

THERE IS A FOUNTAIN

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REFER TO PAGE 57 FOR A COMPLETE TABLE OF CONTENTS

Continue the left hand accompaniment below using Glossary Accompaniment Pattern 1A.

William Cowper

16th notes
fill in 8th notes

Triplet fill in

Lowell Mason
Arranged by You

There is a foun - tain filled with blood Drawn from Im - man - uel's

Pattern 1A I IV I I

veins; And sin - ners plunged be - neath that flood Lose all their guilt - y

V7 I IV I I V7

stains, Lose all their guilt - y stains, Lose all their guilt - y

I Chord spelled out in LH I I IV I

stains; And sin - ners plunged be - neath that flood Lose all their guilt - y stains.

V7 I IV I I V7 I Chord spelled out

JESUS IS CALLING

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Continue the right hand in triads on counts 1 and 4. Continue the left hand using Glossary Accompaniment Pattern 3A for the verse and 3B for the chorus.

Fanny J. Crosby

George C. Stebbins
Arranged by You

Je - sus is ten - der - ly call - ing you home, Call - ing to - day, Call - ing to - day,

Pattern 3A I V7 I

Why from the sun - shine of love will you roam Far - ther and far - ther a - way?

I I I II7 V

Call - - - ing to - day, Call - ing to - day,

Pattern 3B V7 V7 I

Je - - - sus is call - ing, is ten - der - ly call - ing to - day.

I7 IV I V7 I

CHILDREN OF THE HEAVENLY FATHER

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V.1 Carolina Sandel Berg

V.2 Harry J. Swaim

Swedish Folk Song

Arr. Swaim

Motif used as introduction

mp

5

mf 1. Chil-dren of the heav'n - ly Fa - ther Safe - ly

8

in His bo - som gath - er; Nest-ling bird nor star in heav - en a

12

Motif used as modulation

ref - uge e're was giv - en.

16

mp 2. What a gift our God has

mel.

20

giv - en, He has sent His son from heav - en. On the

mel.

23

cross He died to save us, Ev - er - last - ing love He gave us!

mel.

27

rit.

On the

ALL THINGS BRIGHT AND BEAUTIFUL

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When a **MORDENT** appears above a note, play the written note, then the note above it, then the written note as demonstrated in measure 5.

Cecil F. Alexander

17th cent. English Tune
Arr. Swaim

Measures 1-6 of the piano accompaniment. The score is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic. Measures 2-3 contain a triplet of eighth notes. Measure 4 contains a triplet of eighth notes with a mordent over the first note. Measure 5 contains a mordent over the first note. Measure 6 contains a mordent over the first note. The lyrics "All things bright and" are written under the notes in measure 6. The piece is labeled "Pattern 2A".

Measures 7-13 of the piano accompaniment. Measure 7 starts with a piano (*p*) dynamic. Measures 8-13 contain a triplet of eighth notes. The lyrics "beau - ti - ful, all crea - tures great and small," are written under the notes in measure 7. An 8va line is indicated above the staff in measure 13.

Measures 14-20 of the piano accompaniment. Measure 14 starts with a mezzo-forte (*mf*) dynamic. Measures 15-20 contain a triplet of eighth notes. The lyrics "All things wise and won - der - full; the Lord God made them" are written under the notes in measure 14. An 8va line is indicated above the staff in measure 14.

Measures 21-25 of the piano accompaniment. Measure 21 starts with a mezzo-forte (*mf*) dynamic. Measures 22-25 contain a triplet of eighth notes. The lyrics "all. Each lit - tle flower that o - pens, each" are written under the notes in measure 21. The time signature changes to 4/4 in measure 24. The piece ends with a final chord in measure 25.

27

lit - tle bird that sings, God made their glow - ing col - ors and made their tin - y

32

rit. wings. *mf* All things bright and beau - ti - ful, all

Pattern 2B

37

crea - tures great and small.

Broader

42

f All things wise won - der - ful: *mp* The Lord God

Pattern 2B

48

made them all. *rit.*

O HAPPY DAY

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Continue right hand filling in triads only on dotted half and whole notes. The left hand is an adaptation of Glossary Accompaniment Pattern 2B and 2C in which quarter notes are replaced with half notes.

Phillip Doddridge

Edward F. Rimbault
Arranged by You

1.

O hap-py day that fixed my choice On Thee, my Sav - ior and my God! Well may this glow - ing heart re - joyce And tell its rap - tures all a

Pattern 2C I I V7 I

5 2. 1.

broad. Hap - py day, hap - py day, When Je - sus washed my sins a - way! He taught me

I I (Pattern 2C) I V7 I

10 2. *Fine* *D.S. al Fine*

way. how to watch and pray and live re - joic - ing ev - 'ry day; Hap - py

I Pattern 2B I I I

JOY TO THE WORLD

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Continue the song using the "Chimes Effect." The first line is done for you as an example.

George Frederick Handel
Arr. by You

Isaac Watts

8va - - - - -

Joy to the world! The Lord is come: Let earth receive her king; Let

8va - - - - -

Ped. (hold pedal down through each phrase) *Ped.*

5

ev - 'ry heart pre - pare Him room, And

8va - - - - -

Ped.

7

heav'n and na - ture sing, and heav'n and na - ture sing, and

8va - - - - -

Ped.

9

heav'n, and heav'n and na - ture sing.

8va - - - - -

8

WE'RE MARCHING TO ZION

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Continue the left hand using Glossary Accompaniment Pattern 3A for the verse and 3B for the chorus. Mark an appropriate introduction.

