

GESTURE AND EXPRESSION

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CF: Carolers Favorites

SOS: Songs of Salvation

PRAYER

138

In the garden

C. AUSTIN MILES

C. AUSTIN MILES

♩ = 116

Capo 1: G
A^b

G7
A^b7

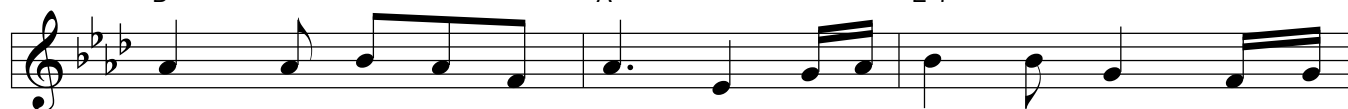


1. I come to the gar - den a - lone, While the
2. He speaks, and the sound of his voice Is so
3. I'd stay in the gar - den with him though the

C
D^b

G
A^b

D7
E^b7



dew is still on the ros - es, And the voice I hear, Fall - ing
sweet the birds hush their sing - ing, And the mel - o - dy That he
night a - round me be fall - ing, But he bids me go; Through the

G/B
A^b/C

D/A
E^b/B^b

G
A^b

A
B^b

D
E^b

A7
B^b7

D7
E^b7



on my ear, The Son of God dis - clos - es.
gave to me, With - in my heart is ring - ing.
voice of woe His voice to me is call - ing.

CHORUS

D7
E^b7

G
A^b

D7
E^b7



And he walks with me, and he talks with me, And he

Am7
B^bm7

D7
E^b7

G
A^b

G
A^b

B7
C7



tells me I am his own; And the joy we share as we

Em
Fm

G7/D
A^b7/E^b

C
D^b

G/D
A^b/E^b

D7
E^b7

G
A^b

C/G
D^b/A^b

G
A^b



tar - ry there, None oth - er has ev - er known.

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 Ab/C

CHORUS

f

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

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

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

(G) (D7) (G)
 A^b A^b/C E^b7 A^b

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)
 E^b A^b/E^b E^b E^b/G B^b B^b7 E^b

Andante ♩ = 88

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

(A7) (D) (G) (B7) (E) (E7) (A) (A7)
 B^b7/F E^b/G A^b C7/G F F7 B^b B^b/A^b

cresc. *mf*
 thee, O Lord, do I put my trust, In

(D) (G) (D) (G) (D) (A7) (D)
 E^b/G A^b E^b A^b E^b/B^b B^b7 E^b

p
 thee, O Lord, do I put my trust.

893

This one thing I know

S.E.C.

SIDNEY EDWARD COX (1887 - 1975)

Capo 3 (A)(A)

(E)

(A)

(E)

(A)

(D)

(E7)

C

G

C/E

C/G

G

C

F

F/A

G7

Moderato ♩ = 63

mf

I Je - sus came_ to save me By his pre - cious blood, Pur - chased my sal -

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

-va - tion, Brought me Home to God; _____ Cleansed my heart_ as

(A) (A7) (D) (A) (E7) (A) (E7) (A)
C C7 F C/G G7 C G7 C

rall. *a tempo* **CHORUS**
f *f* *Più mosso* ♩ = 76

white as snow:_____ This one thing_ I know! This one thing I know!_____

(D) (A) (E7) (A)
F C G7 C

mf cresc.

This one thing_ I know! God in great mer - cy par - doned me,

(B⁷)
D⁷
 (E⁷)
G⁷
 (A)
C
 (A⁷)
C⁷

Snapped sin's fet - ters and set me free; *f* Once I was blind — but

(D)
F
 (D[#]dim⁷)
F[#]dim⁷
 (A)
C/G
rall.
 (E⁷)
G⁷
 (A)
C

now I see: This one thing — I know!

