

**STICKS, STARTS and STOPS**

Page	Titles	Song Book	Tune Book	Tune Book Title
<b>Entrances on the Beat</b>				
<b>4/4: Upbeat prep on BEAT FOUR to downbeat on BEAT ONE</b>				
p. 456	This is the Day	398	890	
	Stand Up and Bless the Lord	391	147	Falcon Street
	Fairest Lord Jesus	77	206	Ascalon
<b>3/4: Upbeat prep on BEAT THREE to downbeat on BEAT ONE</b>				
p. 456	Here at the Cross	646	15	
	Come, Thou Long Expected Jesus	104	370	Hyfrydol
<b>2/2 (cut time): Upbeat prep on BEAT TWO to downbeat on BEAT ONE</b>				
p. 456	Walk in the Light	523	909	
	Thine is the Glory	276	746	
<b>ONE BEAT PICKUP</b>				
<b>4/4: One beat prep on BEAT THREE to upbeat on BEAT FOUR</b>				
p. 457	When Morning Gildes the Skies	403	727	Laudes Domini
	God's Love is Wonderful	25	130	
	All Hail the Power	73	306	Coronation
<b>3/4: One beat prep on BEAT TWO to upbeat on BEAT THREE</b>				
p. 457	Come Thou Fount	830	374	Nettleton
	Amazing Grace!	453	57	
<b>2/4 (2/2): One beat prep on BEAT ONE to upbeat on BEAT TWO</b>				
p. 457	Kumbayah		SSS 6	
	Lord, I Want to be a Christian		SOS 98	
<b>6/8: One beat prep on BEAT FIVE to upbeat on BEAT SIX</b>				
p. 458	Christ is All	588	414	
<b>TWO BEAT PICKUP</b>				
<b>4/4: One beat prep on BEAT TWO to set up BEAT THREE</b>				
p. 458	It is Well	741	704	
	Here I Am to Worship	114	653	
<b>THREE BEAT PICKUP</b>				
<b>4/4: One beat prep on BEAT ONE to set up BEAT TWO</b>				
p. 458	When I Survey	208	30	O, Waly, Waly
	The Power of Your Love	601	868	
	Triumphant Jesus		HH 71	

HH: Happiness and Harmony

SOS: Songs of Salvation

SSS: Sunday School Songbook

890

## This is the day

LES GARRETT

ANON

Capo 3 (D) (D)

F

F/C (A7)  
C7

Allegro ♩ = 112

*mf*

1 This is the day, this is the day That the Lord has made, that the  
We will re-joyce, we will re-joyce And be glad in it, and be

(D) (D) (G)  
C7/F F C7/F F Bb

1. Lord has made. glad in it. This is the day that the  
2. Lord has made. glad in it. This is the day that the

(D) (A7) (D) (G) (D) (A7) (D)  
F C7 F Bb F/A C7 F

Lord has made, We will re-joyce and be glad in it.

(B7) (E9) (A7) (D)  
D7 G9 C7 F

*mf* This is the day, this is the day That the Lord has made.

2 This is the day, this is the day  
When he rose again, when he rose again.  
We will rejoice, we will rejoice  
And be glad in it, and be glad in it.  
This is the day when he rose again,  
We will rejoice and be glad in it.  
This is the day, this is the day  
When he rose again.

3 This is the day, this is the day  
When the Spirit came, when the Spirit came.  
We will rejoice, we will rejoice  
And be glad in it, and be glad in it.  
This is the day when the Spirit came,  
We will rejoice and be glad in it.  
This is the day, this is the day  
When the Spirit came.

146

## By thy side

RAY STEADMAN-ALLEN (1922 - 2014)

Capo 3 (D)(N.C.) (D) (A<sup>7</sup>) (D)  
 N.C. F/A F F/C C<sup>7</sup> F

(A) (A<sup>7</sup>) (D)  
 F/A C/G C<sup>7</sup>/E F

Moderato ♩ = 92

*mf*

(G) (Em) (A) (G) (Em) (E<sup>7</sup>) (A) (A<sup>7</sup>) (D) (Em) (A<sup>7</sup>) (D)  
 B<sup>b</sup> G<sup>m</sup> C/E B<sup>b</sup>/D G<sup>m</sup>/B<sup>b</sup> G<sup>7</sup>/B C C<sup>7</sup>/B<sup>b</sup> F/A G<sup>m</sup> C<sup>7</sup> F

147

## Carlisle

CHARLES LOCKHART (1745 - 1815)

Capo 1 (D) (D) (A) (Bm) (G) (A) (D) (G) (D) (G) (D) (A)  
 E<sup>b</sup> B<sup>b</sup>/D C<sup>m</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7/D<sup>b</sup> A<sup>b</sup>/C A<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

Moderato ♩ = 96

*mf*

(D) (Em) (A) (D) (G) (A) (D) (G) (D) (A<sup>7</sup>) (D)  
 E<sup>b</sup> E<sup>b</sup>/G F<sup>m</sup> B<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>7/B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

206

## Ascalon

Silesian folk tune

arr. RAY STEADMAN-ALLEN (1922 - 2014)

Capo 1 (D) (D) (A<sup>7</sup>) (D) (Bm) (F<sup>#</sup>m) (Bm) (Em) (A) (D) (A) (Bm)(G)  
 Eb Bb<sup>7</sup>/Eb Eb Cm Gm/Bb Cm/Bb Fm/Ab Bb Eb Bb/D Cm Ab

Moderato ♩ = 92

(D) (A<sup>7</sup>) (D) (A<sup>7</sup>) (D) (A) (F<sup>#</sup>dim) (B) (A) (B) (Em)  
 Eb/G Bb<sup>7</sup>/F Eb Bb<sup>7</sup>/D Eb Bb Gdim/Db C Bb/D C/E Fm

