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Commissioned by Susan Stuart for the summer 2020 anniversaries of  
Walt and Jean Sehnert, Marie and Duane Franzen, and Matt and Shelly Sehnert

# Be Thou My Vision

Solo Voice and Piano,  
with opt. Violin or Viola

Tom Trenney

Traditional Irish poem;  
tr. Mary E. Byrne;  
vers. Eleanor Hull, *alt.*

**Andante**  
\*

Violin  
or Viola

*mp*

5

9

13

*p*

18

*mp*

Be thou my — vi - sion, O

*mp*

\*Singer should hum this opening passage if Violin or Viola are absent.

Text: Traditional Irish poem; tr. Mary E. Byrne, 1880–1931, in 1905; vers. Eleanor Hull, 1860–1935, in 1912, *alt.* (PD).

Tune: *SLANE*, Irish folk melody (PD).

Setting: Tom Trenney (ASCAP), newly composed, and copyright © 2020 Birnamwood with this publication.

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22

Lord of my heart; naught be all else to me,

*mp*

This system contains measures 22 through 25. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. A dynamic marking of *mp* is present at the end of the system.

*poco rit.* *a tempo*

26

save that thou art; thou my best thought, by

*poco rit.* *a tempo*

This system contains measures 26 through 30. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. Tempo markings of *poco rit.* and *a tempo* are present.

31

day or by night, wak - ing or sleep - ing, thy

This system contains measures 31 through 34. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line.

Cue-size notes are alternate pitches for Viola.

MSM-40-525

36

pres - ence my light.

*mf*

*mf*

40

*poco rit.* *a tempo*

*mp*

Be thou my wis - dom, and thou my true

*poco rit.* *a tempo*

44

Word;

*mp*

48 *p*

I ev - er with thee and thou with me, Lord;

53 *mf*

thou my soul's shel - ter, and thou my high

57 *mp*

tower; raise thou me heaven - ward, O

61 *f*

Power of my power.

65 *poco rit.* *a tempo*

High King of Heav - en, my vic - to - ry

*poco rit.* *a tempo*

69

won, may I reach heaven's joys, O bright heav - en's

3

# Come, Thou Fount of Every Blessing

Solo Voice and Piano

Robert Robinson  
alt. Martin Madan

Tom Trenney

Serenely ♩ = 66

The musical score is written for solo voice and piano. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Serenely' with a metronome marking of ♩ = 66. The piano accompaniment starts with a piano (*p*) dynamic and moves to mezzo-piano (*mp*) later. The vocal line enters at measure 4 with the lyrics: 'Come, thou Fount of ev - 'ry bless - ing, — tune my heart to sing thy grace; — streams of'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Text: Robert Robinson, 1735–1790, and written in 1758; alt. Martin Madan, 1726–1790, in 1760 (PD).

Tune: NETTLETON, Wyeth's *Repository of Sacred Music, Part Second*, 1813 (PD).

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10

mer - cy, nev - er ceas - ing, call for songs of loud - est

13

praise. Teach me some me - lo - dious son - net, sung by

16

flam - ing tongues a - bove. Praise the

20

mount, I'm fixed up - on it, mount of thy re - deem - ing



23

love.

27

*mp*

Here I find my great - est trea - sure; — hith - er

30

by thy help I've come; — and I

33

hope, by thy good plea - sure, — safe - ly to ar - rive at

36

*mf*

home. Je - sus — sought me — when a strang - er, wan - d'ring —

*mf*

39

from the fold — of God; he, to

*f*

42

res - cue me — from dan - ger, bought me with his pre - cious

*mf* *mp* *poco rit.*

*mf* *mp* *p* *poco rit.*

45

blood.

*a tempo* *rit.*

*a tempo*  
*cresc. poco a poco* *rit.*

48 *f* *a tempo*  
O to grace how great a debt-or dai - ly

51  
I'm con - strained to be! Let thy good - ness, like a

54  
fet - ter, bind my wan - d'ring heart to thee: prone to

57  
wan - der, Lord, to leave

The image shows a page of sheet music for the hymn 'Come, Thou Fount of Every Blessing'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into four systems, each with a measure number (48, 51, 54, 57) and a dynamic marking of 'f' (forte). The tempo is marked 'a tempo'. The lyrics are: 'O to grace how great a debt-or dai - ly I'm con - strained to be! Let thy good - ness, like a fet - ter, bind my wan - d'ring heart to thee: prone to wan - der, Lord, to leave'. A large, semi-transparent watermark 'Copyrighted Material' is overlaid diagonally across the page.

