

Sweet Fellowship

and Other Songs

FOR THE CHOIR

Arranged by
SVANTE WIDEN



SVANTE WIDEN is one of Sweden's most talented Christian musicians. His artistry at the keyboard and in the orchestral field is well known by the Scandinavian evangelical community. Recently, in obedience to the divine imperative, he spent one full year in the United States to become better equipped for a progressive musical ministry, especially among the younger persons of his country. It was during this time that he prepared and recorded the arrangements in this book.

All 10 of these numbers are recorded on Tempo album #R7073, bearing the same title as the book . . . "SWEET FELLOWSHIP." The instrumental tracks from this album are available on tape for accompaniment use, MU-7073.

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Am Bm D7 G G7 Dm7G7 C D7 G G7

Dwell - ing in this place. Je - sus has saved us;

Men unison

C D7 G D9

Je - sus has cleansed us. There's a sweet fel - low-ship

div.

G D F# E7 Am Bm D7 G Eb7 Bbm7 Eb7

in this place. Glo - ry to His name, to His name!

div.

There's a sweet, won-der-ful spir-it here: _____
 sweet, won-der-ful

Love of God, _____ pow'r of God. _____ He wants to fill ev - 'ry heart,

Ho - ly Ghost di - vine! Je - sus has
 div.

Ab Ab7 Db Ab

saved us; Je - sus has cleansed us. There's a

Eb9 Ab Eb/G F7/Bb Bbm Cm/Eb Eb7

sweet, won - der - ful spir - it here: Love and pow'r of
sweet, won - der - ful

Ab7 Eb7/Ab Ab7 Db Db/E Eb7 Ab Bbm7/Ab Ab Cm7 F7sus

God.

Solo
f

F7 *f* Bbmaj7 F9sus Bbmaj7 Gm7 7

Let us sing, tell the world Je - sus lives, _____

Men

not too heavy

Cm7 A7 Bb6 F9sus Bbmaj7 F9sus Bbmaj7

Je - sus lives, _____ Je - sus lives. _____ Come, join us and sing _____ His praise.

G7 Cm7 Dm/F F9 Bb Bb7 Fm7/C Bb7/D Eb F7

_____ Je - sus lives to - day. _____ Je - sus has

B \flat B \flat 7 E \flat F 9 F 7 B \flat

saved us; Je - sus has cleansed us. Let us sing, sing,

F 9 F/A G 7 9 Cm Dm/F F 7 B \flat B \flat 7

tell the world Je - sus lives. Glo - ry to His name!

tell the world

E \flat Cm Dm/F F 7 B \flat name F 9 sus B \flat

Glo - ry to His name, to His name!

div.

Before I Met Jesus

B. L.

BUDDY LAWSON
Arr. by Svante Widen

Moderately
Gm7 C9 Am C7 F

The piano introduction is in 3/4 time, starting with a Gm7 chord. The melody in the right hand consists of quarter notes G4, A4, Bb4, and C5. The bass line in the left hand consists of quarter notes G3, Bb3, and C4.

Ladies unison C7 F

1. Once I was lost, but I'm not an - y - more.
2. Once I was shack - led se - cure - ly to sin.

The vocal melody for ladies unison is in 3/4 time. It starts with a C7 chord and ends with an F chord. The melody consists of quarter notes G4, A4, Bb4, and C5.

The piano accompaniment for the first vocal line features a melody in the right hand with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5). The bass line consists of quarter notes G3, Bb3, and C4.

Am Cm Eb D7 G9 C7

Men unison
That was be - fore I met Je - sus.
That was be - fore I met Je - sus.

The vocal melody for men unison is in 3/4 time. It starts with an Am chord and ends with a C7 chord. The melody consists of quarter notes G4, A4, Bb4, and C5.

The piano accompaniment for the second vocal line features a melody in the right hand with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5). The bass line consists of quarter notes G3, Bb3, and C4.

F C7sus F C7 Bb/D C7/E F

Deaf were my ears to His knock at my door.
Search - ing for peace that I nev - er could win!

Cadd9 Csus C div. C7 Bb/D C7/E F C7/G F9/A

That was be - fore, be - fore I met Je - sus.
That was be - fore I met Je - sus.

Bb Bb7 F/C F

Blind - ly I stum - bled, a - lone and a - fraid.
In des - per - a - tion I o - pened the door.

Dm⁷ G⁹ C C⁹_{sus} $\frac{B}{C}$ C⁷ *2nd time to Coda*

Oh, what a dif - f'rence our meet - ing has made!
 Now I am shack - led and search - ing no more.

2nd time to Coda

Ladies unison F C C⁷ F div.

Oh, but I'm thank-ful I let Him come in!
 Oh, I'm thank - ful I let Him come in!

C⁶ $\frac{G^{10}}{G}$ C⁹ C⁷ F

I'm glad at last I found Je - sus.

