

O, How I Love Jesus

This duet arrangement of *O, How I Love Jesus*, can also be played as a trio by dividing the bass clef into part 2 (stems up) and part 3 (stems down). When used as a duet, the second part plays all of the bass clef notes with the right hand playing stems up and the left hand playing stems down.

Traditional
Arr. Swaim

A Frederick Whitfield

Part 1
p
Part 2 stems up
Part 3 stems down

5
8va
LH over
mp There

B
9
8va
is a name I love to hear, I

13
8va
love to sing it's worth. It

The melody of the New Testament Song uses **SYNCOPATION**, or shifting the accent to an off beat.

New Testament Song

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Joe Swaim

Joe Swaim
Arr. Swaim

1. Mat - thew, Mark and Luke and John,
2. First and Sec - ond Tim - o - thy,

Acts and The Ro - mans, and Co rin - thi - ans, Ga -
Ti - tus, Phi - le - mon, He - brews, James, and these: There's

la - tians, E - phe - sians, and Phi - lip - pi - ans, Co -
First and there's Sec - ond Pe - ter, then three Johns, Now

los - sians, First and Sec - ond Thes - sa - lo - ni - ans.
Jude and Rev - e - la - tion are the fi - nal ones.

Go Tell It On The Mountain

Christmas Siritual
Arr. Garlock/Swaim

Lively

Musical notation for the first system, measures 1-4. The piece is in G major and 3/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Dynamics include *f* and *mp*. The lyrics are: Je - sus Christ is, Je - sus Christ is, Je - sus Christ is born.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes some triplet patterns. Dynamics include *mf*. The lyrics are: Go tell it on the moun-tain, o-ver the hills and ev - 'ry-where;

Musical notation for the third system, measures 9-11. The right hand continues the melodic line. The left hand accompaniment is steady. Dynamics include *mf*. The lyrics are: Go tell it on the moun-tain that Je - sus Christ is

To Coda Θ

Musical notation for the fourth system, measures 12-15. The right hand continues the melodic line. The left hand accompaniment is steady. Dynamics include *mp*. The lyrics are: born. Shep - herds kept their watch - ing, O'er si - lent flocks by

Musical notation for the fifth system, measures 16-19. The right hand continues the melodic line. The left hand accompaniment is steady. Dynamics include *mp*. The lyrics are: night, Be - hold, thro' - out the hea - vens, There shone a ho - ly light.

D.S. al Coda

TONE CLUSTERS are groups of notes that omit one or more notes of the chord and substitute non-chord tones. They still give the “feel” of the chord they represent. Tone clusters are used throughout *Come, Ye Thankful People, Come*.

Come, Ye Thankful People, Come

Henry Alford
Moderato (moderate tempo)

St. George's Windsor

George J. Elvey
Arr. Garlock/Swaim

f Come, ye thank-ful, Come, ye thank-ful, Come, ye thank-ful peo-ple, come.

mf 1. Come, ye thank-ful peo-ple, come. Raise the song of har-vest-home: All is safe-ly

gath-ered in Ere the win-ter storms be-gin. God, our Mak-er

doth pro-vide For our wants to be sup-plied:

On the night before Christmas in 1818, it was discovered that a mouse had eaten a hole in the bellows of the church organ in Oberndorf, Austria. Because of this, there would be no organ music for the Christmas service. One of the assistants at the church quickly jotted down a few lines of a poem while waiting for the organist to view the damaged bellows. The organist then set the poem to music to be sung by two men, children's voices and guitar accompaniment. Although the people were not enthusiastic about a guitar in the church, they seemed to like the first performance of *Silent Night*.

Silent Night

Joseph Mohr

Franz Gruber
Arr. Swaim

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p*, *mp*, and *mf*. Fingerings and articulation marks are provided for the piano part. The lyrics are: "Si - lent night, Ho - ly night. All is calm, All is bright. 'Round yon vir - gin Moth - er and Child, Ho - ly In - fant so ten - der and".

He's Got The Whole World In His Hands

He's Got The Whole World In His Hands is a favorite of students. They enjoy filling in their school name on the third verse. The syncopation and variations make it a suitable competition piece.

Traditional
Arr. Judy Swaim
and Claire Woodall

1. He's got the whole, wide world, He's got the whole, wide world, He's got the

mf

5 3

Ped. *

whole world in His hands. 1. He's got the whole, wide world

mp

3 4 2 1

Ped. * Ped. * No pedal

in His hands, He's got the whole, wide world In His hands, He's got the

4 4 2 3 2 1 1 4

3 5 1 3

whole, wide world in His hands, He's got the whole world in His hands.

5 1 3 4 3 2

5 #

The First Noel

English Carol

Arr. Swaim

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *p* dynamic and includes a *light pedal* instruction. The vocal line starts with the lyrics "The first Noel, the angel did say was to certain poor shepherds in fields as they lay. In fields where". The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 2, 1, 2, 2, 1, 4, 5, 4, 1, 3, 3, 1, 4, 3, 2, 1, 2, 3, 5, 3, 1, 2).

Good Christian Men, Rejoice!

The *Primo* part should be played by the teacher or advanced student.

14th century carol

Arr. Judy Swaim and Claire Woodall

8^{va}-----

Primo

mp
Secondo

1. Good Chris - tian men, re - joice With

The first system of music is in 6/8 time. The Primo part (treble clef) starts with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Secondo part (bass clef) starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The lyrics are: "1. Good Chris - tian men, re - joice With".

8^{va}-----

5

heart and soul and voice; Give ye heed to what I say:

The second system of music continues the melody. The Primo part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Secondo part continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The lyrics are: "heart and soul and voice; Give ye heed to what I say:".

8^{va}-----

9

News! News! Je - sus Christ is born to-day! *mp* Ox and ass be -

The third system of music continues the melody. The Primo part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Secondo part continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The lyrics are: "News! News! Je - sus Christ is born to-day! *mp* Ox and ass be -".

8va-----

13

fore Him bow and He is in the man - ger now: Christ is born to

LH 5

8va-----

17

rit. day! *a tempo* Christ is born to - day!

20

mf 2. Good

8va-----

22

Chris - tian men, re - joice! With