

Songs of the Wise

Scripture Songs

Colossians 3:16

*"Let the word of
Christ dwell in
you richly in all
wisdom; teaching
and admonishing
one another in*

*psalms and hymns
and spiritual
songs, singing
with grace in
your hearts
to the Lord."*

Isaiah 12:2 "...the LORD JEHOVAH is ...my song;..."

PREFACE

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” Ephesians 5:19

Contained in the pages of this book are Scriptures that have been put to music. Only the King James Bible was used for the text of the songs. There are only a few songs that have been taken from the theme of a certain verse or have two or three Scriptures combined into one song. Most of the Scriptures are sung word for word. We have also included some that have more than one arrangement.

God created music to accompany His Word. Music is used as a tool to get the Word of God into our hearts and minds. Music is also used as a tool to prepare us for the preaching of the Word of God. With the common trend in churches today of putting an emphasis on the music and de-emphasizing, watering down or hypnotically repeating the words, it seems very important that we provide God’s Word with good music. As you sing these songs, may God’s Word be driven deep into your mind.

The fastest way to memorize the Word of God is to harmonize the Scriptures. As you memorize the Scripture songs, it gives you the fuel your mind needs to meditate on the Word of God.

Adapted from Deuteronomy 4:29

1

Pamela S. Sprecher

Chord progression: A^b , A^b/C , D^b , $B^b m$, D^b/E^b , $E^b 7$

If — thou shalt seek the LORD thy God, thou shalt find him, if —

5 Chord progression: A^b , A^b/C , D^b , C , C/E

thou shalt seek him with all thy heart. If thou shalt seek him with

8 Chord progression: $F m$, $B^b m$, $E^b 7$, D^b/A^b , A^b

all thy heart and with all thy soul, thou shalt find him.

2

Adapted from
Deuteronomy 6:5-6, 8

Pamela Sprecher

F Dm Gm C7 F Dm Gm C7

Thou shalt love the LORD thy God with all thine heart, and with all thy soul.

5 F Dm Gm C7 F Dm Gm C7 F

Thou shalt love the LORD thy God with all, with all thy might.

Bb F/A F Gm C7 F Gm C7 F F/A

And these words, which I command thee this day, shall be in thine heart: And

13 Bb F/A F Gm C7 F G G7 C7

thou shalt bind them for a sign up on thine hand, and between thine eyes.

Deuteronomy 6:5-6, 8

17

F D m G m C7 F D m G m C7

Thou shalt love the LORD thy God with all thine heart, and with all thy soul.

21

F D m G m C7 F D m G m C7 F

Thou shalt love the LORD thy God with all, with all thy might.

3

Joshua 1:8

G C G

This book of the law shall not de - part out of thy mouth, — out of thy mouth.

4 D

But thou shalt med - i - tate there - in day and night, day and night,

8 G7 C G D7 G

that thou may - est ob - serve to do ac - cord-ing to all that is writ - ten there - in;

12 G7 C G

for then thou shalt make thy way pros - per - ous, and

15 D7 G 1. 2.

then thou shalt have good suc - cess. 1. 2. then thou shalt have good suc - cess.

Joshua 1:9

4

A^b *A^b7*

Be strong, of good cour - age;

D *A^b*

3

be not a - fraid, nei - ther be thou dis - mayed:

E^b7 *D^b*

6

for the LORD thy God is with thee

A^b *E^b* *D^bsus4* *A^b*

10

whith-er - - so - ev - er thou go - est.

5

Adapted from
1 Chronicles 16:9-12

Pamela S. Sprecher

F G m7 F/A B^bMaj7 F/A D m G9 C7

Sing un - to him, sing psalms un-to him, talk ye of all — his won - drous works.

5 F G m7 F/A B^bMaj7 F/A D m G m C7 F

Sing un - to him, sing psalms un-to him. Glo - ry ye in his ho - ly name.

9 B^b G m/B^b A m D m G m C7 F F/A

Seek the LORD and his strength. — Let the heart of them re-joyce — that seek the LORD.

13 B^b G m A m D m G C7

Seek his face — con - tin - ual - ly. Re - mem - ber the works — that he hath done. —

I Chronicles 16:9-12

17

F G m7 F/A B^bMaj7 F/A D m G 9 C7

Sing un - to him, sing psalms un-to him, talk ye of all his won - drous works.

21

F G m7 F/A B^bMaj7 F/A D m G m C7 F

Sing un - to him, sing psalms un-to him. Glo - ry ye in his ho - ly name.

6

Psalm 1:1-2

C F/C C G C

Bless-ed is the man that walk-eth not in the coun - sel of the un - god - ly, nor

5 F/C C G7 C+2 C

stand-eth in the way of sin-ners, nor sit - teth in the seat of the scorn - ful.

9 F C G7 C

But his de-light is in the law of the LORD; and in His law doth he med - i - tate day and night.

13 F C G7 C G7 C

But his de-light is in the law of the LORD; and in His law doth he med - i - tate day and night.

7

Psalm 3:3; 5:1-3

"But thou, O LORD, art a shield for me; my glory, and the lifter up of mine head."

D A C G/D D A/C# Bm7

Thou, O LORD, art a shield for me; my glo - ry, and the

Em7 A7sus4 A7 D A7 D D G/D

lift - er of mine head. head. Give ear to my words, O

D G A Em Bm7

LORD, con - sid - er my med - i - ta - tion. Heark-en un-to the voice of my

Em G D/F# Em7 D A Em Bm7

cry, my King, and my God: for un - to Thee will I

Psalm 3:3; 5:1-3

20

Em D/F# G D/F# Em D A D

pray. My voice shalt Thou hear in the morn-ing, O LORD; in the morn-ing will

24

G/D D G Em7 A7 G/D D

I dir-ect my prayer un-to Thee, and will look up. O LORD; in the morn-ing will

28

G/D D G Em7 A7 G/D D

I dir-ect my prayer un - to Thee, and will look up.

31

For Pianist D A C G/DD A/C# Bm7

Thou, O LORD, art a shield for me; my glo - ry, and the

36

Em7 A7sus4 A7 D A7sus4 A7 D G/D

lift - er of mine head. 1. 2.

8

Psalm 5:1

G G dim7 C/G G B m C D

Give ear to my words, O LORD,

D7 D aug7 D D7 C/G

con - sider my med - i - ta - tion.

G G dim7 G/D G G7 C/E C/G

Give ear to my words, O Lord,

G D D7+2 G

con - sider my med - i - ta - tion.

Psalm 5:1, 3

9

Give ear to my words, O LORD, — con - sid - er my med - i - ta - tion.

This system shows the first line of the musical score. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the treble staff. A red line is placed under the word "LORD" in the treble staff.

Give ear to my words, O LORD, — con - sid - er my med - i - ta - tion.

This system shows the second line of the musical score. It continues the melody from the first system. The lyrics are written below the treble staff. Red notes are visible in the treble staff for the words "med" and "i".

My voice shalt Thou hear in the morn - ing, O LORD; in the morn - ing will

This system shows the third line of the musical score. The lyrics are written below the treble staff. The melody continues with a mix of eighth and quarter notes.

22
I dir-ect my prayer un - to Thee. Give ear to my words, O LORD, —

This system shows the fourth line of the musical score. It begins with a measure rest marked "22". The lyrics are written below the treble staff. A red line is placed under the word "LORD" in the treble staff.

con - sid - er my med - - i - ta - - - tion.

This system shows the fifth line of the musical score. It continues the melody from the previous system. The lyrics are written below the treble staff. Red notes are visible in the treble staff for the words "med" and "i".

10

Psalm 9:1-2

Pamela S. Sprecher

I will praise thee, O LORD, with my whole heart; I will shew forth all

thy mar - vel - lous — works. I will be glad and re - joice in thee: —

I will be glad and re - joice in thee: — I will sing

praise to thy name, O thou most — High.

11

Psalm 18:2-3

Pamela S. Sprecher

B $\flat$ F E $\flat$ B $\flat$ /D B $\flat$ E $\flat$

The LORD is my rock, and my for - tress, and my

B $\flat$ /D B $\flat$ C C7 F E $\flat$ /G B $\flat$ /F E $\flat$ B $\flat$ /D

de - liv - er - er; my God, my strength, in whom I will trust;

E $\flat$ F7 B $\flat$ B $\flat$ /D F7 B $\flat$ E $\flat$ B $\flat$ /D C m7

my buck-ler, and the horn of my sal - va - tion. I will call up - on

F B $\flat$ E $\flat$ B $\flat$ B $\flat$ /D C m7 F

the LORD, who is wor - thy to be praised:

Psalm 18:2-3

26

E $\flat$ B $\flat$ /D C m7 F7 B $\flat$ B $\flat$ /D

so _____ shall I be saved from mine en - e - mies.

30

E $\flat$ B $\flat$ /F F7 B $\flat$

I _____ will call up - on _____ the LORD.

12

Psalm 18:30-32

Pamela S. Sprecher

G Em Am Am/D D7 G Em Am D7

As for God, his way is perfect: the word of the LORD is tried:

5 G G/F# Em D7 G G7 C G/D D7 G

he is a buckler to all those that trust in him.

G7 C G Am D7 C Em A7 D

For who is God save the LORD? or who is a rock save our God?

D7 G G7 C/E Cm G/D D7sus4 G

It is God that girdeth me with strength, and maketh my way perfect.

Psalm 18:35

13

Pamela S. Sprecher

Thou hast al - so giv - en me the shield of thy sal - va - tion:

and thy right hand hath hold - en me up.

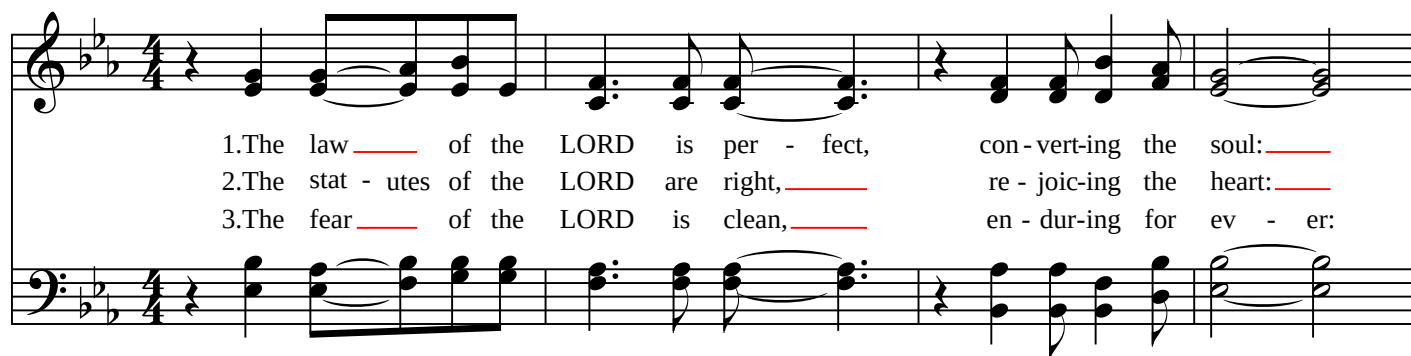
Thou hast al - so giv - en me the shield of thy sal - va - tion.

And thy gen - tle - ness hath made me great,

thy gen - tle - ness hath made me great.

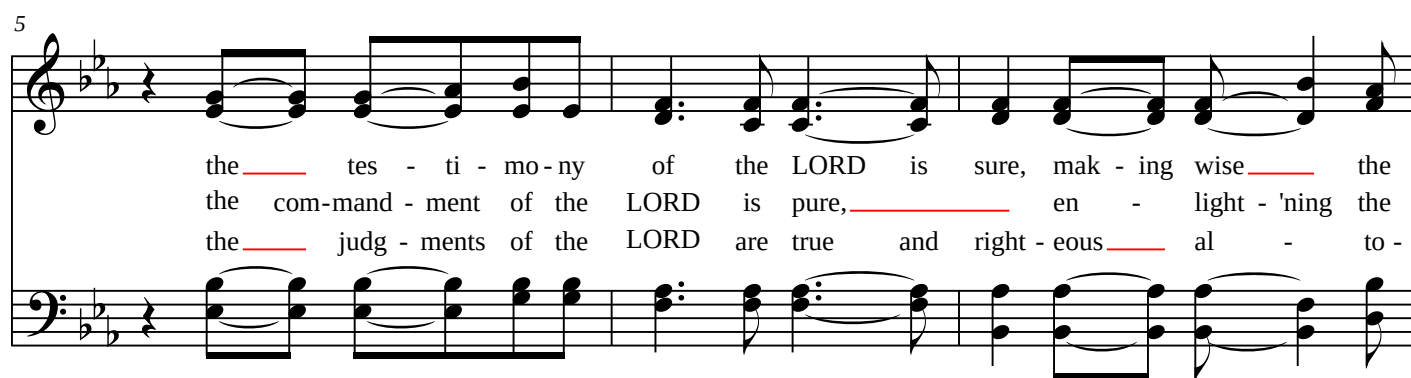
14

Psalalm 19:7-10



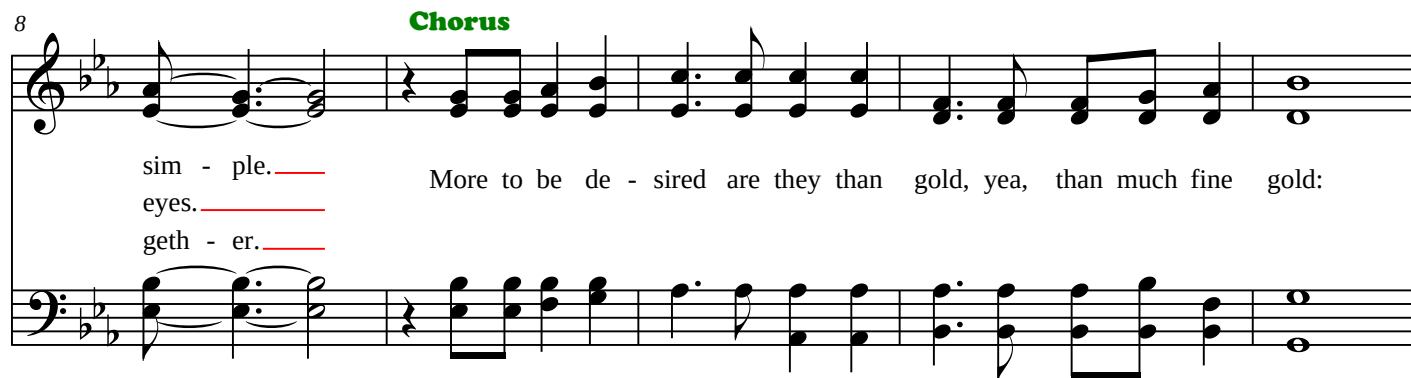
1.The law _____ of the LORD is per - fect, con - vert-ing the soul: _____
 2.The stat - utes of the LORD are right, _____ re - joic-ing the heart: _____
 3.The fear _____ of the LORD is clean, _____ en - dur-ing for ev - er:

5



the _____ tes - ti - mo - ny of the LORD is sure, mak - ing wise _____ the
 the com-mand - ment of the LORD is pure, _____ en - light - 'ning the
 the _____ judg - ments of the LORD are true and right - eous _____ al - to -

8 **Chorus**



sim - ple. _____ More to be de - sired are they than gold, yea, than much fine gold:
 eyes. _____
 geth - er. _____

13



sweet-er al - so than hon - ey _____ and the hon - ey - comb. _____

15

Psalalm 19:14

Pamela S. Sprecher

Chords: D^b F m D^b/F G^b A^b7 D^b

Let the words of my mouth, and the med - i - ta - tion of my heart,

Chords: D^b/F E^bm A^b7 D^b D^b/F E^bm A^b7 D^b

be ac - cept - a - ble in thy sight, be ac - cept - a - ble in thy — sight,

Chords: D^b/F G^b A^b7 D^b/F B^bm E^bm

be ac - cept - a - ble in thy sight, O — LORD, my strength, and my

Chords: F B^bm/G F B^bm E^bm E^bm7/A^b A^b7 G^b/A^b D^b

re - deem - er. My strength and my re - deem - er.

Psalm 19:14

2nd Tune

16

Let the words of my mouth, and the med-i - ta - tion of my

This musical system covers measures 16 to 20. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody in the treble staff begins with a whole rest in measure 16, followed by a half note G4 in measure 17, a quarter note A4 in measure 18, a half note B-flat4 in measure 19, and a quarter note C5 in measure 20. The bass staff provides a harmonic accompaniment with chords and single notes. Vertical blue lines separate the measures.

21

hea-rt, be ac - cept-ab-le in thy sight, O LORD, my strength and re -

This musical system covers measures 21 to 25. The melody continues from the previous system, with a half note D5 in measure 21, a quarter note E5 in measure 22, a half note F5 in measure 23, a quarter note G5 in measure 24, and a half note A5 in measure 25. The bass staff continues with accompaniment. Vertical blue lines separate the measures.

26

deem-er. O LORD, my strength and re - deem - er.

This musical system covers measures 26 to 30. The melody concludes with a half note B5 in measure 26, a quarter note C6 in measure 27, a half note D6 in measure 28, a quarter note E6 in measure 29, and a half note F6 in measure 30. The bass staff provides accompaniment. Vertical blue lines separate the measures, and a double blue line marks the end of the system.

16

Psalm 24:1

F B $\flat$ F

The earth _____ is the LORD'S, _____ and the ful - ness there - of; _____ the

5 C7

world, _____ and they that dwell there - in. _____

8 F

The earth _____ is the LORD'S, _____ and the

11 B $\flat$ F C7 F

ful - ness there - of; _____ the world, _____ and they that dwell there - in. _____

Psalm 24:7-8

17

Pamela S. Sprecher

G D/F# G D C G/B A m D7
 Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last - ing doors;

5 G G7 C/E C m/Eb G/D D7 G
 Lift up your heads, O ye gates; and the King of glo - ry shall — come in.

9 C G/B A m D G C G A m7 D
 Who is this King — of glo - ry? The LORD strong — and might - y.

13 C G/B A m D G C G/B G/D D7 G
 Who is this King — of glo - ry? The LORD might - y in bat - tle.

Sop. **Group 2** **F** Un - to thee, O LORD, _____

Alto **Group 1** Un - to thee, O LORD, _____ do I lift up my

S **C** do I lift up my soul. _____ Un - to thee, O LORD, _____

A soul. _____ Un - to thee, O LORD, _____

S **F** do I lift up my soul. _____ O my God,

A do I lift up my soul. _____ O my God, _____ I trust in

S **B $\flat$** **F** I trust in thee: let me not be a - shamed, let not mine en - e - mies

A thee: _____ let me not be a - shamed, let not mine en - e - mies

S **B $\flat$** **F** **C** **F** tri - umph o - ver me. _____

A tri - umph o - ver me. _____

Psalm 28:7

19

Pamela S. Sprecher

The LORD is _____ my strength. The LORD is my strength and my shield;

my heart trust - ed in him, and I am _____ helped:

there - fore my heart great - ly re - joic - eth. There - fore my heart great - ly re -

joic - eth; and with my song will I praise _____ him,

with my song will _____ I praise him.

Chords: C, Dm, C/E, C, F, G/F, C/E, Dm, G7, Am, Am7, D7/F#, D7, G, F, G9, C/E, Am/E, Dm, Dm7, G7, C, C/E, Dm, G, G7, C, E, Am, Am7, Dm, G7, C.

Measure numbers: 9, 12.

Accents: 3, 3.

20

Psalm 30:4

D E m/D A7/C# D

Sing un - to the LORD, O ye saints of his.

5 E m/D D A7/C# D

Sing un - to the LORD, O ye saints of his,

8 G D/F# D

and give thanks at the re - mem - brance of his ho - li - ness,

10 A7 D A7 D

and give thanks at the re - mem - brance of his ho - li - ness.

Psalm 32:1

21

Bless-ed is he whose trans - gres-sion is for - giv - en, whose sin is cov - ered.

The image shows a musical score for Psalm 32:1. It consists of two staves, a treble staff and a bass staff, both in 4/4 time and E-flat major (three flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The score is divided into three measures by vertical blue lines. The first measure contains the lyrics 'Bless-ed is he whose trans', the second measure contains 'gres-sion is for - giv - en, whose', and the third measure contains 'sin is cov - ered.' The final measure ends with a double bar line and a repeat sign.

You Are My Hiding Place

Adapted from Psalm 32:7

Psalm 32:7, "Thou art my hiding place; thou shalt preserve me from trouble;
thou shalt compass me about with songs of deliverance. Selah."

Michael Ledner

Sensitively ♩ = 82

p Oo _____

mp You are my

mp You _____ are my

7

hid - ing place. You al - ways fill my heart with songs of de - liv - er - ance; when-

hid - ing place, You _____ al - ways fill my heart with _____

12

ev - er I am a - fraid, I will trust in You. I will trust in You. I will trust in You.

