O, HOW I LOVE JESUS

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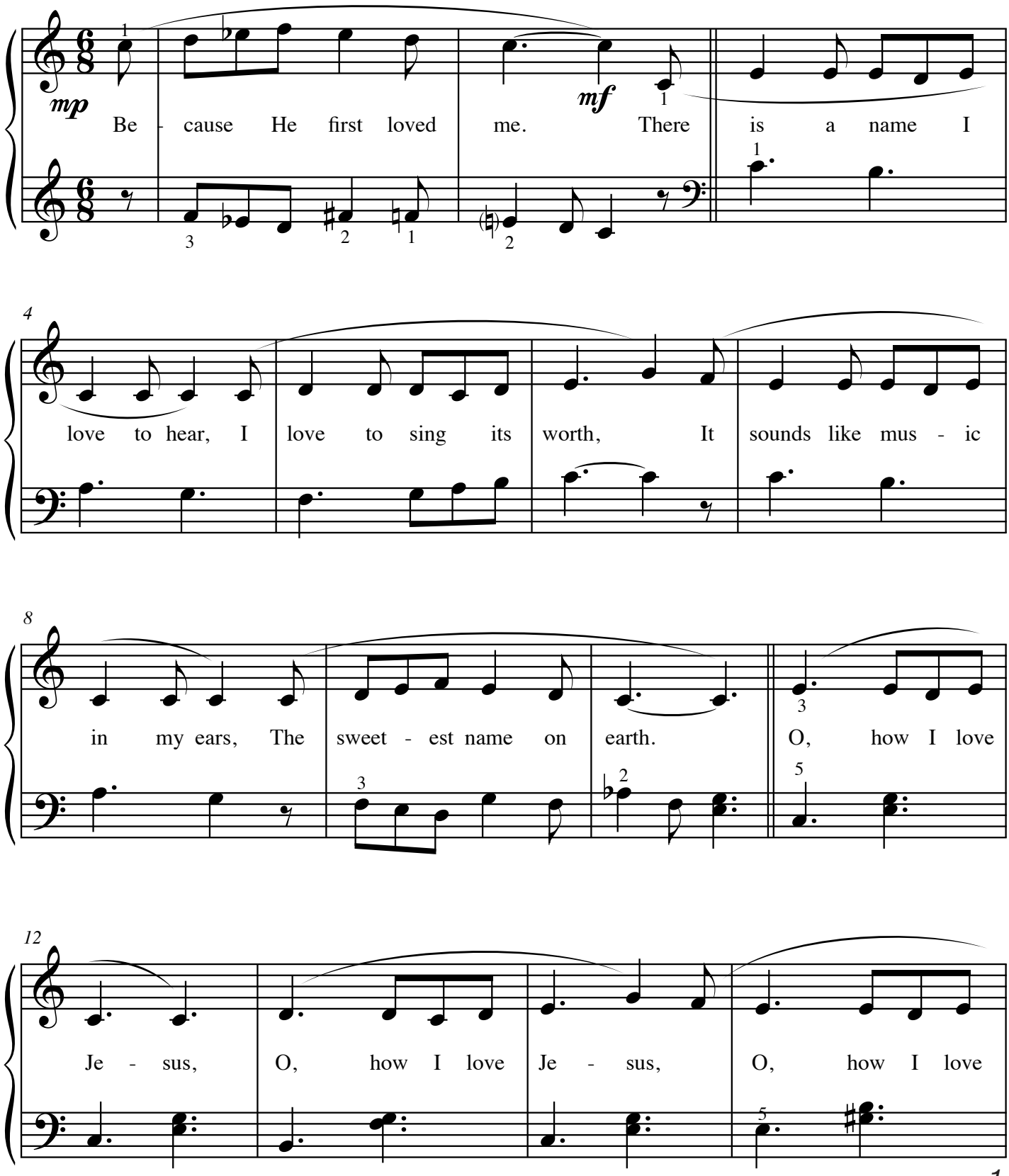
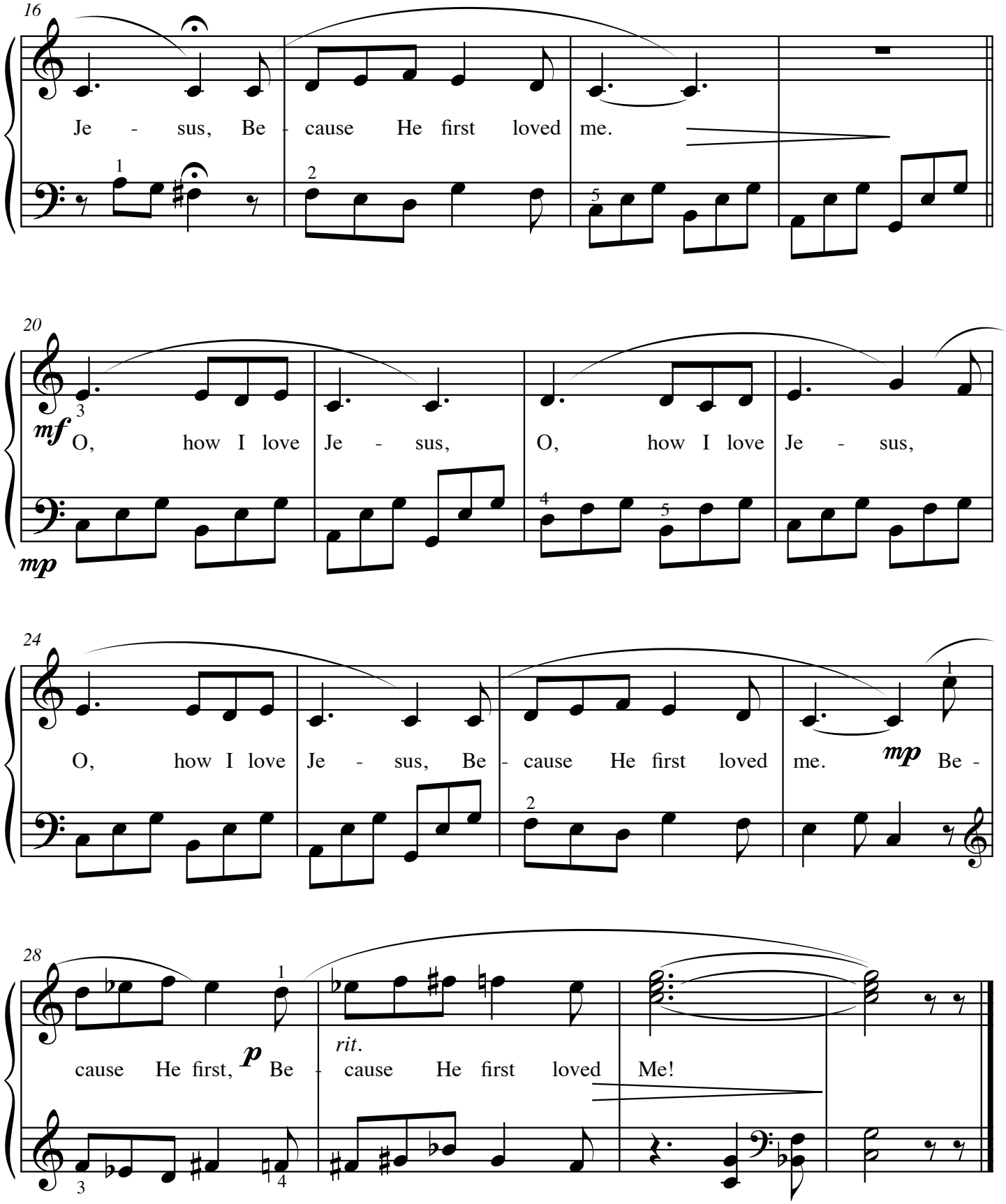
F. Whitfield
Moderato (in a medium tempo)

American Melody
Arr. Garlock/Swaim




16
Je - sus, Be - cause He first loved me.
20
mf
O, how I love Je - sus,
O, how I love Je - sus,
mp
24
O, how I love Je - sus, Be - cause He first loved me.
mp
Be -
28
cause He first,
p
Be - cause He first loved Me!
rit.

O HAPPY DAY

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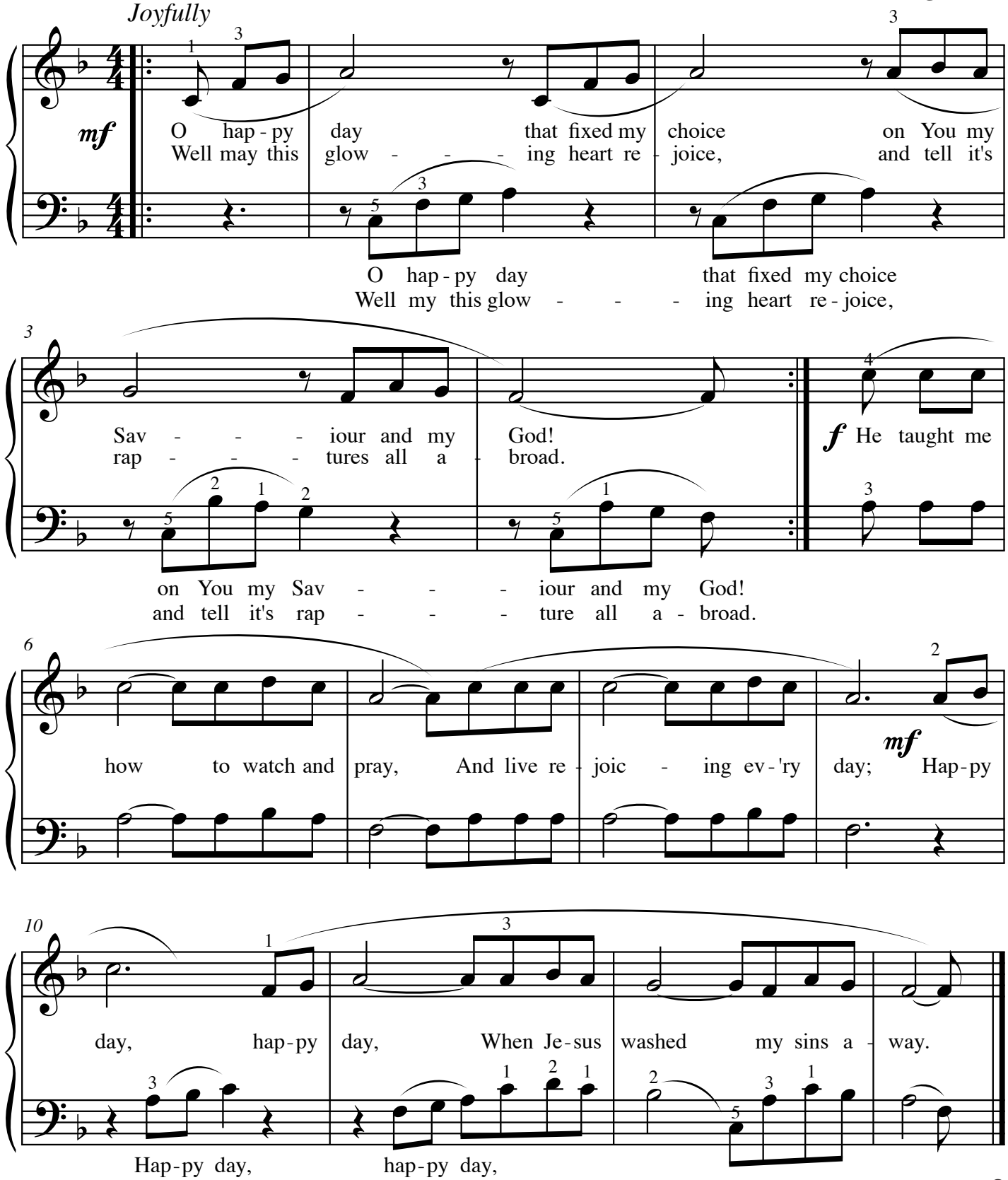
Phillip Doddridge

