

Holy Thy Name

Words by **Timothy Rees** (1874-1939)
Adapted with Additional Words by
Tom Fettke

Arranged by **Tom Fettke & Thomas Grassi**
Tune: **AR HYD Y NOS**
Traditional Welsh Melody

Moderato, with a classical feel ♩ = ca. 92

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes and rests. The dynamic is marked *mf*.

4 SA *mf*
B *mf*

God of love and truth and beau - ty,

The vocal line starts at measure 4. The piano accompaniment continues with chords and moving lines in both hands.

The piano accompaniment continues with chords and moving lines in both hands, supporting the vocal line.

7

ho - ly Thy name; fount of or - der,

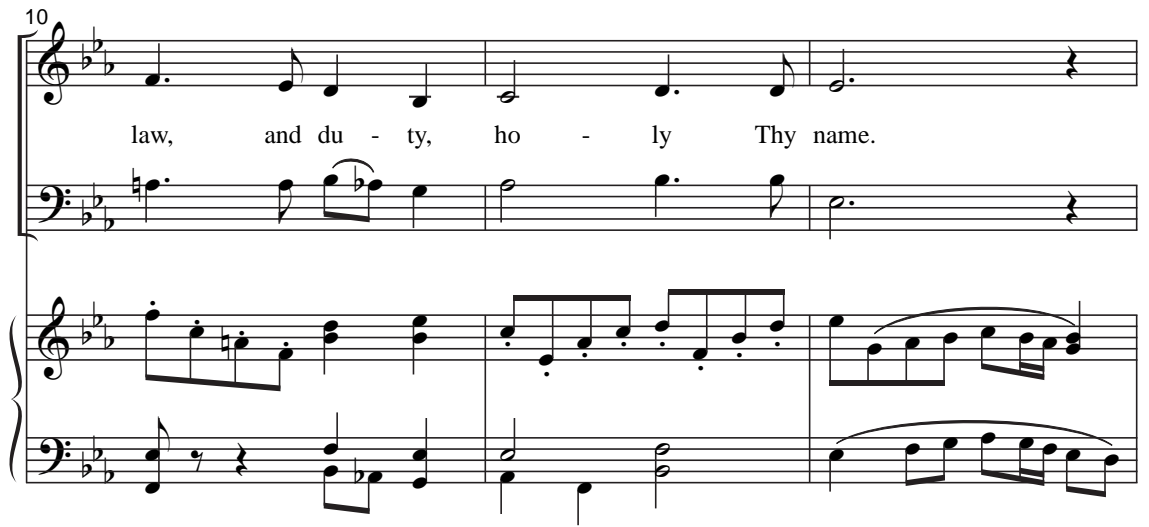
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The piano accompaniment continues with chords and moving lines in both hands, supporting the vocal line.