D.S. al Coda CODA

Gm7 C7 Eb9 Ab

Je - sus! Oh, but I'm

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, with lyrics 'Je - sus! Oh, but I'm'. The bottom staff is a piano accompaniment. Chords Gm7, C7, Eb9, and Ab are indicated above the vocal staff. The music features a melodic line with a fermata over the 'Oh,' and a piano accompaniment with a triplet of eighth notes.

D.S. al Coda CODA

Detailed description: This system shows the piano accompaniment for the first system. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Eb7 Ab Cm Cm

hap - py I let Him come in! I'm glad at

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'hap - py I let Him come in! I'm glad at'. The bottom staff is a piano accompaniment. Chords Eb7, Ab, Cm, and Cm are indicated above the vocal staff. The music continues with a melodic line and piano accompaniment.

Detailed description: This system shows the piano accompaniment for the second system. It continues with the melodic and harmonic accompaniment for the vocal line.

Bbm Eb9 Ab

last I found Je - sus.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'last I found Je - sus.'. The bottom staff is a piano accompaniment. Chords Bbm, Eb9, and Ab are indicated above the vocal staff. The music concludes with a melodic line and piano accompaniment.

Detailed description: This system shows the piano accompaniment for the third system. It concludes with a melodic line in the right hand and a bass line in the left hand, ending with a fermata.

I Know a Name

H. L.

HALDOR LILLENAS

Arr. by Svante Widen

♩ = 88

mf Marked

The piano introduction consists of two staves. The right hand features a series of chords with triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. Chords are marked as Bb, F/A, Eb/G, and F.

Unison—1st verse
Parts—3rd verse

Bb *F/A* *Eb/G* *F*

1. I know a name that can drive a - way all sor - row;
3. I know a name that dis - pels the pow'rs of e - vil;

The vocal melody is written on a single staff. It begins with a whole note Bb, followed by quarter notes G, A, Bb, and C. The lyrics are written below the staff.

p

The piano accompaniment for the first verse continues with the same rhythmic pattern as the introduction, featuring chords and triplet eighth notes in the right hand and eighth notes in the left hand.

Bb *F/A* *C7/G* *Em6/Gb* *F7*

I know a name _____ that is sweet-er than _____ them all. _____
I know a name _____ that can break the temp - ter's snare. _____

The vocal melody for the second verse is written on a single staff. It begins with a quarter note Bb, followed by quarter notes G, A, Bb, and C. The lyrics are written below the staff.

The piano accompaniment for the second verse continues with the same rhythmic pattern as the introduction, featuring chords and triplet eighth notes in the right hand and eighth notes in the left hand.

B \flat $\frac{F}{A}$ $\frac{D^7}{A} \frac{Cm^7}{G} D^7$ Gm E \flat F sus

I know a name _____ from which com-fort I may bor - row
 I know a name _____ that un-locks the gate of heav - en

F D 7 Gm F sus $\frac{C^7}{E_3}$ $\frac{C^9}{E}$ F F 9 sus

When oth - ers fail _____ and when tears of an - guish
 When thro' its mer - its I go to God _____ in

$\frac{B\flat}{F}$ F 9 sus B \flat A \flat G \flat CHORUS

fall. _____ I know know this _____
 prayer. _____

$\frac{B^b}{F}$, B^b G^b $E^b m7$ $\frac{G^b}{F}$ F $Fm7$ $\frac{G^b}{F}$ F

name; I know this mar - vel - ous name. My

mf

$B^b 9sus$ $B^b 7$ E^b $E^b +$ D Cm $\frac{B^b}{F}$

friend, this won - der - ful, won - der - ful name is

$F 9sus$ $F 13$ B^b $\frac{F}{A}$

Je - sus.

mf *mf*

$\frac{E\flat}{G}$ 2nd time only, repeat and fade

F

B \flat

$\frac{F}{A}$

1st time, no repeat
2nd time, repeat and fade

$\frac{E\flat}{G}$

F sus

F7

B \flat div.

Gm

$\frac{Dm}{F}$

Dm

$G\flat$

Cm

$\frac{Dm}{F}$

F7

B \flat

*Omit this syllable the first time. To be sung with the concluding fade out.
Tape track repeats 3 times to full stop.

C⁷ Cm⁷ F⁷ B^b Gm

name that can calm the trou - bled sea. I know a

Dm⁷ G⁷ Cm Dm/F F⁷ B^b

name with a ten - der touch of heal - ing For

C^b/G F⁷/C F⁷ B^b D.S.

ev - 'ry heart that by sin may trou - bled be.

A Name I Highly Treasure

O. C. E.

OSCAR C. ELIASON
Arr. by Svante Widen

Slightly Western Flavored
Not too fast

B^b7 $\frac{A^b m6}{F}$ B^b6 B^b9 E^b B^b7sus

$E^b maj7$ B^b9 E^b E^b7 $\frac{A^b}{E^b}$ E^b

Men unison
I've learned to know a name I high - ly trea - sure. —

$\frac{E^b maj7}{G}$ $\frac{E^b}{G}$ B^b7 B^b7sus B^b6 $\frac{B^b9}{D}$ $E^b maj7$

— Oh, how it thrills my spir - it thro' and thro'!

