

Volume One

TWO PART CORAL WORSHIP

Arranged by
Jerry Nelson

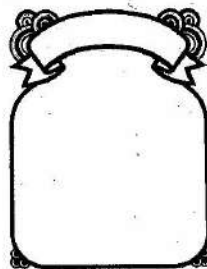


Our goal in the design of this book was to provide pure, simple, beautiful and effective choral arrangements for choirs everywhere. The key to the realization of such an effort was found in the idea of two simple lines, beautifully intertwined . . . meandering independently, yet, each in total regard for the other.

We think we've created a collection of truly great hymns for any service (AM, PM or in-between) and given them a simplicity that is perhaps more real than apparent. Learning will be easy and fast. Experiencing should be a delight . . . and using the occasional optional notes to "beef-up" certain sustained, climactic chords, perhaps no one will ever know you are singing arrangements for two-part choir.

Incidentally, the full-orchestra accompaniment tapes available for all titles, can add to the sense of texture and dynamic.

JERRY NELSON





TWO PART
CORAL
WORSHIP

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TABLE OF CONTENTS

All Creatures of Our God and King . . .	14
All Hail the Power of Jesus' Name . . .	32
Beneath the Cross of Jesus . . .	9
Dear Lord and Father of Mankind . . .	20
I Am Dwelling on the Mountain . . .	25
I Will Sing the Wondrous Story . . .	48
Joyful, Joyful We Adore Thee . . .	3
Lead Me to Calvary . . .	43
O How I Love Jesus . . .	53
Take My Life and Let It Be . . .	37

Companion Product:

Stereo cassette: C-5022

Instrumental tape track: TR-3005-R
(7½ips reel to reel)

Instrumental tape track: TR-3005-C
(cassette)

Orchestration: OR-3005

Joyful, Joyful We Adore Thee

Henry van Dyke

Ludwig von Beethoven
Arr. by Jerry Nelson

mp *mf*

1

Joy - ful, joy - ful, we a - dore Thee, God of glo - ry, Lord of love.

f

Hearts un - fold like flow'rs be - fore Thee op - 'ning to the sun a - bove.

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9

mf

Melt the clouds of sin and sad - ness;

Drive the dark of doubt a - way.

mp *f*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The first vocal line starts with a mezzo-forte (*mf*) dynamic and contains the lyrics 'Melt the clouds of sin and sad - ness;'. The second vocal line contains the lyrics 'Drive the dark of doubt a - way.'. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic and features a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a forte (*f*) dynamic marking.

f

Giv - er of im - mor - tal glad - ness, fill us with the light of day.

f

f

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The first vocal line starts with a forte (*f*) dynamic and contains the lyrics 'Giv - er of im - mor - tal glad - ness, fill us with the light of day.'. The second vocal line also starts with a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic and features a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a forte (*f*) dynamic marking.

p *rit.*

The third system of the musical score concludes the piece. The vocal staves are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The first vocal line is silent. The second vocal line is silent. The piano accompaniment begins with a piano (*p*) dynamic and features a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a ritardando (*rit.*) dynamic marking.

21 Ladies unison

Thou art lov - ing and for - giv - ing, ev - er bless - ing, ev - er blest;

mp 8va - - - - -

Well - spring of the joy of liv - ing, o - cean depth of hap - py rest.

29 *cresc.* - - - - -

Thou, our Fa - ther, Christ our broth - er, All who live in love are Thine.

Thou, our Fa - ther,

mp

Teach us how to love each oth - er; Lift us to the joy di - vine.

mp

mp

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The second system continues the piano accompaniment with chords and melodic lines in both treble and bass clefs. The dynamic marking *mp* (mezzo-piano) is present in both systems.

Detailed description: This system contains the third and fourth systems of the musical score. The third system shows the vocal line and piano accompaniment with rests. The fourth system continues the piano accompaniment with chords and melodic lines in both treble and bass clefs. The dynamic marking *f* (forte) is present in the fourth system.