I will trust in You. _____

I will trust in You. _____

You Are My Hiding Place

17 Let the weak say,

Let the weak say, "I am strong in the strength of the Lord!"

Let the weak say, —

22 You are my hid - ing place, You al - ways fill my heart with songs of de-

You are my hid - ing place, You al - ways fill my heart with

27 liv - er - ance; when - ev - er I am a - fraid, I will trust in You.

31 *p* Oo —

p

23

Psalm 32:7-8

Pamela S. Sprecher

Chords: D^b D^b7 G^b A^b7 D^b

Thou art my hid - ing place; thou shalt pre-serve me from trou - ble;

Chords: B^bm B^bm7 E^bm A^b7 D^b

4

thou shalt com-pass me a - bout with songs, with songs of de - liv-er - ance.

Chords: D^b D^b7 G^b E^bm A^b7 A^b/C F m F m/A^b B^bm

I will in - struct thee and — teach thee in the way which thou shalt go:

Chords: E^bm7 A^bsus4 G^b/A^b A^b7 D^b

I will guide thee, I will guide thee with mine eye.

F B $\flat$ /F C7 F F C7sus4

Be glad in the LORD, and re - joice, ye right-eous. Be glad in the LORD, and re - joice.

C7 F B $\flat$ /F C7 F F/C C7 F

Be glad in the LORD, and re - joice, ye right-eous: and shout for joy,

9 B $\flat$ F/A Gm C7 F B $\flat$ F/A G G7 C7

all ye that are up - right in heart; all ye that are up - right in heart.

F B $\flat$ /F C7 F F/C C7 F

Be glad in the LORD, and re - joice, ye right-eous: and shout for joy.

Psalm 32:11

17 **2nd Tune** A $\flat$

Be glad in the LORD, _____ and

E $\flat$

re - jice, ye right - eous; _____ shout for

A $\flat$ E $\flat$

24

joy, all ye that are up - right in heart. _____

Chords: A^b B^bm A^b/C D^b B^bm E^b7 A^b

O taste and see that the LORD is good, that the LORD is good.

Chords: A^b B^bm A^b/C D^b B^bm E^b7 A^b

O taste and see that the LORD is good, that the LORD is good:

9 Chords: D^b A^b/C B^bm D^b/E^b E^b7 A^b A^b/C

bless - ed is the man that trust - eth, that trust - eth in him.

13 Chords: D^b A^b/C B^b7 E^b7sus4

Bless - ed is the man that trust - eth in him.

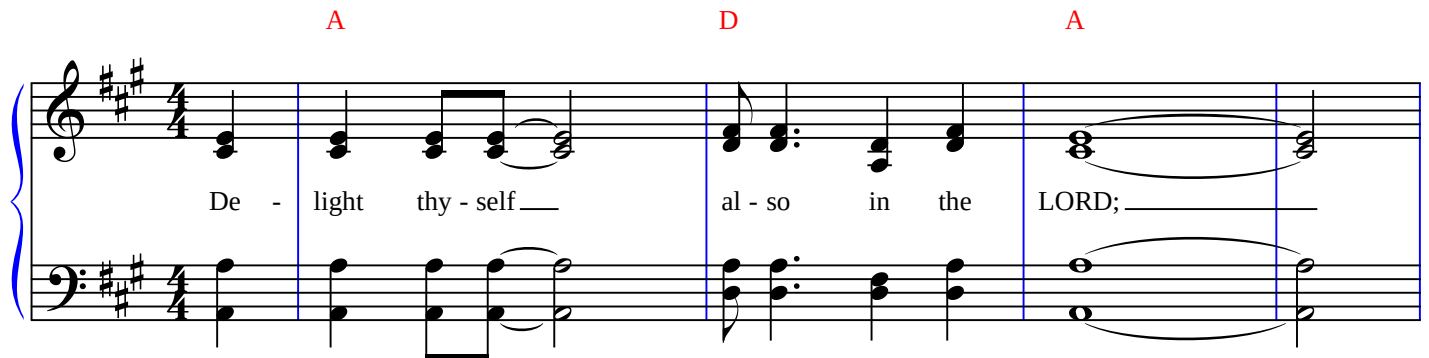
Chords: A^b B^bm A^b/C D^b B^bm E^b7 A^b

O taste and see that the LORD is good, that the LORD is good.

Psalm 37:4

26

A D A



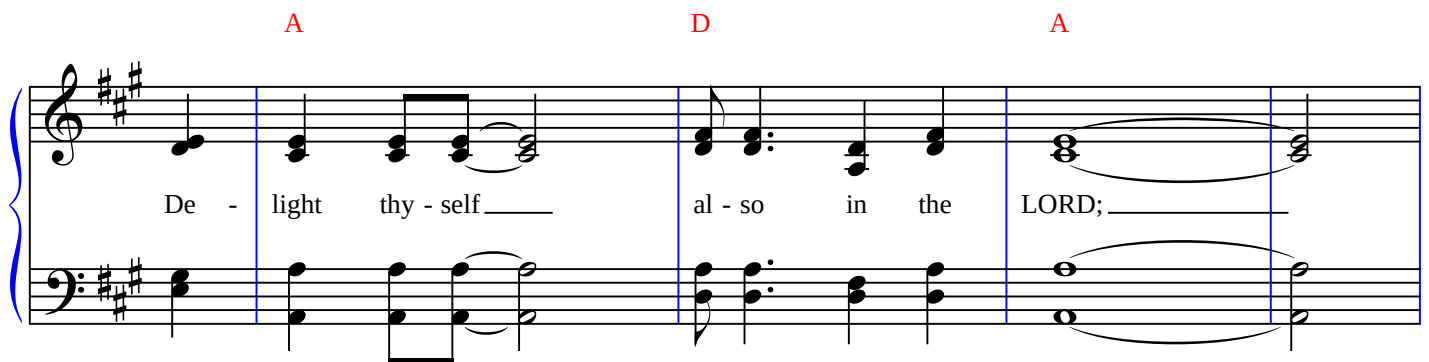
De - light thy - self al - so in the LORD;

E7



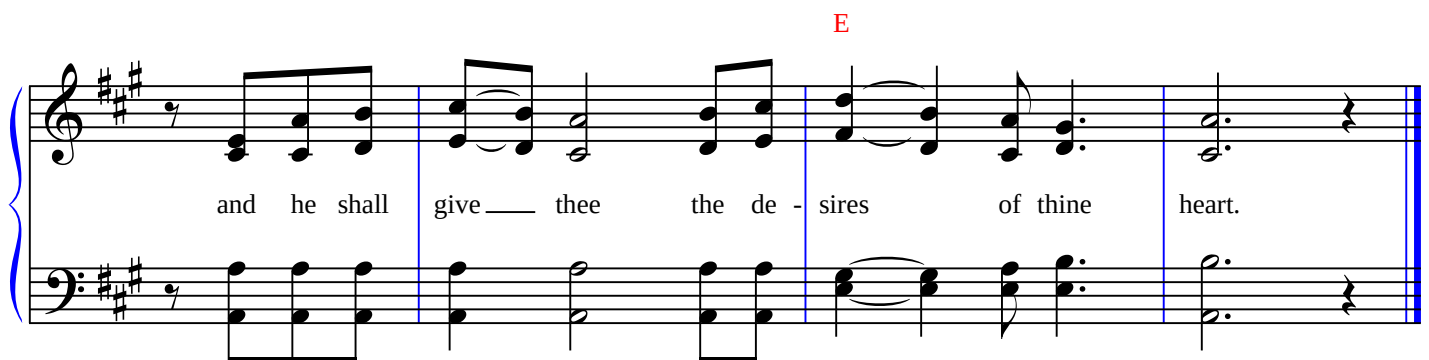
and he shall give thee the de - sires of thine heart.

A D A



De - light thy - self al - so in the LORD;

E



and he shall give thee the de - sires of thine heart.

27

Adapted from Psalm 47:1

A^b

O clap your hands, all ye peop-le clap your hands. O clap your

E^b

3

hands, all ye peop-le clap your hands. Shout un - to God

D^b *A^b* *E^b*

6

with the voice of tri - umph, clap your hands all ye peo - ple clap your

E^b *A^b* *E^b* *A^b*

8

hands, all ye peo - ple, clap your hands, all ye peo - ple, clap your hands.

Psalm 48:1-2

28

D G/D D A7

Great is the LORD, and great - ly to be prais - ed

4 Em7 A7 Em7/A A7 D

in the cit - y of our God, in the moun - tain of his ho - li-ness.

9 D7 C/D D7/F# G

Beau - ti - ful for sit - u - a - tion, the joy of the whole earth,

13 D A7 D

is mount Zi - on, on the sides of the north, the cit - y of the great King.

29

Psalm 51:10-12

Cre - ate in me a clean heart, O God; and re -

new a right spir - it with - in me.

Cre - ate in me a clean heart, O God; and re - new a right

spir - it with - in me. Cast me not a - way from thy

pre - sence; and take not thy ho - ly spir - it from me.

Chords: B $\flat$, E $\flat$, C m, B $\flat$, F, B $\flat$, E $\flat$, E m, E $\flat$, F, B $\flat$, C, C7, F

Measures: 1-4, 5-8, 9-12, 13-16, 17-20

Tempo: 3/4

Key: B $\flat$

Psalm 51:10-12

26 **2nd Tune** G D C G

Cre - ate in me a clean heart, O _____ God; and re-new a right

32 D G G D C G

spir-it with-in me. Cre - ate in me a clean heart, O _____ God;

38 D G G7

and re - new a right spir - it with - in me. _____

42 C Em/B D G/B D Em

Cast me not _____ a - way from thy pre - sence; O _____ LORD, and

46 C D Em D G G7/B C Em

take not thy ho - ly spir - it from me. Re - store un - to

51 D/A G D/F Em C D G6 D C G

me the joy of thy sal - va-tion, re-new a right _____ spir-it with-in me. _____

Eve - ning, and morn-ing, and at noon, will I pray, will I pray, and

This system contains measures 1 through 5 of the musical score. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Eve - ning, and morn-ing, and at noon, will I pray, will I pray, and".

6
cry a - loud: and he shall hear my voice. He shall hear my

This system contains measures 6 through 11. Measure 6 begins with a red '6' above the staff. The lyrics continue: "cry a - loud: and he shall hear my voice. He shall hear my". Red markings highlight specific notes: a red line under "cry", a red slur over the notes for "a -", and a red slur over the notes for "loud:". The music continues with the same 4/4 time signature and key signature.

12
voice, eve - ning, and morn - ing, and at noon.

This system contains measures 12 through 15. Measure 12 begins with a red '12' above the staff. The lyrics continue: "voice, eve - ning, and morn - ing, and at noon.". The music concludes with a double bar line at the end of measure 15. The time signature and key signature remain consistent with the previous systems.

Chords: E^b A^b/E^b E^bMaj7 A^b/E^b E^b C^m F^m B^b7

Wait thou on - ly up - on God; for my ex - pec - ta - tion is from him.

5 Chords: E^b A^b/E^b G G7/B C^m C^m7 A^b B^b7 E^b

Wait thou on - ly up - on God. Wait, wait, wait.

9 Chords: C^m G^m F^m B^b7 E^b A^b E^b/G F^m B^b7

He is my rock and my sal - va - tion: he is my de - fence.

13 Chords: C^m G^m G C^m F7 B^b7sus4 B^b7

He is my rock and my sal - va - tion: I shall not be moved.

Psalm 62:5-6

17

E^b A^b/E^b E^bMaj7 A^b/E^b E^b C m F m B^b7

Wait thou on - ly up - on God; for my ex - pec - ta - tion is from him.

21

E^b A^b/E^b G G7/B C m A^b B^b7 E^b

Wait thou on - ly up - on God. Wait, wait, wait.

Psalm 63:3

with I Keep Falling In Love With Him

Group 2 D A^b

1. Thy lov - ing - kind-ness is bet-ter than life. Thy lov - ing -

Group 1

1. Thy lov - ing - kind - ness _____ is bet - ter than life. Thy lov - ing - kind - ness _____

D G

kind-ness is bet-ter than life, my lips shall praise thee. Thus will I

_____ is bet-ter than life, my lips shall praise thee. _____ Thus will I bless thee,

D E^m D

bless thee, I will lift up my hands in thy name.

D

I will lift up my hands in thy name. And I keep fal-ling in love _____ with Him

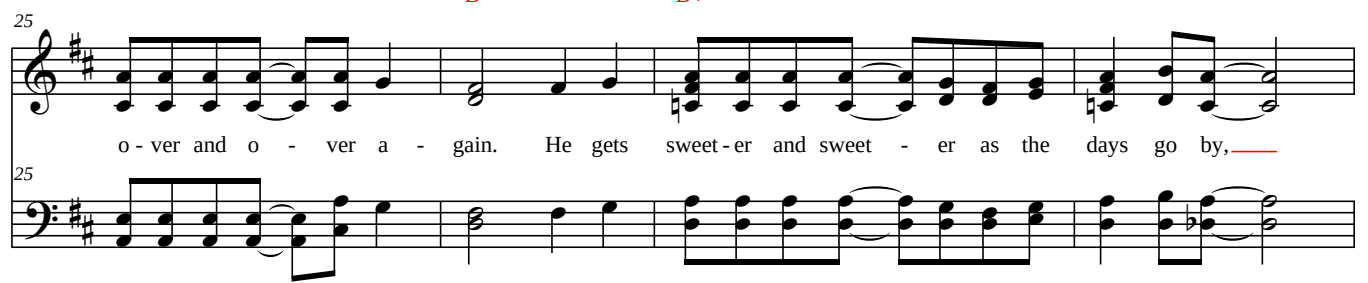
A A⁷

o-ver and o - ver and o-ver and o - ver a - gain. I keep fal-ling in love _____ with Him o-ver and o - ver and

Psalm 63:3

25

D D7



o - ver and o - ver a - gain. He gets sweet - er and sweet - er as the days go by, _

25

G G m D



Oh, what a love _ be - tween my Lord and I. _ I keep fal - ling in love _ with Him

29

A D



o - ver and o - ver and o - ver and o - ver a - gain. I keep

32

D A D



fal - ling in love _ with Him o - ver and o - ver and o - ver and o - ver a - gain.

35

33

Psalm 70:1

Make haste, O God, to de - liv - er me;

2 make haste to help me, O LORD.

4 Make haste, O God, to de - liv - er me;

6 make haste to help me, O LORD.

34

Psalm 84:11

Pamela S. Sprecher

For the LORD God is a sun and shield: a sun and shield, a sun and shield.

For the LORD God is a sun and shield: the LORD will give grace and glo - ry:

no good thing will he with - hold from them that walk up - right - ly.

No good thing will he with - hold from them that walk up - right - ly.

Psalm 84:11

33 F G m A m D m D m7 G m7 C7

For the LORD God is a sun and shield: a sun and shield, a sun and shield.

41 F G m A m D m D m7 G m G m C7 F

For the LORD God is a sun and shield: the LORD will give grace and glo - ry:

35

Psalm 91:1-2

Pamela S. Sprecher

C Dm G7 C C/E

He that dwell-eth in the se-cret place, he that dwell-eth in the se-cret place

5 F C/E Dm G7 C C/E Dm G7 C sus4 C

of the most High shall a-bide un-der the sha-dow of the Al-might-y.

9 F G C/E Dm G7 C E/B E/G# A m

I will say of the LORD, He is my re-fuge and my for-tress:

D D7 G F C/E Dm G7 C

my God, my God; in him will I trust. In him will I trust.

Psalm 91:1-2

2nd Tune

21

F B $\flat$ B $\flat$ m

He that dwell - eth in the sec - ret place of the most

25

F B $\flat$ B $\flat$ m

High shall a - bide un - der the sha - dow of the Al -

27

F B $\flat$ B $\flat$ m B $\flat$ F

might-y; _____ shall a - bide un - der the shad - ow of the Al - might - y.

Adapted from Psalm 92:1

Pamela S. Sprecher

It is a good thing, (clap, clap) good thing. It is a good thing to give thanks un-to the LORD. It

Chords: F, B $\flat$, F/A, B $\flat$, F/A, G, C7

is a good thing, (clap, clap) good thing. It is a good thing to give thanks un - to — the

Chords: F, B $\flat$, F/A, B $\flat$, F/A, G m, G m/B $\flat$ C7

LORD, and to sing prais-es un - to — thy name; and to sing prais-es un - to — thy name. It

Chords: F, B $\flat$, F/A, G m, C7, F, B $\flat$, F/A, G7, C7

is a good thing, (clap, clap) good thing. It is a good thing to give thanks un-to — the LORD.

Chords: F, B $\flat$, F/A, B $\flat$, F/A, G m, C7, F

37

Psalm 95:1-3, 6

Pamela S. Sprecher

E^b A^b E^b/G F^m B^b7 E^b B^b7 E^b E^b/G A^b E^b/G

O come, let us sing un - to the LORD:

5 A^b E^b/G E^b F7 B^b7

let us make a joy - ful noise to the rock of our sal - va - tion.

E^b E^b/G A^b E^b/G A^b E^b/G

Let us come be - fore his pre - sence with thanks - giv - ing, and make a joy - ful noise

F^m B^b7 E^b E^b7 B D^b E^b E^b7

un - to him — with psalms. For the LORD is a — great God, and a

Psalms 95:1-3, 6

14 B D^b E^b E^b/G A^b F m B^b7 E^b/G C m7

great King a-bove all — gods. O come, let us wor-ship and bow down: let us

18 F F m7 B^b7 E^b E^b/G A^b E^b/G

kneel be-fore the LORD our — ma-ker. O come, let us sing un-to the LORD:

22 A^b E^b/G E^b F7 B^b7

let us make a joy-ful noise to the rock of our sal-va-tion.

25 E^b E^b/G A^b E^b/G

Let us come be-fore his pre-sence with thanks-giv-ing, and

28 A^b E^b/G F m B^b7 E^b

make a joy-ful noise un-to him — with psalms.

38

Psalm 96:1-4

Pamela S. Sprecher

F G m F/A B^b9 F/C D m G m7 C7

O sing un - to the LORD a new song: sing un - to the LORD, all the earth.

5 F G m7 F/A B^b9 F/C D m G m C7 F

Sing un - to the LORD, bless his name; shew forth his sal - va - tion from day to day.

B^b F B^b F G m F/C

De - clare his glo - ry a - mong the hea-then, his won - ders a - mong all

12 C7sus4 F B^b F B^b F F/C F C7sus4

peo - ple. De - clare his glo - ry a - mong the hea-then, For the LORD is great.

Psalm 96:1-4

C7 F Gm F/A Bb9 F/C Dm Gm7 C7

O sing un - to the LORD a new song: sing un - to the LORD, all the earth.

21 F Gm7 F/A Bb9 F/C Dm Gm C7 F

Sing un - to the LORD, bless his name; shew forth his sal - va - tion from day to day.

Sing Hallelujah to the Lord

Adapted from Psalm 96:2 and Psalm 68:4

Psalm 96:2, "Sing unto the LORD, bless his name; shew forth his salvation from day to day."**Psalm 68:4**, "Sing unto God, sing praises to his name:
extol him that rideth upon the heavens by his name JAH, and rejoice before him."

♩ = 100

Am

Em

Am

Em

Am

G/B

C

Dm

Sing hal - le - lu - jah to the LORD,

Sing hal - le - lu - jah to the LORD, _____ sing hal - le - lu - jah to the

Esus4

E

Am

Em

F

C

7 sing hal - le - lu - jah, _____ hal - le - lu - jah,

7 LORD. _____ Sing hal - le - lu - jah, sing hal - le - lu - jah,

Am

Em

Am

Em

Em

A

13 sing hal - le - lu - jah to the LORD. 1. Last Ending

13 sing hal - le - lu - jah to the LORD. 1. Last Ending rit.

Psalm 100

1. Make a joy - ful noise un - to the LORD, all ye lands, all ye lands.

2. Serve the LORD with glad-ness: come be - fore His pre-sence with sing-ing.

3. Know ye that the LORD he is God: it is he that hath made us, and not we our-selves;

we are his peo - ple, and the sheep of his pas - ture.

4. Ent - er in - to his gates with thanks - giv - ing, and in - to his courts with

Psalm 100

19 B $\flat$ C F7

praise: be thank-ful un - to him, and bless his name.

24 E $\flat$ B $\flat$

5. For the LORD is good; his mer-cy is ev - er - last - ing; and his

28 C F F7

truth en - dur - eth to all gen - er - a - tions.

32 B $\flat$ F7 B $\flat$

1. Make a joy-ful noise un - to the LORD, all ye lands, all ye lands. 2. Serve the LORD with

37 F7 B $\flat$

glad-ness: come be - fore his pre-sence with sing-ing.