E. F. Rimbault
Arr. Garlock

Joyfully



ONWARD, CHRISTIAN SOLDIERS

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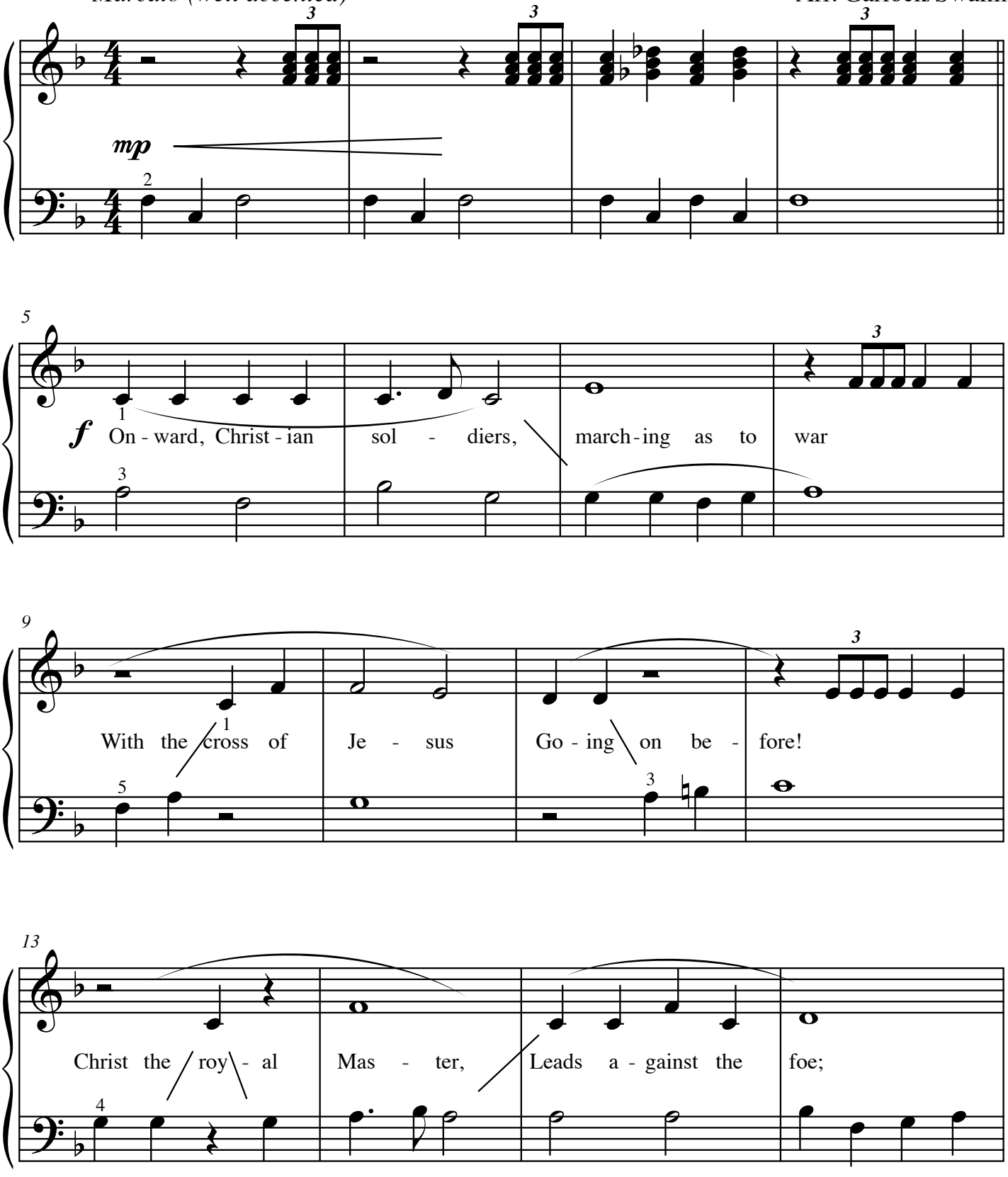
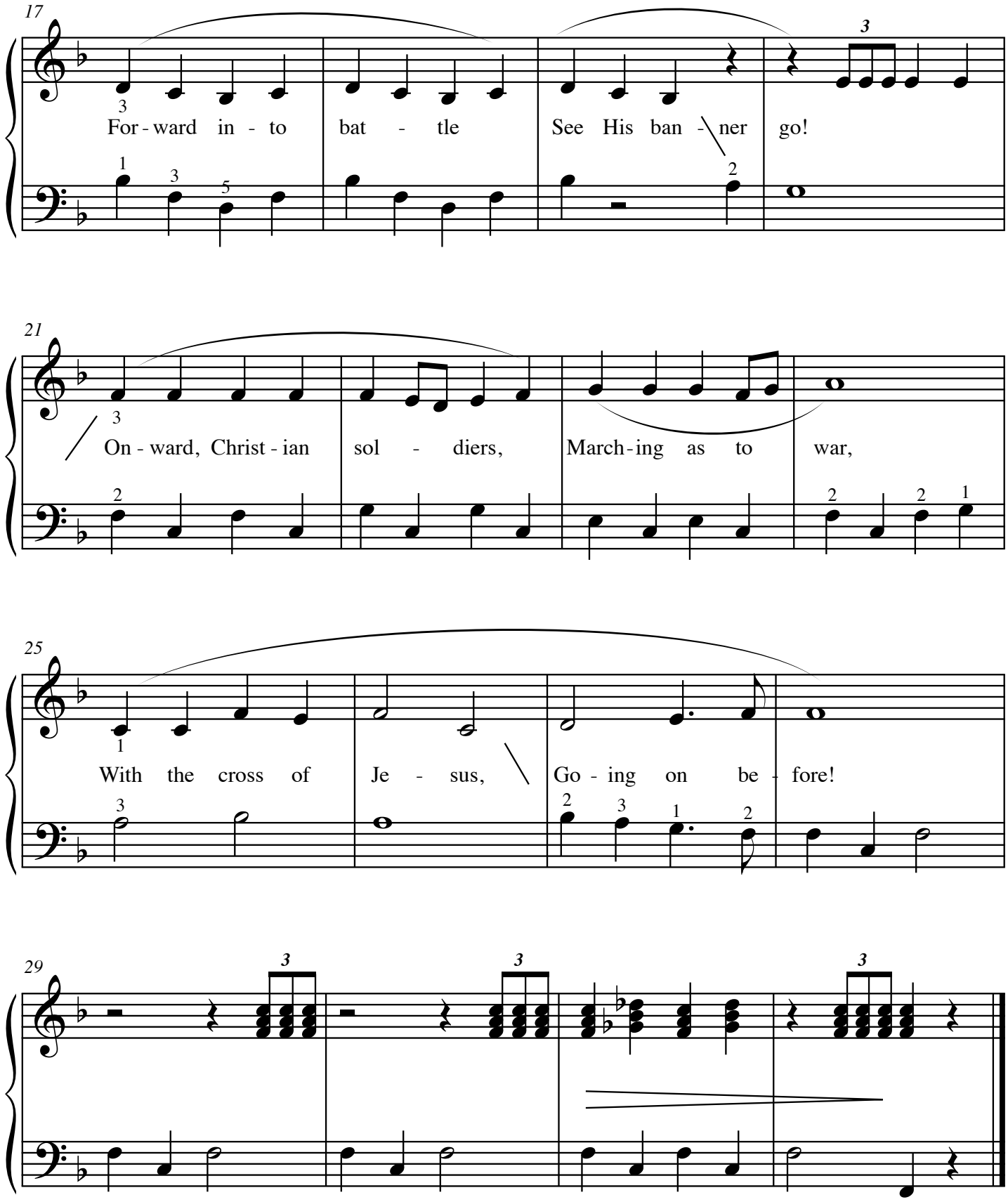
Sabine Baring-Gould
Marcato (well accented)

Arthur S. Sullivan
Arr. Garlock/Swaim




17
For - ward in - to bat - tle See His ban - ner go!
21
On - ward, Christ - ian sol - diers, March - ing as to war,
25
With the cross of Je - sus, Go - ing on be - fore!
29

O FOR A THOUSAND TONGUES

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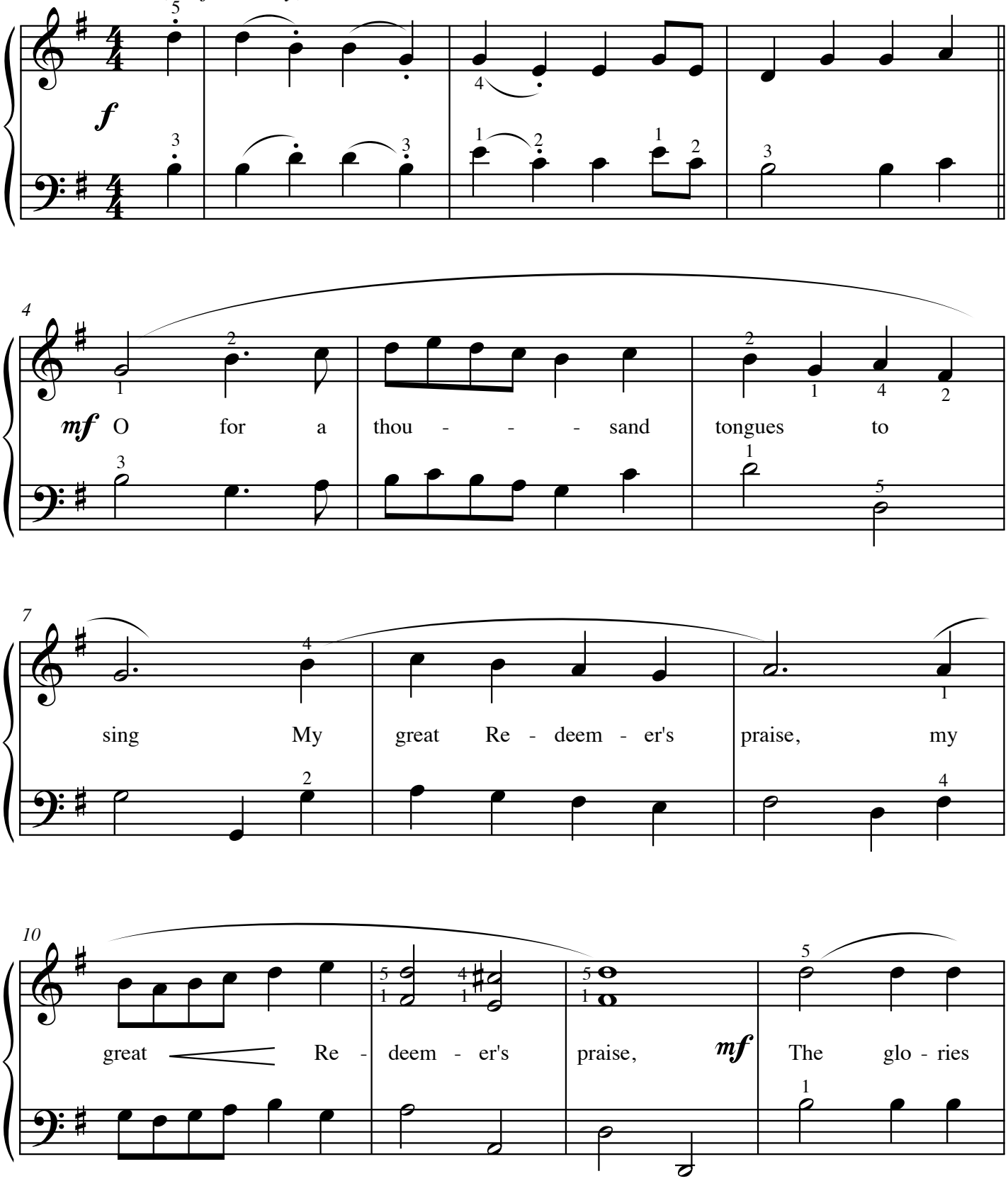
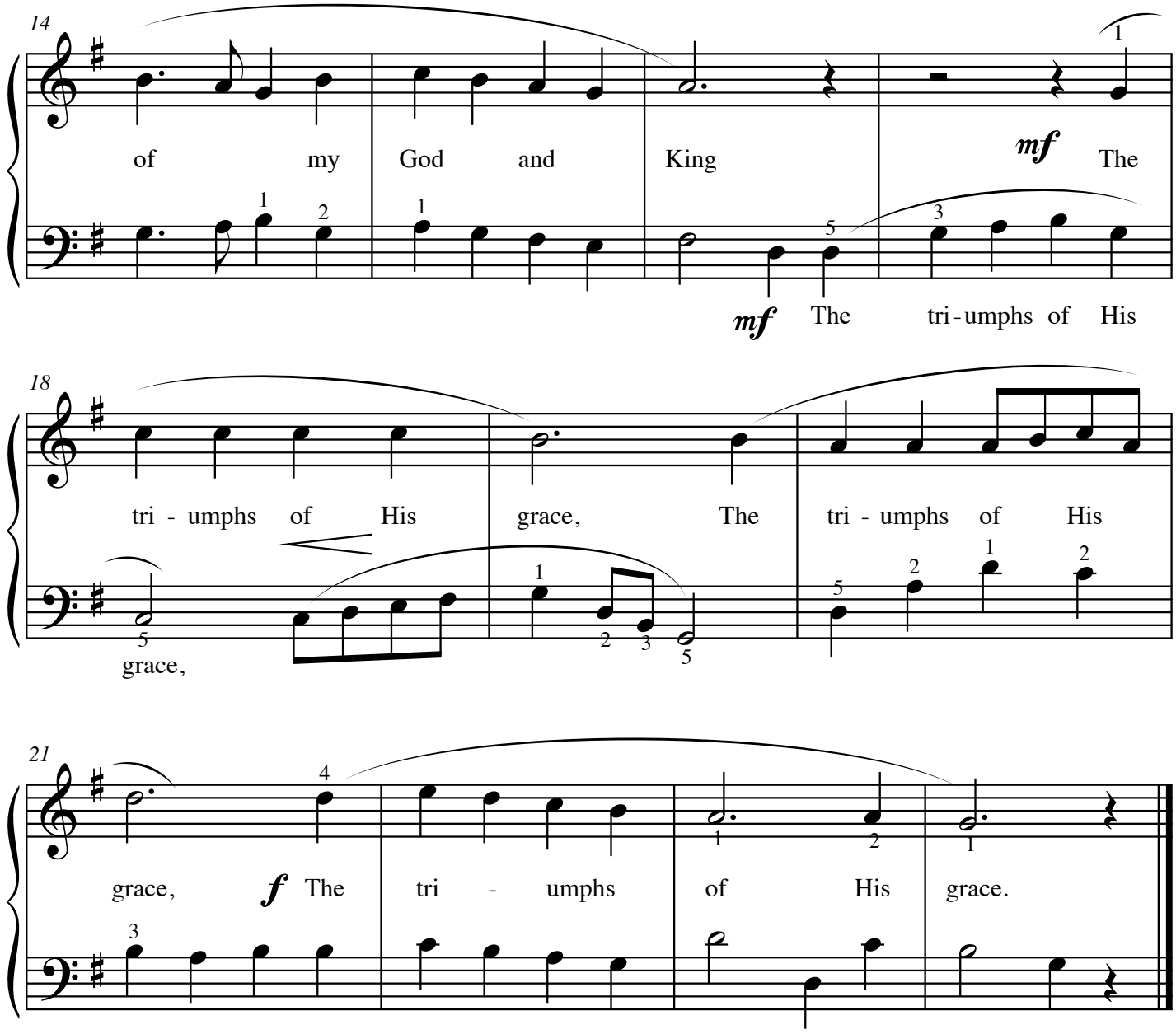
Charles Wesley
Maestoso (majestically)

Carl Glaser
Arr. Garlock




14
of my God and King
mf The
mf The tri-umphs of His
18
tri - umphs of His grace, The tri - umphs of His
grace,
21
grace, f The tri - umphs of His grace.

NOTHING BUT THE BLOOD

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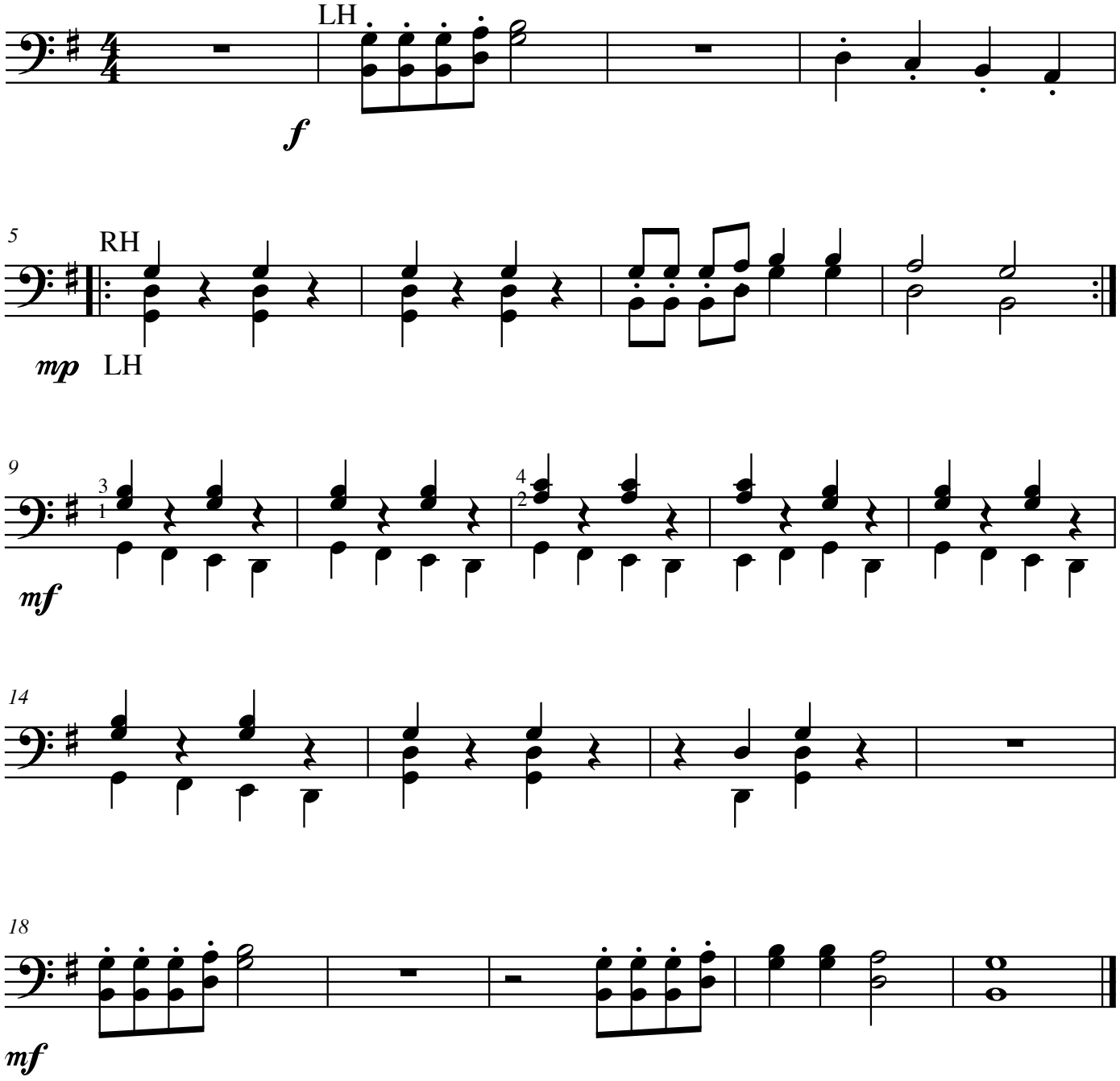
Secondo Parte