Robert Lowry
Arranged by You

Isaac Watts

Come, we that love the Lord, And let our joys be

Pattern 3A

I

V7

I

I

known, Join in a song with sweet ac - cord, Join in a song of

V7

I

IV

IV

V7

sweet ac - cord, And thus sur - round the throne, And thus sur-round the

II7

V7

I

V7

I

IV

I

V7

throne. We're march - ing to Zi - on, Beau - ti - ful, beau - ti - ful

I

Pattern 3B

I

I

I

Zi - on; We're march - ing up-ward to Zi - on that beau - ti - ful cit - y of God.

V7

I

IV

I

V7

I

9

JESUS SAVES

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Continue the right hand in triads. Continue the left hand using Accompaniment Pattern 2C.

Priscilla J. Owens

William J. Kirkpatrick

Arranged by You

1 We have heard the joy - ful sound: Je - sus saves! Je - sus

Pattern 2C I I I

Detailed description: This system contains the first three measures of the piece. The right hand features a melody with eighth notes and quarter notes, including two triplet markings. The left hand plays a bass line with quarter notes and rests. The key signature is one sharp (F#) and the time signature is 3/4. Chord symbols 'I' are placed below the first, second, and third measures.

4 saves! Spread the ti - dings all a - round: Je - sus saves! Je - sus

V7 I I V7

Detailed description: This system contains measures 4 through 7. The right hand continues the melody with eighth notes and quarter notes, including two triplet markings. The left hand plays a bass line with quarter notes and rests. Chord symbols 'V7', 'I', 'I', and 'V7' are placed below the first, second, third, and fourth measures respectively.

8 saves! Bear the news to ev - 'ry land, Climb the steep and cross the waves; On - ward!

I IV IV I V7

Detailed description: This system contains measures 8 through 12. The right hand continues the melody with eighth notes and quarter notes, including two triplet markings. The left hand plays a bass line with quarter notes and rests. Chord symbols 'I', 'IV', 'IV', 'I', and 'V7' are placed below the first, second, third, fourth, and fifth measures respectively.

13 'tis our Lord's com - mand: Je - sus saves! Je - sus saves!

10 I I7 IV V7 I

rit.

Detailed description: This system contains measures 13 through 16. The right hand continues the melody with eighth notes and quarter notes. The left hand plays a bass line with quarter notes and rests. Chord symbols 'I', 'I7', 'IV', 'V7', and 'I' are placed below the first, second, third, fourth, and fifth measures respectively. A 'rit.' (ritardando) marking is placed above the first measure of this system. A measure number '10' is written at the bottom left of the system.

O, HOW I LOVE JESUS

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Continue the right hand in triads filling in counts 1 and 4. Continue the left hand using Glossary Accompaniment Pattern 3C. Stepwise movement is suggested at the Refrain.

Traditional American Melody
Arranged by You

Fredrick Whitfield

There is a name I love to hear, I love to sing its

Pattern 3A I I V7

worth. It sounds like music in my ear, The sweet - est name on

I I I IV V7

earth O, how I love Je - sus, O, how I love

I V7 I I V7

Je - sus, O, how I love Je - sus, Be - cause He first loved me!

I I I IV V7 I 11

SHOWERS OF BLESSING

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Continue the right hand in triads, transposing up a major 2nd from the key of B flat to the key of C. Continue the left hand using Glossary Accompaniment Pattern 3A for the verse and Pattern 3B for the chorus.

El Nathan

James McGranahan
Arranged by You

"There shall be show - ers of bless - ing:." This is the prom - ise of love. *Fill in to lead to next phrase

Pattern 3A

I V7 I V7 I

There shall be sea - sons re - fresh - ing, Sent from the Sav - iour a - bove.

IV I vi (a minor) II7 (D7) V7

*Fill in to lead to next phrase

9 **Chorus**

Show - ers of bless - ing, Show - ers of bless - ing we need:

Pattern 3B

I I I V7

*Fill in to lead to next phrase

13

Mer - cy drops 'round us are fall - ing, But for the show - ers we plead.

I IV I V7 I

12

REVIVE US AGAIN

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Continue the right hand in triads, transposing down a major 2nd from the key of G to the key of F. Continue the left hand using the Glossary Accompaniment Pattern 2A and following the instructions marked with *. Duplicate the arrangement ideas for the “Hallelujahs” demonstrated in measure 8.

William P. Mackay

John J. Husband
Arr. Swaim

Musical notation for measures 1-4. The right hand plays a melody in 3/4 time, and the left hand plays a bass line. The lyrics are: "We praise Thee, O God! For the Son of Thy love, For".

*Broken I chord tones

Pattern 2A

*Broken I chord tones

Musical notation for measures 5-8. The right hand continues the melody, and the left hand plays chords. The lyrics are: "Je - sus who died, and is now gone a - bove. Hal - le -".

I

IV

V7

V7

I

*Stepwise movement
on scale tones

*Broken V chord tones

Musical notation for measures 9-12. The right hand continues the melody, and the left hand plays chords. The lyrics are: "lu - jah! Thine the glo - ry, Hal - le - lu - jah! A - men; Hal - le -".

IV

I

I

IV

I

V7

I

Musical notation for measures 13-14. The right hand continues the melody, and the left hand plays chords. The lyrics are: "lu - jah! Thine the glo - ry, re - vive us a - gain."

