

America the Blessed

(Proverbs 14:34)

Unison

The musical score is written for a unison voice and piano accompaniment. It begins with a tempo marking of *majestically* and a metronome marking of $\text{♩} = 60$. The key signature has one flat (B-flat) and the time signature is 4/4. The piano part features a steady accompaniment with some harmonic changes. The vocal line includes lyrics and a final phrase marked *"To His Glory..."*. The score includes dynamic markings such as *mf* and performance directions like *ritard...* and *molto ritard...*. The piece concludes with two endings: the first leads to a bridge and the second is a simple *Fine*.

majestically $\text{♩} = 60$ *"To His Glory..."*

mf

Lord, rain right-ous-ness on A - mer - i - ca; Now we un - der - stand the ter - ror of Your

with-drawn hand. When we're weighed in the bal - ance of Your hol - i - ness, We're all found

want-ing — in Your eyes. Lord, rain right-ous-ness on A - mer - i - ca; Let her re -

pen - tance be - gin in my own heart; For on - ly then can You be - gin to for -

ritard... *molto ritard...* 1. (to Bridge) 2. Fine

give our sin, pur - i - fy us with - in, To be A - mer - i - ca the Blessed. Blessed.

Slower - with rhythmic freedom to fit the text

Bridge

p *rit.*

Narration begins:

In Babylon King Belshazzar invited his officers to a feast.

As the wine flowed freely, he remembered the cups, taken from the Jewish Temple during the reign of his father, Nebuchadnezzar.

While they drank to their idols of gold and silver, there suddenly appeared before them the fingers of a hand, writing on the wall.

Belshazzar trembled with fear and sent for astrologers, but none of them could interpret. Then he sent for God's servant, Daniel.

"You have not humbled your heart, but have defied the Lord of heaven. You've not glorified the God in whose hand your breath is.

rit. *D.S. al Fine*


His words are 'mene, mene, tekel, parsin' -- and 'tekel' means: 'You are weighed in the balance and are found wanting.' "

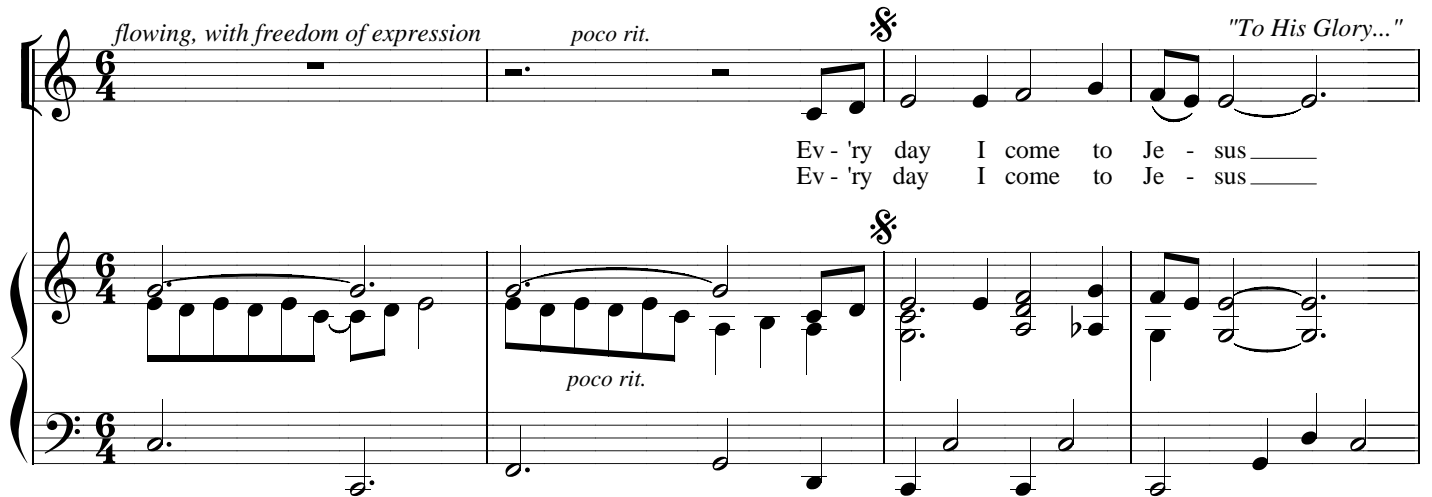
Every Day I Come to Jesus

with "Just As I Am"

(Colossians 2:6)

Unison

flowing, with freedom of expression *poco rit.*  *"To His Glory..."*



Ev - 'ry day I come to Je - sus _____
Ev - 'ry day I come to Je - sus _____



just as I am, just as I am; _____ He's al - ways there reach - ing
right where I am, right where I am, _____ He is as near as the

"Just As I Am"
Elliott/Bradbury *poco rit.*



out to me, _____ just as I am. _____ Just _____
air I breathe _____ right where I am. _____ Just _____

(no breath)

as I am, with - out one plea, But that Thy blood was shed for me, And
as I am, Thou wilt re - ceive, Wilt wel - come, par - don, cleanse, re - lieve, Be -

(no breath)

that Thou bid'st me come to be - Thee, O Lamb of God, I
cause Thy prom - ise I lieve, O Lamb of God, I

1. *poco rit.* D.S. al Coda (top of pg. 1)
come! I come! Ev - 'ry
come! I come!

1. *poco rit.* D.S. al Coda (top of pg. 1)

2. *poco a poco molto rit. e dim.* Fine
come! I come!
come! I come!

2. *poco a poco molto rit. e dim.* Fine

Full of Grace and Glory

(Genesis 22:8)

Unison

majestic ♩ = 72 "To His Glory..."

mf Je - ho - vah God,

f the Om-ni-po-tent "I AM", *mf* De-mands for sin the

mp slay-ing of an in-no-cent lamb, *p* Un-blem-ished, spot-less, pure as driv-en snow, *poco a poco ritard...*

mf On - ly its sac-ri-fi-cial death *sub. mp* can pay the debt we owe. *molto ritard...*

"Full of Grace and Glory" - 2

faster ♩ = 92 *poco rit.*

For thou - sands of years _____ men brought to God their ver - y best;

faster *poco rit.*

Each lamb they of - fered up _____ had to pass _____ the strict - est test; _____ But

slowing... *poco rit.*

these _____ were just a sha - dow _____ of the Lamb _____ that was to come, _____ Who

slowing... *poco rit.*

a tempo *poco a poco molto ritard...*

by His per - fect life would sat - is - fy God's plumb - line of ho - li - ness, of right - eous - ness, Not

a tempo *poco a poco molto ritard...*

a tempo *(no breath)* *mp* *molto ritard...*
once would He trans-gress the Law; In a sta-ble un-a-dorned

a tempo *mp* *molto ritard...*

slowly *p* *poco a poco* *molto ritard...*
is where a Lamb should be born, In the mid-dle of the night on

p *slowly* *poco a poco* *molto ritard...* *8vb*

flowing *♩. = 54* *mp*
straw. Je-sus is the Lamb, Slain from the foun-da-tion of the

