the trees) (through the trees)

The sun came like gold through the trees,

through the trees, through the trees, The sun came like
(through the trees) (through the trees)

gold, came like gold through the trees,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is a bass line. The music is in a major key and 4/4 time. The lyrics are: 'through the trees, through the trees, The sun came like (through the trees) (through the trees) The sun came like gold through the trees, through the trees, through the trees, The sun came like (through the trees) (through the trees) gold, came like gold through the trees,'.

gold through the trees, And o-ver the fields, And I felt like I was in heav'n. In heav'n, And I felt like I was in heav'n.

gold through the trees, And o-ver the fields, And I felt like I was in heav'n. In heav'n, in heav'n, And I felt like I was in heav'n.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is a bass line. The music is in a major key and 4/4 time. The lyrics are: 'gold through the trees, And o-ver the fields, And I felt like I was in heav'n. In heav'n, And I felt like I was in heav'n. gold through the trees, And o-ver the fields, And I felt like I was in heav'n. In heav'n, in heav'n, And I felt like I was in heav'n.'.

NEEDFUL. L.M.D.

E MINOR Samuel Medley, 1789.

*"And my God will meet all your needs
according to His glorious riches in Christ Jesus."—Phil. 4:19*

Janie Short, 2010.

Je-sus, en-grave it on my heart, That thou the one thing need-ful art. I could from all things part-ed be, But nev-er, nev-er, Lord, from thee.

Need-ful art thou to make me live; Need-ful art thou all grace to give. Need-ful to guard me lest I stray; Need-ful to help me ev-'ry day.

BREMEN. L.M.

F MAJOR Wade Kotter, 2012.

Dedicated to Hugh McGraw

Wade Kotter, 2012.

1. Help me to sing my Mas-ter's praise, To lift my voice in joy-ous lays; And when I reach fair Canaan's shore, I'll sing his praise for-ev-er more! more!

2. Help me to sing my Mas-ter's love, Sent down to us from heav'n a-bove; And when I fall down at his feet, His love will taste for-ev-er sweet! sweet!

3. Help me to sing my Mas-ter's grace, That res-cues our sad fal-len race; And when from sin grace sets me free, I will his face for-ev-er see. see.

4. Help me to sing my Mas-ter's pow'r, He rules the world from hour to hour; And when I see him on his throne, I'll make his pow'r for-ev-er known. known.

NEHALEM. C.M.

D MAJOR Anne Steele, 1760.

Dan Thoma, 2010.

1. See, low be-fore thy throne of grace, A wretch-ed wan-d'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"?

2. And shall my guilt-y fears pre-vail To drive me from thy feet? Oh! Let not this dear re-fuge fail, This on-ly safe re-treat.

3. Oh! Shine on this be-nighted heart, With beams of mer-cy shine! And let thy heal-ing voice im-part A taste of joys di-vine.

PAGE STREET. C.M.

D MAJOR "F. B. P.," c. 1580

Leland Paul Kusmer, 2012.

1. Je - ru - sa - lem, our hap - py home, when shall we come to thee? When shall our sor-row have an end, thy joy when shall we see?

2. There's cin-na-mon that scen-teth sweet, there palms spring on the ground. No tongue can tell, no heart can think what joys do there a - bound.

The trees bear fruit, and ev - er - more they spring, and ev - er - more the saints are glad, and ev - er - more they sing!

For ev - er - more and ev - er - more they spring, and ev - er - more the saints are glad, and ev - er - more they sing!

and ev - er - more the saints are glad, and ev - er - more they sing!

PAGE STREET. Concluded.

85

And ev - er - more they sing, and ev - er - more they sing, and ev - er - more the saints are glad, and ev - er - more they sing! sing!

And ev - er - more they sing, and ev - er - more they sing, and ev - er - more the saints are glad, and ev - er - more they sing! sing!

And ev - er - more they sing, ev - er - more they sing, ev - er - more they sing, and ev - er - more they sing! sing!

GOODSHAW. C.M.

G MAJOR Roger Flexman, 1760.

Aldo Thomas Ceresa, 2011.

1. Great God, to thee, my grate-ful tongue My fer-vent thanks shall raise; In - spire my heart to raise the song Which ce - le - brates thy praise.

2. From thy al - might-y form-ing hand I drew my vi - tal pow'rs; My time re - volves at thy com-mand In all its cir-cling hours.

3. Be - neath the sha-dow of thy wings, How sweet is my re - pose! Thy morn-ing light re - news the springs From which my com-fort flows.

4. In ce - le - bra-tion of thy praise I will em - ploy my breath, And, walk-ing stead-fast in thy ways, Will triumph o - ver death.

LEXINGTON. L.M.D.

A MINOR Robert Spence, 1780.

"O praise the LORD, all ye nations: praise him, all ye people"—Psalm 117:1

R. T. Kelley, 2012.

Your lof - ty themes ye mor-tals bring, In songs of praise di - vine - ly sing; The great sal -
 Your lof - ty themes ye mor-tals bring, In songs of praise di - vine - ly sing; The great sal -
 Your lof - ty themes ye mor-tals bring, In songs of praise di - vine - ly sing; The great sal -



va-tion loud pro - claim, And shout for joy the Sav - ior's name. In ev - 'ry land be -
 va-tion loud pro - claim, And shout for joy the Sav - ior's name. In
 va-tion loud pro - claim, And shout for joy the Sav - ior's name. In ev - 'ry land be - gin the song; To
 In ev - 'ry land be - gin the song; To ev - 'ry land the

LEXINGTON. Concluded.

87

gin the song; To ev - 'ry land the strains be - long; strains be - long; In cheer - ful

ev - 'ry land be - gin the song; To ev - 'ry land the strains be - long; strains be - long; In cheer - ful

ev - 'ry land the strains be - long; strains be - long; In cheer - ful

strains be - long; strains be - long; In cheer - ful

D.S.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

WATTS. C.M.

A MAJOR Isaac Watts, 1719, rev. John Wesley, 1738.

R. C. Webber, 2012.

O God, our help in a - ges past, our hope for years to come.

O God, our help in a - ges past, our hope for years to come.

O God, our help in a - ges past, our hope for years to come.

O God, our help in a - ges past, our hope for years to come.

Our shel-ter from the storm - y blast, and our e - ter - nal home. home.

Our shel-ter from the storm - y blast, and our e - ter - nal home. home.

Our shel-ter from the storm - y blast, and our e - ter - nal home. home.

Our shel-ter from the storm - y blast, and our e - ter - nal home. home.

2. Thy word commands our flesh to dust,
"Return, ye sons of men."
All nations rose from earth at first,
and turn to earth again.
3. Time, like an ever-rolling stream,
bears all its sons away.
They fly, forgotten, as a dream
dies at the op'ning day.
4. Under the shelter of thy throne,
still may we dwell secure.
Sufficient is thine arm alone,
and our defense is sure.
5. O God, our help in ages past,
Our hope for years to come,
Be thou our guard while life shall last,
and our eternal home.

THE RICH SINNER DYING. L.M.

89

D MINOR Isaac Watts, 1707.

Dan Harper, 2011.

1. In vain the wealth - y mor - tals toil, And heap their shi - ning dust in vain;

2. Their gol - den cor - dials can - not ease Their pain - ed hearts or ach - ing heads,

3. Thence they are hud - dled to the grave, Where kings and slaves have e - qual thrones;

The first system of the musical score is written in D minor (one flat) and 4/4 time. It consists of four staves. The first three staves are for the vocal parts, and the fourth is for the bass. The lyrics are: 1. In vain the wealth - y mor - tals toil, And heap their shi - ning dust in vain; 2. Their gol - den cor - dials can - not ease Their pain - ed hearts or ach - ing heads, 3. Thence they are hud - dled to the grave, Where kings and slaves have e - qual thrones;

Look down and scorn the hum - ble poor, And boast their lof - ty hills of gain.

Nor fright nor bribe ap - proach - ing death From glitt - 'ring roofs and down - y beds.

Their bones with - out dis - tinc - tion lie A - mong the heap of mean - er bones.

The second system of the musical score continues the melody and accompaniment. The lyrics are: Look down and scorn the hum - ble poor, And boast their lof - ty hills of gain. Nor fright nor bribe ap - proach - ing death From glitt - 'ring roofs and down - y beds. Their bones with - out dis - tinc - tion lie A - mong the heap of mean - er bones.

PLEVNA. C.M.D.

F MAJOR Isaac Watts, 1715. "Be thou exalted, LORD, in thine own strength: so will we sing and praise thy power"—Psalm 21:13

Brad Bahler, 2009.

1. I sing the might - y power of God That made the moun - tains rise, That spread the flow - ing

2. I sing the good - ness of the Lord, That filled the earth with food, He formed the crea - tures

The first system of the musical score consists of four staves. The top two staves are for the first voice part, and the bottom two are for the second. The key signature is one flat (Bb) and the time signature is 4/4. The first verse is written on the first two staves, and the second verse is written on the last two staves. The lyrics are printed below the notes.

seas a - broad, And built the loft - y skies. I sing the wis - dom that or -

There's not a plant or flow'r be -

I sing the wis - dom that or - dained The

There's not a plant or flow'r be - low, But

with his word, And then pro-nounced them good. I sing the wis - dom that or - dained The sun to

There's not a plant or flow'r be - low, But makes thy

The second system of the musical score continues the melody. It also consists of four staves. The lyrics are printed below the notes, with some lines overlapping across staves. The key signature remains one flat (Bb) and the time signature is 4/4.