IV

I

I

IV

I

V7

I

THE FIGHT IS ON

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C. H. Morris

Arr. Swaim and You

C. H. Morris

The fight is on, the trump - et sound is ring - ing out, The cry "To arms!" is

Marching bass

4 heard a - far and near; The Lord of hosts is march - ing on to vic - to - ry, The

Stepwise movement

7 tri - umph of the Christ will soon ap - pear. The fight is on, O Chris - tian

Chorus

10 sol - - - dier, And face to face in stern ar - ray, With ar - mor

Triplet on count 2

I Triplet on count 2 V7

13

gleam - ing, and col - ors stream - ing, The right and wrong en - gage to -

V7

V7

V7

16

day! The fight is on, but be not wea - ry; Be strong and

I Triplet on count 2

I

I Triplet on count 2

INTRO

19

in His might hold fast; If God be for us, His ban - ner

I

IV Triplet on count 2

C diminished

22

o'er us, We'll sing the vic - tor's song at last!

I

IV

V7

I

MY JESUS, I LOVE THEE

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William R. Featherston

Adoniram Gordon
Arranged by You

INTRO: Using the chimes effect from *All Hail The Power* page 12 in the *Intermediate Hymnplayer*, play the following:

8^{va}-----

If ev - er I loved Thee, My Je - sus, 'tis now. My

ped. *

5 **STANZA 1:** Play only melody line in RH

Je - sus, I love Thee, I know Thou art mine. For

I I V7 I

LH: continue the accompaniment from *All Hail The Power* page 12, measure 16 in the *Intermediate Hymnplayer*.

9

Thee all the fol - - - lies of sin I re -

I I V7

Chimes effect

12

8^{va}-----

sign. My Gra - cious, Re - deem - er, My Sav - ior, art Thou; If

RH: mel. *

16 I ped.

17

LH: previous accompaniment pattern as in measure 5

21

STANZA 2: RH plays triads following melody line

LH: continue the accompaniment from *Jesus Paid It All* page 31, measure 12 in the *Intermediate Hymnplayer*.

24

RH: melody in octaves a 3rd above the bass line

28

LH: harmonize melody with bass in octaves

ENDING: harmonize with horn 5ths

33

RH: return to triad style at beginning of stanza 2

LH: return to pattern at beginning of stanza 2

LH: continue in pattern

SWEET HOUR OF PRAYER

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Continue the right hand harmonizing in 3rds. Continue the left hand using Glossary Accompaniment Pattern 3C and Pattern 3D where indicated.

William B. Bradbury
Arranged by You

William W. Walford

Sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And

Pattern 3C

I IV I V7

5 bids me at my Fa - ther's throne Make all my wants and wish - es known: In

I IV I V7 I

9 sea - sons of dis - tress and grief My soul has of - ten found re - lief, And

Pattern 3D

I IV I IV I V7

13 oft es - caped the tempt - er's snare By thy re - turn, sweet hour of prayer.

Pattern 3C

I IV I V7 I

THE FIRST NOEL

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Continue the right hand harmony using 3rds for the verse and rolled chords at the refrain. Continue the left hand using Glossary Accompaniment Pattern 2A for the verse and rolled chords at the Refrain. Add pedal at the Refrain.

Traditional English Carol
Arranged by You

1

The first No - el, the an - gel did
fields where they lay keep - ing their

Pattern 2A I I IV

4

say, Was to cer - tain poor sheph - herds in fields as they
sheep, On a cold win - ter's night that was so

I IV I IV I

8

Refrain

lay; In No - el, No - el, No - el, No - el.
deep. No - el, No - el, No - el, No - el.

I *Add pedal* I I IV I

13

Born is the King of Is - ra - el. LH
Born is the King of Is - ra - el. LH

IV I IV I

SWEET HOUR OF PRAYER

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Continue the right hand harmonizing in 3rds transposing down a major 3rd from the key of D to the key of B flat. Continue the left hand using Glossary Accompaniment Pattern 3C and Pattern 3D where indicated.

William B. Bradbury
Arranged by You

William W. Walford

1

Sweet hour of prayer, sweet hour of prayer, That calls me from a world of care, And

Pattern 3C I IV I V7

5

bids me at my Fa - ther's throne Make all my wants and wish - es known: In

I IV I V7 I

9

sea - sons of dis - tress and grief My soul has of - ten found re - lief, And

Pattern 3D I IV I V7

13

oft es - caped the tempt - er's snare By thy re - turn, sweet hour of prayer.

Pattern 3C I IV I V7 I

20

THE CHURCH'S ONE FOUNDATION

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Additional left hand notes are supplied due to the ever changing harmony of this hymn. Continue using triads in the right hand. In measure 5, the fifth of the one (I) chord has been raised one-half step creating an augmented chord (two major 3rds) designated by a I⁺. Play both hands in octaves a 3rd apart at measures 9 and 10.

Samuel S. Wesley

Samuel J. Stone
Arranged by You

Musical notation for measures 1-4. The right hand plays a melody in G minor, 4/4 time. The left hand plays a bass line with triads. Chords are indicated below the staff: I, IV, I, I, V7, I, IV, V7, I.

The Church -'s one foun - da - tion Is Je - sus Christ her Lord; She

Musical notation for measures 5-8. Measure 5 features an augmented chord (I⁺ augmented (raised 5th)), measure 6 a suspended chord (I⁺ suspended), and measure 7 a resolved chord (I⁺ resolved). Chords are indicated below the staff: I, I⁺ augmented (raised 5th), I⁺ suspended, I⁺ resolved, IV, I, IV, V7, I, vi, V7.

is His new cre - a - tion By wa - ter and the Word: From

Musical notation for measures 9-12. Measures 9 and 10 are marked 'Octaves a 3rd apart'. Chords are indicated below the staff: I, IV, I, vi, VI7, ii, V7.

heav'n He came and sought her to be His ho - ly bride; With

Musical notation for measures 13-16. Chords are indicated below the staff: I, IV, I, IV7, ii, I, ii7, V7, I.

