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Level Descriptions

- Level 1: Easy to moderately easy rhythmically and in technical demands; hands mostly in the middle of the keyboard
- Level 2:** Intermediate to moderate difficulty with a variety of musical styles; expanded range and more rhythmically demanding
- Level 3: Advanced musically and in technical demands; use of full keyboard, scale and arpeggio passages, and stylistically demanding

Thoughts from Lloyd...

Like a River Glorious

Being a resident in the land of 10,000 lakes (Minnesota), water is pretty central to our entire culture. We play *in* it in the summer and *on* it in the winter. It is a huge part of our economic base throughout the year. But for all of us, water is central to life. Without it, we do not last very long. I am impressed by the frequency of water references in the Bible. The children of Old Testament Israel miraculously crossed water at the beginning and ending of their 40-year journey to the promised land. Jesus was baptized by water as He began His earthly ministry. He even called Himself the source of “living water.” In Revelation, the heavenly New Jerusalem is described as having a crystal-clear river flowing from the throne of God and down through the middle of the city.

This wonderful hymn of promise reminds us that, like the centrality of water to our life and faith, so is the promise of God’s presence and perfect peace. As we acknowledge and place our trust in the promises of an eternal and loving God, our faith grows and is consistently renewed from this boundless source of life-giving nourishment.

Like a River Glorious

Like a river glorious, is God’s perfect peace,
Over all victorious, in its bright increase;
Perfect, yet it floweth, fuller every day,
Perfect, yet it groweth, deeper all the way.

Refrain:

Stayed upon Jehovah, hearts are fully blest
Finding, as He promised, perfect peace and rest.

Hidden in the hollow of His blessed hand,
Never foe can follow, never traitor stand;
Not a surge of worry, not a shade of care,
Not a blast of hurry touch the spirit there.

Refrain

Every joy or trial falleth from above,
Traced upon our dial by the Sun of Love;
We may trust Him fully all for us to do.
They who trust Him wholly find Him wholly true.

Refrain

Like a River Glorious

5

Lloyd Larson
Tune: WYE VALLEY
by James Mountain

Gently flowing ♩ = ca. 96

p

mp

Red. -----

3

(♩)

(♩)

5

7

Duration: 2:55

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9

pedal harmonically

poco rit.

a tempo
mp

12

15

18

mf

21

24

dim. e rit.

27

mp a tempo

Red. *simile*

8va

30

8va

33

8va

..... * *pedal harmonically*

36

mf

Thoughts from Mary...

I Need Thee Every Hour

I have a special place in my heart for the old hymns. Not only do they represent our great heritage of faith, but the spirit of the words and music never seems to grow old. Just a few notes of an old gospel song cause me to reflect on persons and events that shape who I am today. As I sang and played through this great hymn, I was reminded of a Sunday evening sing-along many years ago when our music minister took requests from the congregation. Wanting to participate but not having a particular favorite, I raised my hand and requested a random page number. This was the hymn that was sung. When we got to the chorus, the instrumentalists, on cue from our minister, let the congregation sing unaccompanied. I thought it was the best singing of the night! Ever since that time, this hymn has touched my heart in a deeply personal way because, just as He was there for me as a child, I still claim these words: *Every hour, I need Thee*.

I Need Thee Every Hour

I need Thee every hour, most gracious Lord;
No tender voice like Thine can peace afford.

Refrain:

I need Thee, O I need Thee;
Every hour I need Thee;
O bless me now, my Savior,
I come to Thee.

I need Thee every hour, stay Thou nearby;
Temptations lose their power when Thou art nigh.

Refrain

I need Thee every hour, in joy or pain;
Come quickly and abide, or life is in vain.

Refrain

I need Thee every hour; teach me Thy will;
And Thy rich promises in me fulfill.

Refrain

I need Thee every hour, most Holy One;
O make me Thine indeed, Thou blessed Son.

Refrain

—Annie S. Hawks, 1872

I Need Thee Every Hour

17

Mary McDonald

Tune: NEED

by Robert Lowry, 1826-1899

Expressive, rubato ♩ = ca. 84

The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). It consists of four systems of staves, each with a treble and bass clef. The first system begins with a mezzo-piano (*mp*) dynamic marking. The music is characterized by flowing, expressive lines with frequent slurs and ties, indicating a rubato tempo. A repeat sign with first and second endings is present in the first system. Measure numbers 3, 6, and 9 are indicated at the start of their respective systems. The score concludes with a final cadence in the fourth system.

