

# AT CALVARY

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William R. Newel

\*8th note  
fill-in

Daniel B. Towner

Arr. Swaim

Years I spent in van - i - ty and pride, Car - ing not my Lord was cru - ci - fied,

The first system of musical notation for 'At Calvary' in 4/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Years I spent in van - i - ty and pride, Car - ing not my Lord was cru - ci - fied,'. A note in the melody is marked with an asterisk and '8th note fill-in'.

Know - ing not it was for me He died on Cal - va - ry. \*B flat leads to F chord

\*Chord tones & stepwise movement

The second system of musical notation, starting at measure 5. The lyrics are: 'Know - ing not it was for me He died on Cal - va - ry.' A note in the melody is marked with an asterisk and '\*B flat leads to F chord'. The bass line is marked with an asterisk and '\*Chord tones & stepwise movement'.

Mer - cy there was great and grace was free; Par - don there was mul - ti - plied to me;

\*Accidentals added to fit run to beats per measure

\*Triplet fill-in

The third system of musical notation, starting at measure 9. The lyrics are: 'Mer - cy there was great and grace was free; Par - don there was mul - ti - plied to me;'. A note in the melody is marked with an asterisk and '\*Accidentals added to fit run to beats per measure'. A triplet of notes in the melody is marked with an asterisk and '\*Triplet fill-in'.

## INTRO

There my bur-dened soul found li - ber - ty At Cal - va - ry. \*C scale in contrary motion

The 'INTRO' section of musical notation, starting at measure 13. The lyrics are: 'There my bur-dened soul found li - ber - ty At Cal - va - ry.' The melody is marked with an asterisk and '\*C scale in contrary motion'. The piece ends with a double bar line and a page number '1' at the bottom right.

# THERE IS A FOUNTAIN

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William Cowper \*Melody alternates between original position and 8va \*Triplet extension Early American Melody  
Arr. Swaim

\*16th note fill-in  
There is a foun-tain filled with blood Drawn from Im-man-uel's veins; And

5  
\*Original position  
sin - ners plunged be - neath that flood, Lose all their guilt - y stains Lose

9  
\*Stepwise and chord tone movement  
all their guilt - y stains, Lose all their guilt - y stains; And

13  
sin - ners plunged be - neath that flood, Lose all their guilt - y stains.

# COME YE SINNERS/I WILL ARISE AND GO TO JESUS

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\*Using 2 similar pieces to create a medley

William Owen

Walker's *Southern Harmony*

Arr. Swaim

Joseph Hart  
Refrain anonymous

COME, YE SINNERS

*p* 1. Come ye sin - ners poor, and wretch - ed, Weak and wound - ed sick and sore;

\*Key of d minor      \*Canon effect

5 Je - sus read - y stands to save you, Full of pit - y, joined with pow'r. *p* He is a - ble, *mel.* *mp* He is a - ble,

\*Overlapping phrases

11 *mp* He is a - ble, *f* He is a - ble, He is will - ing, doubt no more; He is

*mf* He is a - ble, *f* He is a - ble, \*Contrary motion

15 will - ing, doubt no more. *p* 2. Come ye wea - ry,

\*Melody augmented      \*Root of d minor chord becomes 5th of g minor (common tone modulation)

\*Phrase extension      \*LH arpeggiated/G pedal tone

\*RH octaves add emphasis

18

heav-y la - den, Bruised and brok - en by the fall; If you tar - ry

1 5 2 1 3 2 5 1 3 5 2 1 2

*mp*

22

'til your bet - ter, You will nev - er come at all. Not the right - eous,

5 1 2 1 4 5 2 1 2 4

*mf*

\*RH & LH melody, chord on last count

26

not the right - eous, not the right - eous Sin - ers Je - sus came to

*f*

\*Contrary motion

29

call; *mp* Sin - ers Je - sus *rit.* came to *a tempo* call.

1 3 1 3 8vb

\*Contrary motion in 3rds

\*Use of classical piece as accompaniment

LH: Mussorgsky: *The Old Castle*

33

Refrain: I WILL ARISE AND GO TO JESUS

*p* I will a - rise and

2

4

38

go to Je - sus, *mf* He will em - brace me

42

with His arms; *f* In the arms of

46

my dear Sav - ior, *p* O there are ten

50

thou - sand charms. *mp* Not the right - eous, not the right - eous, not the

54

right - eous, *f* Sin - ners Je - sus came to call;

\*LH breaks pattern for emphasis

\*Phrase expanded in LH rhythm

57

*p* Sin-ners Je - sus came to *rit.*

62 *a tempo* *Refrain*

call. *p* I will a - rise and

*light pedal* \*Rhythmic pattern becomes vehicle that moves the phrases forward \*Harmony moves chromatically *simile*

65

go to Je - sus, *mp* He will em-brace me in His arms. *mf* In the arms of

69

my dear Sav - ior, *mp* O there are ten thou - sand

72

charms. *rit.* (O there are ten thou-sand charms.)