41 **Maestoso**

ff

Mor - tals join the might - y cho - rus which the morn - ing stars be-gan.

ff

ff

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system has a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The sixth system continues the piano accompaniment with chords and melodic lines in both treble and bass clefs. The dynamic marking *ff* (fortissimo) is present in both systems.

Broth - er - hood binds
Fa - ther love is reign - ing o'er us; Broth - er - hood binds

49

man to man.
man to man. Ev - er sing - ing march we on - ward,

Vic - tors in the midst of strife; Joy - ful mu - sic leads us on - ward

57

in the tri - umph song of life. Joyful mu - sic

Leads us on - ward — In this triumph song of

8va ---

life. This song of life

fff rit.

rit. fp

Beneath The Cross Of Jesus

Elizabeth C. Clephane

Frederick C. Maker
Arr. by Jerry Nelson

1. Be -

mp

mp

1

"oo" "oo"

neath the cross of Je - sus I fain would take my stand; The

shad - ow of a might - y Rock with - in a wea - ry land. A

p

p

9

home with - in the wil - der - ness; A rest up - on the way From the
 home with - in the wil - der - ness; A rest up - on the way From the

burn - ing of the noon-tide heat And the bur - den of the day. —
 2. Up -

18

mp
 2. Up-on the cross of Je - sus, Oh, - My eyes can see the
mp
 on the cross of Je - sus My eyes at times can see the
mp

mf

form of One who suf - fered there for me. And

mf

vè - ry dy - ing form of One who suf - fered there for me.

8va

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a *mf* dynamic marking. The middle staff is a vocal line in bass clef, also with a *mf* dynamic marking. The bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the vocal parts and a supporting accompaniment in the piano.

26

from my smit - ten heart, with tears, these won - ders I con - fess: The

from my smit - ten heart, with tears, these won - ders I con - fess: The

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The key signature has three flats. The music continues with the same melodic and accompanimental patterns as the first system.

won - der of His glo - rious love, And my un - wor - thi - ness.

mf

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The key signature has three flats. The music concludes with a *mf* dynamic marking in the piano part.

37

3. I take, O cross, Thy

f

mf

Oh, for my a - bid - ing place.

mf

shad - ow For my a - bid - ing place. I ask no oth - er

45

mp

Than the sun - shine of His face. Con - tent to let the

mp

sun - shine than the sun - shine of His face. - -

mp

world go by; To know no gain, nor loss. My

ff

This system contains the first two staves of music. The top staff is the vocal line in G major (two flats) and 6/4 time, with lyrics "world go by; To know no gain, nor loss. My". The bottom staff is the piano accompaniment. The dynamic marking *ff* is placed above the final measure of the vocal line.

sin - ful self, My on - ly shame; My glo - ry, all the

mp 50 *poco rit.*

This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics "sin - ful self, My on - ly shame; My glo - ry, all the". The bottom staff is the piano accompaniment. The dynamic marking *mp* is placed above the first measure of the vocal line, and *poco rit.* is placed above the final measure. A box containing the number "50" is placed above the vocal line between the first and second measures.

f *mp* *poco rit.*

8va

This system contains the fifth and sixth staves of music, which are piano accompaniment. The top staff has a dynamic marking *f* at the beginning and *mp* later. The bottom staff has a dynamic marking *mp*. The instruction *poco rit.* is placed above the final measure. The marking "8va" is placed below the first measure of the bottom staff.

Cross. — My glo - ry all the Cross. —

p *rit.* *pp*

This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics "Cross. — My glo - ry all the Cross. —". The bottom staff is the piano accompaniment. Dynamic markings *p*, *rit.*, and *pp* are placed above the vocal line. The piano accompaniment also has dynamic markings *p* and *pp*.

8va

p *rit.* *pp*

This system contains the ninth and tenth staves of music, which are piano accompaniment. The top staff has a dynamic marking *p* and *rit.*. The bottom staff has a dynamic marking *pp*. The marking "8va" is placed above the first measure of the top staff.