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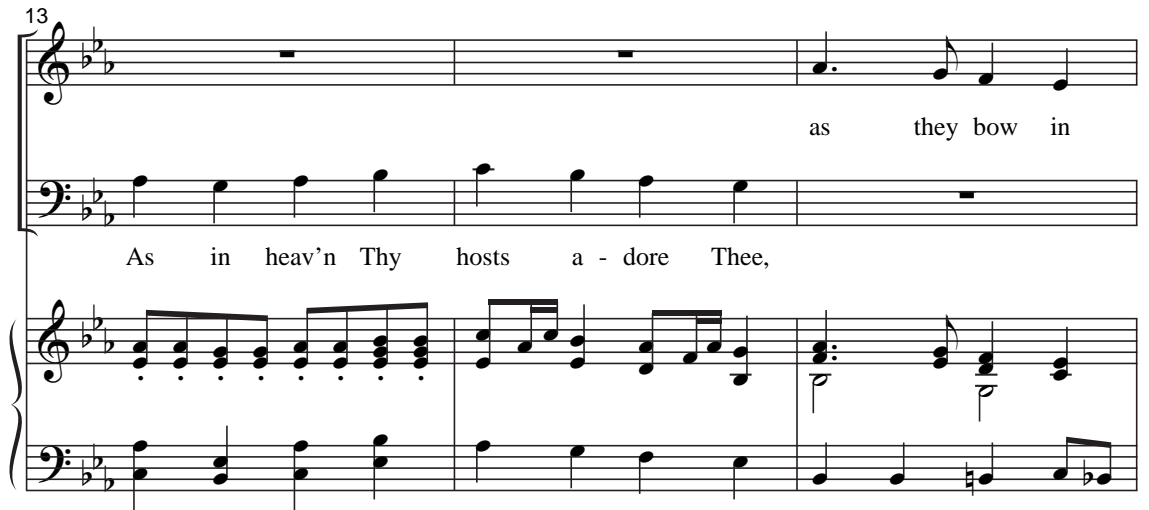
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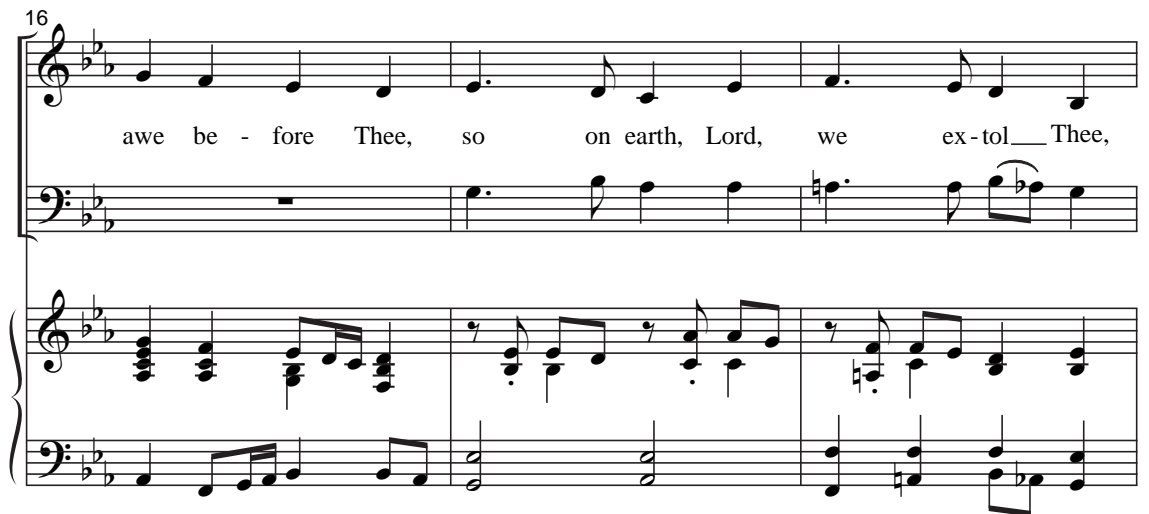
law, and du - ty, ho - ly Thy name.

13



as they bow in
As in heav'n Thy hosts a - dore Thee,

16



awe be - fore Thee, so on earth, Lord, we ex - tol_ Thee,

19

ho - ly Thy name.

22

Lord, re-move our guilt - y blind - ness, ho - ly Thy

mp

mp lightly

25

name;

show Thy heart of lov - ing kind - ness,

28

ho - ly Thy name.

30 *mf*

mf

By our heart's deep - felt con - tri - tion,

mf *legato*

32

by our mind's en - light - ened vis - ion,

34 *mp*

by our will's com - plete sub - mis - sion, ho - ly Thy

mp

37 *mf*

name.

mf

mf cresc.

40 *f*

In our wor - ship,

f

42

Lord of glo - ry, ho - ly Thy

44

name; in our work, how -

46

ev - er low - ly, ho - ly Thy name.

49

In each heart's im - ag - i - na - tion, in our praise and

52

a - do - ra - tion, in the con - science of the na - tion,

55

ho - ly is Thy name, Thy name.

Taste and See That the Lord Is Good

Psalm 34:1-8

Lloyd Larson

Steadily, rhythmically ♩ = ca. 132

mf

4/4

4 SA

mf 1st time: All voices unis. mel. 2nd time: Women unis.