\*Minor piece ends with *picardi third* (major chord)

# SHALL WE GATHER AT THE RIVER/THE SWEET BY AND BY

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Robert Lowry  
S. F. Benett

Robert Lowry  
J. F. Webster  
Arr. Swaim

SHALL WE GATHER AT THE RIVER? \*(A question asked)

*p* Shall we gath - er at the riv - er, Where bright an - gel feet have

I+

The first system of musical notation for the hymn. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Shall we gath - er at the riv - er, Where bright an - gel feet have". There is a dynamic marking of *p* (piano) at the beginning. A fermata is placed over the first measure of the bass line.

## IN THE SWEET BY AND BY

4 trod? *mp* There's a land that is fair - er than day, And by

The second system of musical notation. It continues the grand staff from the first system. The lyrics are: "trod? There's a land that is fair - er than day, And by". There is a dynamic marking of *mp* (mezzo-piano) at the beginning of the second measure. A fermata is placed over the first measure of the treble line.

7 faith we can see it a - far; *mp* For the

The third system of musical notation. The lyrics are: "faith we can see it a - far; For the". There is a dynamic marking of *mp* at the beginning of the second measure. A fermata is placed over the first measure of the treble line.

9 Fath - er waits o - ver the way, To pre -

The fourth system of musical notation. The lyrics are: "Fath - er waits o - ver the way, To pre -". A fermata is placed over the first measure of the treble line.

11

pare us a dwell - ing place there.

\*Transition to next song

SHALL WE GATHER AT THE RIVER? \*(The question answered)

13

*8va*

*mf*

Yes, we'll gath - er at the ri - - - er, The

15

beau - ti - ful, the beau - ti - ful riv - - - er.

\*Sustained tones extended

17

gath - er with the saints at the riv - - - er That

19

To Coda (second time) ⊕

IN THE SWEET BY AND BY

flows from the throne of God. In the

*mf*



21 *\*Cascade of 3rds*  
*mf*  
 sweet by and by, *mf* We shall

23 *\*Ornamented suspensions*  
 meet on that beau - ti - ful shore; In the

25 *mf*  
 sweet by and by, We shall

27 *D.S. al Coda*  
 meet on that beau - ti - ful shore. *rit.* *\*F is common tone*

29 *p* SHALL WE GATHER AT THE RIVER?  
 Shall we gath-er at the riv - er?

# WHEN I SURVEY THE WONDROUS CROSS

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Isaac Watts

Lowell Mason  
Arr. Swaim

When I sur - vey the won - drous cross,

\*3rd omitted

\*Phrase extension

\*Varied with stepwise movement

Detailed description: This system contains the first six measures of the hymn. The treble clef staff features a melody with a dotted quarter note followed by an eighth note, and a final quarter note. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A slur covers the first six measures. Annotations include '\*3rd omitted' above the fifth measure, '\*Phrase extension' above the sixth measure, and '\*Varied with stepwise movement' below the bass staff.

On which the Prince of Glo - ry died,

\*Phrase extension

\*Pedal tone

Detailed description: This system contains measures 7-12. The treble clef staff continues the melody. The bass clef staff features a steady accompaniment with a low pedal point. A slur covers the first six measures of this system. Annotations include '\*Phrase extension' above the sixth measure and '\*Pedal tone' below the bass staff.

My rich - est gain I count but loss,

*8va*

\*Both hands lead to high point

Detailed description: This system contains measures 13-18. The treble clef staff has an *8va* marking above the first measure. The bass clef staff continues the accompaniment. A slur covers the first six measures of this system. Annotations include '\*Both hands lead to high point' below the bass staff.

And pour con - tempt on all my pride.

13 INTRO

\*Accidental used between 2 scale tones

Detailed description: This system contains measures 19-24. The treble clef staff features a melody with a dotted quarter note followed by an eighth note, and a final quarter note. The bass clef staff provides a harmonic accompaniment. A slur covers the first six measures of this system. Annotations include '13 INTRO' above the first measure and '\*Accidental used between 2 scale tones' below the bass staff.

# WE HAVE AN ANCHOR

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Priscilla J. Owens

William J. Kirkpatrick  
Arr. Swaim

Will your an-chor hold in the storms of life, When the clouds un-fold their wings of strife? When the

\*3rd omitted

\*All fermatas treated as 5/4 measures

strong tides lift, and the ca - bles strain, Will your an - chor drift or firm re - main?

\*Single 8th note movement

We have an an - chor that keeps the soul Stead - fast and sure while the bil - lows roll,

\*Pattern 1-A

\*Duet between hands

**INTRO**

Fas - tened to the Rock which can - not move, Ground - ed firm and deep in the Sav - iour's love. Will your

\*3rd omitted

\*17 leads to IV chord

\*Extended phrase in duet

\*RH & LH melody for emphasis

*to next verse*

\*Leads into next verse

# THERE IS POWER IN THE BLOOD

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## \*OPTIONAL INTRO

Lewis E. Jones

Lewis E. Jones

Arr. Swaim

(Would you be free from the bur-den of sin? Would you o'er e-vil a vic-to-ry win? Would you be free from your pas-sion and pride?

