

Give Me Jesus

*O when I come to die, give me Jesus.
You may have all this world, give me Jesus.*

African American Spiritual
Arr. by Marilyn Ham

Gently ♩ = ca. 52

Freely ♩ = ca. 76

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For All the Saints

*From earth's wide bounds, from ocean's farthest coast,
through gates of pearl streams in the countless host,
singing to Father, Son, and Holy Ghost:
Alleluia! Alleluia!*

RALPH VAUGHAN WILLIAMS

Arr. by Marilyn Ham

Calmly, steadily ♩ = ca. 92

mf

With pedal

5

10

14

cresc.

8vb

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A New Name in Glory

*There's a new name written down in glory,
and it's mine, O yes, it's mine!*

*And the white-robed angels sing the story:
"A sinner has come home."*

With my sins forgiven, I am bound for heaven, nevermore to roam.

C. AUSTIN MILES
Arr. by Marilyn Ham

Excitedly ♩ = ca. 100

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Amazing Grace

*When we've been there ten thousand years,
bright, shining as the sun,
we've no less days to sing God's praise
than when we'd first begun.*

From *Virginia Harmony*, 1831
Arr. by Marilyn Ham

Reverently, freely ♩ = ca. 72

Measures 1-3 of the piano introduction. The music is in 3/4 time. Measure 1 starts with a mezzo-piano (*mp*) dynamic. The bass line features a half note G2, a quarter note F2, and a half note E2. The treble line has a half note G4, a quarter note F4, and a half note E4. Measure 2 continues with similar intervals. Measure 3 ends with a half note G4 and a half note E4. A 'With pedal' instruction is written below the first measure.

Measures 4-6. Measure 4 continues the bass line with a half note D2, a quarter note C2, and a half note B1. Measure 5 has a half note A1, a quarter note G1, and a half note F1. Measure 6 features a half note E1, a quarter note D1, and a half note C1. A crescendo (*cresc.*) marking is placed above the treble staff in measure 6.

Measures 7-9. Measure 7 starts with a mezzo-forte (*mf*) dynamic. The bass line has a half note B1, a quarter note A1, and a half note G1. Measure 8 continues with a half note F1, a quarter note E1, and a half note D1. Measure 9 has a half note C1, a quarter note B1, and a half note A1.

Measures 10-12. Measure 10 has a half note G1, a quarter note F1, and a half note E1. Measure 11 continues with a half note D1, a quarter note C1, and a half note B1. Measure 12 ends with a half note A1, a quarter note G1, and a half note F1.



Just a Closer Walk with Thee

*When my feeble life is o'er, time for me will be no more;
guide me gently, safely o'er to Thy kingdom shore, to Thy shore.*

Anonymous
Arr. by Marilyn Ham

Gently ♩ = ca. 76 *L.H. over*
(through ms. 14)

Measures 1-3 of the piano arrangement. The right hand features a melodic line with a *mp* (mezzo-piano) dynamic marking. The left hand provides a steady accompaniment. The key signature is B-flat major (two flats).

Measures 4-6 of the piano arrangement. The right hand continues the melodic line, and the left hand maintains the accompaniment. The key signature remains B-flat major.

Measures 7-9 of the piano arrangement. The right hand features a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand provides a steady accompaniment. The key signature remains B-flat major.

Measures 10-12 of the piano arrangement. The right hand continues the melodic line, and the left hand maintains the accompaniment. The key signature remains B-flat major.



A Child of the King

*I once was an outcast stranger on earth,
a sinner by choice and an alien by birth!
But I've been adopted; my name's written down.
I'm heir to a mansion, a robe, and a crown.*

JOHN B. SUMNER
Arr. by Marilyn Ham

Gently ♩ = ca. 72

Measures 1-4 of the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a gentle, flowing style. The bass line features a steady eighth-note accompaniment, while the treble line has a melody of quarter and eighth notes. A piano (p) dynamic marking is present in the first measure.

Measures 5-8 of the piano accompaniment. The music continues with the same gentle style. The bass line maintains the eighth-note accompaniment, and the treble line features a melody of quarter and eighth notes. A piano (p) dynamic marking is present in the first measure.

Measures 9-12 of the piano accompaniment. The music continues with the same gentle style. The bass line maintains the eighth-note accompaniment, and the treble line features a melody of quarter and eighth notes. A mezzo-piano (mp) dynamic marking is present in the first measure.

Measures 13-16 of the piano accompaniment. The music continues with the same gentle style. The bass line maintains the eighth-note accompaniment, and the treble line features a melody of quarter and eighth notes. A crescendo (cresc.) dynamic marking is present in the first measure, and a mezzo-forte (mf) dynamic marking is present in the fourth measure. An 8va (octave) marking is present in the third measure.



Heaven's Joy

with
Come, We That Love the Lord
We're Marching to Zion

Arr. by Marilyn Ham

Boldly ♩ = ca. 108

*"Come, We That Love the Lord"

f
With pedal

10
Steadily ♩ = ca. 50
rit.

*Music by AARON WILLIAMS

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Jesus Is All the World to Me

*Jesus is all the world to me; I want no better friend.
I trust Him now; I'll trust Him when life's fleeting days shall end.
Beautiful life with such a friend; beautiful life that has no end!
Eternal life! Eternal joy! He's my Friend!*

WILL L. THOMPSON
Arr. by Marilyn Ham

Lilting ♩ = ca. 46

mp

With pedal

4

mf

7

10

poco rit.

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When the Roll Is Called Up Yonder

*On that bright and cloudless morning when the dead in Christ shall rise,
and the glory of His resurrection share;
when His chosen ones shall gather to their home beyond the skies,
and the roll is called up yonder, I'll be there.*

JAMES M. BLACK

Arr. by Marilyn Ham

Spirited and light ♩ = ca. 88

The piano score is written for a grand piano in 12/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Spirited and light' with a quarter note equal to approximately 88 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 6, 8) at the beginning of the first staff. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often marked with accents and '8va' (octave) markings. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The first system includes a 'mf' (mezzo-forte) dynamic marking. The score concludes with a double bar line after the eighth measure.

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