(A<sup>7</sup>) (Bm<sup>7</sup>) (A<sup>7</sup>) (D) (F<sup>#</sup>7) (Bm) (D<sup>7</sup>) (Em) (D) (A<sup>7</sup>) (D)  
 Bb<sup>7</sup>/D Cm<sup>7</sup> Bb<sup>7</sup>/D Bb<sup>7</sup>/Eb Eb G<sup>7</sup>/D Cm Eb<sup>7</sup>/G Fm/Ab Eb/Bb Bb<sup>7</sup> Eb

207

## Churchbury

RICHARD PHILLIPS

Capo 3 (C) (C) (Am<sup>7</sup>) (C) (F) (Em) (Am) (F) (G<sup>7</sup>)  
 Eb Eb/D Cm<sup>7</sup> Ebmaj<sup>7</sup>/Bb Abmaj<sup>7</sup> Gm Cm Abmaj<sup>7</sup> Bb<sup>7</sup>/Ab

Andante ♩ = 100

(Em<sup>7</sup>) (Am) (Bb) (Gsus<sup>4</sup>) (G) (Em<sup>7</sup>) (E<sup>7</sup>) (Am)  
 Gm<sup>7</sup> Cm Db Bb(sus<sup>4</sup>) Bb Gm<sup>7</sup> G<sup>7</sup>/C Cm

## Here at the cross

BRAMWELL COLES (1887 - 1960)

Capo 3 (D) (D)

(G)

(D)

(A)

(D)

F

B $\flat$ 

F

C/E

F

F/A

Moderato ♩ = 96

(D7) (G) (B7) (Em) (G) (C) (Cm) (G) (D7) (G)  
 Eb7/Bb Eb7 Ab C7 Fm Ab/C Db Dbm Ab/Eb Eb7 Ab

370

# Hyfrydol

ROWLAND HUW PRITCHARD (1811 - 1887)

Capo 2 [E] E B E B7 E A B7 E B E B7 E G/B  
 [Gb] G D G/B D7/A G C/E D7/F# G D D/C G/B D7/A G G/B

Moderato ♩ = 108

*mp*

B7 E C#7 F#m C# F#m A B7 E B  
 D7 G G E7 Am/E E Am C/E D7 G/D D

*mf*

E G#7 C#m E7 A E C#m7 B7 E B E B7  
 G B7/F# Em G7/D C G/B Em7 D7/F# G D G/B D7/F# D7

*cresc.*

E B E B E A E A E B7 E  
 G D G/B D/A G C G/B C G/D D7 G

*f*

909

## Walk in the light

attr. MARY MASTERS (d. 1759) (verses 1-3)  
attr. JOHN RIPPON (1751 - 1836) (verse 4)From *Athanaeum Collection*, New York, 1863  
arr. RAY STEADMAN-ALLEN (1922 - 2014)Capo 2 [E] E  
[G♭] GB B7 A E F#m E B7  
D D7 C/G G Am/C G/D D7

**Allegro** ♩ = 80

*mf*

1. 'Tis re - li - gion that can give - In the light, - in the light -  
Sweet-est plea-sures while we live In the light of

E G CHORUS B B7  
G D D7

*f*

God. O let us walk in the light, Walk in the

C#m7 B7 E B7 E F#m E B7 E  
Em7 D7/F# G D7/A G/B Am G/D D7 G

light, - Let us walk in the light, In the light of God.

2 'Tis religion must supply -  
In the light, in the light -  
Solid comfort when we die  
In the light of God.

3 After death its joys shall be -  
In the light, in the light -  
Lasting as eternity,  
In the light of God.

4 Be the living God my friend -  
In the light, in the light -  
Then my bliss shall never end,  
In the light of God.

746

## Maccabeus

EDMOND L. BUDRY (1854 - 1932)  
trs. RICHARD B. HOYLE (1875 - 1939)

GEORGE FRIDERIC HANDEL (1685 - 1759)

Capo 1 (D) (D) (A) (D) (A) (D) (A)  
Eb Eb/G Bb7/F Eb Eb/G Bb Bb7/D Eb Bb

Moderato ♩ = 72

*mf*  
1 Thine is the glo - ry, Ri - sen, con-que-ri-son;

(D) (A7) (Bm) (D) (Em) (D) (Asus4) (A7) (D)  
Eb Eb/G Bb7/F Cm Eb Fm Eb/G Bb(sus4) Bb7 Eb

End - less is the vic - tory Thou o'er death hast won.

(F#7) (Bm) (Bbdim) (Bm) (Em6) (Bm) (F#)  
G7/B Cm Bdim/D Cm/Eb Fm6 Cm G

An - gels in bright rai - ment Rolled the stone a - way,

(Bm) (E7) (F#m) (Bm) (E7) (A)  
Cm F7 Gm Cm/Eb F7 Bb

Kept the fold - ed grave clothes Where thy bo - dy lay.

(D) (A7) (D) (A7) (D) (A)  
 Eb Eb/G Bb7/F Eb Eb/G Bb7 Bb7/D Eb Bb

**CHORUS**

*ff*  
 Thine is the glo - ry, Ri - sen, — con- quering Son;

The musical score for the chorus is written for piano. It consists of two staves, treble and bass. The key signature has two flats (Bb and Eb). The melody is in the treble staff, starting with a half note Eb, followed by a quarter note Eb/G, a half note Bb7/F, a quarter note Eb, a half note Eb/G, a quarter note Bb7, a half note Bb7/D, a quarter note Eb, and a half note Bb. The lyrics are written below the treble staff, aligned with the notes. The piano accompaniment is in the bass staff, providing harmonic support with chords corresponding to the melody.

(D) (A7) (Bm) (D) (Em) (D) (Asus4) (A7) (D)  
 Eb Eb/G Bb7/F Cm Eb Fm Eb/G Bb(sus4) Bb7 Eb

End - less — is the vic - tory Thou o'er death hast won.