PLEVNA. Concluded.

91

dained The sun to rule the day, The moon shines full at his com - mand, And all the stars o - bey.
low, But makes thy glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

sun makes to rule the day, The moon shines full at his com - mand, And all the stars o - bey.
makes thy glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

rule the day, The moon shines full at his com - mand, And all the stars o - bey.
glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

rule the day, The moon shines full at his com - mand, And all the stars o - bey.
glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

GENEROSITY. 7s.

G MAJOR in *Christians Magazine*, 1766,
attributed to William Dodd.

for M. B.

Fynn Titford-Mock, 2012.

1. Grate - ful notes and num - bers bring, While Je - hovah's praise we sing; Lord, thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!

2. Though un - worthy, Lord, thine ear, Deign our humble songs to hear; Pur - er praise we hope to bring When a - round thy throne we sing.

3. An - gels, your clear voic - es raise; Him ye heav'n - ly ar - mies praise; Sun and moon with bor - rowed light, All ye spark - ling eye of night.

4. Glo - ry to our boun - teous King! Glo - ry let cre - a - tion sing! Glo - ry to the Fa - ther, Son, And blest Spir - it, Three in One.

THE RADIANT BAND OF MUSIC.

C MAJOR Text adapted by Stephen Jenks(?)

Stephen Jenks, 1850,
and Nikos Pappas, 2001.

Treble by Pappas

How charm-ing! Oh, how charm-ing is the ra-diant band of mu-sic, Mu-sic, mu-sic, mu-sic. Of

How charm-ing! Oh, how charm-ing is the ra-diant band of mu-sic, Mu-sic, mu-sic, mu-sic. How charm-ing is the ra-diant band Of

mu-sic play-ing through the air. An-ge-lic ar-mies tune their harps, En-rap-tur'd spir-its play their parts. And

mu-sic play-ing through the air. An-ge-lic ar-mies tune their harps, En-rap-tur'd spir-its play their parts. And

THE RADIANT BAND OF MUSIC. Continued.

Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;

Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;

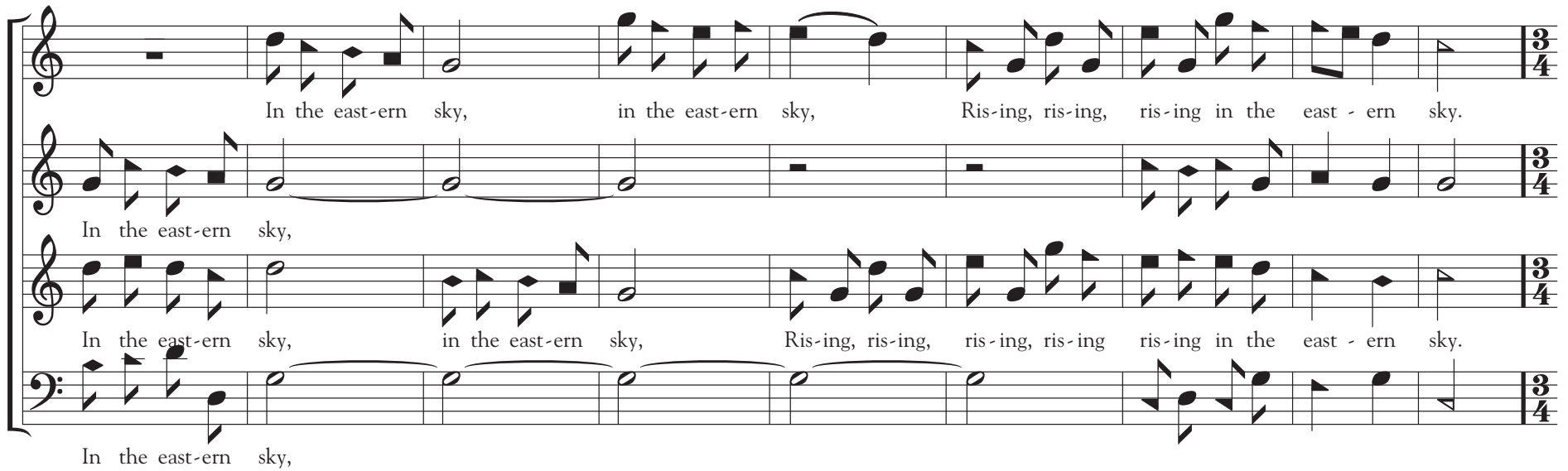
This musical system consists of four staves. The first two staves are for vocal parts, and the last two are for instrumental accompaniment. The key signature is one flat (B-flat), and the time signature changes from 3/2 to 6/4 and then to 2/4. The lyrics are: 'Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;'. The melody is simple and repetitive, with a strong emphasis on the word 'Shout!'.

Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth.

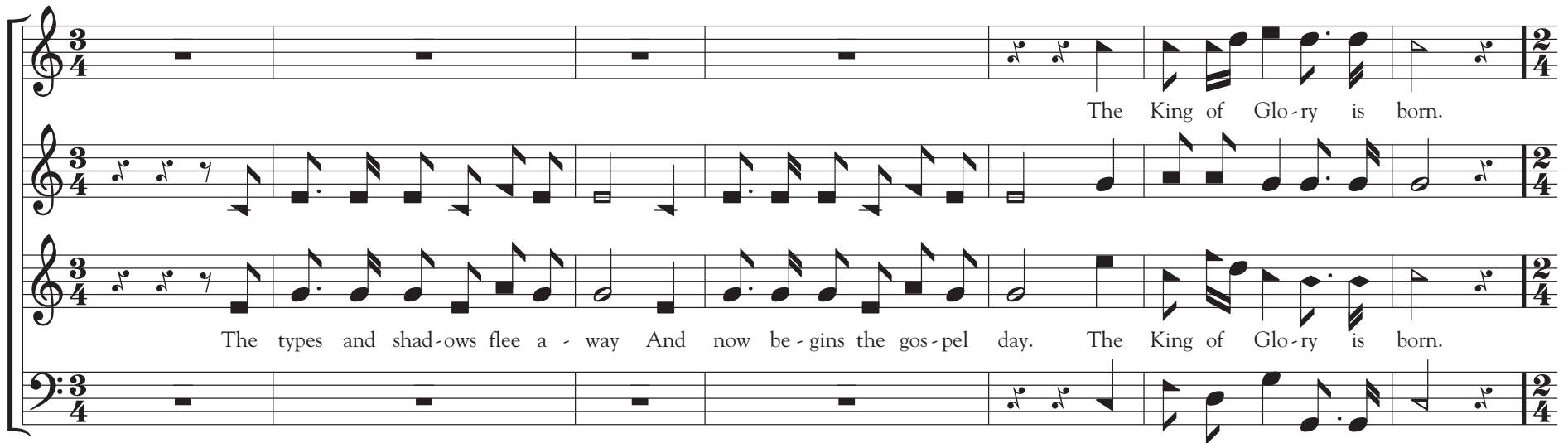
Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth. See his star a-ris-ing, See his star a-ris-ing,

This musical system consists of four staves. The first two staves are for vocal parts, and the last two are for instrumental accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are: 'Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth. See his star a-ris-ing, See his star a-ris-ing,'. The melody is simple and repetitive, with a strong emphasis on the word 'Joy-ful'.

THE RADIANT BAND OF MUSIC. Continued.



In the east-ern sky, in the east-ern sky, Ris-ing, ris-ing, ris-ing in the east - ern sky.
 In the east-ern sky,
 In the east-ern sky, in the east-ern sky, Ris-ing, ris-ing, ris-ing, ris-ing ris-ing in the east - ern sky.
 In the east-ern sky,



The King of Glo-ry is born.
 The types and shad-ows flee a - way And now be - gins the gos-pel day. The King of Glo-ry is born.

THE RADIANT BAND OF MUSIC. Continued.

95

Wise men have found him by the ris-ing star And come to wor - ship from a - far. Jew and Gen - tiles praise your King, And

Treble by Jenks

With Ga - briel and the shin-ing host Praise Fa - ther, Son, and Ho - ly Ghost.

loud Ho-san - nahs sweet - ly sing With Ga - briel and the shin-ing host Praise Fa - ther, Son, and Ho - ly Ghost.

THE RADIANT BAND OF MUSIC. Concluded.

First system of the musical score. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "Praise Fa - ther, Son, and Ho - ly Ghost. Praise Fa - ther, Son, and Ho - ly Ghost." The melody is primarily in the Treble 1 staff, with accompaniment in the other staves.

Praise Fa - ther, Son, and Ho - ly Ghost. Praise Fa - ther, Son, and Ho - ly Ghost.

Second system of the musical score. It consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "World with - out end, A - men! A - men! A - men!" The melody continues in the Treble 1 staff, with accompaniment in the other staves.

World with - out end, A - men! A - men! A - men!

MCCOY. L.M.

97

F MAJOR Samuel Stennett, 1778.