Robert Lowry

Robert Lowry
Arr. Swaim

Alla Marcia (in march style)



NOTHING BUT THE BLOOD

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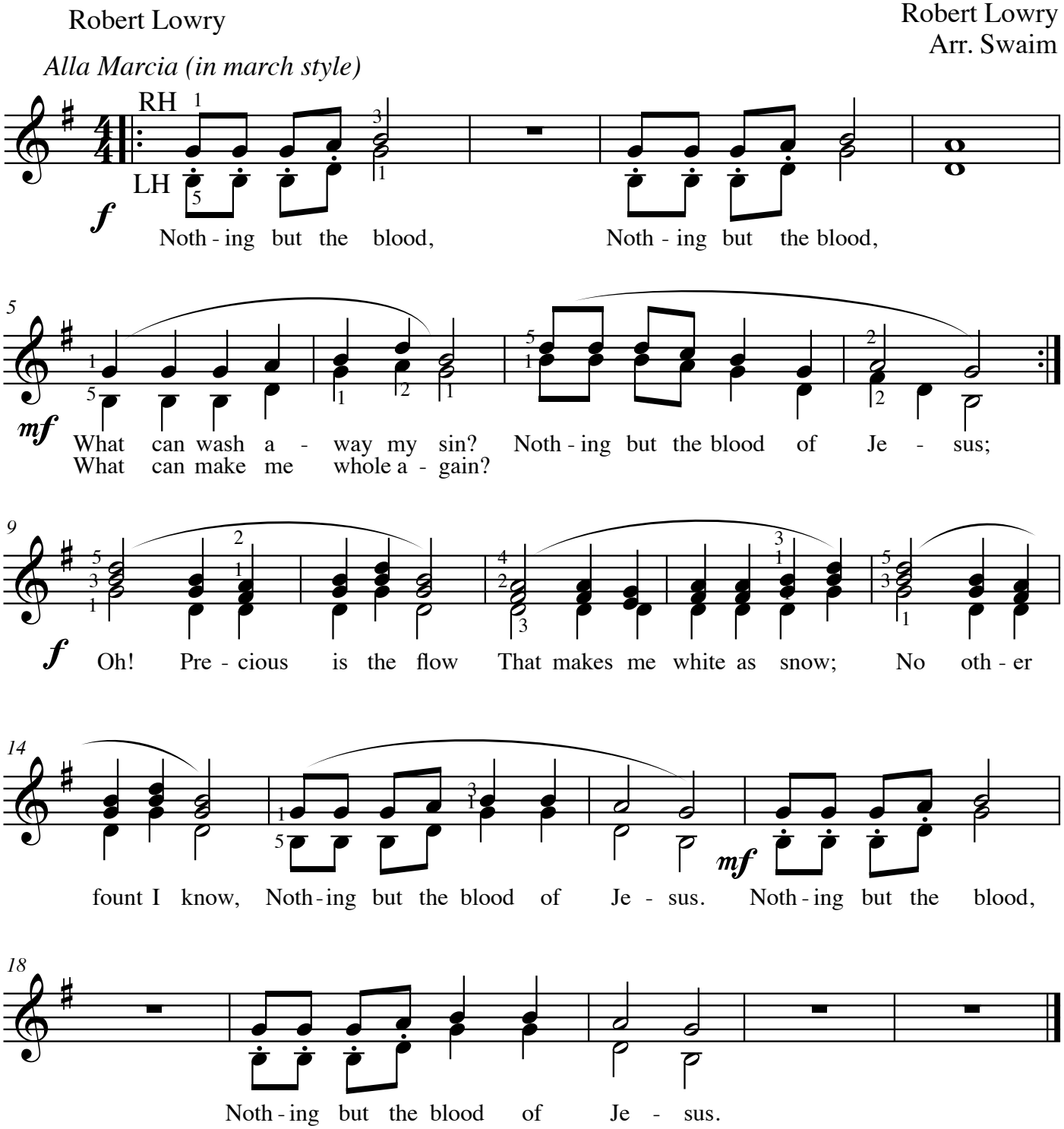
Primo Parte



WE GATHER TOGETHER

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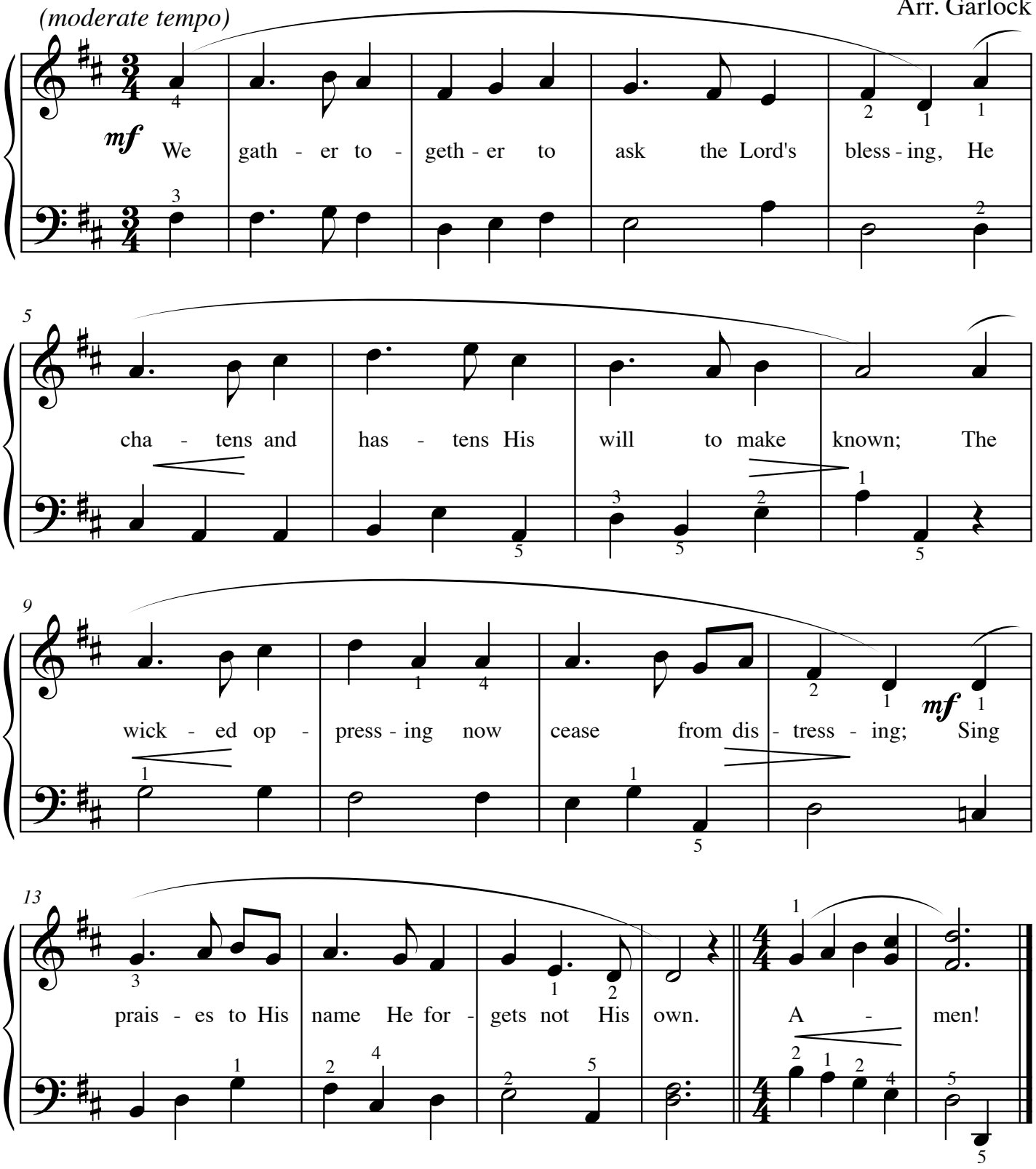
Netherlands Melody
Arr. Garlock

Andante
(moderate tempo)



The "amen" at the end of *We Gather Together* means "let it be so." It often appears at the end of formal hymns and usually uses the IV to I chord as the harmony.

SEND THE LIGHT (Duet)

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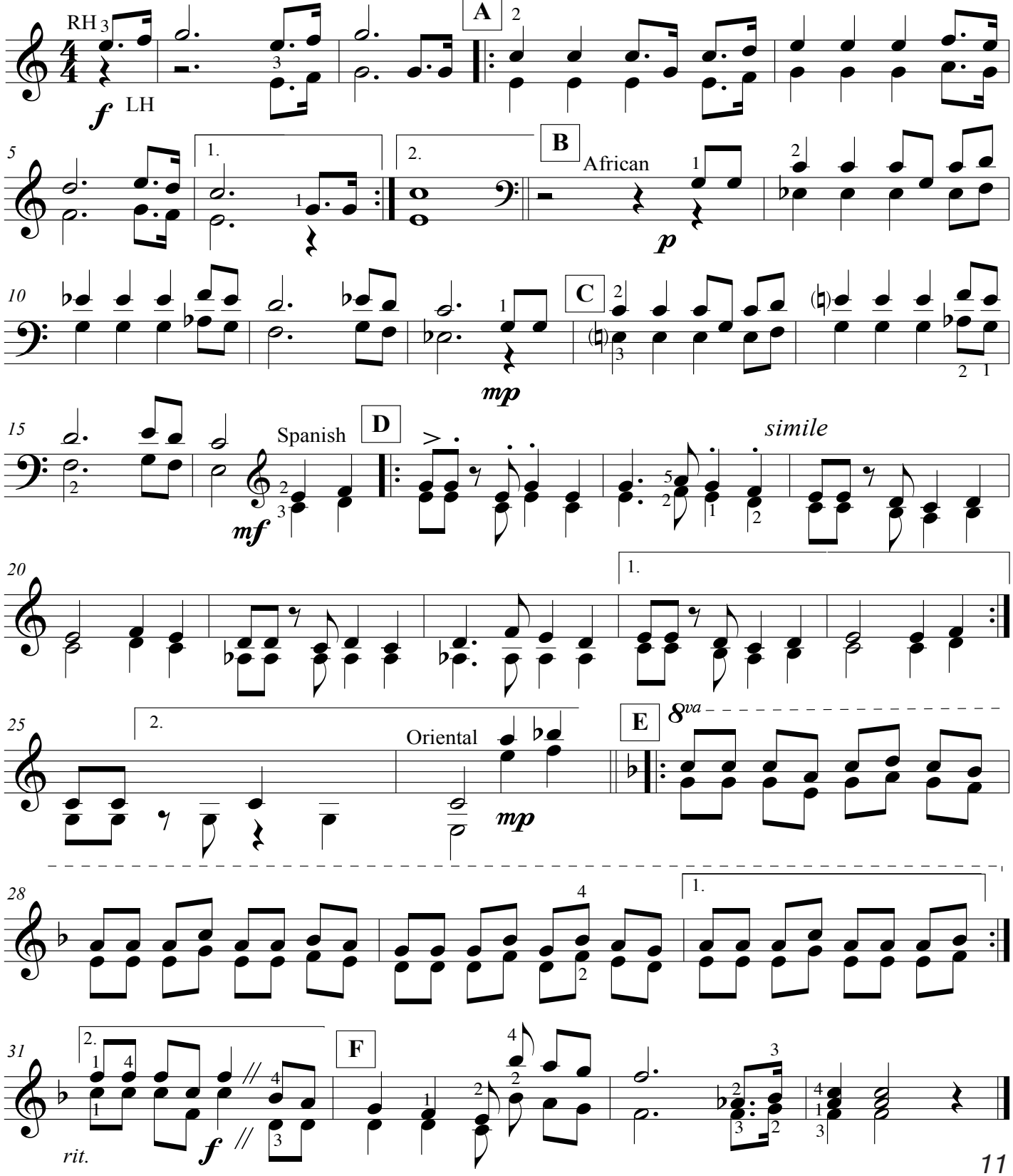
Arranged to reflect the style of music from countries where missionaries have taken the Gospel.