The musical score for the verse is written for piano. It consists of two staves, treble and bass. The key signature has two flats (Bb and Eb). The melody is in the treble staff, starting with a half note Eb, followed by a quarter note Eb/G, a half note Bb7/F, a quarter note Cm, a half note Eb, a quarter note Fm, a half note Eb/G, a quarter note Bb(sus4), a half note Bb7, and a quarter note Eb. The lyrics are written below the treble staff, aligned with the notes. The piano accompaniment is in the bass staff, providing harmonic support with chords corresponding to the melody.

2 Lo! Jesus meets thee,  
 Risen from the tomb;  
 Lovingly he greets thee,  
 Scatters fear and gloom;  
 Let his Church with gladness  
 Hymns of triumph sing,  
 For her Lord now liveth;  
 Death has lost its sting.

3 No more we doubt thee,  
 Glorious prince of life!  
 Life is naught without thee;  
 Aid us in our strife;  
 Make us more than conquerors  
 Through thy deathless love;  
 Bring us safe through Jordan  
 To thy Home above.

trs. EDWARD CASWALL (1814 - 1878)

JOSEPH BARNBY (1838 - 1896)

Capo 3 (A)(A) (Bm<sup>7</sup>) (D) (Bm<sup>7</sup>) (E<sup>7</sup>) (D) (E<sup>7</sup>) (F<sup>#</sup>m) (E) (F<sup>#</sup>m<sup>7</sup>) (B<sup>7</sup>) (C<sup>#</sup>m<sup>7</sup>) (B<sup>7</sup>)  
 C Dm<sup>7</sup> C/E F Dm<sup>7</sup> G<sup>7</sup> F/A G<sup>7</sup>/B Am/C G/B Am<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> D<sup>7</sup>/F<sup>#</sup>

Moderato ♩ = 96

*mf*

1 When morn-ing gilds the skies, — My heart a - wak - ing cries: May

(E) (A) (B<sup>7</sup>) (E) (E<sup>7</sup>) (A) (E<sup>7</sup>) (D) (E<sup>7</sup>)  
 G C D<sup>7</sup> G G/F C/E G<sup>7</sup>/D F/C G<sup>7</sup>/B G G/F

Je - sus Christ be praised! A - like at work and prayer To

*cresc.*

(A) (B<sup>7</sup>) (E) (E<sup>7</sup>) (C<sup>#</sup>m) (E<sup>7</sup>) (A) (A<sup>7</sup>) (D) (E<sup>7</sup>) (A)  
 C/E C D<sup>7</sup> G G/F Em G<sup>7</sup>/D C C/B<sup>b</sup> F/A G<sup>7</sup> C

Je - sus I re - pair; May Je - sus Christ be praised!

*f*

2 Whene'er the sweet church bell  
 Peals over hill and dell,  
 May Jesus Christ be praised!  
 O hark to what it sings,  
 As joyously it rings,  
 May Jesus Christ be praised!

4 In Heaven's eternal bliss  
 The loveliest strain is this:  
 May Jesus Christ be praised!  
 Let earth and sea and sky  
 From depth to height reply:  
 May Jesus Christ be praised!

3 Does sadness fill my mind?  
 A solace here I find,  
 May Jesus Christ be praised!  
 Or fades my earthly bliss?  
 My comfort still is this:  
 May Jesus Christ be praised!

5 Be this, while life is mine,  
 My canticle divine:  
 May Jesus Christ be praised!  
 Be this th' eternal song  
 Through ages all along:  
 May Jesus Christ be praised!

130

## God's love is wonderful

SIDNEY EDWARD COX (1887 - 1975)

Capo 2 [E] E  
[G♭] GF♯m7 B7  
Am7 D7E  
GC♯m7  
Em7/B

Moderato ♩ = 96

First system of piano accompaniment. Treble and bass staves in 4/4 time. The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. The dynamic marking *mf* is present.

Second system of piano accompaniment. Treble staff continues the melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line continues with eighth notes. Chords are indicated above the treble staff: F♯7, B, D/F♯, A/E, A, B, D, E, G, F♯m7, B7, Am7, D7.

Third system of piano accompaniment. Treble staff continues the melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line continues with eighth notes. Chords are indicated above the treble staff: D7/C, E, G/B, G, G7/F, C♯7, E7, F♯m, Am, A, C, E, G/D, B7, D7.

Fourth system of piano accompaniment. Treble staff continues the melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line continues with eighth notes. Chords are indicated above the treble staff: E, G, G/B, B7, D7/A, D, C♯m7, E, Em7, G. The word **CHORUS** is written above the treble staff. The dynamic marking *f* is present.

Fifth system of piano accompaniment. Treble staff continues the melody with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line continues with eighth notes. Chords are indicated above the treble staff: A, C, E, G, G/B, B, D, E, G.

306

## Coronation

OLIVER HOLDEN (1765 - 1844)

Capo 4 [D] D  
[G $\flat$ ] GA E $^7$  A Em Bm D A $^7$  D A  
D/F $\sharp$  A $^7$ /E D Bm Am/C Em G/D D $^7$  G DModerato  $\text{♩} = 96$ 

First system of musical notation for 'Coronation'. It consists of a treble and bass staff in 4/4 time, key of D major (two sharps). The tempo is Moderato with a quarter note equal to 96 beats. The first measure is marked *mf*. The melody in the treble staff starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with chords.

Second system of musical notation for 'Coronation'. The treble staff continues the melody with quarter notes D5, C5, B4, A4, G4, F#4, E4, and a half note D4. The bass staff continues with chords. The system ends with a *mf* marking.

Third system of musical notation for 'Coronation'. The treble staff continues the melody with quarter notes D4, C4, B3, A3, G3, F#3, E3, and a half note D3. The bass staff continues with chords. The system ends with a double bar line.