His own blood He bought her, And for her life He died.

TELL ME THE STORY OF JESUS

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Continue the right hand using triads. Continue the left hand using Glossary Accompaniment Pattern 1A. At measures 4 and 8 fill in the 4 beats with stepwise movement in the left hand. At measure 9 play octaves in both hands a 3rd apart. At measure 15 return to Pattern 1A. In the II⁷ chord, the 3rd of the chord is raised a half-step to make it major instead of minor. The II⁷ is demonstrated in measure 15.

Fanny J. Crosby

John R. Sweney
Arranged by You

Musical notation for measures 1-4. The right hand plays a melody with eighth notes and quarter notes. The left hand plays triads and stepwise movement. Chords are indicated below the staff: I, I, V7, I.

Tell me the sto - ry of Je - sus, Write on my heart ev - 'ry word;

Pattern 1A

Musical notation for measures 5-8. The right hand continues the melody. The left hand plays triads and stepwise movement. Chords are indicated below the staff: I, IV, I, V7, I.

Tell me the sto - ry most pre - cious, Sweet - est that ev - er was heard.

Fine

Musical notation for measures 9-12. The right hand plays octaves a 3rd apart. The left hand plays triads and stepwise movement. Chords are indicated below the staff: IV, IV, I, V7, I.

Tell how the an - gels, in cho - rus, Sang as they wel - comed His birth,

Octaves
a 3rd apart

Musical notation for measures 13-16. The right hand plays a melody with eighth notes and quarter notes. The left hand plays triads and stepwise movement. Chords are indicated below the staff: IV, IV, I, V7, II7, V7, V+.

"Glo - ry to God in the high - est! Peace and good ti - dings to earth."

D.C. al Fine

FAIREST LORD JESUS

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Continue using triads in the right hand. The left hand uses the bass line from the hymnal with additional stepwise movement. Continue the left hand for verse 2 using the broken octave bass as demonstrated in *O Worship The King* (page 38, measure 41).

Schlesisch Volkslieder
Arranged by You

Anonymous German Hymn

1. Fair - est Lord Je - sus, Rul - er of all na - ture,

I V7 I I IV V7 I

Detailed description: This system contains the first four measures of the hymn. The right hand (treble clef) plays a melody in 4/4 time, starting with a quarter rest followed by quarter notes. The left hand (bass clef) plays a bass line with triads and stepwise movement. The key signature has three sharps (F#, C#, G#).

O Thou of God and man the Son:

I IV I V7 I V7 I V7

Detailed description: This system contains measures 5 through 8. The right hand continues the melody. The left hand continues the bass line with various chords and stepwise movement. The key signature remains three sharps.

Thee will I cher - ish, Thee will I hon - or, Thou

I IV I VI7 ii ii VI7 ii V7 I

Detailed description: This system contains measures 9 through 12. The right hand continues the melody. The left hand continues the bass line, including a broken octave bass line in measure 12. The key signature remains three sharps.

13

my soul's glo - ry, joy, and crown.

I ii I V7 I V7

17

2. Fair are the meadows, Fair - er still the wood - lands,

I V7 I I IV V7 I

21

Robed in the bloom - ing garb of spring:

I IV I V7 I V7 I V7

25

Je - sus is fair - - - er, Je - - - sus is

I IV I I VI7 ii V7

28

pur - er, Who makes the woe - ful heart to sing.

V7 I I ii I V7 I

WHEN MORNING GILDS THE SKY

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Begin with octaves in both hands. At measure 3 continue the right hand using triads. The bass line is from the hymnal. The II7 chord is used in measures 4, 5, and 9. The 7th of the V7 chord is used in the bass line in measures 6 and 8. The I7 is demonstrated in measure 11.

Katholisches Gesangbuch

Joseph Barnby
Arranged by You

When morn - ing gilds the skies, My heart a - wak - ing

vi iii vi

cries, May Je - sus Christ be praised. At

II7 V I II7 V7 V7

7th of V7 in the bass

like at work and prayer To Je - sus I re -

I V7 IV V7 V7 I II7

7th of V7 in the bass

pair, May Je - sus Christ be praised.

V7 I I7 IV V7 I

JUST A CLOSER WALK WITH THEE

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Continue using the left hand Glossary Accompaniment Pattern 1C, then play the hymn again using Glossary Accompaniment Pattern 1B. Play the I⁷ chord where indicated.

Refrain Traditional
Arranged by You

*RH phrase extension

Just a clos - er walk with Thee,

Pattern 1C I V7

*RH phrase extension

Grant it, Je - sus, is my plea. Dai - ly walk - ing close to

V7 I I7

Thee, Let it be, dear Lord, let it be.

IV I V7 I

WHERE HE LEADS ME

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Continue using triads in the right hand. Continue the left hand using Glossary Accompaniment Pattern 1B and the I⁷ chord where indicated.

E. W. Blandy

John S. Norris
Arranged by You

Chorus

Musical notation for the first system of the chorus, measures 1-3. The right hand (treble clef) contains the melody with lyrics: "Where He leads me I will fol - low, Where He". The left hand (bass clef) contains accompaniment with lyrics: "Pattern 1B", "I", "IV", "V".

Musical notation for the second system of the chorus, measures 4-6. The right hand (treble clef) contains the melody with lyrics: "leads me I will fol - low, Where He leads me I will". The left hand (bass clef) contains accompaniment with lyrics: "V", "I", "I⁷".

