

To God Be the Glory

Words by
Fanny J. Crosby

Arranged by Fred and Ruth Coleman
TUNE: TO GOD BE THE GLORY
by William H. Doane

Exultantly $\text{♩} = \text{ca. } 80$ (eighth note remains constant)

The musical score is arranged in three systems. The first system shows the piano accompaniment with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Exultantly' with a quarter note equal to approximately 80 beats per minute, and a note that the eighth note remains constant. The second system begins at measure 4 and includes vocal parts. The 'Harmony' part is in the bass clef, and the 'Melody' part is in the bass clef with lyrics underneath. The piano accompaniment continues in the treble and bass clefs. The third system begins at measure 7 and continues the vocal and piano parts. The piano accompaniment features complex chordal textures and rhythmic patterns, including some sixteenth-note runs in the right hand.

4 Harmony *f*

Praise the Lord, praise the

Melody *f*

7 Lord, let the earth hear His

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10

voice! Praise the Lord, praise the

This system contains measures 10 through 13. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The time signature changes from 6/8 to 3/4, then to 6/8, and back to 3/4.

14

Lord, let the peo - ple re - joice! O

This system contains measures 14 through 17. The vocal line continues with the lyrics. The piano accompaniment features more complex rhythmic patterns, including eighth and sixteenth notes. The time signature changes from 3/4 to 4/4 and back to 3/4.

18

come to the Fa - ther, through Je - sus the Son, and

This system contains measures 18 through 21. The vocal line continues with the lyrics. The piano accompaniment is primarily composed of chords and simple rhythmic patterns. The time signature remains 3/4.

22

give Him the glo - ry, great things He hath done.

26

With conviction ♩ = ca. 112

With conviction ♩ = ca. 112

mf

30

f

1. To God be the glo - ry, great things He hath
3. Great things He hath taught us, great things He hath

f

34

done; so loved He the world that He gave us His
done, and great our re - joic - ing through Je - sus the

38

Son, who yield - ed His life an a - tone - ment for
Son; but pur - er, and high - er, and great - er will

42

sin, and o - pened the life - gate that all may go
be our won - der, our trans - port, when Je - sus we

Tempo I ♩. = ca. 80 (eighth note remains constant)

46

in.
sec.

Tempo I ♩. = ca. 80 (eighth note remains constant)

49

f Praise the Lord, praise the Lord,

53

let the earth hear His voice! Praise the

Nearer, Still Nearer

13

Words by
Lelia N. Morris

Arranged by Fred and Ruth Coleman

Tune: MORRIS
by Lelia N. Morris

Meditatively ♩ = 92-96

The musical score is arranged in three systems. The first system (measures 1-3) features a piano accompaniment in G major and 4/4 time, marked *mf*. The second system (measures 4-6) continues the piano accompaniment. The third system (measures 7-9) includes a vocal line with lyrics and piano accompaniment. The vocal line is in G major, 4/4 time, marked *mf*. The lyrics are: "Near - er, still". The piano accompaniment in the third system includes a treble clef staff with chords and a bass clef staff with a melodic line.

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10

near - er, close to Thy heart,

13

draw me, my Sav - ior, so pre - cious Thou

16

art. Fold me, O fold me

19

close to Thy breast, shel - ter me

22

safe in that Ha - ven of Rest,

25

shel - ter me safe in that Ha - ven of

*mf a tempo**poco rit.**a tempo*

Rest. *mf* Near - er, still

mf a tempo *poco rit.* *a tempo*

near - er, noth - ing I bring,

mf a tempo *poco rit.* *a tempo*

naught as an of - f'ring to Je - sus my

naught as an of - f'ring to Je - sus my

mf a tempo *poco rit.* *a tempo*