All Creatures Of Our God And King

St. Francis of Assisi

from Geistliche Kirchengesäng

Arr. by Jerry Nelson

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Unison Ladies *mp* 1 *With a light bounce*

Vocal line for Unison Ladies. The melody is simple and rhythmic, following the lyrics: "All crea - tures of our God and King, Lift". The music is in G major and 3/4 time.

Piano accompaniment for the first vocal line. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The music is in G major and 3/4 time.

Vocal line for Unison Ladies. The melody continues with the lyrics: "up your voice and with us sing: Hal - le - lu - jah, Hal - le -". The music is in G major and 3/4 time.

Piano accompaniment for the second vocal line. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The music is in G major and 3/4 time.

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f 7 *mp*

lu - jah. Thou burn - ing sun with gold - en beam, Thou,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'lu - jah.' followed by a quarter rest, then a half note 'Thou' with a quarter rest, and continues with a melodic line for 'burn - ing sun with gold - en beam, Thou,'. The piano accompaniment provides harmonic support with chords and moving lines.

poco rit. *f*

The piano accompaniment for the first system starts with a *poco rit.* marking. It features a melodic line in the right hand and a bass line in the left hand, both in the key of D major. The tempo and dynamics change to *f* for the second system.

mp

sil - ver moon with soft - er gleam, Oh, praise Him,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a *mp* dynamic. The lyrics are 'sil - ver moon with soft - er gleam, Oh, praise Him,'. The piano accompaniment continues with chords and a bass line.

Sil - ver moon with soft - er gleam, Oh,

The piano accompaniment for the second system continues with chords and a bass line, supporting the vocal melody.

mf

Al - le - lu - ia, Al - le - lu

praise Him. Al - le - lu - ia, Al - le - lu

The third system of music features a vocal line and piano accompaniment. The key signature changes to two sharps (F# and C#) and the time signature is 3/4. The vocal line has a *mf* dynamic. The lyrics are 'Al - le - lu - ia, Al - le - lu' and 'praise Him. Al - le - lu - ia, Al - le - lu'. The piano accompaniment provides harmonic support with chords and a bass line.

The piano accompaniment for the third system continues with chords and a bass line, supporting the vocal melody.

ia. _____ *p*

ia. _____ 2. And

p

20

And all ye men of ten - der heart, for - giv - ing oth - ers,

all ye men of ten - der heart, for - giv - ing oth - ers, take your

mp

take your part. Oh, sing ye, Al - le - lu - ia. Ye

part. Oh, sing ye, Al - le - lu - ia.

26

mf *rit.*

who long pain and sor - row bear; Praise God and on Him cast your

"oo" - - - pain and sor - row bear, On Him cast your

rit.

a tempo *f*

care. Oh, praise Him! Oh, praise Him! Al - le -

care. Oh, praise Him! Oh, Praise Him! Al - le -

a tempo

mf *mf*

lu - ia! Al - le - lu - ia! Al - le - lu -

lu - ia! Al - le - lu - ia! Al - le - lu -

ia. _____

ia. _____

8va - - - - -

f

3

39

f **Maestically**

3. Let all things their cre - a - tor bless, and

f

3. Let all things their crea - a - tor bless, and

8va - - - - -

f

worship Him in hum-ble-ness. Oh, praise Him! Al-le-lu-ia. Praise,

worship Him in hum-ble-ness. Oh, praise Him! Al-le-lu-ia. Praise,

45

praise the Fa - ther! Praise the Son! And praise the Spir - it, three in

praise the Fa - ther! Praise the Son! And praise the Spir - it, three in

mp one! Oh, praise Him! Oh, praise Him! *f* Al - le -

mp one! Oh, praise Him! Oh, praise Him! *f* Al - le -

lu - ia! Al - le - lu - ia! Al - le - lu - - - ia! —

lu - ia! Al - le - lu - la! Al - le - lu - - - la! —

Colto

Dear Lord And Father Of Mankind

John Whittier

 Frederick C. Maker
 Arr. by Jerry Nelson

Piano introduction in B-flat major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The piece concludes with a final chord of G4-Bb4-C5.

