

**Fresh
Songs
of
The**

Spirit

A
Collection
of
Songs
for
Youth



FOREWORD

Fresh Songs of the Spirit is an extremely practical collection of three- and four-part chorals. You will immediately recognize some of the writers represented. A few selections introduce the skills of new writers. A wide variety of ideas and themes are explored in this book, making it an excellent resource for Youth Choirs.

The Publisher

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A Collection of Songs for Youth

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triune music

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You Give Me Rest

(SATB, accompanied)

DONNA WARNER

DeANNE DEATON
Arranged by Gregg Sewell

$\text{♩} = 120, \text{ but feel it in } 2$
C G/B F/A G/B C G/B

MEDIUM VOICE SOLO
(or women in unison)

F/A G/B C G F/A

1. Lord, I'm tired; My bod - y aches_ and my
2. Lord, I hurt; Some-times the world_ can

G/B C G F/A

mind needs rest. The night is here; The day is gone, and I
be so_ cold. — But I dream — Of the day_ when we'll

G/B C G/B F/A

tried_ to do my_ best.
walk_ on streets of_ gold.

S. and A.

G/B *mp* C G/B F/A

My heart and soul need now, right now, to be
 You gently say, "O come and learn of

G/B C G/B F/A

still To face an - oth - er day that you
 me, And you shall find rest

G/B C G/B F/A

must fill.
 for your soul!"

T. and B. *mp*

G/B C G/B

You give me rest when the day is done;— You

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. Chord symbols G/B, C, and G/B are placed above the vocal line. The lyrics are "You give me rest when the day is done;— You".

F/A G/B C

give me rest in the warmth of your Son. — You'll give me strength.

Detailed description: This system contains measures 4-6. The vocal line continues with lyrics "give me rest in the warmth of your Son. — You'll give me strength.". Chord symbols F/A, G/B, and C are placed above the vocal line. The piano accompaniment continues in the bass clef.

G/B F/A G/B

— when the morn - ing comes, But for now — you give — me

Detailed description: This system contains measures 7-9. The vocal line continues with lyrics "— when the morn - ing comes, But for now — you give — me". Chord symbols G/B, F/A, and G/B are placed above the vocal line. The piano accompaniment continues in the bass clef.

C *cresc.* G/B F/A G/B

rest, *cresc.*

C *decresc.* G/B F/A G/B

mf rest. *mf* *decresc.* *mf* *decresc.*

C G/B F/A G/B TACET *pp* slowly-rubato

p *p* *pp* *pp* slowly-rubato

Yet There Is Room

FANNY CROSBY
With alt. by K.L.

(SATB, accompanied)

KEN LITTON
Arranged by Gregg Sewell

With quiet urgency

Piano introduction in 4/4 time, key of B-flat major. The music starts with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a *mf* (mezzo-forte) dynamic and a *rit.* (ritardando) marking.

p a tempo

(D.C.) 1. O hear the mes-sage— that comes to-day: Yet there is
2. Haste to the foun-tain— so deep and wide; Yet there is

Vocal and piano accompaniment for the first two lines of lyrics. The piano part continues with a steady eighth-note accompaniment. The vocal part is in a simple, direct style.

p a tempo

Piano accompaniment for the first two lines of lyrics, continuing the steady eighth-note accompaniment.

room. ————— Je - sus is call - ing, O hear him say,
room. ————— Bur - y your sins in its crim - son tide;

Vocal and piano accompaniment for the last two lines of lyrics. The piano part features a triplet of eighth notes in the bass line.

Piano accompaniment for the last two lines of lyrics, continuing the steady eighth-note accompaniment.

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"Yet — there — is room." } *mf* Room at the cross where he
 Yet — there — is room. }

mf

bowed his head, — Room at the cross where his blood was shed;

Room at the feast that for you he spread.

rit. *mp* slower *second time: to CODA* 1. 2. *a tempo*

Yet there is room. room.

rit. *mp* slower *second time: to CODA* 1. 2. *a tempo*

mf more motion

Room in the arms of a Sav - ior's love; Yet there is

mf

mf more motion

room. Room in his king - dom, his king - dom of love... and

f

f

rit. *mf a tempo*

life a - bove; There is room.