Linda Sides, 2012.

1. Where two or three with sweet ac-cord, O - be-dient to their Sov'reign Lord, Meet to re-count his acts of grace, and of-fer sol - emn prayer and praise;

2. We meet at thy com-mand, dear Lord, Re - ly-ing on thy faith-ful Word: Now send thy Spir-it from a-bove, and fill our hearts with heav'n-ly love.

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are placed below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the bottom staff.

"There," says the Sa-vior, "will I be, A - mid this lit - tle com-pa-ny; To them un-veil my smi-ling face, and shed my glo - ries round the place."

The second system of the musical score also consists of four staves, with the same key signature and time signature as the first system. The music continues in the same style, with lyrics placed below the staves. The lyrics for this system are: "There," says the Sa-vior, "will I be, A - mid this lit - tle com-pa-ny; To them un-veil my smi-ling face, and shed my glo - ries round the place."

These fi-nal gasps, how near they loom. This flesh runs swift-ly to the tomb, But through the curse a

These fi-nal gasps, how near they loom. This flesh runs swift-ly to the tomb, But through the curse a

These fi-nal gasps, how near they loom. This flesh runs swift-ly to the tomb, But through the curse a

But through the curse a

bless - ing giv'n, a bless-ing giv'n, But through the curse a blessing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

through the curse a blessing giv'n, But through the curse a blessing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

a bless - ing giv'n, But through the curse a bless - ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

bless - ing giv'n, But through the curse a bless - ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

CONTRITION. C.M.D.

99

G MINOR Anne Steele, 1760.

Rebecca Wright, 2011.

O thou whose ten-der mer-cy hears Con - tri - tion's hum-ble sigh, Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye.

O thou whose ten-der mer-cy hears Con - tri - tion's hum-ble sigh, Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye.

This system contains two staves of music. The top staff is a vocal line in G minor (one flat) and 4/4 time, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment line, primarily using quarter and eighth notes. The lyrics are written below each staff.

A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"? 1 2

See, Lord, be - fore thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"? 1 2

thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"? 1 2

See, Lord, be - fore thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"? 1 2

This system contains two staves of music. The top staff is a vocal line in G minor (one flat) and 4/4 time, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment line, primarily using quarter and eighth notes. The lyrics are written below each staff. The system concludes with a double bar line and two endings, labeled '1' and '2'.

HURRICANE CREEK. L.M.

A MAJOR Samuel Medley, 1782.

D. W. Steel, 2012.

1. A - wake my soul in joy - ful lays, Glo - ry hal - le - lu - jah, And sing thy great Re - deem - er's
He just - ly claims a song from thee, Glo - ry hal - le - lu - jah, His lov - ing - kind - ness, O how

2. Though num - rous hosts of might - y foes, Glo - ry hal - le - lu - jah, Though earth and hell my way op -
He safe - ly leads my soul a - long, Glo - ry hal - le - lu - jah, His lov - ing - kind - ness, O how

praise, Sing glo - ry hal - le, hal - le - lu - jah.
free, Sing glo - ry hal - le, hal - le - lu - jah, sing glo - ry hal - le, hal - le - lu - jah.

pose, Sing glo - ry hal - le, hal - le - lu - jah.
strong, Sing glo - ry hal - le, hal - le - lu - jah, sing glo - ry hal - le, hal - le - lu - jah.

SANDY HOOK. L.M.

101

G MINOR Isaac Watts, 1707.

Bruce Randall, 2012.

1. Death, like an o - ver - flow - ing stream, Sweeps us a - way; our life's a dream,

2. Teach us, O Lord, how frail is man; And kind - ly length - en out the span,

The first system of the musical score for 'Sandy Hook. L.M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is G minor (one flat) and the time signature is 3/2. The lyrics are: '1. Death, like an o - ver - flow - ing stream, Sweeps us a - way; our life's a dream,' and '2. Teach us, O Lord, how frail is man; And kind - ly length - en out the span,'.

An emp - ty tale, a morn - ing flow'r, Cut down and with - ered in an hour.

Till a wise care of pi - e - ty Fit us to die and dwell with thee.

The second system of the musical score continues the composition. It also features four staves (two vocal, two piano). The lyrics are: 'An emp - ty tale, a morn - ing flow'r, Cut down and with - ered in an hour.' and 'Till a wise care of pi - e - ty Fit us to die and dwell with thee.'.

E^b MINOR Isaac Watts, 1719.

Jesse Pearlman Karlsberg, 2012.

Where-e'er he spreads his beams a - broad, He smiles and speaks his Ma-ker God. All na - ture joins to show thy praise, All

Where-e'er he spreads his beams a - broad, He smiles and speaks his Ma-ker God. All na - ture joins to show thy praise, All

This system contains the first two staves of the musical score. It is written in E-flat minor (three flats) and 4/4 time. The melody is in the soprano part, with the alto and bass parts providing harmonic support. The lyrics are: 'Where-e'er he spreads his beams a - broad, He smiles and speaks his Ma-ker God. All na - ture joins to show thy praise, All'.

na - ture joins to show thy praise: Thus God in ev-'ry crea-ture shines; Fair is the book of

Thus God in ev - 'ry crea-ture shines; Fair

na - ture joins to show thy praise: Thus God in ev-'ry crea-ture shines; Fair is the book of

Thus God in ev-'ry crea-ture shines; Fair is the book of

This system contains the second two staves of the musical score. It continues the melody and harmony from the first system. The lyrics are: 'na - ture joins to show thy praise: Thus God in ev-'ry crea-ture shines; Fair is the book of'.

AKERMAN. Concluded.

103

na - ture's lines, Thus God in ev-'ry crea-ture shines; Fair is the book of na-ture's lines, But fair - er is thy book of grace. grace.

is the book of na - ture's lines, Fair is the book of na-ture's lines, But fair - er is thy book of grace. grace.

na - ture's lines, Thus God in ev-'ry crea-ture shines; Fair is the book of na-ture's lines, But fair - er is thy book of grace. grace.

na - ture's lines, Fair is the book of na-ture's lines, But fair - er is thy book of grace. grace.

WALM LANE. C.M.

F MAJOR Helen Maria Williams, 1790.

Sadhbh O'Flynn, 2012.

1. While thee I seek, pro - tec-ting Pow'r, Be my vain wish - es stilled, And may this con - se - cra - ted hour With bet - ter, bet - ter hopes be filled.

2. Thy love the pow'r of thought be-stowed, To thee my thoughts would soar; Thy mer - cy o'er my life has flowed, That mer - cy, mer - cy I a - dore.

3. In each e - vent of life, how clear thy ru - ling hand I see! Each bless - ing to my soul more dear, Be - cause, be - cause con - ferred by thee.

4. My lif - ted eye, with - out a tear, The gath'-ring storm shall see: My stead - fast heart shall know no fear; That heart, that heart shall rest on thee.

ARTEMAS. C.M.

G MAJOR Samuel Stennett, 1787.

Leah Velleman, 2012.

On To Jor - dan's storm - y banks I stand, and cast a wish - ful eye lie. Oh, the trans - port - ing rap - t'rous

scene that ris - es to my sight, Sweet fields ar - rayed in liv - ing green, and riv - ers of de - light.

WILLS CREEK.

105

F MAJOR Ed E. Thacker, 2010.

"And I saw the holy city coming down from God out of heaven . . ."—Rev. 21:2

Ed E. Thacker, 2010.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is simple and hymn-like, with a clear harmonic structure. The lyrics are written below the vocal staves.

Praise ye the Sa-vior, sing of his love, all earth-ly crea-tures, an-gels from a - bove. Join in the cho-rus, with one ac - cord, sing in the

The second system of the musical score continues the melody from the first system. It also consists of four staves (two vocal, two piano). The key signature remains one flat (B-flat) and the time signature is 2/4. The lyrics continue below the vocal staves. The system concludes with a double bar line and repeat dots.

spir-it, blessings of the Lord. Hap-py are the stars a-bove to see the ci - ty of God's love, come down to earth, shi-ning as the sun.

BERNAL. C.M.D.

A MAJOR Nicholas Tate and Nahum Brady, 1696.

with great thanks to Linnea Sablosky

Gabriel Kyne, 2012.

1. As pants the hart for cool - ing streams When heat-ed in the chase, So longs my soul, O God for thee, And thy re-fresh-ing grace.

2. Tears are my con-stant food, while thus In - sul - ting foes up-braid: "De-lud-ed wretch! Where's now thy God? And where his prom-ised aid?"

3. Why rest-less, why cast down, my soul? Trust God; and he'll em-ploy His aid for thee, and change these sighs To thank-ful hymns of joy.

4. One trou-ble calls an - oth - er on; And burst-ing o'er my head, Fall spout-ing down till round my soul, A roar-ing sea is spread.

For thee, my God, the liv - ing God, My thirst-y soul doth pine: Oh! when shall I be-hold thy face, thou Maj - es - ty di - vine? - vine?

God of my strength, how long shall I Like one for - got - ten mourn, For-lorn, for - sak - en, and ex - posed To my op-pres-sor's scorn? scorn?

Why rest-less, why cast down my soul? Hope still; and thou shalt sing The praise of him who is thy God, Thy health's e - ter - nal spring. spring.