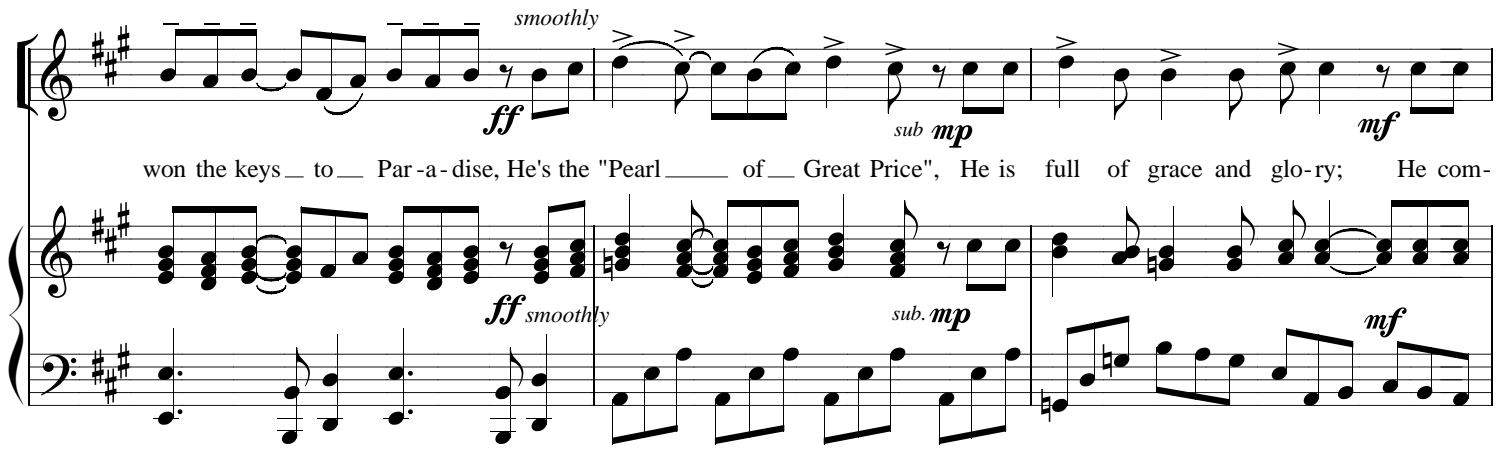
flowing *mp*

mf *f*
world, He was Gol-go-tha's Sa-cri-fice, He

mf *f*

"Full of Grace and Glory" - 4

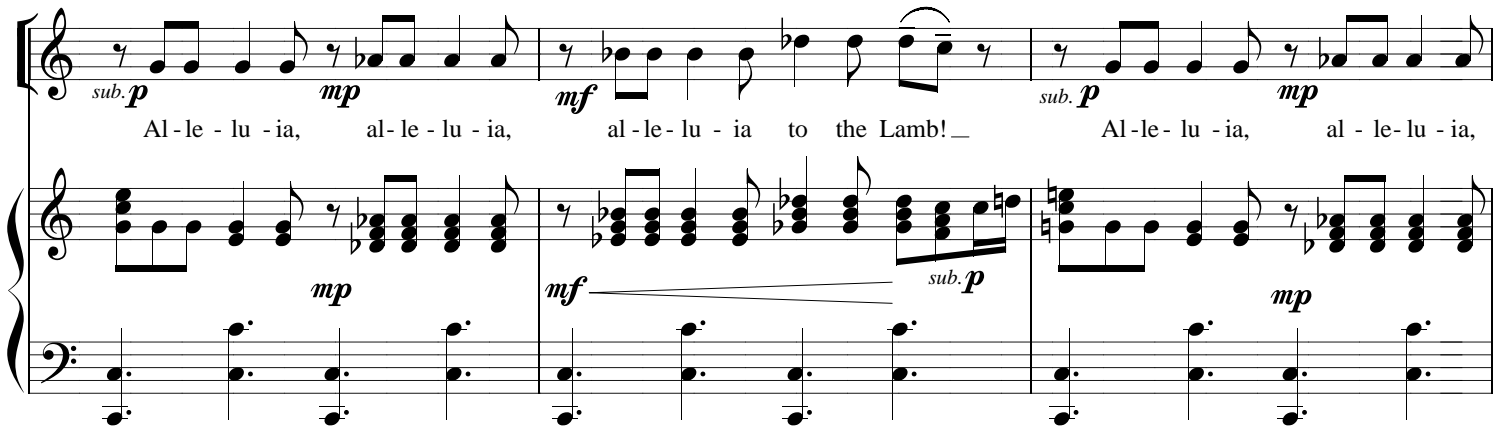
smoothly
ff *sub mp* *mf*
won the keys to Par-a-dise, He's the "Pearl of Great Price", He is full of grace and glo-ry; He com-



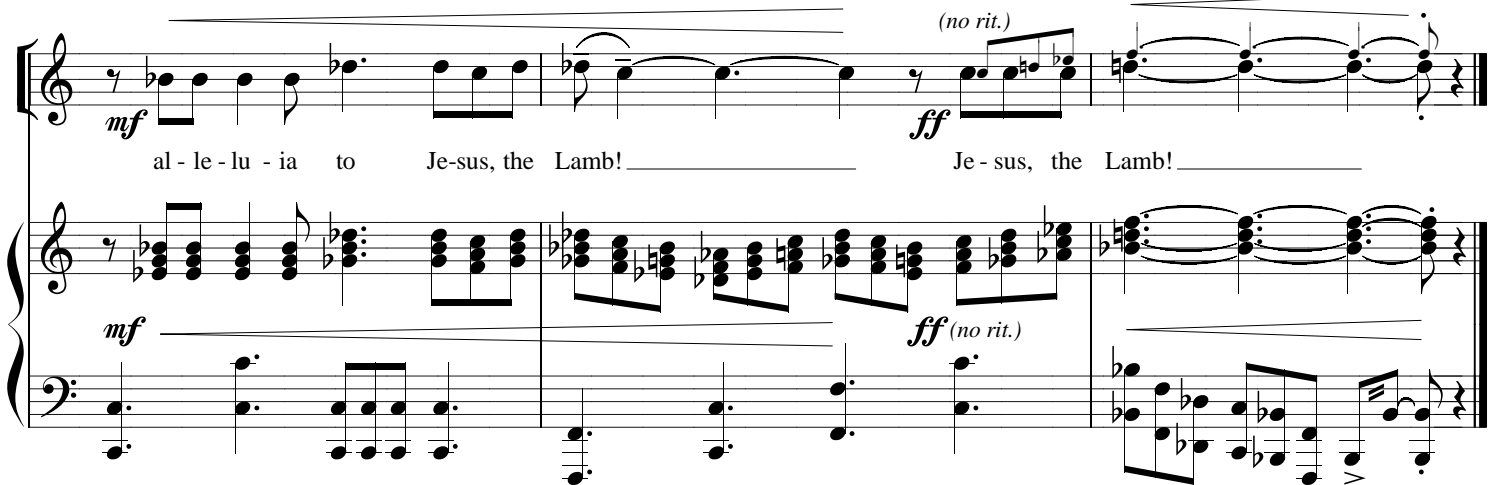
f *ff*
pletes sal-va-tion's sto-ry; Ev-'ry gate in-to hea-ven hon-ors Him.



sub. p *mp* *mf* *sub. p* *mp*
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia to the Lamb! Al-le-lu-ia, al-le-lu-ia,



mf *ff* *(no rit.)*
al-le-lu-ia to Je-sus, the Lamb! Je-sus, the Lamb!



Hallelujahs I'll Help Them Sing

(Revelation 22:20)

Unison

joyously ♩ = 88 *"To His Glory..."*

The first system of the score consists of four staves. The top two staves are vocal staves in 4/4 time, both containing whole rests. The bottom two staves are piano accompaniment. The right hand starts with a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a simple bass line with notes: G3, Bb3, G3, Bb3, G3, Bb3, G3. The dynamic marking *mf* is placed above the first piano staff.

The second system continues the musical score with four staves. The vocal staves remain empty with whole rests. The piano accompaniment continues with the same melodic and bass lines as the first system.

(Opt. Descant - 2nd time only - Select Voices)

mf 'Twas in the warmth of Your em - brac - ing, That I

(Melody - Lower Voices - both times)

mf 'Twas in the warmth of Your em - brac - ing, That I

The third system features two vocal staves and piano accompaniment. The top vocal staff has a descant marked with a trill symbol. The lyrics are: "'Twas in the warmth of Your em - brac - ing, That I". The bottom vocal staff has a melody marked with a trill symbol. The piano accompaniment continues with the same melodic and bass lines as the previous systems.

felt Your grace for - giv - ing, You set this sin - ful heart to

felt Your grace for - giv - ing; You set this sin - ful heart to

sing - ing, To Your pro - mis - es I'm cling - ing, For soon I'll

sing - ing; To Your pro - mis - es I'm cling - ing; For soon I'll

see the an - gels wing - ing; Soon I'll hear their prais - es

see the an - gels wing - ing; Soon I'll hear their prais - es

ring - ing, As they an - nounce that You are com - ing for —

ring - ing, As they an - nounce that You are com - ing for —

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: "ring - ing, As they an - nounce that You are com - ing for —".

me, for me. Hal - le - lu - - - jahs I'll help them

me, for me. Hal - le - lu - jahs I'll help them

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: "me, for me. Hal - le - lu - - - jahs I'll help them".

sing, As hon - or to Your Ho - ly Name we bring. Hal - le -

sing, As hon - or to Your Ho - ly Name we bring. Hal - le -

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: "sing, As hon - or to Your Ho - ly Name we bring. Hal - le -".

"Hallelujahs I'll Help Them Sing" - 4

lu - jahs I'll help them sing, in wor - ship, a - do - ra - tion, to

lu - jahs I'll help them sing, in wor - ship, a - do - ra - tion, to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "lu - jahs I'll help them sing, in wor - ship, a - do - ra - tion, to". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature.

You, the Ris - en Lamb, the King of Kings! 'Twas in the

You, the Ris - en Lamb, the King of Kings! 'Twas in the

The second system continues the vocal and piano parts. It includes a first ending bracket labeled "1." and a "D.S." (Da Capo) instruction. The lyrics are: "You, the Ris - en Lamb, the King of Kings! 'Twas in the".

Kings! the King of Kings!

Kings! the King of Kings!

The third system concludes the piece with a second ending bracket labeled "2." and a "Fine" instruction. The lyrics are: "Kings! the King of Kings!".

His Lasting Love

(Jeremiah 31:3)

Unison

"To His Glory..."

Descant - Soprano Solo $\text{♩} = 76$ *rit.* *a tempo*

mp ooo

Melody - Unison Choir *mf*

Peo-ple long to feel _____ a love that's sure and

mp flowing *mf* *rit.* *a tempo*

rit.

real, But all they find is hope-less-ness And hurt-ing hearts that nev-er heal; As

rit.

a tempo *rit.*

ooo There's

sea-sons come and go, Their search is just to know _____ an in-ner peace, a sweet re-lease, a

a tempo *rit.*

"His Lasting Love" - 3

you With love ev - er - last - ing; *rit.*
real, But all they find is hope - less - ness And hurt - ing hearts that nev - er heal; As

Feel Him em - brac - ing you With grace
sea - seasons come and go, Their search is just to know An in - ner peace, a

un - sur - pass - ing.
sweet re - lease, a free - dom for their soul.

"His Lasting Love" - 4

(Voices may be added to Descant for balance.)

An - gels re - joice _____ When sin - ners make the choice _____ To come to Him, Be -
An - gel choirs re - joice _____ When sin - ners make the choice _____ To come to Him, Be -

lieve in Him; Don't de - lay or turn a - way; _____ Come to Him; Be - lieve in Him; _____ Ac -
lieve in Him; Don't de - lay or turn a - way; _____ Come to Him; Be - lieve in Him; _____ Ac -

cept His love, Ac - cept His love _____ to - day. _____ rit.
cept His love to - day; Ac - cept His love _____ to - day. _____ rit.