307

## Dominus regit me

JOHN BACCHUS DYKES (1823 - 1876)

Capo 4 [D] D  
[G $\flat$ ] GA D D $^7$  G G/B D $^7$ (sus4) D $^7$  Em D/F $\sharp$  G(sus4) G A $^7$ /E D A D  
Moderato  $\text{♩} = 84$ 

First system of musical notation for 'Dominus regit me'. It consists of a treble and bass staff in 4/4 time, key of D major (two sharps). The tempo is Moderato with a quarter note equal to 84 beats. The first measure is marked *mf*. The melody in the treble staff starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The bass staff provides a harmonic accompaniment with chords.

Second system of musical notation for 'Dominus regit me'. The treble staff continues the melody with quarter notes D5, C5, B4, A4, G4, F#4, E4, and a half note D4. The bass staff continues with chords. The system ends with a double bar line.

374

## Nettleton

JOHN WYETH (1770 - 1858)

Capo 1 (D) (D) (A<sup>7</sup>) (D)E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

(A) (D) (G) (D)

B<sup>b</sup>E<sup>b</sup>A<sup>b</sup>E<sup>b</sup>(A<sup>7</sup>) (D)B<sup>b7</sup>E<sup>b</sup>(A<sup>7</sup>)B<sup>b7</sup>

Andante ♩ = 76

First system of musical notation for 'Nettleton'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 76 beats. The first measure is marked with a mezzo-forte (*mf*) dynamic. The melody in the treble clef starts with a half note E-flat, followed by quarter notes G, A, B, and C. The bass line starts with a half note E-flat, followed by quarter notes G, A, and B.

Second system of musical notation for 'Nettleton'. It continues the melody and bass line from the first system. The treble clef melody has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, and B. The system ends with a forte (*f*) dynamic marking.

Third system of musical notation for 'Nettleton'. It continues the melody and bass line. The treble clef melody has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, and B. The system ends with a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation for 'Nettleton'. It continues the melody and bass line. The treble clef melody has a half note E-flat, followed by quarter notes G, A, B, and C. The bass line has a half note E-flat, followed by quarter notes G, A, and B. The system ends with a double bar line.

57

## Amazing Grace!

American traditional

Capo 1 (G) (G) (D<sup>7</sup>) (Em) (C) (G) (D<sup>7</sup>) (G) (D) (G)  
 Ab Ab Ab/Eb Eb<sup>7</sup> Fm Db Ab Eb<sup>7</sup>/Bb Ab/C Ab Ab/Eb Eb/D<sup>b</sup> Ab/C Ab

Andante ♩ = 84

*mf*

(Bm) (Em) (G) (C) (G) (D) (Em) (A<sup>7</sup>) (G) (D<sup>7</sup>) (G)  
 Cm/G Fm Ab/C Db Ab Eb/G Fm Bb<sup>7</sup>/F Ab/Eb Eb<sup>7</sup> Ab

58

## Around the throne

ANON

Capo 3 (A)(A) (D) (A) (D) (Bm) (E<sup>7</sup>) (A)  
 C F C C/E F Dm G<sup>7</sup> C C/E

Moderato ♩ = 96

*mf*

(D) (A) (Bm) (E<sup>7</sup>) (F<sup>#</sup>m) (D) (A) (E<sup>7</sup>) (A)  
 F C/E Dm G<sup>7</sup> Am F C/G G<sup>7</sup> C

CHORUS

(D) (A) (F<sup>#</sup>m)(Bm) (E<sup>7</sup>) (A)  
 F C Am Dm/F G<sup>7</sup> C

*mf* *f*

# 6 - Kum ba Yah

Worshipfully ♩ = 72

AFRICAN AMERICAN SPIRITUAL

Guitar Capo 3: A

C

D  
F

A  
C



1. Kum ba yah, my Lord, kum ba yah! Kum ba yah, my Lord, kum ba
2. Some-one's cry - ing, Lord, kum ba yah! Some - one's cry - ing, Lord, kum ba
3. Some-one's sing - ing, Lord, kum ba yah! Some - one's sing - ing, Lord, kum ba
4. Some-one's pray - ing, Lord, kum ba yah! Someo - ne's pray - ing, Lord, kum ba

E7  
G7

A  
C

D  
F

A  
C

Intro.

D  
F

A  
C

E7  
G7

A  
C



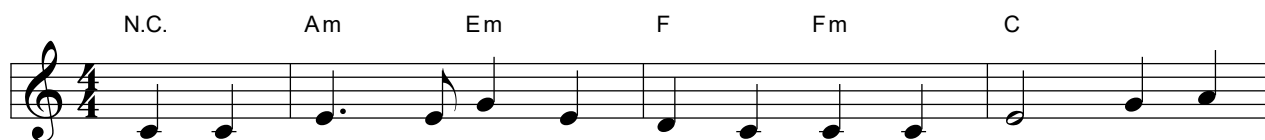
- |      |            |             |               |     |    |      |   |             |     |    |      |
|------|------------|-------------|---------------|-----|----|------|---|-------------|-----|----|------|
| yah! | Kum        | ba          | yah, my Lord, | kum | ba | yah! | O | Lord, _____ | kum | ba | yah! |
| yah! | Some-one's | cry - ing,  | Lord,         | kum | ba | yah! | O | Lord, _____ | kum | ba | yah! |
| yah! | Some-one's | sing - ing, | Lord,         | kum | ba | yah! | O | Lord, _____ | kum | ba | yah! |
| yah! | Some-one's | pray - ing, | Lord,         | kum | ba | yah! | O | Lord, _____ | kum | ba | yah! |