\*1st phrase expanded      \*Stepwise movement

7  
Come for a cleans-ing to Cal-va-ry's tide.) Would you be free from the bur-den of sin? There's pow'r in the blood,

\*Chord pattern in quarter notes

12  
Pow'r in the blood; Would you o'er e - vil a vic - to - ry win? There's won - der - ful pow'r in the

\*Accidental added to fit run to beats per measure      \*Duet between hands

16  
blood. There is pow'r, pow'r, Won-der-work-ing pow'r In the blood of the

\*Contrary motion      \*Dotted rhythm sung by tenor & bass

20  
**INTRO**  
Lamb; There is pow'r, pow'r, Won-der-work-ing pow'r In the pre-cious blood of the Lamb.

\*Contrary motion

# WONDERFUL WORDS OF LIFE

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Phillip P. Bliss

Phillip P. Bliss  
Arr. Swaim

\*16th note fill-in  
Sing them o - ver a - gain to me, Won - der - ful words of Life;

\*Phrase extended chromatically

5  
Let me more of their beau - ty see, Won - der - ful words of Life.

\*Phrase extended on scale tones

9 *8va*  
Words of life and beau - ty, Teach me faith and du - ty.

\*Duet between hands with chords on off beats

**INTRO**  
13  
Beau-ti-ful words, won-der-ful words, Won-der-ful words of Life. Life.

1. 2.

\*Octave higher to move toward strong ending \*Horn 5ths meas. 15-17

# JESUS I MY CROSS HAVE TAKEN

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Attributed to Wolfgang Amadeus Mozart  
Arr. Swaim

Henry F. Lyte

Piano

*mp*  
V.I Je - - sus, I my cross have tak - en,

*mf mel.*

*non pedal* \*In a classical style

*mf mel.*  
All to leave, and fol - - low Thee;

*mp*

\*LH & RH switch melody each phrase

*mp*  
Des - - ti - tute, de - spised for - sak - en,

*mf mel.*

*mf mel.*  
Thou, from hence my all shall be;

*mp*

9

*mp* Per - - - ish ev - 'ry fond am - bi - tion,

*con pedal*

11

All I've sought or hoped or known;

13

*mf* Yet how rich is

*non pedal*

15

my con - di - tion: *mf* God and hea - ven are *mp*

17

still my own! *mf* *mp*

\*8th & 16th pattern used for modulation

19 *con pedal*

\*Root of G chord becomes 5th of C

\*Octave leap triplets

*f* V.2 Haste Thee on from

21

grace to glo - ry, Armed by faith, and

23 *8va*

winged by prayer; Heav'n's e - ter - - nal

25

days be - fore thee, God's own hand shall guide thee there;

28 *p*

Soon shall close my earth - ly mis - sion,

\*LH descending stepwise harmony



30

Swift shall pass my pil - grim

32

days;

\*Expanded phrase: descending C scale

34

*f* Hope shall change to glad fru - i - - - tion,

36

faith to sight and pray'r to praise!

39

*mp* Je - sus, I my cross have tak - en.

*con pedal*

\*Quotes 1st line of hymn

# HOLY, HOLY, HOLY

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Reginald Heber

John B. Dykes

Arr. Swaim

Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

The first system of music is in G major and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and some melodic movement. The lyrics are: "Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!"

\*8th notes give forward movement & extend sustained tones

Ear - ly in the morn - ing our song shall rise to Thee;

The second system continues the piano accompaniment. The lyrics are: "Ear - ly in the morn - ing our song shall rise to Thee;". A bracket above the treble staff indicates an "Extended phrase" starting at the end of the system.

\*Extended phrase

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y

The third system continues the piano accompaniment. The lyrics are: "Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y". A triplet of eighth notes is marked with a "3" and the text "\*Triplet leads to high point".

\*Triplet leads to high point

\*LH continues RH 8th notes

INTRO  
13 God in three Per - sons, bless - ed Trin - i - ty!

The "INTRO" section begins at measure 13. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and some melodic movement. The lyrics are: "God in three Per - sons, bless - ed Trin - i - ty!". The section ends with a dynamic marking of *8<sup>va</sup>*.

\*Duet between hands builds to strong ending.

# JESUS PAID IT ALL

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John T. Grape  
Arr. Swaim

Elvina M. Hall

I hear my Sav-ior say: "Thy strength in-deed is small, Child of

\*16th note fill-in

\*vi (relative minor chord)

Detailed description: This system contains the first four measures of the hymn. The music is 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 bass line is in the left hand. The lyrics are: "I hear my Sav-ior say: 'Thy strength in-deed is small, Child of". A note in the final measure of the first line is marked with an asterisk and the text "\*16th note fill-in". A chord in the second measure of the first line is marked with an asterisk and the text "\*vi (relative minor chord)".

5 weak - ness, watch and pray, Find in Me thine all in all."

\*Duet leads into next phrase

Detailed description: This system contains measures 5 through 8. The lyrics are: "weak - ness, watch and pray, Find in Me thine all in all." An asterisk and the text "\*Duet leads into next phrase" are placed at the end of the system.