I Feel a Song, Rising in My Spirit

(Psalm 34:1)

Unison

with happy abandon ♩ = 100

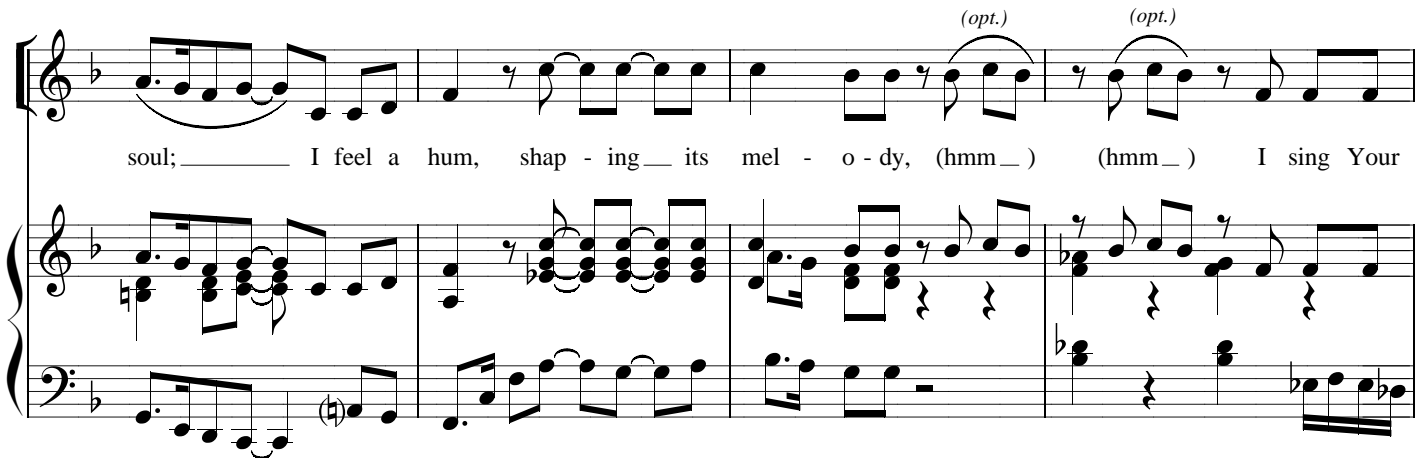
"To His Glory..."



The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line starts with a quarter note G2, a quarter note A2, and a quarter note Bb2. The piece is marked *mf*.



The first line of the vocal melody is in 4/4 time. The lyrics are: "I feel a song, ris - ing in my spir - it; ___ I feel its words, stir - ring in my". The piano accompaniment continues with a similar rhythmic pattern. The piece is marked *mf*.



The second line of the vocal melody is in 4/4 time. The lyrics are: "soul; ___ I feel a hum, shap - ing ___ its mel - o - dy, (hmm ___) (hmm ___) I sing Your". The piano accompaniment continues with a similar rhythmic pattern. The piece is marked *mf*.



The third line of the vocal melody is in 4/4 time. The lyrics are: "praise, Sweet Je - sus, 'cause I love You so. ___ I feel a 'Yes!' burn - ing in my spir - it; ___ I feel a". The piano accompaniment continues with a similar rhythmic pattern. The piece is marked *f*.

"Glo - ry!" churn - ing in my soul; I feel a shout, e - cho an

"A - men!" (A - men!) (A - men!) I praise Your name, Sweet Je - sus, ev - ry -

where I go. — Lord, grow my faith till

slowing... (Hymn Tune - "Old 100th") ♩ = 80

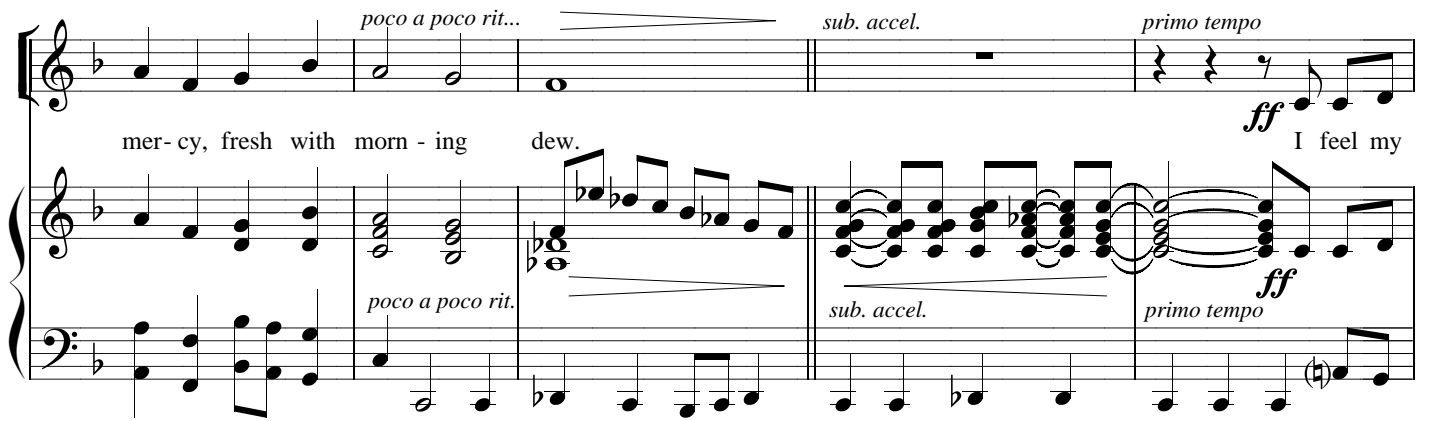
fears are few; Your touch re - fines, re - stores, re - news; Your pro - mis - es are pure and true; Your

"I Feel a Song, Rising in My Spirit" - 3

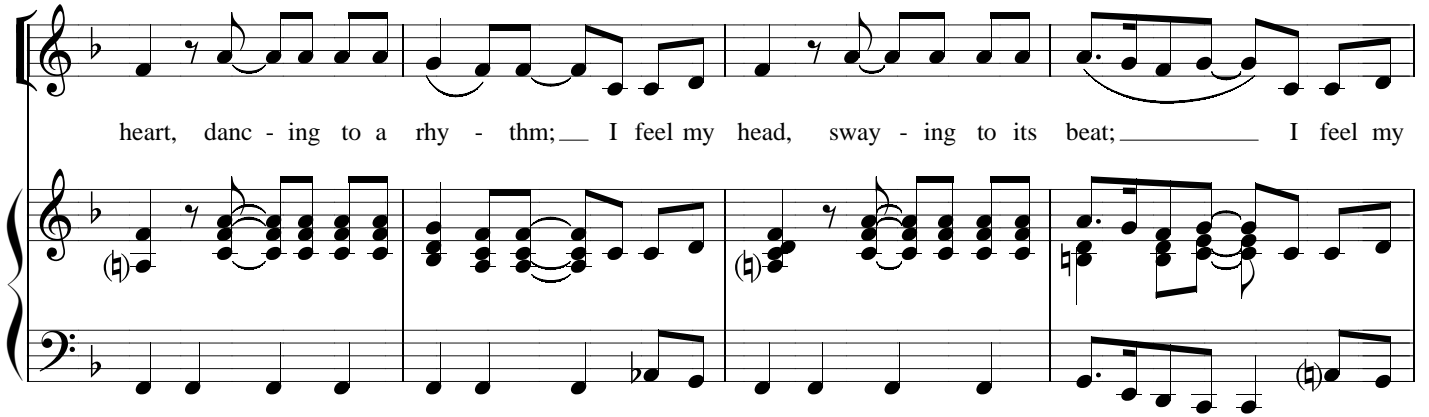
poco a poco rit... *sub. accel.* *primo tempo*

mer-cy, fresh with morn - ing dew. *ff* I feel my

poco a poco rit. *sub. accel.* *primo tempo* *ff*

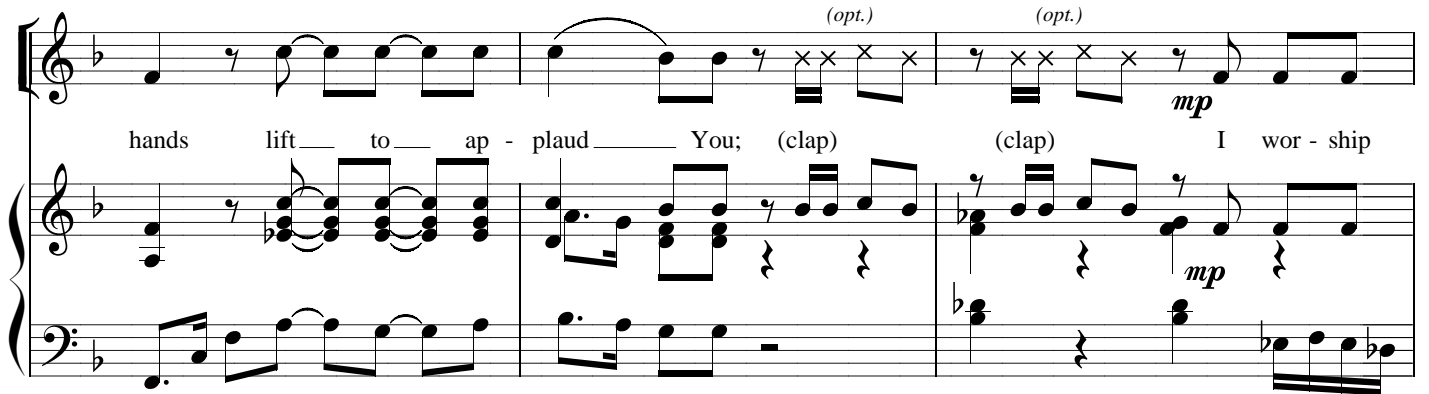


heart, danc - ing to a rhy - thm; I feel my head, sway - ing to its beat; I feel my



(opt.) *(opt.)* *mp*

hands lift to ap - plaud You; (clap) (clap) I wor - ship *mp*



poco a poco molto rit. *slower* ♩ = 58 *p*

You, Sweet Je - sus, You are all I need. I feel a

poco a poco molto rit. *slower* *p*



rest, com - ing to my spir - it; — I feel a si - lence, set - t'ling in my soul; — I feel a

hush, real — is Your pre - sence; I stand in awe, Sweet Je - sus, that my name You — know. —

somewhat faster ♩ = 66 (Hymn Tune - "Old 100th")

I love You, Lord, I wor - ship You; Be blessed and glo - ri - fied a - new; Please

teach me what to say and do To bring in - creas - ing joy to You. —

In Jubilant Song

- in Celebration of the Resurrection -

(Matthew 28:6)

Unison

victoriously ♩ = 120

"To His Glory..."