- | | |
|--|--|
| 2 Jesus lives to keep me:
O what wondrous love!
In the Father's presence,
Advocate above;
Keeps me when sin's tempests blow:
This one thing I know! | 3 What a precious Saviour,
Of his grace I sing;
Once despised, rejected,
Soon our coming King.
On my path his light doth glow:
This one thing I know! |
|--|--|

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Dem Wiener Männergesangsverein gewidmet

An der schönen blauen Donau

Le beau Danube bleu ~ Blue Danube

Johann Strauß, op. 314 (1867)

Andantino

WALZER

The musical score for 'An der schönen blauen Donau' (The Blue Danube) by Johann Strauss, Op. 314, is presented in a piano introduction. The score is in 3/4 time, key of D major, and marked 'Andantino'. It features a piano introduction with a waltz rhythm. The score is divided into six systems, each with a treble and bass staff. Dynamics include p (piano), f (forte), and ff (fortissimo). The piece includes first and second endings. The score is dedicated to the Wiener Männergesangsverein.

13. We Wish You a Merry Christmas

Traditional

English Folk Tune

♩ = 54

We wish you a mer-ry Christ-mas, We wish you a mer-ry Chrsit-mas, We

fine

wish you a mer-ry Christ-mas, And a hap - py New Year!

Good ti - dings to you wher - ev - er you are, Good

D.C. al fine

ti - dings for Christ - mas and a hap - py New Year!

886

They need Christ

JOHN GOWANS (1934 - 2012)

JOHN LARSSON

Capo 3 (D) (A⁷)
C⁷(D)
F(Bm)
Dm(F[#]m)
Am(D⁷)
F⁷

Andante ♩ = 72

mp

1 There are peo - ple hurt - ing in the world out there. They need

(Gmaj⁷) (Gm) (D) (Fdim⁷) (Em⁷) (A⁷) (D) (Bm)
B^bmaj⁷ B^bm F/A Abdim⁷ Gm⁷ C⁷ F Dm

you, they need me, they need Christ. There are child - ren cry - ing and no

(F[#]m) (D⁷) (Gmaj⁷) (Gm) (F[#]m) (D) (A) (D⁷)
Am F⁷ B^bmaj⁷ B^bm Am F/A C/F F⁷

one to care. They need you, they need me, they need Christ. And they'll

(G) (Em) (Gm) (D) (F[#]m⁷) (B⁷) (Em⁷) (C[#]dim⁷)
B^b Gm B^bm F/A Am⁷ D⁷/A Gm⁷ Edim⁷/C

go on hurt - ing in the world out there, And they'll go on dy - ing, drown - ing

in des - pair, And they'll go on cry - ing, that's un -

-less we care! They need you, they need me, they need Christ.

- 2 There are people living who would rather die.
They need you, they need me, they need Christ.
And their Christian neighbours simply pass them by!
They need you, they need me, they need Christ.
There are people sitting by a silent phone,
People cold and hungry, people left alone,
Suicides for reasons that remain unknown.
They need you, they need me, they need Christ.
- 3 There's the prostitute, and there's the pris'ner too.
They need you, they need me, they need Christ.
There's the skid row fella who won't look at you.
They need you, they need me, they need Christ.
The compulsive gambler dreaming of his yacht,
And the lad that's stealing just to get his 'shot',
And the girl that's pregnant and pretends she's not.
They need you, they need me, they need Christ.
- 4 There are runaways who want a place to go.
They need you, they need me, they need Christ.
There are alcoholics who don't seem to know...
They need you, they need me, they need Christ.
There are godless people who have lost their way,
And they need God's love but they're afraid to say.
If we close our eyes perhaps they'll go away
Without you, without me, without Christ.

(Bm) (F#m) (B7) (A) (Esus4)(E) (A) (F) Gb7
 Cm Gm C7/G Bb/F F(sus4) F Bb Gb Gb7

cresc. *f*

(Am) (Esus4)(E7) (A) (D) (G) (D) (Em) (D) (Asus4) (A7) (D)
 Bbm/F F(sus4) F7 Bb Bb/Ab Eb/G Ab Eb Edim7 Fm Eb/G Bb(sus4) Bb7 Eb D.C.

3

467

Spirit of God, descend

FREDERICK C. ATKINSON (1841 - 1896)

Capo 3 (A)(A) (E7) (A) (D) (A) (Bm7)(E7) (A) (F#m) (G#) (C#m) (F#7)
 C G7/B C F C/E Dm7 G7 C Am B B7/D# Em A7/E

Moderato ♩ = 96

mf

(E) (B7) (E) (D) (E7) (D)
 G/D D7 G G7 F/G G7 F/G

cresc.