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase for the words 'life a - bove;'. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. Performance markings include 'rit.' (ritardando) and 'mf a tempo' (mezzo-forte at tempo).

rit. *mf (solo) a tempo*

Detailed description: This system contains the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of chords and melodic fragments. Performance markings include 'rit.' and 'mf (solo) a tempo'.

Yet there is room.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with the lyrics 'Yet there is room.'. The bottom staff is a piano accompaniment in bass clef. The music continues with harmonic support for the vocal line.

(solo)

Detailed description: This system contains the piano accompaniment for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of chords and melodic fragments. A '(solo)' marking is present above the top staff.

Yet there is room.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with the lyrics 'Yet there is room.'. The bottom staff is a piano accompaniment in bass clef. The music concludes with a final cadence in the key signature of two flats.

Detailed description: This system contains the piano accompaniment for the sixth system. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of chords and melodic fragments, ending with a final cadence in the key signature of two flats.

f *more motion*

Room in the arms of a Sav - ior's love; Yet

f *more motion*

there is room. Room in his king-dom, his

ff

ff

king - dom of love and life a - bove; There is

rit.

rit.

mp slower *poco rit.*

room.

mp

mp slower *poco rit.* *p*

Ped.

⊕ CODA

room.

⊕ CODA

rit. *p*

Ped.

I've Found Love

(SAB, accompanied)

Words and Music by DAVID JESSIE

Arranged by Gregg Sewell

with a heavy gospel feel N.C. *mf* F love, _____ G/F peace, _____
 & praise, _____ sing, _____

I've found love, I've found love, _____ I've found peace, I've found peace, _____
 praise, I will praise, _____ I will sing, I will sing, _____

Moderately, with a heavy beat *mf*

B^b/F B^b/C B^b F/A Gm7 F B^b/C

night. _____ I've found
 King. _____ I will

— I've found some-one to help me through the long, lone-ly night. — I've found
 — I will live ev - 'ry day for you, my Sav - ior and King. — I will

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F love _____ G/F arms, _____ Bb/F
praise, _____ sing, _____

love, I've found love _____ in his arms, in his arms, _____ I've found Je - sus, and
praise, I will praise, _____ I will sing, I will sing, _____ and I just want the

Bb/C *second time* Bb F/A Gm7 F to **CODA** Bb *f* C/Bb

with him I can walk in the light. _____ I've found a new life, he's
world to hear the mes-sage you bring. _____

second time
to **CODA**

Am7 Dm Bb C/Bb Am7

shown me the way. _____ His love has giv - en me new words to say. _____

Dm Bb C/Bb Am7 A7 Dm

A new to-mor - row is start-ing to - day. —

G7/B C7sus C C7sus C N.C. *mf* D.S.

Lord, give me strength now; Lord, help me to pray. — I will *mf*

mf D.S.

Ⓢ CODA F7/A Bb Bb/C *rit.* Bb F/A Gm7 F

I just want the world to hear the mes-sage you bring. —

Ⓢ CODA *rit.*

To the 1981-1982 BSU Choir, Samford University, Tim Hall, Director

A Little Bit Closer

(SATB, accompanied)

In a moderate rock tempo

Words and Music by GREGG SEWELL

Gm D/F# B^b/F C/E

Cm7 *mp smoothly* E^b/F Dm/F E^b/F B^bmaj7

1. I'm clos-er than I've ev - er been To be - ing what - he wants;
 2. The times when I have strayed from him Have cost me quite - a lot;

Gm7 Cm7 E^b/F Dm/F E^b/F

But when I think of how I've sinned, Much
 But there's a good in stray-ing, when It

I re-al-ize that my
Which is-n't much. I can

B^bmaj7 Gm7 B^b7/F E^bmaj7 *cresc.*

more than twice or once, Ah
point out what I've got, Ah

cresc.

des-ti-ny lies in
see there is such a

C/D D9 Gm Gm7 C *mf*

grow-ing more each day
need for me to be

Am9 Cmaj7/D D/C Bm7

lit-tle bit clos-er to my Je-sus, A lit-tle bit clos-er, you know,

mf

E7(b9) Am9 Cmaj7/D
final time: molto rit. Last time to CODA

he nev- er ceas - es to bring - me - a lit - tle bit clos - er

final time: molto rit. Last time to CODA

1. G G/F# Em Em/D 2. Gm *decresc.*

day - by day - by day . A day - by

decresc.