Taste and you'll see that the Lord is good! This

B

mf 2nd time only: Men unis.

mf

7

heav-en-ly bread fills the hun - gry soul. Drink from the well that will

10

1. (Optional Repeat)

ne'er run dry. Come to the liv - ing wat - er and be whole.

1. (Optional Repeat)

14

2.

mp

whole. I will bless the

2.

mp

mp

mp legato

18

Lord with my mouth. I will sing His prais - es.

21 *mf*

My soul will boast in the Lord. O mag - ni - fy the

mf

mf

24

Lord with me! Let us ex - alt His name to - geth - er.

27 *mf*

Taste and you'll see that the Lord is good! This heav - en - ly bread fills the

mel. f

f

30

hun - gry soul. Drink from the well that will ne'er run dry.

33

Come to the liv - ing wat - er and be whole.

37

I sought the Lord — and He heard my

40

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The vocal line starts with the word "cry;" followed by a melodic phrase. The piano accompaniment features a steady bass line and a more active treble line. The word "cresc." appears above the vocal line and below the piano accompaniment.

cry; de - liv - ered me from all my fears..

cresc.

44

Musical score for measures 44-46. The system includes a vocal line and a piano accompaniment. The vocal line begins with the word "Lift" followed by a melodic phrase. The piano accompaniment has a consistent bass line and a treble line with some melodic movement. The dynamic marking "f" is placed above the vocal line and below the piano accompaniment.

Lift your head and see, for God

f

47

Musical score for measures 47-50. The system includes a vocal line and a piano accompaniment. The vocal line starts with the word "comes" followed by a melodic phrase. The piano accompaniment features a steady bass line and a treble line with some melodic movement. The word "cresc." is not explicitly written in this system but is implied by the context of the previous system.

comes to you. Taste and you'll see that the

50

Lord is good.

53

ff
Taste and you'll see that the Lord is good! This heav-en - ly bread fills the
ff
See that the Lord is good! Bread fills the

56

hun - gry soul. Drink from the well that will ne'er run dry.
hun - gry soul. Well that will ne'er run dry.

59

Come to the liv - ing wat - er and be whole.

Come to the liv - ing wat - er. Taste and you'll see that the

62

Come to the liv - ing wat - er

Lord is good! Drink from the liv - ing

65

and be whole.

wat - er and be whole.

molto rit.

In memory of Rachel Fuller

A Childlike Faith

17

Words by **John A. Ray**

Music by **Susan Naylor Callaway**

Tenderly $\text{♩} = 76$

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *p*. The vocal line is for SAB and begins at measure 4. The lyrics are: "The green-est fruit, the small-est seed, with in-no-cence, ful-fills the great-est need. Where faith is freed from la-bors of the mind, a child-like faith is what we find." The score includes piano accompaniment for the introduction and throughout the vocal line, with dynamics such as *p* and *mf* indicated.

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13 SA *mp*

The sim-plest trust, _____ the pur-est

B *mp*

The sim-plest trust, _____

16

heart; there, mir-a-cles can find the sur-est start. Where doubt is

— the pur-est heart; there, mir-a-cles can find the sur-est start.

19

deaf and ques-tion-ing is blind, a child-like

Where doubt is deaf and ques-tion-ing is blind,

21

faith is what we find.

a faith is what we find.

24

Slightly faster

mf *mp*

Faith to move the moun - tain, faith to part the

mf *mp*

Slightly faster

mf *mp*

27

mf

sea, faith to see the un - seen hand that

mf

mf

30 *poco rit.* *mf a tempo*

guides us to the prom - ised land. Faith with-out con -

poco rit. *mf a tempo*

33

di - tion,

faith un-known to pride,

36

faith in God's un - chang - ing grace, faith to reach and

39 *cresc.* *rit.*

touch His face.

cresc. *rit.* ***ff***

42 *a tempo ff*

The strong - est hope, the deep - est love,

ff *a tempo*

44

the prom - ised peace our hearts are dream - ing of. We look a -

46

bove to leave our fear be - hind, and child-like

mf

48

faith is what we find. And child-like faith is

rit. *mp* *p*

mp *p*

rit. *mp* *p* delicately

51

what we find.