Vocal and piano accompaniment for the first line of lyrics. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord of G4-Bb4-C5.

1. Dear Lord, and Fa - ther of man - kind, for -
 sim - ple trust like theirs who heard, be -

Vocal and piano accompaniment for the second line of lyrics. The vocal line begins with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord of G4-Bb4-C5.

give our fool - ish ways! Re - clothe us in our
 side the Syr - ian sea, The gra - cious call - ing

Piano accompaniment for the final line of lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord of G4-Bb4-C5.

right - ful mind; In pur - er lives Thy ser - vice find; In
of the Lord; Let us, like them, with - out a word, rise

1. deep - er rev - 'rence, praise. 2. In

mf 8va

2. up and fol - low Thee. ———

16

3. Oh drop Thy dew - s of qui - et - ness 'til

"oo"

all our striv - ings cease.

"oo"

24

Solo (or ladies)

Take from our souls the strain and stress, And

let our or - dered lives con - fess the

beau - ty of Thy peace. _____

mf

38 *mf*

4. Breathe thru the heats of our de - sires, Thy

f *mf*

cool - ness and Thy balm. Let sense be dumb; Let

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "cool - ness and Thy balm. Let sense be dumb; Let". The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

flesh re - tire; Oh, speak thru the earth - quake, wind, and fire, Oh,

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "flesh re - tire; Oh, speak thru the earth - quake, wind, and fire, Oh,". The bottom staff is a piano accompaniment. Dynamics include *f* (forte) in both staves.

mp still *p rit.* small voice of calm!

mp *p*

mp *rit.* *alleg*

This system contains the final two staves of music. The top staff is a vocal line with lyrics: "still small voice of calm!". Dynamics include *mp* (mezzo-piano) and *p rit.* (piano ritardando). The bottom staff is a piano accompaniment with dynamics *mp*, *rit.*, and *alleg*.

I Am Dwelling On The Mountain

Anonymous

J.W. Dadmun
Arr. by Jerry Nelson

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand with a steady eighth-note accompaniment.

1 *p* (Ladies Unison, second time only)

mp "oo" "oo"

I am dwell — ing on the moun - tain, — where the
not of heav - y cross - es, — Of the

Vocal line with lyrics and piano accompaniment. The piano part provides harmonic support with chords and a bass line.

gold — en sun - light gleams — O'er a
bur — dens and the tears. — For I've

Vocal line with lyrics and piano accompaniment. The piano part continues with harmonic support.

9

For I've found this great sal - va - tion

land whose won - drous beau - ty
found this great sal - va - tion

makes those bur - dens light ap -

far ex - ceeds my fond - est
makes those bur dens light ap -

1. 2. *Altos p*

dreams. Tell me pear. Oh, how

8va

19

(Unison Ladies)

mp

sweet - ly, How sweet - ly Je - sus whis - pers: "Take your

p

coda

cross; you need not fear, For I've

mp

"Oh, Take your cross; you need not fear, For I've

27

trod this road be - fore you, And my

trod this road be - fore you, And my

8va

pres - ence lin - gers near. _____

pres - ence lin - gers near. _____ Now I am

3

f

35

Now I'm drink-ing - - - - drink - ing at the foun - tain where I

drink-ing _____ at the foun-tain. _____

3

8va - - - -

ev - er would a - bide, _____ For I have

Where I ev - er would a - bide. _____

43

tast - ed of life's pure riv - er. And now my

Oh yes, I've tast - ed life's pure riv - er. And now my

soul is sat - is - fied. There's no

soul is sat - is - fied.