9 Je - sus paid it all, All to Him I owe;

\*Duet between hands

\*vi chord

\*3rds lead into next phrase

Detailed description: This system contains measures 9 through 12. The lyrics are: "Je - sus paid it all, All to Him I owe;". An asterisk and the text "\*Duet between hands" are placed below the first measure. An asterisk and the text "\*vi chord" are placed below the fourth measure. An asterisk and the text "\*3rds lead into next phrase" are placed at the end of the system.

INTRO

13 Sin had left a crim-son stain, He washed it white as snow.

mel.

\*3rd omitted

Detailed description: This system contains measures 13 through 16, which are marked as an "INTRO". The lyrics are: "Sin had left a crim-son stain, He washed it white as snow." The word "mel." is written above the melody in the second measure and below the bass line in the third measure. An asterisk and the text "\*3rd omitted" are placed at the end of the system.

# I'VE FOUND A FRIEND

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James G. Small *\*To transpose a song in A to A flat: pretend there are 4 flats, naturals become flats, and sharps become naturals.*

George C. Stebbins  
Arr. Swaim

I've found a friend, oh, such a friend! He loved me ere I knew Him; He

\*3rd omitted in RH

5 drew me with the chords of love, And thus He bound me to Him. And

\*LH May substitute single notes in place of octaves

\*Treat fermata as 4/4 measure

9 round my heart still close - ly twine Those ties that naught can sev - er, For

INTRO

\*Contrary motion

\*8th note octaves build to end

13 I am His and He is mine, For - ev - er and for - ev - er.

# LEANING ON THE EVERLASTING ARMS

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*\*To transpose a song in A to A flat: pretend there are 4 flats, naturals become flats, and sharps become naturals*

Elisha A. Hoffman

Anthony J. Showalter

Arr. Swaim

Musical score for the first system, measures 1-4. The key signature is A major (three sharps) and the time signature is 4/4. The score is written for piano with treble and bass staves. The lyrics are: "What a fel-low-ship, what a joy di-vine, Lean-ing on the ev-er last-ing arms;". Annotations include: "\*3rd omitted" above the first measure, and "\*Contrary motion" below the first measure.

## INTRO

Musical score for the second system, measures 5-8. The key signature is A major and the time signature is 4/4. The score is written for piano with treble and bass staves. The lyrics are: "What a bless-ed-ness, what a peace is mine, Lean-ing on the ev-er last-ing arms.". Annotations include: "\*Triplets lead to chorus" above the eighth measure, and "3" below the eighth and ninth measures.

Musical score for the third system, measures 9-12. The key signature is A major and the time signature is 4/4. The score is written for piano with treble and bass staves. The lyrics are: "Lean - ing, lean - ing, Safe and se-cure from all a - larms.". Annotations include: "\*3rd omitted" above the twelfth measure, and "\*Sustained tones extended with LH 8th notes" below the first measure.

Musical score for the fourth system, measures 13-16. The key signature is A major and the time signature is 4/4. The score is written for piano with treble and bass staves. The lyrics are: "Lean - ing, Lean - ing, Lean-ing on the ev-er last-ing arms.". Annotations include: "\*Melody included in run" above the first measure, "\*Accidentals added to fit runs to beats per measure" above the second measure, and "3" below the first, second, third, fourth, and fifth measures. The bass staff has "8vb" written below the first, second, and fourth measures.

# 'TIS SO SWEET TO TRUST IN JESUS

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Louisa M. R. Stead  
**Moderato** (♩ = c. 108)

William J. Kirkpatrick

Arr. Swaim

The musical score is arranged in four systems, each with three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *mp*), articulation (*L.H. cross over*, *L.H. simile*), and performance instructions (*R.H.*, *Mel.*). The lyrics are written below the vocal line.

*R.H.* *p* *L.H. cross over* *L.H. cross over*

*R.H.* *L.H. simile*

*R.H.* *mp* *Mel.* 'Tis so sweet to

trust in Je - sus just to take Him

9 at His word!

11 Just to rest up - on His prom - ise,

13 Just to know "Thus saith the LORD."

15 *p* Je - sus, Je - - sus, How I trust Him,

18 *mp* How I've proved Him O'er and o'er.

21 Je - sus, Je - sus, Pre - cious Je - sus.

*8va* -----

23 O for grace, to trust Him more!

26



28

31 *a tempo*

*rit.* *mf*

2. O how sweet to trust in Je - sus,

36

Just to trust His cleans - ing blood. Just in sim - ple faith to plunge me 'Neath the heal - ing,

41

cleans - ing flood! Je - sus, Je - sus, How I trust Him!

*Mel.*

44

How I've proved Him O'er and O'er! *Mel.* Je sus, Je - sus,

47

pre - cious Je - sus! O for grace to trust Him more!

50

*f* 3. I'm so glad I learned to trust Him. pre - cious Je - sus,

8va 8va 8va 8va

53

Sav - ior, Friend; And I know that He is with me,

56 Will be with me to the end. Je - sus, Je - sus,

60 How I trust Him! How I've proved Him O'er and o'er.

63 Je - - - sus, Je - - - sus,

65 *8va* Pre - cious Je - sus. O for grace,

67

O for *rit.* grace, O for grace to

*a tempo*

69

trust Him more.