rit.

rit. *pp*

Depth of Mercy

Words by **Charles Wesley**
and **J. W. van Deventer**

Victor C. Johnson
Quoting SURRENDER
by **W. S. Weeden**

Penitently, with some rubato ♩ = 80-84

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three measures. The first measure is marked *mp*. The second measure is marked *poco rit.* The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

4 SA *mp a tempo*

Depth of mer - cy! Can there be

B

Measures 4-6 of the vocal and piano accompaniment. The vocal line (SA) begins with a rest in measure 4, followed by the lyrics "Depth of mer - cy! Can there be". The piano accompaniment continues with a steady eighth-note pattern. The tempo is marked *a tempo*.

7

mer - cy still re - served for me? Can my God His

Measures 7-9 of the vocal and piano accompaniment. The vocal line (SA) continues with the lyrics "mer - cy still re - served for me? Can my God His". The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. A crescendo hairpin is visible in the piano part.

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10

wrath for-bear, me, the chief of sin - ners, spare?

13

mp

I have long with - stood His grace,

16

long pro-voked Him to His face, would not hear - ken

19

to His calls, _____ grieved Him by a thou - sand falls. _____

22

f
I my Mas - ter have de - nied,

25

sub. p and holding back *mp a tempo*
I a - fresh have cru - ci - fied, oft pro - faned His

sub. p and holding back *mp*

sub. p and holding back *mp a tempo*

28

hal - lowed name, _____ put Him to an o - pen

rit. e dim.

rit. e dim.

rit. e dim.

31

a tempo shame. *mf* There for me the

mf

p a tempo *mf*

34

Sav - ior stands, shows His wounds and spreads His hands.

37 *f*

God is love! I know, I feel;

f

f

39 *mp* *poco rit.*

Je - sus weeps and loves me still.

mp

mp *poco rit.*

42 *f* *a tempo*

Now in-cline me to re - pent, let me now my

f

f *a tempo*

45 *poco rit.* *mp a tempo*

sins la - ment, now my foul re -

mp

poco rit. *mp a tempo*

48 *rit.*

volt de - plore, weep, be - lieve, and sin no

rit.

51 *a tempo* *mf* I sur - ren - der all, A *mf*

more. I sur - ren - der all, I sur - ren - der

mf *mf*

I sur - ren - der

a tempo

54 SA

all. All to Thee, my bless - ed Sav - ior, —

all.

57 *dim. e rit.* *mp* I sur - ren - der —

dim. e rit. *mp*

dim. e rit. *mp*

60 *Slowly* *p* I sur - ren - der all!

all. *p*

Slowly *p* *Szza*

Built on the Rock

Words by
Nikolai F. S. Grundtvig
 Translated by
Carl Doving

Larry Shackley
 Tune: KIRKEN DEN ER ET
 by **Ludwig M. Lindeman**

Deliberately, with weight $\text{♩} = 52$

5 SA

Built on the Rock, the Church shall stand e - ven when stee - ples are

8

Crum - bled have spires in
 fall - ing.

12

ev - 'ry land; Bells still are chim - ing and call - ing.

15

Call - ing the young and old to rest,

19

but a - bove all the soul dis - tressed, long - ing for rest ev - er -

22 *mp*

last - ing. Sure-ly in tem - ples

mp

26

made with hands God, the Most High, is not dwell - ing.

29

mf

High a - bove earth His tem - ple stands, all earth-ly tem-ples ex -

mf

32

mf



Yet He who dwells in heav'n a-bove

cell - ing.

35

f

Choos-es to live with us in love, mak-ing our bo-dies His

38

rit.

tem - ple.

41 **Majestically** ♩ = 120

Grant then, O God, Your will be done, that, when the church bells are

Majestically ♩ = 120

47

ring - ing, Man - y in sav - ing

54

faith may come, where Christ His mess-age is bring - ing.