Piano introduction in 4/4 time, marked *mp*. The music features a rhythmic pattern of eighth and quarter notes in the right hand and a steady bass line in the left hand.

Opt. Descant (with divisi)

Melody

mf Lis - ten to cre - a - tion sing; Lis - ten to the e - cho ring;

mf Lis - ten to cre - a - tion sing; Lis - ten to the e - cho ring;

Vocal and piano accompaniment for the first two lines of lyrics. The piano part features a rhythmic accompaniment of eighth and quarter notes.

mp He is not here, *mf* He is not here, *f* He's ris - en as He said He would.

mp He is not here, *mf* He is not here, *f* He's ris - en as He said He would.

Vocal and piano accompaniment for the final line of lyrics. The piano part features a rhythmic accompaniment of eighth and quarter notes.

"In Jubilant Song" - 2

mp Al - le - lu - ia, ___ let us con - gre - gate; ___ Al - le - lu - ia, ___ let us cel - e - brate; ___

mp Al - le - lu - ia, ___ let us con - gre - gate; ___ Al - le - lu - ia, ___ let us cel - e - brate; ___ Al - le -

mp

mf Al - le - lu - ia, ___ Let us join our hearts in song, ___ *f* ju - bi - lant song! ___

lu - ia; ___ *mf* Let us join our hearts in *f* ju - bi - lant, ju - bi - lant song! *mp* Al - le -

mf *f* *mp*

mp Al - le - lu - ia, ___ Let us con - gre - gate; ___ Al - le - lu - ia, ___ Let us cel - e - brate; ___

lu - ia, ___ let us con - gre - gate; ___ Al - le - lu - ia, ___ let us cel - e - brate; ___ Al - le -

(2nd time to Coda - p.4) ⊕

(2nd time to Coda - p.4) ⊕

Al - le - lu - ia, *mf* let us join our hearts in ju - bi - lant, *f* ju - bi - lant song!

lu - ia, *mf* let us join our hearts in ju - bi - lant, *f* ju - bi - lant song!

mf *f*

stately - in two $\text{♩} = 54$

Wor - thy is the Lamb that was slain; *f* Wor - thy is the Lamb that was slain.

mf *f*

mf *f*

poco a poco molto ritard....

He a - lone is wor - thy; *p* He a - lone is wor - thy!

mp *p*

mp *p*

mp *poco a poco molto ritard....* *p* *mf*

D.S. al Coda (*p.1*)

D.S. al Coda (*p.1*)

"In Jubilant Song" - 4

Coda Φ

Al - le - lu - ia, — Let us join our hearts — in song, join our hearts — in song,
lu - ia, —

mf *f* *mf* *f*

sing - ing in ju - bi - lant song, — sing - ing in ju - bi - lant

ff *ff*

song, in ju - bi - lant song! —

fff *fff* *fff* (no rit.)

I Want the World to Know My God

(1 Kings 8:60)

Unison

with expression ♩ = 100

"To His Glory..."

I want the world to know my God is won - der - ful;

I want the world to know my God is mer - ci - ful; He wants the

world to know that sin is for - giv - a - ble; He wants the

world to know Christ Je - sus, His Son.

2nd time to Coda (bottom p.2)

Tell the one con - fused He is the Way; _____ Tell the one in dark-ness He's the

Light; _____ Tell the one that's hurt-ing He is Hope; _____

Tell the one that's dy - ing He is Life. _____ I want the
D.S. al Coda (top p.1) D.S. al Coda (top p.1)

poco a poco molto ritard...
⊕ Coda
Son; _____ He wants the world to know Christ Je - sus, His Son. _____
⊕ Coda
poco a poco molto ritard...

Let All the Earth with Anthems Ring!

(Psalm 107:2)

Unison

"O Filii et Filiae"

Leising (1637)

arr. "To His Glory..."

with increasing celebration ♩ = 144

Melody

f Let all the earth with an - thems

Detailed description: This system contains the first system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'with increasing celebration' and the metronome is set to 144. The vocal line begins with a rest, followed by the melody starting on a whole note G4. The piano accompaniment starts with a bass line of eighth notes and chords in the right hand.

Opt. Duet Descant

As all cre - a - tion greets the spring!

ring! Al - le - lu - ia, al - le - lu - ia!

Detailed description: This system contains the second system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The time signature is 3/4. The key signature has one sharp (F#). The vocal line continues with the lyrics 'ring! Al - le - lu - ia, al - le - lu - ia!'. The piano accompaniment continues with chords and a bass line.

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

Al - le - lu - ia, al - le - lu - ia! Let the re - deemed re -

Detailed description: This system contains the third system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The time signature is 3/4. The key signature has one sharp (F#). The vocal line continues with the lyrics 'Al - le - lu - ia, al - le - lu - ia! Let the re - deemed re -'. The piano accompaniment continues with chords and a bass line.

Let wor-ship rise like ea - gle wings!

joyce and sing! Al - le - lu - ia, al - le - lu - ia!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Let wor-ship rise like ea - gle wings!". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature has one sharp (F#).

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

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

The second system continues the vocal and piano parts. The vocal line has two parts, each with the lyrics "Al - le - lu - ia, al - le - lu - ia!". The piano accompaniment provides harmonic support with chords and a moving bass line.

lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia! Je - sus a - lone is

The third system concludes the piece. The vocal line includes the lyrics "lu - ia, al - le - lu - ia!" and "Al - le - lu - ia, al - le - lu - ia!". The piano accompaniment features a final melodic flourish in the left hand and sustained chords in the right hand.

To Him a - lone our praise we bring!

King of Kings! Al - le - lu - ia, al - le - lu - ia!

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "To Him a - lone our praise we bring!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

Al - le - lu - ia, al - le - lu - ia! Ris - ing from death, He

The second system continues the musical score. The vocal line has two parts of lyrics: "Al - le - lu - ia, al - le - lu - ia!" and "Al - le - lu - ia, al - le - lu - ia! Ris - ing from death, He". The piano accompaniment continues with chords and a bass line.

Soon no more tears and suf - fer - ing!

took its sting! Al - le - lu - ia, al - le - lu - ia!

The third system concludes the musical score. The vocal line has two parts of lyrics: "Soon no more tears and suf - fer - ing!" and "took its sting! Al - le - lu - ia, al - le - lu - ia!". The piano accompaniment continues with chords and a bass line.

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

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line in the bass. The key signature has two sharps (F# and C#).

lu - ia, al - le - lu - ia!

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

poco a poco molto ritard...

poco a poco molto ritard...

The second system continues the vocal and piano parts. The piano part features a prominent melodic line in the bass. The tempo marking *poco a poco molto ritard...* is present above the piano staff.

mf Al - le - lu - ia! *f* Al - le - lu - ia! *ff* Al - le - lu - ia!

mf Al - le - lu - ia! *f* Al - le - lu - ia! *ff* Al - le - lu - ia!

mf ever slowing (no breath) *ff* *poco a poco molto ritardando...*

The third system concludes the piece. It includes dynamic markings *mf*, *f*, and *ff*. The tempo marking *poco a poco molto ritardando...* is repeated. The piano part features a melodic line in the bass. The piece ends with a final chord.

Let the One Who Gives the Music Sing the Song

(Galatians 2:20)

Unison

in a feeling of two ♩ = 126 *"To His Glory..."*

(Voice 1)

You can

(no rit.)

fill your life with _____ mu - sic, e - nough to last the whole day long; _____

(Voice 2)

_____ You can learn a thou - sand _____ mel - o - dies and sing them

* NOTE: This song also works well as a duet. Suggested division of the voices is indicated in parentheses.

out clear and strong; But to know a joy be -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a quarter note 'out', a quarter note 'clear', and a quarter note 'and'. A slur covers the next two notes: a quarter note 'strong;' and a quarter note 'But'. This is followed by a quarter note 'to', a quarter note 'know', a quarter note 'a', a quarter note 'joy', and a quarter note 'be -'. The piano accompaniment consists of chords and moving lines in both hands.

yond com - pare, And a per - fect peace for ev - 'ry care, Let the

The second system continues the vocal line with a quarter note 'yond', a quarter note 'com -', and a quarter note 'pare,'. A slur covers the next two notes: a quarter note 'And' and a quarter note 'a'. This is followed by a quarter note 'per -', a quarter note 'fect', a quarter note 'peace', a quarter note 'for', a quarter note 'ev -', and a quarter note ''ry'. A slur covers the final two notes: a quarter note 'care,' and a quarter note 'Let the'. The piano accompaniment continues with chords and moving lines.

Let the One, Let the One, One, Let the One, Let the One who gives the

The third system features a vocal line with a quarter note 'Let the', a quarter note 'One,', a quarter note 'Let the', a quarter note 'One,', a quarter note 'One,', a quarter note 'Let the', a quarter note 'One', a quarter note 'who', a quarter note 'gives', and a quarter note 'the'. The piano accompaniment provides harmonic support with chords and moving lines.

mu - sic sing the song.

The fourth system concludes the piece with a vocal line containing a quarter note 'mu -', a quarter note 'sic', a quarter note 'sing', and a quarter note 'the'. A long note with a fermata follows, with the lyrics 'the song.' underneath. The piano accompaniment ends with a final chord and a key signature change to three flats.

"Let the One Who Gives the Music Sing the Song" - 3

Je - sus, a - dore His Ho - ly Name;
Dy - ing, He sets the sin - ner free;

Je - sus, in love to earth He came;
Ris - ing, He gives us vic - to - ry;

Je - sus, in mer - cy took our blame,
Com - ing, we're His e - ter - nal - ly,

1. There at Cal - va - ry.

2.
Be - cause of Cal - va - ry. With as -

sur - ance sing His prais - es, when things go right -- when things go wrong; You can

trust in His om - ni - po - tence; to Him a - lone, pow'r be - longs; As we

Give
give each mo - ment to His care, Lift
May we lift sub - mis - sive hearts in prayer: "Be the

"Be the One,
One, Be the One, Be the One who lives thru

me and sings the song."