Primo Parte

Charles H. Gabriel
con brio (with spirit)

Charles H. Gabriel
Arr. Swaim



SEND THE LIGHT (Duet)

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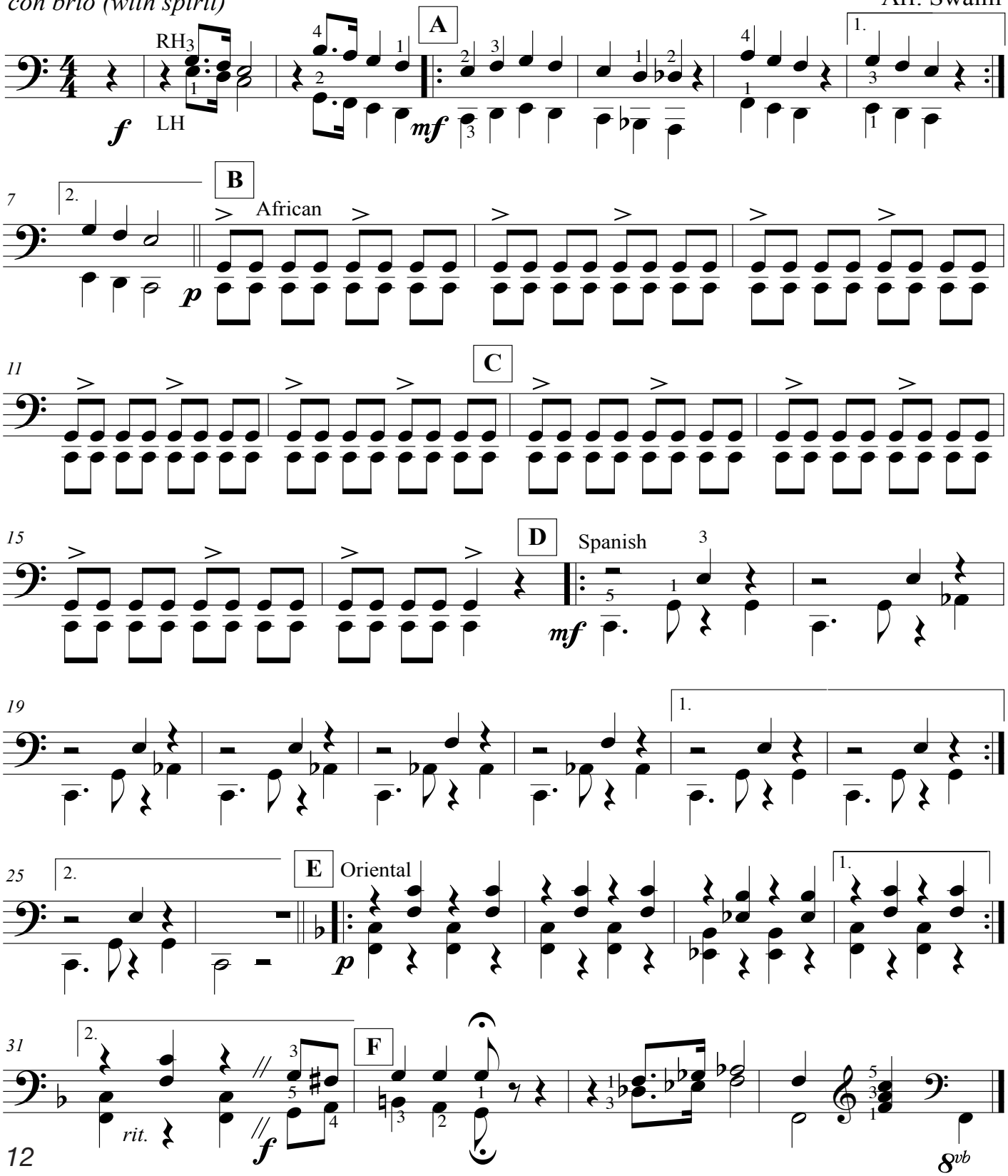
Arranged to reflect the style of music from countries where missionaries have taken the Gospel.

Secondo Parte

Charles H. Gabriel
con brio (with spirit)

Charles H. Gabriel
Arr. Swaim



STAND UP, STAND UP FOR JESUS

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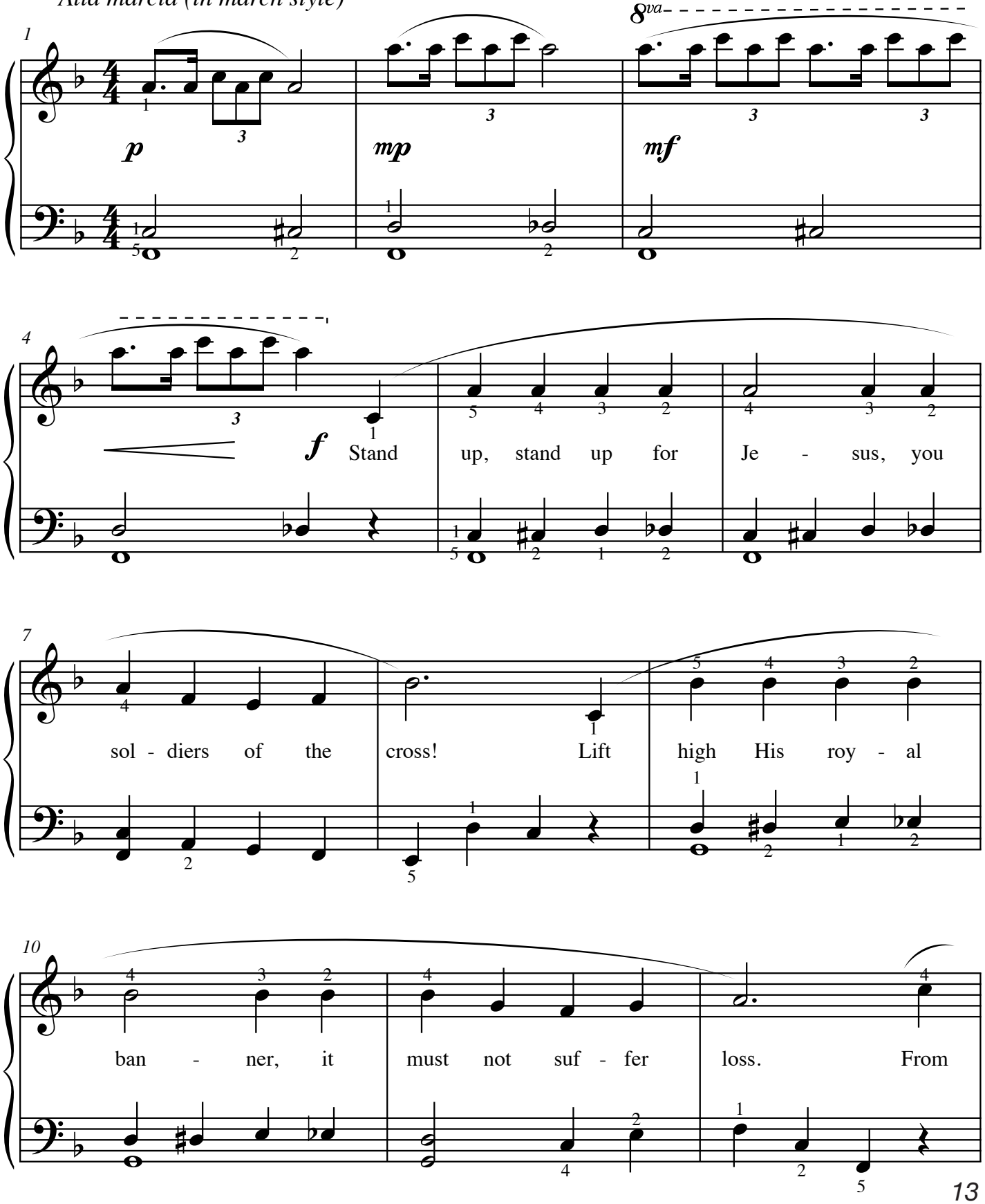
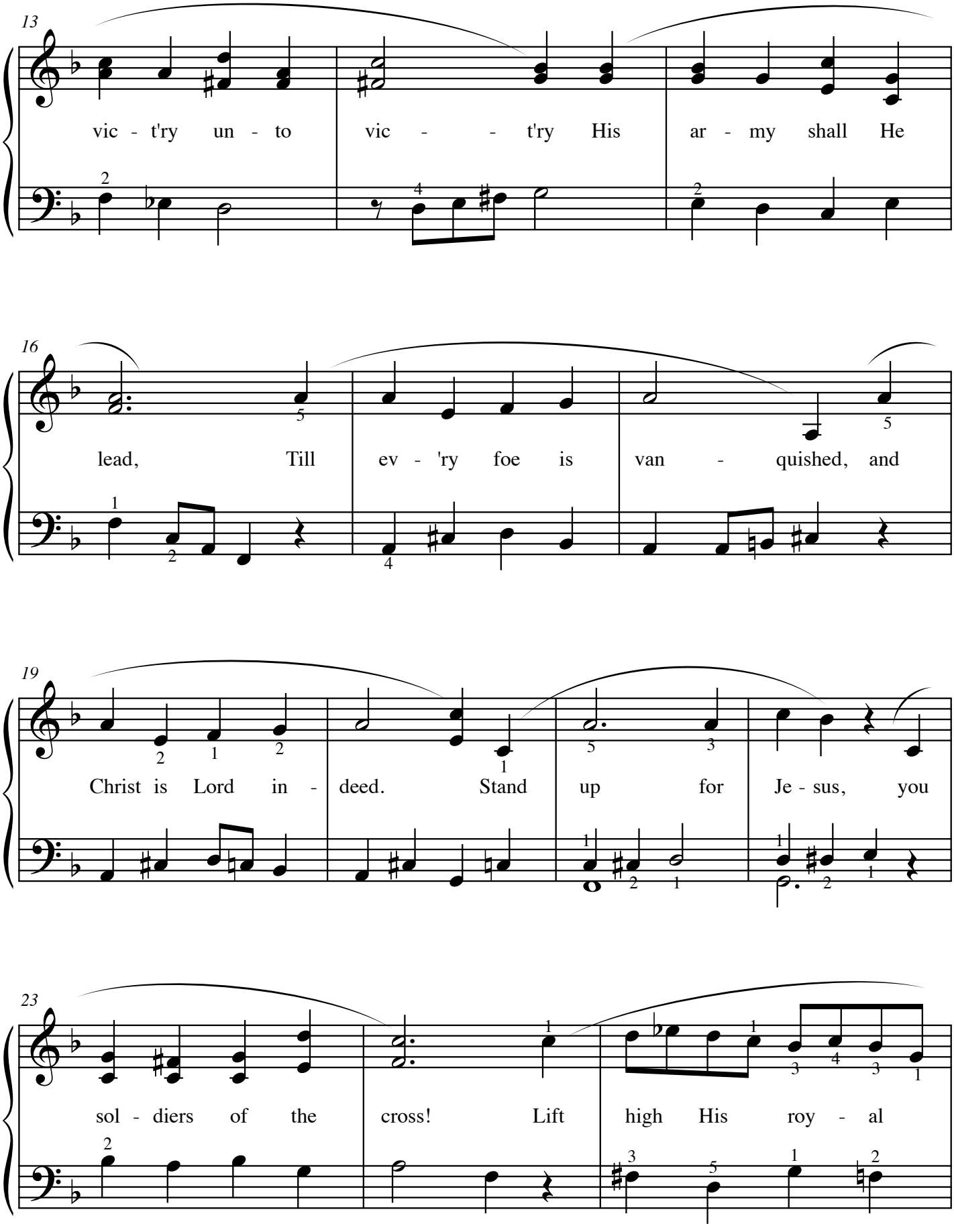
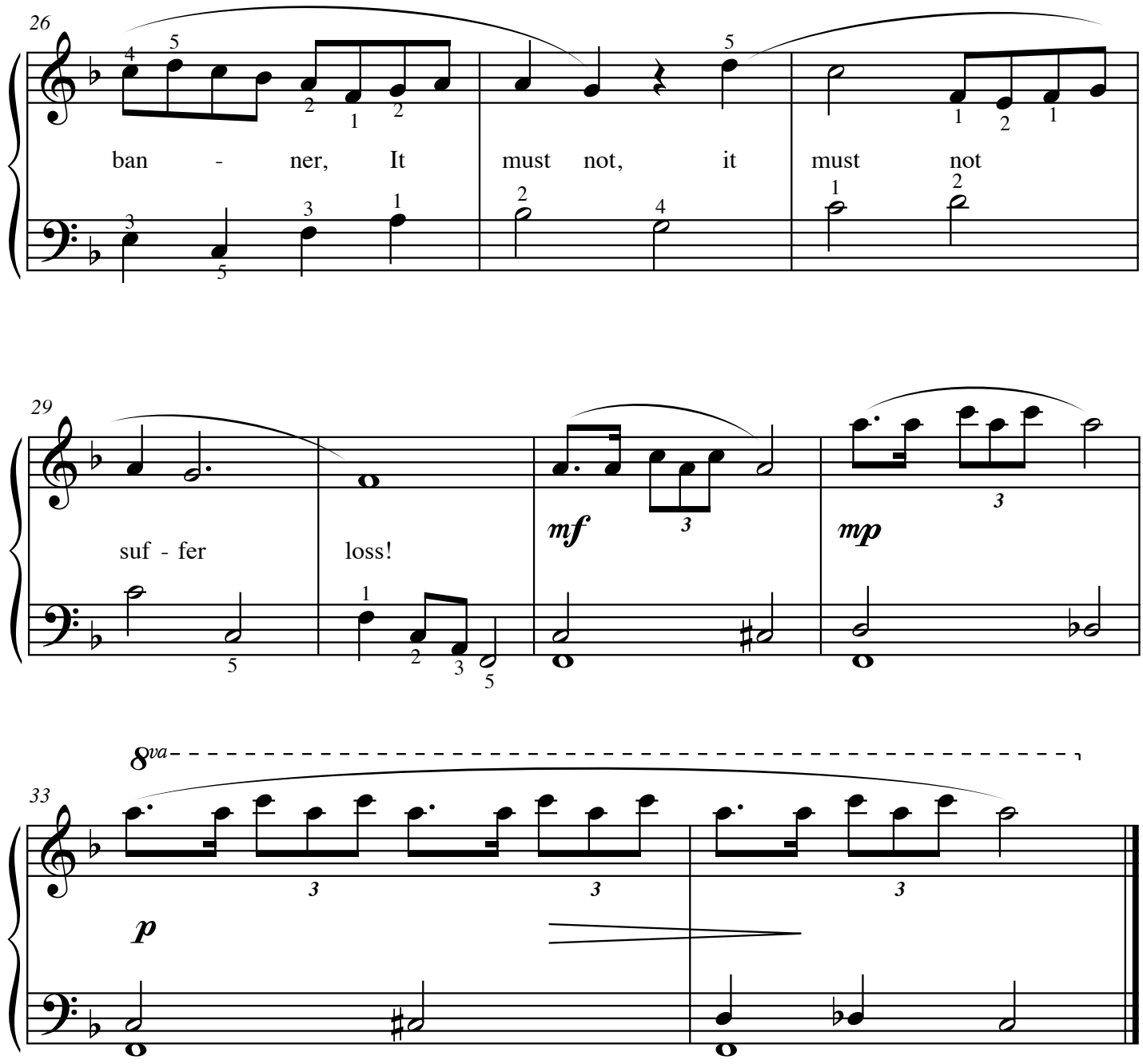
Deorge Duffield
Alla marcia (in march style)

Adam Geibel
Arr. Garlock




13
vic - t'ry un - to vic - - t'ry His ar - my shall He
16
lead, Till ev - 'ry foe is van - quished, and
19
Christ is Lord in - deed. Stand up for Je - sus, you
23
sol - diers of the cross! Lift high His roy - al