71

*R.H.* *R.H.*  
*L.H.* *L.H.* *rit.*

73

*mf*

# I KNOW WHOM I HAVE BELIEVED

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*\*To transpose a song in E to E flat: pretend there are 3 flats, naturals become flats, and sharps become naturals.*

Daniel W. Whittle

James McGranahan  
Arr. Swaim

I know not why God's won - drous grace To me He hath made known, Nor

\*Duet between hands

\*Contrary motion

5 why, un - wor - thy, Christ in love Re - deemed me for His own. But "I

\*Triplet fill-in

9 know whom I have be - liev - ed, and am per - suad - ed that He is a - ble To

\*Chords on count 3

INTRO

\*Triplets lead to 8va

13 keep that which I've com - mit - ted Un-to Him a - gainst that day." To

8va

8vb

\*Triplet ending

# PRAISE HIM! PRAISE HIM!

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Fanny J. Crosby

Chester G. Allen  
Arr. Swaim

\*Run uses accidental to fill in beats

Praise Him! Praise Him! Je-sus, our bless-ed Re-deem-er! Sing, O earth, His In His arms He

\*Added 7th makes smoother transition to IV

\*LH stepwise octaves to vary chord pattern

\*Octaves lead into next phrase

**INTRO**

won-der-ful love pro-claim! Hail Him! Hail Him! high-est arch-an-gels in car-ries them all day long: Praise Him! Praise Him! tell of His ex-cel-lent

glo-ry; Strength and hon-or give to His ho-ly name! great-ness; Praise Him! Praise Him! ev-er in joy-ful

1.

8vb

\*LH octaves for stronger end to phrase

*Fine*

2.

\*RH off beat chord pattern

*D.S. al Fine*

song! Like a Shep-herd Je-sus will guard His child-ren,

8vb

\*Duet between hands

# ONE DAY

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J. Wilbur Chapman

Charles H. Marsh

Arr. Swaim

\*Duet between hands

One day when heav - en was filled with His prais - es, One day when sin was as

\*Quarter notes lead to next phrase

black as could be, Je - sus came forth to be born of a vir - gin, Dwelt a-mong men, my ex -

\*More quarter notes per measure at chorus

am - ple is He! Liv - ing, He loved me; dy - ing, He saved me;

\*Contrary motion

**INTRO**

\*Extended phrase

Bur - ied, He car - ried my sin far a - way; Ris - ing, He jus - ti - fied

free - ly for - ev - er: One day He's com - ing, O glo - ri - ous day!

\*Addition of 8ths pulls toward the high point

# HOW GREAT THOU ART

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Swedish Folk Melody  
Arr. Swaim

*f* \*Intro sets mood of arrangement *mf*

8<sup>vb</sup> 8<sup>vb</sup>

This system contains the first two measures of the piano introduction. The music is in 4/4 time and features a series of chords in the right hand and single notes in the left hand. The first measure is marked *f* and the second measure is marked *mf*. The key signature has four flats. The system concludes with two octaves of bass clef, labeled 8<sup>vb</sup>.

4 *p* Mel. \*Melody simply stated 8<sup>va</sup>

This system contains measures 3 through 6. Measure 3 is marked with a piano (*p*) dynamic. The melody in the right hand is simple and is marked with a fermata. The system concludes with two octaves of soprano clef, labeled 8<sup>va</sup>.

7

This system contains measures 7 through 10. The melody continues in the right hand, and the left hand provides accompaniment. The system concludes with a double bar line.

11 3 *mf* 3 3

This system contains measures 11 through 14. Measure 11 is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.



13 *mp* *8va*

15 *rit.* \*Quartal/quintal harmony

17 *mp* *a tempo* \*RH triplet accompaniment \*LH Mel.

20 Mel.

23 \*Expanded phrase Mel.

26

*mf* \*RH triplets include melody

\*Expanded phrase

29

\*Expanded phrase

32

*p*

RH

LH

5

34

*f*

\*Root of F becomes 5th of B flat chord

37

*p*

\*3rd of B flat chord becomes root of DM

RH

LH

40

*f* *mp*

\*Chromatic progression from G to D flat

43

*mf*

46

48

51

\*Echoes the chromatic modulation

54

57

*ff* \*Augmented melody

60

*8va* *8va loco*

\*Contrary motion

Black note gliss.

63

*8va*

RH

LH

\*Each pair of 16ths begins 1/2 step below the 1st & 5th of the scale

66

*rit.* *ff*

*8vb*

# RING THE BELLS/JOY BELLS

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William O. Cushing

Primo Parte

George F. Root

J. Edward Ruark

William J. Kirkpatrick

Arr. Swaim

8<sup>va</sup> ----- (RH continue 8<sup>va</sup> until **D**)

**A** RING THE BELLS OF HEAVEN

Measures 1-7. Treble clef, 4/4 time, key of B-flat major. Dynamics: *f*, *mp*. Includes an 8<sup>va</sup> line for the right hand.