Psalm 100

2nd Tune

41

1. Make a joy - ful noise un - to the
LORD, all ye lands.

45

2. Serve the LORD with glad - ness: come be-fore his pres - ence with
noise un-to the LORD.

48

sing - ing. 3. Know ye that the LORD he is God: it is he that hath made us, and
Know ye he is God.

52

not we our-selves; we are his peo - ple, and the sheep of his pas - ture.

55

4. En - ter in - to his gates with thanks giv - ing, and in - to his courts with praise: be
En - ter in - to his gates.

Psalm 100

58

thank - ful un - to him, and bless his name. 5. For the LORD is good; his

thank - ful and bless his name. For the Lord is

This musical system covers measures 58 to 60. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily in the treble staff, with chords and single notes in the bass staff. Measure 58 contains the lyrics 'thank - ful un - to him, and bless his name.' Measure 59 contains '5. For the LORD is good; his'. Measure 60 contains 'thank - ful and bless his name. For the Lord is'. There are blue vertical bar lines separating the measures.

61

mer - cy is ev - er - last - ing; and his truth en - dur - eth to all gen - er - a - tions.

good, ev - er - last - ing

This musical system covers measures 61 to 63. It continues the same musical notation as the previous system. Measure 61 contains the lyrics 'mer - cy is ev - er - last - ing; and his'. Measure 62 contains 'truth en - dur - eth to all gen - er - a -'. Measure 63 contains 'tions.' and 'good, ev - er - last - ing'. The final measure (63) has red ink markings on the treble staff, including a red 'x' and some red lines. There are blue vertical bar lines separating the measures.

41

Psalm 104:1

Bless the LORD, O my soul. O LORD my God, thou art ve-ry great;

5

thou art clothed with hon - our and maj - es - ty.

9

Thou art clothed with hon - our and maj - es - ty.

Psalm 105:1-2

42

O give thanks un - to the LORD; call up - on his name: make

known his deeds a-mong the peo-ple. O give thanks un - to the LORD;

call up-on his name: make known his deeds a-mong the peo-ple. Sing un - to him, sing

psalms un - to him: talk ye of all his won-drous works. Sing un - to him, sing

psalms un - to him: talk ye of all his won - drous works.

43

Psalm 107:1

O give thanks un - to the LORD, for he is good: he is good.

4

O give thanks un - to the LORD, for he is good:

8

for his mer - cy en - dur - eth for ev - - - er.

12

O give thanks un - to the LORD, for he is good.

Psalm 113:1

44

Praise ye the LORD. Praise, praise ye the LORD. Praise,

5

O ye ser-vants of the LORD, praise the name of the LORD.

I love the LORD. I love the LORD, be-cause he hath heard my voice and my sup-pli-ca-tions.

This system contains the first six measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are written below the notes.

I love the LORD. I love the LORD. I love the LORD.

This system contains measures 7 through 12. It begins with a measure rest labeled '7'. The melody and accompaniment continue with the lyrics 'I love the LORD' repeated three times.

Be-cause he hath in- clin - ed his ear un - to me, I love the Lord.

This system contains the final six measures of the musical score. The melody and accompaniment conclude the piece with the lyrics 'Be-cause he hath in- clin - ed his ear un - to me, I love the Lord.' The system ends with a double bar line.

Psalm 116:15

46

Musical score for the first system of Psalm 116:15. The score is written for a piano accompaniment in 4/4 time, featuring a treble and bass staff joined by a brace on the left. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff: "Prec - ious in the sight of the LORD is the death of his saints." The system ends with a double bar line.

Prec - ious in the sight of the LORD is the death of his saints.

Musical score for the second system of Psalm 116:15. The score is written for a piano accompaniment in 4/4 time, featuring a treble and bass staff joined by a brace on the left. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff: "Prec - ious in the sight of the LORD is the death of his saints." The system ends with a double bar line.

5
Prec - ious in the sight of the LORD is the death of his saints.

47

Psalm 118:24

Group 1 *Group 2* *Group 1* *Group 2*

This is the day, this is the day which the LORD hath made, which the LORD hath made;

5 *Group 1* *Group 2* *Group 1* *Group 2*

we will re-joice, we will re-joice and be glad in it, and be glad in it.

9 *All*

This is the day which the LORD hath made; we will re-joice and be glad in it.

13 *Group 1* *Group 2* *All*

This is the day, this is the day which the LORD hath made.

Psalm 119

48

Part I
vs 1-96

ALEPH

1. Bless-ed are the un - de - filed in the way, who walk in the law of the LORD,

6
2. Bless-ed are they that keep his tes - ti - mon - ies, and that seek him with the whole heart. 3. They al - so do no in -

11
i - qui - ty: they walk in his ways. 4. Thou hast com - mand - ed us to keep thy pre - cepts

17
dil - i - gent - ly. 5. O that my ways were di - rect - ed to keep thy stat - utes! 6. Then shall I not be a -

23
shamed, when I have re - spect un - to all thy com - mand - ments. 7. I will praise thee with up - right - ness of

28
heart, when I shall have learned thy right - eous judg - ments. 8. I will keep thy stat - utes: O for - sake me not

Psalm 119

33 **BETH**

ut-ter-ly. 9. Where-with - al shall a young man cleanse his way? by tak - ing heed there -

38

to ac-cord-ing to thy word. 10. With my whole heart have I sought thee: O let me not wan - der

43

from thy com-mand-ments. 11. Thy word have I hid in mine heart, that I might not sin a - gainst thee.

48

12. Bless-ed art thou, O — LORD: teach me thy stat - utes. 13. With my lips have I de-clared all the

53

judg-ments of thy mouth. 14. I have re-joiced in the way of thy tes - ti-mo-nies, as much as in all

58

rich-es. 15. I will med-i-tate in thy pre-cepts, and have re-spect un - to thy ways. 16. I will de-light my -

Psalm 119

64

GIMEL

self in thy stat-utes: I will not for-get thy word. 17. Deal boun-ti-ful - ly with thy ser - vant,

69

that I may live, and keep thy word. 18. O-pen thou mine eyes, that I may be - hold

73

won-drous things out of thy law. 19. I am a strang-er in the earth: hide not thy com-mand - ments

78

from me. 20. My — soul — break - eth for — the — long-ing that it hath un - to thy judg-ments at all

82

times. 21. Thou hast re-buked the proud that are cursed, which do err from thy com - mand - ments.

87

22. Re-move from me re-proach and con - tempt; for I have kept thy tes - ti-mo - nies

Psalm 119

92

23. Prin-ces al-so did sit and speak a-gainst me: but thy ser-vant did med-i-tate in thy stat-utes.

DALETH

98

24. Thy tes-ti-mo-nies al-so are my de-light and my coun-sel-lors. 25. My soul cleav-eth un-to the dust:

104

quick-en thou me ac-cord-ing to thy word. 26. I have de-clared my ways, and thou heard-est me:

110

teach me thy stat-utes. 27. Make me to un-der-stand the way of thy pre-cepts:

116

so shall I talk of thy won-drous words. 28. My soul melt-eth for heav-i-ness:

124

strength-en thou me ac-cord-ing un-to thy word. 29. Re-move from me the way of ly-ing: and

Psalm 119

130

grant me thy law gra - cious - ly. 30. I have cho-sen the way of truth; thy judg-ments have I laid be-

136

fore me. 31. I have stuck un - to thy tes-ti-mo-nies: O LORD, put me not to shame. 32. I will run the

142

way of thy com-mand-ments, when thou shalt en-large my heart. 33. Teach me, O LORD, the way of thy

148

stat - utes; and I shall keep it un - to the end. 34. Give me un - der - stand - ing, and

155

I shall keep thy law; yea, I shall ob - serve it with my whole heart. 35. Make me to

162

go in the path of thy com - mand-ments; for there - in do I de - light. 36. In - cline my heart un -

Psalm 119

169

to thy tes-ti-mo-nies, and not to cov-et-ous-ness. 37. Turn a-way mine eyes from be-hold-ing van-i-ty; and

174

quick-en thou me in thy way. 38. Stab-lish thy word un-to thy ser-vant, who is de-vot-ed to thy fear.

180

39. Turn a-way my re-proach which I fear: for thy judg-ments are good. 40. Be-hold, I have longed

VAU

187

af-ter thy pre-cepts: quick-en me in thy right-eous-ness. 41. Let thy mer-cies come al-so un-to me, O

194

LORD, e-ven thy sal-va-tion, ac-cord-ing to thy word. 42. So shall I have where-with to an-swer him that re-

203

proach-eth me: for I trust in thy word. 43. And take not the word of truth

Psalm 119

211
ut - ter-ly out of my mouth; for I have hoped in thy judg - ments. 44. So shall I keep thy law con -

218
tin-u-ally for ev - er and ev - er. 45. And I will walk at lib - er - ty for I seek thy pre - cepts.

224
46. I will speak of thy tes - ti - mo - nies al - so be - fore kings, and will not be a - shamed.

230
47. And I will de-light my-self in thy com-mand-ments, which I have loved. 48. My hands al - so will

234
I lift up un-to thy com-mand-ments, which I have loved; and I will ded-i-tate in thy stat-utes. 49. Re-

ZAIN

240
mem-ber the word un-to thy ser-vant, up-on which thou hast caused me to hope. 50. This is my com-fort

Psalm 119

245

in my af-flic-tion: for thy word hath quick-ened me. 51. The proud have had me great-ly in de-ri-sion: yet have I

250

not de-clined from thy law. 52. I re-mem-bered thy judg-ments of old, O LORD, and have com-for-

255

ted my-self. 53. Hor-ror hath tak-en hold up-on me be-cause of the wicked that for-sake thy law. 54. Thy

261

stat-utes have been my songs in the house of my pil-grim-age. 55. I have re-mem-bered thy

267

name, O LORD, in the night, and have kept thy law. 56. This I had, be-cause I kept thy pre-cepts.

273

CHETH

57. Thou art my por-tion, O LORD: I have said that I would keep thy words. 58. I in-treat-ed thy fa-vour with

Psalm 119

278

my whole heart: be mer-ci-ful un-to me ac-cord-ing to thy word. 59. I thought on my ways, and

284

turned my feet un-to thy tes-ti-mo-nies. 60. I made haste and de-layed not to keep thy com-

290

mand-ments. 61. The bands of the wick-ed have robbed me: but I have not for-got-ten thy law.

295

62. At mid-night I will rise to give thanks un-to thee be-cause of thy right-eous judg-ments.

300

63. I am a com-pan-ion of all them that fear thee, and of them that keep thy pre-cepts. 64. The earth, O LORD, is

TETH

305

full of thy mer-cy: teach me thy stat-utes. 65. Thou hast dealt well with thy ser-vant, O LORD, ac-

Psalm 119

310

cord - ing un - to thy word. 66. Teach me good judg - ment and know - ledge: for I have be - lieved thy com -

315

mand - ments. 67. Be - fore I was af - flict - ed I went a - stray: but now have I kept thy word. 68. Thou art good, and

321

do - est good; teach me thy stat - utes. 69. The proud have forged a lie a - gainst me: but I will keep thy

327

pre - cepts with my whole heart. 70. Their heart is as fat as grease; but I de - light in thy law.

334

71. It is good for me that I have been af - flict - ed; that I might learn thy stat - utes. 72. The

340

law of they mouth is bet - ter un - to me than thou - sands of gold and sil - ver. 73. Thy

Psalm 119

344

hands have made me and fash-ioned me: give me un - der - stand - ing, that I may learn thy com-

349

mand-ments. 74. They that fear thee will be glad when they see me; be - cause I have hoped in thy word.

354

75. I know, O LORD, that thy judg - ments are right, and that thou in faith-ful-ness hast af - flict-ed

361

me. 76. Let, I pray thee, thy mer - ci-ful kind-ness be for my com-fort, ac - cord-ing to thy word un - to thy

366

ser-vant. 77. Let thy ten - der mer-cies come un-to me, that I may live: for thy law is my de-light.

372

78. Let the proud be a - shamed; for they dealt per-verse-ly with me with-out a cause: but I will med - i - tate in thy

Psalm 119

377

pre-cepts. 79. Let those that fear thee turn un-to me, and those that have known thy tes - ti - mo-nies.

382

CAPH

80. Let my heart be sound in thy stat-utes; that I be not a - shamed. 81. My — soul — faint-eth for

387

thy — sal - va-tion: but I hope in thy word. 82. Mine eyes fail for thy word, say-ing, When wilt thou

392

com-fort me? 83. For I am be-come like a bot-tle in the smoke; yet do I not for - get thy stat-utes.

397

84. How man-y are the days — of thy ser-vant? when wilt thou ex - e-cute judg-ment on them that per-se-cute

403

me? 85. The proud have digged pits for me, which are not af - ter thy law. —

Psalm 119

408

86. All thy com-mand - ments are faith-ful: they per - se-cute me wrong - ful-ly; help thou me.

414

87. They had al - most con - sumed me up-on earth; but I for-sook not thy pre - cepts. 88. Quick-en me af - ter thy

LAMED

419

lov - ing-kind-ness; so shall I keep the tes - ti-mo-ny of thy mouth. 89. For - ev - er, O LORD, thy

426

word is set - tled in hea-ven. Thy faith-ful - ness is un-to all gen - er - a-tions: thou hast es-tab-lished the

432

earth, and it a - bid - eth. 91. They con - tin - ue this day ac - cord-ing to thine or - din-an - ces: for

438

all are thy ser - vants. 92. Un - less thy law had been my de-lights, I should then have per - ished

Psalm 119

443

in mine af-lic-tion. 93. I will nev-er for-get thy pre-cepts: for with them thou hast quick-ened me. 94. I am

448

thine, save me; for I have sought thy pre-cepts. 95. The wick-ed have wait-ed for

453

me to de-stroy me: but I will con-sid-er thy

455

tes-ti-mo-nies. 96. I have seen an end of all per-fec-tion:

458

but thy com-mand-ment is ex-ceed-ing broad.

Psalm 119

Part II
vs 97-176

MEM

97. O how love I thy law! it is my med - i - ta - tion all the day. 98. Thou through thy com -

8

6
mand - ments hast made me wis - er than mine en - e - mies: for they are ev - er with me. 99. I have more un - der -

12
stand - ing than all my teach - ers: for thy tes - ti - mo - nies are my med - i - ta - tion 100. I

18
un - der - stand more than the an - cients, be - cause I keep thy pre - cepts. 101. I — have re - trained my feet from

23
ev - ery e - vil way, that I might keep — thy word. 102. I have not de - part - ed from — thy — judg - ments: for

Psalm 119

28

thou hast taught me. 103. How sweet are thy words un-to my taste! yea, sweet-er than hon-ey to my

33

mouth! 104. Through thy pre - cepts I get un-der-stand-ing: there-fore I hate ev - ery false way. 105. Thy

38

word is a lamp un-to my feet, and a light un-to my path. 106. I have sworn, and I will per-form it, that

44

I will keep thy right-eous judg-ments. 107. I am afflict - ed ver - y much: quick - en me, O LORD, ac -

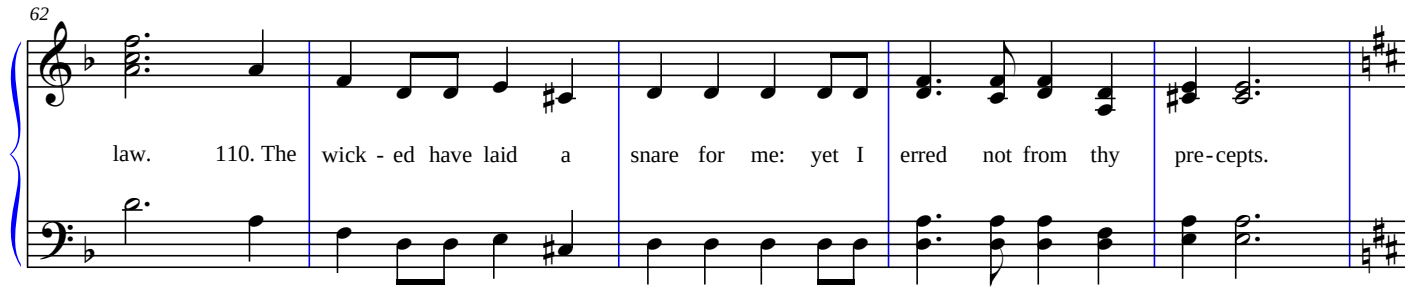
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cord - ing un-to thy word. 108. Ac - cept, I be - seech thee, the free-will of-ferings of my mouth O,

56

LORD, and teach me thy judg-ments. 109. My soul is con-tin - u - ally in my hand: yet do I not for-get thy

62



law. 110. The wick - ed have laid a snare for me: yet I erred not from thy pre-cepts.

67



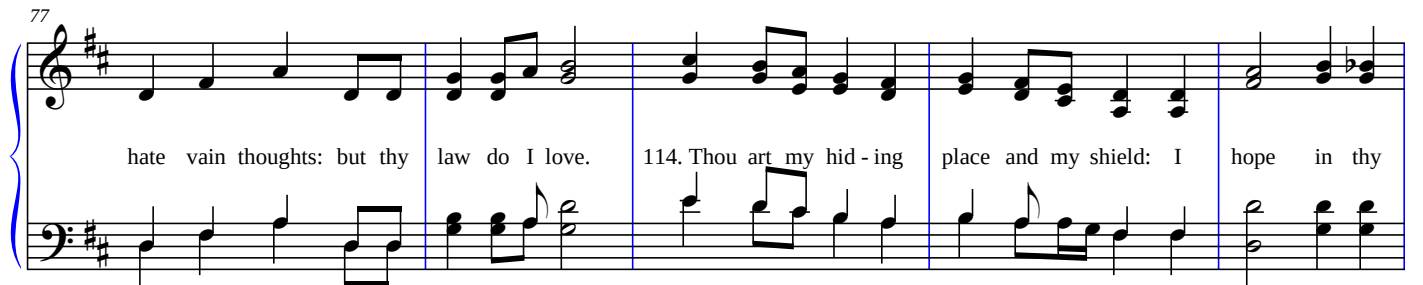
111. Thy tes-ti-mo-nies have I ta - ken as an her-i-tage for ev-er: for they are the re-joic-ing of my heart.

72



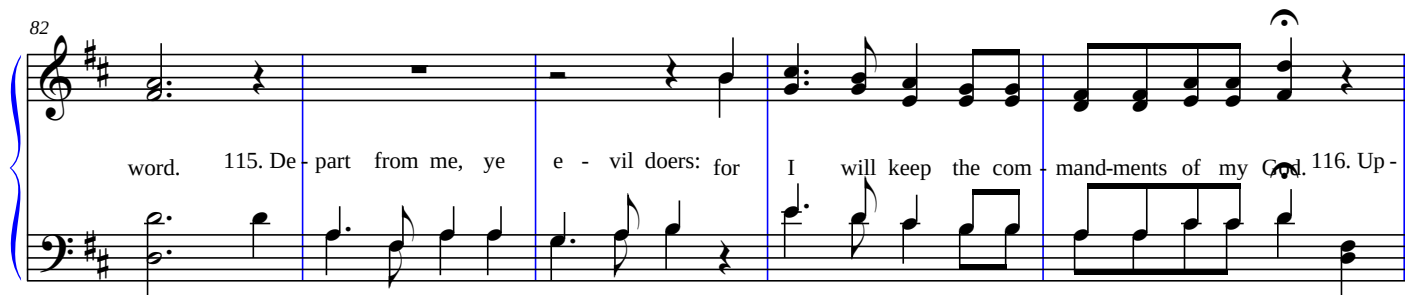
112. I have in-clined mine heart to per - form thy stat-utes al - way, e - ven un - to the end. 113. I

77



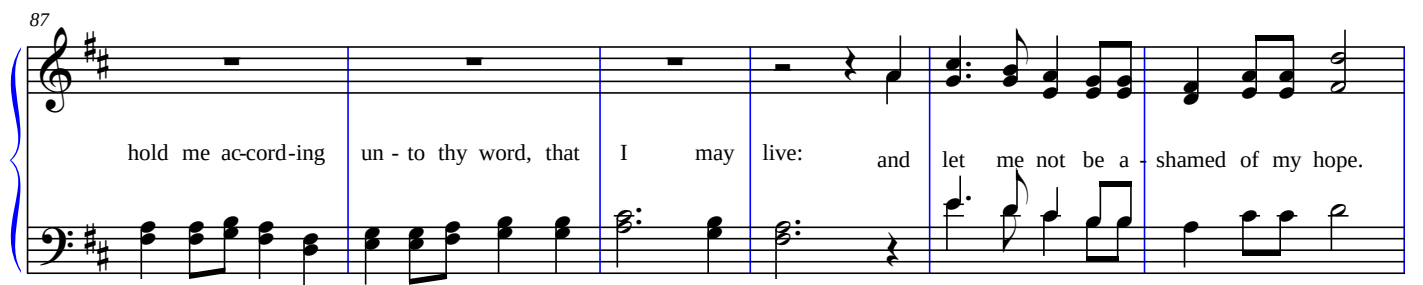
hate vain thoughts: but thy law do I love. 114. Thou art my hid - ing place and my shield: I hope in thy

82



word. 115. De - part from me, ye e - vil doers: for I will keep the com - mand-ments of my God. 116. Up -

87



hold me ac-cord-ing un - to thy word, that I may live: and let me not be a - shamed of my hope.