26
ban - ner, It must not, it must not
29
suf - fer loss!
mf
mp
8va
33
p

TAKE MY LIFE AND LET IT BE

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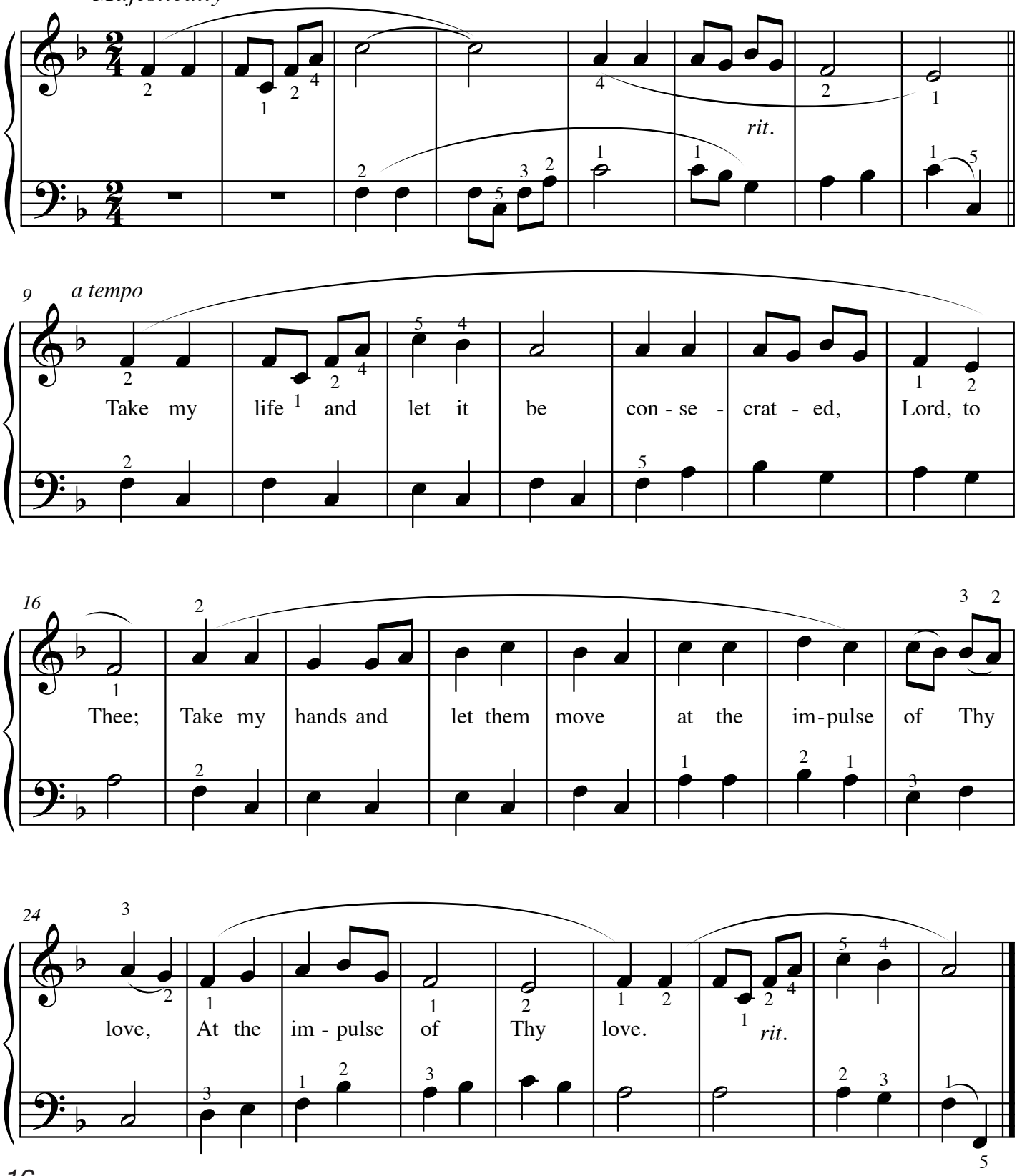
Frances Havergal
Majestically

H. A. Cesar Malan
Arr. Garlock



MY COUNTRY, 'TIS OF THEE

America

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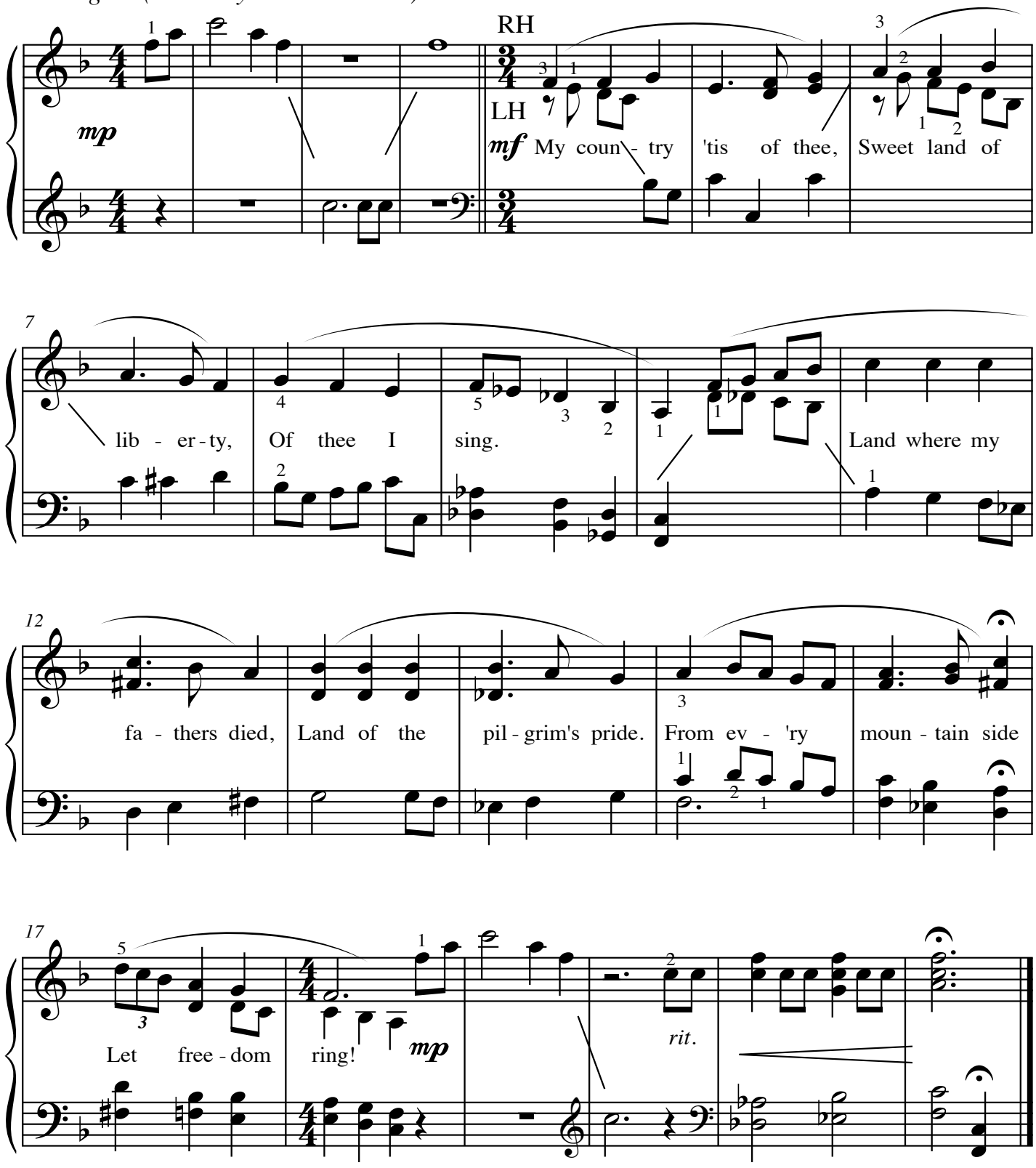
Samuel Francis Smith
Legato (smoothly and connected)

Unknown
Arr. Garlock/Swaim



OUR GREAT SAVIOR

Hyfrydol

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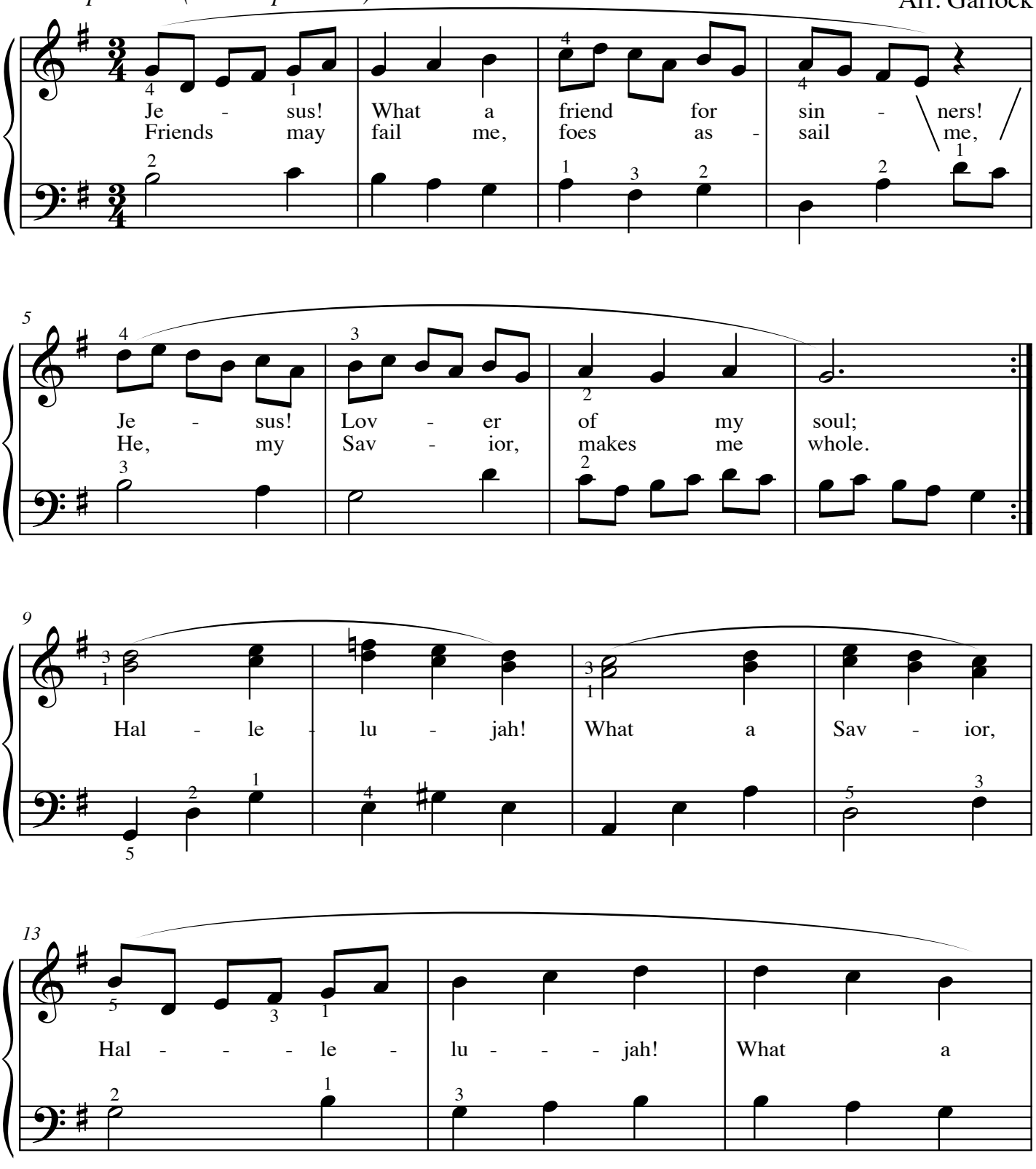
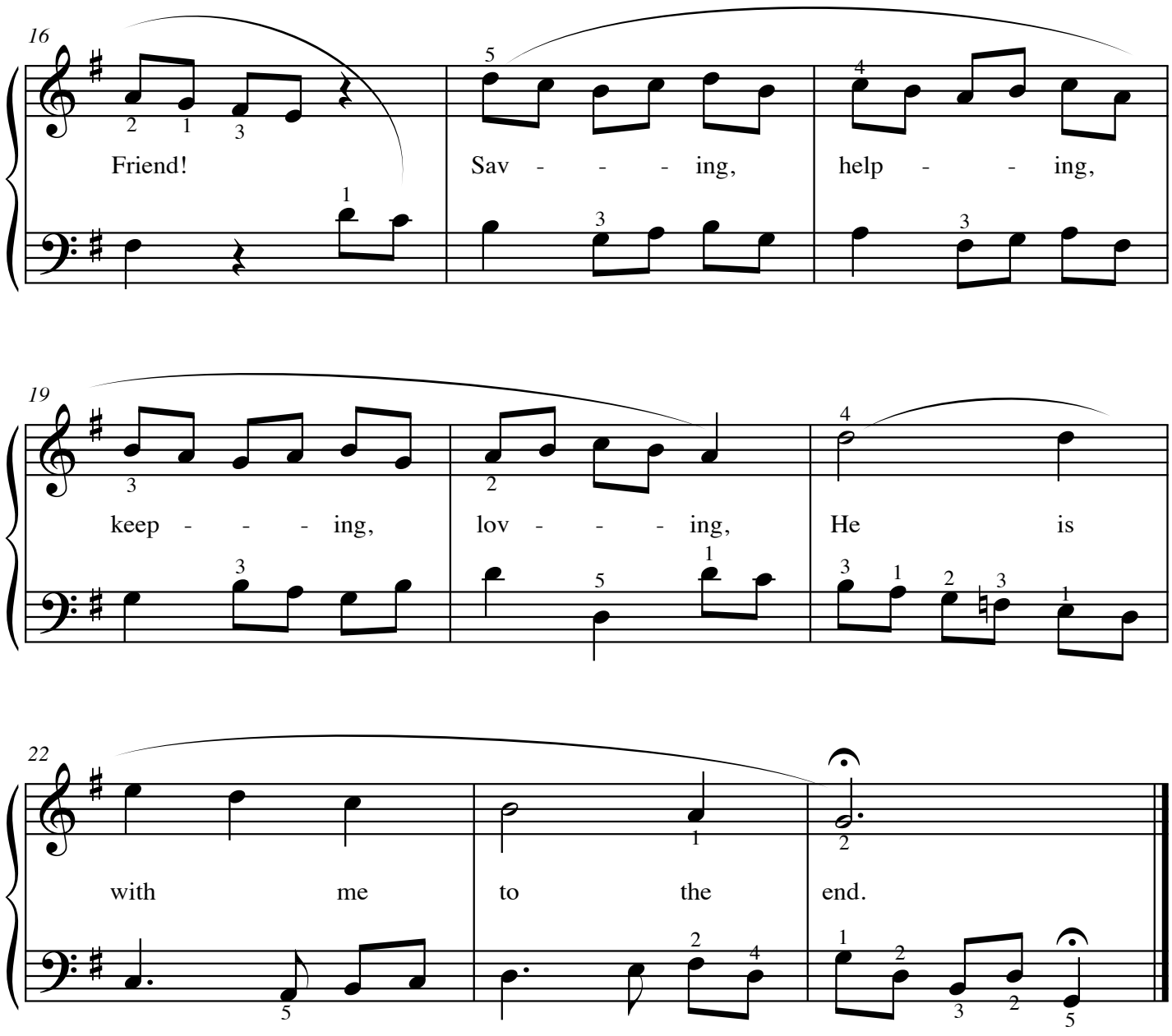
J. Wilbur Chapman
Expressivo (with Expression)