Ladies unison

E^b B^b7sus E^b B^b B^b9sus E^b E^b9 A^b E^b

O pre - cious name, be - yond de - gree or meas - ure,

Gm^7 E^b7 A^b Gm^7 Fm^7 B^b9 B^b7sus B^b B^b9 E^b B^b7sus

My heart is stirred when - e'er I think of you!

E^b Fm E^b7 G^7 A^b A^b6maj^7 A^b6 B^b7

My heart is stirred when - e'er I think of

E^b *div.* B^bm D^b C⁺7 C⁷ Fm Fm⁷ B^b B^b9sus B^b7

Je - sus, That bles - sed name which sets the cap - tive

E^b B^b13 E^b6/B^b A^b6/E^b E^b7/B^b E^b7 A^b name G⁺7 thro' A^b B^b/A^b A^b

free, The on - ly name thro' which I find sal -

E^bmaj⁷ Fm⁷/E^b E^b Fm⁷/E^b E^b E^b/G A^b Fm A⁷ B^b7 Fm⁷ A^bm⁶/F Gm/B^b B^b7

va - tion. No name on earth has meant so much to

E^b B^b7sus E^b Ladies unison — 3 —

me. — That name still lives and will —

Men unison

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a long note on 'me.' followed by a triplet of notes for 'That name still lives and will'. The piano accompaniment includes a triplet of chords in the right hand and a triplet of notes in the left hand.

A^b E^b B^b

live on for - ev - er, While kings and king -

The second system continues the vocal line with lyrics 'live on for - ev - er, While kings and king -'. The piano accompaniment features a triplet of chords in the right hand and a triplet of notes in the left hand.

B^b7sus B^b7 E^b B^b13 3

- doms will for - got - ten be. Thro' mist or

The third system continues the vocal line with lyrics '- doms will for - got - ten be. Thro' mist or'. The piano accompaniment includes a triplet of chords in the right hand and a triplet of notes in the left hand.

rain 'twill be be - cloud-ed nev er.

Chords: Eb, Ab, Gm/Bb, Bb9, Ebmaj7, Eb

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are "rain 'twill be be - cloud-ed nev er." with a fermata over "nev er." The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half). There are triplets over the notes C5, Bb4, and A4. The second staff is the bass line, starting with a bass clef. The notes are: G3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (half). There is a triplet over the notes C3, D3, and Eb3. The third staff is the piano accompaniment, with a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line.

— That name shall shine and shine e - ter - nal - ly, e - ter - nal - ly,

Chords: Ab, Bb9sus, Bb7, Eb, Ab6, Ebmaj7

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef. The lyrics are "— That name shall shine and shine e - ter - nal - ly, e - ter - nal - ly," with a fermata over "e - ter - nal - ly,". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half). The second staff is the bass line, starting with a bass clef. The notes are: G3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (half). The third staff is the piano accompaniment, with a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

e - ter - nal - ly. My heart is stirred when-e'er

Chords: Eb7/G, Ab, Eb, div., Ab

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef. The lyrics are "e - ter - nal - ly. My heart is stirred when-e'er". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half). There is a fermata over "e - ter - nal - ly." and a *div.* marking over the notes G4, A4, and Bb4. The second staff is the bass line, starting with a bass clef. The notes are: G3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (half). The third staff is the piano accompaniment, with a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Bb7 *A^b/_{E^b}* *E^bmaj7* *B^b9sus E^b* *G^o B^b*

I think of Je - sus, That bless - ed name

div.

Bb7 *E^b*

which sets the cap - tive free, Sets the...
 which sets the cap - tive free,

E^b13 *A^b* *F^b/_{A^b} B^b*

— cap-tive free. — My heart is stirred when-e'er I think of Je -
 the cap-tive free. — My heart is stirred, is stirred — when I think —

A \flat 6
E \flat

Gm
B \flat

B \flat 9
D

E \flat

A \flat

C \flat 9
G

B \flat

G \flat m7 Fm7

Je - sus, Je - sus. No name on earth, on earth has meant

so much to me. My heart is stirred when -

e'er I think of Je - sus.

_____ Like a child I was help - less, a - lone. _____
 Oh, so long I had searched for the light. _____
 moth - er, Like a child I was help - less, a - lone. _____
 dark - ness, Oh, so long I had searched for the light. _____

A7 E A G B A7 D

_____ Then I met the Mas - ter; _____
 Then I met the Mas - ter, the _____

D7 D9sus E D7 F# G Em7 D D maj9 D6 A

_____ Now I walk am no more of His _____
 Mas - ter. Now I walk am no more of His _____
 _____ Now I walk am no more of His _____

D maj7 D6 Bm9 Em Em#7 Gm F#m A Em6 C#

Then I Met the Master

M. L.

MOSIE LISTER
Arr. by Svante Widen

Western
D7 Cadd9 D7 mf G G maj7+11 Em7 D

I met the Mas - ter;
Mas - ter, the

Mas - ter; Now I be - long to Him.