Je - sus, a - dore His Ho - ly Name;
Dy - ing, He sets the sin - ner free;

Je - sus, in love to earth He came;
Ris - ing, He gives us vic - to - ry;

"Let the One Who Gives the Music Sing the Song" - 6

Je - sus, in mer - cy took our blame,
Com - ing, we're His e - ter - nal - ly,

1. there at Cal - va - ry:

2. Be - cause of Cal - va - ry, Cal - va -

Cal - va - ry. ry. Fine

(no rit.) Fine

Lord, We Lift Our Eyes to You

(Psalm 123)

Unison

gently ♩ = 72

"To His Glory..."

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as 'gently' with a quarter note equal to 72 beats per minute. The piano accompaniment starts with a piano (*p*) dynamic. The vocal line begins with a fermata, indicating a moment of silence or a long note.

The second system of music continues the piano accompaniment and introduces the vocal line with lyrics. The piano part continues with a piano (*p*) dynamic. The vocal line begins with the lyrics: "Lord, we lift our eyes to You; On bend - ed knee we come be -".

The third system of music continues the piano accompaniment and the vocal line. The piano part continues with a piano (*p*) dynamic. The vocal line continues with the lyrics: "fore _____ You; _____ Lord, hear our cries; _____ We lift up our eyes _____".

The fourth system of music continues the piano accompaniment and the vocal line. The piano part continues with a piano (*p*) dynamic. The vocal line continues with the lyrics: "_____ to Your throne up in hea - ven. _____ Lord, we lift our hearts to". The piano part concludes with a mezzo-piano (*mp*) dynamic.

pray; At the foot of Your al - tar we lay

Our sin and our pride, We lift up our eyes to Your throne up in Hea -

ven. Have mer - cy on us, O Lord, have mer - cy on us;

Let Your light shine all a - cross this land; De - liv - er us from e - vil in -

to Your lov-ing arms;— Lord, save us with Your might - y hand; Lord,

rit. *rit.*

save us with Your might - y hand. *f* Lord, we lift our song in praise;

molto rit. *a tempo* *f* *molto rit.* *a tempo*

We will wor - ship You all — of our days; — As our an - thems rise, —

— we lift up our eyes — to Your throne up in Hea - ven. —

"Lord, We Lift Our Eyes to You" - 4

slower
ff Lord, we lift our eyes to You; On bend - ed knee we come be -

fore You; Lord, hear our cries; We lift up our eyes

to Your throne up in Hea - ven. Lord, hear our cries; -

We lift up our eyes to You.

Lord, Your Birthday Celebration

(Isaiah 43:11)

Unison

with joy ♩ = 100 *"To His Glory..."*

The musical score is written in 4/4 time with a tempo of 100 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from mezzo-forte (mf) to forte (f). The score includes lyrics and a descant section at the end.

mf Lord, Your birth - day cel - e - bra - tion is com - ing; ___ Let us pre -

pare our homes, ___ pre - pare our hearts. ___ Lord, Your birth - day cel - e - bra - tion is com - ing; Let the

songs of the sea - son start ___ To hon - or You, wor - ship You, Of - fer You our a - do - ra - tion,

(Add Opt. Descant - p.2)

Hon - or You, wor - ship You, Tell You of our love. ___ Lord, Your

f

cresc.

"Lord, Your Birthday Celebration Is Coming" - 2

Descant
mf
Je - sus, come and

Melody
birth - day cel - e - bra - tion is com - ing; Let us pre - pare our homes, pre - pare our

cleanse my heart So sing - ing can

hearts. Lord, Your birth - day cel - e - bra - tion is com - ing; Let the songs of the sea - son

start To hon - or You, wor - ship You, Of - fer You our a - do - ra - tion,

start To hon - or You, wor - ship You, Of - fer You our a - do - ra - tion,

(Add 2nd Opt. Descant)

Hon - or You, wor - ship You, tell You of our love. To hon - or You, wor - ship You,

Hon - or You, wor - ship You, tell You of our love. To hon - or You, wor - ship You,

Of - fer You our a - do - ra - tion, Hon - or You, wor - ship You, Tell You of our love. To

Of - fer You our a - do - ra - tion, Hon - or You, wor - ship You, Tell You of our love. To

tell You of our love, To tell You of our love.

tell You of our love, To tell You of our love.

Love Is Jesus

(John 15:9)

Unison

"To His Glory..."

briskly ♩ = 126

Opt. Descant (2nd vs.)

Melody

(1st time) *mf*
(2nd time) *p*

p 2. Peace is Je - sus; _____ Peace is Je - sus; _____

mf 1. Love is Je - sus; _____ Love is Je - sus; _____
p 2. Peace is Je - sus; _____ Peace is Je - sus; _____

Peace is Je - sus; _____ Peace is Je - sus. _____ So if it's

Love is Je - sus: _____ Love is Je - sus. _____ So if it's
Peace is Je - sus: _____ Peace is Je - sus. _____ So if it's

The musical score is written in 4/8 time with a key signature of two flats (Bb and Eb). It includes an optional descant, a melody line, and piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal lines are in unison and include lyrics for two verses. The first verse is marked *mf* and the second *p*. The score concludes with a final piano accompaniment flourish.

"Love Is Jesus" - 2

peace you want, it's found in Je - sus; ___ Peace is Je - sus; ___
love you want, it's found in Je - sus; ___ Love is Je - sus; ___
peace you want, it's found in Je - sus; ___ Peace is Je - sus; ___

Peace is Je - sus; ___ Peace is Je - sus. ___
Love is Je - sus; ___ Love is Je - sus. ___
Peace is Je - sus; ___ Peace is Je - sus. ___

D.C. al Coda
(to Intro.)

⊕ Coda

p *mp* *mf*

⊕ Coda

"Love Is Jesus" - 3

(opt. divisi)

3. Joy is Je - sus; — Joy is Je - sus; — Joy is Je - sus; —

3. Joy is Je - sus; — Joy is Je - sus; — Joy is Je - sus; —

Joy is Je - sus. — Joy is Je - sus. — Joy is Je - sus. —

Joy is Je - sus. — Joy is Je - sus. — Joy is Je - sus. —

Joy is Je - sus. — Joy is Je - sus. — Joy is Je - sus. —

Je - sus; — Joy is Je - sus; — Joy is Je - sus.

Je - sus; — Joy is Je - sus; — Joy is Je - sus. —

Je - sus; — Joy is Je - sus; — Joy is Je - sus. —

There's love _ and peace _ and

joy in Je - sus; Love _ and peace _ and joy in Je - sus; Love _ and peace _ and joy in Je - sus,

They're on - ly found in Je - sus, _ in Je - sus. _

(no rit.)

(no rit.)

Away in a Manger Medley

arr. "To His Glory..."

(Luke 2:12)

Unison

Martin Luther

Spillman / Murray / Kirkpatrick

Optional
Descant

Melody

rit. *p* A - way in a —
A - way in a — man - ger, no

mp *rit.* *p*

man - ger bed, Lord Je - sus laid down His head; The
crib for a bed, The lit - tle Lord Je - sus laid down His sweet head; The stars in the —

stars look - ing — where He lay, Lord Je - sus, a - sleep on the hay. *rit.* *a tempo*
sky look - ing down where He lay, The lit - tle Lord Je - sus, a - sleep on the hay. *rit.* *a tempo*

rit.
mp The cat - tle are
(Murray)
mp The cat - tle are low - ing, The

low - ing; Lord Je - sus, No cry - ing He makes. I love
poor Ba - by wakes; But lit - tle Lord Je - sus, No cry - ing He makes. I love Thee, Lord

rit. *a tempo*
Thee, Lord Je - sus; Stay by my cra - dle till morn - ing.
Je - sus; Look down from the sky; And stay by my cra - dle till morn - ing is night.
rit. *a tempo*

mf Be near me, I
(Kirkpatrick)
mf Be near me Lord Je - sus, I

ask You to stay close by me for - ev - er and love me I pray; Bless
ask You to stay close by me for - ev - er and love me I pray; Bless

rit.
all the dear child - ren in Thy ten - der care, And
all the dear child - ren in Thy ten - der care, And
rit. *mp*

take us to hea - ven to live with Thee there, To live with Thee there, To
take us to hea - ven to live with Thee there, To live with Thee there, To

p *mf* *p* *mf* *p* *mf*

live with Thee
live with Thee

poco a poco accel e cresc. *rit.* *poco a poco accel e cresc.* *rit.*

there.
there

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

Music and Dancing, Celebration and Song

(Luke 15: 21-22)

Unison

legato ♩ = 48 "To His Glory..."

with narrative freedom

mf
When I

poco rit.

looked in - to His eyes, _____ I saw com - pas - sion, _____ not blame, Though I'd

poco rit.

sinned a - gainst Him and hea - ven _____ and brought to His house great shame.

poco rit.

NOTE: This song also works well as a male solo.

mp May - be I can be as a hired ser - vant; I'm not

wor - thy an - y long - er of His Name. But my Fa - ther em - braced me, and

accel. e cresc. to His world pro - claimed: *rit.*

joyously ♩ = 96 *f* Wel - come My son; find shoes for his feet. He has come home; the fat - ted calf we shall eat.

This is My boy; get a ring for his hand; And bring the best robe, I want you

slowing...

all to un-der-stand... I can see in My child's heart; re-pen-tance is real. He is

mp

con voce

with freedom of expression

bro-ken and con-trite, his fail-ure re-vealed. But I've for-giv-en him, par-doned him, with

mf

a little faster...

Me all is well. I can re-store him at the place, where he stum-bled and fell. My

poco rit.