Rowland W. Pritchard
Arr. Garlock




16
Friend!
Sav - - - ing,
help - - ing,
19
keep - - - ing,
lov - - - ing,
He is
22
with me
to the
end.

JESUS LOVES EVEN ME

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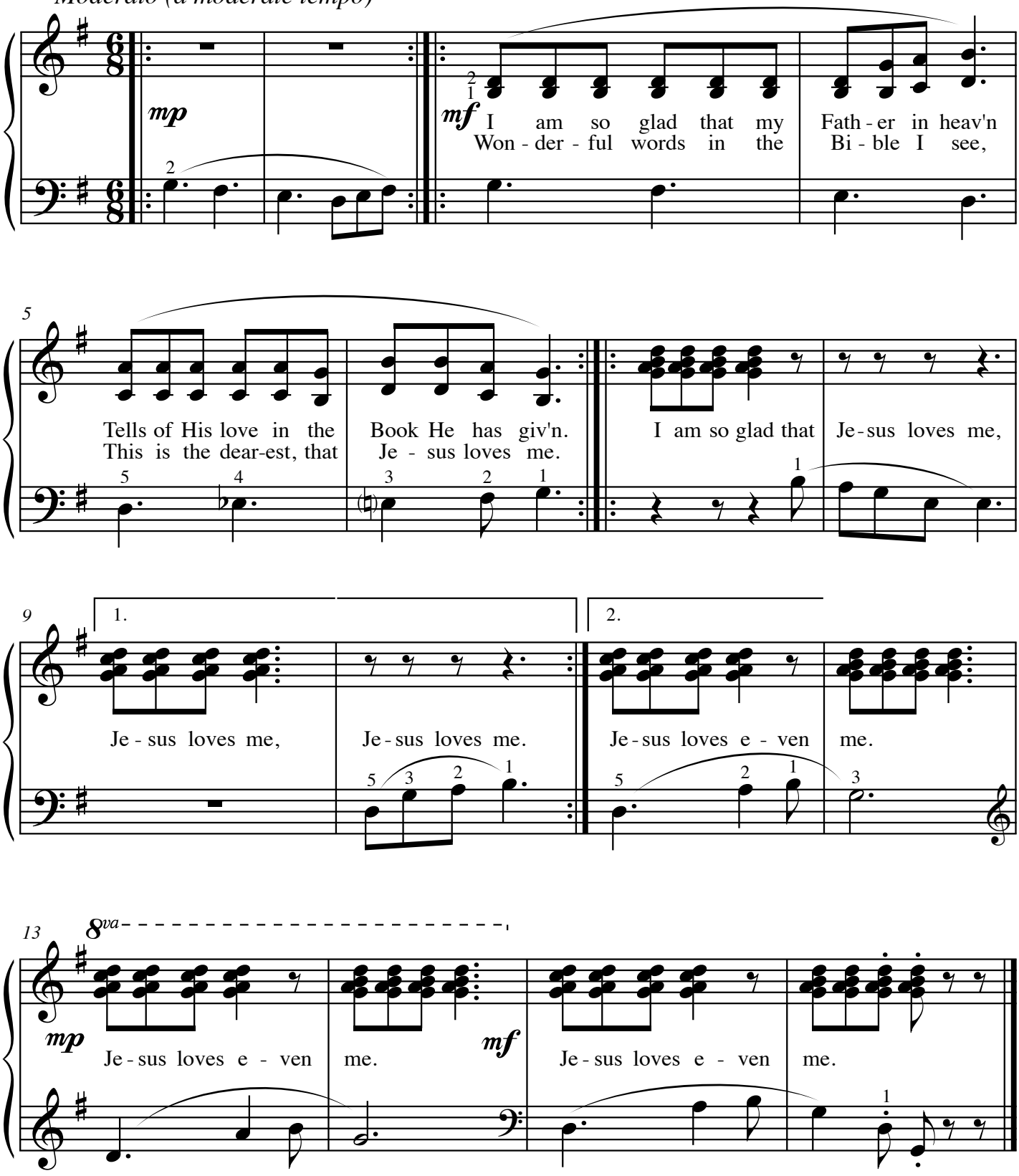
Philip P. Bliss

Philip P. Bliss
Arr. Swaim

Moderato (a moderate tempo)



HAVE THINE OWN WAY, LORD

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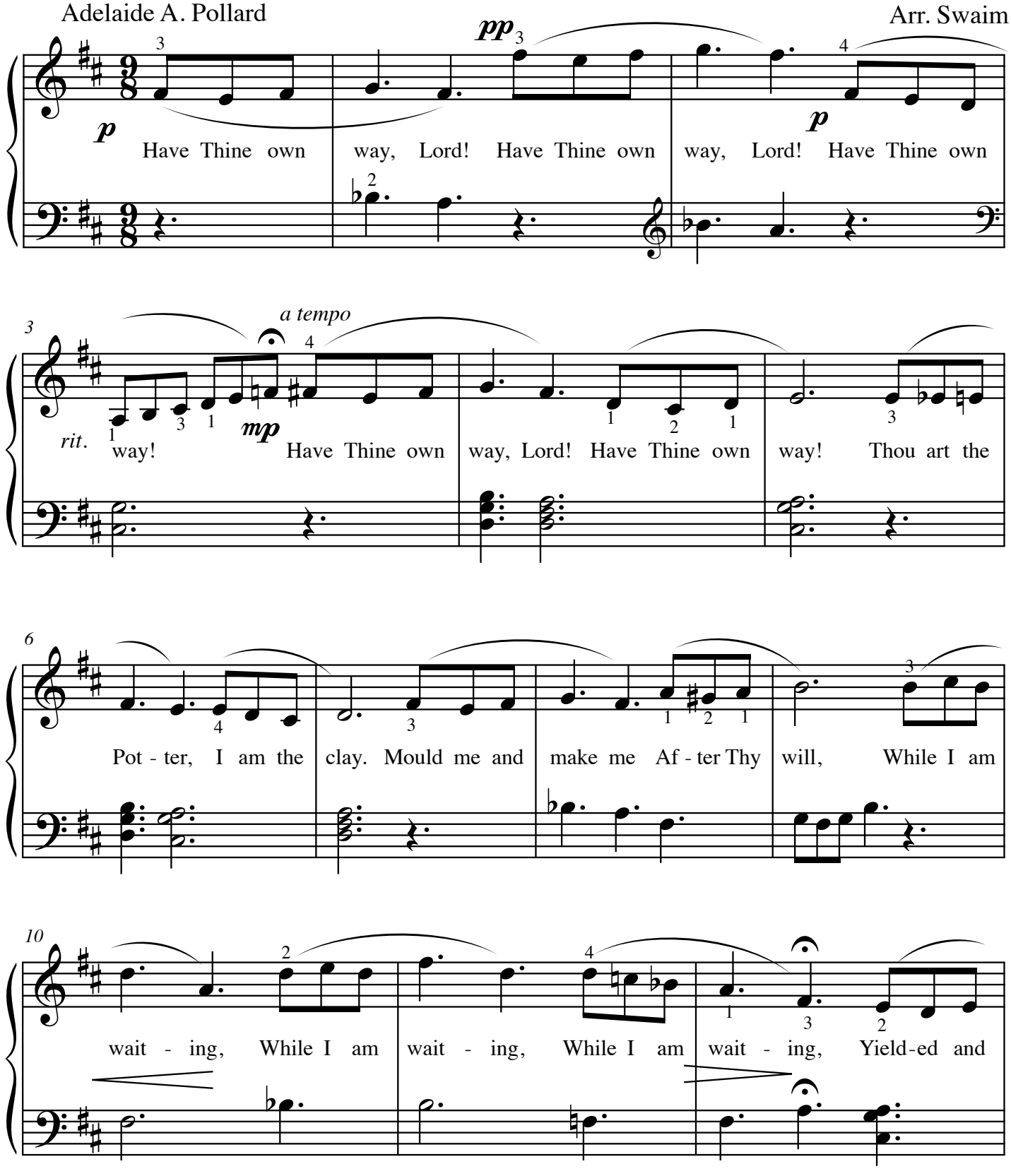
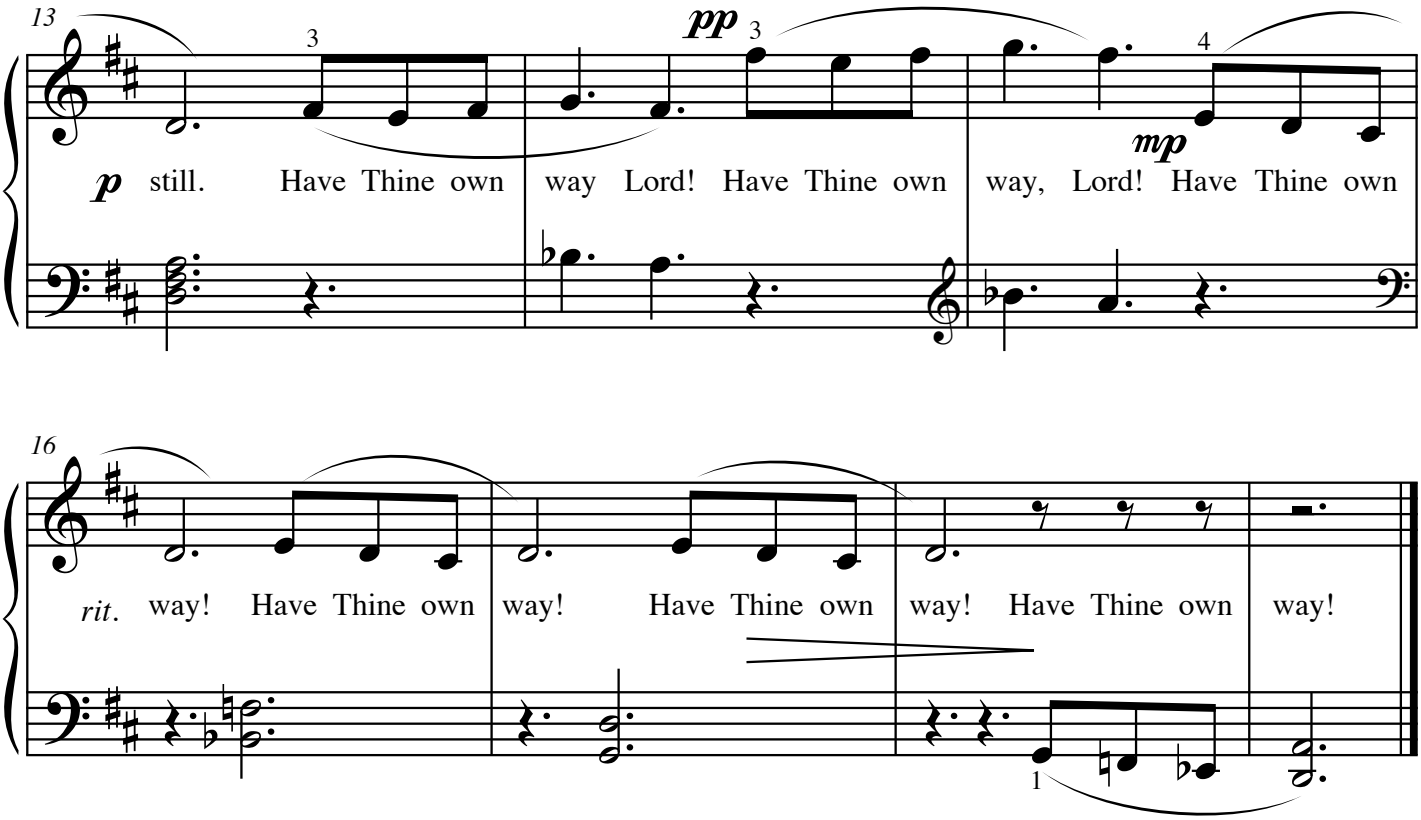
George C. Stebbins
Arr. Swaim

Adelaide A. Pollard





ROCK OF AGES

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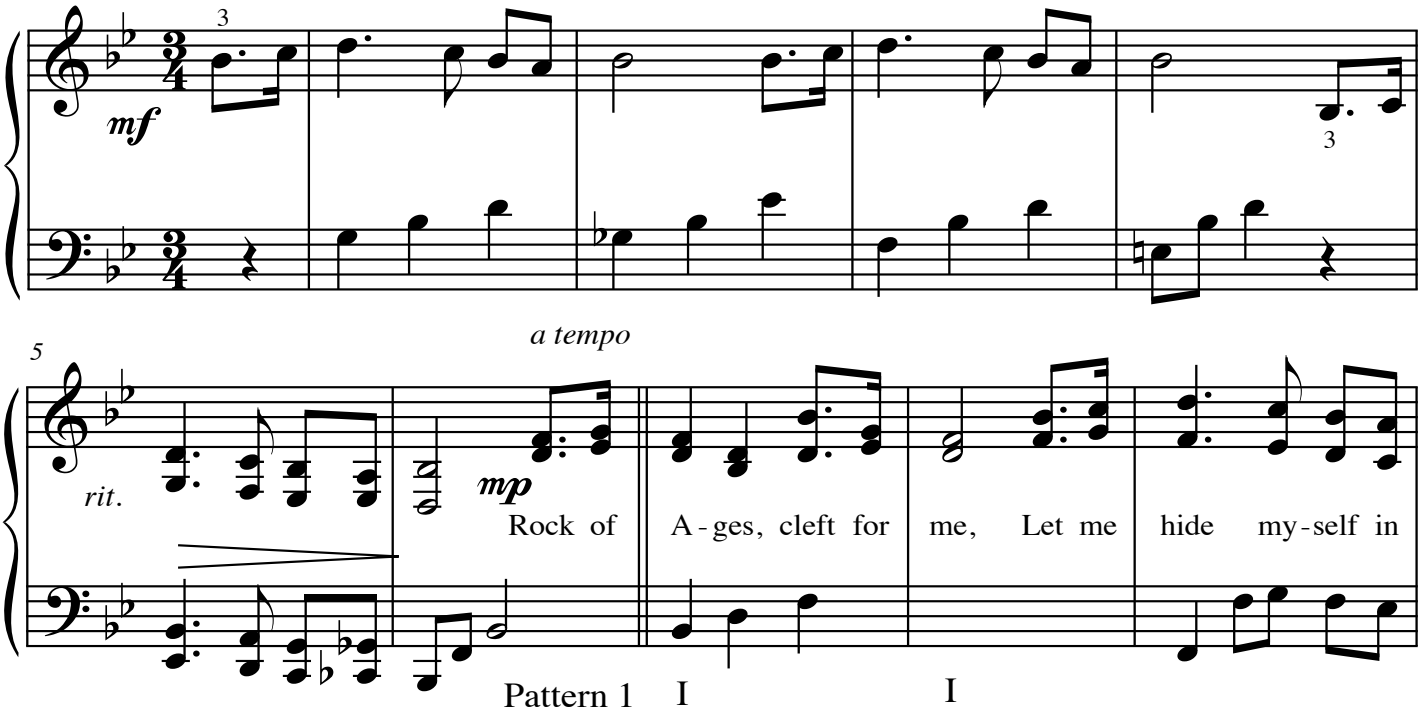
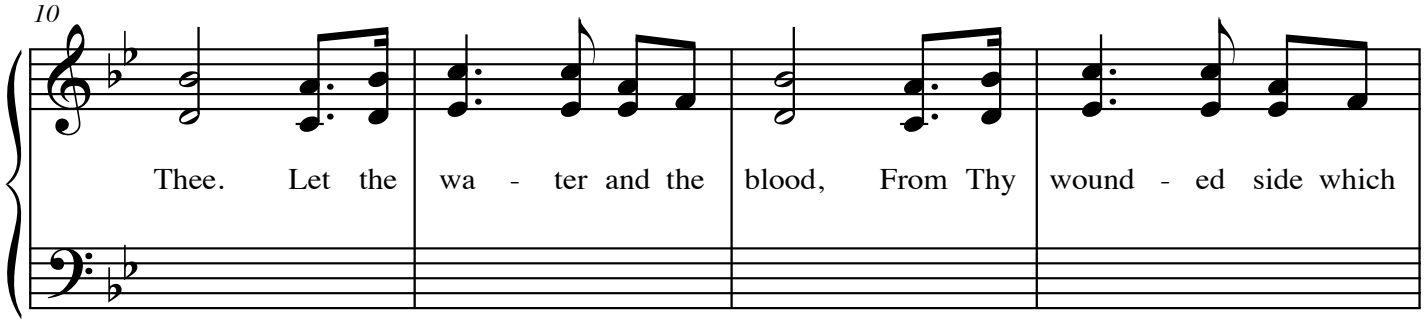
IMPROVISE your own arrangement of *Rock Of Ages* following the instructions given below:

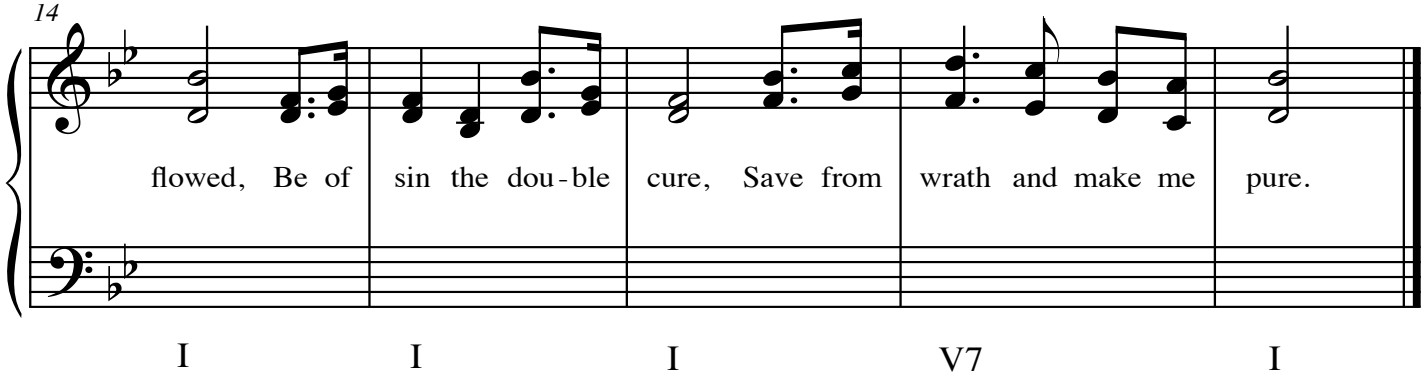
1. Play the introduction as indicated in the music.
2. Play the hymn in the key of B flat using accompaniment Pattern 1.

Augustus M. Toplady — Thomas Hastings

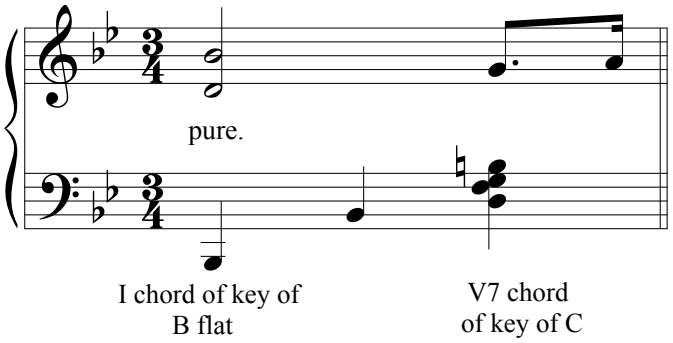


Pattern 1 I I



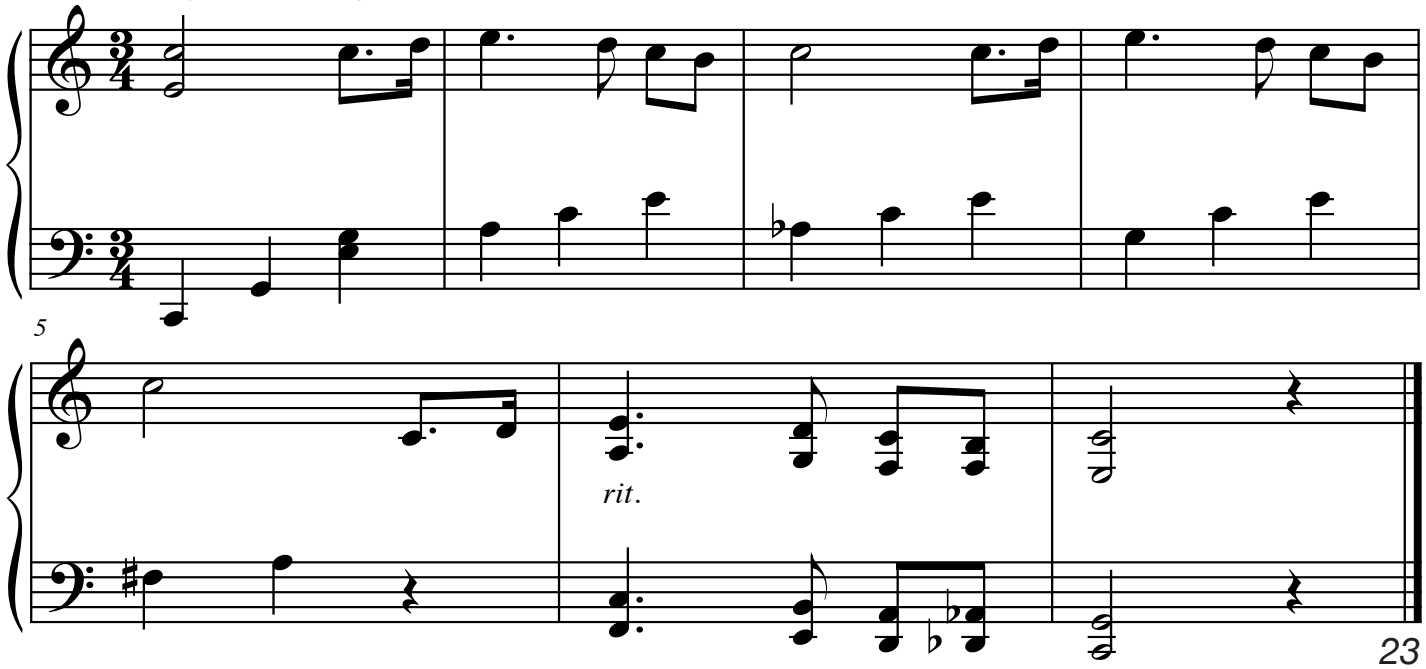


3. MODULATE to the key of C using the V7 of the key of C as illustrated below.



4. Play one time in the key of C using accompaniment Pattern 4.

5. Play the ending below.



I'M ON THE ROCK

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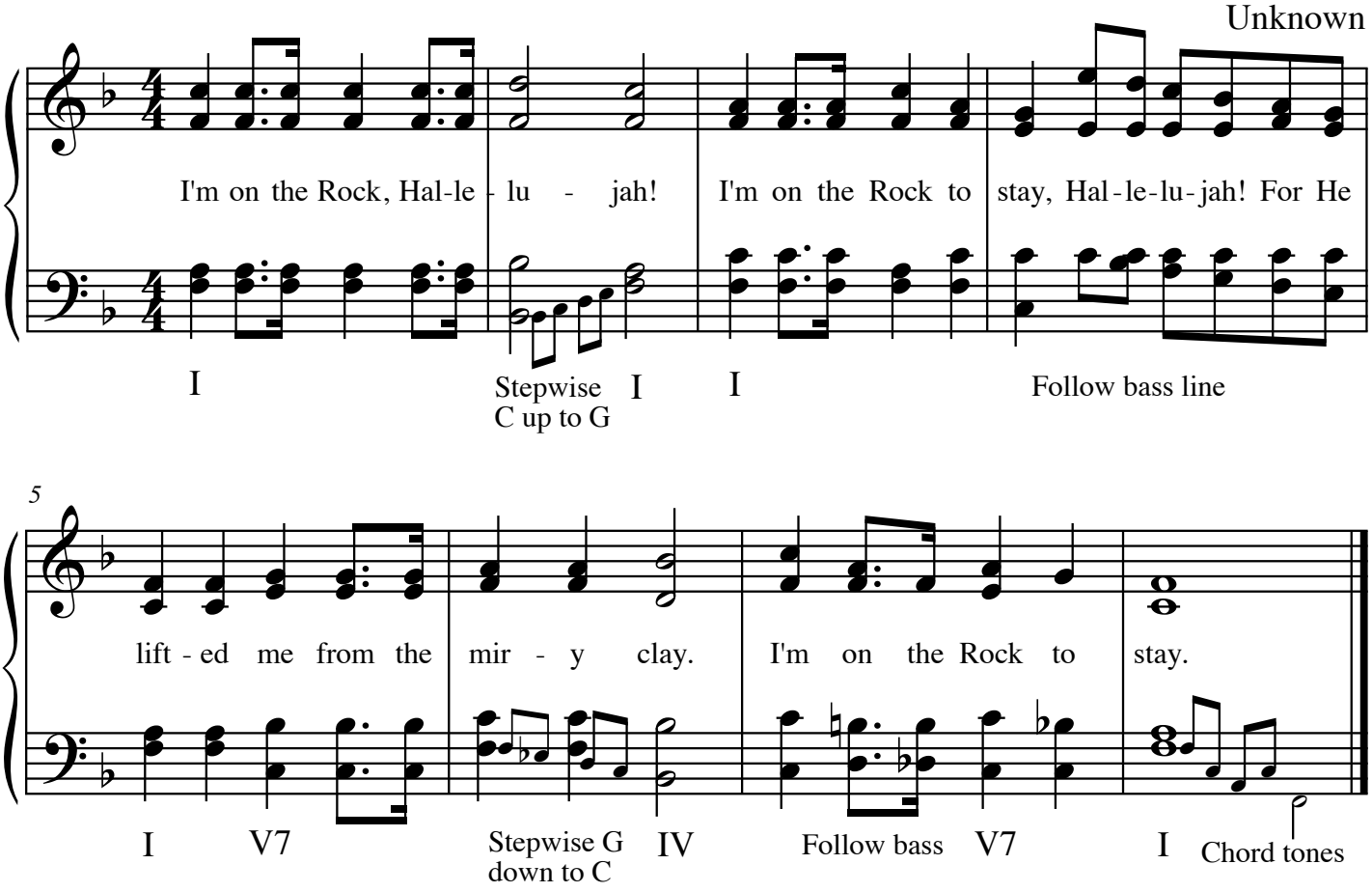
I'm On The Rock appears in four parts as it would in a hymnal. Practice accompaniment Pattern 6, in the key of F, then apply the chords to *I'm On The Rock* as indicated. Practice accompaniment Pattern 6 in the key of G, then transpose *I'm On The Rock* up a second to the key of G.



HEAVENLY SUNLIGHT

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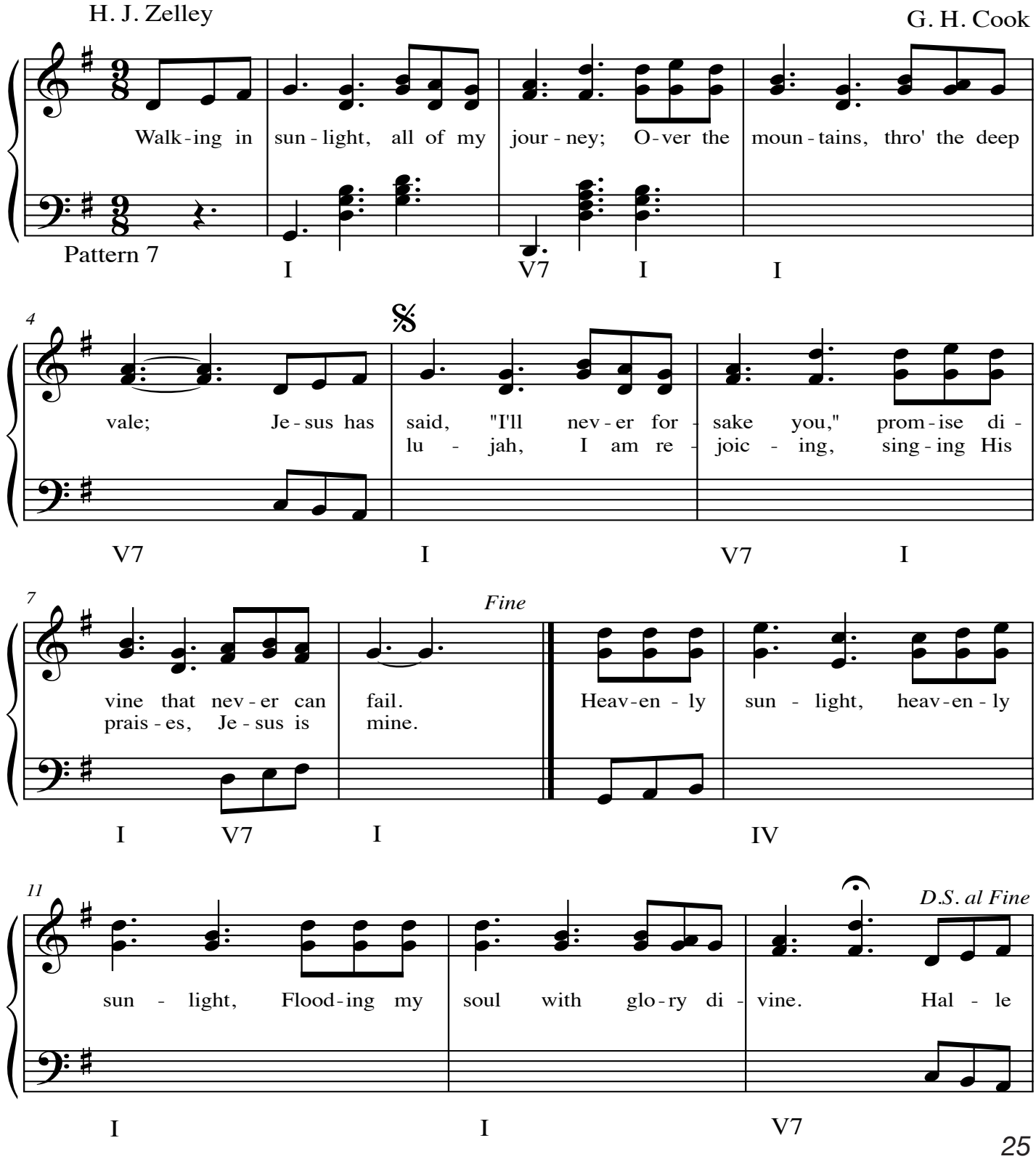
Practice accompaniment Pattern 7 in the key of G, then fill in the blank measures of *Heavenly Sunlight*. Practice accompaniment Pattern 7 in the key of F, then transpose *Heavenly Sunlight* down a second to the key of F. When the harmony changes in the middle of a measure (as in measures 2 and 6), change the accompaniment accordingly.