1. Like a babe when it cries for its moth - er,
2. blind man who walks in the dark - ness,

D7 Em Gm A13 Bm6 C#o7 D

D/A D D6 F#m/A A7

D A7sus D Dm6 F# A7 Em7 A7 A9sus A7

own. night. own. night.

For all things were changed when He

Men unison

G/D D D/F# F#7 A7 Em7 A7 All

found me; Oo A new day broke thro' Oo all a -

G/D D D7 D9sus E D7 F# G Gmaj+7 F# Em7

round me. Ah For I met the Ah For I

D D#o7 Em Gm 1 F#m A Ab7 Em6 C#

Mas - ter; the Mas - ter; Now I be - long to

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics: "Mas - ter; the Mas - ter; Now I be - long to". The second line is the bass line. The third and fourth lines are the piano accompaniment. Chords are indicated above the staff: D, D#o7, Em, Gm, and a first ending bracket containing F#m/A, Ab7/Ab, and Em6/C#.

D A7sus D 2 F#m A Em6 C# D A7sus

Him. 2. Like a long to Him.

This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics: "Him. 2. Like a long to Him.". The second line is the bass line. The third and fourth lines are the piano accompaniment. Chords are indicated above the staff: D, A7sus, D, and a second ending bracket containing F#m/A, Em6/C#, D, and A7sus. There are first and second ending brackets in the piano part.

D7 D9sus E D7 F# G6 Gm Gm6 D Am C#

I met the Mas - ter;

This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics: "I met the Mas - ter;". The second line is the bass line. The third and fourth lines are the piano accompaniment. Chords are indicated above the staff: D7, D9sus/E, D7/F#, G6, Gm, Gm6, D, and Am/C#.

B7 A/C# D#o Em Gm6 F#m/A A7 D D7

Now I be - long to Him. I

This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'Now I be - long to Him. I'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

G D/F# Em7 D G/D D D7 G

met the Mas - ter. Yes, I

This system contains the next three measures. The vocal line continues with 'met the Mas - ter. Yes, I'. The piano accompaniment continues with similar rhythmic patterns, including some longer note values in the vocal line.

Em7 D All D

met the Mas - ter, the Mas - ter.

This system contains the final three measures. The vocal line repeats 'met the Mas - ter, the Mas - ter.' with a final long note. The piano accompaniment concludes with a few final chords and a bass note marked '8va'.

He Is So Great

BUDDY LAWSON
Arr. by Svante Widen

B. L.

$\text{♩} = 106$

E^badd⁹ G⁹_Dsus G^b_{D^b} Cm⁷ G⁷_C Cm F¹³

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. The key signature is one flat (Bb) and the time signature is common time (C).

C[#]7 Ladies unison F⁷_C F⁷ B^b

He is so great _____ and I'm so small;

Men unison

The vocal introduction features two parts: 'Ladies unison' on the treble clef and 'Men unison' on the bass clef. The melody is simple and follows the chord progression indicated above. The lyrics are 'He is so great' and 'and I'm so small;'. There are triplet markings over the notes 'and' and 'small;'.

The piano accompaniment for the first vocal line continues with a steady bass line and chords in the right hand, supporting the vocal melody.

Dm⁷ D^o7 Cm⁷ He's F⁷ B^b_F7 B^b

_____ I am a-mazed _____ that He's con-cerned _____ each time _____ I call.

The second vocal introduction features two parts: 'Ladies unison' on the treble clef and 'Men unison' on the bass clef. The melody is simple and follows the chord progression indicated above. The lyrics are 'I am a-mazed' and 'that He's con-cerned each time I call.'. There are triplet markings over the notes 'I' and 'call.'.

The piano accompaniment for the second vocal line continues with a steady bass line and chords in the right hand, supporting the vocal melody.

div. D7 Gm care,

Tho' I'm un-wor - thy of _____ His love and care, His love-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a 'div.' (divisi) instruction. It features a series of chords and melodic lines, with a triplet of eighth notes marked '3' above the staff. The bottom staff is a piano accompaniment with a similar triplet. The lyrics 'Tho' I'm un-wor - thy of _____ His love and care, His love-' are written below the vocal staff. Chord symbols 'D7' and 'Gm care,' are placed above the first and second measures respectively.

B7 G C7 Gm Bbm Am C9 C C9

and care, He pours un-num - bered bless-ings on me from up

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with various chords and a triplet of eighth notes marked '3'. The bottom staff continues the piano accompaniment with a triplet. The lyrics 'and care, He pours un-num - bered bless-ings on me from up' are written below the vocal staff. Chord symbols 'B7 G C7 Gm Bbm Am C9 C C9' are placed above the staff.