Duration: 2:45

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12

mf

bring out melody

14

16

mp

18

20

mf

Detailed description: This is a musical score for piano, spanning measures 12 to 20. The key signature is one sharp (F#). The score is written for two staves, treble and bass. Measure 12 starts with a treble staff containing a series of chords and a bass staff with a simple melody. A dynamic marking of *mf* is present. Measure 13 continues the treble staff's activity while the bass staff has a longer note. Measure 14 is marked with the instruction "bring out melody" and features a more active treble staff. Measures 15-16 show a continuation of the treble staff's melody with some chromaticism. Measure 17 has a treble staff with a long note and a bass staff with a simple melody. Measure 18 is marked with *mp* and features a treble staff with a series of chords and a bass staff with a simple melody. Measure 19 continues the treble staff's activity while the bass staff has a longer note. Measure 20 is marked with *mf* and features a treble staff with a series of chords and a bass staff with a simple melody. The score ends with a double bar line and a key signature change to one flat (Bb).

Thoughts from Ruth...

I Know Whom I Have Believed

When I was little, the text to this song really spoke to me. I don't know why God chooses to love us, to save us, and I certainly don't claim to understand how it all works, but I do know that His salvation is sure and complete. It's truly a case of "It's all in Whom you know!"

I've always loved to set scripture to music, and I think that is another thing that appealed to me about this piece—the chorus is 2 Timothy 1:12, verbatim, with the verses giving the human questioning viewpoint, answered by the Biblical promise.

The lilting melody of this piece is so joyful, so light-hearted, it always brought joy to my heart when we sang it. I can imagine the hymn writers being really happy when they wrote this song—happy with the assurance that Jesus is all that we need, despite our limitations, our fears, and our doubts.

I Know Whom I Have Believed

I know not why God's wondrous grace
To me He hath made known,
Nor why, unworthy, Christ in love
Redeemed me for His own.

Refrain:

But I know Whom I have believed,
And am persuaded that He is able
To keep that which I've committed
Unto Him against that day.

I know not how this saving faith
To me He did impart,
Nor how believing in His Word
Wrought peace within my heart.

Refrain

I know not how the Spirit moves,
Convincing us of sin,
Revealing Jesus through the Word,
Creating faith in Him.

Refrain

I know not what of good or ill
May be reserved for me,
Of weary ways or golden days,
Before His face I see.

Refrain

I know not when my Lord may come,
At night or noontide fair,
Nor if I walk the vale with Him,
Or meet Him in the air.

Refrain

—Daniel W. Whittle, 1883

I Know Whom I Have Believed

27

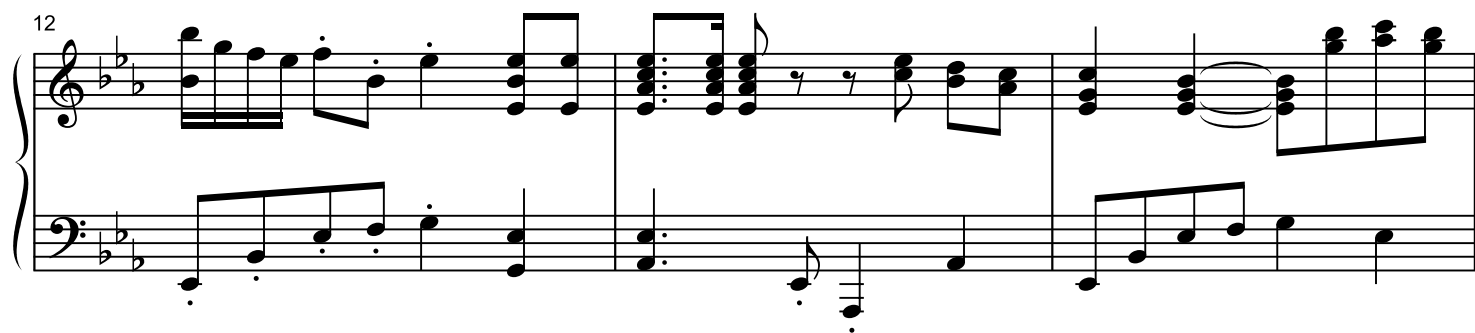
Ruth Elaine Schram
Tune: EL NATHAN
by James McGranahan

Lighthearted ♩ = 112

The piano score is written for a grand piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a treble and bass staff. The first system includes a tempo marking 'Lighthearted ♩ = 112' and dynamic markings 'mf' and 'f'. The second system begins with a measure rest of 3 measures. The third system begins with a measure rest of 6 measures. The fourth system begins with a measure rest of 9 measures. The music consists of a flowing melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggiated figures.