Measures 8-12. Treble clef, 4/4 time, key of B-flat major. Dynamics: *f*, *mf*. Includes an 8<sup>va</sup> line for the right hand.

**B**

Glo - ry! Glo-ry! How the An - gels sing! Glo-ry! Glo-ry! How the

Measures 13-18. Treble clef, 4/4 time, key of B-flat major. Dynamics: *mp*, *f*. Includes an 8<sup>va</sup> line for the right hand.

loud harps ring!

Measures 19-24. Treble clef, 4/4 time, key of B-flat major. Dynamics: *mf*. Includes an 8<sup>va</sup> line for the right hand.

**C**

Measures 25-32. Treble clef, 4/4 time, key of B-flat major. Dynamics: *mp*. Includes an 8<sup>va</sup> line for the right hand.

**JOY-BELLS**

You may have the joy-bells ring-ing in your heart, And a peace that from you nev-er

Ring (Primo continued)

30

will de-part; *mp* You may have the joy-bells, Joy-bells, joy-bells, Ring-ing in your heart.

D 36

*mf* Take the Sav-ior here be-low *mf* With you ev-'ry-where you go;

42

You will have the joy-bells, Joy-bells, joy-bells ring-ing in your *p* heart.

47

*p* Ring the bells of

52

heav-en.

# RING THE BELLS/JOY BELLS

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Secondo Parte

William O. Cushing  
J. Edward Ruark

George F. Root  
William J. Kirkpatrick  
Arr. Swaim

## RING THE BELLS OF HEAVEN

**f**

**mf**

A

Ring the bells of heav - en!  
See, the fath - er meets him

8vb

6

There is joy to - day,  
out up - on the way,

For a soul, re - turn - ing from the wild!  
Wel - com - ing His wea - ry, wan - d'ring child.

8vb

10

**B**

**mp**

...loud harps ring! 'Tis the ran - somed ar - my, like a might - y sea,

8vb

16

Peal - ing forth the an - them of the free.

**f**

**mf**

8vb

23

**C**

JOY-BELLS

**mp**

(Ring the bells of heav-en! There is joy to-day) And a peace that from you nev-er

8vb

Ring (Secondo continued)

30

will de-part; *mf* Walk the straight and nar-row way, Live for Je-sus ev-'ry day, He will keep the joy-bells,

34

Joy -bells, Ring-ing in your heart. *mp* Joy - bells *mf* ring-ing in your heart, *mp* joy - bells *mf* ring-ing in your heart.

40

*mp* He will keep the joy-bells, *mp* joy - bells, *mf* Ring-ing in your *mp* heart.

47

*mf* You may have the joy-bells. *mp* *mf* Ring the bells of heav-en. *mp* *p* Ring the bells of heav-en,

52

Ring the bells etc... *mf* *p* Ding dong!



# JESUS LOVES ME

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(Arranged in the style of Debussy's *Clair de lune*)

William B. Bradbury  
Debussy  
Arr. Swaim

Anna B. Warner  
Moderato

*p* Je - sus loves me this I know.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 9/8. The music begins with a piano (*p*) dynamic. The lyrics are: "Je - sus loves me this I know." The notes are: Je (quarter), - (quarter), sus (quarter), loves (quarter), me (quarter), this (quarter), I (quarter), know. (quarter).

*mp* For the Bi - ble tells me so.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 9/8. The music begins with a mezzo-piano (*mp*) dynamic. The lyrics are: "For the Bi - ble tells me so." The notes are: For (quarter), the (quarter), Bi - (quarter), ble (quarter), tells (quarter), me (quarter), so. (quarter).

Lit - tle ones to Him be -

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 9/8. The lyrics are: "Lit - tle ones to Him be -". The notes are: Lit - (quarter), tle (quarter), ones (quarter), to (quarter), Him (quarter), be - (quarter).

- - long.<sup>2</sup> They are weak but

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 9/8. The lyrics are: "- - long.<sup>2</sup> They are weak but". The notes are: - (quarter), - (quarter), long.<sup>2</sup> (quarter), They (quarter), are (quarter), weak (quarter), but (quarter).

Moderato (♩ = 80)

12

He is strong.

Musical score for measures 12-13. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The melody in the treble clef starts with a half rest followed by quarter notes G4, A4, B-flat4, and C5. The bass line consists of a half note chord (B-flat4, E-flat4, A-flat4) followed by a half note chord (G4, B-flat4, D5). The melody continues with a quarter note C5, then a series of eighth notes: C5, D5, E-flat5, F5, G5, A5, B-flat5, C6. The bass line continues with a half note chord (G4, B-flat4, D5) and another half note chord (F4, A-flat4, C5).

14

*mf* Yes, Je - - - sus

Musical score for measures 14-15. The melody in the treble clef starts with a half note chord (B-flat4, E-flat4, A-flat4), followed by quarter notes G4, A4, B-flat4, and C5. The bass line consists of a half note chord (B-flat4, E-flat4, A-flat4) followed by a half note chord (G4, B-flat4, D5). The melody continues with a quarter note C5, then a series of eighth notes: C5, D5, E-flat5, F5, G5, A5, B-flat5, C6. The bass line continues with a half note chord (G4, B-flat4, D5) and another half note chord (F4, A-flat4, C5).