Musical notation for the third system of the chorus, measures 7-9. The right hand (treble clef) contains the melody with lyrics: "fol - low, I'll go with Him, with Him, all the way". The left hand (bass clef) contains accompaniment with lyrics: "IV", "I", "V⁷", "I".

CHRIST RECEIVETH SINFUL MEN

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Continue using the right hand harmony in thirds. Follow the instructions for the left hand.

Arr. from Neumaster

James McGranahan

Chorus

Arranged by You

Sing it o'er and o'er a gain: Christ re -

(Sing it o'er a - gain.) (Sing it o'er a - gain.) (re -

I7 IV I

*This LH pattern uses the rhythm of the alto, tenor and bass part.

ceiv - - - eth sin - ful men; Make the mes - - - sage clear and

ceiv-eth sin - ful men, He re - ceiv-eth-sin - ful men.) (Make the mes-sage plain.)

V7 V7 I7 IV

plain: Christ re - ceiv - eth sin - ful men.

(Make the mes - sage plain.) (re - ceiv - eth sin - ful, sin - ful men.)

I I7 IV I V7 I

Play the chorus again using the notes of pattern 1C with the rhythm of dotted quarter notes in place of quarter notes.

Sing it o'er and o'er a gain: Christ re

Ect.

IV I

HE IS ABLE TO DELIVER YOU

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Continue the right hand in 6ths. The left hand uses the rhythm of the bass part from the hymnal. Use Glossary Accompaniment Pattern 1C beginning in measure 5.

William A. Ogden

William A. Ogden
 Arranged by You

Chorus

He is a - - - - ble to de - liv - er you, He is

(a - ble, He is a - ble,) (to de - liv - er you,)

I V7

a - - - - ble to de - liv - er you; Though by sin op - prest, Go to

(a - ble, He is a - ble,) (to de - liv - er you,) Pattern 1C

V7 I I I7

Him for rest, "Our God is a - ble to de - liv - er you."

IV I V7 I

O FOR A THOUSAND TONGUES

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Continue the right hand harmony using triads. Omit the 3rd of the right hand triad if it appears in the left hand.

Charles Wesley

Carl G. Glaser
Arranged by You

O for a thou - sand tongues to sing My great Re - deem - er's praise, The

I V7 I vi V7 I V7 I V7

5
glo - ries of my God and King, The tri - umphs of His grace

I IV I V7 I

MUST JESUS BEAR THE CROSS ALONE

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Continue the right hand harmony using triads. Complete the left hand by doubling the rhythm of Glossary Accompaniment Pattern 2A as demonstrated.

Thomas Shepherd

George N. Allen
Arranged by You

Must Je - sus bear the cross a - lone, And all the world go free? No,

I IV I V7

5
there's a cross for ev - 'ry one, And there's a cross for me.

I IV I V7 I

NEAR THE CROSS

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Continue the right hand using triads. Continue the left hand using Glossary Accompaniment Pattern 3A for the verse. Complete the chorus using the rolled chord style.

Fanny J. Crosby

William H. Doane
Arranged by You

Je - sus, keep me near the cross, There a pre - cious foun - tain.

Pattern 3A

I IV I I V7

Detailed description: This system contains the first four measures of the hymn. The right hand plays a melody with eighth and quarter notes. The left hand plays triads in a 6/8 time signature. The lyrics are: 'Je - sus, keep me near the cross, There a pre - cious foun - tain.' Below the staff, the chord progression is indicated as I, IV, I, I, V7.

Free to all, a heal - ing stream Flows from Cal - v'ry's moun - tain.

I IV I V7 I

Detailed description: This system contains measures 5 through 9. The right hand continues the melody. The left hand continues with triads. The lyrics are: 'Free to all, a heal - ing stream Flows from Cal - v'ry's moun - tain.' Below the staff, the chord progression is indicated as I, IV, I, V7, I.

In the cross, in the cross, be my glo - ry ev - er;

I IV I I IV

Detailed description: This system contains measures 10 through 12. The right hand continues the melody. The left hand continues with triads. The lyrics are: 'In the cross, in the cross, be my glo - ry ev - er;'. Below the staff, the chord progression is indicated as I, IV, I, I, IV.

till my rap - tured soul shall find rest be - yond the riv - er

I IV I V7 I

Detailed description: This system contains measures 13 through 16. The right hand continues the melody. The left hand continues with triads. The lyrics are: 'till my rap - tured soul shall find rest be - yond the riv - er'. Below the staff, the chord progression is indicated as I, IV, I, V7, I.

TO GOD BE THE GLORY

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Continue the right hand using triads. Continue the left hand using Glossary Accompaniment Pattern 2C for the verse and 2A for the Refrain. Additional left hand options are demonstrated in the Refrain.

Fanny J. Crosby

William H. Doane
 Arranged by You

Musical notation for measures 1-4. The right hand continues with triads. The left hand uses Pattern 2C. Chords are indicated below the staff: Pattern 2C, I, V7, I, V7.

To God be the glo - ry, great things He has

Musical notation for measures 5-8. The right hand continues with triads. The left hand uses Pattern 2C. Chords are indicated below the staff: I, IV, I, II7.

done, So loved He the world that He gave us His

Musical notation for measures 9-12. The right hand continues with triads. The left hand uses Pattern 2C. Chords are indicated below the staff: V7, I, V7, I, V7.