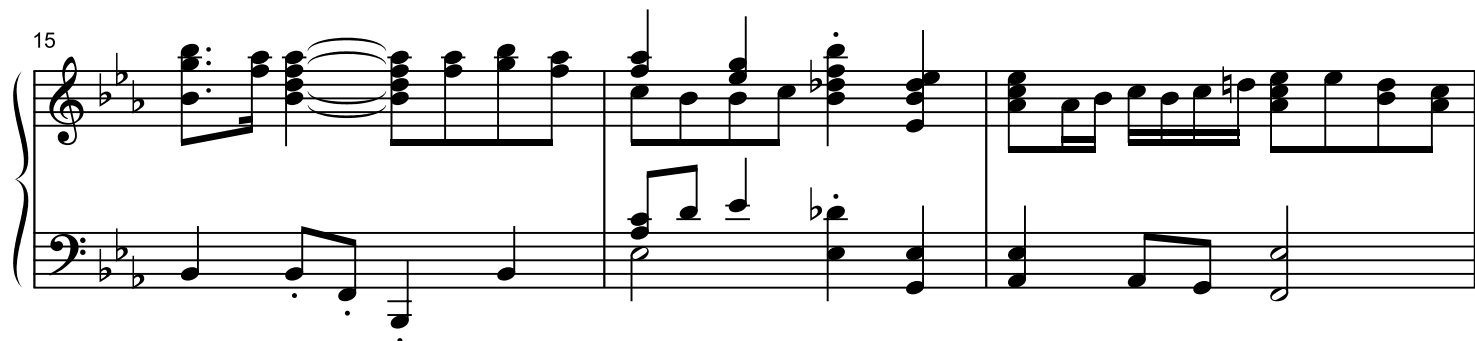
Duration: 1:30

12



This system contains measures 12, 13, and 14. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth-note runs and chords, while the left hand provides a steady accompaniment of eighth notes.

15



This system contains measures 15, 16, and 17. The melody continues with eighth-note patterns and chords. The left hand accompaniment remains consistent with the previous system.

18



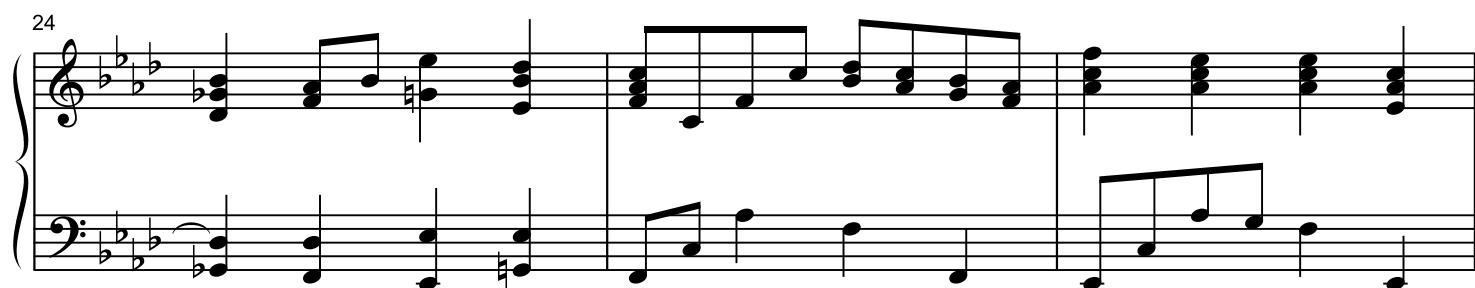
This system contains measures 18, 19, and 20. The melody shows some variation with different chord voicings. The left hand continues its accompaniment pattern.

21



This system contains measures 21, 22, and 23. The melody features more complex chordal structures. The left hand accompaniment is still present.

24



This system contains measures 24, 25, and 26. The melody concludes with sustained chords. The left hand accompaniment ends with a final note.

Thoughts from Larry...