## Lord, I want to be a Christian

TRADITIONAL SPIRITUAL

TRADITIONAL

♩ = 172, ♪ = 86



1. Lord, I want to be a Christ-ian In my heart, in my  
 2. Lord, I want to be more lov-ing In my heart, in my  
 3. Lord, I want to be more ho-ly In my heart, in my  
 4. Lord, I want to be like Je-sus In my heart, in my



heart, Lord, I want to be a Christ-ian in my heart. \_\_\_\_\_  
 heart, Lord, I want to be more lov-ing in my heart. \_\_\_\_\_  
 heart, Lord, I want to be more ho-ly in my heart. \_\_\_\_\_  
 heart, Lord, I want to be like Je-sus in my heart. \_\_\_\_\_

## CHORUS



In my heart, \_\_\_\_\_ In my heart, \_\_\_\_\_ Lord, I  
 Lord, I  
 Lord, I  
 Lord, I



want to be a Christ-ian in my heart. \_\_\_\_\_  
 want to be more lov-ing in my heart. \_\_\_\_\_  
 want to be more ho-ly in my heart. \_\_\_\_\_  
 want to be like Je-sus in my heart. \_\_\_\_\_

Capo 1 (D) (D)  
Eb(A<sup>7</sup>) (D)  
Bb<sup>7</sup>/D Eb(G) (D) (G) (D) (A<sup>7</sup>)  
Ab Eb Ab/C Eb/Bb Bb<sup>7</sup>

Andante ♩ = 108

*p*

(D) (G) (D) (A<sup>7</sup>) (D) (A<sup>7</sup>) (D) (G) (A<sup>7</sup>) (D) (G)  
Eb Ab Eb/G Ab Bb<sup>7</sup>/F Eb Bb<sup>7</sup>/D Eb Ab Bb<sup>7</sup>/Ab Eb/G Ab

*mf* *dim.*

(D) (A<sup>7</sup>) (D) (G) (D) (G) (D) (A)  
Eb/Bb Bb<sup>7</sup> Eb Ab Eb/Bb Bb

**CHORUS**

*p* *f*

(D) (A<sup>7</sup>) (D) (Bm) (G) (D) (G) (D) (A<sup>7</sup>) (D)  
Eb Bb<sup>7</sup> Eb Cm Ab Eb Ab Eb/Bb Bb<sup>7</sup> Eb

*f* *dim.*

704

## It is well with my soul

HORATIO GATES SPAFFORD (1828 - 1888)

PHILIP PAUL BLISS (1838 - 1876)

Capo 1 [C] C G7 C G7 C Dm7 G C  
 [D $\flat$ ] D D/F# A7/C# D D/A A/G D/F# Em7 A A7/C# D

Moderato  $\text{♩} = 88$ 

*p* 1 When peace like a ri - ver at - tend - eth my way, *cresc.* When

Am E7 Am G D G G7 C  
 Bm F#7/C# Bm/D A/E E A A7 D D/F#

*mp* sor - rows like sea bil - lows roll, What - ev - er my

F A7 D G G7 C F  
 G B7/F# E E/G# A A/G D/F# G

lot, thou hast taught me to know It is well, it is

C G C N.C. C G N.C.  
 D/A A D N.C. D A N.C.

**CHORUS**

*mp* well with my soul. It is well with my

G G7 C F C G C  
 A A7/C# D G D/A A D

soul, It is well, it is well with my soul.

2 Though Satan should buffet, though  
 trials should come,  
 Let this blest assurance control,  
 That Christ hath regarded my helpless estate  
 And hath shed his own blood for my soul.

3 For me be it Christ, be it Christ hence to live;  
 If Jordan above me shall roll,  
 No pang shall be mine, for in death as in life  
 Thou wilt whisper thy peace to my soul.

4 But Lord, 'tis for thee, for thy coming we wait,  
 The sky, not the grave, is our goal;  
 O trump of the angel! O voice of the Lord!  
 Blessèd hope, blessèd rest of my soul!

## 705

## It's no longer I that liveth

ANON

ANON

Capo 3 (D)(N.C.) (D)

N.C. F

F/A

(G)

B $\flat$

(D)

F

(E $^7$ )

G $^7$

(A)

G $^7$ /D

(A)

C

(A $^7$ )

C $^7$

**Allegro**  $\text{♩} = 116$

*mf*  
 It's no long - er I that liv - eth, But Christ that liv - eth in me, It's

no long - er I that liv - eth, But Christ that liv - eth in me. He

lives! He lives! Je - sus is a - live in me. It's

no long - er I that liv - eth, But Christ that liv - eth in me.

653

## Here I am to worship

T.H.

TIM HUGHES

Capo 1 (D) (D) (Asus<sup>4</sup>) (A) (G) (D) (Asus<sup>4</sup>) (A)  
 Eb Bb(sus4) Bb Ab Eb Bb(sus4) Bb

Andante ♩ = 80

VERSE

*mf* *mp*

1 Light of the world, You stepped  
 2 King of all days, O so

(Em) (G) (D) (Asus<sup>4</sup>) (A) (G) (D) (Asus<sup>4</sup>) (A)  
 Fm Ab Eb Bb(sus4) Bb Ab Eb Bb(sus4) Bb

down in-to dark-ness, O-pened my eyes, let me see Beau-ty that made this  
 high-ly ex-alt-ed, Glo-rious in Hea-ven a-bove; Hum-bly you came To the

(Em) (G) (D) (Asus<sup>4</sup>) (A) (G) Ab/Bb  
 Fm Ab Eb Bb(sus4) Bb Ab

CHORUS

*mf*

heart a-dore you, Hope of a life spent with you.  
 earth you cre-a-ted, All for love's sake be-came poor. So here I am to

(D) (A) (D)  
 Eb Bb/D Eb/G

wor-ship, Here I am to bow down, Here I am to say that you're my God.