But when thy pres - ence, Lord of life, Has once dis-pelled this storm, To thee I'll mid-night an-thems sing, And all my vows per - form. - form.

Final

WOODPARK. C.M.

107

C MINOR Isaac Watts, 1719.

John Stonell, 2012.

1. Tis by thy strength the moun-tains stand, God of e - ter - nal pow'r. The sea grows calm at thy com-mand And tem-pests cease to roar.

2. Those wand'ring cis - terns in the sky, Borne by the winds a - round, With wa - t'ry trea - sures well sup - ply The fur - rows of the ground.

And tem-pests cease to roar, and tem - pests cease to roar. ground. roar.
The fur-rows of the ground, the fur - rows of the ground. ground.

And tem-pests cease to roar. roar.
The fur-rows of the ground. ground.

The sea grows calm at thy com-mand And tem-pests cease to roar. roar.
With wa - t'ry trea-sures well sup - ply The fur-rows of the ground. ground.

The sea grows calm at thy com-mand And tem-pests cease to roar. The sea grows calm at thy com-mand And tem-pests cease to roar. roar.
With wa - t'ry trea-sures well sup - ply The fur-rows of the ground. With wa - t'ry trea-sures well sup - ply The fur-rows of the ground. ground.

NEW YORK.

E MINOR Timothy Dwight, 1800.

Aldo Thomas Ceresa, 2012.

1. When men of mis-chief rise In se-cret 'gainst the skies, Thy hand shall sweep them to the grave.

2. Them-selves their wiles shall snare; The pits their hands pre-pare, Be-fore their feet de-struction spreads.

This system contains the first two stanzas of the hymn. It is written for four voices (Soprano, Alto, Tenor, Bass) in E minor, 4/4 time. The melody is simple and hymn-like, with lyrics printed below each staff. The first stanza is '1. When men of mis-chief rise In se-cret 'gainst the skies, Thy hand shall sweep them to the grave.' and the second is '2. Them-selves their wiles shall snare; The pits their hands pre-pare, Be-fore their feet de-struction spreads.'

And oh, be-yond the tomb, How dread-ful is their doom, How dread-ful
The false plots they de-vise, Their ma-lice and their lies, Their ma-lice

And oh, be-yond the tomb, How dread-ful is their doom, How dread-ful
The false plots they de-vise, Their ma-lice and their lies, Their ma-lice

And oh, be-yond the tomb, How dread-ful is their doom, And oh, be-yond the
The false plots they de-vise, plots they de-vise, Their ma-lice and their lies, The false plots

This system contains the third stanza of the hymn, which is a chorus or refrain. It is written for four voices (Soprano, Alto, Tenor, Bass) in E minor, 4/4 time. The melody continues from the previous system. The lyrics are 'And oh, be-yond the tomb, How dread-ful is their doom, How dread-ful
The false plots they de-vise, Their ma-lice and their lies, Their ma-lice'. The system is repeated three times with slight variations in the lyrics for the different voice parts.

NEW YORK. Concluded.

109

is and their doom, Where not a hand is reached to save, Where not a hand is reached to save. save. save.
and their lies, Shall fall with ven-geance on their heads, Shall fall with ven-geance on their heads. heads.

is their doom, and their lies, tomb, vise, How dread-ful is their doom, Where not a hand is reached to save, Where not a hand is reached to save. save. save.
Their ma - lice and their lies, Shall fall with ven-geance on their heads, Shall fall with ven-geance on their heads. heads.

yond the tomb, How dread - ful is their doom, they de - vise, Their ma - lice and their lies,

OCTAGON CHAPEL. C.M.

G MAJOR Isaac Watts, 1719.

Fynn Titford-Mock, 2012.

1. How did my heart re - joice to hear My friends de - vout - ly say, "In Zi - on let us all ap - pear, And keep the sol-emn day!"

2. I love her gates, I love the road; The church, a - dorn'd with grace, Stands like a pal - ace built for God, To show his mild-er face.

3. Peace be with - in this sa - cred place, And joy a con-stant guest! With ho - ly gifts and heav'n-ly grace Be her at - ten-dants blest!

4. My soul shall pray for Zi - on still, While life or breath re-mains; There my best friends, my kin-dred dwell, There God my Sa-vior reigns.

ALL GOOD GIFTS. 7.6.7.6.D. with refrain.

C MAJOR Matthias Claudius, 1782;
trans. Jane Campbell, 1861.

Duncan Vinson, 2012.

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The melody is written on the top staff, with lyrics underneath. The lyrics are: "We plow the fields, and scat - ter the good seed on the land, He sends the snow in win - ter, the warmth to swell the". The music features a repeat sign after the first line of the melody.

We plow the fields, and scat - ter the good seed on the land, He sends the snow in win - ter, the warmth to swell the
But it is fed and wa - tered by God's al - might - y hand;

The second system of the musical score continues the melody from the first system. It is written for four staves in 4/4 time. The lyrics are: "grain, The breez-es and the sun-shine, and soft re-fresh-ing rain. All good gifts a-round us are". The music features a repeat sign after the first line of the melody. The refrain "All good gifts a-round us are" is repeated at the end of the system.

grain, The breez-es and the sun-shine, and soft re-fresh-ing rain. All good gifts a-round us are
grain, The breez-es and the sun-shine, and soft re-fresh-ing rain. All good gifts a-round us are
All good gifts a-round us, All good gifts a-round us are

ALL GOOD GIFTS. Concluded.

111

sent from heav'n a - bove; Then thank the Lord, then thank the Lord for all His love.

sent from heav'n a - bove; Then thank the Lord for all His love.

sent from heav'n a - bove; Then thank the Lord for all His love.

sent from heav'n a - bove; Then thank the Lord for all His love.

URSINA. C.M.

F MAJOR in *The Southern Harmony*, 1835.

Deidra M. Montgomery, 2012.

1. Our cheer-ful voic - es let us raise, And sing a part - ing song; Al-though I'm with you now my friends, I can't be with you long.

2. For I must go and leave you all; It fills my heart with pain. Al-though we part, per - haps in tears, I hope we'll meet a - gain.

ALASKA. L.M.D.

E^b MAJOR Isaac Watts, 1716.*"Being brought forth into the sea, the waters shall be healed . . ."—Ezekiel 48:7*

Thomas Malone, 2011.

Now to the shin-ing realms a - bove I stretch my hands and lift my eyes. Oh, for the pin - ions of a dove To

Now to the shin-ing realms a - bove I stretch my hands and lift my eyes. Oh, for the pin-ions of a dove To

Now to the shin-ing realms a - bove I stretch my hands and lift my eyes. Oh, for the pin-ions of a dove To

Now to the shin-ing realms a - bove I stretch my hands and lift my eyes. Oh, for the pin-ions of a dove To

bear me to the up - per skies. There from the bos-om of my God

bear me to the up - per skies. There from the bos-om of my God O - ceans of end-less

bear me to the up - per skies. There from the bos-om of my God O - ceans of end-less pleas-ures roll.

bear me to the up - per skies. There from the bos-om of my God O - ceans of end-less pleas-ures roll. O - ceans of end-less

ALASKA. Concluded.

First system of the musical score, consisting of four staves. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are distributed across the staves as follows:

- Staff 1: O - ceans of end - less pleas - ures roll, roll. O - ceans of end - less pleas - ures roll. There
- Staff 2: pleas - ures roll. O - ceans of end - less pleas - ures roll, roll. There
- Staff 3: O - ceans of end - less pleas - ures roll, roll, and roll. There
- Staff 4: pleas - ures roll, and roll. O - ceans of end - less pleas - ures roll, and roll. There

Second system of the musical score, consisting of four staves. The music continues in the same 2/4 time and key signature. The lyrics are distributed across the staves as follows:

- Staff 1: would I fix my last a - bode And heal the sor - row of my soul, And heal the sor - row of my soul.
- Staff 2: would I fix my last a - bode And heal the sor - row of my soul, And heal the sor - row of my soul.
- Staff 3: would I fix my last a - bode And heal the sor - row of my soul, And heal the sor - row of my soul.
- Staff 4: would I fix my last a - bode And heal the sor - row of my soul, And heal the sor - row of my soul.

LAUDAVERE. 8.7.8.7.D.

G MAJOR Charles Wesley, 1745.

Ian Quinn, 2012.

1. Light of those whose dreary dwelling Borders on the shades of death, Come, and by thy love's revealing Dissipate the clouds beneath.

2. Save us in thy great compassion, O thou mild pacific Prince, Give the knowledge of salvation, Give the pardon of our sins;

The new heav'n and earth's creator, In our deepest darkness rise, Scattering all the night of nature, Pouring eye-sight on our eyes.

By thine all redeeming merit Every burdened soul release, Every weary wandering spirit Guide us to thy perfect peace.

SABAOTH. S.M.

A MAJOR Isaac Watts, 1707

"I come to thee in the name of the Lord of hosts. . . ."—I Samuel 17:45

K. R. Swenson, 2012.

adapted by Comet Bowen, 2012.

1. Je - ho-vah's strong-est will, It keeps the world in awe. A-midst the smoke on Si-nai's hill Breaks out the fier - y law, Breaks out the fier - y law.