(E7) (A) (E7) (A) (D) (A) (D) (A) (E7) (A)
 G7 C G7/D C/E F C/E F C/G G7 C

f

St Francis

From *Geistliche Kirchengesäng*, 1623

Capo 1 (D) (D) (Bm) (Em⁷) (A) (D) (Bm) (Em⁷)
 Eb Cm Fm⁷ Bb(sus⁴) Bb Eb Cm Fm⁷

Moderato ♩ = 69

First system of piano accompaniment. Treble and bass staves in 3/4 time, key of B-flat major (three flats). The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4. The bass staff provides harmonic support with chords and moving lines. Dynamics include *mf*.

Second system of piano accompaniment. Treble staff continues the melody with notes G4, F4, E4, D4, C4, Bb3, A3, G3. Bass staff continues with chords and moving lines. Dynamics include *f* and *mf*.

Third system of piano accompaniment. Treble staff continues the melody with notes G3, F3, E3, D3, C3, Bb2, A2, G2. Bass staff continues with chords and moving lines.

Fourth system of piano accompaniment. Treble staff continues the melody with notes G2, F2, E2, D2, C2, Bb1, A1, G1. Bass staff continues with chords and moving lines. Dynamics include *cresc.*

Fifth system of piano accompaniment. Treble staff continues the melody with notes G1, F1, E1, D1, C1, Bb0, A0, G0. Bass staff continues with chords and moving lines. Dynamics include *ff*.

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

289

Nothing but thy blood

RICHARD SLATER (1854 - 1939)

Capo 3 (D)(D) F (Em) (B)(Em) (D) (Em) (A⁷) (D) Gm D Gm F/C Gm/B^b Gm C⁷ F

Andante ♩ = 72 *mp* *Fine*

(G) (D) (A) (D) (G) (D) (A⁷)
B^b F/A C/G C F B^b F/A F F/C C⁷

CHORUS *f* **D.C.**

290

Behold the Lamb

DANIEL AUBER (1782 - 1871)

Capo 1 (E)(B) C (E) (A) (E) (B) C (E) F B^b F C C⁷

Moderato ♩ = 84 *mp*

(E) (B) (E) F/C C (E) F *Fine* *mf* *D.C.*

F/C (B) C (E) F *mp*

Nutcracker March

from the 'Nutcracker' Ballet

Tchaikovsky

Tempo di Marcia Viva

Piano

p *mf* *p*

3 3

mf *p*

mf *f* *p*

3

mf *p* *mf*

3

Nutcracker March, p.2

First system of musical notation. The right hand (treble clef) plays a melody of eighth notes, starting with a piano (*p*) dynamic. The left hand (bass clef) plays a bass line with dotted half notes, featuring a slur over the first two measures.

Second system of musical notation. The right hand continues the melody, with a forte (*f*) dynamic marking. The left hand plays a bass line with a triplet of eighth notes. A mezzo-forte (*mf*) dynamic marking appears in the third measure.

Third system of musical notation. The right hand plays a melody with a forte (*f*) dynamic. The left hand plays a bass line with a triplet of eighth notes. A forte (*f*) dynamic marking is present in the third measure.

Fourth system of musical notation. The right hand plays a melody with a mezzo-forte (*mf*) dynamic. The left hand plays a bass line with a triplet of eighth notes. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

Fifth system of musical notation. The right hand plays a melody with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The left hand plays a bass line with a triplet of eighth notes. A mezzo-forte (*mf*) dynamic marking is present in the second measure, and a piano (*p*) dynamic marking is present in the third measure.