51

thirst - ing for life's pleas - ures. I can

"oo"

see _____ a bright - er day. day. _____ For I've

I can see a bright - er day.

f

59

found _____ a rich - er treas - ure; _____ One that

Oh, yes I've found _____ a rich - er treas - ure. One that

fad - eth not - a - way. _____

fad - eth not - a - way. _____ Yes, I am *D.S. al Coda*

D.S. al coda

67

ff *fp*

I'm so glad that I've tast-ed of life's pure

ff *fp*

V

riv - er, And now my soul is sat - is -

fff

fied. Sat - is - fied.

fff

rit.

allegro

All Hail The Power Of Jesus' Name

Edward Perronet

Oliver Holden
Arr. by Jerry Nelson

Piano introduction in G major, 4/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *f* and *ff*.

Vocal entry in G major, 4/4 time. The melody begins with a rest followed by a quarter note G, then a half note A, and continues. Dynamics include *f* and a first ending bracket labeled '1'. Lyrics: All hail the pow'r of Je - sus' name! Let

Piano accompaniment for the first vocal line. The right hand features chords and melodic fragments, while the left hand provides a steady accompaniment. Dynamics include *f* and *ff*. A dynamic marking of *8va* is present.

Vocal entry in G major, 4/4 time. The melody continues with lyrics: an - gels pros - trate fall. Bring forth the roy - al di - a - dem And. Dynamics include *ff*.

Piano accompaniment for the second vocal line. The right hand features chords and melodic fragments, while the left hand provides a steady accompaniment. Dynamics include *ff*.

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mp 10

crown Him Lord of all. Bring forth the roy - al

f

di - a - dem And crown Him Lord - - of all. — Let

f

15 *mf*

ev - 'ry kin - dred, ev - 'ry tribe on this ter - res - trial

mf

Let ev-'ry kin - dred, Let ev-'ry tribe On this ter-res - trial

ball to Him all maj - es - ty a - scribe, and crown Him

ball to Him all maj - es - ty a - scribe, We'll crown Him

24 *poco rit* *a tempo*

Lord of all. To Him all maj - es -

Crown Him Lord of all. To Him all maj - es -

poco rit *a tempo* 8va

rit. *a tempo*

ty a - scribe, and crown Him Lord of all. _____

ty a - scribe, and crown Him Lord of all. _____

rit. *a tempo*

f
"Oh,"

rit.

33

mf
Oh, glo - ri - a,

that with yon - der sa - cred throng We at His feet may

mf

Glo - ri - a, - - - - And crown Him

fall. We'll join the ev - er - last - ing song, and crown Him

f

Lord of all. We'll join the ev - er -

Lord of all. We'll join the ev - er -

ff

Optional-one Voice

last - ing song, and crown Him

last - ing song. We'll, crown Him, crown Him

rit.

Lord - - - of all.

Lord - - - of all.

rit. *fff*

Take My Life And Let It Be

Frances R. Havergal

Henri A. Cesar Malan
Arr. by Jerry Nelson

Piano introduction in B-flat major, 4/4 time. The music features a gentle melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present.

1 Unison Ladies

mp

Vocal line for Unison Ladies. The melody is simple and clear, with lyrics written below the notes. A dynamic marking of *mp* (mezzo-piano) is indicated.

1. Take my life, and let it be
2. Take my feet and let them be

mp unis men (2nd time)

Piano accompaniment for the vocal line. It features a steady bass line and chords in the right hand. A dynamic marking of *mp* (mezzo-piano) is present.

Vocal line for the second part of the song. The melody continues with lyrics written below the notes.

con - se - crat - ed, Lord, to Thee. Take my hands and
swift and beau - ti - ful for Thee. Take my voice and

Piano accompaniment for the second part of the song. It continues with a steady bass line and chords in the right hand.

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let them move at the im - pulse of Thy love, —
 let me sing al - ways on - ly for my King, —

1. at the im - pulse of Thy love. for my King. —
 al - ways on - ly

2. ———

12 Solo

3. Take my lips and let them be filled with mes - sag -

mp

es for Thee. Take my sil - ver and my gold;

8va -

p

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 three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "es for Thee. Take my sil - ver and my gold;". The bottom staff is a piano accompaniment in bass clef. A dynamic marking of *p* (piano) is present. An 8va - marking with a dashed line indicates an octave transposition for the right hand.