5

f child has re - turned; He's con - fessed he was wrong; *mf* Hu - mil - i - ty first, then

hon - or be - longs. *f* Let us make mer - ry, re - joice all day long, With

1. *D.S.*
(Repeat is slower)

mu - sic and danc - ing, cel - e - bra - tion and song. My

2. *D.S.*
(Repeat is slower)

2. *poco a poco ritard...* *ff* and song. *Fine*

bra - tion and song, *ff* and song. *Fine*

2. *ff poco a poco ritard...*

You Are the Potter

(II Corinthians 4:7)

Unison

gently ♩ = 72 *poco rit.* "To His Glory..."

mf You are the Pot - ter, and I am the clay;

You are Cre - a - tor; craft me Your way;

You are De - sign - er, so I will stay Cen - tered in the

(no breath) *rit.*

NOTE: This song also works well as a male or female solo.

"You Are the Potter" - 2

slowly *a tempo* *rit.*

hol - low of Your hand to -

slowly *a tempo* *rit.*

a tempo *poco accel.*

day.

a tempo *poco accel.*

somewhat faster *more relaxed*

f *mp*

You are my Mak - er; You fash - ioned my frame; You know all a -

f *somewhat faster* *mp con voce*

mf

bout me; You call me by name. E - ven the hairs on my

mf

slowing... with much expression

head are num - bered and known; You bot - tle ev - 'ry

sub. p

sub. p

slowing... with much expression

tear that falls As Your Own, as Your

mp

mf

mp

mf

3

(no ped.....)

a tempo

(no breath)

molto rit.

Own, Your Own.

a tempo

molto rit.

primo tempo

mf

mf

mf primo tempo

You are the Pot - ter, and I am the clay;

"You Are the Potter" - 4

First system of the musical score. The vocal line (treble clef) contains the lyrics: "You are Cre - a - tor; craft me Your way; You are De -". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the musical score. The vocal line continues with: "sign - er, so I will stay Cen - tered in the". Performance markings include "(no breath)" above the vocal line and "rit." (ritardando) above the vocal line and below the piano accompaniment. The piano accompaniment includes a fermata over a chord in the right hand.

Third system of the musical score. The vocal line contains: "hol - low of Your hand _____ to -". Performance markings include "slowly" and "a tempo" above the vocal line, and "rit." above the vocal line and below the piano accompaniment. The piano accompaniment features a complex texture with many beamed notes and dynamic markings like v and v .

Fourth system of the musical score. The vocal line contains: "day. _____". Performance markings include "a tempo" above the vocal line and "molto rit." above the vocal line and below the piano accompaniment. The piano accompaniment features a complex texture with many beamed notes and dynamic markings like b and b .

Run to God

(Galatians 4:6)

Unison

gently ♩ = 69 *"To His Glory..."*

mp Run to
Dad - dy

(Words for Opt. Solo)

mp *p* *mp*

(Careful pedaling required)

God; let Him be your Ab - ba Fa - ther; You're His child; you are wel - come in His
God, to Your arms this child is run - ning; You a - lone are the ans - wer to the

pres - ence a - bove. Run to God; let Him be your Ab - ba Fa - ther; He's a Per - fect
need of my heart. Dad - dy God, to your arms this child is run - ning; Nev - er - more to

Dad - dy; There's no end to His love. *mf* Look at His face; Feel His em - brace; Noth - ing but
wan - der, nev - er - more to de - part. You draw me near; You take my fear; You hear my

"Run to God" - 2

rit.
mp

mer - cy, Noth - ing but grace. Run to God; let Him be your Ab - ba Fa - ther; You're His
fail - ures; You dry my tears. Dad - dy God to Your arms this child is run - ning; You a -

rit.
mp

child; You are wel - come in His pres - ence a - bove. Run to God; let Him be your Ab - ba
lone are the ans - wer to the need of my heart. Dad - dy God, to Your arms this child is

mf

Fa - ther; He's a Per - fect Dad - dy; there's no end to His love. He's a
run - ning; Nev - er - more to wan - der, nev - er - more to de - part. Nev - er -

rit.
p
molto rit.
mf
Faster

Per - fect Dad - dy; there's no end to His love. Turn a -
more to wan - der, nev - er - more to de - part. (End Opt. Solo)

round to the Voice that's gen-tly call - ing; Dad-dy God wants to hold you; there's no

rea - son to hide. Turn a - round to the Voice that's gen-tly call - ing; Dad-dy

God runs t'ward you with His arms o - pen wide. *f* Let Him come in;

Par - don your sin; *sub. p* Know what real love is; *pp* Be born a - gain. *mp* Turn a -

slowing... *molto rit.* *Slower*

round to the Voice that's gen-tly call - ing; Dad - dy God wants to hold you; there's no

poco rit.
rea - son to hide. *mf* Turn a - round to the Voice that's gen-tly call - ing; Dad - dy

God runs t'ward you with His arms o - pen wide; Dad - dy God runs t'ward you with His

poco accel. e cresc. *slowing...* *f* *a tempo* *rit.*
arms o - pen wide.

Sinner-Friend

(II Corinthians 5:21)

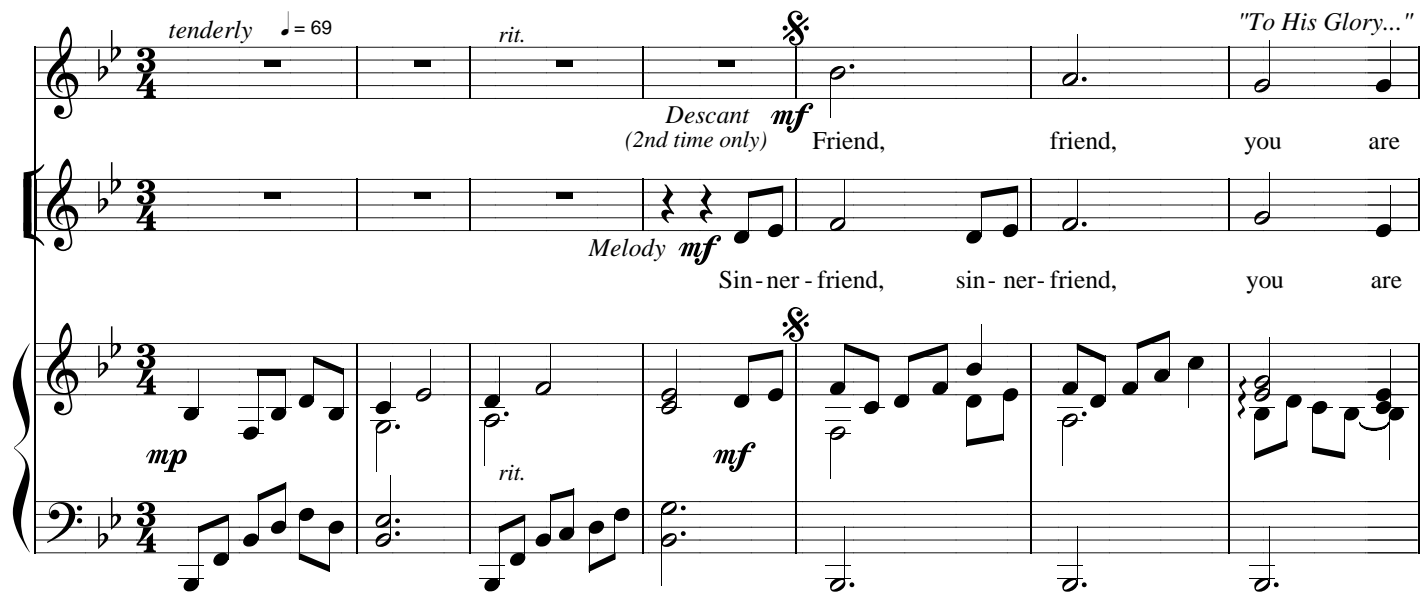
Unison

tenderly ♩ = 69 *rit.* "To His Glory..."

Descant (2nd time only) *mf* Friend, friend, you are

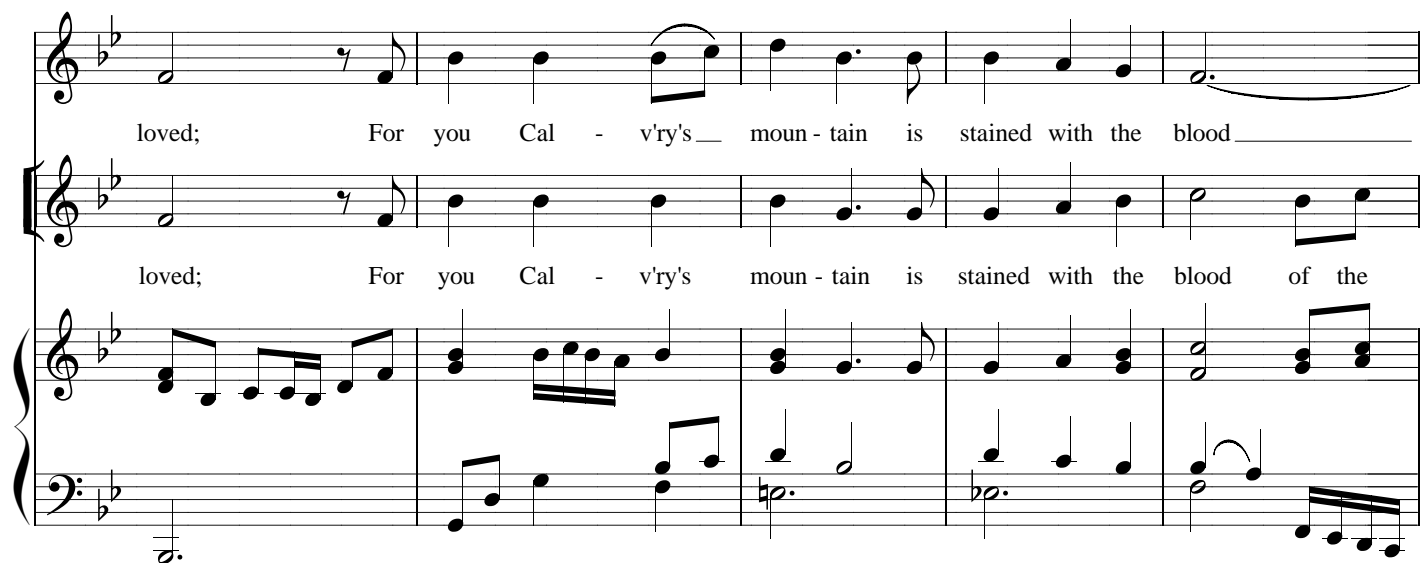
Melody *mf* Sin-ner - friend, sin-ner - friend, you are