60 *mf* *f*

Here sound the Scrip - tures that pro - claim Christ yes - ter -

mf *f*

65 *rit.*

day, to - day the same, and ev - er - more our Re - deem -

rit.

71 *ff* *a tempo*

er! Built on the rock!

ff *a tempo*

We Hold You in Our Hearts

Words and Music by
Mary McDonald

Gently, unhurried ♩ = ca. 66

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *mp*. The first system shows the piano accompaniment. The second system introduces the vocal parts: SA (Soprano) and B (Bass). The lyrics are: "Giv - ing hands, giv - ing hearts; giv - ing". The third system continues the piano accompaniment. The fourth system continues the vocal parts with lyrics: "life to make a brand - new start. Giv - ing joy, giv - ing". The fifth system concludes the piano accompaniment.

10

love; ————— draw-ing clos - er to vi-sions of Your love. —————

mp

Giv - ing

13

hope, giv-ing care; ————— giv-ing help to peo-ple ev-'ry-where. ————— Show-ing

17

cresc.

Show-ing mer - cy, shar - ing grace; press-ing on un-til we win the

cresc.

mer - cy, shar-ing grace; —————

20 *mf*
race! In our hearts, the Lord of mer - cy; in our

23 *f*
hearts, the One true God of grace. We are bound-ed by our faith; joined to-

26 *mf*
geth - er by Your Spir - it, re - joic-ing in Your pres - ence,

29

we hold You in our hearts.

dim. *mp*

33

Join our hands, join our hearts; join our

mf

36

lives to make a brand new start. Give us joy, give us

39

love; _____ draw us close to the vi-sion of Your love, _____ In our

f

f

This system contains measures 39, 40, and 41. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line includes a fermata over the first measure and a dynamic marking of *f* at the end. The piano accompaniment includes a dynamic marking of *f* at the end.

f

This system shows the piano accompaniment for measures 39-41. It consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *f* is present at the end of the system.

42

hearts, _____ the Lord of mer - cy; _____ in our hearts, the One true God of

This system contains measures 42, 43, and 44. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps. The vocal line includes a fermata over the first measure.

This system shows the piano accompaniment for measures 42-44. It consists of two staves with chords and melodic lines.

45

grace. _____ We are bound-ed by _____ our faith; joined to - geth - er by _____ Your

2/4 *4/4*

This system contains measures 45, 46, and 47. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps. The vocal line includes a fermata over the first measure. The piano accompaniment shows a change in time signature from 2/4 to 4/4.

2/4 *4/4*

This system shows the piano accompaniment for measures 45-47. It consists of two staves with chords and melodic lines, including a change in time signature from 2/4 to 4/4.

48

Spir - it, re - joic-ing in — Your pres - ence, we hold You in — our

51 *building intensity* one word, ————— one word,

hearts. We hold You in — our hearts. One hand, — one heart. One hand, one word,

building intensity

54 *broaden* *ff* *not as fast*

one heart! — We are bound-ed by — our faith; joined to - geth-er by — Your

broaden *ff* *not as fast*

57

Spir - it, re - joic - ing in — Your pres - ence, we

60

hold You in our hearts. We hold You in our

64

hearts. We hold You in our — hearts.

Arise and Come to Jesus

Come, Ye Sinners, Poor and Needy

Words by **Joseph Hart**, 1759,
and **Joseph Swain**, 1792

Arranged by **Patti Drennan**
Tunes: **BEACH SPRING**, from *The Sacred Harp*, 1844,
and **ARISE**, from *Southern Harmony*, 1835

Moderately ♩ = 88-92

The musical score is arranged in three systems. Each system includes a piano accompaniment (piano) and two vocal parts: Soprano Alto (SA) and Bass (B). The piano part consists of a treble and bass clef staff with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderately' with a quarter note equal to 88-92 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'Come, ye sin - ners, poor and need - y, weak and wound-ed, sick and sore; Je - sus'. The score includes measure numbers 4, 7, and 10. The piano accompaniment features a steady harmonic accompaniment with some melodic lines in the bass clef.