Not a mite would I with - hold, Not a mite would

p

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "Not a mite would I with - hold, Not a mite would". The piano accompaniment continues with a dynamic marking of *p*.

22 *mf* I with - hold. 4. Take my will and make it Thine;

mf

mf

Detailed description: This system contains the final two staves of music. The vocal line begins with a boxed measure number "22" and the lyrics "I with - hold. 4. Take my will and make it Thine;". The piano accompaniment features dynamic markings of *mf* (mezzo-forte) in both hands.

It shall be no long - er mine. Take my heart; it

is Thine own. *f* It shall be Thy roy - al Throne;

f

mf It shall be Thy roy - al Throne. 32 *f* 5. Take my love; My

mf *f*

God, I pour, at Thy feet, its treas - ure store.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "God, I pour, at Thy feet, its treas - ure store." The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line.

Take my - self and I will be ev - er on - ly

Take my - self

This system contains the second two staves of music. The top staff continues the vocal line with the lyrics "Take my - self and I will be ev - er on - ly". The bottom staff continues the piano accompaniment. The lyrics "Take my - self" are also written below the piano staff.

all for Thee, Ev - er, on - ly all for Thee.

This system contains the final two staves of music. The top staff concludes the vocal line with the lyrics "all for Thee, Ev - er, on - ly all for Thee." The bottom staff concludes the piano accompaniment.

42 *faster*

Take my life and let it be con - se - crat - ed,

ff
8va-----

rit.
Lord, to Thee; Ev - er, on - ly all for

rit.

a tempo *rit.*
Thee, _____ for Thee. _____

a tempo *rit.* *fff*

Lead Me To Calvary

Jennie Evelyn Hussey

Wm. J. Kirkpatrick
Arr. by Jerry Nelson

mp

The piano introduction consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment with quarter notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

1

mp

1. King of my life, I crown Thee now. Thine shall the glo - ry be.

mp

The first vocal line begins with a box containing the number '1'. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

mp

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Lest I for - get Thy thorn-crowned brow; Lead me to Cal - va - ry. —

The second vocal line continues the melody and includes the lyrics: "Lest I for - get Thy thorn-crowned brow; Lead me to Cal - va - ry. —".

The piano accompaniment concludes the piece with a final chord in the right hand and a descending line in the left hand.

9

Lest I for - get Geth - sem - a - ne; Lest I for - get Thine
Don't let me for - get Thine

mf
ag - o - ny; And lest I for - get your love for me.
ag - o - ny;

17

p
Lead me to Cal - va - ry. "oo" - - -
p
Lead me, oh Lord, to Cal - va - ry. May I be will - ing,

“oo”

Lord, to bear, dai - ly my cross for Thee, —

“oo”

Ev - en Thy cup of grief to bear. Thou hast born all for

25 *p*

Lest I for - get Geth - sem - a - ne;

p

me. . . .

p

mp *mf*

Lest I for - get Thine ag - o - ny; Lest I for - get Thy

mp *mf*

mp *mf*

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The second system continues the piano accompaniment with both treble and bass clefs. Dynamics include *mp* and *mf*.

mp

love for me. Lead me to Cal - va - ry. ———

mp

rit.

Detailed description: This system contains the second two systems of music. The top system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The second system continues the piano accompaniment with both treble and bass clefs. Dynamics include *mp* and *rit.*

33 Solo 1 (or ladies)

mp

Don't let me for - get Geth - sem - a - ne.

Solo 2 (or men)

I can't for - get your

*mp**mf**f*

Lest I for - get your love for me; —

ag - o - ny.

Lest I for - get your - won - drous love | for

*poco rit.**mp*

Lead me to Cal - va - ry.

me,

Je - sus,

Lead me to Cal - va - ry.

8va - - - -

poco rit.