Psalm 119

93



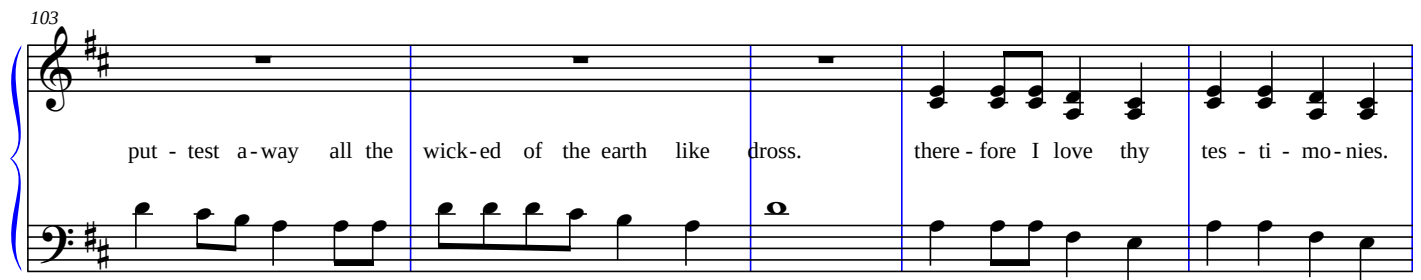
117. Hold thou me up, and I shall be safe: and I will have re-spect un - to thy stat-utes con - tin - u - ally.

98



118. Thou hast trod - den down all them that err from thy stat-utes: for their de-ceipt is false-hood. 119. Thou

103



put - test a-way all the wick-ed of the earth like dross. there - fore I love thy tes - ti - mo - nies.

108

AIN



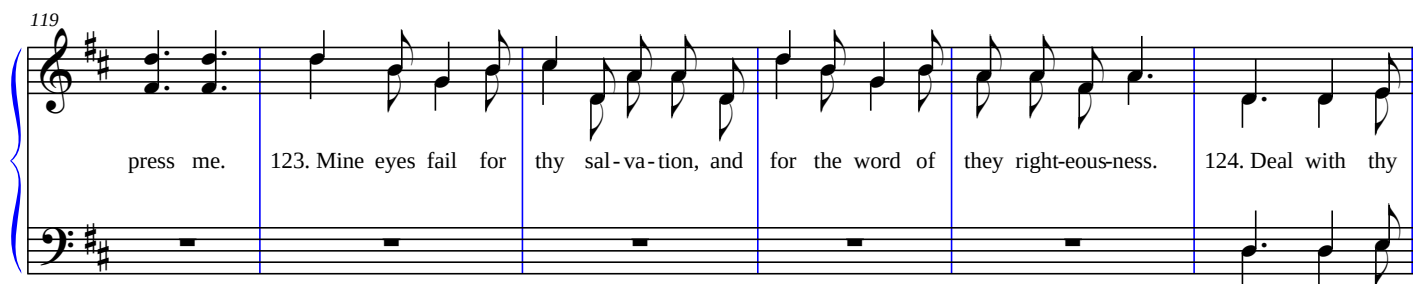
120. My flesh trem-bleth for fear of thee; and I am a-fraid of thy judg-ments. 121. I have done judg-ment and

113



jus - tice: leave me not to mine op - pres - sors. 122. Be sure - ty for thy ser-vant for good: let not the proud op -

119



press me. 123. Mine eyes fail for thy sal - va - tion, and for the word of thy right-eous-ness. 124. Deal with thy

Psalm 119

125

ser - vand ac - cord-ing un-to thy mer - cy, and teach me thy sta - utes. 125. I am thy ser - vant; give me un - der-

133

stand - ing, that I may know thy tes - ti - mo - nies. 126. It is time for thee, LORD, to work: for

138

they have made void thy law. 127. There-fore I love they com - mand-ments a - bove gold;

144

yea, a - bove fine gold. 128. There-fore I e - steem all thy pre-cepts con-cern-ing all things to be right; and I

150

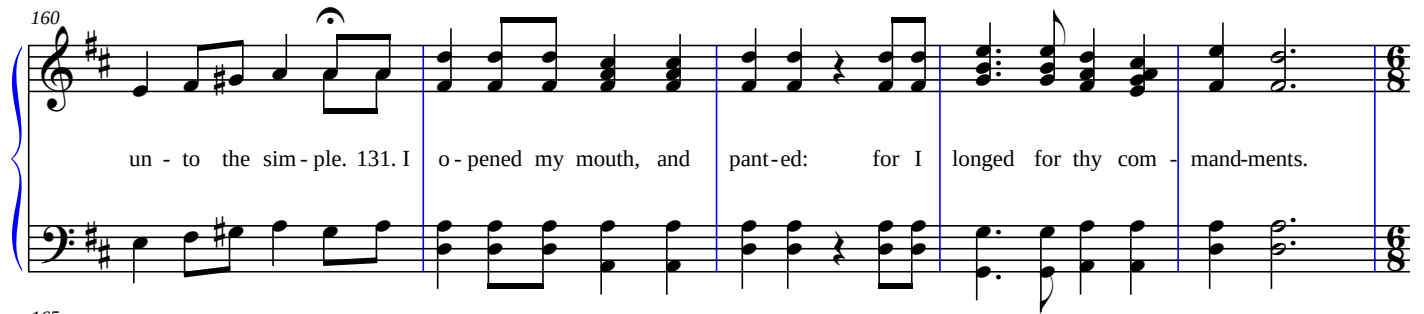
PE

hate ev - ery false way. 129. Thy tes - ti - mo-nies are won - der - ful: there - fore doth my soul

155

keep them. 130. The en - trance of thy words giv - eth light; it giv - eth un - der - stand - ing

160



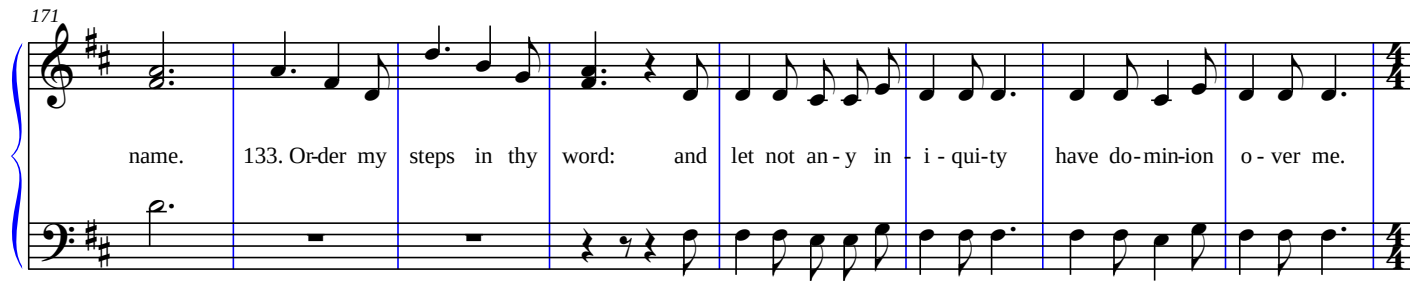
un - to the sim - ple. 131. I o - pened my mouth, and pant - ed: for I longed for thy com - mand - ments.

165



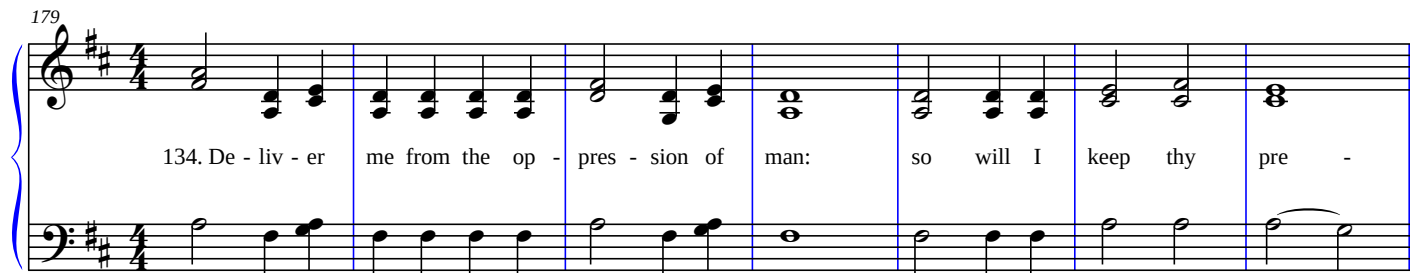
132. Look thou u - pon me, and be mer - ci - ful un - to me, as thou us - est to do un - to those that love thy

171



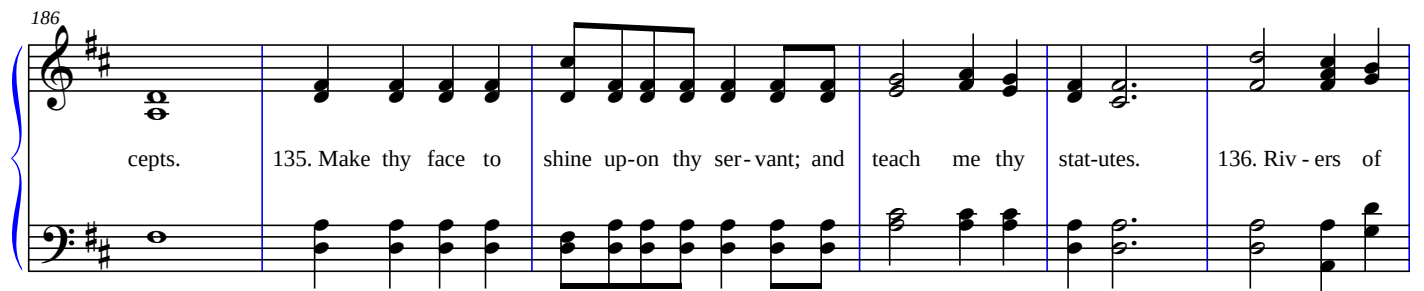
name. 133. Or - der my steps in thy word: and let not an - y in - i - qui - ty have do - min - ion o - ver me.

179



134. De - liv - er me from the op - pres - sion of man: so will I keep thy pre -

186



cepts. 135. Make thy face to shine up - on thy ser - vant; and teach me thy stat - utes. 136. Riv - ers of

192

TZADDI



wa - ters run down mine eyes, be - cause they keep not thy law. 137. Right - eous aret

Psalm 119

199

thou, O LORD, and up-right are thy judg - ments. 138. Thy tes - ti - mo-nies that thou hast com-mand - ed are

204

right-eous and ver - y faith-ful. 139. My zeal hath con-sumed me. be-cause mine en - e-mies have for-

209

got - ten thy words. 140. Thy word is ver - y pure: there-fore thy ser-vant lov-eth it. 141. I am small

215

and de-spised: yet do not I for-get thy pre - cepts. 142. Thy right-eous-ness is an ev - er - last - ing

220

right - eous-ness, and thy law is the truth. 143. Trou-ble and an - guish have tak - en hold on me:

227

yet thy com - mand-ments are my de - lights. 144. The right-ous-ness of thy tes-ti-mo-nies is ev-er-

KOPH

234

last - ing: give me un-der-stand-ing, and I shall live. 145. I cried with my whole heart; hear me, O

240

LORD: I will keep thy stat - utes. 146. I cried un-to thee; save me, and I shall keep thy

246

tes - ti - mo-nies. 147. I pre-vent - ed the dawn-ing of the morn-ing, and cried: I hoped in thy word.

252

148. Mine eyes pre-vent the night watch-es, that I might med-i-tate in thy word. 149. Hear my voice ac -

257

cord - ing un - to thy lov - ing - kind-ness: O LORD, quick-en me ac - cord-ing to thy judg-ment.

262

150. They draw — nigh that fol-low af-ter mis-chief: they are far from thy law. 151. Thou art near,

267

O LORD; and all thy commandments are truth. 152. Concerning thy testimonies, I have known of

273

RESH

old that thou hast found - ed them for ev - er. 153. Consider mine affliction, and deliver

279

me: for I do not forget thy law. 154. Plead my cause, and deliver me:

285

quick-en me according to thy word. 155. Salvation is far from the wicked: for they seek not thy

290

statutes. 156. Great are thy tender mercies, O LORD: quick-en me according to thy judgments.

295

157. Many are my persecutors and mine enemies; yet do I not decline from thy testimonies. 158. I beheld the trans-

300

gres-sors, and was grieved; be - cause they kept not thy word. 159. Con - sid - er how I love thy pre-cepts: quick-en me, O

306

LORD, ac - cord-ing to thy lov - ing - kind - ness. 160. Thy word is true from the be - gin - ning: and ev-ery

311

SCHIN

one of thy right-eous judg-ments en - dur - eth for - ev - er. 161. Prin-ces have per-se-cut-ed me with-out a cause: but

317

my heart stand-eth in awe of thy word. 162. I re-joice at thy word, as one that find-eth great spoil. 163. I

323

hate and ab-hor ly - ing; but thy law do I love. 164. Sev-en times a day do I praise — thee be -

329

cause of thy right-eous judgments. 165. Great peace have they which love thy law: and no-thing shall of - fend them.

Psalm 119

RESH

335

166. LORD, I have hoped for thy sal - va - tion, and done thy com - mand - ments. 167. My sould hath kept thy

340

tes - ti - mo - nies; and I love them ex - ceed - ing - ly. 168. I have kept thy pre - cepts and thy tes - ti - mo - nies: for

345

TAU

all my ways are be - fore thee. 169. Let my cry come near before thee, O LORD: give me un - der -

352

stand - ing ac - cord - ing to thy word. 170. Let my sup - pli - ca - tion come be -

357

fore thee: de - liv - er me ac - cord - ing to thy word.

171. My lips shall ut - ter praise, when thou hast taught me thy stat - utes. 172. My

Psalm 119

366

tongue shall speak of thy word: for all thy com-mand-ments are right-eous-ness. 173. Let thine hand help me; for

372

I have chos-en thy pre - cepts. 174. I have longed for thy sal - va-tion, O LORD; and thy law is my de - light.

378

175. Let my soul live, and it shall praise thee; and let thy judg - ments

384

help me. 176. I have gone a - stray like a lost sheep; seek thy ser - vant;

389

for I do not for - get thy com - mand - ments.

Adapted from Psalm 119:9

49

Where - with - al shall a young man clea - nse his way?

This system contains measures 1 through 3. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. Measure 1 contains the lyrics 'Where - with - al'. Measure 2 contains 'shall a young man'. Measure 3 contains 'clea - nse his way?'. The key signature has one sharp (F#).

By tak - ing heed un - to the Word of God.

This system contains measures 4 through 6. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. Measure 4 contains the lyrics 'By tak - ing heed'. Measure 5 contains 'un - to the Word'. Measure 6 contains 'of God.'. The key signature has one sharp (F#).

Where - with - al shall a young man cleanse his way?

This system contains measures 7 through 9. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. Measure 7 contains the lyrics 'Where - with - al'. Measure 8 contains 'shall a young man'. Measure 9 contains 'cleanse his way?'. The key signature has one sharp (F#).

By tak - ing heed un - to the Word.

This system contains measures 10 through 12. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. Measure 10 contains the lyrics 'By tak - ing'. Measure 11 contains 'heed un - to the'. Measure 12 contains 'Word.'. The key signature has one sharp (F#).

By tak - ing heed un - to the Word.

This system contains measures 13 through 15. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. Measure 13 contains the lyrics 'By tak - ing'. Measure 14 contains 'heed un - to the'. Measure 15 contains 'Word.'. The key signature has one sharp (F#).

Thy word have I hid in mine heart, that I might not sin a-against thee.

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Thy word have I hid in mine heart, that I might not sin a-against thee." The system ends with a double bar line.

Thy word have I hid in mine heart, that I might not sin a-against thee,

The second system of the musical score continues the melody and accompaniment. It begins with a measure rest in the treble clef, indicated by a '4' above the staff. The lyrics are: "Thy word have I hid in mine heart, that I might not sin a-against thee,". The system ends with a double bar line.

that I might not sin a-against thee, that I might not sin a-against thee.

The third system of the musical score continues the melody and accompaniment. It begins with a measure rest in the treble clef, indicated by an '8' above the staff. The lyrics are: "that I might not sin a-against thee, that I might not sin a-against thee." The system ends with a double bar line.

Psalm 119:33-34

51

§

Teach me, O LORD, the way of thy sta - tutes;

5

and I shall keep it un - to the end.

9

Teach me, O LORD, the way of thy sta - tutes;

13

Fine

and I shall keep it un - to the end.

17

Give me un - der - stand - ing, and I shall keep thy law;

21

D.S. al Fine

yea, I shall ob - serve it with my whole heart.

O how I love thy law! O how I

The first system of the musical score is in 4/4 time, featuring a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "O how I love thy law! O how I".

love thy law! O how I love thy

The second system continues the melody and harmony. The lyrics are: "love thy law! O how I love thy".

law! it is my med - i - ta - tion all the day.

The third system concludes the piece. The lyrics are: "law! it is my med - i - ta - tion all the day." The score ends with a double bar line.

Thy Word Is a Lamp Unto My Feet

53

Adapted from Psalm 119:105

and from Psalm 56:3, Job 29:3, Psalm 43:3; 18:28

$\text{♩} = 80$ F C/E F $\text{B}^\flat/\text{D}$ C/E C sus4 F sus4

Thy word is a lamp un-to my feet and a light un-to my path. Thy word is a

C/E F $\text{B}^\flat/\text{D}$ C/E C sus4 F sus4 C/E G m

6 lamp un - to my feet and a light un - to my path. *Fine* What time I'm a - afraid,

D m $\text{B}^\flat$ C $\text{B}^\flat/\text{F}$ F C/E G m

10 I will trust in thee. By his light I walk - ed through dark - ness. O send out thy light,

D m A m $\text{B}^\flat$ C Dsus4(2) C/D *D.S. al Fine*

14 O send out thy truth; the Lord will en-light - en my dark - ness.

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as quarter note = 80. The score is divided into four systems, each with a measure number (1, 6, 10, 14) at the beginning. Chord symbols are placed above the staff. The lyrics are written below the staff. The score ends with a double bar line and repeat dots.

Great peace have they which love thy law: and no - thing

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of a treble and a bass staff joined by a brace on the left. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes. The system is divided into three measures by vertical blue bar lines. The first measure contains the words 'Great peace have', the second 'they which love thy', and the third 'law: and no - thing'. The notes are mostly quarter and eighth notes, with some half notes in the second and third measures.

3 shall of - fend them. Great peace have they which love thy

The second system of the musical score continues the melody and accompaniment. It begins with a measure rest marked with a '3' above the treble staff, indicating a triplet. The lyrics 'shall of - fend them.' are under the first measure, 'Great peace have' under the second, and 'they which love thy' under the third. The musical notation follows the same style as the first system, with a treble and bass staff in 4/4 time and a key signature of one sharp.

6 law: and no - thing shall of - fend them.

The third system of the musical score concludes the piece. It begins with a measure rest marked with a '6' above the treble staff. The lyrics 'law: and no - thing' are under the first measure, and 'shall of - fend them.' are under the second. The final measure of the system contains a whole rest in both staves. The musical notation continues with a treble and bass staff in 4/4 time and a key signature of one sharp.

Psalm 120:1

55

First system of the musical score for Psalm 120:1. It features a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is composed of half notes and quarter notes. The lyrics are: "In my dis - tress I cried un - to the LORD,". The system concludes with a double bar line.

In my dis - tress I cried un - to the LORD,

Second system of the musical score, starting at measure 4. It continues the melody with half notes and quarter notes, including some tied notes. The lyrics are: "and he heard me, he heard me." The system concludes with a double bar line.

and he heard me, he heard me.

Third system of the musical score, starting at measure 9. It repeats the first line of the melody and lyrics. The lyrics are: "In my dis - tress I cried un - to the LORD,". The system concludes with a double bar line.

In my dis - tress I cried un - to the LORD,

Fourth system of the musical score, starting at measure 12. It repeats the second line of the melody and lyrics. The lyrics are: "and he heard me, he heard me." The system concludes with a double bar line.

and he heard me, he heard me.