(take repeat on D.S.) *decresc.*

D/F# Bb/F C/E D.S.

day .

D.S.

CODA D/G *slowly* G

day - by day .

CODA *slowly*

All Us Frogs

SAB Chorus, accompanied

Words and Music by
 GEORGE GAGLIARDI, ASCAP
 Arranged by
 EDDIE FARGASON, BMI

Moderately (♩ = 112)

Piano introduction in D major, 3/4 time. The right hand plays chords D, Bm7, Gmaj7, and G/A. The left hand plays a rhythmic accompaniment of eighth notes.

mp

1. She might be a prin - cess, _____ He might
 2. God can see the prin - cess, _____ God can

mp

Vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part features a steady eighth-note accompaniment.

Piano accompaniment for the first two lines of lyrics. Chords are D, A/C#, Bm, Bm/A, and Em. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support.

be a star. _____ We could all be
 see the star. _____ God can see much

Vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part continues with the eighth-note accompaniment.

Piano accompaniment for the last two lines of lyrics. Chords are Em/A, Em/G, F#m7, Bm, Em, and A. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support.

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so much more If we'd just learn who we are.
 more than we For he knows who we are.

D Bm Em Cmaj7 Em/A

He could be a cham - pion,
 He can make us cham - pions. So

A G A/G

She could change the world.
 we can change the world.

F#m7 Bm Bm/A

Each of us has a spe - cial gift,
Each of us has a spe - cial task,

Em A D Bm

Ev - 'ry boy and girl. And shar - ing with

E7sus E7 Asus A G

mf

oth - ers can help us dis - cov - er The per - son God

D/F# D Em7

wants us to be. _____ So just look a - round you; it's

A7 D Em D/F# G

sure to as - tound you When fi - n'ly you fi - nal - ly

D/F# D Em7 A7

see _____ That giv - ing makes love come a - live, _____

F#m7 B7 Em A A/G F#m7

For all of us frogs have a beau - ti - ful

Bm Em7 Em7/A

per - son in - side.

rit. 1 *a tempo*

A Bm/A A 1 *a tempo* Bm7 Gmaj7 G/A

mp

side.

2 *a tempo*

2 *a tempo* Bm7 Gmaj7 G/A G6/A D

mp *rit.*

For the One Hundredth Anniversary
of the First Baptist Church, Marianna, Florida

Your Hand

(SATB, accompanied)

NAN ALLEN

BURYL RED

Calmly, prayerfully ♩ = 66 (somewhat freely)

The piano introduction consists of two staves. The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked as 'Calmly, prayerfully' with a quarter note equal to 66 beats per minute, and the performance style is 'somewhat freely'. The dynamic is mezzo-piano (mp).

First time: S. and A. only
Second time: T. and B. only

Both times: SATB

The vocal entry features two parts: Soprano and Alto for the first time, and Tenor and Bass for the second time. The lyrics are: '1. Fa-ther, reach out your hand, Lift us to you; Tell us your' and '2. Fa-ther, reach out your hand, Show us the way. We seek your'. The piano accompaniment continues with the same harmonic support as the introduction.

Tell your
Seek your

The piano accompaniment continues with the same harmonic support as the introduction, providing a steady accompaniment for the vocalists.

The vocal entry continues with the lyrics: 'mes-sage in words so fresh and new. Mold us in your' and 'guid-ance, O Lord, we hum-bly pray: Let us not be'. The piano accompaniment continues with the same harmonic support. Performance markings include 'mf' (mezzo-forte), 'rit.' (ritardando), and 'a tempo mp warmly'.