(G) (D) (A)  
Ab Ab/Bb Eb Bb/D

— You're al - to-geth-er love - ly, Al - to-geth-er worth - y, Al - to-geth-er

(D) (G) (G) (D)  
Eb/G Ab Ab/Bb Ab Ab/Bb Eb

1. won-der - ful to me. 3. *riten.*

(G) (A) (D) (G) (A) (D)  
Ab Bb/D Eb Eb/G Ab Bb/D Eb Eb/G

2. And I'll nev - er know how much it cost To see my sin up-on

(G) (A) (D) (G)  
Ab Bb/D Eb Eb/G Ab

— that cross. And I'll nev - er know how much it cost To see

(A) (D) (G) (Em7) (G)  
Bb/D Eb Eb/G Ab Fm7 Ab/Bb D..S

CHORUS my sin up - on that cross. So here I am to

30

## O waly, waly

English traditional

Capo 3 (D) (G) (A<sup>7</sup>) (D) (G) (D) (F<sup>#m</sup>) (Bm) (F<sup>#m</sup>)  
 B<sup>b</sup>/C C<sup>7</sup> F B<sup>b</sup> F Am/E Dm Am/C

Moderato ♩ = 108

*mp*

(G) (Em<sup>7</sup>) (A<sup>7</sup>sus<sup>4</sup>) (A) (F<sup>#m</sup>) (A<sup>7</sup>) (D) (G)  
 B<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>(sus<sup>4</sup>) C C<sup>7</sup> Am/C C<sup>7</sup>/B<sup>b</sup> F/A B<sup>b</sup>

(Bm) (F<sup>#m</sup>) (Em) (D) (Dsus<sup>4</sup>) (G) (D)  
 Dm Am/C Gm/B<sup>b</sup> Gm<sup>7</sup> F/C F(sus<sup>4</sup>)/C B<sup>b</sup>/C F

31

## Old Hundredth

LOUIS BOURGEOIS (c. 1510 - 1560)

Capo 1 (G) (G) (D) (Em)(Bm) (Em) (D) (G) (D<sup>7</sup>) (Em) (C) (G) (D) (G)  
 A<sup>b</sup> E<sup>b</sup> Fm Cm Fm E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>/C E<sup>b</sup>7 Fm D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Moderato ♩ = 66

*f*

(D) (G) (D) (G) (C) (Am<sup>6</sup>) (Em) (D) (G) (Em) (D) (C) (G) (D<sup>7</sup>) (G)  
 E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup> B<sup>b</sup>m<sup>6</sup> Fm E<sup>b</sup>/G A<sup>b</sup> Fm E<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

## The power of your love

GEOFF BULLOCK

**Andante** ♩ = 88

(C<sup>#m7</sup>) Dm<sup>7</sup> (F<sup>#m</sup>) Gm (A) B<sup>b</sup>/F (D) E<sup>b</sup>

v.2

see \_\_\_\_\_ in me \_\_\_\_\_ Will be stripped a - way \_\_\_\_\_

(E) (D) (A) (D) (A) (E) (F#m)(C#m) (D)  
F Eb/F Bb Eb/Bb Bb F/A Gm Dm/F Eb

**CHORUS**

— by the power of your love. — *mf* Hold me close, —

(E) (E7) (D) (A) (E) (F#m)(C#m) (D)  
F F7 Eb/Bb Bb F/A Gm Dm/F Eb

— Let your love sur - round me. Bring me near, —

(E) (E7) (A) (Bm7) (A) (G) (A7) (D)  
F F7 Bb Cm7 Bb/D Ab/Bb Bb7 Eb

— draw me to your side. — *cresc.* And as I wait, —

(E) (E7) (D) (A) (E) (F#m) (A)  
F F7 Eb/Bb Bb F/A Gm Bb/F

— I'll rise up like the eagle, And I will soar with you, Your Spi-rit leads me

(D) (E7) (D) (E) (A) (A)  
Eb Eb/F F7 Eb/Bb Eb/G F/A Bb Bb

on in the power of your love. — 1. 2. (v. 2 overleaf)

2 Lord, unveil my eyes,  
 Let me see you face to face,  
 The knowledge of your love as you live in me.  
 Lord, renew my mind  
 As your will unfolds in my life,  
 In living every day in the power of your love.

869

# The Servant King

G.K.

GRAHAM KENDRICK

Capo 3 (C)

(B7)

(C)

(G)

(C)

(E7)

(Am)

(E)

D7

E♭

B♭

E♭

G7

Cm

G/B

Andante ♩ = 80

## VERSE

*mf* 1 From Heaven you came, help-less

(F) (G7) (C) (F) (C) (G) (Am) (E)  
 A♭ B♭7/A♭ E♭/G A♭/C E♭/B♭ B♭(sus4) B♭ Cm G/B

babe, En-tered our world, your glo - ry veiled; Not to be served but to

(F) (G7) (C) (F) (C) (G)  
 A♭ B♭7/A♭ E♭/G A♭/C E♭/B♭ B♭(sus4) B♭

serve, And give your life that we might live.

B♭7/D  
**CHORUS**

(C) (G) (Am) (C) (F) (Dm) (F)  
 E♭ B♭ Cm E♭/B♭ A♭ Fm/B♭ A♭/B♭

*mf* This is our God, the Ser-vant King, He calls us now to fol - low

# 71 Triumphant Jesus!

FLORA LARSSON

JOHN LARSSON

*Allegro maestoso* ♩=116

Tri - um - phant Je - sus! In glo - ry reign - ing,

The first system of musical notation for the hymn. It features a treble and bass staff in D major (two sharps) and 4/4 time. The tempo is marked 'Allegro maestoso' with a quarter note equal to 116 beats. The melody begins with a forte (f) dynamic. The lyrics 'Tri - um - phant Je - sus! In glo - ry reign - ing,' are written below the staff. A triplet of eighth notes is indicated above the melody in the fifth measure.

En - throned in ma - je - sty, Crowned with light,

The second system of musical notation. The melody continues with the lyrics 'En - throned in ma - je - sty, Crowned with light,'. A triplet of eighth notes is indicated above the melody in the first measure.