Cm F7 Bbmaj9 D D#o7 Cm9 F9 Bb

there. Each se - cret heart He understands,

Detailed description: This system contains the final two staves of music on the page. The top staff continues the vocal line with chords and a triplet of eighth notes marked '3'. The bottom staff continues the piano accompaniment with a triplet. The lyrics 'there. Each se - cret heart He understands,' are written below the vocal staff. Chord symbols 'Cm F7 Bbmaj9 D D#o7 Cm9 F9 Bb' are placed above the staff.

Cm7 F9sus Bb Dm7 $\frac{Bb}{D}$ Cm Cm7

un - der - stands. I know He holds the whole wide world with-in His

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "un - der - stands. I know He holds the whole wide world with-in His".

D7 hands. G7 Cm7 F9 $\frac{Dm}{F}$ F+ Bb

hands, in His hands. He hears each an-guished prayer; He sees each spar-row fall,

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature has two flats. The time signature is 4/4. The lyrics are: "hands, in His hands. He hears each an-guished prayer; He sees each spar-row fall,". There are triplets in the piano accompaniment.

Dm7 $\frac{Em}{G}$ G7 Cm Eb7 $\frac{Cm}{Eb}$ E7 F7 F9 Bb

each spar - row fall. He is so great, and I'm the most un-wor-thy of all.

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature has two flats. The time signature is 4/4. The lyrics are: "each spar - row fall. He is so great, and I'm the most un-wor-thy of all.".

$\frac{D_9}{F\#}$
 $F\#o7$ $Bb7sus$
 $Fm7$
 $F7$ $Bb7$

He is so great, oh, so great,

Eb
 A^b6
 $Gm7$
 $Fm7$
 Eb
 $Cm7$
 Fm

and I'm so small; I am amazed that He's concerned

$\frac{Fm}{A^b}$
 A^b7
 $G7$
 $C7$
 G^7_9
 $C7$
 $Fm7$

each time I call, each time I call. He hears each an-guished prayer I pray;

Bb^9sus Bb^9 Eb Fm/Bb Eb $Eo7$ Cb^7 $Fm7$ C Fm C
great

He cares for me, for me. He is so great, He is so

$Fm7$ A^b/C B^9 $Bb13$ Bb^9 Eb B^b/A^b A^b

great, and I'm the most un-wor-thy of all. He is so

$Ebmaj7$ Bb^9sus Eb A^b/E^b Bb^9sus $Ebmaj9$

great, so great, so great!

He is so great,

div.

Where No One Stands Alone

M. L.

Western tempo

MOSIE LISTER
Arr. by Svante Widen.

The musical score is written in B-flat major, 3/4 time, and Western tempo. It features a vocal line and a piano accompaniment. The piano part includes chords such as Bb7, Ab/C, Bb7/D, Eb, F7, D+7/F#07, Gm, Gm6/Eb, F/Bb, F11, Bb, Bb7, F11, Cm, F11, Bbadd9, Bb, F11, Eb/Bb, and Bb. The vocal line includes lyrics: "Take my hand, let me stand Where no one stands a lone, stands a lone, 1. Once I stood in the night with my head bowed low In the 2. king I may live in a palace so tall With great". The score includes dynamic markings like *mf* and *mf*, and articulation like slurs and triplets.

*1st two measures optional. May begin with vocal parts.

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B \flat F11 B \flat F C7 F7 B \flat F \flat 7/B \flat

dark-ness as black as could be, could be. And my heart felt a-
rich-es to call my own, my own; But I don't know a

F7 B \flat add9 B \flat B \flat 9 E \flat Cm7 B \flat /F F9 Dm/F F7

lone and I cried, "O Lord, Don't hide Your face from
thing in this whole wide world That's worse than be-ing a-

B \flat B \flat 9 F11 B \flat B \flat /F F11 B \flat B \flat 9 E \flat Cm7

me, from me. Hold my hand all the way, ev-'ry
lone, a lone.

F7 B \flat F7sus F7 Cm7 Cm $\frac{7}{5}$ F7sus F9

hour, ev - 'ry day, From here to the great un -

B \flat A \flat B \flat F7 B \flat 7 A \flat add9 B \flat 7 C D E \flat Cm7 B \flat /F

known. Take my hand and

F7 D7 Gm E \flat 6 ¹ B \flat /F F7 F11

let me stand Where no one stands a

no one, no one stands a -

B \flat 7 lone E \flat B \flat B \flat F7 D.S. 2 B \flat F B \flat Gm7 F7 F11

lone, stands a - lone." 2. Like a no one stands a - lone, stands a - lone."

D.S.

B \flat 7 lone, B \flat 9 stands a - lone, E \flat B \flat F7 stands a - lone; E \flat 6 B \flat D7 A Gm E \flat 7 Where

B \flat F B \flat Gm7 Cm G F7 F11 B \flat 7 F11 B \flat B \flat B \flat

no one, no one stands a - lone, a - lone. poco rit.