The piano accompaniment continues with the same harmonic support as the introduction, providing a steady accompaniment for the vocalists. Performance markings include 'mf' (mezzo-forte), 'rit.' (ritardando), and 'a tempo mp warmly'.

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palm — As a pot-ter molds the clay; Shape your im-age
 blind-ed By the world's — pet-ty strife; Keep us al-ways

mf in our lives and fill us ev-'ry day. Our hands, our emp-ty
 look-ing to you for all the joy of life. } *with more intensity*

mf *firmly* *with more intensity*

hands, Search-ing just to find you. With your hand, your might-y

f *second time to CODA*

f *second time to CODA*

mf *rit.* *mp a tempo*

hand, To lead us in your way.

mf *mp*

CODA *molto rit.* *rit.* *mp a tempo*

hand

Your hand, your might-y hand, your hand, To lead us in your way.

Broadly *molto rit. e decresc.*

CODA *f* *molto rit.* *rit.* *Broadly* *molto rit. e decresc.*

Slowly, freely *mp espressively* *p*

Fa-ther, reach out your hand, Dear Fa-ther.

mp *p*

reach

Slowly, freely *mp espressively* *p*

Christian Sharing

(SA [TB]*, accompanied)

JUDY VALENTINE

EDDIE FARGASON, BMI

Flowing

mf

The piano introduction consists of six measures in 3/4 time, featuring a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

A

mf

Lives are mold-ed, friends are found,

mf

The vocal line begins with a rest for two measures, then enters with the lyrics "Lives are mold-ed, friends are found,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand, supporting the vocal line.

when we meet on com - mon ground. Now

The vocal line continues with the lyrics "when we meet on com - mon ground. Now". The piano accompaniment features a prominent bass line with a descending eighth-note pattern.

The piano accompaniment concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

*Tenor and Bass parts are optional throughout

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ev - 'ry man be - comes a broth - er, who wor - ships

ev - 'ry man is a broth - er,

God and loves each oth - er, Teach us the

full - ness of liv - ing, re - joic - ing,

shar - ing, for - giv - ing, for - giv - ing. U -

C

nite us in wis - dom to show_ forth your light; And

bless ev - 'ry ef - fort ac - cept - a - ble, And bless ev - 'ry ef - fort

— Lord, ac - cept-a- ble, — ac - cept-a - ble —

poco rit.

poco rit.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The music features a melodic line with some grace notes and a harmonic accompaniment. A 'poco rit.' marking is present at the end of the system.

mp *a tempo* *rit.*

— in your sight. —

mp

mp *a tempo* *rit.* *p*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature and time signature remain the same. The music continues with the vocal line and piano accompaniment. Dynamic markings include 'mp', 'a tempo', and 'rit.' for both staves. The system concludes with a 'p' (piano) dynamic marking.

Nothing At All

(SATB, accompanied)

Words and Music by
SHELDON CURRY

Flowing ♩ = 80

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked as 'Flowing ♩ = 80'. The dynamics are marked 'mp' (mezzo-piano) and 'rit.' (ritardando). Pedal markings are present: 'Ped.' under the first three measures and 'Pedal harmonically' under the last measure.

WOMEN
mp **A**

The first system of the vocal and piano accompaniment. The vocal line is for women, marked 'mp' and 'A'. The lyrics are: "If I had the voice of an an - gel, If I could". The piano accompaniment is marked 'a tempo' and features a steady bass line.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "preach like Paul; If I had the faith to move". The piano accompaniment continues with a steady bass line.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "moun - tains, It would-n't mat - ter at all.". The piano accompaniment continues with a steady bass line.

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SATB

mf **B** §

With - out your love I am noth - ing, With -

mf

out your love I fall. With - out your

f

love I'm an emp - ty ves - sel, With-out you I'm noth-ing at

second time
to CODA

second time
to CODA

all.