2. Our God re - veals a face, That, beaming from a - bove, Sends down the word of gos-pel grace, E - pis-tles filled with love, E - pis-tles filled with love.

3. In vain shall Sa-tan rage A - gainst a book di-vine, Where wrath and light-ning guard the page, Where jew'ls of wisdom shine, Where jew'ls of wis-dom shine.

4. These sa-cred words im-part Our ma-ker's just com-mands, The mer-cy from God's mel-ting heart, And justice for all lands, And jus-tice for all lands.

SHORELINE. 7s.

B^b MAJOR Charles Wesley, 1740.

Kevin Barrans, 2012.

very slow

1. Sing we to our God a - bove, Praise e - ter - nal as his love; love;

2. Praise him, all ye heav'n - ly host, Fath - er, Son, and Ho - ly Ghost. Ghost.

HAVEN. L.M.

G MINOR Isaac Watts, 1719.

for the New Haven singers

Christina Wallin, 2013.

1. My spir - it looks to God a - lone, My rock and ref - uge is his throne,

2. Trust him ye saints in all your ways, Pour out your hearts be - fore his face;

The musical score for the first two verses of 'Haven, L.M.' is written for four voices (Soprano, Alto, Tenor, and Bass) in G minor, 3/4 time. The first verse begins with a rest for the Soprano and Alto parts, followed by the Tenor and Bass parts. The second verse begins with a rest for the Soprano and Alto parts, followed by the Tenor and Bass parts. The music features various melodic lines and rests, with lyrics written below the staves.

In all my fears, in all my straits, My soul on his sal - va - tion waits.

When help - ers fail and foes in - vade, God is our all - suf - fi - cient aid.

The musical score for the third verse of 'Haven, L.M.' is written for four voices (Soprano, Alto, Tenor, and Bass) in G minor, 3/4 time. The verse begins with a rest for the Soprano and Alto parts, followed by the Tenor and Bass parts. The music features various melodic lines and rests, with lyrics written below the staves. The score includes first and second endings, indicated by the numbers 1 and 2 above the final measures.

CHAUTAUQUA. C.M.D.

F MAJOR Isaac Watts, 1707.

*"... Who laid the cornerstone thereof when the morning stars sang together,
and all the sons of God shouted for joy?" Job 38:6-7.*

G. J. Hoffman, 2010.

1. From thee, my God, my joys shall rise, And run e - ter - nal rounds Be - yond the lim - its of the skies, And all cre - a - ted bounds.

2. Sweet Je - sus ev - 'ry smile of thine Shall fresh en - dear - ments bring. And thou - sand tastes of new de - light From all thy gra - ces spring.

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the bass. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

The ho - ly tri - umphs of my soul Shall death it - self out - brave, Leave dull mor - ta - li - ty be - hind, And fly be - yond the grave.

Haste, my Be - lov - ed, fetch my soul Up to thy blest a - bode; Fly, for my spir - it longs to see My Sa - vior and my God.

The second system of the musical score consists of four staves, continuing the vocal and bass parts from the first system. The lyrics are written below the vocal staves.

PLAC UNII LUBELSKIEJ. S.M.

A MINOR Charles Wesley, 1763.

Steve Helwig, 2011.

And am I born to die? To lay this bod - y down? And

And must my trem - bling

Fly In - to a world un - known.

must my trem - bling spir - it fly In - to a world un - known.

And must my trem - bling spir - it fly In - to a world un - known.

spir - it fly In - to a world un - known, In - to a world un - known.

WILSON. 12s & 11s.

119

A MAJOR John Adam Granade, 1804.

David Wright, 2012.

1. Cheer up, ye dear pil-grims, for Ca-naan's be-fore you, We'll scale the bright moun-tains still shout-ing free grace; On

2. My soul's full of glo-ry, I'll not stay much lon-ger, The plea-sures of earth I have seen fade a-way; My

3. This mo-ment the an-gels are hov-er-ing round us, And join-ing with mor-tals to praise their sweet king, And

The first system of the musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in A Major (three sharps) and 6/4 time. It contains three staves of music with lyrics. The lyrics are: 1. Cheer up, ye dear pil-grims, for Ca-naan's be-fore you, We'll scale the bright moun-tains still shout-ing free grace; On 2. My soul's full of glo-ry, I'll not stay much lon-ger, The plea-sures of earth I have seen fade a-way; My 3. This mo-ment the an-gels are hov-er-ing round us, And join-ing with mor-tals to praise their sweet king, And

Zi-on's fair bor-ders we'll sing hal-le-lu-jah, And sit in the smi-les of Je-sus-'s face.

spi-rit in Je-sus grows strong-er and strong-er, Bright sun-shine bursts in-to this pris-on of clay.

wait-ing for Je-sus to call and to crown us, To make the bright arch-es of heav-en to ring.

The second system of the musical score continues the four-voice setting. It contains three staves of music with lyrics. The lyrics are: Zi-on's fair bor-ders we'll sing hal-le-lu-jah, And sit in the smi-les of Je-sus-'s face. spi-rit in Je-sus grows strong-er and strong-er, Bright sun-shine bursts in-to this pris-on of clay. wait-ing for Je-sus to call and to crown us, To make the bright arch-es of heav-en to ring.

CONDESCENSION. C.M.

B^b MAJOR Isaac Watts, 1707.*Southern Harmony*, 1854,
arr. Matt Cartmill, 2004.

1. How con - de - scen - ding and how kind Was God's e - ter - nal Son! Our

2. When jus - tice, by our sins pro - vok'd, Drew forth its dread - ful sword, He

3. Here we be - hold his bow - els roll, As kind as when he died, And

4. Here let our hearts be - gin to melt While we his death re - cord, And

mis - 'ry reach'd his heav'n - ly mind, And pi - ty brought him down.

gave his soul up to the stroke With - out a mur - m'ring word.

see the sor - rows of his soul Bleed through his wound - ed side.

with our joy for par - don'd guilt, Mourn that we pierc'd the Lord.

SOLITUDE. 8s & 7s.

121

F# MINOR Dan Hertzler, 2012.

Dan Hertzler, 2012.

1. Oft to the woods have I re-tired for qui-et con-tem-pla-tion. To spend an hour a-lone with God has been my in-spir-a-tion.

2. The world has changed, we live too long in gloom-y con-ster-nation, While, one by one, friends dis-ap-pear, an end-less sep-a-ra-tion.

3. The world we know will slip a-way, and all as-so-ci-a-tion, Till, in the end, a-lone with God, we face the rev-el-a-tion:

The first system of the musical score is for the first three verses. It consists of four staves. The top three staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many whole and half notes, and some rests. The lyrics are written below the staves, aligned with the notes.

All of the lone-li-ness we en-dure, the pain and a-li-en-a-tion Will be re-deemed on that great day when we find con-so-la-tion.

Thru the dark night of the soul we wait, in grief and la-men-ta-tion, Till in the hour of death we face di-vine e-val-u-a-tion.

All of the lone-li-ness we've en-dured has been a prep-a-ra-tion, For through the sol-i-tude of death we re-cog-nize sal-va-tion.

The second system of the musical score is for the next three verses. It also consists of four staves with the same key signature and time signature as the first system. The music continues in the same simple, folk-like style. The lyrics are written below the staves, aligned with the notes.

MOREL. C.M.

E MINOR Isaac Watts, 1707.

Dan Thoma, 2007.

1. Ho - san-na to the Prince of Light, that clothes him-self in clay

1. En -
2. With

1. En - tered the i - ron
2. With scars of hon-or

2. Be - hold the con-q'ror mounts a - loft, And to his Fa-ther flies. 1. En - tered the i - ron gates of death and tore the bars a -
2. With scars of hon-or in his flesh and tri-umph in his

1. En - tered the i - ron gates of death and
2. With scars of hon-or in his flesh and

tered the i - ron gates of death and tore the bars a - way, En - tered the i - ron gates of death and tore the bars a - way. way. eyes. eyes.
scars of hon-or in his flesh and tri-umph in his eyes, With scars of hon-or in his flesh and tri - umph in his eyes. eyes.

gates of death and tore the bars a - way, En - tered the i - ron gates of death and tore the bars a - way. way. eyes. eyes.
in his flesh and tri-umph in his eyes, With scars of hon-or in his flesh and tri umph in his eyes. eyes.

way, eyes, And tore the bars a - way, En - tered the i - ron gates of death and tore the bars a - way. way. eyes. eyes.
And tri-umph in his eyes, With scars of hon-or in his flesh and tri - umph in his eyes. eyes.

tore the bars a - way, En - tered the i - ron gates of death and tore the bars a - way. way. eyes. eyes.
tri-umph in his eyes, With scars of hon-or in his flesh and tri - umph in his eyes. eyes.

E MINOR Psalm 117, Isaac Watts, 1719.