1. I will lift up mine eyes un - to the hills, from whence com-eth my help. 2. My

Fine

3 help com - eth from the LORD, which made heav - en and earth.

5 3. He will not suf - fer thy foot to be moved: he that keep-eth thee will not slumb-er. 4. Be-

7 hold, he that keep - eth Is - rael shall

Psalm 121

8

nei-ther slumber nor sleep. 5. The LORD is thy keeper: the LORD is thy shade up-on thy right hand. 6. The

11

sun shall not smite thee by day, nor the moon by night. 7. The

13

LORD shall pre-serve thee from all ev-il: he shall pre-serve thy soul. 8. The

15

LORD shall pre-serve thy go-ing out and thy com-ing in from this time forth, and

D.S. al Fine

17

ev-en for ev-er-more.

They that trust in the LORD shall be as mount Zi - on, which

3
can - not be re-moved, but a - bid - eth for ev - er. They that trust in the LORD shall

6
be as mount Zi - on, which can - not be re-moved, but a - bid-eth for ev - er.

Psalm 126:5-6

58

They that sow in tears shall reap in joy.

This block contains the first four measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "They that sow in tears shall reap in joy." The music features a mix of eighth and quarter notes, with a final measure containing a whole note chord.

They that sow in tears shall reap in joy.

This block contains measures 5 through 8 of the musical score. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "They that sow in tears shall reap in joy." The music features a mix of eighth and quarter notes, with a final measure containing a whole note chord.

He that go - eth forth and weep-eth, bear - ing pre - cious seed, shall doubt - less

This block contains measures 9 through 12 of the musical score. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "He that go - eth forth and weep-eth, bear - ing pre - cious seed, shall doubt - less". The music features a mix of eighth and quarter notes, with a final measure containing a whole note chord.

come a - gain with re - joic - ing, bring-ing his sheaves with him.

This block contains measures 13 through 16 of the musical score. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "come a - gain with re - joic - ing, bring-ing his sheaves with him." The music features a mix of eighth and quarter notes, with a final measure containing a whole note chord. A red double bar line is present at the end of the block.

59

Psalm 128:1

Bless - ed is ever - y one that fear - eth the LORD.

This system contains the first four measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Bless - ed is ever - y one that fear - eth the LORD." The music features a steady rhythm with chords and single notes.

Bless - ed is ever - y one that walk-eth in his ways,

This system contains measures 5 through 8. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "Bless - ed is ever - y one that walk-eth in his ways,". The musical notation includes various note values and rests, maintaining the 4/4 time signature.

that walk-eth in his ways, that walk-eth in his ways.

This system contains the final four measures of the score. The melody in the treble clef concludes with a final chord. The lyrics are: "that walk-eth in his ways, that walk-eth in his ways." The word "walk-eth" in the second phrase is followed by a red line, indicating a continuation or a specific musical treatment. The system ends with a double bar line.

Psalm 133:1

60

Be - hold, how — good and be - hold how plea - sant it is for breth - ren to dwell

to - geth - er in un - i - ty! Be - hold, how — good and be - hold how

12

plea - sant it is for breth - ren to dwell to - geth - er in un - i - ty.

61

Psalm 139:23-24

Pamela S. Sprecher

E♭ G m A♭ B♭7 E♭ C m F m B♭7 E♭

Search me, O God, and — know my heart: try me, and know my — thoughts: And

A♭ B♭7 G C m C m7 F m B♭7

5 see if there be an - y wick - ed way in me, and lead me in the way

G7/B C m C m7 F m B♭7 E♭

ev - er - last - ing, and lead me in the way ev - er - last - ing.

Adapted from Psalm 143:7-8

62

Pamela S. Sprecher

F C Dm F/C

Hear me, O LORD: hide not thy face from me.

5 B♭ F/A Gm7 C7

Cause me to hear thy lov - ing - kind - ness in the morn - ing; for in

9 F Am B♭ F D♭

thee do I trust: in thee do I trust: cause me to know the

14 F/C Gm C7 F Am

way where - in I should walk; for in thee do I trust: in

19 B♭ F B♭ Gm7 C7 F

thee do I trust: I lift up my soul un - to thee.

Teach me to do thy will; for thou art my God:

This system contains the first six measures of the piece. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: 'Teach me to do thy will; for thou art my God:'. The music is in 4/4 time and G major.

thy spir - it is good; lead me in - to the land

This system contains measures 7 through 12. The lyrics are: 'thy spir - it is good; lead me in - to the land'. The music continues in the same key and time signature.

of up - right - ness. Thy spir - it is good;

This system contains measures 13 through 18. The lyrics are: 'of up - right - ness. Thy spir - it is good;'. The music continues in the same key and time signature.

lead me in - to the land of up - right - ness.

This system contains measures 19 through 24. The lyrics are: 'lead me in - to the land of up - right - ness.'. The music concludes the phrase with a final cadence. The last two measures (23 and 24) are highlighted in red.

Psalm 145:1-3

64

I will ex - tol thee, my God, O King; and I will bless thy name

This block contains the first five measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: "I will ex - tol thee, my God, O King; and I will bless thy name".

for ev - er and ev - er. Ev - 'ry day will I bless thee; and I will

This block contains measures 6 through 10. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "for ev - er and ev - er. Ev - 'ry day will I bless thee; and I will".

praise thy name for ev - er. Great is the LORD, and great-ly to be prais - ed;

This block contains measures 11 through 15. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "praise thy name for ev - er. Great is the LORD, and great-ly to be prais - ed;".

and his great - ness is un - search - ab - le. *rit.*

This block contains measures 16 through 20. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "and his great - ness is un - search - ab - le. *rit.*".

Praise ye the LORD. Praise ye the LORD.

Praise ye the LORD from the heav-ens: praise him in the heights.

Praise ye him, all his an - gels: praise ye him; all his hosts.

Praise ye the LORD from the heav-ens: praise him in the heights.

Praise ye him, sun and moon: praise him, all ye stars of light.

Praise ye the LORD from the heav-ens: praise him in the heights.

Proverbs 1:10

66

E^b B^b7 A^b

Con-sent thou not. Con-sent thou not. My son, if sin-ners en-tice thee, con-

4 E^b B^b7 E^b B^b7

sent thou not. Con - sent thou not. Con-sent thou not. My

7 E^b A^b E^b B7 E^b

son, if sin - ners en - tice thee, con - sent thou not.

♩

Hap - py is the man that find - eth wis - dom, and the man that get - teth

un - der - stand - ing. Hap - py is the man that find - eth wis - dom,

7 *Fine*

and the man that get - teth un - der - stand - ing. She is more pre - cious than ru - bies: and

11

all the things thou canst de - sire are not com - pared to her. Length of days is in her

14 *D.S. al Fine*

right hand; and in her left hand rich - es and hon - our.

Proverbs 31:10

68

Who can find _____ a vir - tuous wom - an? _____

This system contains the first line of the song. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. There are red horizontal lines under the words "find" and "wom - an?".

4
for her price is far a - bove ru - bies. _____

This system contains the second line of the song. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. There is a red horizontal line under the word "bies.". A blue vertical line is at the end of the system.

9
Who can find _____ a vir - tuous wom - an? _____

This system contains the third line of the song. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. There are red horizontal lines under the words "find" and "wom - an?".

12
for her price is far a - bove _____ ru - bies.

This system contains the fourth line of the song. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. There is a red horizontal line under the word "bove". A blue vertical line is at the end of the system.

Re - mem - ber now thy Cre - a - tor in the days of thy youth.

Re - mem - ber now thy Cre - a - tor in the days of thy

youth, while the ev - il days come not, nor the years draw

nigh, when thou shalt say, I have no plea - sure in them. Re -

mem-ber now thy Cre - a - tor in the days of thy youth, in the days of thy youth.

Isaiah 9:6

70

For un - to us a child _____ is born, _____

G C G

un to us a son _____ is giv - en; _____

G C G

and the gov - ern - ment _____ shall be up - on his shoul - der; _____

D7 C G

_____ and his name shall be called Won - der - ful, _____

C D C G C

Coun - sel - ler, _____ The might - y God, The ev - er - last - ing Fath - er,

G C G C G

The Prince of Peace. _____

C G C G

G7 C Em F C C/E F C/E

Be - hold, be - hold, God is my sal - va - tion; I will trust,

Dm G sus4 G7 C Em F C C/E

and not be a - fraid. Be - hold, be - hold, God is my sal - va - tion;

F C/E Dm G7 F/G C

13

I will trust, and not be a - fraid:

For the LORD JE - HO - VAH is my strength and my song;

C Em

21

he al - so is be - come my sal - va - tion. Be - hold, be - hold,

Isaiah 12:2

27

F C C/E F C/E Dm G sus4

God is my sal - va - tion; I will trust, and not be a - fraid.

G7 C Em F C C/E F C/E Dm G7 F/G C

Be - hold, be - hold, God is my sal - va - tion; I will trust, and not be a - fraid:

2nd Tune
Moderato

41

C F C

Be - ho - ld, God _____ is my _____ sal - va - tion; I will

45

C G7 C C7

trust, and not be _____ a - fraid _____ for the LORD JE - HO - VAH is my strength and my

48

F Em Dm F C G7 C

song; _____ he al - so is be - come my sal - va - tion.

F B $\flat$ /F F B $\flat$ /F F G7 C7

Thou wilt keep him in per - fect peace, whose mind is stayed — on thee:

A Dm G7 C7sus4

be - cause, be - cause he trust - eth, he trust - eth in thee.

9 B $\flat$ F/A F Gm C7 F F/A Gm Gm7 C7 F

Trust ye in the LORD for ev - er: trust ye in the — LORD.

B $\flat$ F/A Gm C7 F Gm C7 F

For in the LORD JE - HO - VAH, is ev - er - last - ing strength:

Isaiah 26:3-4

2nd Tune

17

Thou _____ wilt keep him in per - fect peace, _____

This system contains measures 17 through 21. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). Measure 17 is a whole rest. Measures 18-21 contain the lyrics. There are blue bracketed triplets over measures 19 and 20. Red lines indicate breath marks after 'Thou', 'wilt', 'in', and 'peace,'.

whose mind is stayed _____ on thee. _____

This system contains measures 22 through 25. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. Measure 22 is a whole rest. Measures 23-25 contain the lyrics. There are blue bracketed triplets over measures 24 and 25. Red lines indicate breath marks after 'stayed' and 'thee.'.

26

Thou _____ wilt _____ keep him in per - fect peace, _____

This system contains measures 26 through 30. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. Measure 26 is a whole rest. Measures 27-30 contain the lyrics. There are blue bracketed triplets over measures 28 and 29. Red lines indicate breath marks after 'Thou', 'wilt', 'keep', 'in', and 'peace,'.

be - cause he trusteth _____ in thee.

This system contains measures 31 through 34. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. Measure 31 is a whole rest. Measures 32-34 contain the lyrics. Red lines indicate breath marks after 'be - cause', 'trusteth', and 'in'.

F B $\flat$ /F F F7/A B $\flat$ F/C G $^\circ$ /C $^\sharp$ D m

Fear thou not; for I am with thee: be not dis-may-ed; for

7 G7 C7 A A/C $^\sharp$ D m B $\flat$ B $\flat$ m6

I am thy God: I will strength-en thee; yea, I will help thee; yea,

13 F/C G $^\circ$ /C $^\sharp$ D m D m/F G m C7

I will up-hold thee with the right hand of my right-eous-ness.

17 F B $\flat$ /F F F7 B $\flat$ B $\flat$ m F/C G m C7 F

Fear thou not; fear thou not; — for I am, I am with thee.

Isaiah 41:10

24 **2nd Tune**

F B $\flat$ /F F F

Fear thou not; for I am with thee: be not dis - mayed;

31 B $\flat$ /F F F

for I am thy God: I will streng-then thee; yea, I will help thee;

37 B $\flat$ m B $\flat$ m6 F G m C 6 C 7 B $\flat$ 6 B $\flat$ 6 B $\flat$ /F F

yea, I will up - hold thee with the right hand of my right - eous-ness.

There is no peace. There is no peace.

This system contains the first four measures of the musical score. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are 'There is no peace.' repeated twice.

There is no peace un - to the wick - ed.

This system contains measures 5 through 8. The melody continues with eighth and sixteenth notes. The lyrics are 'There is no peace un - to the wick - ed.' with a red line under 'wick - ed.' indicating a continuation.

There is no peace. There is no peace.

This system contains measures 9 through 12. The melody consists of quarter and half notes. The lyrics are 'There is no peace.' repeated twice.

There is no peace. My peace I give,

This system contains measures 13 through 18. The melody features a long note in measure 14, followed by a new phrase. The lyrics are 'There is no peace. My peace I give,' with a red line under 'peace.' indicating a continuation.

my peace I give, my peace I give un - to you.

This system contains measures 19 through 24. The melody continues with eighth and sixteenth notes. The lyrics are 'my peace I give, my peace I give un - to you.' with a red line under 'you.' indicating a continuation.

My peace I give, my peace I give, my peace I give.

This system contains measures 25 through 30. The melody consists of quarter and half notes. The lyrics are 'My peace I give, my peace I give, my peace I give.' repeated three times.

B $\flat$ B $\flat$ 7 B $\flat$ 7

There - fore the re - deemed of the LORD shall re - turn, _____ and come with

3 E $\flat$ E $^{\circ}$ B $\flat$ /F G m F7 D7

sing - ing _____ un - to Zion; _____ and ev - er - last - ing _____ joy shall be up - on their

7 B $\flat$ E $\flat$ F7sus4 B $\flat$ B $\flat$ 7 B $\flat$ 7

head. _____ There - fore the re - deemed of the LORD shall re - turn, _____ and come with

11 E $\flat$ E $^{\circ}$ B $\flat$ /F G m F7 D7

sing - ing _____ un - to Zion, _____ and ev - er - last - ing - joy shall be up - on their

Isaiah 51:11

15

B $\flat$ B $\flat$ 7 E $\flat$ 1 2 3 4

head: _____ they shall ob - tain _____ glad-ness and joy; _____

20

1 2 3 F7 3 3

and sor-row and mourn-ing shall flee a-way. _____ There-fore the re-

25

B $\flat$ B $\flat$ 7 B $\flat$ 7 E $\flat$

deemed of the LORD shall re - turn, _____ and come with sing - ing _____ un - to

28

E $^{\circ}$ B $\flat$ /F G m F7 D7 B $\flat$

Zi - on, _____ and ev - er - last - ing - joy shall be up - on their head.



Sure - ly he hath borne our griefs, and car - ried our sor - rows: _____

Fine

5

yet we did es - teem him strick-en, smit - ten of God, and af - flict-ed.

9

But he was wound-ed for our trans - gres-sions, he was bruised for our in - i - qui - ties:

D.S. al Fine

the chas - tise-ment of our peace was up - on him; and with his stripes we are healed.

Isaiah 54:17

77



No weap - on that is formed a - gainst thee shall pro - sper. No

4

wea - pon that is formed a - gainst thee shall pros - per; and ev - ery tongue that shall rise a -

7

gainst thee in judge - ment thou shalt con - demn.

Fine

10

This is the her - i - tage of the ser - vants of the LORD, of the LORD,

14

and their right - eous - ness is of me, saith the LORD, saith the LORD.

D.S. al Fine

A^b A^b/C E^b $Fm7$ A^b/E^b D^b A^b/C B^bm7 E^b

I will great - ly re - joice in the LORD. I will re-joice in the LORD, ____

E^b7 A^b E^b Fm A^b/E^b D^bB^bm7 D^b/E^bE^b7 A^b

my soul shall be joy - ful in my ____ God; be joy-ful in my God;

A^b/C D^b A^b/C D^b A^b/C B^bm7 D^b/E^bE^b7 $A^bsus4 A^b$

for he hath cloth - ed me with the gar-ments, the gar - ments of sal - va - tion,

D^b A^b/c D^b A^b/C B^bm7 D^b/F $C sus4$

13

he hath cov-ered me with the robe, ____ the robe, the robe of right - eous-ness,

Isaiah 61:10

C B $\flat$ m7 E $\flat$ 7 A $\flat$ A $\flat$ /C E $\flat$ F m7 A $\flat$ /E $\flat$

of right - eous-ness. I will great - ly re - joice in the LORD.

20 D $\flat$ A $\flat$ /C B $\flat$ m7 E $\flat$ E $\flat$ 7 A $\flat$ E $\flat$

I will re - joice in the LORD, my soul shall be joy - ful

23 F m A $\flat$ /E $\flat$ D $\flat$ B $\flat$ m7 D $\flat$ /E $\flat$ E $\flat$ 7 A $\flat$

in my God; be joy - ful in my God.

Adapted from Jeremiah 15:16

Pamela S. Sprecher

Chords: D A/C G/B D/A G D/F#

Thy words were found, and I did — eat them; thy word was un - to me

Chords: D Em A 7sus4 G/A D A/C D/B D/A

the joy — of mine heart. Thy words were found, and I did — eat them;

Chords: G D/F# Bm Em A7 G/A D

thy word was un - to me the re - joic - ing of mine heart:

Chords: G D/F# G/D A7 D D/F# D/F# G D/F# Em7 A7

for I am called, I am called — by thy name, O LORD God of hosts. —

Jeremiah 15:16

D/F# G D/F# G/E A7 Bm E7 A7sus4

For I am called, I am called by thy name, O LORD God of hosts.

17 A7 D A/C G/B D/A G D/F#

Thy words were found, and I did eat them; thy word was un - to me

D Em A7sus4 G/A D A/C D/B D/A

the joy of mine heart. Thy words were found, and I did eat them;

G D/F# Bm Em A7 G/A D

thy word was un - to me the re - joic - ing of mine heart.

B $\flat$ D m/A G m B $\flat$ /F E $\flat$ F B $\flat$

And I will give them an heart to know me, that I am the LORD.

D m/A G m B $\flat$ /F E $\flat$ F F/A B $\flat$

And I will give them an heart to know me, that I am the LORD:

B $\flat$ 7 E $\flat$ 9 E $\flat$ E $\flat$ D7

and they shall be my peo - ple, and I will be their God:

15 D7/F# G m G m7/F B $\flat$ /D C7

for they shall re - turn un - to me with their whole heart.

E $\flat$ B $\flat$ /F C m7 F7 B $\flat$

And I will give them an heart to know me, that I am the LORD.

Jeremiah 32:27

81

Is there an - y thing _____ too hard for me? _____

Be - hold, I am the LORD, _____ the God of all

9

flesh: is there an - y thing _____ too hard for me? _____

Be - hold, I am the LORD, _____ the God of all flesh.

F C/E B $\flat$ /D F/C G $\flat$ C7 F D $\flat$

Call un - to me, and I will an-swer thee; I will an - swer

G $\flat$ C7 F C/E B $\flat$ /D F/C

thee. Call un - to me, and I will an-swer thee, and

G $\flat$ C7 F B $\flat$ F/A B $\flat$

shew thee great and might-y things, shew thee great and might-y things, shew thee great and

F/A D $\flat$ G $\flat$ C7sus4 C7 F

might - y things, which thou know - est not.

Jeremiah 33:3

2nd Tune

22

Call un - to me, and I will an - swer thee, and shew thee

25

great and might - y things, thou know - est not. Call un - to me, and I will

28

an - swer thee, and shew thee great and might - y things, thou know - est not.

And they that be wise shall shine as the bright-ness of the

This system contains the first four measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "And they that be wise shall shine as the bright-ness of the".

5
firm - a - ment; and they that turn — man - y to right - eous-ness

This system contains measures 5 through 7. Measure 5 starts with a measure rest. The lyrics are: "firm - a - ment; and they that turn — man - y to right - eous-ness". A red line under "turn" indicates a long note.

8
as the stars for ev - er and ev - er,

This system contains measures 8 through 10. The lyrics are: "as the stars for ev - er and ev - er,".

11
as the stars for ev - er and ev - er.

This system contains measures 11 through 13. The lyrics are: "as the stars for ev - er and ev - er.".

Matthew 1:23

84

C F B $\flat$ B/F F

Be - hold, a vir - gin shall be with

5 C 7 C C 7 F C 7 B $\flat$

child, and shall bring forth a son, and they shall

9 F A/E C/E B $\flat$ F

call his name Em - man - u - el, which be - ing

B $\flat$ C 7 C 7 B $\flat$ /F F

in - ter - pre - ted is, God with us.

Let your light (Let your light) so shine (so shine) be - fore

This system contains the first three measures of the musical score. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are written below the treble staff. Red squiggly lines indicate breath marks or phrasing. A red horizontal line is at the end of the system.

men, (be - fore men) that they may see your good

This system contains measures 4 through 6. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the treble staff. Red squiggly lines indicate breath marks or phrasing. A red horizontal line is at the end of the system.

works. Let your light (Let your light) so shine (so shine) be - fore

This system contains measures 7 through 9. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the treble staff. Red squiggly lines indicate breath marks or phrasing. A red horizontal line is at the end of the system.

men, (be - fore men) and glor-i - fy your Fath-er which is in hea-ven.

