

FOREWORD

Sharing God-given gifts through writing and arranging is a privilege and a joy. My prayer for all who use these arrangements is that we might read and inwardly digest God's word contained in these songs. I extend special thanks to Lloyd Larson, keyboard editor at Lillenas, for his willingness to include the text of each song. This could influence your choice of registrations. When words are underscored with music the result is a powerful mode of communication.

These lines by an anonymous writer underscore the richness of poetry, but also assert that music can take us beyond the limitation of words:

*For the common things we think and say,
God gave us speech in the common way;
For the higher thoughts we think and feel,
God gave the poets thoughts to reveal;
And, for the hidden depths words cannot reach,
God gave us music, the soul's own speech.*

—Ron Sprunger

ABOUT THE ARRANGER

Dr. Ron Sprunger is Professor Emeritus of Music and Worship at Ashland Theological Seminary in Ashland, Ohio, where he taught from 1988 until his retirement in 2003. In 1987 he received the Doctor of Music Ministry degree from The Southern Baptist Theological Seminary in Louisville, Kentucky. He also holds a Master of Arts in sacred music from Kent State University (OH) and a Bachelor of Science in music education from Bluffton University (OH). In addition to arranging, Ron has a passion to help equip musicians for effective ministry and has established a web site that you're invited to visit: www.How2PlayByEar.com

NOTES FROM THE ARRANGER

Firm Foundation with ***How Firm a Foundation***

These strong and rugged melodies go together well, and the words express the faith of people grounded in God's word. Verses of scripture that are related include I Corinthians 3:11 and Isaiah 43:1-2, the passage from which this strong hymn was crafted.

Be Thou My Vision with ***Open the Eyes of My Heart, Lord***

It is wonderful to see young people find meaning in a centuries-old Irish hymn. Likewise, it is good to see older people discover the richness of this contemporary song by Paul Baloche. Let's keep building bridges in a broad appreciation of music for our worship!

Lord Most High with *Like a River Glorious*

The prophet Isaiah expressed his aspiration that people everywhere give glory to God and praise His name (Isaiah 42:10-12). Frances Havergal, the author of *Like a River Glorious*, describes the fullness of life to be found in God, life filled with streams of living water.

Jesus, the Very Thought of Thee with *Adagio*

This theme by Wolfgang A. Mozart is from *Concerto for Flute and Harp* (K. 299). The hymns, which are two different translations of a text by Bernard of Clairvaux, express devotion to Christ in a most intimate way.

The Power of the Cross with *Cross of Jesus, Cross of Sorrow* and *In the Cross of Christ I Glory*

This closing line from *The Power of the Cross* is a strong declaration of God's grace: *We stand forgiven at the cross*. These words from another hymn speak of the meaning we can find in the "ups and downs" of life: *Bane and blessing, pain and pleasure, by the cross are sanctified*.

Theme from *Les Preludes* with *Here, O My Lord*

Scriptures set to this familiar theme by Franz Liszt include, *Come unto Me* (Matthew 11:28) and *O Taste and See* (Psalm 34:8). An integral part of worship that is sometimes missing is intimacy with God, which is the theme of *Here, O my Lord, I see Thee face to face*.

Menuet Gothique with *He Is Good*

This classic theme, which seems to dance with delight, is combined with the praise song, *He Is Good*. We are encouraged to give thanks *...for His unfailing love, and His mercy for us*.

Spirit Songs

These songs express the beauty and spirituality of people on their journey of faith. I am not able to capture all the beautiful nuances that are integral to this style, so I would invite those who can to add what the notes on the page haven't captured.