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11

read - y stands to save__ you, full of pit - y, love and

14

A - rise and come to Je - sus; He'll em -
pow'r.

f

f

8vb

18

brace you in__ His arms; in the arms of our dear

21 *mf*

Sav - ior, O there are ten thou - sand charms.

mf

24

mf

Come, ye thirst - y, come and

8va

28 *mf*

wel - come, God's free boun - ty glo - ri - fy;

8va

mf

true be -

32

lief and true re - pent - ance, ev - 'ry grace that brings you

35

nigh. A - rise and come to Je - sus; He'll em -

39

brace you in His arms; in the arms of our dear

42 *rit.*

Sav - ior, O there are ten thou-sand charms.

rit.

8^{va}

46 **Slower** ♩ = 76-80 *mp*

mp Come, ye wea - ry, heav - y lad - en, lost and ru - ined

Come, wea - ry,

Slower ♩ = 76-80 *mp*

49 *mf*

by the fall; if you tar - ry till you're bet - ter,

mf

mf

Tempo I ♩ = 88-92

52 *rit.* *mp*

you will nev - er_ come at all.

Tempo I ♩ = 88-92

rit. *mp* *cresc. poco a poco*

56

f

60 *f*

Bless-ed are the eyes that see_ Him, blest are

64

ears that hear His voice; _____ bless-ed are the souls that

68

trust_ Him and in Him a - lone re - joyce. _____ A -

72

rise and come to Je - sus; He'll em - brace you in His arms; _____ in the

76

arms of our dear Sav - ior, O there are ten thou - sand

80

mf

charms, O ten thou-sand charms, O there are ten

mf

O ten thou-sand charms,

83

rit. *f*

thou - sand charms.

f

rit. *f* *Sua*

He Shall Feed His Flock

Words by
Dorothy A. Thrupp
 and based on **Isaiah 40:11**

Music by
Austin North
 Incorporating: **BRADBURY**
 by **William B. Bradbury**

Tenderly ♩ = ca. 96

mp

5 SA *mp*
 He shall

B

9 *1st time: unison*
2nd time: parts He shall

feed His flock like a shep - herd. He shall

Sing 2nd time only
mf

He shall feed His flock like a shep - herd.

13 gath - er the lambs with His arm,
gath - er the lambs, the lambs with His arm, and
He shall gath - er the lambs with His arm,

17 car - ry them in His bos - om, and shall

21 1. gent - ly lead those that are with young. He shall

mf

25

2.

those that are with young.

29

mp

Sav - ior,

mp

mp

33

like a shep-herd lead us, much we

much we

much we

37 need Thy ten-der care; *f*

need Thy ten-der care; *f* In Thy

need Thy ten-der care; *f*

41 pleas - ant pas-tures feed us, for our

45 use Thy folds pre - pare. *f* Bless - ed Je - sus, *f*

49

— bless - ed Je - sus, Thou hast bought us,

53

Thine we are. Bless - ed Je - sus,

57

— bless - ed Je - sus, Thou hast

mf

61

bought us, Thine we are. _____ *mf*

He shall

65

He shall

feed His flock like a shep - herd. _____

69

gath - er the lambs with His arm, _____ and

73

car - ry them in His bos - om;

77

mp *rit. to end*

Thou hast bought us, Thine

mp *rit. to end*

81

p

we are.

p

Song of Praise

Words from
The Psalter, 1912

Music by
Richard A. Nichols

Joyfully ♩ = ca. 69

f *mf*

4 SA *mf*
Hal - le - lu - jah! Hal - le - lu - jah!

B *mf*

mp

7
In His tem - ple God be praised; in the high and

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10 *p* *cresc.*

heav - en - ly plac - es be the sound - ing an - them raised.

p *cresc.*

p *cresc.*

13 *f*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Praise His

f

f

16

name.

mp

20

mp

Hal - le - lu - jah! Praise Je - ho - vah with the trum - pet's

p

23

mp

praise with the harp, and praise with the or - gan;
joy - ful sound;

26

p

let His glo - ri - ous praise a - bound. Praise Je -

mf *p*

29

ho - vah for His might - y acts of fame;

32

Hal - le - lu - jah! Praise His ho - ly

cresc.

cresc.