This system contains measures 10 through 12. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the treble staff. Red squiggly lines indicate breath marks or phrasing. A red horizontal line is at the end of the system.

Matthew 5:48

86

Be ye there - fore per - fect, _____ ev - en as your Fath - er _____

This musical system is in 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides harmonic accompaniment. The system is divided into four measures by vertical blue lines. The lyrics are: "Be ye there - fore per - fect, _____ ev - en as your Fath - er _____". The word "perfect" is followed by a red line, and "Fath - er" is also followed by a red line.

5

which is in heav - en is per - fect.

This musical system is in 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides harmonic accompaniment. The system is divided into four measures by vertical blue lines. The lyrics are: "which is in heav - en is per - fect.". The system ends with a double bar line.

But seek ye first the king - dom of God, and his right - eous

ness, and his right - eous - ness. Seek ye first the

king-dom of God, and all these things shall be added un - to you.

2nd Tune

Seek ye first the king dom of God,

Matthew 6:33

13

G D Em7 A7sus4

and his _____ righ - teous - ness;

and his _____ righ - teous - ness;

17

D F#m7 G D

and all these things shall be add - ed un - to you.

and all these things shall be add - ed un - to you.

21

G D Em7 D

Hal - le _____ lu, hal - le - lu _____ jah.

Hal - le _____ lu, hal - le - lu _____ jah.

Note: From measure 9 to the end of the song may be used with Matthew 4:4 and Matthew 7:7.

Adapted from
Matthew 7:7-8

Pamela S. Sprecher

F Dm G m C7 F Dm G m C7

Ask, ask, and it shall be giv - en you; seek, seek, and ye shall find;

5 Am Dm G m G m F/C C7 F

knock, and it shall be o - pened un - to you. Ask and seek and knock.

F7 D♭ E♭ F F7 D♭ E♭

For ev' - ry one that ask - eth re - ceiv - eth; and he that seek - eth ____

Matthew 7:7-8

12

F F G m C7 A A/C# D m Bb G m C7

find - eth; and to him that — knock - eth it shall be o - pened. Ask, seek and knock.

17

F D m G m C7 F D m G m C7

Ask, ask, and it shall be giv - en you; seek, seek, and ye shall — find;

21

A m D m G m G m F/C C7 F

knock, and it shall be o - pened un - to you. Ask and seek and knock.

Who - so - ev - er there - fore shall con - fess me be - fore

This system contains the first line of the musical score. It features a treble and bass staff in 4/4 time with a key signature of three flats. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

men, him will I con - fess al - so be - fore my Fath - er. _____

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. A red line indicates a continuation of the melody.

But who - so - ev - er shall de - ny me be - fore men,

This system contains the third line of the musical score. It continues the melody and accompaniment. The lyrics are written below the treble staff.

him will I al - so de - ny be - fore my Fath - er which is in heav-en.

This system contains the fourth line of the musical score. It concludes the phrase with a final cadence. The lyrics are written below the treble staff.

Matthew 11:28-30

90

1
Come un - to me, all ye that lab - our

This block contains the first four measures of the musical score. The melody is in G major (one flat) and 4/4 time. Measures 1-2 contain the lyrics 'Come un - to me,' and measures 3-4 contain 'all ye that lab - our'. The melody features a melisma on the word 'ye' in measure 3, indicated by a red line and red notes.

5
and are heav - y la - den, and I will give you rest.

This block contains measures 5-8. The lyrics are 'and are heav - y la - den, and I will give you rest.' The melody continues with a melisma on the word 'give' in measure 6, indicated by a red line and red notes.

9
Take my yoke up - on you, and learn of me; for

This block contains measures 9-12. The lyrics are 'Take my yoke up - on you, and learn of me; for'. The melody features a melisma on the word 'learn' in measure 10, indicated by a red line and red notes.

13
I am meek and low - ly in heart: and ye shall find rest un - to your souls.

This block contains measures 13-16. The lyrics are 'I am meek and low - ly in heart: and ye shall find rest un - to your souls.' The melody is more active in this section, with eighth and sixteenth notes.

17
For my yoke is eas - y, and my bur - den is light.

This block contains measures 17-20. The lyrics are 'For my yoke is eas - y, and my bur - den is light.' The melody concludes the passage with a final cadence in measure 20.

91

Matthew 18:20

E^b
A^b/E^b
A^b/E^bE^b

For where two or three are ga - thered to - geth - er in my name,

4

A^b/E^bE^b
B^b
E^b

there am I in the midst of them. For where two or three are ga - thered

A^b/C
A^b
E^b
B^b
B^b
E^b

to - geth - er in my name, there am I in the midst of them.

And all things, what - so - ev - er ye shall ask in prayer, be - liev - ing,

4

ye shall re - ceive. And all things, what - so - ev - er ye shall ask

7

in prayer, be - liev - ing, ye shall re - ceive.

Watch there - fore, for ye know neith-er the day nor the

This system contains the first two measures of the musical score. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "Watch there - fore, for ye know neith-er the day nor the". The bass clef staff provides a harmonic accompaniment with chords and single notes.

4
hour where - in the Son of man com - eth. Watch there - fore,

This system contains measures 3 and 4. A measure rest of 4 measures is indicated at the beginning of the system. The lyrics are: "hour where - in the Son of man com - eth. Watch there - fore,". The word "eth." is followed by a red underline. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment.

watch there - fore, watch there - fore.

This system contains measures 5 and 6. The lyrics are: "watch there - fore, watch there - fore.". The treble clef staff concludes the phrase with a final chord, and the bass clef staff provides the final accompaniment. The system ends with a double bar line.

Matthew 26:41

94

Watch and pray, watch and pray,

This system contains the first two measures of the musical score. It is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics 'Watch and pray, watch and pray,' are written below the staff. The first measure contains the words 'Watch' and 'and', and the second measure contains 'pray,'. The melody consists of a half note G4, a quarter note F4, and a half note E4. The accompaniment consists of a half note G3, a quarter note F3, and a half note E3.

The spir - it in - deed is will - ing, but the

This system contains measures 3 through 6. The melody continues in the right hand, and the accompaniment continues in the left hand. The lyrics 'The spir - it in - deed is will - ing, but the' are written below the staff. The first measure contains the words 'The' and 'spir - it', and the second measure contains 'in - deed is'. The melody consists of a half note G4, a quarter note F4, and a half note E4. The accompaniment consists of a half note G3, a quarter note F3, and a half note E3.

flesh is weak. So, watch and pray.

This system contains measures 7 through 10. The melody continues in the right hand, and the accompaniment continues in the left hand. The lyrics 'flesh is weak. So, watch and pray.' are written below the staff. The first measure contains the words 'flesh' and 'is', and the second measure contains 'weak. So, watch'. The melody consists of a half note G4, a quarter note F4, and a half note E4. The accompaniment consists of a half note G3, a quarter note F3, and a half note E3.

For what shall it prof - it a man, if he shall gain the whole world, _____ and

This system contains the first six measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: "For what shall it prof - it a man, if he shall gain the whole world, _____ and". There is a red line under the blank space after "world".

7
lose his own soul? _____ Or what shall a man give in ex-change for his soul? _____

This system contains measures 7 through 12 of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: "lose his own soul? _____ Or what shall a man give in ex-change for his soul? _____". There are red lines under the blank spaces after "soul?" and "soul?". A measure rest (7) is placed above the first measure of this system.

And who - so - ev - er shall of - fend one of these lit - tle

ones that be - lieve in me, (red line)

it is bet - ter for him that a mill - stone were hanged a - bout his

neck, (red line) and he were cast in - to the sea.

Go ye in - to all the world, and preach the gos-pel to ev - ery crea-ture.

This system of music is written in 4/4 time. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the staves, with vertical blue lines indicating the end of each measure.

5

Go ye in - to all the world, and preach the gos-pel to ev - ery crea-ture.

This system continues the musical piece from the first system. It begins with a measure rest marked with the number '5'. The notation and lyrics are consistent with the first system, maintaining the 4/4 time signature and the same melodic and harmonic structure.

Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with

5

all thy strength, and with all thy mind; and thy neighbour as thy - self.

All things were made _____ by him; and with - out him was not an - y thing

made that was made. _____ All things were made _____ by him; and with

out him was not an - y thing made that was made.

C

He was in the world, (He was in the world) and the world was made by him, (And the

F C F C

world was made by him) and the world knew him not. — (And the world knew him not) — He

7

came un - to his own, (He came un - to his own) and his own re - ceived him not, and his

F C F C

10 **Echo stops**
Everyone sings

own re - ceived him not). But as man - y as re - ceived him, to them gave he — pow - er to be -

F C F G G7 G C

13

come the sons of GOD, ev - en to them that be - lieve — on his name. —

For God so loved the world, that he gave his on - ly be -

5

got - ten Son, that who - so - ev - er be - liev - eth in him,

This musical score is for the hymn 'I Got a New Song'. It shows measures 5 through 8. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'got - ten Son, that who - so - ev - er be - liev - eth in him,'. The score includes a large blue bracket on the left side, spanning the first four measures. There are also three vertical blue lines separating the measures.

9

should not per - ish, but have ev - er last - ing life.

A musical score for the phrase "For God so loved the world." The score is written for a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are placed below the notes: "For" (measure 1), "God" (measure 2), "so" (measure 3), "loved" (measure 4), "the" (measure 5), and "world." (measure 6). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The phrase "For God so loved the world." is repeated twice, with the second repetition starting at measure 7.

John 8:12

102

Pamela S. Sprecher

E^b e^b/G A^b E^b/G F m7 B^b7 E^b A^b/C F m B^b7

Then spake Je - sus a - gain un-to them, say-ing, I am the light of the world:

C m G m/B^b A^b F m7 F m/B^b

he that fol - low-eth me shall not walk in dark-ness, but shall have the light

B^b7 C m G m G m7 f/A^b G m

of life. He that fol - low - eth me shall

F m7 B^b7 E^b/G E^b F m F m/B^b B^b7 E^b

not walk in dark - ness, but shall have the light of life.

And ye shall know the truth, and the truth shall make you free.

And ye shall know the truth, and the truth shall make you free.

If the Son there - fore shall make you free, ye shall be free in - deed.

If the Son there - fore shall make you free, ye shall be free in - deed.

And I, if I be lift - ed up, will

This system contains measures 1 through 5 of the musical score. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "And I, if I be lift - ed up, will".

6 draw all men un - to me. And

This system contains measures 6 through 8. Measure 6 starts with a measure rest. The lyrics are: "draw all men un - to me. And". A red line is drawn under the word "me.".

9 I, if I be lift - - ed up, will

This system contains measures 9 through 13. The lyrics are: "I, if I be lift - - ed up, will".

14 draw all men un - to me.

This system contains measures 14 through 17. The lyrics are: "draw all men un - to me.". The system ends with a double bar line.

If ye a - bide _____ in me, and my words a - bide _____ in

4
you, ye shall ask what ye will, and it shall be

7
done un - to you.

Grea - ter love hath no man than this,

The first system of the musical score is in 4/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'Grea - ter love hath no man than this,'. The music features a series of chords and single notes, with a final measure containing a whole note chord.

that a man lay down his life for his friends.

The second system of the musical score continues the melody and bass line. The lyrics are 'that a man lay down his life for his friends.'. The music features a series of chords and single notes, with a final measure containing a whole note chord.

Great - er love hath no man than this,

The third system of the musical score continues the melody and bass line. The lyrics are 'Great - er love hath no man than this,'. The music features a series of chords and single notes, with a final measure containing a whole note chord.

that a man lay down his life for his friends.

The fourth system of the musical score continues the melody and bass line. The lyrics are 'that a man lay down his life for his friends.'. The music features a series of chords and single notes, with a final measure containing a whole note chord.

Great - er love hath no man than this.

The fifth system of the musical score continues the melody and bass line. The lyrics are 'Great - er love hath no man than this.'. The music features a series of chords and single notes, with a final measure containing a whole note chord.

Peace _____ be un - to you. _____

Peace _____ be un - to you: _____

as _____ my Fa - ther hath sent me, _____ ev - en so _____

send I you. _____ As _____ my Fa - ther hath

sent me, _____ ev - en so _____ send I you. _____

Be - hold, _____ I see the heav - ens o - pened, _____

This system contains the first two measures of the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand, both in a Bb major key signature.

and the Son of man _____ stand - ing on the right hand of God.

This system contains the next two measures. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Be - hold, _____ I see the heav - ens o - pened, _____

This system contains the third and fourth measures. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

and the Son of man _____ stand - ing on the right hand of God.

This system contains the final two measures. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment concludes with the same rhythmic pattern, ending on a final chord.

There is none right-eous, no, not one. There is none right-eous,

This system contains the first four measures of the piece. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. Vertical blue lines separate the measures.

no, not one. There is none right-eous, no, not one.

This system contains measures 5 through 8. Measures 7 and 8 feature a long, sustained chord in the right hand, indicated by a horizontal oval. The lyrics 'no, not one.' are positioned below the final measure.

There is none right-eous, no, not one. There is none right-eous,

This system contains measures 9 through 12. The melody continues in the right hand, with the left hand providing harmonic support. Vertical blue lines separate the measures.

no, not one. There is none right-eous, no, not one.

This system contains measures 13 through 16. Measures 15 and 16 feature a long, sustained chord in the right hand, indicated by a horizontal oval. The lyrics 'no, not one.' are positioned below the final measure. The system concludes with a double bar line.

There-fore be-ing jus-ti-fied by faith, we have peace with God through our Lord Je-sus Christ.

This system contains the first five measures of the piece. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the treble staff.

There-fore be-ing jus-ti-fied by faith, we have peace with God through our Lord Je-sus Christ.

This system contains measures 6 through 10. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are written below the treble staff.

There-fore be-ing jus - ti-fied by faith, we have peace with God through our Lord Je - sus Christ.

This system contains measures 11 through 15. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are written below the treble staff.

We have peace with God through our Lord Je - sus Christ. We have

This system contains measures 16 through 20. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are written below the treble staff.

peace with God through our Lord Je - sus Christ.

This system contains measures 21 through 25. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are written below the treble staff.

But God com - mend - eth his love toward us,

This system contains the first line of the hymn. It features a treble and bass staff in 4/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

5 in that, while we were yet sin - ners, Christ died for us.

This system contains the second line of the hymn, starting at measure 5. The musical notation and lyrics continue from the first system.

9 But God com - mend - eth his love toward us,

This system contains the third line of the hymn, starting at measure 9. The musical notation and lyrics continue from the second system.

13 in that, while we were yet sin - ners, Christ died for us.

This system contains the fourth line of the hymn, starting at measure 13. The musical notation and lyrics continue from the third system. The system concludes with a double bar line.

Romans 6:1-2

112

What shall we say then? Shall we con - tin - ue in sin, that

This system contains the first four measures of the piece. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the treble staff.

5

grace may a - bound? God for - bid.

This system contains measures 5 through 8. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are written below the treble staff. Measure 8 features a long note in the treble staff, which is held over into the next system.

9

How shall we, that are dead to sin, live an - y long - er there - in?

This system contains measures 9 through 12. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are written below the treble staff. The piece concludes with a double bar line at the end of measure 12.

113

Romans 6:12

Let not sin there-fore reign in your mor - tal bod - y, —

This system contains the first line of the musical score. It features a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the staff, with blue vertical bar lines separating the measures.

5 that ye should o - bey it — in the lusts there - of.

This system contains the second line of the musical score, starting at measure 5. It continues the melody and accompaniment from the first system. The lyrics are printed below the staff, with blue vertical bar lines separating the measures.

9 Let not sin there-fore reign in your mor - tal bod - y, —

This system contains the third line of the musical score, starting at measure 9. It repeats the first line of the score. The lyrics are printed below the staff, with blue vertical bar lines separating the measures.

13 that ye should o - bey it — in the lusts there - of.

This system contains the fourth line of the musical score, starting at measure 13. It repeats the second line of the score. The lyrics are printed below the staff, with blue vertical bar lines separating the measures. The system concludes with a double bar line.

Romans 8:12

114

There-fore, breth - ren, we are debt-ors, not to the flesh, to live af - ter the flesh.

This musical system is for the first four measures of the hymn. It features a treble and bass staff joined by a brace on the left. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble staff consists of quarter notes in the first measure, eighth notes in the second, and a mix of eighth and quarter notes in the third and fourth measures. The bass staff provides a harmonic accompaniment with chords and single notes. Vertical blue lines separate the measures, and the lyrics are centered under each measure.

5

There-fore, breth - ren, we are debt-ors, not to the flesh, to live af - ter the flesh.

This musical system continues the hymn with measures 5 through 8. It maintains the same musical notation as the first system. The fifth measure begins with a measure rest, indicated by a '5' above the staff. The melody and accompaniment continue through the eighth measure, which ends with a double bar line. Vertical blue lines separate the measures, and the lyrics are centered under each measure.

And we know (And we know) that all things (that all things)

work to- geth - er for good to them that love God, to them who are the

called ac- cord- ing to pur- pose. And we know (And we know)

that all things (that all things) work to- geth - er for good.



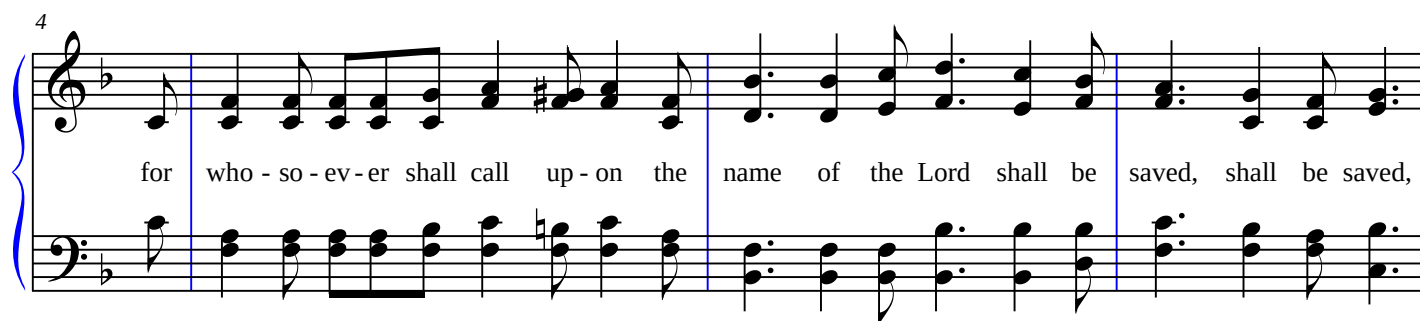
For who - so - ev - er shall call up - on the name of the Lord,

The first system of the musical score is in G major (one sharp) and 12/8 time. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the lyrics are written below the notes. The system ends with a double bar line.



2
for who - so - ev - er shall call up - on ths name of the Lord,

The second system of the musical score continues the melody and accompaniment. It begins with a measure rest marked '2'. The lyrics are written below the notes. The system ends with a double bar line.



4
for who - so - ev - er shall call up - on the name of the Lord shall be saved, shall be saved,

The third system of the musical score continues the melody and accompaniment. It begins with a measure rest marked '4'. The lyrics are written below the notes. The system ends with a double bar line.



7
shall be saved; That if thou shalt con-fess with thy mouth the Lord Je - sus,

The fourth system of the musical score continues the melody and accompaniment. It begins with a measure rest marked '7'. The lyrics are written below the notes. The system ends with a double bar line.

10

- be lieve in thy heart that God has raised him from the dead.

12

For who-so-ev-er shall call up-on the name of the Lord shall be saved, shall be saved, shall be saved.

16

For with the heart man be-liev-eth un-to right-eous-ness; and with the mouth con-fes-sion is made un-

20

to sal - va-tion. For who - so - ev - er shall call up - on the name of the Lord shall be

23

saved, shall be saved, shall be saved.

117 Romans 10:17, Ephesians 2:8-9

Faith com - eth by hear - ing, and hear - ing by the word of God.

The first system of the musical score is in 4/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Faith com - eth by hear - ing, and hear - ing by the word of God.

The second system of the musical score continues the melody and accompaniment from the first system. It includes a measure rest at the end of the system.

For by grace are ye saved through faith; and — that not of — your - selves:

The third system of the musical score continues the melody and accompaniment. It includes a measure rest at the end of the system.

it is the gift of — God: Not of works, lest a - ny man should boast: —

The fourth system of the musical score concludes the hymn. It includes a measure rest at the end of the system.

Adapted from Romans 11:33-36

Pamela S. Sprcher

Chords: D^b A^b/C B^bm D^b/A^b G^b A^b7 D^b

O the depth of the rich - es both of the wis - dom and know - ledge of God!