CONTENTS

Be Thou My Vision <i>with</i> Open the Eyes of My Heart, Lord	9
Firm Foundation <i>with</i> How Firm a Foundation	4
Jesus, the Very Thought of Thee <i>with</i> Adagio.	20
Lord Most High <i>with</i> Like a River Glorious	14
Menuet Gothique <i>with</i> He Is Good	36
The Power of the Cross <i>with</i> Cross of Jesus, Cross of Sorrow <i>and</i> In the Cross of Christ I Glory . . .	26
Spirit Songs.	44
Theme from <i>Les Preludes</i> <i>with</i> Here, O My Lord	31

Firm Foundation

with

How Firm a Foundation

Words and Music by
NANCY GORDON and JAMIE HARVILL

Arr. by Ron Sprunger

Confidently ♩ = ca. 100
Sw. Solo Reed

© 1994 Integrity's Hosanna! Music (ASCAP) Integrity's Praise! Music (BMI) (adm. at CapitolCMGPublishing.com)

All rights reserved. Used by permission.

Sole selling agent for this 2014 arrangement: Lorenz Publishing Co., a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Unauthorized reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.



12 se-cure;— Je - sus, You're my firm foun - da - tion,

15 I put my hope in Your ho - ly Word, — I put my hope in Your ho -

18 ly Word. — I have — a liv - ing hope,

21 8', 4', 2 2/3', 2' (l.h.) I have — a fu - ture;

24 God has _____ a plan for me, _____ of this I'm sure. _____

27 Je - sus, You're my firm foun - da - tion,

31 I know I can stand _____ se - cure; _____ Je - sus, You're my

34 firm foun - da - tion, I put my hope in Your ho - ly Word, -

Be Thou My Vision

with

Traditional Irish Hymn

Open the Eyes of My Heart, Lord

Traditional Irish Melody

Arr. by Ron Sprunger

Tenderly ♩ = ca. 88
Sw. Irish Whistle (or Fl. 8')

5 Be Thou my — Vi - sion, O Lord of my heart;

Solo

9 naught be all else to me, save that Thou art:

© 1997 Integrity's Hosanna! Music (ASCAP) (adm. at CapitolCMGPublishing.com)

All rights reserved. Used by permission.

Sole selling agent for this 2014 arrangement: Lorenz Publishing Co., a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Unauthorized reproduction of this publication without permission of the publisher
is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

www.lorenz.com



13 Thou my best thought by day or by night, _____

17 wak - ing or sleep - ing, Thy pres - ence my light, Thy

*"Open the Eyes of My Heart"

Slower ♩ = ca. 96

O - pen the eyes of my heart, Lord,
Sw. Fl. 8', 4', 2 2/3'

21 pres - ence my light.

25 o - pen the eyes of my heart; I want to see You,

*Words and Music by PAUL BALOCHE

Lord Most High

with

Like a River Glorious

Words and Music by
DON HARRIS and GARY SADLER

Arr. by Ron Sprunger

Joyously ♩ = ca. 52
Foundations 8', 4', 2'

The first system of the musical score is for measures 1-2. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth notes and quarter notes, starting on a whole rest. The bass staff contains a bass line with quarter notes and half notes. A guitar part is indicated by 'Gt. { mp' with a single quarter note in the first measure. The key signature has one flat (Bb) and the time signature is 6/8.

The second system of the musical score is for measures 3-4. It continues the melodic and bass lines from the first system. The treble staff has a melodic line with eighth notes and quarter notes, including some accidentals (sharps). The bass staff has a bass line with quarter notes and half notes. A mezzo-forte (mf) dynamic marking is present in the first measure of the treble staff. The key signature has one flat (Bb) and the time signature is 6/8.

The third system of the musical score is for measures 5-6. It continues the melodic and bass lines. The treble staff has a melodic line with eighth notes and quarter notes. The bass staff has a bass line with quarter notes and half notes, including a flat (Bb) in the second measure. The key signature has one flat (Bb) and the time signature is 6/8.

© 1996 Integrity's Hosanna! Music (ASCAP) (adm. at CapitolCMGPublishing.com)

All rights reserved. Used by permission.

Sole selling agent for this 2014 arrangement: Lorenz Publishing Co., a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Unauthorized reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.



From the ends of the earth,

7

Sw. (l.h.)

Gt. (r.h.) *mf*

mf

10

from the depths of the sea,

from the

13

heights of the heav - ens

Your name be

16

praised.