Son, Who yield - ed His life an a - tone - ment for

Musical notation for measures 13-16. The right hand continues with triads. The left hand uses Pattern 2C. Chords are indicated below the staff: I, I7, IV, I, V7, I, V7.

sin, And o - pened the Life - gate that all may go

Refrain

16

in. Praise the Lord, Praise the Lord, Let the earth hear His voice! Praise the

I I iii II7 V7

Pattern 2A

21

Lord, Praise the Lord, Let the peo - ple re - joice! O

ii ii V7 I

25

come to the Fa - ther thro' Je - sus, the Son, And

Pattern 2C I V7 I V7 I I7

29

give Him the glo - ry, great things He has done.

IV I V7 I V7 I

REDEEMED

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Continue the right hand using triads, filling in counts 1 and 4 as illustrated. Continue the left hand using Glossary Accompaniment Pattern 3A.

Fanny J. Crosby

William J. Kirkpatrick

Arranged by You

Re - deemed how I love to pro - claim it! Re - deemed by the blood of the

Pattern 3A I V7 I V7

Lamb; Re - deemed thro' His in - fi - nite mer - cy, His child and for - ev - er I

I I V7 I V7

am. Re - deemed, re - deemed, Re - deemed by the blood of the

I IV I V7

Lamb; Re - deemed, re - deemed, His child and for - eve - er I am.

I I7 IV I V7 I

SUN OF MY SOUL

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Continue the right hand using triads. Adapt the pattern below to accompany *Sun of My Soul*. The words of the hymn will determine when the parallel minor key is used. The V⁷ is major in both keys.

Key of F Major

Key of f minor (Parallel Minor)

I IV V⁷ i iv V⁷

John Kebble

Katholisches Gesangbuch
Arranged by You

Sun of my soul, Thou Sav - ior dear. It is not

Pattern 2C I I V⁷ I I

night if Thou be near; O may no earth - born

I V⁷ I I IV I V⁷ Parallel Minor

cloud a - rise To hide Thee from Thy ser - vant's eyes!

i i iv i V⁷ i

THIS IS MY FATHER'S WORLD

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Maltbie D. Babcock

Franklin L. Shepherd

Arr. Swaim

Motif for introduction

mp

Musical notation for the introduction motif, measures 1-4. The piece is in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The dynamics are marked *mp* (mezzo-piano).

5

mp 1. This

Musical notation for the introduction motif, measures 5-8. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line continues with a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The dynamics are marked *mp* (mezzo-piano). The first measure of the vocal line is marked "1. This".

9

is my Fa - ther's world, And

Musical notation for the introduction motif, measures 9-12. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bass line continues with a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. The lyrics are "is my Fa - ther's world, And".

13

to my lis - tening ears all

Musical notation for the introduction motif, measures 13-16. The melody continues with a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The bass line continues with a quarter note E2, a quarter note F2, a quarter note G2, and a quarter note A2. The lyrics are "to my lis - tening ears all".

17

na - ture sings And 'round me rings the

21

Motif for interlude

mu - sic of, mu - sic of the spheres.

25

29

This is my Fa - ther's

32

world; I rest me in the thought of

35

rocks and trees, Of skies and

38

seas, His hands the won - - - - - ders

41 Motif used as modulation

wrought.

44 Parallel minor

is my Fa - ther's

47

world, O, let me ne'er for -

49

get That though the wrong seems

51

oft so strong, God is *rit.* the

53

a tempo
rul - ler yet. This is my fa - ther's

56

world; why should my heart be sad? *f* The

59

LORD is King; Let the heav - - ens

62

ring! God reigns; let the earth, *p* reigns; let the earth,

8va----- Motif as ending

65

pp reigns, let the earth *mp* be glad!

68

72

Fine

*If using this hymn as a prelude and more time is needed, use this modulation to replace meas. 75 to return to the beginning key.

76 Motif as modulation to beginning key

Optional *D.S. al Fine*

1. This

SOUND THE BATTLE CRY (Duet-Primo)

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William F. Sherwin
Arr. Swaim

Alla marcia

The first system of music is in 4/4 time and features a treble and bass clef. The treble clef part begins with a dynamic of *f* and includes a *8va* marking with a dashed line. The bass clef part starts with a dynamic of *f* and includes fingerings 1, 5, and 1. The system concludes with a dynamic of *mp* and fingerings 1, 3, 1, 2.

The second system continues the piece, featuring a treble and bass clef. The treble clef part includes a dynamic of *f* and a *8va* marking. The bass clef part includes fingerings 4, 3, 1, 2, 1, 4, and 5.

The third system begins with a boxed letter 'A' in the treble clef. It features a treble and bass clef. The treble clef part includes a dynamic of *f* and a *8va* marking. The bass clef part includes fingerings 1, 3, 1, 2, 2, and 1, 2, 2.

The fourth system begins with a boxed letter 'B' and a repeat sign. It features a treble and bass clef. The treble clef part includes a dynamic of *f* and a *8va* marking. The lyrics 'Rouse then, Sol - diers,' are written below the treble clef. The bass clef part includes fingerings 3, 3, 3, 3, 3, 3, 3, and 3.

8va
11 **Sound** (Primo continued)

ral - ly 'round the ban - ner, Read - y, stead - y,

8va
13 **C**

Pass the word a-long; On - ward, for - ward, Shout a - loud Ho-san - na!

8va
16 **Fine**

Christ is Cap - tain of the might - y throng.

D
18

2. O, Thou God of all, hear us when we call, Help us one and all By Thy grace;

E
22 8va **D.S. al Fine**

When the bat - tle's done, And the vic - t'ry's won, May we wear the crown be - fore Thy face.