Chords: F7 F/A B^bm E^b7 A^b7

how un - search-a - ble are his judg - ments, and his ways past find - ing out!

Chords: A^b E B C[#]m

For who hath known the mind of the Lord? or who hath been his

Chords: G[#] E B

12

coun - sel-lor? Or who hath first giv - en to him, and it shall

Romans 11:33-36

15

C#m G# G#/F D♭

be re - com-pensed a - gain? For of him, and

18

B♭m E♭m A♭7 D♭ E♭m A♭7 D♭ B♭m

through him, and to him, are all things: to whom be glo - ry for ev - er.

23

E♭m A♭7 D♭

A men!

Adapted from Romans 12:1-2

Pamela S. Sprecher

F C/E Dm F6 G F/G C

Romans 12:1-2

17

F C/E Dm F6 G F/G C

Ho - ly, ac - cept - a - ble, ac - cept - a - ble un - to God.

C7 A^b B^b7 E^b Fm B^b7 E^b

And be not con-formed to this world: but be — ye trans - formed

A^b Fm7 Gm Cm7 Fm B^b7

by the re - new - ing of your — mind, by the re - new - ing of your mind,

E^b7 A^b Gm Cm7 Fm B^b7 E^b

that ye may prove what is that good, and ac - cept - a - ble, will of — God.

A^b Gm Cm7 Fm Fm/B^b B^b7 A^b/B^b E^b

That ye may prove what is that good, and ac - cept - a - ble, and per-fect, will of God.

For none of us ___ liv - eth ___ to him - self, ___

4
and no man di - eth to him - self. ___

8
For whe - ther we live, we live un - to the Lord;

and whe - ther we die, we die un - to the Lord:

Romans 14:7-8

17

whe - ther we live there-fore, or die, _____

21

we are the Lord's. _____

25

Whe - ther we live there-fore, or die, _____

29

we are the Lord's. _____

What? know ye not that your bo - dy is the tem - ple of the Ho - ly Gho - st

5 which is in you, which ye have of God,

8 and ye are not your own? For ye are bought with a price: there - fore glor - i - fy God

12 in your bo - dy, and in your spir - it, which are God's.

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into four systems, each with a key signature change indicated by a red letter (Bb, F, Bb, F) above the staff. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "What? know ye not that your bo - dy is the tem - ple of the Ho - ly Gho - st", "5 which is in you, which ye have of God,", "8 and ye are not your own? For ye are bought with a price: there - fore glor - i - fy God", and "12 in your bo - dy, and in your spir - it, which are God's." The score ends with a double bar line.

Adapted from 1 Corinthians 10:31

122

F C7 F

Whe-ther there-fore ye eat, whe-ther there - fore ye drink;

5 F7 Bb F Bb F

what - so - ev - er ye do, do all to the glor - y of God.

123

1 Corinthians 13:8

The word "charity" means "love."
The meaning has been used here.

G **D**

Love nev - er fail - eth, _____ love nev - er fail - eth: _____

G **G7** **C** **G**

5

wheth-er there be proph - e - cies, they shall fail; _____ whether there be tongues,

D **G** **G7** **C**

8

they _____ shall cease; _____ whether there be know-ledge, it shall van-ish a - way. _____ Oh,

G **D** **G** **D** **G** **D** **G**

11

love nev - er fail - eth; _____ love nev - er fail - eth; _____ love nev - er fail - eth. _____

1 Corinthians 15:25-26

124

F B $\flat$

For he must reign, he must reign,

6 F C C7

till he hath put all en - e - mies un - der his feet.

F B

He must reign, he must reign.

F C7 F

The last en - e - my that shall be de - stroyed is death.

A^b *D^b*

There-fore, my be-lov-ed breth-ren, be ye stead-fast, un-move-a-ble,

A^b *D^b*

4

al-ways a-bound-ing in the work of the Lord, for-as-much as ye know that your

A^b

7

la-bour is not in vain in the Lord.

1 Corinthians 16:13

126

Chord progression: F, B $\flat$ /F, F, C7, F

Watch ye, watch ye, stand fast in the faith. Watch ye,

Chord progression: B $\flat$, F, C, F, C7, F

6

watch ye, quit you like men, be strong. Quit you like men, be strong.

127

2 Corinthians 5:10

For we must all ap - pear be - fore the judg - ment seat of Christ.

For we must all ap - pear be - fore the judg - ment seat of Christ;

that ev - 'ry one may re - ceive the things done in his bo - dy,

ac - cord - ing to that he hath done, wheth - er it be good or bad.

2 Corinthians 5:14-15

128

For the love of Christ con - strain - eth us; be - cause we thus judge,

This system contains the first line of the hymn. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "For the love of Christ con - strain - eth us; be - cause we thus judge,".

that if one died for all, then were all dead:

This system contains the second line of the hymn. It continues the melody and accompaniment from the first system. The lyrics are: "that if one died for all, then were all dead:". The final measure of this system has a long note in the treble staff and a long note in the bass staff, both marked with a fermata.

And that he died for all, that they which live should not hence - forth

This system contains the third line of the hymn. It continues the melody and accompaniment. The lyrics are: "And that he died for all, that they which live should not hence - forth".

live un-to them-selves, but un - to him which died for them, and rose a - gain.

This system contains the fourth and final line of the hymn. It continues the melody and accompaniment. The lyrics are: "live un-to them-selves, but un - to him which died for them, and rose a - gain." The system ends with a double bar line.

129

Adapted from 2 Corinthians 5:17

Pamela S. Sprecher

G G/B C G Am7 Am7/D D7

There-fore if an - y man be in Christ, he is a new crea - ture.

5 G G/B C G Am7 D7 G

There-fore if an - y man be in Christ, he is a new crea - ture:

9 C C/E G Em Am D7 G D/A G/B

old things are passed a - way; be - hold, all things — are be - come new.

13 C C/E G Em A D

Old things are passed a - way; be - hold, all things — are new.

2 Corinthians 5:17

17

G G/B C G A m7 A m7/D D7

There-fore if an - y man be in Christ, he is a new crea - ture.

21

G C G A m D7 G

There-fore if an - y man be in Christ, he is a new crea - ture.

25

2nd Tune

There-fore — if an-y man be in Christ, — he

31

is a new crea - ture: — old things are passed a - way. —

36

all things are be-come new. If a - ny man be in Christ.

As we said be - fore, _____ so say I now a - gain. As we said be -

fore _____ so say I now a - gain, If an - y man preach an - y

o - ther gos - pel un - to you than that ye have re - ceived, _____ let him be ac - cursed. _____

C Em F C F G7 C

I am cru - ci - fied with Christ: ne - ver-the-less I live;

5 F G E Am Dm G7

yet not I, but Christ liv - eth in me: Christ liv - eth in me:

C F C/E E Am Dm G7 C

and the life which I now live in the flesh I live by the faith of the Son of God,

E Am Dm G7 C Dm G7 F/G C

who lov - 'd me, who lov - 'd me, and gave him - self for me.

Galatians 2:20

2nd Tune

17

I am cru - ci - fied with Christ: nev - er - the-less I

21

live; yet not I, but Christ liv - eth in me: and the

25

life which I now live in the flesh I live by the faith of the

28

Son of God, who loved me, and gave him - self for me.

For ye are all _____ the child-ren of God. For ye are all _____ the child-ren of God.

The first system of the musical score is for the first line of the hymn. It consists of a grand staff with a treble and bass clef, in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "For ye are all _____ the child-ren of God. For ye are all _____ the child-ren of God." The word "all" is followed by a red line, indicating a melisma. The system is divided into five measures by blue vertical lines.

The child - ren of God by faith in Christ Je - sus.

The second system of the musical score is for the second line of the hymn. It consists of a grand staff with a treble and bass clef, in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "The child - ren of God by faith in Christ Je - sus." The system is divided into five measures by blue vertical lines.

Ye are all the child - ren of God.

The third system of the musical score is for the third line of the hymn. It consists of a grand staff with a treble and bass clef, in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ye are all the child - ren of God." The system is divided into five measures by blue vertical lines. The final measure contains a whole note chord in the treble clef and a whole note chord in the bass clef, both marked with an '8' below them, indicating an octave.

And they that are Christ's have cru-ci-fied the flesh, cru-ci-fied the flesh,

This system contains measures 1 through 3. The melody is in G major (one flat) and 4/4 time. Measure 1 starts with a half note G4. Measure 2 contains a half note A4, a quarter note B4, and a half note C5. Measure 3 contains a quarter note D5, a quarter note E5, and a half note F#5. The bass line consists of sustained chords: G2-B2 in measure 1, and D2-F#2 in measures 2 and 3.

cru-ci-fied the flesh. And they that are Christ's have cru-ci-fied the flesh

This system contains measures 4 through 6. Measure 4 contains a half note G4, a quarter note A4, and a half note B4. Measure 5 contains a half note C5, a quarter note D5, and a half note E5. Measure 6 contains a quarter note F#5, a quarter note G5, and a half note A5. The bass line consists of sustained chords: D2-F#2 in measure 4, and G2-B2 in measures 5 and 6.

with the af - fec-tions and lusts. Cru-ci-fied the flesh, Cru-ci-fied the flesh, and

This system contains measures 7 through 9. Measure 7 contains a half note G4, a quarter note A4, and a half note B4. Measure 8 contains a half note C5, a quarter note D5, and a half note E5. Measure 9 contains a quarter note F#5, a quarter note G5, and a half note A5. The bass line consists of sustained chords: D2-F#2 in measure 7, and G2-B2 in measures 8 and 9.

they that are Christ's have cru-ci-fied the flesh. And they that are Christ's have

This system contains measures 10 through 13. Measure 10 contains a half note G4, a quarter note A4, and a half note B4. Measure 11 contains a half note C5, a quarter note D5, and a half note E5. Measure 12 contains a quarter note F#5, a quarter note G5, and a half note A5. Measure 13 contains a half note B5, a quarter note C6, and a half note D6. The bass line consists of sustained chords: D2-F#2 in measure 10, and G2-B2 in measures 11, 12, and 13.

cru - ci - fied the flesh with the aff - ect - tions and lusts.

This system contains measures 14 through 16. Measure 14 contains a half note G4, a quarter note A4, and a half note B4. Measure 15 contains a half note C5, a quarter note D5, and a half note E5. Measure 16 contains a quarter note F#5, a quarter note G5, and a half note A5. The bass line consists of sustained chords: D2-F#2 in measure 14, and G2-B2 in measures 15 and 16.

Be not de-ceived, be not de-ceived; God is not mocked:

This musical system is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Be not de-ceived, be not de-ceived; God is not mocked:". The music is divided into four measures by vertical blue lines.

4
for what - so - ev - er a man sow - eth, that shall he al - so reap.

This musical system continues the piece, starting with a measure rest of 4 measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "for what - so - ev - er a man sow - eth, that shall he al - so reap.". The music is divided into four measures by vertical blue lines. The system ends with a double bar line and repeat dots.

And let us not be wear - y in well do - ing. Let

This system of music is in 4/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: "And let us not be wear - y in well do - ing. Let".

3 not be wear - y in well do-ing: for in due sea - son we shall

This system of music continues the melody and accompaniment. It begins with a measure rest marked with a '3', indicating a triplet. The lyrics are: "not be wear - y in well do-ing: for in due sea - son we shall".

6 reap, if we faint not. So let us not be wear - y in well do-ing.

This system of music concludes the passage. It begins with a measure rest marked with a '6', indicating a sextuplet. The lyrics are: "reap, if we faint not. So let us not be wear - y in well do-ing.".

F C/E D m A m/C

For we are his work - man-ship, cre - at - ed in Christ Je - sus

5 B $\flat$ F/A B $\flat$ G m/B $\flat$ C7 F C/E

un - to good works, un - to good works. For we are his work - man-ship,

D m A m/C B $\flat$ G m/B $\flat$ F/A G m C7 F

cre - at - ed in Christ Je - sus un - to good works, un - to good works,

B $\flat$ F/A D m G m C7 F

which God hath be - fore or - dained that we should walk in them.

Ephesians 2:10

21

B $\flat$ F/A G m C7sus4 C7 F C/E

Walk in good works, walk in good works. For we are his work - man-ship,

D m A m/C B $\flat$ G m/B $\flat$ F/A G m C7 F

cre - at - ed in Christ Je - sus un - to good works, un - to good works,

Be ye ang - ry, and sin not: let not the sun go — down up-on your wrath:

This system contains measures 1 through 4 of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: "Be ye ang - ry, and sin not: let not the sun go — down up-on your wrath:". The word "go" is followed by a red line indicating a long note.

Be ye ang - ry, and sin not: let not the sun go — down up-on your wrath:

This system contains measures 5 through 8 of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: "Be ye ang - ry, and sin not: let not the sun go — down up-on your wrath:". The word "go" is followed by a red line indicating a long note.

let not the sun go — down — up - on your wrath.

This system contains measures 9 through 12 of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: "let not the sun go — down — up - on your wrath.". The word "go" is followed by a red line indicating a long note, and the word "down" is also followed by a red line indicating a long note.

Ephesians 4:32

138

A^b *D^b*

Be ye kind one to an-oth-er, _____ ten-der heart-ed, for-giv-ing one an-oth-er, _____

A^b *D^b/A^b* *E^b7* *E^b*

5

ev-en as God _____ for Christ's sake hath for-giv-en you. _____ Be ye

A^b *D^b*

11

kind one to an-oth-er, _____ ten-der heart-ed, for-giv-ing one an-oth-er, _____ ev-en

A^b *D^b* *A^b* *E^b7* *A^b*

16

as God _____ for Christ's sake hath for-giv-en you. _____

Be ye there - fore fol - low - ers of God,

This musical system is in 4/4 time. The treble staff contains the melody, and the bass staff provides harmonic accompaniment. The lyrics are written below the notes. The system is divided into four measures by vertical blue lines.

5

as dear child - ren; And walk in

This musical system continues the melody and accompaniment. It begins with a measure rest in the treble staff. The lyrics are written below the notes. The system is divided into four measures by vertical blue lines.

9

love, walk in love.

This musical system concludes the phrase. It features a long melisma over the word 'love,' in the first measure. The lyrics are written below the notes. The system is divided into three measures by vertical blue lines, ending with a double bar line.

Adapted from Ephesians 6:1 and Exodus 20:12

140

Child - ren, ob - ey your par - ents for this is right in the Lord.

5
Hon - our thy fath - er and thy moth - er; that thy days may be long up - on the land.

9
Child - ren, ob - ey your par - ents, for this is right in the Lord.

13
Hon - our thy fath - er and thy moth - er; that thy days may be long up - on the land,

16
that thy days may be long up - on the land.

141

Philippians 1:21 & 3:7

For to me to live is Christ, and to die is gain.

5

But what things were gain to me, those I count - ed

8

loss for Christ.

Philippians 2:5-8

142

Let this mind be in you, which was al - so in Christ Je - sus: Who, be - ing in the

6

form of — God, thought it not rob - bery to be e - qual with God: But made him - self of —

10

no re - pu ta - tion, and took up - on him the form of a ser - vant, and was made in the

14

like - ness of men: And be - ing found in fa - shion as a man, he hum - bled him - self, and

18

be - came o - be - dient un - to death, ev - en the — death of the cross.

Be not de-ceived, be not de-ceived; God is not mocked:

This musical system is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Be not de-ceived, be not de-ceived; God is not mocked:". The music consists of four measures, with the first two measures containing the first phrase and the last two measures containing the second phrase. The melody is simple, using mostly quarter and eighth notes, with some rests. The accompaniment provides a steady harmonic foundation with chords and single notes.

4
for what - so - ev - er a man sow - eth, that shall he al - so reap.

This musical system continues the piece, starting with a measure rest of 4 measures. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "for what - so - ev - er a man sow - eth, that shall he al - so reap.". The music consists of four measures, with the first two measures containing the first phrase and the last two measures containing the second phrase. The melody is simple, using mostly quarter and eighth notes, with some rests. The accompaniment provides a steady harmonic foundation with chords and single notes. The system ends with a double bar line.

G B m6 B m C 6 C D7 G

Re - joice in the Lord al - way: and a - gain I say, — re - joice. Re - joice

5 B m6 B m A m C/E G

in the Lord al - way: and a - gain I say, — re - joice.

9 G D7 C/E G/D G

Re - joice in the Lord — al - way: and a - gain I say, re - joice. Re -

14 G D7 G

joice in the Lord — al - way, and a - gain I say, re - joice. Re -

Philippians 4:4

18

D7 G

joice! Re - joice! And a - gain I say, re - joice! Re -

22

D7 G

joice! Re - joice! And a - gain I say, re - joice!

26

G D7 C/E G/D G

Re - joice in the Lord al - way: and a - gain I say, re - joice.

The Lord is at hand, the Lord is at hand.

This musical system is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'The Lord is at hand, the Lord is at hand.' The final note of the melody is followed by a red line, indicating a continuation or a specific musical instruction.

Let your mod - er - a - tion be known un - to all men.

This musical system continues the piece. It begins with a measure rest marked with a '3', indicating a triplet. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are 'Let your mod - er - a - tion be known un - to all men.' The system ends with a double bar line.

Philippians 4:7

146

And the peace of God, which pass-eth all un-der-stand-ing,

This musical system is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "And the peace of God, which pass-eth all un-der-stand-ing,".

4
shall keep your hearts and minds through Christ Je - sus.

This musical system continues the melody and accompaniment from the first system. It begins with a measure rest marked with the number 4. The lyrics are: "shall keep your hearts and minds through Christ Je - sus.".

8
And the peace of God, which pass-eth all un-der-stand-ing,

This musical system continues the melody and accompaniment. It begins with a measure rest marked with the number 8. The lyrics are: "And the peace of God, which pass-eth all un-der-stand-ing,".

12
shall keep your hearts and minds through Christ Je - sus.

This musical system continues the melody and accompaniment. It begins with a measure rest marked with the number 12. The lyrics are: "shall keep your hearts and minds through Christ Je - sus.".

147

Philippians 4:13

I can do all things, I can do all things,

The first system of the hymn is written in 12/8 time with a key signature of two flats (B-flat and E-flat). It features a treble and bass staff joined by a brace. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are placed below the notes. The system ends with a repeat sign.

I can do all things through Christ which strength - en - eth me.

The second system continues the melody and accompaniment. It begins with a measure rest marked '2'. The lyrics are placed below the notes. The system ends with a repeat sign.

I can do all things, I can do all things,

The third system continues the melody and accompaniment. It begins with a measure rest marked '4'. The lyrics are placed below the notes. The system ends with a repeat sign.

I can do all things through Christ which strength - en - eth me.

The fourth system continues the melody and accompaniment. It begins with a measure rest marked '6'. The lyrics are placed below the notes. The system ends with a double bar line.

Philippians 4:19

148

But my God _____ shall sup- ply all _____ your need _____ ac- cord - ing _____ to his

The first system of the musical score is for the first line of the verse. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "But my God _____ shall sup- ply all _____ your need _____ ac- cord - ing _____ to his".

rich - es in glo - ry _____ by Christ Je - sus. _____

The second system of the musical score is for the second line of the verse. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "rich - es in glo - ry _____ by Christ Je - sus. _____".

If ye then be ris - en with Christ,

5

seek those things which are a - bove,

8

where Christ sit-teth on the right hand of God.

13

Set your af - fec-tion on things a - bove, not on things on the earth.

Colossians 3:16

150

Let the word of Christ dwell in you rich - ly in all wis - dom.

Let the word of Christ dwell in you rich - ly in all wis - dom;

teach - ing and ad - mon - ish - ing one an - oth - er in psalms and

hymns and spir - it - ual songs. Let the word of Christ dwell in you

rich - ly in all wis - dom, rich - ly in all wis - dom.

151

Colossians 3:18
Ephesians 5:22

Wives, sub - mit your-selves un - to your own hus-bands,

This system contains measures 1 through 4 of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Wives, sub - mit your-selves un - to your own hus-bands,". The music features a mix of eighth and quarter notes in the melody, with sustained chords in the bass.

as it is fit in the Lord.

This system contains measures 5 through 8. Measure 5 begins with a measure rest. The lyrics are: "as it is fit in the Lord.". The melody continues with quarter notes, while the bass provides harmonic support with sustained chords. Measures 7 and 8 end with a double bar line.

Wives, sub - mit your-selves un - to your own

This system contains measures 9 through 11. The lyrics are: "Wives, sub - mit your-selves un - to your own". The musical structure continues with the same melody and accompaniment pattern as the previous system.

hus - bands, as un - to the Lord.

This system contains measures 12 through 15. The lyrics are: "hus - bands, as un - to the Lord.". The melody concludes with a half note, and the bass features a final sustained chord. The system ends with a double bar line.