Nutcracker March, p.3

This musical score is for the Nutcracker March, page 3, measures 1 through 4. The music is written for piano in G major (one sharp) and 2/4 time. The first system contains measures 1 and 2. In measure 1, the right hand plays a series of chords (F#4, A4, B4, C5) and the left hand plays a single note (F#2). In measure 2, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). The dynamic is marked *mf* (mezzo-forte) with a crescendo hairpin. The second system contains measures 3 and 4. In measure 3, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). In measure 4, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). The dynamic is marked *mf* (mezzo-forte). The third system contains measures 5 and 6. In measure 5, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). In measure 6, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). The dynamic is marked *f* (forte). The fourth system contains measures 7 and 8. In measure 7, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). In measure 8, the right hand plays a descending eighth-note scale (B4, A4, G4, F#4, E4, D4, C4, B3) and the left hand plays a single note (F#2). The dynamic is marked *ff* (fortissimo). The score ends with a double bar line.

31. March of the Three Kings

French Traditional

Provençal Melody, 13th century

♩ = 112

Three great kings came rid - ing in the night, A guid - ing

star showed them the high - way; Robed were they in rai - ment shin - ing

bright, With crowns and jew - els in a fine dis - play; They car - ried gifts bound in casks of

gold For Christ the low - born Child, we were told, We joined their

band, march - ing on with them, To find the Ho - ly Child of Beth - le - hem.

833

Sound the battle cry!

W.F.S.

WILLIAM FISKE SHERWIN (1826 - 1888)

Capo 1 (G)

(G)

(C)

(G)

(D)

(G)

(D)

Ab

Db

Ab

Eb

Ab/Eb

Eb

Allegro ♩ = 104

mf

1 Sound the bat - tle cry! See, the foe is nigh, Raise the stand - ard high

(A7) (D7) (G) (C) (G)
Bb7 Eb7 Ab Db Ab

For the Lord. Gird your arm - our on; Stand firm ev - ery - one;

(G) (Em) (Am7) (G) (D7) (G)
Ab/C Fm Bbm7/Db Ab/Eb Eb7 Ab

CHORUS

f

Rest your cause up - on His ho - ly Word. Rouse, then, sol - diers,

(D) (G) (B) (Em) (A7) (D)
Eb Ab C/E C Fm Bb7 Eb

ral - ly round the ban - ner! Read - y, stead - y, pass the word a - long;

(G) (D) (G) (Em) (Am7) (G) (D7) (G)
 Ab Eb Ab Ab/C Fm Bbm7/Db Ab/Eb Eb7 Ab

On-ward, for-ward, shout a-loud ho-san-na! Christ is cap-tain of the might-y throng.

The musical score is written for piano in E-flat major (three flats). It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has three flats (Bb, Eb, Ab). The time signature is common time (C). The melody features a series of eighth and sixteenth notes, creating a marching rhythm. The accompaniment consists of chords and single notes. The lyrics are written below the melody.

2 Strong to meet the foe,
 Marching on we go,
 While our cause we know
 Must prevail.
 Shield and banner bright,
 Gleaming in the light,
 Battling for the right,
 We ne'er can fail.

3 O thou God of all,
 Hear us when we call,
 Help us one and all
 By thy grace!
 When the battle's done,
 And the victory won,
 May we wear the crown
 Before thy face.

283

Spanish Chant

attr. HENRY ROWLEY BISHOP (1786 - 1855)

Capo 1 (G) (G) (D) (G) (C) (G) (Am) (G) (D7) (G)
 Ab Eb Ab/C Db Ab Ab/C Bbm Bbm/Db Ab/Eb Eb7 Ab

Moderato ♩ = 84 *Fine*

mf

(D) (G) (C) (G) (D) (G) (D) (G) (D7) (G) (D)
 Eb/G Ab Db/F Ab Eb Ab Eb/G Ab Eb7/Bb Ab Eb D.C.

f

284

Toplady

THOMAS HASTINGS (1784 - 1872)

Capo 1 (A) (A) (D) (A) (E7) (A)
 Bb Bb/D Eb Bb/F F7 Bb

Andante ♩ = 66 *Fine*

p

(E) (A) (E) (A)
 F F7 Bb F F7 Bb D.C.

mf

285

Tyndal

SVEA TYNDAL (1907 - 1999)

Capo 1 (D) (D) (G) (B7) (Em) (D) (Em7)
 Eb Ab C7/G Fm Eb/G Fm7

Andante ♩ = 76

f