SOUND THE BATTLE CRY (Duet-Secondo)

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William F. Sherwin

William F. Sherwin
Arr. Swaim

Alla marcia

f *mf*

1. Sound the bat - tle cry! See, the foe is nigh;

Raise the stand - ard high for the Lord;

8vb - - - -

A

Gird your arm - or on, Stand firm ev - 'ry one;

Rest your cause up-on His ho - ly Word. *mp*

B *simile*

8vb - - - -

Sound (Secondo continued)

C

11

2 3 1 3

17

4-5 4-5 **D** 4-5 4-5

Fine *legato* *mp*

3 2 4

20

5. 4-5 8^{vb}

8^{vb}

E

22

5. 4-5

5. 4. 4.

24

D.S. al Fine

4. 1. 3. 2. 1. 4. 1. 2. 3. 5.

SINGING I GO (Duet)

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William J. Kirkpatrick

Arr. Swaim

Eliza E. Hewitt

The musical score is arranged in three systems. The first system includes the Primo RH and LH parts and the Secondo part. The Primo RH part has a melody with a first ending marked 'A' and fingerings 1, 2, 1, 3. The Secondo part has a melody with a first ending marked 'A' and fingerings 7, 7, 7, 7. The piano accompaniment is in 6/8 time and features a steady bass line and chords. The lyrics are: 'Sing-ing I go, Sing-ing I go, Sing-ing I go a -'. The second system continues the Primo RH and Secondo parts with fingerings 2, 3, 1, 2, 1, 2, 4, 5, 4, 4. The lyrics are: 'long life road, Prais-ing the Lord, Prais-ing the Lord.' The third system includes the Primo RH and Secondo parts with fingerings 1, 2, 1, 3, 3, 2, 1, 3, 5. The lyrics are: 'Sing-ing I go a - long life's road Je - sus has lift-ed my'. The score includes dynamic markings such as *mp* and *mf*, and performance instructions like 'To Coda (2nd time)'. The page number 45 is located at the bottom right.

11

15

19

24

God who has lift-ed my load.

24

bodes; But at the cross of Cal-v'ry sings, Praise

God who has lift-ed my load.

D.C. al Coda ◊

29

Sing-ing I go, Sing-ing I go.

D.C. al Coda ◊

29

O COME ALL YE FAITHFUL

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Continue the right hand using triads. Continue the left hand bass notes in octaves. Beginning at measure 13, play the melody in the right hand and harmony in the left hand as illustrated. Return to the original harmony style for the last phrase. Add this to your Christmas medley of *Away In A Manger*, *Joy To The World*, *Rise Now*, *O Shepherds*, and *The First Noel*.

John Francis Wade

Arranged by You

Latin Hymn

8^{vb} I V7 I IV I V7 I V7 vi II7

V7 II7 V7 I V7 II7 I I I V7 I V7 I

single note in both hands

V7 I vi II7 V7

triads in right hand

octaves in left hand

48 ii VI ii II7 V7 I ii I V7 I

THE STAR SPANGLED BANNER

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The right hand alternates between unison and triads as marked. The left hand plays unison parts in octaves. Use Glossary Pattern 2B on measures with half notes. The left hand plays the bass line in octaves. It is written for you from the hymnal because it moves to reflect the ever-changing harmony. The II⁷ chord is demonstrated for you at measures 11, 13, 21, 23, 27 and 30.

John Stafford Smith
Arranged by You

Francis Scott Key

unison

O say, can you see, by the dawn's ear - ly

I Pattern 2B III7 vi II7

4 unison

light, What so proud - ly we hailed at the twi - light's last

LH octaves I I V7 II7 V7 I

Pattern 2B

8

gleam - ing, Whose broad stripes and bright stars, thro' the per - il - ous

Pattern 2B III7 vi II7

12 unison

fight, O'er the ram - parts we watched, were so gal - lant - ly

V7 I V7 II7 V7 I

Pattern 2B

16 octave duet a 3rd apart duet continues

stream - ing: And the rock - ets' red glare, the bombs burst - ing in

Pattern 2B
I

20 RH triads

air, Gave proof thro' the night that our flag was still

Pattern 2B
I V7 II7 V7 I II7

24

there. O say, does that star span - gled ban - ner yet wave O'er the

octaves V7 I IV I IV ii II7 V7

29 unison RH triads

land of the free and the home of the brave?

Pattern 2B
I II7 I V7 I

Try playing your arrangement in the key of A flat. The flats will be B, E, A, D. All sharps will become naturals.

O say, can you see, by the dawn's ear - ly light, What so

I I III7 vi II7 V7

FROM GREENLAND'S ICY MOUNTAINS

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Continue the right hand using triads. Continue the left hand using Glossary Accompaniment Pattern 1B. Follow the stepwise movement of the bass line in octaves when possible. The red X below marks where the 7th in the bass occurs.

Lowell Mason
Arranged by You

Reginald Heber

From Greenland's icy mountains, From India's coral
strand; Where Africa's sunny fountains roll down their gold - en
sand: From many an ancient riv - er, From many a palm - y
plain, They call us to de - liv - er Their land from er - ror's chain.

I I V7 I V7 I I V7 I IV I V7 I X IV I I V7 I ii V7 I

Transpose to the key of E flat. Accidentals that are sharps become naturals and naturals become flats. Substitute the four sharps in the key signature with three flats: B flat, E flat, and A flat. Printed notes remain as written.

SOLDIERS OF CHRIST, ARISE

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Continue the right hand using triads. Continue the left hand using octaves as indicated. At each right hand dotted half note, fill in the left hand with two eighth notes and one quarter note as demonstrated in measure 2.