From the hearts of the weak,

from the

16

19 shouts of the strong, _____ from the lips of all peo-ple, _____

Musical score for measures 16-19. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes in both hands, creating a rhythmic accompaniment. The bass line is simple, with a half note G2, a half note F2, and a whole note E2.

22 this song we raise, _____ Lord!

Musical score for measures 22-24. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line has a whole rest in measure 22, followed by a half note G4 in measure 23, and a whole rest in measure 24. The piano accompaniment continues with a similar rhythmic texture of beamed notes. The bass line consists of a half note G2, a half note F2, and a whole note E2.

25 Through-out the end - less a - ges, _____ You will be

Musical score for measures 25-27. The system consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The guitar line is marked with a forte 'f' dynamic and a bracket labeled 'Gt.'. The piano accompaniment continues with a similar rhythmic texture. The bass line consists of a half note G2, a half note F2, and a whole note E2.

28 crowned with prais - es, Lord most high; _____

Musical score for measures 28-30. The system consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, a quarter note A4, and a half note B4. The guitar line is marked with a forte 'f' dynamic and a bracket labeled 'Gt.'. The piano accompaniment continues with a similar rhythmic texture. The bass line consists of a half note G2, a half note F2, and a whole note E2.

Jesus, the Very Thought of Thee

Attr. to
BERNARD of CLAIRVAUX, 12th c.

with
Adagio

JOHN B. DYKES
Arr. by Ron Sprunger

*"Adagio"
Quietly ♩ = ca. 63
Sw. Flute

The musical score is arranged for three parts: Soprano (Sw. Flute), Piano (Gt. Flute and Strings), and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each containing three staves. The first system starts with a piano (p) dynamic for the Soprano and a pianissimo (pp) dynamic for the Piano. The second system begins with a measure number of 4. The third system begins with a measure number of 7. The music features a mix of eighth, quarter, and half notes, with some passages involving sixteenth notes in the Soprano part.

*Music: "Adagio" from *Concerto for Flute and Harp* (K. 299) by Wolfgang A. Mozart

© 2014 Lorenz Publishing Co., a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.
Unauthorized reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.
THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.
www.lorenz.com



10

Slightly faster ♩ = ca. 66

13 Je - sus, the ver - y thought of Thee

Solo

mp

p

17 with sweet - ness fills my breast.

21 But sweet - er far Thy face to see

22

25 and in Thy pres - ence rest. _____

Musical score for measures 22-28. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note 'and' on a half note, followed by 'in' on a half note, 'Thy' on a half note, 'pres -' on a half note, 'ence' on a half note, and 'rest.' on a whole note. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. A fermata is placed over the final 'rest.' note.

29 Tempo I ♩ = ca. 63

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting with a half note, followed by eighth-note runs. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. Dynamics *p* and *pp* are indicated.