P. Dan Brittain, 2012.

1. O all ye na - tions, praise the Lord, Each with a diff - 'rent tongue; In ev - 'ry lan - guage learn his
 2. His mer - cy reigns through ev - 'ry land; Pro - claim his grace a - broad; For ev - er firm his truth shall

1. O all ye na - tions, praise the Lord, Each with a diff - 'rent tongue; In ev - 'ry lan - guage
 2. His mer - cy reigns through ev - 'ry land; Pro - claim his grace a - broad; For ev - er firm his

1. O all ye na - tions, praise the Lord, Each with a diff - 'rent tongue; In ev - 'ry lan - guage learn his word,
 2. His mer - cy reigns through ev - 'ry land; Pro - claim his grace a - broad; For ev - er firm his truth shall stand,

1. O all ye na - tions, praise the Lord, Each with a diff - 'rent tongue; In ev - 'ry lan - guage learn his word, In ev - 'ry
 2. His mer - cy reigns through ev - 'ry land; Pro - claim his grace a - broad; For ev - er firm his truth shall stand, For ev - er

word,
 stand,

And let his name be sung,
 Praise ye the faith - ful God,

And let his name be sung.
 Praise ye the faith - ful God.

learn his word,
 truth shall stand,

And let his name be sung,
 Praise ye the faith - ful God,

And let his name be sung.
 Praise ye the faith - ful God.

In ev - 'ry lan - guage learn his word, And let his name be sung,
 For ev - er firm his truth shall stand, Praise ye the faith - ful God, And let his name be sung.

lan - guage learn his word,
 firm his truth shall stand,

And let his name be sung,
 Praise ye the faith - ful God,

And let his name be sung.
 Praise ye the faith - ful God.

ADVENT. L.M.

A Minor/A Major Isaac Watts, 1707.

Anne Heider, 1998.

Not to con - demn the sons of men Did Christ the son of God ap-pear, No weap-ons in his hands are seen, No flam-ing sword nor

Not to con - demn the sons of men Did Christ the son of God ap-pear, No weap-ons in his hands are seen, No flam-ing sword nor

Not to con - demn the sons of men Did Christ the son of God ap-pear, No weap-ons in his hands are seen, No flam-ing sword nor

The first system of the musical score is in 4/4 time. It features four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with the bass clef providing a harmonic foundation. The lyrics are printed below each staff.

thun-der there. Such was the pit - y of our God, He lov'd the race of man so well, He sent his Son to bear our

thun-der there. Such was the pit - y of our God, He lov'd the race of man so well, He sent his Son to bear our

thun-der there. Such was the pit - y of our God, He lov'd the race of man so well, He sent his Son to bear our

The second system of the musical score continues the melody and harmony from the first system. It also consists of four staves (three treble, one bass) in 4/4 time. The lyrics are printed below each staff.

load Of sins and save our souls from Hell. Sin - ners, be - lieve, be - lieve the Sav - ior's word: Trust in his

load Of sins and save our souls from Hell. Sin - ners, be - lieve, be - lieve the Sav - ior's word: Trust in his

load Of sins and save our souls from Hell. Sin - ners, be - lieve the Sav - ior's word: Trust in his might - y name and

might - y name and live! A thou - sand joys his lips af - ford, A thou - sand joys his lips af - ford, A

might - y name and live! A thou - sand joys his lips af - ford, A thou - sand joys his lips af - ford, A

live! A thou - sand joys his lips af - ford, A thou - sand joys his

A thou - sand joys his lips af - ford, A

ADVENT. Concluded.

thou - sand joys his lips af - ford: His hands a thou - sand bless - ings give. give.

thou - sand joys his lips af - ford: His hands his hands a thou-sand bless - ings give. give.

lips af - ford, A thou-sand joys his lips af-ford: His hands a thou - sand bless - ings give. give.

thou-sand, thou-sand joys his lips af - ford: His hands, his hands a thou-sand bless - ings give. give.

BISHKEK. C.M.

C MAJOR Edward Perronet, 1779.

Nikos Pappas, 2012.

All hail the pow'r of Je-sus' name! Let an-gels pros-trate fall. Bring forth the roy-al di - a - dem, And crown him, crown him,

Bring forth the roy - al di-a-dem, And

All hail the pow'r of Je-sus' name! Let an-gels pros-trate fall. Bring forth the roy - al di - a - dem, And crown him,

Bring forth the roy-al di - adem, And crown him, crown him, crown him, crown him

crown him Lord of all, Bring forth the roy-al di - a - dem, And crown him Lord of all, crown him Lord of
 crown him, crown him, crown him Lord of all, Bring forth the roy - al di-a - dem, And crown him Lord of
 crown him Lord of all, Bring forth the roy - al di - a - dem, And crown him Lord of all,
 Lord of all, Bring forth the roy - al di - a - dem, di - a - dem, And crown him Lord of

all, And crown him Lord of all, Bring forth the roy-al di-a - dem, And crown him Lord of all. all.
 all, And crown him Lord of all, Bring forth the roy-al di-a - dem, And crown him Lord of all. all.
 all, crown, crown him Lord of all, Bring forth the roy-al di-a - dem, And crown him Lord of all. all.
 all, And crown him, crown him Lord of all, Bring forth the roy-al di-a - dem, And crown him Lord of all. all.

WONDERFUL STRANGER.

G MAJOR Anon., in *Richard Allen Collection*, 1801, alt.

Wade Kotter, 2012.

1. From re-gions of love, Lo! An an-gel de-scended! "Go shep-herds and vis-it this won-der-ful stran-ger, See yon-der bright star, there's your And told the stran-ge news, how the babewas at-tend-ed!

2. "Glad ti-dings I bring, un-to you and each na-tion, Glad ti-dings of joy, now be-hold your sal-va-tion." Then loud-ly a mul-ti-tude rais'd their glad voic-es, And cried the Re-deem-er, While

3. Now glo-ry to God in the high-est is giv-en, A-round the whole earth let us tell the glad sto-ry, And sing of his love, his sal-

God in a man-ger!" Hal-le-lu-jah to the Lamb, Who has pur-chas'd our par-don, We'll praise him a-gain, when we pass o-ver Jor-dan.

heav-en re-joic-es. Hal-le-lu-jah to the Lamb, Who has pur-chas'd our par-don, We'll praise him a-gain, when we pass o-ver Jor-dan.

va-tion, his glo-ry. Hal-le-lu-jah to the Lamb, Who has pur-chas'd our par-don, We'll praise him a-gain, when we pass o-ver Jor-dan.

GOOD TIDINGS. S.M.

129

G MAJOR Isaac Watts, 1707.

Linda Sides, 2012.

1. Be - hold the grace ap - pears, The bless - ing prom - ised long; An - gels an - nounce the Sav - ior near in this tri - um - phant song:

2. In wor - ship so di - vine Let men em - ploy their tongues; With the ce - les - tial host we join, And loud re - peat their songs:

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the bottom staff.

"Glo - ry to God on high, And heav'n - ly peace on earth; Good will to men, to an - gels joy, At our Re - deem - er's birth."

The second system of the musical score also consists of four staves, with the same key signature and time signature as the first system. The music continues the hymn, ending with a double bar line. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the bottom staff.

MINNEHAHA. C.M.

F MINOR Anne Steele, 1760.

Steve Luttinen, 2012.

1. When bloom - ing youth is snatched a - way By death's re - sist - less hand,

2. Let this vain world en - gage no more; Be - hold the ga - ping tomb.

3. O let us fly, to Je - sus fly; Whose pow'r - ful arm can save,

Our hearts with mourn - ful tri - bute pay Which pit - y must de - mand.

It bids us seize the pre - sent hour; To - mor - row death may come.

Then shall our hopes as - cend on high, And tri - umph o'er the grave.

COOPER. 11s.

131

D MAJOR Thomas Cleland, 1807.

"Not forsaking the assembling of ourselves together; but exhorting: and so much more, as ye see the day approaching."—Heb. 10:25

R. T. Kelley, 2011.

1. Fare - well, my dear breth - ren, The time is at hand When we must be part - ed from this so - cial band;

2. Fare - well, my dear breth - ren, fare - well for a - while. We'll soon meet a - gain if kind prov - i - dence smile,

3. Fare - well, young - er breth - ren, just list - en for war. Sore tri - als a - wait you, but Je - sus is near.

4. Fare - well, my dear breth - ren, fare - well all a - round; Per - haps we'll not meet till the last trump shall sound;

Our sev - 'ral en - gage - ments now call us a - way; Our part - ing is need - ful, and we must o - bey.

But when we are part - ed and scat - tered a - broad, We'll pray for each oth - er and trust in the Lord.

Al - though you must trav - el this dark wil - der - ness, Your cap - tain's be - fore you, he'll lead you to rest.

To meet you in glo - ry I give you my hand, The sav - ior to praise in a pure so - cial band.

NORTH RIDGE. 8s & 7s.

G MAJOR Robert Robinson, 1758.

In memory of Josie Hyde and Mary Kitchens Gardner

Linda Sides, 2013.

1. Come, thou fount of ev-'ry bless-ing, Tune my heart to sing thy grace; Streams of mer-cy, nev-er ceasing, Call for songs of loud-est praise. Teach me

2. Here I raise my Eb-en - e - zer, Hith-er by thy help I'm come; And I hope by thy good pleas-ure Safe-ly to ar - rive at home. Je - sus

3. Oh, to grace how great a debt-or Dai - ly I'm constrained to be; Let that grace, Lord, like a fet - ter Bind my wand'ring heart to thee; Prone to

some me - lo - dious son - net Sung by flam - ing tongues a - bove. Praise the mount, I'm fixed up - on it, Mount of God's un - chang - ing love.

sought me when a stran - ger, Wan - d'ring from the fold of God; He, to res - cue me from dan - ger, In - ter - posed his pre - cious blood.

wan - der, Lord, I feel it; Prone to leave the God I love. Here's my heart, oh, take and seal it, Seal it for thy courts a - bove.