We bow be - fore you In love ac - claim - ing

The third system of musical notation. The melody continues with the lyrics 'We bow be - fore you In love ac - claim - ing'.

Your right - ful King - ship, Your pow - er, your might.

The fourth system of musical notation. The melody continues with the lyrics 'Your right - ful King - ship, Your pow - er, your might.'.

Tri - um - phant Je - sus! O ri - sen Sa - viour,

The fifth system of musical notation. The melody concludes with the lyrics 'Tri - um - phant Je - sus! O ri - sen Sa - viour,'. A triplet of eighth notes is indicated above the melody in the fifth measure.

— Your name we mag - ni - fy; Praise we sing; —

— We bring our ho - mage, O great Re - deem - er, —

— Tri - um - phant Je - sus! Our Lord, our King! —

546

## All that I am

W.H.

WILLIAM HIMES

Capo 1 [F] F  
[Gb] GB<sup>b</sup>  
C/GC<sup>7</sup>sus<sup>4</sup> F  
D<sup>7</sup>(sus<sup>4</sup>) GC  
D/F<sup>#</sup>

Andante ♩ = 76

## CHORUS

*mp* All that I am, all I can be, All that I

have, all that is me, Ac-cept and use, Lord, as you would

choose, Lord, Right now, to-day. Take ev-ry

*cresc.* pas sion, ev-ry skill, Take all my dreams and bend them to your

B<sup>b</sup> C      Gm Am      Am Bm      Dm Em      Gm Am      C<sup>7</sup> D<sup>7</sup>      **To Coda 3rd time**

*mf*  
 will. \_\_\_\_\_ My all I give, Lord, for you I'll live, Lord, Come what

F B<sup>b</sup> F      Em<sup>7</sup> A<sup>7</sup> Dm      Em/D  
 G C/G G F#m<sup>7</sup> B<sup>7</sup> Em

**VERSE**

*mf*  
 may. 1 Of - ten I come with my prob - lems and cares,  
 2 Life has no pur - pose un - less it is yours,

Asus<sup>4</sup> E<sup>#9</sup> A Dm E  
 B(sus4)/C# F#(#9) B B/A Em/G F#

Run - ning to you when dis - tressed; But I must bring you the  
 Life with - out you has no goal; All that ful - fills me is

Am Bm Bsus<sup>4</sup> B<sup>#9</sup> E C<sup>7</sup>  
 Bm/A C#(sus4)/G# C#(#9) F# D<sup>7</sup>

whole of my life, Lord, I must give you my best. \_\_\_\_\_ All that I  
 do - ing your will, Know - ing that you're in con - trol. \_\_\_\_\_

**CODA**

F B<sup>b</sup> F  
 G C/G G

*may.* *p* All that I am. \_\_\_\_\_

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858

## The heart of worship

M.R.

MATT REDMAN

Capo 1 (D) (D)

(A)

(Em7)

Eb

Bb/D

Fm7

Andante ♩ = 76

*mp* 1 When the mu-sic fades,— all is stripped a - way,— And I sim-ply come;—

(Asus<sup>4</sup>) (A) (D) (A)  
Bb(sus4) Bb Eb Bb/D

Long-ing just to bring— some-thing that's of worth,—

(Em7) (Asus<sup>4</sup>) (A) (Em) (D)  
Fm7 Bb(sus4) Bb Fm Eb/G

— That will bless your heart.— I'll bring you more than a song,—

(Asus<sup>4</sup>) (A) (D) (Em7) (D) (Asus<sup>4</sup>) (A)  
Bb(sus4) Bb Eb/G Fm7 Eb/G Bb(sus4) Bb

— For a song in it-self is not what you have re-quired..

(Em7) (D) (Asus<sup>4</sup>) (A) (D)  
Fm7 Eb/G Bb(sus4) Bb Eb/G

You search much deep - er with - in — Through the way things ap - pear;

(Em<sup>7</sup>) (D) (Asus<sup>4</sup>) (A) (D)  
Fm<sup>7</sup> Eb/G Bb(sus<sup>4</sup>) Bb Eb  
**CHORUS**

You're look-ing in-to my heart. — *f* I'm com-ing back to the heart.

(A) (Em<sup>7</sup>) (G) (A<sup>7</sup>sus<sup>4</sup>) (A<sup>7</sup>)  
Bb/D Fm<sup>7</sup> Ab Bb7(sus<sup>4</sup>) Bb<sup>7</sup>

— of wor-ship, And it's all a-bout you, — all a-bout you, — Je - sus.

(D) (A) (Em<sup>7</sup>)  
Eb Bb/D Fm<sup>7</sup>

I'm sor-ry, Lord, for the thing — I've made — it, When it's all a-bout you, —

(G) (A<sup>7</sup>sus<sup>4</sup>) (A<sup>7</sup>) (D)  
Ab Bb7(sus<sup>4</sup>) Bb<sup>7</sup> Eb

all a - bout you, — Je - sus. — *mp*

2 King of endless worth, no one could express  
How much you deserve.  
Though I'm weak and poor, all I have is yours,  
Every single breath.  
I'll bring you more than a song,  
For a song in itself is not what you have required.  
You search much deeper within  
Through the way things appear;  
You're looking into my heart.

## In Christ alone

STUART TOWNEND &amp; KEITH GETTY

Capo 1 (D) (N.C.) (Am<sup>7</sup>) (Em<sup>7</sup>) (D) (G) (D) (G) (D) (G)  
 N.C. Bbm<sup>7</sup> Fm<sup>7</sup> Eb Ab/Bb Eb Ab/Bb Eb Ab

Moderato ♩ = 76

VERSE

## How much more

JOHN LARSSON

Capo 2 [E] C#m F#m7 B7 E  
[Gb] Em Am7 D7 G

Andante ♩ = 66

**VERSE**

*mp* *dim.* *mp*

A C/G E G G/D G G/B B D E B  
C/G G G/B D G/B D/A

*cresc.*

E G# C#m E7 A F#m7 B7 E  
G B Em G7/D C Am7 D7 G

*mf*

E7 A B7 E C#m F#m  
G7 C D7/A G/B Em Am

**CHORUS**

*f*

B7 E E7 A B7  
D7 G G7 C D7/A

*f*

E C#m F#m7 B7 E D:  
G/B Em Am7 D7 G

dim.