15

loves me,

Musical score for measures 15-16. The melody in the treble clef starts with a half note chord (B-flat4, E-flat4, A-flat4), followed by quarter notes G4, A4, B-flat4, and C5. The bass line consists of a half note chord (B-flat4, E-flat4, A-flat4) followed by a half note chord (G4, B-flat4, D5). The melody continues with a quarter note C5, then a series of eighth notes: C5, D5, E-flat5, F5, G5, A5, B-flat5, C6. The bass line continues with a half note chord (G4, B-flat4, D5) and another half note chord (F4, A-flat4, C5).

16

*mf* Yes, Je - - - sus

Musical score for measures 16-17. The melody in the treble clef starts with a half note chord (B-flat4, E-flat4, A-flat4), followed by quarter notes G4, A4, B-flat4, and C5. The bass line consists of a half note chord (B-flat4, E-flat4, A-flat4) followed by a half note chord (G4, B-flat4, D5). The melody continues with a quarter note C5, then a series of eighth notes: C5, D5, E-flat5, F5, G5, A5, B-flat5, C6. The bass line continues with a half note chord (G4, B-flat4, D5) and another half note chord (F4, A-flat4, C5).

17

loves me,

Musical score for measures 17-18. The melody in the treble clef starts with a half note chord (B-flat4, E-flat4, A-flat4), followed by quarter notes G4, A4, B-flat4, and C5. The bass line consists of a half note chord (B-flat4, E-flat4, A-flat4) followed by a half note chord (G4, B-flat4, D5). The melody continues with a quarter note C5, then a series of eighth notes: C5, D5, E-flat5, F5, G5, A5, B-flat5, C6. The bass line continues with a half note chord (G4, B-flat4, D5) and another half note chord (F4, A-flat4, C5).

18 *8va*  
*mf* Yes, Je - sus loves me, The

20 *rit.* Bi - - - ble tells me

21 *a tempo*  
so.

23

24

26

*rit.* Je - sus loves me! This I know!

# JESUS, I COME

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George C. Stebbins  
Arr. Swaim

William T. Sleeper

8<sup>va</sup>—  
*f*

The first system of music is for the piano. It consists of two staves. The upper staff is in treble clef with a *8<sup>va</sup>* marking above it, indicating an octave shift. The lower staff is in bass clef. The music is in 4/4 time and begins with a forte (*f*) dynamic. The melody in the upper staff features a series of eighth notes and quarter notes, with a long slur over the first two measures. The bass line consists of simple chords and single notes.

5  
*mp*  
1. Out of my bond - age, sor - row and night,

The second system of music continues the piano accompaniment. It features a vocal line in the upper staff with lyrics. The dynamic is mezzo-piano (*mp*). The time signature changes from 4/4 to 6/4 in the second measure and back to 4/4 in the third. The bass line provides harmonic support with chords and moving lines.

7  
*mf* Je - sus, I come, Je - sus, I come;

The third system of music continues the piano accompaniment. It features a vocal line in the upper staff with lyrics. The dynamic is mezzo-forte (*mf*). The time signature is 4/4. The bass line includes several triplet markings (indicated by a '3' below the notes) in the lower register.

9  
In - to Thy free - dom, glad - ness and light,

The fourth system of music continues the piano accompaniment. It features a vocal line in the upper staff with lyrics. The dynamic is mezzo-forte (*mf*). The time signature is 4/4. The bass line includes a triplet marking (indicated by a '3' below the notes) in the lower register.

11

*mf* Je - sus, I come, Je - sus, I come,

13

Je - sus, I come to Thee;

16

Out of my sick - ness in - to Thy health,

18

Out of my want and in - to Thy wealth;

20

Out of my sin and

22

in - to Thy - self, Je - sus, I come,

24

Je - sus, I come, rit. Je - sus, I come to

26

*a tempo* Thee.

30

*mf* 2. Out of my shame - - - ful fail - ure and

33

loss, Je - sus, I come,

36

Je - sus, I come, *f* In - to the

39

glo - rious gain of the cross, *rit.* *f* Je - sus, I

43

come, Je - sus, I come, Je - sus, I

47

come, to Thee. *f* Out of earth's

51

sor - rows in - to Thy balm, *f* Out of life's



55

storms and in - to Thy calm,

59

Out of dis - tress to Ju - bi - lant psalm,

61

Je - sus, I come to Thee.

65

*rit.*

# ALL CREATURES OF OUR GOD AND KING

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*Geistliche Kirchengesänge*

Arr. Swaim

St. Francis of Assisi

Moderato (♩ = c. 108)

*p* All crea - tures of our King,

The first system of musical notation for the hymn. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The lyrics "All crea - tures of our King," are written below the treble staff. A long slur covers the entire system.

5 *mp* Lift voi - - - ces with us sing

The second system of musical notation. It begins with a mezzo-piano (*mp*) dynamic. The lyrics "Lift voi - - - ces with us sing" are written below the treble staff. A long slur covers the entire system. The word "sing" is followed by a hairpin wedge indicating a decrescendo.