SPURLOCK. C.M.

133

E^b MAJOR in *Lloyd's Primitive Hymns*, no. 76

In honor of Tommie and Margaret Spurlock

Stanley Smith, 2009.

Christ is the way to heav'n-ly bliss And Christ the on - ly door; My
 My soul pur-sue no way but
 Christ is the way to heav'n-ly bliss And Christ the on - ly door; My soul pur-sue no
 My soul pur-sue no way but

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is primarily in the soprano and alto parts, with the bass part providing a harmonic foundation. The lyrics are distributed across the staves, with some lines spanning across multiple staves.

soul pur-sue no way but this, For this a - lone is sure. My soul pur-sue no way but this, For this a - lone is sure. sure.
 this, For this a - lone is sure. My soul pur-sue no way but this, For this a - lone is sure. sure.
 way but this, For this a - lone is sure. My soul pur-sue no way but this, For this a - lone is sure. sure.
 this, For this a - lone is sure. My soul pur-sue no way but this, For this a - lone is sure. sure.

The second system of the musical score continues the melody and harmony from the first system. It also consists of four staves in the same key and time signature. The lyrics continue across the staves, with some lines ending in a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

GRAY. L.M.

F MAJOR Isaac Watts, 1707.

P. Dan Brittain, 2013.

1. We are a gar - den walled a - round, Cho - sen and made pe - cu - liar ground;

2. A - wake, O heav'n - ly wind and come, Blow on this gar - den of per - fume;

3. Let my be - lov - ed come and taste His pleas - ant fruits at his own feast:

4. Our Lord in - to his gar - den comes, Well pleased to smell our poor per - fumes,

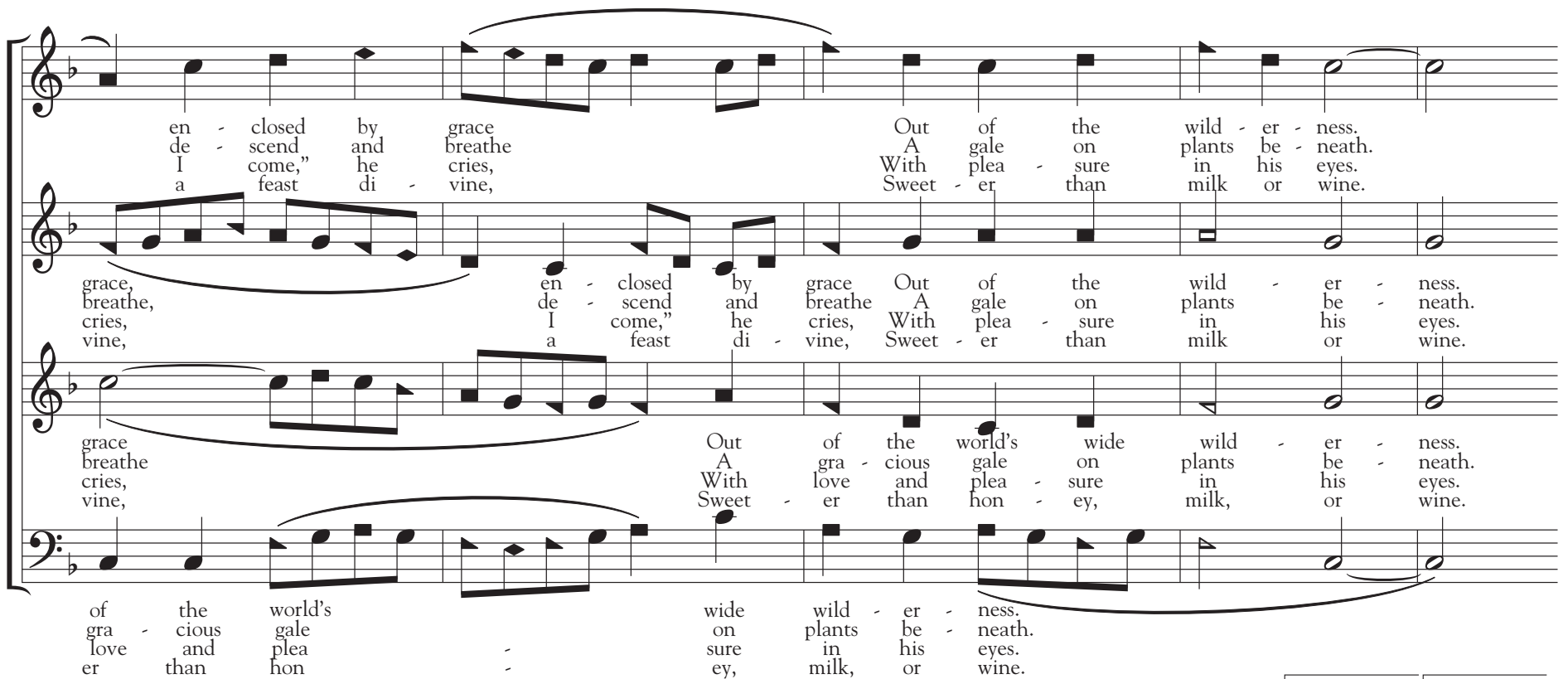
A Spir - it - tle - spot en - closed by grace,
 "I it di - vine, de - scend and breathe,
 And come, my spouse, to a feast he di - vine,

A Spir - it - tle - spot en - closed by grace,
 "I it di - vine, de - scend and breathe,
 And come, my spouse, to a feast he di - vine,

A Spir - it - tle - spot en - closed by grace,
 "I it di - vine, de - scend and breathe,
 And come, my spouse, to a feast he di - vine,

A Spir - it - tle - spot en - closed by grace,
 "I it di - vine, de - scend and breathe,
 And come, my spouse, to a feast he di - vine,

Out
 A
 With
 Sweet



en - de - closed by grace Out A of the wild - er - ness.
de - scend, come, and he cries, vine, With Sweet - er than plants in milk his or eyes. wine.
grace, breathe, cries, vine, en - de - closed by grace Out A of the the wild - er - ness.
breathe, cries, vine, a come, feast he di - vine, Sweet - er than plants in milk his or eyes. wine.
grace breathe cries, vine, Out A of the world's wide wild - er - ness.
breathe cries, vine, Sweet - er than love and than gale plea - sure on sure ey, plants in milk, his or eyes. wine.
of gra - the world's wide wild - er - ness.
love - cious and gale plea - sure on sure ey, plants in milk, his or eyes. wine.
er - than hon - ey, milk, or wine. wine.



A lit - tle spot en - closed by grace Out of the world's wide wild - er - ness. - ness.
Spir - it of grace de - scend and breathe A gra - cious gale on plants be - neath. - neath.
"I come, my spouse, I come," he cries, With love and plea - sure in his eyes. eyes.
And calls us to a feast di - vine, Sweet - er than hon - ey, milk, or wine. wine.

DAMASCUS.

A MINOR Ed E. Thacker, 2012.

"Repent, for the kingdom of heaven is at hand."—Matt. 4:17

Ed E. Thacker, 2012.

1. Oh, say will you pray to the fa-ther a-bove, For your an-guish of soul, For your help-less es-tate, For your help-less es-tate.

2. Just call on his name as the weak and the lame, He is right-eous to hear, And is ev-er so near, And is ev-er so near.

3. The par-don is sure, for his word is so pure, He will com-fort and heal, And his love you will feel, And his love you will feel.

Oh, glo-ry to the Son of God, oh, glo-ry to the Son of God, Who died up-on the tree, To make us free, to make us free. make us free.

Oh, glo-ry to the Son of God, oh, glo-ry to the Son of God, Who died up-on the tree, To make us free, to make us free. make us free.

Oh, glo-ry to the Son of God, oh, glo-ry to the Son of God, Who died up-on the tree, To make us free, to make us free. make us free.

COLD RIVER. C.M.

137

E MINOR Samuel Stennett, 1787.

Micah John Walter, 2013.

1. On Jor-dan's storm-y banks I stand, And cast a wish-ful eye, To Ca-naan's fair and hap-py land, Where my pos - sessions lie.

2. Oh, the trans - por-ting rap-t'rous scene, That ris-es to my sight, Sweet fields ar-rayed in liv-ing green, And riv-ers of de - light.

3. Filled with de - light, my rap-tured soul Would here no long-er stay! Though Jor-dan's waves a-round me roll, Fear - less I'd launch a - way.

I am

I am bound for the prom - ised land, Oh, who will come and go with me? I'm bound for the promised land! land!

I am bound for the promised land, the prom-ised land, Oh, who will come and go with me? I'm bound for the promised land! land!

I am bound for the promised land, the prom-ised land, Oh, who will come and go with me? I'm bound for the promised land! land!

bound for the promised land, I'm bound for the prom-ised land, Oh, who will come and go with me? I'm bound for the promised land! I am land!