mp *rit.* *mf*



loved; For you Cal - v'ry's moun - tain is stained with the blood

loved; For you Cal - v'ry's moun - tain is stained with the blood of the



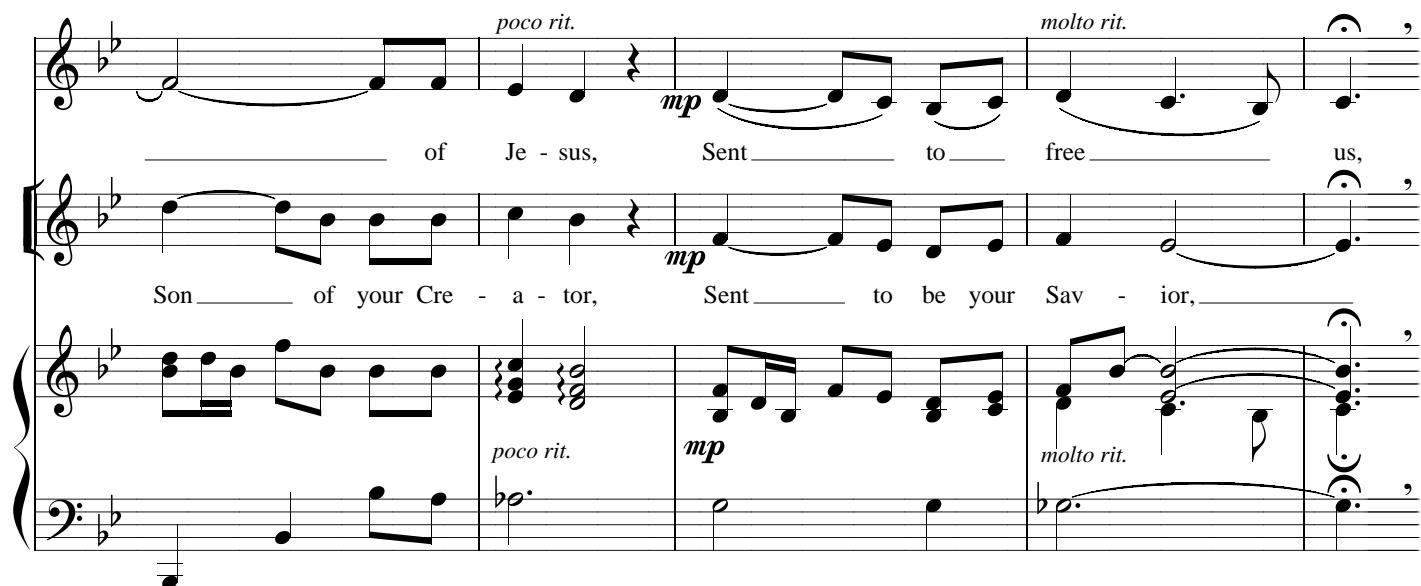
poco rit. *mp* *molto rit.*

of Je - sus, Sent to free us,

mp

Son of your Cre - a - tor, Sent to be your Sav - ior,

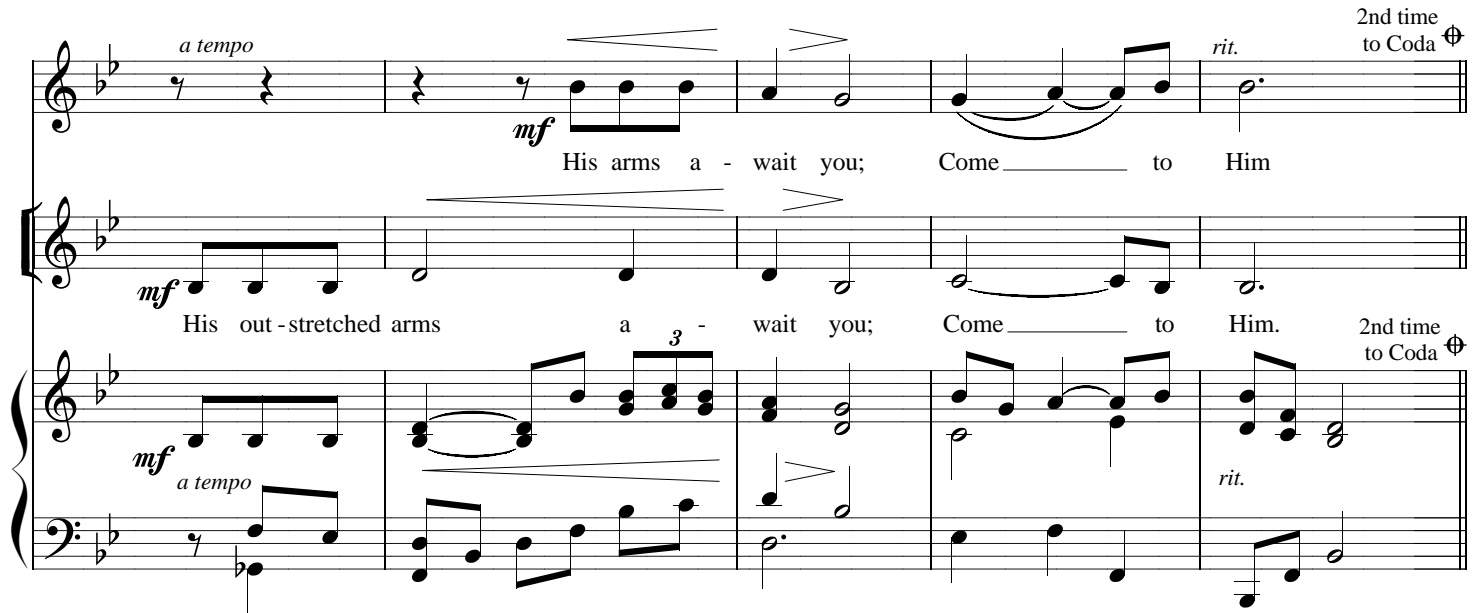
poco rit. *mp* *molto rit.*



a tempo *mf* His arms a - wait you; Come _____ to Him *rit.* 2nd time to Coda

mf His out - stretched arms a ³ - wait you; Come _____ to Him. 2nd time to Coda

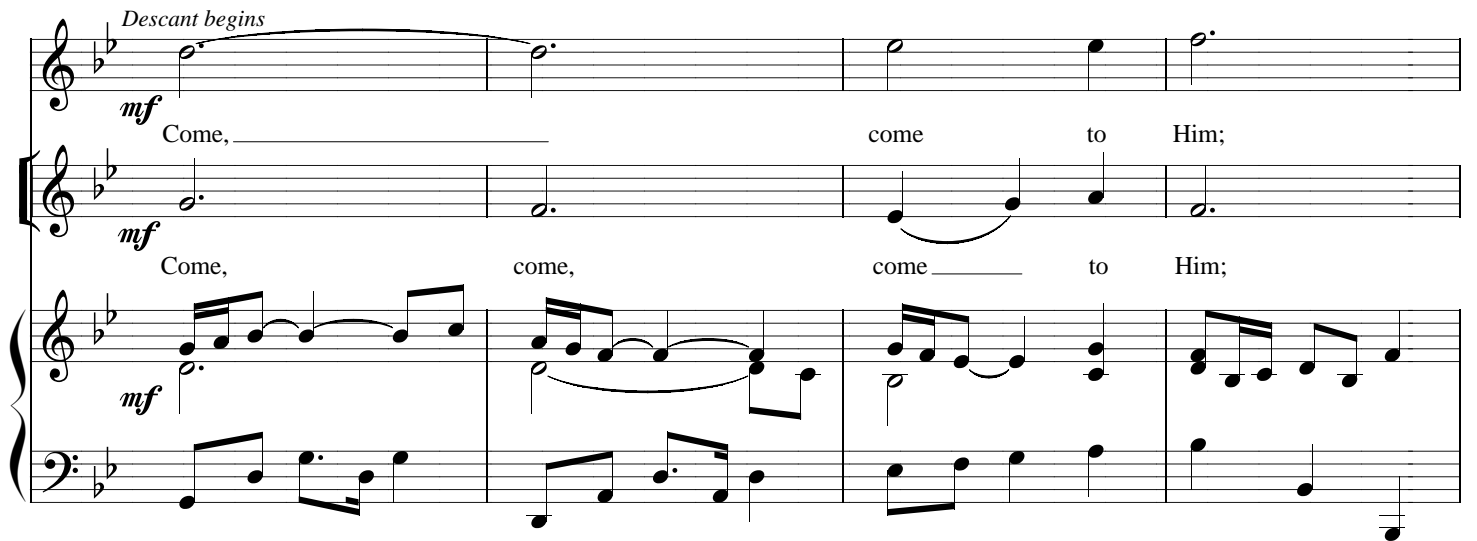
mf *a tempo* *rit.*



mf Descant begins
Come, _____ come to Him;

mf Come, come, come _____ to Him;