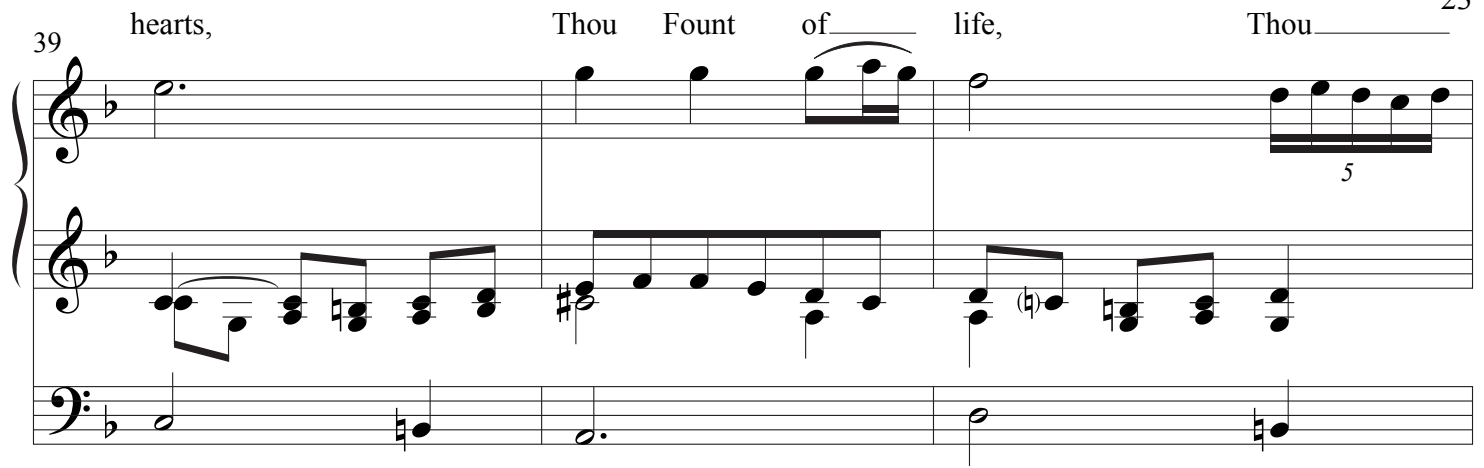
Musical score for measures 32-35. The system includes a vocal line and a piano accompaniment. The vocal line continues the melodic phrase with a trill (tr) in measure 35. The piano accompaniment maintains the eighth-note bass line and a melodic line in the right hand.

36 Tempo II ♩ = ca. 66

Je - sus, Thou joy of lov - ing_

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The vocal line starts with 'Je -' on a half note, 'sus,' on a half note, 'Thou' on a half note, 'joy' on a half note, 'of' on a half note, 'lov' on a half note, and 'ing_' on a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand. Dynamics *mp* and *p* are indicated. A fingering '5' is shown in the right hand in measure 40.

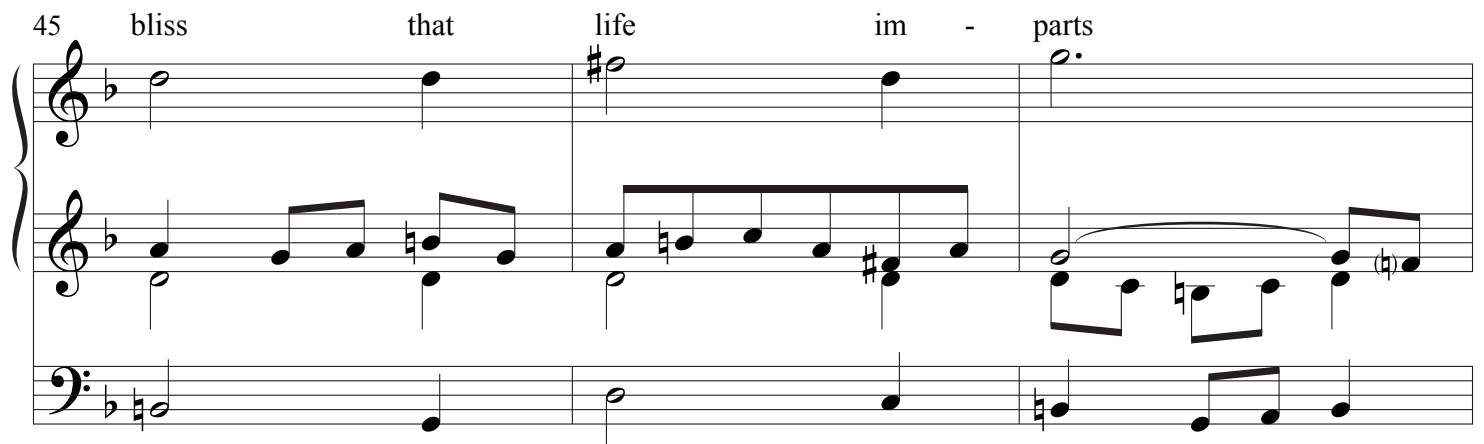
39 hearts, Thou Fount of life, Thou



42 light of men. From the best



45 bliss that life im - parts



48 we turn un - filled to Thee a - gain.