8 Al - le - lu - - - ia! Al - le -

The third system of musical notation. It begins with a mezzo-piano (*mp*) dynamic. The lyrics "Al - le - lu - - - ia! Al - le -" are written below the treble staff. The system includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 4/4. A long slur covers the entire system.

10 lu - - - ia! *mp* Thou burn - ing sun with gold - en

The fourth system of musical notation. It begins with a mezzo-piano (*mp*) dynamic. The lyrics "lu - - - ia! Thou burn - ing sun with gold - en" are written below the treble staff. The system includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 4/4. A long slur covers the entire system.

12

beam, Thou sil-ver moon with soft-er gleam, O

15

praise Him, O praise Him! Al-le-lu-ia! Al-le-

18

lu-ia! 2. Thou rush-ing wind that art so

20

strong, Ye clouds that sail in heav'n a-long, O

23

praise Him! Al-le-lu-ia! Thou

25  
ris - ing morn in praise re - joice, Ye lights of eve-ning find a

28  
voice! O praise Him! Al - le - lu - ia! Al - le -

31  
lu - ia! Al - le - lu - ia! Al - le - lu - -

34  
ia! *mf* 3. And all ye men of ten - der heart, For -

37  
giv - ing oth - ers, take your part, O sing ye, Al - le - lu - ia!

40

*mf* Ye who long pain and sor - row

Detailed description: This system contains measures 40, 41, and 42. It features a grand staff with a treble clef on the right and a bass clef on the left. The key signature is one sharp (F#). Measure 40 starts with a 5/4 time signature, which changes to 4/4 in measure 41. A piano dynamic marking *mf* is placed above the staff. The lyrics 'Ye who long pain and sor - row' are written below the notes.

43

bear, Praise God and on Him cast your care! O

Detailed description: This system contains measures 43, 44, and 45. It features a grand staff with a treble clef on the right and a bass clef on the left. The key signature is one sharp (F#). Measure 43 starts with a 5/4 time signature, which changes to 4/4 in measure 44. The lyrics 'bear, Praise God and on Him cast your care! O' are written below the notes.

46

praise Him! O praise Him! Al - le - lu - ia! Al - le - lu - ia! lu - ia! Al - le -

*gva-* *loco*

Detailed description: This system contains measures 46, 47, and 48. It features a grand staff with a treble clef on the right and a bass clef on the left. The key signature is one sharp (F#). Measure 46 starts with a 5/4 time signature, which changes to 4/4 in measure 47. The lyrics 'praise Him! O praise Him! Al - le - lu - ia! Al - le - lu - ia! lu - ia! Al - le -' are written below the notes. Performance markings *gva-* and *loco* are present above the staff.

49

lu - - ia! Al - le lu - - ia! Al - le lu - -

Detailed description: This system contains measures 49, 50, and 51. It features a grand staff with a treble clef on the right and a bass clef on the left. The key signature is one sharp (F#). Measure 49 starts with a 5/4 time signature, which changes to 4/4 in measure 50. The lyrics 'lu - - ia! Al - le lu - - ia! Al - le lu - -' are written below the notes. A triplet marking '3' is shown above the final measure.

52

4. Praise God from whom all bless-ings flow,

Detailed description: This system contains measures 52, 53, and 54. It features a grand staff with a treble clef on the right and a bass clef on the left. The key signature is one sharp (F#). Measure 52 starts with a 5/4 time signature, which changes to 4/4 in measure 53. The lyrics '4. Praise God from whom all bless-ings flow,' are written below the notes.

56

Praise Him all crea - tures here be -

59

low. O praise Him, O

62

praise Him! *mf* Praise Him a - bove, ye heav'n - ly

65

host; Praise Fa - ther, Son, and Ho - ly Ghost. O

68

praise Him, O praise Him! O praise Him! O

71

praise Him! Al - le lu - - -

This system contains measures 71 and 72. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The right hand features a melodic line with a long slur over measures 71 and 72. The left hand provides a rhythmic accompaniment with chords and moving lines. The lyrics 'praise Him! Al - le lu - - -' are written below the right-hand staff.

73

ia!

This system contains measures 73, 74, and 75. Measure 73 begins with a 3/4 time signature, which changes to 4/4 in measure 74. The right hand has a complex texture with many beamed notes and chords. The left hand continues with a steady rhythmic pattern. The lyrics 'ia!' are written below the right-hand staff.

76

*8vb*

This system contains measures 76 and 77. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *8vb* (pianissimo) is indicated below the left-hand staff.

78

*ff*

*8vb*

This system contains measures 78 and 79. The right hand features a melodic line with a dynamic marking of *ff* (fortissimo) in measure 78. The left hand has a rhythmic accompaniment. A dynamic marking of *8vb* is indicated below the left-hand staff.

80

*8va*

This system contains measures 80 and 81. The right hand has a melodic line with a dynamic marking of *8va* (pianissimo) in measure 80. The left hand has a rhythmic accompaniment. A dynamic marking of *8va* is indicated below the right-hand staff.

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