MEN *mp*

If I had the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata and the instruction 'all.'. The piano accompaniment starts with a series of eighth-note chords in the right hand and a similar eighth-note pattern in the left hand. The vocal line enters with the lyrics 'If I had the'.

whole of earth's know-ledge, If I held the world on a

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'whole of earth's know-ledge, If I held the world on a'. The piano accompaniment continues with its eighth-note accompaniment. The vocal line ends with a fermata.

string: *p* Ooo Ooo

If I owned the king-doms of all man -

The third system features a vocal line with a fermata and the instruction '*p*' (piano). The vocal line has the lyrics 'string: Ooo Ooo'. The piano accompaniment continues with its eighth-note accompaniment. The vocal line ends with a fermata. The lyrics 'If I owned the king-doms of all man -' are written below the piano accompaniment.

mf D.S.

kind, It would-n't mean a thing. With -

mf

D.S.

♩ CODA

a tempo

all. With - out you I'm noth-ing at all. A - men.

♩ CODA

mp a tempo

rit.

A - men.

rit.

for Genevieve and John Rudin, Metropolitan United Methodist Church, Detroit

Together Song*

(SATB, unaccompanied)

Traditional

WILLIAM BROWN

With ease and warmth, in 2

Ooo

May the

May the

love of Je - sus in me greet the love of Je - sus in church

you; and bring us to - geth - er, A

men! and bring us to - geth - er. A - men!

1. D.S.

* A love greeting.

2.

men! May the joy of Je-sus in me — greet the joy of Je-sus in
May the

you; — and bring us to - geth - er, A -

men! and bring us to - geth - er. A -

(Spoken): In the name of the Father, the Son, and the Holy Spirit. Amen.

men! — Ooo —

p *rit.*

I Want to Be More Like the Master

(SATB, accompanied)

Words and Music by DAVID JESSIE
 Arranged by Gregg Sewell

Moderately slow, and simply

Piano introduction with chords: D, A/C#, Bm7, A/C#. Dynamics: *p*, *cresc.*

D B7/D# E7sus E7 N.C. A simply **SALTO** *p* a tempo D/A E/A

1. I want to be more like the
 2. I want to be more like the

T. and B. *p*

mp *decesc.* *poco rit.* *p* a tempo

A D/A E/A A S. and A. D/A E/A A *molto cresc.* D/A E/A

Mas-ter, Mas-ter, I want to let him show the way.
 And learn to give and not to take. *molto cresc.*

molto cresc.

C#^f B/D# C#7/E# F#m F#m/E

I want to let him fill my soul — with love, —
 I want to glo - ri - fy the name of my Lord, —

B/D# *decesc.* B7 D/E E N.C. A ALTOS *p*

And guide me when I go a - stray. I want to be —
 I want to live for Je - sus' sake. I want to be —

decesc. *p*

D/A E/A A D/A E/A A S. and A. D/A E/A

— more like the Mas- ter, — And do what he — would have me
 — more like the Mas- ter, — And learn to love — him more each

A *molto cresc.* D/A E/A C# *f* B/D# C#7/E# F#m D

do. And if I stum-ble a - long the road,
 day. I want to love so all the world can see

molto cresc. *f*

molto cresc. *f*

decresc. D#o7 A/E *mf* D/E *second time to CODA* A *cresc.* G/A

He'll lift me up and see me through.
 That Je - sus lives through you and

decresc. *mf* *cresc.*

decresc. *mf* *cresc.*

second time to CODA

D A/C# Bm7 D/E A

He'll nev - er leave me to wan - der a - lone.

f

f

D A/C# B7sus B7 Esus E

He'll stand be - side me, his mer - cy is known.

D A/C# C#7 B/D# C#/E# F#m F#m/E D A/C#

He is the rock up - on which I can stand. He is the Mas -

Bm7 D/E *decesc.* E7sus E7 E7sus *rit.* E7 N.C., D.S.

ter, he's hold - ing my hand. *decesc.*

CODA *decresc. e rit.* *ten. p rubato*

F#m A7/G D/F# D/E

me. The Mas-ter lives through you and

decresc. e rit. *ten. p*

CODA *decresc. e rit.* *ten. p rubato*

a tempo *a tempo*

D A/C# Bm7 A/C#

me.

D B7/D# E7sus E7 N.C. D/A N.C. A

rit. *slowly to the end* *pp*

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