Good-bye, World; Good-bye

M. L.

MOSIE LISTER
Arr. by Svante Widen

Rock tempo—not too fast

mf In marked rhythm

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand plays a simple bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The chords are F7, A-flat, and F7.

Voices enter on repeat
Unison

I've told all my troubles good-bye,

The vocal entry is in unison. The melody is simple and follows the piano accompaniment. The lyrics are: "I've told all my troubles good-bye,". The key signature has one flat, and the time signature is 4/4. The chords are E-flat, F7, and A-flat.

The piano accompaniment continues with the same rhythmic pattern as the first system. The right hand plays chords and the left hand plays a bass line. The key signature has one flat, and the time signature is 4/4. The chords are F7, E-flat, and F7.

Good - bye to each tear...

The vocal entry continues with the lyrics: "Good - bye to each tear...". The melody is simple and follows the piano accompaniment. The key signature has one flat, and the time signature is 4/4. The chords are F7, E-flat, and F7.

The piano accompaniment continues with the same rhythmic pattern as the first system. The right hand plays chords and the left hand plays a bass line. The key signature has one flat, and the time signature is 4/4. The chords are F7, E-flat, and F7.

A^b F^7 A^b G^b F F^7 , $div.$ C^7

and each sigh. This world where

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'and each sigh. This world where' and a piano accompaniment. The vocal line has a melodic line with a slur over 'and each sigh.' and another slur over 'This world where'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the piano accompaniment with more complex chordal textures and moving lines.

C^7 C^7 F^7 E^7 E^b7 D^7

I roam Can - not be my home. I'm

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics 'I roam Can - not be my home. I'm' and a piano accompaniment. The vocal line has a melodic line with a slur over 'I roam' and another slur over 'Can - not be my home. I'm'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the piano accompaniment with more complex chordal textures and moving lines.

G^9sus G^9 $Csus$

bound for a land in the sky.

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics 'bound for a land in the sky.' and a piano accompaniment. The vocal line has a melodic line with a slur over 'bound for a land' and another slur over 'in the sky.'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the piano accompaniment with more complex chordal textures and moving lines.

Ladies unison *Men unison*

I walk and I talk with my Lord;
 I walk and talk with my Lord,

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line is divided into 'Ladies unison' and 'Men unison'. The lyrics are: 'I walk and I talk with my Lord;' for the ladies and 'I walk and talk with my Lord,' for the men. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Chord symbols C7, C7b9, F7, and Db9 are placed above the vocal line.

With Him ev - 'ry day I feast ev - 'ry day
 and ev - 'ry day,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: 'With Him ev - 'ry day I feast ev - 'ry day and ev - 'ry day,'. The piano accompaniment continues with chords and a bass line. Chord symbols F7, Bb/F, C11, C7b9, and F7 are placed above the vocal line.

on His Word. ev - 'ry day, ev - 'ry day. Oh, hap - py day!

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: 'on His Word. ev - 'ry day, ev - 'ry day. Oh, hap - py day!'. The piano accompaniment continues with chords and a bass line. Chord symbols Db9, F7, Bb/F, F7, Bb/F, and F#07 are placed above the vocal line.

div. $\frac{C7}{G}$ $\frac{B7}{F\#}$ $\frac{C7}{G}$ $C7$ $F7$ $E\flat7$ $D7$

Heav - en is near _____ And I can't stay here. _____
 Oh, so near! _____

$G9$ $\frac{C7}{G}$ $C13$

I can't stay here. _____ Good - bye, world; _____ good-bye...
 Good - bye. _____ Good-bye... _____

$F7$ $\frac{Gm}{C}$ $\frac{F}{C}$ F , Unison G $A\flat$ $A7$

Now don't you weep _____ for me _____

B \flat 7 A7

_____ when I'm gone, _____ Be - cause I won't

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a B \flat 7 chord and an A7 chord. The lyrics are "when I'm gone," followed by a blank line, and then "Be - cause I won't". The middle staff is the bass line, and the bottom staff is the piano accompaniment, featuring chords and a rhythmic pattern.

D9 E \flat 9 D9

_____ have to leave _____ here a-lone. _____

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a D9 chord, an E \flat 9 chord, and a D9 chord. The lyrics are "have to leave" followed by a blank line, and then "here a-lone." followed by a blank line. The middle staff is the bass line, and the bottom staff is the piano accompaniment, featuring chords and a rhythmic pattern.

G9 A \flat 9

And when I hear _____ that last _____ trum - pet sound,

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a G9 chord and an A \flat 9 chord. The lyrics are "And when I hear" followed by a blank line, and then "that last" followed by a blank line, and finally "trum - pet sound,". The middle staff is the bass line, and the bottom staff is the piano accompaniment, featuring chords and a rhythmic pattern.

G⁹ C⁷

My feet won't stay

G⁹ C⁷ C⁷₉ C⁷₉ div.

on the ground. Gon - na rise..