I Will Sing The Wondrous Story

F.H. Rowley

Music and Arrangement
by Jerry Nelson

1 *mp*

I will sing the wondrous sto - ry,

mf

I will sing the wondrous sto - ry of the

of the Christ who died for me "oo" - - -

mp

Christ who died for me. How He left His throne in

glo - ry For the cross of Cal - va - ry. Yes, I'll

f

Yes, I'll

f

glo - ry For the cross of Cal - va - ry. Yes, I'll

9

sing. — The wondrous story of the Christ who died for

sing the wondrous sto - ry — Of the Christ who

me. Sing it with — the saints in glo - - ry.

who died for me. Sing it with the saints in glo - - ry. Gath-ered

mp

Solo or unis. Altos

p

by the crys-tal sea. I was

mp

18

lost but Je - sus found me, found the sheep that went as-

p

tray. He threw His lov - ing arms a - round me. He drew me

26 Unison Ladies

back in - to His way. *p* "oo" - -

Solo or Unison Men mp

Well, I was bruised but Je - sus

healed me; Faint was I from man - y a fall. My sight was

Tempo I *f*

gone and fears pos - sessed me. *f*

But He *f*
Unison

Tempo I *ff*

D.S. al 

freed me from them all. That's why I can

Coda

sea. — Gath-ered

D.S. al 

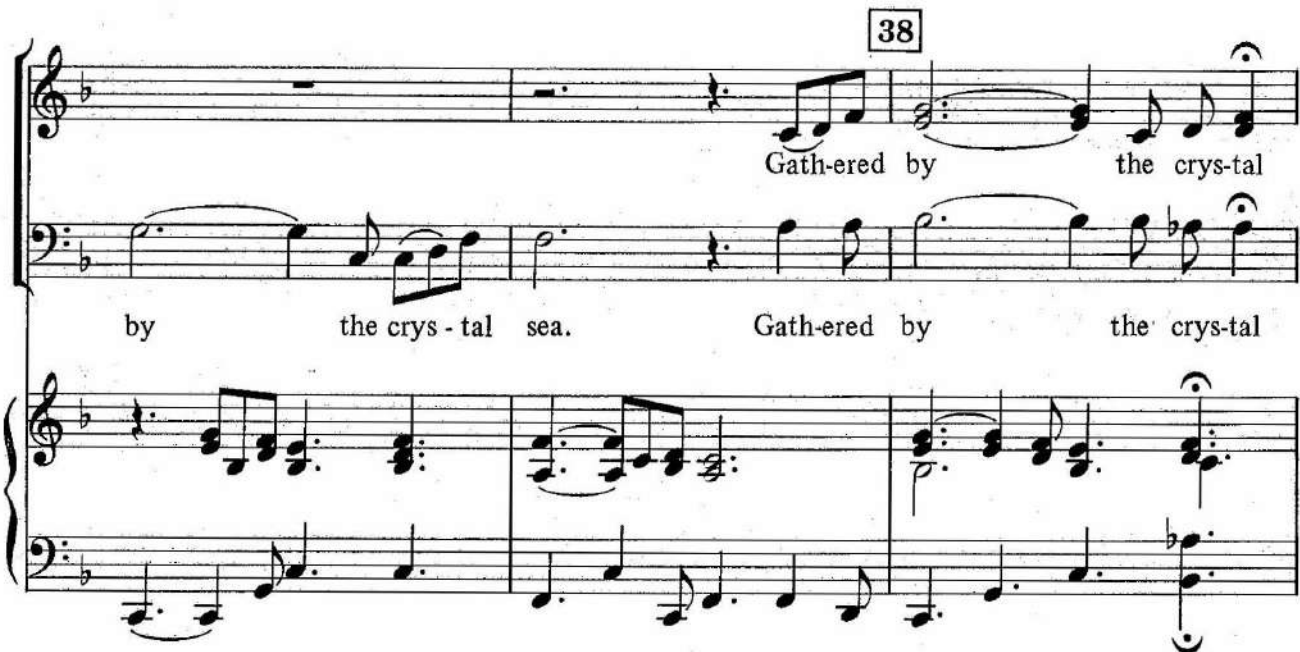
Coda



38

Gath-ered by the crys-tal

by the crys - tal sea. Gath-ered by the crys-tal



molto rit.

sea. — — — — — "mm" — —

molto rit.