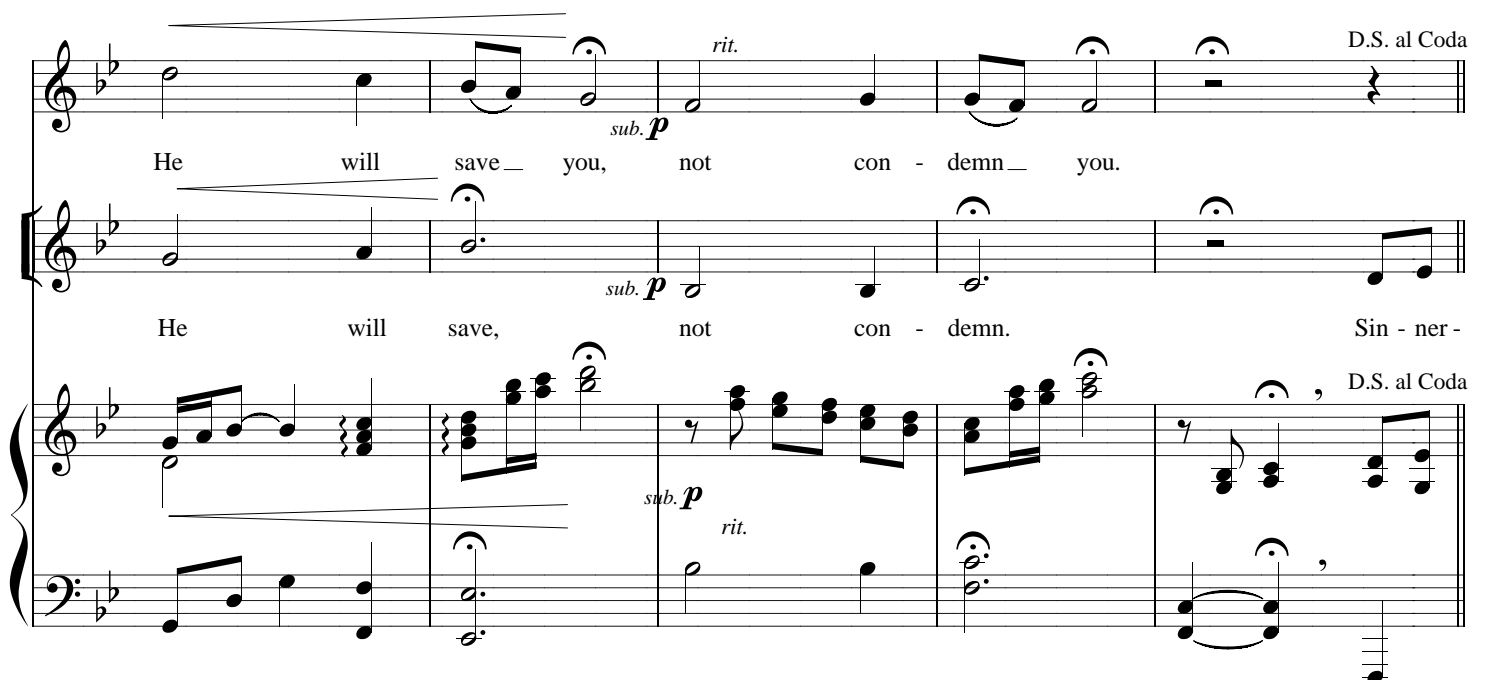
mf



rit. *sub. p* He will save — you, not con - demn — you. D.S. al Coda

sub. p He will save, not con - demn. Sin - ner -

sub. p *rit.* , D.S. al Coda



"Sinner-Friend" - 3

⊕ Coda *a tempo*

mp Soft - ly speaks the Spir - it's voice, where — you roam. *mf* A - mid the world's cha - o - tic

mp Soft - ly speaks the Spir - it's voice, where - ev - er you roam. *mf* A - mid the world's cha - o - tic

⊕ Coda *a tempo*

mp *mf*

mp *molto rit.*

noise, — It ten - der - ly and pa - tient - ly calls — you home. —

noise, — It ten - der - ly and pa - tient - ly *mp* calls — you home. —

mp *molto rit.*

Tempo I

mf Friend, friend, you are loved; For

mf Sin - ner - friend, sin - ner - friend, you are loved; For

Tempo I

mf

you Cal - v'ry's moun - tain is stained with the blood of
you Cal - v'ry's moun - tain is stained with the blood of the Son of your Cre -

poco rit. *mp* Je - sus, Sent to free us, His arms a -
molto rit. *a tempo* a - tor; Sent to be your Sav - ior, His out - stretched arms a -

rit. *slowing...* *p* wait you; Come to Him. Come to Him.
molto rit. wait you; Come to Him. Come to Him.

That Joyful Hymn - Amazing Grace

(John 1:12)

Unison

Traditional
Arr. "To His Glory..."

with majesty ♩ = 120

f

f

Be - come a child of the Most High God, a son or daugh - ter to Him; —

f

(no breath)

He'll lift you up from sin's fi - ery pit; He'll change your heart - ache to that joy - ful hymn — that

f

lifts up praise — to the Lord, — Blend - ing voi - ces in one ac - cord: —

(no ritard)

f

"That Joyful Hymn - Amazing Grace" - 2

NOTE: Phrases indicate preferred breaths.

mp

A - ma - ing — grace! how sweet the sound, that

mp

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a melodic phrase starting on a whole note, followed by eighth notes and quarter notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. The lyrics are: "A - ma - ing — grace! how sweet the sound, that".

saved a — wretch like me! I

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a melodic phrase, including a long note for "I". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "saved a — wretch like me! I".

once was — lost, but now — I'm — found; Was

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a melodic phrase with a long note for "Was". The piano accompaniment continues. The lyrics are: "once was — lost, but now — I'm — found; Was".

poco rit. *slowing*

blind. but — now — I — see. —

poco rit. *slowing*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a melodic phrase with a long note for "see.". The piano accompaniment continues. The lyrics are: "blind. but — now — I — see. —". The system ends with a key signature change to D major and a tempo marking of "slowing".

The image displays a musical score for the hymn "Amazing Grace". It is divided into three systems, each containing three staves: a Descant staff, a Melody staff, and a Piano accompaniment staff. The key signature is one sharp (F#) and the tempo is marked as quarter note = 92. The lyrics are: "T'was grace that taught my heart to fear, And grace my fears re- oooo How grace my fears re- lieved; How pre- cious did that grace ap- pear The pre- cious did that grace ap- pear The". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Descant $\text{♩} = 92$
f T'was grace that taught my heart to fear, And

Melody
f T'was grace that taught my heart to fear, And

f

grace my fears re - oooo How

grace my fears re - lieved; How

pre - cious did that grace ap - pear The

pre - cious did that grace ap - pear The

hour I first be - lieved!

hour I first be - lieved!

molto rit.

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "hour I first be - lieved!". The piano part includes a *molto rit.* marking at the end of the system.

with sudden rhythmic drive ♩ = 112 *slowing...*

ff When we've been there ten thou - sand years, Bright shin - ing as the sun, We've

ff aggressively *slowing...*

Detailed description: This system contains the third and fourth systems of music. The key signature changes to three flats (Bb, Eb, Ab) and the time signature is 3/4. The lyrics are "When we've been there ten thousand years, Bright shining as the sun, We've". The piano part includes markings for *ff* and *ff aggressively*, and a *slowing...* marking.

grandioso *poco a poco molto ritard...*

no less days to sing God's praise Than when we first be - gun.

grandioso *poco a poco molto ritard...*

Detailed description: This system contains the fifth and sixth systems of music. The key signature remains three flats and the time signature is 3/4. The lyrics are "no less days to sing God's praise Than when we first be - gun.". The piano part includes markings for *grandioso* and *poco a poco molto ritard...*.

The Hem of Your Garment

(Matthew 9:21)

Unison

flowing ♩. = 60

"To His Glory..."

The first system of music features a vocal line on a single staff with a treble clef, a key signature of two flats, and a 12/8 time signature. The piano accompaniment is written for a grand piano with both treble and bass staves. The tempo is marked 'flowing' with a quarter note equal to 60 beats per minute. The piano part begins with a mezzo-piano (*mp*) dynamic.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Je - sus, I just want to'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'touch the hem of Your gar - ment; On - ly'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

NOTE: This song also works well as a female solo.

You _____ have the pow - er to heal _____ my _____ bro - ken

bod - y, _____ my _____ bro - ken heart. _____ Your

mer - cies _____ are re - newed _____ with each morn - ing's _____ dew; _____ Your om -

poco a poco crescendo...

ni - scient eyes ___ have a thou - sand ___ per - fect path - ways ___ in view ___ for ___

poco a poco crescendo...

1.

me, ___ if on - ly ___ I will walk with You. ___

mf

1.

mf

(Repeat is softer) D.S.

mp

I just want to

D.S.

mp

2. *mf* *sub. mp*
me, for me, if

2. *mf* *sub. mp*

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) begins with a second ending bracket over the first measure. The piano accompaniment (middle and bottom staves) also features a second ending bracket. Dynamics include *mf* and *sub. mp*. The key signature has two flats and the time signature is 4/4.

poco a poco rit.
on - ly I will walk with

poco a poco rit.

Detailed description: This system contains the next two measures. The tempo marking *poco a poco rit.* is present above the vocal line and below the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the bass line. The key signature and time signature remain the same.

You.

Detailed description: This system contains the final two measures of the piece. The vocal line ends with a fermata over the word "You.". The piano accompaniment concludes with sustained chords. The key signature and time signature remain the same.

What on Earth Are You Doing for Heaven's Sake?

(Romans 10:14)

Unison

with joy ♩ = 138

"To His Glory..."

mf What on

earth are you do - ing for hea - ven's sake, - hea - ven's sake, _____ hea - ven's sake? What on

earth are you do - ing for hea - ven's sake? _ What are you do - ing for the Lord? _____

Ev - 'ry - where _ you go peo - ple long _ to know just that some - bod - y cares; _____

Je - sus paid the cost to re - deem the lost; What a mes - sage we share, we

share! What on earth are you do - ing for hea - ven's sake, —

hea - ven's sake, hea - ven's sake? What on earth are you do - ing for

hea - ven's sake? What are you do - ing for the Lord? How

can they believe in Jesus, if they don't know Him? How

can they receive His mercy, unless we go to them?

To have a harvest, we must plant seed

And tell them Jesus can meet their sin need. What on

earth are you do - ing for hea - ven's sake, — hea - ven's sake, —

hea - ven's sake? — What on earth are you do - ing for hea - ven's sake? — What are you

sub. mp

do - ing, what are you do - ing, what are you do - ing for the

mf *f* *poco a poco cresc.*

Lord? —

(no rit.)