He Leadeth Me

I grew up one block away from Judson Baptist Church in Oak Park, Illinois, which made it very convenient for me to attend morning services, Sunday school, youth choir, Sunday night youth meetings, evening services, and various other activities throughout the week. Another side benefit was being able to hear the carillon that pealed forth from the steeple every weekday at noon. On my way home from grade school for lunch, the bells would play a selection of hymns that became very familiar to me over the years.

One that I remember distinctly was *He Leadeth Me*, which was written during the American Civil War by Joseph H. Gilmore and William B. Bradbury. The lyrics grew out of a sermon on the 23rd Psalm that Gilmore preached as a young pastor. Bradbury's melody moves over a wide range, but always returns serenely to the tonic; perhaps a picture of wandering sheep returning to their shepherd? For me, this hymn will always be tied to the sound of the bells, and I have incorporated that sound into this arrangement. I have dedicated this version to my pastor and his wife, Mark and Anita Bubeck, who ministered to me from junior high years into adulthood.

He Leadeth Me

He leadeth me, O blessed thought!
O words with heav'nly comfort fraught!
Whate'er I do, where'er I be
Still 'tis God's hand that leadeth me.

Refrain:

He leadeth me, He leadeth me,
By His own hand He leadeth me;
His faithful follower I would be,
For by His hand He leadeth me.

Sometimes 'mid scenes of deepest gloom,
Sometimes where Eden's bowers bloom,
By waters still, over troubled sea,
Still 'tis His hand that leadeth me.

Refrain

Lord, I would place my hand in Thine,
Nor ever murmur nor repine;
Content, whatever lot I see,
Since 'tis my God that leadeth me.

Refrain

And when my task on earth is done,
When by Thy grace the vict'ry's won,
E'en death's cold wave I will not flee,
Since God through Jordan leadeth me.

Refrain

—Joseph H. Gilmore, 1862

He Leadeth Me

Larry Shackley

Tune: HE LEADETH ME

by William B. Bradbury

Meditatively, but not too slow ♩ = 76

8va -

pp *poco rit.* *p* *a tempo*

6

rit. *a tempo cresc.*

11

mf *p*

15

mp

Duration: 2:55

19

mf

23

dim.

p

27

poco rit.

a tempo

mf

31

f

34

cresc.

f

Thoughts from Pepper...

I've Got the Joy

It was always a treat to go to my grandmother's house and play with my cousins. On special occasions, we would spend the night and go to church with them at Piney Grove Baptist Church.

For the children's Sunday School assembly, my Aunt Nancy played the piano and led us in singing from a children's songbook. We would belt out favorites such as *O How I Love Jesus* and *Do, Lord*. (The big boys would add the extra part: *way beyond the blue—BLUE, BLUE, BLUE*.)

I've Got the Joy was one of those assembly songs. The first verse was catchy and was certainly easy to sing. However, I never quite got the second verse right—I've got the peace that passeth understanding. The King James version "passeth" would stick under my tongue and cause me to lisp the whole line.

But all in all, we got the message from these singing sessions. We learned that this faith thing was something to be happy about, something we could hold on to and share with others.

This arrangement was meant to convey simple UNADULterated joy. The damper pedal should be saved for the slower section. I encourage you to play the fast passages with all the vitality and "jumpiness" of a fidgety children's Sunday School class.

As you play this with a bright sense of joy, perhaps it will serve as a musical smile to encourage you and your congregation in the faith.

I've Got the Joy

I've got the joy, joy, joy, joy
Down in my heart,
Down in my heart,
Down in my heart;
I've got the joy, joy, joy, joy
Down in my heart,
Down in my heart to stay.

I've got the peace that passeth understanding
Down in my heart,
Down in my heart,
Down in my heart;
I've got the peace that passeth understanding
Down in my heart,
Down in my heart to stay.

I've got the love of Jesus, love of Jesus
Down in my heart,
Down in my heart,
Down in my heart;
I've got the love of Jesus, love of Jesus
Down in my heart,
Down in my heart to stay.

For there is therefore now no condemnation
Down in my heart,
Down in my heart,
Down in my heart;
For there is therefore now no condemnation
Down in my heart,
Down in my heart to stay.