35

name! Hal - le - lu - jah! Hal - le - lu - jah!

mf

Hal - le - lu - jah! Hal - le - lu - jah!

8va

8vb

8va

8vb

mf

38

Praise His name.

p

8vb

41

f

Hal - le - jah! Hal - le - lu - jah! All that breathe Je -

f

44

ho - vah praise; let all the voic - es God — has giv - en

47 *mf* *f*

joy - ful an - thems to Him raise.

mf *f*

51 *ff* name.

Hal - le - lu - jah! Praise His name. Hal - le -

ff

name. Hal - le - lu - jah!

ff

8vb

55

lu - jah! Sing a song of praise!

Hal - le - lu - jah!

8vb

You Are Welcome Here

Words and Music by
Marty Parks

Delicately ♩ = ca 76

Piano introduction in 4/4 time, marked *mp*. The music features a gentle melody in the right hand and a simple bass line in the left hand.

4 SA *mp*

Come, you wound - ed, weak-ened, and wea - ry,

B

Vocal line for Soprano Alto (SA) and Bass (B) with piano accompaniment. The vocal line begins at measure 4 with the lyrics 'Come, you wound - ed, weak-ened, and wea - ry,'. The piano accompaniment continues from the previous system.

7

you are wel - come here. — Come, dis - cour - aged,

mp

Vocal line for Soprano Alto (SA) and Bass (B) with piano accompaniment. The vocal line continues at measure 7 with the lyrics 'you are wel - come here. — Come, dis - cour - aged,'. The piano accompaniment continues.

10

come, bro-ken-heart - ed, you are wel - come here._____

mp

13

mf

This is a ref - uge for grace;_____

mf

15

this is a har - bor of mer - cy.

17 *mp*

So come, you wound-ed, weak-ened, and wea - ry,

mp

20

you are wel - come here, you are wel - come here..

23

— You are —

Come, you wan - d'rer,

26

wel - come, _____ you are wel - come here. _____

spent from the jour - ney,

28

_____ You are _____ wel - come, _____

Come with ev - 'ry bur - den you car - ry,

31

you are wel - come here. _____

33 *mf*

This is a ref - uge for grace;

mf

35

this is a har - bor of mer - cy.

37

So come, you wan - d'rer, spent from the jour - ney,

40

you are wel - come here, you are wel - come here..

43

Come, en - ter love's em-brace;

45

re - ceive a - maz - ing grace

47

here in this place, —

here in this place, —

49

here in this place. —

52

rit. *mp a tempo*

Come, you hun - gry;

mp

rit. *mp a tempo*

54

come, all you thirst - y, you are wel - come here. —

56

mf
Come for heal - ing,
mf

58

strength, and for - give - ness, you are wel - come here, —

60

you are wel - come here, ___

63

mp

you are wel - come here. ___

mp

66

rit.

rit.

Come, All Servants of the Lord

Words and Music by
Stan Pethel

Stately ♩ = ca. 104

SA

f

Come, all

f

Stately ♩ = ca. 104

f

4

§

ser - vants of the Lord and praise His ho - ly

§

7

name; from ear - ly dawn to set - ting sun His glo - ry now pro -

11

claim. His ways are just, and glad's the heart that makes His mer - cy,

15

mer - cy - known. Be - liev - ers, come to praise His name and bow be - fore, be -

known. 2nd time to Coda

19 throne.

mf

fore the throne. How all the world re -

22

joic - es in the Lord! The earth now stands, the sky now shines, the

26

stretch - es forth!

D.S. al Coda
(p. 42, m. 4)

sea now stretch - es, stretch - es forth! Come, all

stretch - es forth!

D.S. al Coda
(p. 42, m. 4)

⊕ CODA

30 throne.

fore the throne. Be - liev - ers come to praise His name and

⊕ CODA

33

Broadly

bow be - fore the throne. Come all

Broadly

37

rit.

ser - vants of the Lord.

rit.