F⁷ B^b7 F^b F

with a shout, gon - na fly;

C⁷_{F9} C⁷ F⁷ B^b7

Gon - na ride _____ with my Lord _____ thro' the sky. -

B^b/F F B^b/F F⁷ B^b/F F#0 C⁷/G B⁷/F# C⁷/G

_____ thro' the sky. _____ Oh, hap - py day! _____ Heav - en is near _____

C⁷ F⁷ E^b7 D⁷

_____ And I _____ can't stay here. _____

Chords: G⁹ C⁷/_G C¹³ F⁷ G^m/_C F

Good - bye, world; good-bye.

Chords: G⁹ C¹³/_G C¹³ F/_C

Good - bye, world; good - bye.

Chords: F B^b/_F F F maj⁷ E maj⁷ F maj⁷

Good - bye, world; good - bye.

He Giveth More Grace

47

ANNIE JOHNSON FLINT

HUBERT MITCHELL

Arr. by Svante Widén

Ad-lib beat with a country feel

The musical score is arranged in three systems, each with a vocal line, a piano accompaniment, and a bass line. The key signature is three flats (B-flat major) and the time signature is 3/4. The first system includes a vocal line with a rest in the first measure, followed by notes for 'He giveth more grace when the burdens grow'. The piano accompaniment features a melodic line with a triplet in the final measure. The bass line provides harmonic support with sustained chords. Chord symbols are placed above the vocal line: Eb, Eb7, *mf Ab, Ab6, Eb, Ebmaj9, Fm7, Bb7sus, Bb13, mf Eb, Ebmaj7, Cb9. Dynamics include mf and mp. The tempo/style is 'Ad-lib beat with a country feel'.

*1st measure optional. May begin with vocal part.

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Fm Bb9 Bb9/F

great - er; grow great - er; He send - eth more strength when the

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'great - er;' followed by a quarter note 'grow', then a half note 'great - er;'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The piano accompaniment for the first system consists of a treble and bass clef staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Bb9 Eb Eb7sus Eb9

la - bors in - crease. To add - ed af - flic-tion He

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'la - bors in - crease.', followed by a quarter note 'To', a half note 'add - ed', a quarter note 'af - flic-tion', and a half note 'He'. The piano accompaniment continues with harmonic support.

The piano accompaniment for the second system continues with harmonic support for the vocal line, featuring chords and moving lines in both hands.

Ab Eb Ab6 Gm7 C13

add - eth His mer-cy; To mul - ti - plied tri - als, His

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'add - eth His mer-cy;', followed by a quarter note 'To', a half note 'mul - ti - plied', a quarter note 'tri - als,', and a half note 'His'. The piano accompaniment continues with harmonic support.

The piano accompaniment for the third system continues with harmonic support for the vocal line, featuring chords and moving lines in both hands.

Fm7 B^b13₉ Eb⁶ Fm B^b7
 Oo ———— Oo
 mul - ti - plied peace. His love has no lim - it; His

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line begins with a long note 'Oo' over the words 'multiplied peace'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Eb B^b7sus Eb Eb⁷sus Eb⁷ Ab Fm7 Eb⁶ D7
 Oo ———— Oo
 grace has no mea - sure; And His His pow'r has no boun - da - ry

Detailed description: This system contains the second two staves of music. The vocal line continues with 'Oo' over 'grace has no measure;'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Gm7 Cm F7 B^b7 Ab C B^b9 F Eb Eb⁶ Eb⁹
 known — un - to men. For out of His in - fi - nite

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with 'known — un - to men. For out of His in - fi - nite'. The piano accompaniment provides harmonic support with various chords and a consistent bass line.

rich - es in Je - sus, He giv - eth, and giv - eth, and

Chords: A^b, Gm⁷, Fm⁷, A^{o7}, E^b/_{B^b}, E^b/_{B^b}, Gm⁷, C⁷/₉

giv - eth a - gain!

Chords: Fm⁷, B^b13, B^b9, E^b, E^bmaj⁷, Dm⁷sus

When we have ex - haust - ed our store of en -

ah,

Chords: G13, C, Cmaj⁷, A⁷/₉

ah,

Dm7 G9 Dm7 Dmaj7
A Ah G9sus G13

dur-ance, When our strength has failed ere the day is half

Ah

C C7 Gm7 C7 F

Ladies unison

done, When we reach the end of our hoard - ed re -

Ah

G9sus G13 C A7 Dm7 G9sus G7

sour-ces, Our Fath - er's full giv - ing has on - ly be -

Ah Ah

C C7 Gm7 C9 F Fmaj7 C7

gun. His love has no limit; His grace has no

F F9sus F7 Bb Bb7 F/C Dm Dm7

mea - sure; His pow'r has no bounda - ry known un - to

G7 G9sus Em G G9sus C7 F F7

Mèn

men. un - to men. For out of His in - fi - nite

B \flat C/B \flat B \flat 7 F/C D7

rich - es in Je - sus, He giv - eth, and giv - eth, and

Gm7 C \flat 9sus C \flat 7 1 F C \flat 9/G Am C C \flat 9 F

giv - eth a - gain. He giv - eth more grace.