—George W. Cooke

I've Got the Joy

Pepper Choplin
Tune by George W. Cooke

Freely ♩ = 72

With enthusiasm ♩ = 126

The musical score is written for piano and bass in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system is marked 'mp' and 'pedal sparsely'. The second system is marked 'mf'. The third system is marked 'f' and 'sub. mp'. The fourth system is marked 'f' and 'mp'. The fifth system is marked 'mf' and 'f'. The score includes various musical notations such as chords, single notes, and rests.

Duration: 2:15

16

f

20

mf *rit.*

Red.

23

mp *lightly, detached* *a tempo*



27

mf

30

mp *mf*

Thoughts from Mark...

Standing on the Promises

As a youth I grew up singing evangelical hymns and gospel songs in church. I especially liked the ones where the part-writing featured a separate bass line or countermelody that had different words and rhythms from the melody. *Standing on the Promises* was one of those songs. Singing something other than the melody was a good way to sight-read and kept me engaged in the music. My musical tastes have evolved since then, but my fondness for gospel music is still there. In this setting of *Standing on the Promises*, I've chosen a decidedly contemporary feel, featuring some jazz harmonies and rhythms. One performance tip I might suggest: keep the tempo steady and don't rush. When you play syncopations, it's crucial to keep the strong beats firm and true. Swing the sixteenth notes, not the eighths. Feel the slow, steady pulse of the song as you rest in the unshakeable promises of God.

Standing on the Promises

Standing on the promises of Christ my King,
Through eternal ages let His praises ring,
Glory in the highest, I will shout and sing,
Standing on the promises of God.

Refrain:

Standing, standing,
Standing on the promises of God my Savior;
Standing, standing,
I'm standing on the promises of God.

Standing on the promises that cannot fail,
When the howling storms of doubt and fear assail,
By the living Word of God I shall prevail,
Standing on the promises of God.

Refrain

Standing on the promises I now can see
Perfect, present cleansing in the blood for me;
Standing in the liberty where Christ makes free,
Standing on the promises of God.

Refrain

Standing on the promises of Christ the Lord,
Bound to Him eternally by love's strong cord,
Overcoming daily with the Spirit's sword,
Standing on the promises of God.

Refrain

Standing on the promises I cannot fall,
Listening every moment to the Spirit's call
Resting in my Savior as my all in all,
Standing on the promises of God.

Refrain

—R. Kelso Carter, 1886

Standing on the Promises

57

Mark Hayes

Tune: PROMISES

by R. Kelso Carter

Moderately slow, freely

Measures 1-3 of the piece. The music is in G major (one sharp) and 4/4 time. The tempo is 'Moderately slow, freely'. The dynamic is marked *mf* (mezzo-forte). The notation features a treble and bass staff with various chords and melodic lines.

Measures 4-6 of the piece. The notation continues with a treble and bass staff, showing a mix of chords and moving lines.

Measures 7-8 of the piece. Measure 7 includes a wavy line in the bass staff. Measure 8 has the instruction 'swing the 16ths' written above the treble staff.

Slow, steady shuffle feel ♩ = 66

Measures 9-10 of the piece. The tempo changes to 'Slow, steady shuffle feel' with a tempo marking of ♩ = 66. Both measures feature triplets in the treble staff, indicated by a '3' over the notes.

Measures 11-12 of the piece. Measure 11 continues the shuffle feel with triplets. Measure 12 also features triplets in the treble staff.

Duration: 2:15

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13

Measures 13 and 14 of a piano piece. The key signature is one sharp (F#). Measure 13 features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 14 continues the triplet in the treble and has a single eighth note in the bass. A fermata is placed over the final note of measure 14.

15

Measures 15 and 16. Measure 15 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 16 continues the triplet in the treble and has a single eighth note in the bass. A fermata is placed over the final note of measure 16.

17

Measures 17, 18, and 19. Measure 17 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 18 continues the triplet in the treble and has a single eighth note in the bass. Measure 19 continues the triplet in the treble and has a single eighth note in the bass. A fermata is placed over the final note of measure 19.

20

Measures 20, 21, and 22. Measure 20 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 21 continues the triplet in the treble and has a single eighth note in the bass. Measure 22 continues the triplet in the treble and has a single eighth note in the bass. A fermata is placed over the final note of measure 22.

23

Measures 23, 24, and 25. Measure 23 has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measure 24 continues the triplet in the treble and has a single eighth note in the bass. Measure 25 continues the triplet in the treble and has a single eighth note in the bass. A fermata is placed over the final note of measure 25. A forte (f) dynamic marking is present at the beginning of measure 25.