George J. Elvey
Arranged by You

Charles Wesley

Sol - diers of Christ, a - rise And put your ar - mor on, Strong

I IV I IV I V7

in the strength which God sup - plies Thro' His e - ter - nal Son; Strong

I V vi I II7 V vi V I II7 V7

in the Lord of hosts, And in His might - y pow'r, Who

I V I7 IV VI7 II7 vi II7 V7

7th of the chord
in the bass line

in the strength of Je - sus trusts Is more than con - quer - or.

I IV I ii V7 I I7 IV I V7 I

Transpose to the key of E flat. Accidentals that are sharps become naturals and naturals become flats. Substitute the four sharps in the key signature with three flats: B flat, E flat, and A flat. Printed notes remain as written.

SUNLIGHT

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Continue the right hand using triads filling in on the main counts as demonstrated. Use a variation of the marching bass for the left hand by playing quarter notes in stepwise movement or on chord tones as demonstrated. At the chorus, play the melody with “off beat” harmony when the melody is in quarter notes as demonstrated at measure 5. When the dotted rhythm occurs in the melody, the left hand accompanies as demonstrated in measure 6.

J. W. Van Deventer

W. S Weeden
Arranged by You

I wan - dered in the shades of night, Till Je - sus came to me, And

with the sun - light of His love Bid all my dark - ness flee. Triplet fill-in Sun - light, sun - light

in my soul to - day, Sun - light, sun - light all a - long the way; Fill in with triplet

Since the Sav - ior found me, Took a - way my sin, I have had the sun - light of His love with - in. Fill in with triplet

IV V7 V7 II7 V7 I

V7 V7 I V7

I V7 I IV I IV I V7 I

Transpose to the key of E flat. Accidentals that are sharps become naturals. Substitute the four sharps in the key signature with three flats: B flat, E flat, and A flat. Printed notes remain as written.

HIS EYE IS ON THE SPARROW

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Civilla D. Martin

Charles H. Gabriel
Arr. Swaim

mp The notes to be played at the "turn" symbol are demonstrated above.

Suspensions are marked with an "X"

mp Why should I feel dis -

cour - aged, Why should the sha - dows come;

mp Why should my heart be lone - ly and long for heav'n and

13 X

home, *mf* When Je - sus is my por - tion? My

16

con - stant friend is He: His eye is on the

19

spar - row And I know He watch - es me. His

22

eye is on the spar - row And I know He watch - es

25 X

me. *mf* I sing be - cause I'm hap - - - py, I

28

1 2 1

1 2 1

rit.

mel.

sing be - cause I'm free. For His eye is on the

31

5

1 2

mel. a tempo

spar - row, And I know He watch - es

34

1. 2.

me. I know He watch - es, know He

38

5

1 2

rit.

watch - es me! And I

41

know He watch - es me.

INTERMEDIATE HYMNPLAYER SUPPLEMENT

TABLE OF CONTENTS

<i>THERE IS A FOUNTAIN PAGE</i>	Page 1
<i>JESUS IS CALLING</i>	Page 2
<i>CHILDREN OF THE HEAVENLY FATHER</i>	Page 3
<i>ALL THINGS BRIGHT AND BEAUTIFUL</i>	Page 5
<i>O HAPPY DAY</i>	Page 7
<i>JOY TO THE WORLD</i>	Page 8
<i>WE'RE MARCHING TO ZION</i>	Page 9
<i>JESUS SAVES</i>	Page 10
<i>O, HOW I LOVE JESUS</i>	Page 11
<i>SHOWERS OF BLESSING - Key of C</i>	Page 12
<i>REVIVE US AGAIN - Key of F</i>	Page 13
<i>THE FIGHT IS ON</i>	Page 14
<i>MY JESUS, I LOVE THEE</i>	Page 16
<i>SWEET HOUR OF PRAYER - Key of D</i>	Page 18
<i>THE FIRST NOEL</i>	Page 19
<i>SWEET HOUR OF PRAYER - Key of B FLAT</i>	Page 20
<i>THE CHURCH'S ONE FOUNDATION</i>	Page 21
<i>TELL ME THE STORY OF JESUS</i>	Page 22
<i>FAIREST LORD JESUS</i>	Page 23
<i>WHEN MORNING GILDS THE SKY</i>	Page 25
<i>JUST A CLOSER WALK WITH THEE</i>	Page 26
<i>WHERE HE LEADS ME</i>	Page 27
<i>CHRIST RECEIVETH SINFUL MEN</i>	Page 28
<i>HE IS ABLE TO DELIVER YOU</i>	Page 29
<i>O FOR A THOUSAND TONGUES</i>	Page 30
<i>MUST JESUS BEAR THE CROSS ALONE</i>	Page 30
<i>NEAR THE CROSS</i>	Page 31
<i>TO GOD BE THE GLORY</i>	Page 32
<i>REDEEMED</i>	Page 34
<i>SUN OF MY SOUL</i>	Page 35
<i>THIS IS MY FATHER'S WORLD</i>	Page 36
<i>SOUND THE BATTLE CRY (Duet-Primo)</i>	Page 41
<i>SOUND THE BATTLE CRY (Duet-Secondo)</i>	Page 43
<i>SINGING I GO (Duet)</i>	Page 45
<i>O COME ALL YE FAITHFUL</i>	Page 48
<i>THE STAR SPANGLED BANNER</i>	Page 49
<i>FROM GREENLAND'S ICY MOUNTAINS</i>	Page 51
<i>SOLDIERS OF CHRIST, ARISE</i>	Page 52
<i>SUNLIGHT</i>	Page 53
<i>HIS EYE IS ON THE SPARROW</i>	Page 54