Oh, How I Love Jesus (Medley)

Frederick Whitfield

Arr. by Jerry Nelson

The musical score is arranged in four systems, each containing a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one flat (B-flat) and the time signature is 8/8. The first system begins with a piano (*mp*) dynamic and includes the vocal line with the lyrics "Du du du". The second system continues the vocal line with "du du du" and "Du du du". The third system features a first ending bracket with a first ending box containing the number "1" and a piano (*p*) dynamic. The vocal line includes the lyrics "du du du du" and the first ending. The second ending is marked with a "2." and the lyrics "Oh," and "oo". The piano accompaniment provides harmonic support throughout the piece.

F/C D^o C7/E F Csus C7

how I love Je - sus. "Oh," "oo"

1. Oh, how I love Je - sus.
2. "oo"

B^b/D C7/E F C6 C7 9 F

how I love Je - sus. Oh, "oo"

* Recite 2nd time (see below)

Oh, "oo" how I love Him. Oh, "oo"

F/C D^o C7/E F F7 B^b6 Dm/A Gm

how I love Je - sus, be - cause He

how I love Je - sus, be - cause He

*NARRATION: There is a name I love to hear; I love to sing its worth. It sounds like music in my ear . . . The sweetest name on earth. Jesus . . . Jesus, the name that charms our fears, That bids our sorrows cease; 'Tis music in the sinner's ears; 'Tis life . . . and health . . . and peace.

F/C C 1.F 2.F

first loved me. first loved me.

C/D **19** "Majestic Sweetness" G B7/F# Em

f He saw me plunged in deep dis -

f He saw me plunged in deep dis -

mf

Em/D A7/C# A7 D7 C/E D7/F#

tress and flew to my re -

tress and flew to my re -

35

Ab

C7/G

Fm

broke the pow'r of can - celled

broke the pow'r of can - celled

Fm/Eb

Bb7

Eb7

Bbm7

Eb7

fp

fp

sin and He set, oh, He set this pris-on-er

sin and He set, oh, He set this pris-on-er

Ab

Ab7

43

C/G

ff

ff

ff

free. His blood can

free. His blood can

E7 Am Ab° C7/G Gm7 f C

make the foulest clean; His

make the foulest clean; His

F6 A7/E Dm C/G G7 C

blood a - vailed for me

blood a - vailed for me

C6 mp D° C7/E 51 F F/C D° C7/E

"oo" "oo"

* Begin Recite (see below)

"oo"

*NARRATION: And because He shed His blood and became obedient, even to the death of the cross, God has highly exalted Him and given Him a name that is above all other names, that at the name of Jesus every knee shall bow and every tongue confess that Jesus is Lord, to the glory of God.

F C7/G C7 Dm C7/E

"oo" "oo"

59
F C6 C7 F A7

Oh, how I love Oh, how I love

Dm F7 *mp* Bb6 D7/A Gm F/C C7

Je sus, be - cause He first loved Je sus, be - cause He first loved

67

F F7 *p* B \flat D7/A Gm

me. — — — — — Be - cause He

me. — — — — — Be - cause He

8va

F/C C7 F F7 *mp*

first loved me. — — — — — Be -

first loved me. — — — — — Be -

8va

B \flat 6 D7/A Gm *rit.* F/C₂ *p* C7 F *rit.*

cause He first loved me. — — — — —

cause He first loved me. — — — — —

rit. *p*

*Joyful, Joyful We Adore Thee
Beneath the Cross of Jesus
All Creatures of Our God and King
Dear Lord and Father of Mankind
I Am Dwelling on the Mountain
All Hail the Power of Jesus' Name
Take My Life and Let It Be
Lead Me to Calvary
I Will Sing the Wondrous Story
O How I Love Jesus*

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