1

D.S. 2 F rit. C \flat 9/G Am C C \flat 9 F

His gain. He giv - eth more grace.

D.S. 2 rit. 8va

Just as I Am

CHARLOTTE ELLIOTT

BOB NICOL
Arr. by Svante Widen

Gently flowing, not too slow

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, flowing pattern, starting with a C major chord and moving to a G9sus chord. The left hand plays a simple bass line with quarter notes. The tempo is marked 'Gently flowing, not too slow' and the dynamics are 'mp'.

Ladies unison voices enter
mp on repeat

The vocal entry is on a single staff. It begins with a repeat sign. The lyrics are: 'Just as I am, with - out one'. The music is in C major, with a key signature of one flat (F major) indicated by the chord symbol F/C. The dynamics are 'mp'.

The piano accompaniment for the first vocal phrase continues the chordal pattern from the introduction, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'mp'.

The second vocal entry is on a single staff. The lyrics are: 'plea But that Thy blood was shed for'. The music is in C major, with a key signature of one flat (F major) indicated by the chord symbol F. The dynamics are 'mp'.

The piano accompaniment for the second vocal phrase continues the chordal pattern from the introduction, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'mp'.

A⁷ Dm⁷ G

me, _____ And that Thou bidd'st me come _____
 for me,
Men unison

Em⁷ Am Dm⁷ Dm⁹sus Em/G G⁷

_____ to Thee, O Lamb of God, _____ I
div.

C A⁷ Dm⁷ Dm⁹ G⁹sus G⁹ Em/G G⁹

come! _____

C $\frac{F6}{C}$ C Am7 Dm7 G7sus

Ladies unison

Just as I am, and

mf Men unison

Just as I am, and

mp

C *div.* E7 F Dm7 G7sus G9 G7

wait - ing not To rid my soul of

wait - ing not To rid my soul of

C A $\frac{7}{9}$ Dm Dm add 9 G9sus G9

one dark blot,

one dark blot, To Thee whose blood can

C Am Dm7 $\frac{Em}{G}$ G7

can cleanse each spot, O Lamb of God, I
 cleanse each spot, O Lamb of God, I

C $\frac{Dm7}{C}$ C , more determined F G G^{9sus} G7

come, I come. Just as I am, I come
 come. Just as I am,

C Cadd9 C Dm7

to Thee: Poor,
 I come to Thee, I come. Oh,

G13 G9 C Dm/G C C7 C7sus C7

wretch-ed, and blind;

F G G9 F/C C

Sight, rich-es, heal - ing of the mind, -
Sight, rich-es, heal - ing, heal - ing of the mind, -

Csus C Am7 Am7sus D7

of the mind - Yea, all I need in Thee -
of the mind - Yea, all I need in Thee -

Bm
D

D13 D7 G G⁹_{sus} G⁷

I find, in Thee I find. Just as
I find, in Thee I find.

C C⁷ F G⁹_{sus} *Em*
G

Just as I am, Thou wilt re-ceive,
I am,

mp as before

C C^{maj7} F G¹³ G⁷ C

Wilt wel - come, par - don, cleanse, re -

lieve; Be - cause Thy prom - ise I do be -

Dm7 A⁷_{b9} Dm G⁷ I Em sus E⁷_{b9} be -

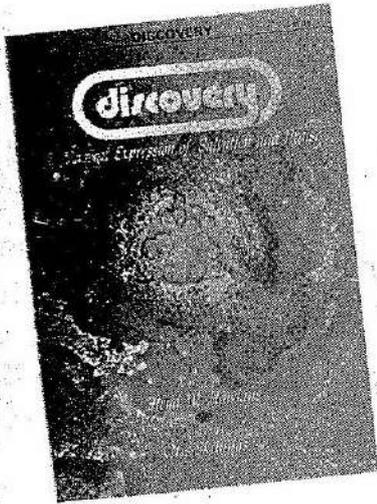
lieve, O Lamb of God, I come,

Am lieve, Dm7 A⁷_{b9} G⁹ Em/G G⁷ C G⁹_{sus}

Just as I am.

C maj⁷ G⁹_{sus} poco rit. C maj⁷ Dm⁷/C C

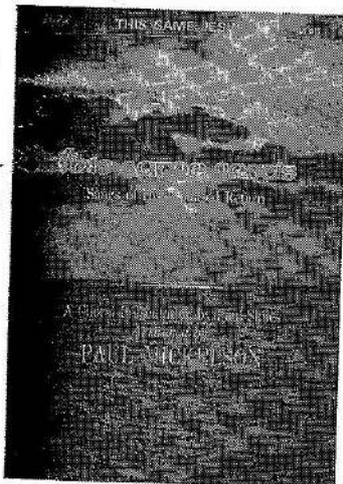
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