1. Je - sus, cast a look on me. Give me sweet sim - pli - ci - ty, Make me poor, and keep me
 2. All that feeds my bus - y pride, Cast it ev - er - more a - side, Bid my will to thine sub -

3. Make me like a lit - tle child, Of my strength and wis - dom spoiled, See - ing on - ly in thy
 4. Lean - ing on thy lov - ing breast, Where a wea - ry soul may rest, Feel - ing well the peace of

5. In this pos - ture let me live, And ho - san - nas dai - ly give; In this tem - per let me

low, Seek - ing on - ly thee to know, Seek - ing on - ly thee to know.
 mit, Lay me hum - bly at thy feet, Lay me hum - bly at thy feet.

light, Walk - ing on - ly in thy might, Walk - ing on - ly in thy might.
 God Flow - ing from thy pre - cious blood, Flow - ing from thy pre - cious blood.

die, And ho - san - nas ev - er cry, And ho - san - nas ev - er cry.

DIDACHE. 9.8.9.8.

139

E MINOR The Didache, sections 9 and 10.

Phil Summerlin, 2013.

1 Fa - ther, from seed you plant with - in us Your ho - ly name in us a - bides.

2. Yours is the power, be yours the glo - ry, We are the bran - ches, Christ our vine.

3. Shep - herd your peo - ple, Lord, de - fend us From all the e - vils that sur - round.

4. Grains once were sown on wide - spread hill - sides, Har - ves - ted, knead - ed, formed as bread,

Thank you for life, for faith and know - ledge Je - sus, your Son, to us pro - vides.

Ho - san - na to the son of Da - vid, Our liv - ing bread, our heav'n - ly wine.

Cleanse us, and may your love per - fect us; Where sin has reigned, let grace a - bound.

So may your scat - tered child - ren gath - er, Wel - comed and nur - tured, loved and fed.

MEMORIAL ANTHEM.

E MINOR Wisdom 3:1-4; Sirach 44:14, 51:1

P. Dan Brittain and Bruce Randall, 1997.

But the souls of the right-eous are in the hands of God, But the souls of the right - eous are in the hands of God,

But the souls of the right-eous are in the hands of God, But the souls of the right - eous are in the hands of God,

and tor-ments, and tor-ments shall not touch them, shall not touch them. In the eyes of the

and tor-ments, and tor-ments, and tor-ments shall not touch them, shall not touch them.

MEMORIAL ANTHEM. Continued.

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fool, they seem to die. In the eyes of the fool, they seem to die.

In the eyes of the fool, they seem to die. In the eyes of the fool, they seem to die.

In the eyes of the fool, they seem to die. In the eyes of the fool, they seem to die.

They seem to die. In the eyes of the fool, they seem to die.

And their death is thought dis - as - ter, and their death is thought dis - as - ter.

And their death, and their death is thought dis - as - ter, and their death is thought dis - as - ter.

And their death, and their death, and their death is thought dis - as - ter, and their death is thought dis - as - ter.

And their death, and their death is thought dis - as - ter, and their death is thought dis - as - ter.

MEMORIAL ANTHEM. Continued.

softly

Their hope is im - mor - tal - i - ty, their hope is im - mor - tal - i - ty. Their bod - ies are bur - ied in
 Their hope is im - mor - tal - i - ty, their hope is im - mor - tal - i - ty.
 Their hope is im - mor - tal - i - ty, their hope is im - mor - tal - i - ty.
 Their hope is im - mor - tal - i - ty, their hope is im - mor - tal - i - ty. Their bod - ies are bur - ied in

full

peace, and their names live on, and their names live on. I give you thanks, I give you thanks,
 and their names live on, and their names live on. I give you thanks, I give you thanks,
 and their names live on, and their names live on. I give you thanks, I give you thanks,
 peace, and their names live on, and their names live on. I give you thanks, I give you thanks, O

MEMORIAL ANTHEM. Concluded.

O Lord and King, and praise you, and praise you, and praise you, and

O Lord, O Lord and King, and praise you, and praise you, and praise you, and

O Lord and King, O Lord and King, and praise you, and praise you, and praise you, and

Lord and King, O Lord, O Lord and King, and praise, and praise, and praise, and

praise you God my sav - iour, and praise you God my sa - viour.

praise you God my sav - iour, and praise you God my sa - viour.

praise you God my sav - iour, and praise you God my sa - viour.

praise you God my sav - iour, and praise you God my sa - viour.

WATTS' PAINS. C.M.

A MAJOR Isaac Watts, 1736.

Micah Sommersmith, 2013.

1. Lord, I am pained, but I re-sign To thy su - per - ior will; 'Tis grace, 'tis wis - dom all di - vine, Ap-points the pains I feel.

2. Yet na-ture may have leave to speak, And plead be - fore her God, Lest the o'er - bur-dened heart should break Be-neath thy heav-y rod.

3. Will noth-ing but such dail - y pain Se - cure my soul from hell? Canst thou not make my health at - tain thy kind de - signs as well?

4. Is not some smil - ing hour at hand With peace up - on its wings? Give it, O God, thy swift com-mand, With all the joys it brings.

SULLIVAN'S ISLAND. C.M.D.

A MAJOR Charlotte Elizabeth Tonna, c. 1825.

Aldo Thomas Ceresa, 2012.

Fine *D.C.*

1. Sol - dier, go, but not to claim Moul-d'ring spoils of earth-born trea-sure; Dream not that the way is smooth, Hope not that the thorns are ro-ses.
Not to build a vaunt-ing name, Nor to dwell in tents of plea-sure.
Turn no wish-ful eye to youth, Where the sun - ny beam re - pos - es.

2. Sol - dier, rest, the war is done; Lo! The hosts of hell are fly-ing! Pass the stream! Be - fore thee lies All the con-quer'd land of glo-ry:
'Twas thy Lord the bat - tle won: Je - sus van-quish'd them by dy-ing
Hark! What songs of rap-ture rise To pro-claim the vic-tor's sto-ry.

F MINOR William Bengo Collyer, alt.

Scott Luscombe, 2013.

1. Trav - 'ler haste the night comes on, Man - y a shin - ing hour is gone, Storm is

2. Far from home thy foot - steps stray, Christ the life and Christ the way. Christ the

3. Ris - ing tem - pest sweep the sky; Rain de - scends, the winds are high; Wa - ters

4. Oh, come, trav - 'ler, haste a - way; You must walk while it is day. Oh, come,

gath - 'ring in the west, And you are so far from home, so far from home.

light, yon set - ting sun, 'Ere the moon is scarce be - gun, is scarce be - gun.

swell and death and fear Sets thy path no re - fuge here, no re - fuge here.

trav - 'ler, haste a - way; You will find in Christ the way, in ³ Christ the way.

AUSTIN. C.M.

A MAJOR John Newton, 1779.

Cory Winter, 2013.

A-mazing grace, how sweet the sound that saved a wretch like me. I once was lost but now I'm found, was blind but now I see.

Sing hal-le-lu-jah to the great I Am. Sing hal-le-lu-jah to the lamb who is the great I Am. Sing hal-le-lu-jah to the lamb who is the great I Am. Sing hal-le-lu-jah to the lamb who is the great I Am.

D MINOR John Needham.

R. C. Webber and Kynzie Stargle, 2013.

1. A - wake, a - wake, a - rise, and hail the glo - rious morn. Hark, how the an - gels sing, To you a sav - ior's born.

2. He mor - tals came to save from sin's ty - ran - nic power. Come, with the an - gels sing at this au - spi - cious hour.

3. The pro - phe - cies and types are all the day ful - filled. With east - ern sa - ges, join to praise this won - drous child.

4. Glo - ry to God on high for our Em - man - uel's birth. To mor - tal men good - will, and peace and joy on earth.

Now let our hearts in con - cert move, in con - cert move, and ev - 'ry tongue be tuned to love.
Let ev - every heart and tongue com - bine, and tongue com - bine to praise the love, the grace di - vine.
God's on - ly son is come to bless, is come to bless the earth with peace and right - eous - ness.
With an - gels now we will re - peat, we will re - peat their songs, still new and ev - er sweet.

ANNISTON. L.M.

A MAJOR Isaac Watts, 1719.

for Jeff Sheppard and the Sheppard family

Jesse Pearlman Karlsberg, 2013.

1. Sweet is the day of sa-cred rest, No mortal cares shall seize my breast, Oh, may my heart in tune be found, Like Da-vid's harp of solemn sound.

2. Then shall I see, and hear and know, All I de-sired and wished be-low; And ev-'ry pow'r find sweet employ In that e - ter - nal world of joy.

FAREWELL BRETHREN. C.M.A MAJOR in *Primitive Baptist Hymn Book*, 1887.

Jesse Pearlman Karlsberg, 2010.

1. Breth - ren, I bid you all fare-well, And from my ver - y heart, Af - fec-tion - ate - ly I do tell That you and I must part.

2. And if we part to meet no more, While we on earth re - main, Oh, may we meet on Ca-naan's shore, And nev - er part a - gain.

3. There shall we join to sing God's praise, And all his won-ders tell, And tri-umph in his ho - ly ways; So, breth-ren, fare you well.

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