18

# Hursley

From *Katholisches Gesangbuch*, 1774

Capo 3 (D) (D) (A7) (D) (A7) (D)  
F C7/G F C7 F

Moderato ♩ = 96

*p*

(D) (A) (D) (A7) (D) (A) (Em) (B) (Em) (A)  
F/C C F F/A C7/G F C Gm D Gm C/E

*cresc.*

(D) (A7) (D) (G) (D) (A7) (D) (G) (D) (A7) (D)  
F C7/G F/A Bb F/A C7/G F Bb F/C C7 F

*mf* *p*

699

## In my heart there rings a melody

E.M.R.

ELTON MENNO ROTH (1891 - 1951)

Capo 1 (G) (G) (D7) (G) (D7) (G)

(D7)  
Eb7/Bb Eb7

Moderato ♩ = 104

*mf*

1 I have a song that Je - sus gave me, It was sent from Heaven a -

(G) (D7) (D#dim7) (Em) (A7)  
Ab Eb7 Edim7 Fm Bb7/F

-bove; There nev - er was a sweet - er mel - o - dy, 'Tis a

*cresc.*

(D) (Dm) (A7) (D) (G) (D7) (G)  
Eb/G Ebm/Gb Bb7 Eb Ab/Bb Eb7 Ab

**CHORUS**

mel - o - dy of love. *f* In my heart there rings a mel - o - dy, There

*Ab/C*

(D7) (G) (D) (G) (D7)  
Eb7 Ab Eb Ab/Bb Eb7

rings a mel - o - dy with Hea - ven's har - mon - y; In my heart there

(G) Ab (D7) Eb7 (G) Ab

Ab/C

rings a mel - o - dy; There rings a mel - o - dy of love. \_\_\_\_\_

2 I love the Christ who died on Calvary,  
For he washed my sins away;  
He put within my heart a melody,  
And I know it's there to stay.

3 'Twill be my endless theme in Glory,  
With the angels I will sing;  
'Twill be a song with glorious harmony,  
When the courts of Heaven ring.

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700

## In thee, O Lord

ANON

ANON

Capo 1 (D) (D) (G) (D) (A) (A7) (D)  
Eb Ab/Eb Eb Eb/G Bb Bb7 Eb

Andante ♩ = 88

*p*

In thee, O Lord, do I put my trust, In

(A7) (D) (G) (B7) (E) (E7) (A) (A7)  
Bb7/F Eb/G Ab C7/G F F7 Bb Bb/Ab

*cresc.* *mf*

thee, O Lord, do I put my trust, In

(D) (G) (D) (G) (D) (A7) (D)  
Eb/G Ab Eb Ab Eb/Bb Bb7 Eb

*p*

thee, O Lord, do I put my trust.

928

## When the glory gets into your soul

JOHN GOWANS (1934 - 2012)

JOHN LARSSON

Capo 2 [E]  
[Gb]B<sup>7</sup>D<sup>7</sup>

E

G

G<sup>#7</sup>B<sup>7</sup>

A

C

E

G

Moderato ♩ = 92

*mf*

When the glo - ry gets in - to your soul, my bro - ther; When the

C<sup>#7</sup> E<sup>7</sup> F<sup>#7</sup> A<sup>7</sup> B<sup>7</sup> D<sup>7</sup> E G G<sup>#7</sup> B<sup>7</sup>

glo - ry gets in - to your soul, my friend; Then you'll shout the prai - ses of your

A C E G G/D B<sup>7</sup> D<sup>7</sup> E G Fine

hea - venly Fa - ther, When the glo - ry gets in - to your soul.

C<sup>#m</sup> Em

*f*

When the glo - ry, glo - ry, when the glo - ry, glo - ry, When the

G<sup>#m</sup> Bm C<sup>#m</sup> Em G<sup>#</sup> B B<sup>7</sup> D<sup>7</sup> D.

glo - ry gets in - to your soul. Then you'll

651

## He touched me

W.G.

WILLIAM GAITHER

Capo 4 [A] Bm7  
[D $\flat$ ] Em7

E7

A7

A

D

F#7

B7

Bm7

Em7

E7

A7

Moderato ♩ = 96

*mp*

1 Shack - led by a heav - y bur - den, \_\_\_\_\_ 'Neath a load of guilt and

A D Em7 Am7 A7 D7 D Bm7 Em7 C#m7 F#m7 F#7 B7

shame; Then the hand of Je - sus touched me, \_\_\_\_\_ And

Bm7 Em7 D G/A E7 A7 A D G/A D A#dim7 Bm7 D#dim7 Em7

CHORUS

*mf*

now I am no long - er the same. \_\_\_\_\_ He touched me,

E A A/C# A Em A7 D D#dim7 A F#7 A Am D7 G G#dim7 D/A B7

O he touched me, \_\_\_\_\_ And O the joy that floods my

B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A A<sup>#dim7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>#dim7</sup> Em<sup>7</sup> D<sup>7</sup>

*soul! Some - thing hap-pened and now I*

D D<sup>#dim7</sup> A F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A D D A  
 G G<sup>#dim7</sup> D/A B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D G/D D

*know He touched me and made me whole.*

2 Since I met this blessed Saviour,  
 Since he cleansed and made me whole,  
 I will never cease to praise him,  
 I'll shout it while eternity rolls.

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