Colossians 3:23

152

What - so - ev - er ye do, what - so - ev - er ye do, do it

This musical system is in 4/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "What - so - ev - er ye do, what - so - ev - er ye do, do it". The system is divided into four measures by vertical blue lines.

6
hear - ti - ly, as to the Lord, _____ and not unto men;

This musical system continues the piece, starting with a measure rest of 6. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "hear - ti - ly, as to the Lord, _____ and not unto men;". The system is divided into four measures by vertical blue lines. A red line is present under the word "Lord".

G Am G/B C G Em A/C# D

And what - so - ev - er ye do, do it heart-i - ly, do it heart-i - ly,

D7 G G/F# Em A7 D D7 G Am G/B C G

as to the Lord, and not un-to men. And what-so - ev - er ye do, do it heart-i - ly,

Em A/C# D D7 G G/F# Em Am7 D7 G

do it heart - i - ly, as to the Lord, and not un - to men;

C G/B Am7 D G

Know-ing that of the Lord ye shall re - ceive the re - ward,

Colossians 3:23-24

17

G/B C G/B A7 D7

the re - ward of the in - her - i - tance: for ye serve the Lord Christ.

D7 G Am G/B C C Em

And what - so - ev - er ye do, do it heart - i - ly,

A/C# D D7 G G/F# Em Am D7 G

do it heart - i - ly, as to the Lord, and not un - to men.

154

1 Thessalonians 5:15

C G7

See that none ren - der ev - il for ev - il un - to an - y man; but ev - er

5 C

fol - low that which is good, both a - mong your-selves, and to all men.

8 F C

See that none ren - der ev - il for ev - il un - to an - y man; but ev - er

12 G G7 C

fol - low that which is good, both a - mong your-selves, and to all men.

1 Thessalonians 5:21-22

155

F B $\flat$ F

Prove all things; prove all things; hold fast that which is good.

5 B $\flat$ F C7 F

Prove all things; prove all things; ab - stain from all ap-pear - an-ce of ev - il.

B $\flat$ F C7 F

Ab - stain from all ap - pear - an - ce of ev - il.

B $\flat$ F C7 F

Ab - stain from all ap - pear - an - ce of ev - il.

156

1 Timothy 1:15

C F C G7 F C

This is a faith - ful say - ing, and wor - thy of all ac - cept - ta - tion, that Christ

7 Dm7 F Dm7 C G G7 C

Je - sus came in - to the world to save sin - ners; of whom I am chief.

14 C Dm7 F Dm7 C G G7 C

That Christ Je - sus came in - to the world to save sin - ners; of whom I am chief.

1 Timothy 6:10

157

For the love of mon - ey is the root of all ev - il: which

This system contains the first two measures of the piece. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Vertical blue bar lines separate the measures.

3 while some cov - et - ed aft - er, they have erred from the faith, and

This system contains measures 3 through 6. It begins with a measure rest for three measures. The melody continues in the treble clef, and the bass line provides harmonic support. Vertical blue bar lines separate the measures.

6 pierc - ed them - selves — through with man - y sor - rows. For the

This system contains measures 7 through 10. A red slur is placed over the notes for 'selves' and 'through'. The melody continues in the treble clef, and the bass line continues. Vertical blue bar lines separate the measures.

9 love of mon - ey is the root of all ev - il. —

This system contains measures 11 through 14. The melody continues in the treble clef, and the bass line continues. A red line is placed under the final note of the phrase 'ev - il'. Vertical blue bar lines separate the measures.

Stu - y to shew thy - self ap - proved, a work - man that

This system contains the first five measures of the piece. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Stu - y to shew thy - self ap - proved, a work - man that'.

6
need - eth not to be a - shamed. — Stud - y to shew thy - self ap -

This system contains measures 6 through 10. Measure 6 begins with a treble clef and a key signature of one flat. The lyrics are: 'need - eth not to be a - shamed. — Stud - y to shew thy - self ap -'. There is a red line under the word 'shamed'.

12
proved, a work - man that need - eth not to be a - shamed, —

This system contains measures 11 through 15. The lyrics are: 'proved, a work - man that need - eth not to be a - shamed, —'. There is a red line under the word 'shamed'.

16
— a work - man that need - eth not to be a - shamed.

This system contains measures 16 through 20. The lyrics are: '— a work - man that need - eth not to be a - shamed.'. There is a red line under the word 'shamed'.

Adapted from 2 Timothy 3:16

159

All scrip-ture is giv-en by in - spir - a - tion of God.

The first system of the hymn is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "All scrip-ture is giv-en by in - spir - a - tion of God." The music features a simple, hymn-like melody with a final cadence on the word "God."

All scrip-ture - is giv-en by in - spir - a - tion of God,

The second system continues the melody from the first system. The lyrics are: "All scrip-ture - is giv-en by in - spir - a - tion of God,". The music maintains the same 4/4 time and key signature, with a final cadence on the word "God,".

and is prof - it - a - ble for doc - trine, re - proof, for cor - rec - tion,

The third system continues the melody. The lyrics are: "and is prof - it - a - ble for doc - trine, re - proof, for cor - rec - tion,". The music maintains the same 4/4 time and key signature, with a final cadence on the word "tion,".

for in - struc - tion in right - eous - ness. All scrip-ture is giv-en by

The fourth system continues the melody. The lyrics are: "for in - struc - tion in right - eous - ness. All scrip-ture is giv-en by". The music maintains the same 4/4 time and key signature, with a final cadence on the word "by".

in - spir - a - tion of God.

The fifth system concludes the hymn. The lyrics are: "in - spir - a - tion of God." The music maintains the same 4/4 time and key signature, with a final cadence on the word "God." The system is marked with a blue double bar line at the end.

Preach the word; be in - stant in sea - son, out of sea-son;

This system of the musical score is written in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Preach the word; be in - stant in sea - son, out of sea-son;". The music features a steady rhythm with eighth and quarter notes.

re - prove, re-buke, ex - hort with all long - suff - ering doc - trine.

This system continues the melody and accompaniment. The lyrics are: "re - prove, re-buke, ex - hort with all long - suff - ering doc - trine.". The musical notation includes various note values and rests, maintaining the 4/4 time signature.

Preach the word. Preach the word. Preach the word.

This system concludes the musical score with the repeated phrase "Preach the word.". The melody and accompaniment are consistent with the previous systems, ending with a final chord in the bass clef.

For I am now read - y to be off-ered, and the time of my de - part-ure is at

7 hand. I have fought a good fight, I have fin-ished my course, and I have

14 kept the faith: Hence-forth there is laid up for me a crown of

22 right - eous - ness, which the Lord, the right - eous judge, shall give me

30 at that day: shall give me at that day.

But we see Je — sus, who was made — a lit-tle low-er than the an - gels

This system contains the first six measures of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "But we see Je — sus, who was made — a lit-tle low-er than the an - gels". There are red lines under the words "Je" and "made".

6
for the suf - f'ring of death, crowned with glo - ry and hon - our; that he

This system contains measures 7 through 12. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: "for the suf - f'ring of death, crowned with glo - ry and hon - our; that he".

11
by the grace of God should taste death — for ev - ry man.

This system contains measures 13 through 18. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: "by the grace of God should taste death — for ev - ry man.". There is a red line under the word "death". The system ends with a double bar line.

For here have we no con - tin - u - ing ci - ty,

This musical system is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the treble staff. The system is divided into four measures by vertical blue lines.

but we seek one to come. For here have we no

This musical system continues the melody and bass line from the first system. It is in 4/4 time with a key signature of three flats. The lyrics are placed below the treble staff. The system is divided into four measures by vertical blue lines.

con - tin - u - ing ci - ty, but we seek one to come.

This musical system concludes the phrase. It is in 4/4 time with a key signature of three flats. The lyrics are placed below the treble staff. The system is divided into four measures by vertical blue lines, with a double blue line at the end of the fourth measure.

G D/F# C/E C G/D D7

Bless - ed is the man that en - dur - eth temp - ta - tion.

G D/F# C/E C C/D D7

Bless - ed is the man that en - dur - eth temp - ta - tion:

G C C/E D7 B/D# B B/D# Em

for when he is tried, he shall re - ceive the crown of life,

B m/D C G/B A m D7 G

which the Lord hath pro-mised to them that love him.

Draw nigh to God, and he will draw nigh to you.

This system contains the first four measures of the song. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. Vertical blue lines separate the measures.

5
Draw nigh to God, and he will draw nigh to you.

This system contains measures 5 through 8. It begins with a measure rest for 5 measures. The melody and accompaniment continue from the first system. Vertical blue lines separate the measures.

9
Cleanse your hands, ye sin - ners; and pur - i - fy your hearts, ye dou - ble mind - ed.

This system contains measures 9 through 12. The melody and accompaniment continue. Vertical blue lines separate the measures.

13
Draw nigh to God, and he will draw nigh to you.

This system contains measures 13 through 16. It begins with a measure rest for 13 measures. The melody and accompaniment continue. Vertical blue lines separate the measures.

Hum - ble your-selves in the sight of the Lord, and he shall lift you up.

Hum - ble your-selves in the sight of the Lord, and he shall lift you up.

E m

E m

D

B m7

Hum-ble your - selves in the sight of the Lord. in the sight of the

E m

D

E m

B m7

E m

C

D

Lord.
Hum-ble your-selves in the sight of the Lord, and he shall lift you up.
Lord, and he shall lift you up.

E m

D

C

D

E m

up, up, high - er and high - er, and he and he shall lift shall lift you up.
up, up.

There - fore to him that know - eth to do good,

This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3. A blue vertical line separates the first two measures.

3
there - fore to him that know - eth to do good,

This system contains measures 3 and 4. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3. A blue vertical line separates the two measures.

5
there - fore to him that know - eth to do good, and

This system contains measures 5 and 6. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3. A blue vertical line separates the two measures.

7
do - eth it not, to him it is sin.

This system contains measures 7 and 8. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3. A blue vertical line separates the two measures.

C C7 F C

That the tri - al of your faith, be - ing much more prec - ious than of gold

G7 C C7 F

that per - ish - eth, though it be tried with fire, might be found un - to praise and

C G C

hon - our and glo - ry at the ap - pear - ing of Je - sus Christ:

For it is bet - ter, if the will of God be so, that ye

This system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. A red A-flat is written above the first measure of the melody. Vertical blue lines divide the system into four measures.

suf - fer for well do - ing, _____ than for ev - il do - ing. _____

This system continues the musical score. It begins with a measure rest marked with a '3'. The melody and accompaniment continue. Red notes D-flat, A-flat, D-flat, A-flat, D-flat, A-flat, D-flat, and A-flat are written above the melody staff. Vertical blue lines divide the system into four measures, and a final double blue line marks the end of the system.

Chord progression: A^b D^b A^b A^b7 D^b A^b

Cast-ing all your care up-on him; for he car-eth for you.

Chord progression: D^b A^b E^b E^b7 A^b

5

Cast-ing all your care up-on him; for he car-eth for you.

1 John 1:9

171

A^b *E^b7* *A^b*

If we con - fess our sins, he is faith-ful and just to for - give us our sins.

E^b *A^b*

If we con - fess our sins, he is faith-ful and just to for - give us our sins,

D^b *A^b*

and to cleanse us from all un - right - eous - ness and to

E^b7

11

cleanse us from all un - right - eous - ness.

E^b **A^b** **B^b** **E^b**

Love not the world, love not the world, nei - ther the things that are

E^b **A^b**

7

in the world. If an - y man love the world, the love of the Fa - ther is not

E^b **B^b** **E^b** **B^b** **E^b**

12

in him. Love not the world, love not the world.

1 John 4:20

173

E^b **B^b** **E^b**

If a man say, I love God, and hat - eth his bro-ther, he is a li - ar:

A^b **E^b** **B^b**

4

for he that lov - eth not his broth - er whom he hath seen,

E^b

8

how can he love God whom he hath not seen?

A^b A^b/C C^m D^b E^b7 A^b

These things have I writ-ten un-to you that be-lieve on the name of the Son of God;

A^b/C D^b C C/E F^m D^b B^b_m E^b7 A^b

that ye may know that ye have e-ter-nal life, that ye may know that ye have e-ter-nal life,

A^b/C B^b_m D^b E^b E^b7 C C/E F^m B^b_m D^b E^b G^o F^m

and that ye may be-lieve on the name of the Son, on the name of the Son of God.

D^b A^b/C B^b_m D^b E^b E^b/D^b C C/E F^m B^b_m D^b E^b E^b7 A^b

And that ye may be-lieve on the name of the Son, on the name of the Son of God.

Revelation 3:20

175

Be - hold, I stand at the door, and knock: if an-y man will hear my voice, and —

The first system of the musical score is for Revelation 3:20. It features a piano accompaniment with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff, aligned with the notes. The system ends with a double bar line and a red line under the word 'and'.

5
op - en the door, I will come in to him, and will sup with him, and he with me.

The second system of the musical score continues the melody and bass line from the first system. It begins with a measure rest marked with the number '5' above the treble staff. The lyrics are written below the treble staff. The system ends with a double bar line.

D F#m G Asus4 A

For by grace are ye saved through faith,

5 D F#m A A D/F#

and that not of your - - - selves.

9 G Asus4 A D A/C# Bm Bm/A

It is the gift of God; not of works, lest

God's Word

13 G D/F# Asus4 A D

13 an - y man should _____ boast.

17 D F#m

17 For all have _____ sinned _____ and _____ come

19 G Asus4 D

19 short of the glo - ry of God. _____ There is none right -

22 F#m Asus4 A G

22 - eous, no not _____ one. _____ For the wa-ges of sin _____

God's Word

26 **Asus4** **A** **D** **A/C#** **Bm** **Dm/A**

26 — is death — but the gift of — God — is e -

29 **G** **D/F#** **Asus4** **A** **D** **D/C#**

29 ter - nal life — through Je - sus Christ — our Lord.

33 **Bm** **F#m** **G**

33 Je - sus sa - ith un - to — him, — "I am the way, —

36 **D/F#** **Em7** **Asus4** **A** **Bm**

36 — the truth, — and the life. — No man com-

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (26, 29, 33, 36) and a set of guitar chords in red. The lyrics are written below the vocal line, with some words split across measures. The piano part consists of a right-hand melody and a left-hand bass line. The first system (measures 26-28) features chords Asus4, A, D, A/C#, Bm, and Dm/A. The second system (measures 29-32) features G, D/F#, Asus4, A, D, and D/C#. The third system (measures 33-35) features Bm, F#m, and G. The fourth system (measures 36-39) features D/F#, Em7, Asus4, A, and Bm. The lyrics are: '— is death — but the gift of — God — is e -', 'ter - nal life — through Je - sus Christ — our Lord.', 'Je - sus sa - ith un - to — him, — "I am the way, —', and '— the truth, — and the life. — No man com-'. A green 'p' (piano) dynamic marking is present in the piano part at measure 33.

God's Word

40 **F#m** **G** **Asus4** **A**

40 - eth un - to the Fa-ther but _____ by me."

44 **D** **F#m** **G** **Asus4** **A**

44 For God _____ so loved the world _____

48 **D** **F#m** **Asus4** **A** **D/F#**

48 that he gave his on - ly be - got - en _____ son; _____

52 **G** **Asus4** **A** **D** **A/C#**

52 that who - so - e - ver _____ be - liev - - eth _____ in him _____

God's Word

55 Bm Bm/A G Asus4 A D

55 — should not per-ish, but have e - ver - last - ing life. —

59 D F#m

59 — I say un - to thee, — ex - cept a man —

62 G Asus4 A D

62 — be born a - gain — he can - not see —

65 F#m 3 Asus4 A D/F# G

65 — the king - dom of — God. — Come un - to me, —

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. Chords are indicated above the vocal staff. The lyrics are written below the vocal staff. The piano part provides harmonic support with chords and melodic lines. The score includes measure numbers 55, 59, 62, and 65. There are blue vertical lines separating the systems. A red '3' with a bracket indicates a triplet in the piano part at measure 65. A red '8' with a bracket indicates an eighth note in the piano part at measure 65.

God's Word

69 Asus4 A/C# D A/C# Bm Bm/A G D/F#

69 — all ye — that la-bor and are hea - vy la - den, and I will

73 Asus4 A D A/C# Bm F#m

73 give you — rest. Jesus sa - ith un-to — him,

78 G D/F# Em7 Asus4 A

78 "I am the way, — the truth, — and the life.

82 Bm F#m G Asus4

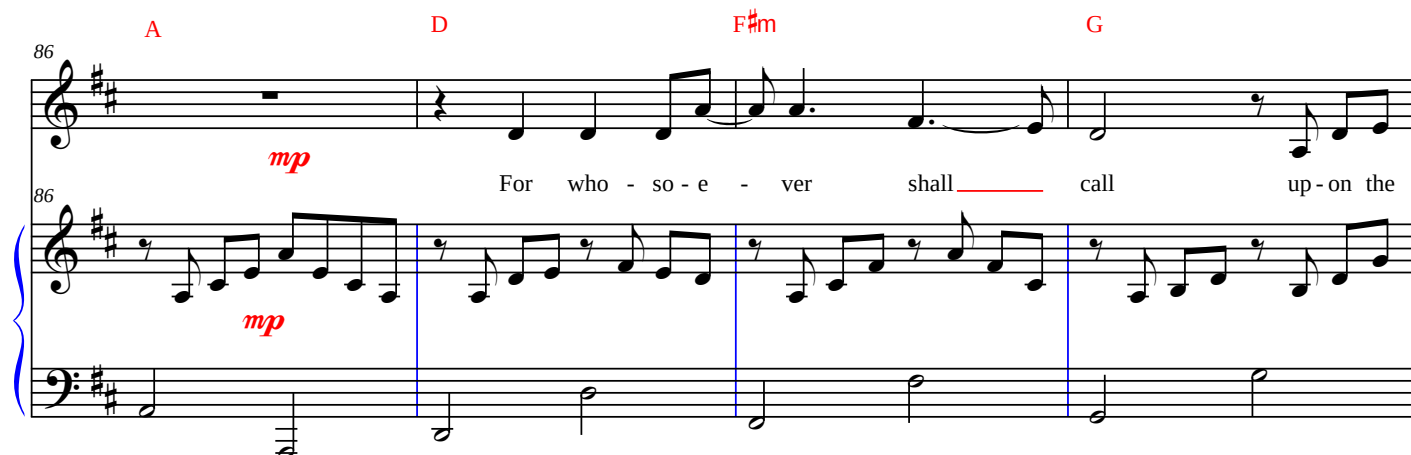
82 No man com - eth un - to the Fa-ther but — by me."

God's Word

86 A D F#m G

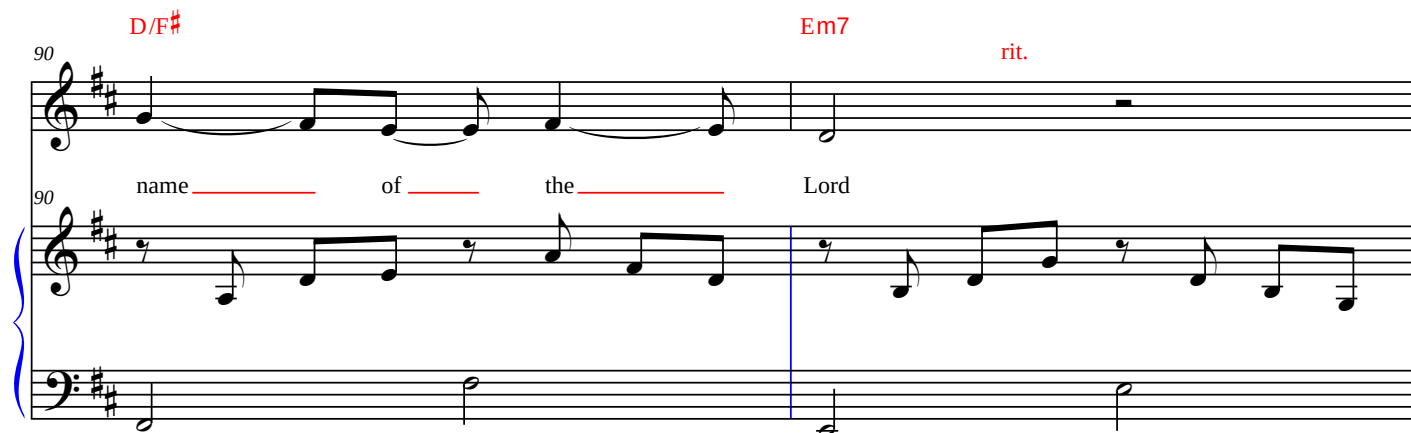
mp

For who - so - e - ver shall _____ call up - on the



90 D/F# Em7 rit.

name _____ of _____ the _____ Lord



92 Asus4 A D A tempo F#m G A7 D

shall be saved. _____

A tempo



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