DARE TO BE A DANIEL

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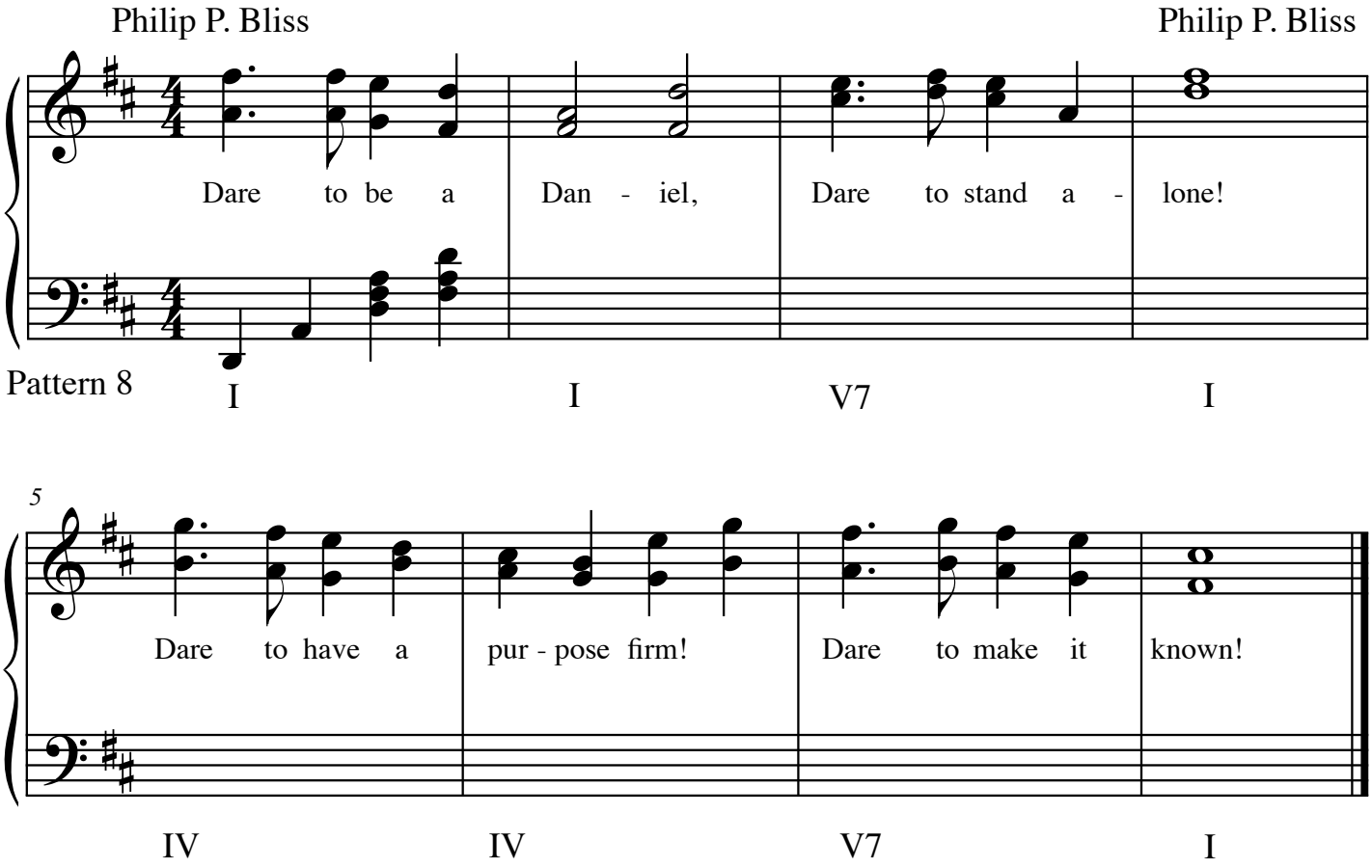
Practice accompaniment Pattern 8 in the key of D, then accompany *Dare To Be A Daniel* using accompaniment Pattern 8. Practice accompaniment Pattern 8 in the key of C, then transpose *Dare To Be A Daniel* down a second to the key of C.



When playing for congregational singing, the pianist gives an **INTRODUCTION** to help the congregation establish pitch and tempo. The last phrase is appropriate to use because it will end on the chord that gives the congregation the pitch. Use measures 5 - 8 as the introduction for *Dare To Be A Daniel*.

STAND UP FOR JESUS

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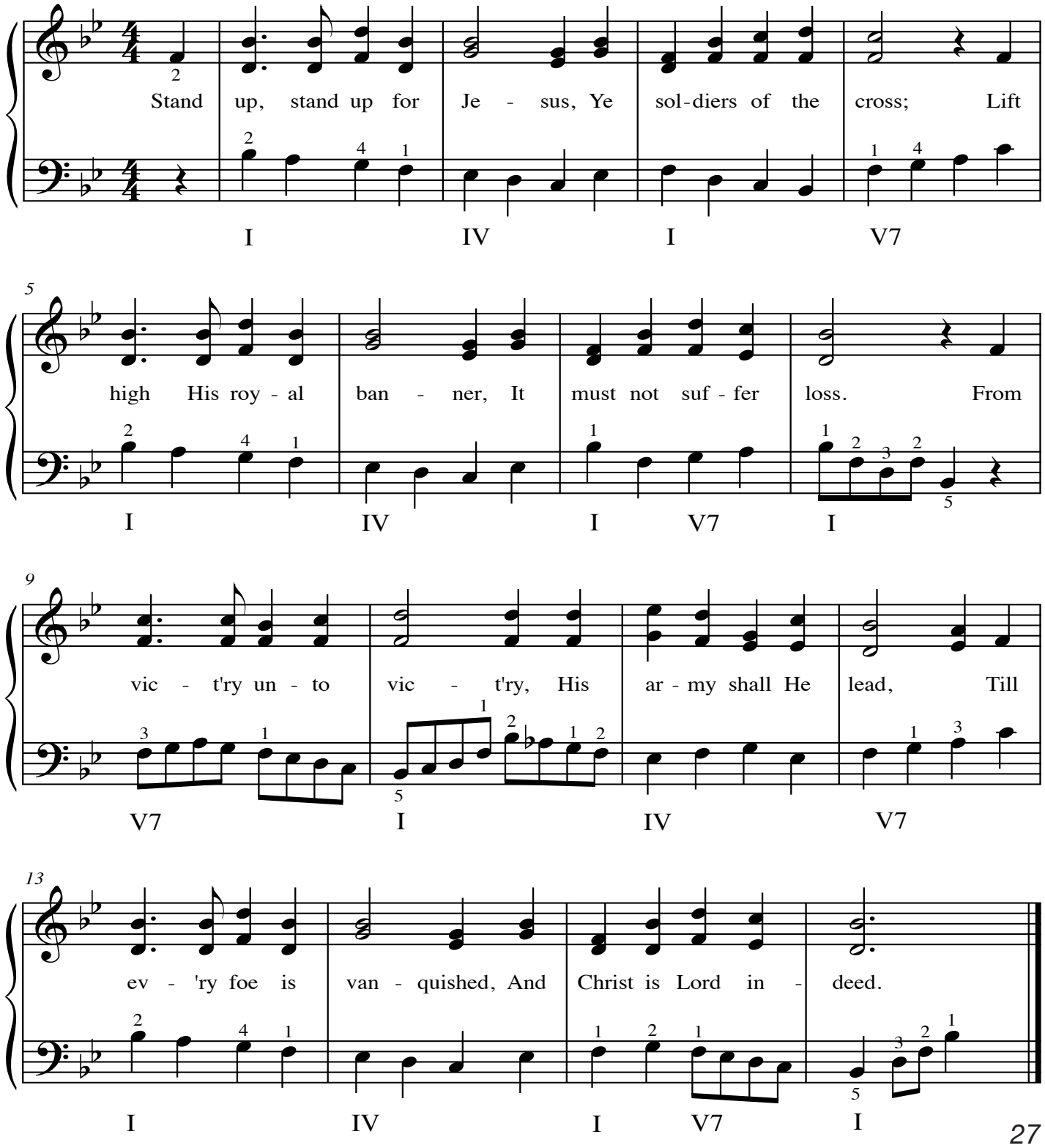
Another accompaniment option is to use only stepwise movement and chord tones to accompany the melody line. Selection of accompaniment notes is based on the chord tones of the melody line. This is demonstrated in *Stand Up For Jesus*. The figured bass indicates what chord tones are present in the harmony.

George Duffield George Webb



I AM RESOLVED

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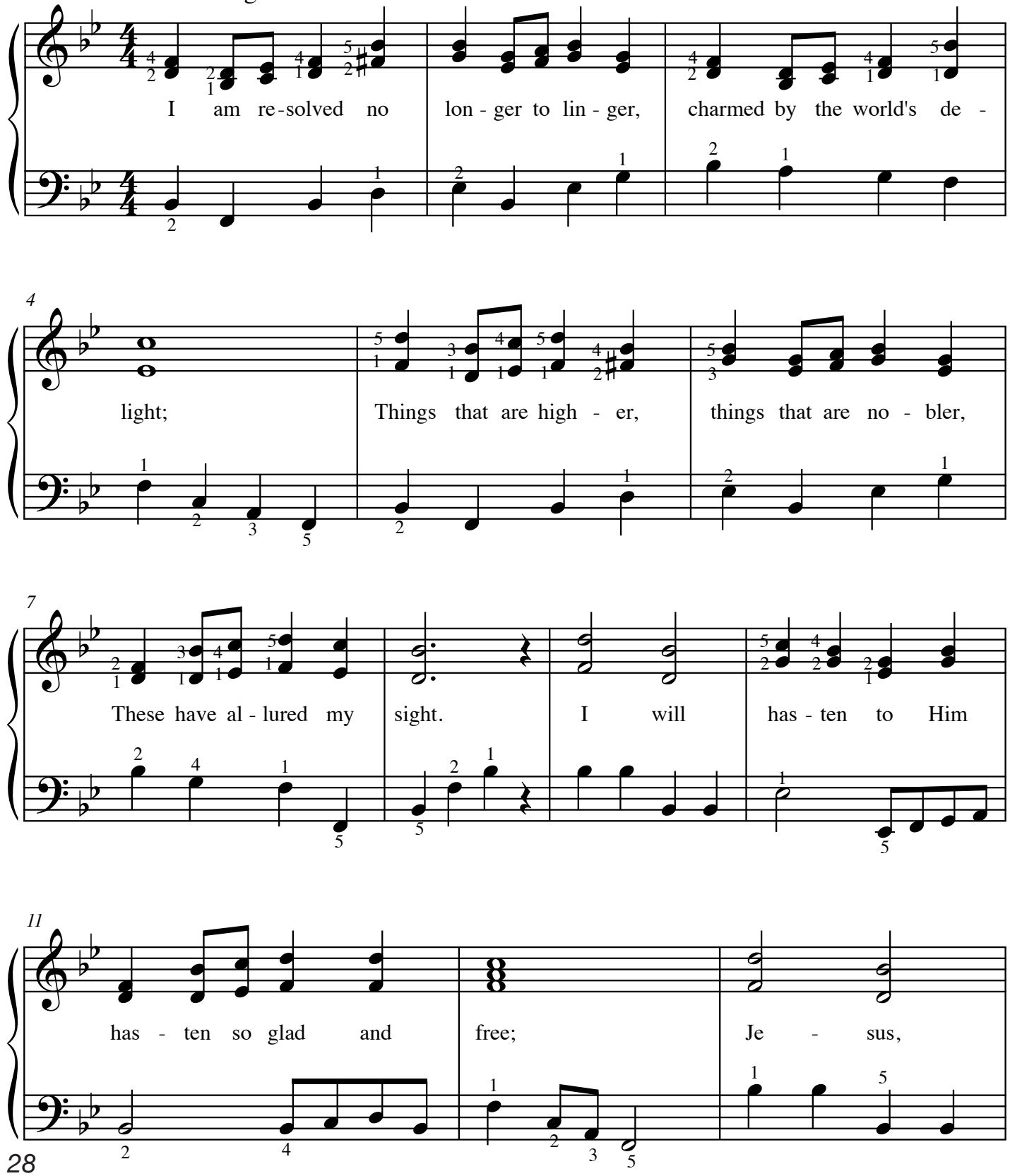
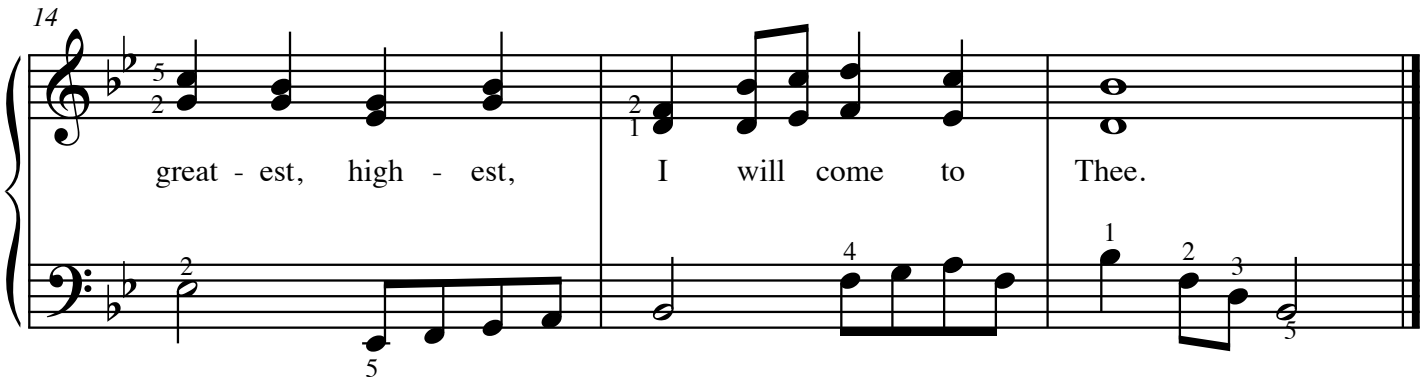
I Am Resolved uses only stepwise movement and chord tones to accompany the melody line.

J. H. Fillmore
Arr. Garlock

Palmer Hartsough




14
great - est, high - est, I will come to Thee.

PRIMARY HYMNPLAYER SUPPLEMENT
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