For Octavia and Jaymes

# For Everyone Born

Solo Voice and Piano,  
with opt. Cello

Shirley Erena Murray

Brian Mann  
arr. Tom Trenney

**Flowing** (♩ = 62) *poco rit.*

Voice

Cello

Piano

**Flowing** (♩ = 62) *poco rit.*

3 *a tempo mp*

For ev - 'ry - one born, a place at the ta - ble, —

*a tempo*

**Available Editions**

SATB, Cello, and Piano, Order No. MSM-50-5011

Unison Voices, Cello, and Piano, with opt. Descant, Order No. MSM-50-6117

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5

for ev - 'ry - one born, \_\_\_\_\_ clean wa - ter and

This system contains measures 5 and 6. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats, and the time signature is 12/8. Measure 5 ends with a fermata over the word 'born'. Measure 6 begins with a new section marked with a double bar line and a 6/8 time signature.

7

bread, \_\_\_\_\_ a shel - ter, a space, a

*sub. f*

This system contains measures 7 and 8. The vocal line continues with lyrics. The piano accompaniment includes a *sub. f* marking and fingerings of 2 in both hands. The time signature remains 6/8.

9

safe place for grow - ing, \_\_\_\_\_ for ev - 'ry - one born, \_\_\_\_\_ a

*mp*

This system contains measures 9 and 10. The vocal line continues with lyrics. The piano accompaniment includes a *mp* marking. The system concludes with a double bar line and a 6/8 time signature.

11 *mf*

star o - ver - head, And

*cresc.*

13 *soaring* *poco f*

God will de - light when we are cre - a - tors of jus - tice and

*mp*

15 *mp* *p* *mf*

joy, com - pas - sion and peace: yes,

*poco f* *mp*

17

God will de-light when we are cre - a - tors of jus - tice,

*mf*

19

*mp*

jus - tice and joy!

*p*

21

*poco rit.* *un poco meno mosso*

*p*

For young and for old,

*mp*

*poco rit.* *un poco meno mosso*

*mp*

23

a place at the ta - ble, a voice to be heard, a

25

part in the song.

27

The hands of a child in hands that are wrin - kled,



29 *poco accel.*  
*mf cresc.*

for young and for old, the right to be -

*mp cresc.*

*mf*

31 *a tempo*

long And God will de-light when we are cre -

*f*

*a tempo*

*mf* *f*

33 *poco f*

a-tors of jus-tice and joy, com -

*poco f*

35 *p* *mf*

pas - sion and peace: — yes, God — will de - light when we are cre -

*mf*

*mf*

37 *f*

a - tors of jus - tice, — jus - tice and

*f*

39

joy! Joy! —

*cresc. molto*

*f*

41

*ff*  
*mf dolce*  
*red.*

43

*mp*

For ev - 'ry - one born, a place at the ta - ble, —

*mp*

*mp*

45

to live with - out fear, — and sim - ply to

*p dolce*

*p dolce*

*p dolce*

For Everyone Born

47 *mf poco marcato*

be, to work, to speak out, \_\_\_\_\_ to

*poco marcato*

*mp cresc. poco a poco*

*sub. mf poco marcato*

49

wit - ness and wor - ship, \_\_\_\_\_ for ev-'ry-one born, \_\_\_\_\_ the

51 *broadening slightly* *legato f*

right \_\_\_\_\_ to be free! \_\_\_\_\_ And

*legato*

*f*

*broadening slightly*

*cresc.*

53

God will de-light when we are cre - a - tors of jus-tice and

*f*

This system contains measures 53 and 54. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The piano part begins with a forte (*f*) dynamic. The lyrics are: "God will de-light when we are cre - a - tors of jus-tice and".

55

joy, com - pas - sion and peace: yes,

*ff*

This system contains measures 55 and 56. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The piano part continues with a fortissimo (*ff*) dynamic. The lyrics are: "joy, com - pas - sion and peace: yes,".

57

God will de-light when we are cre - a - tors of jus - tice,

*poco f*

This system contains measures 57 and 58. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The piano part begins with a *poco f* dynamic. The lyrics are: "God will de-light when we are cre - a - tors of jus - tice,".

For David Rubio

## Give Me Jesus

High Voice and Piano

Traditional spiritual, *alt.*

Tom Trenney

$\text{♩} = 69$

*mp*

In the

*p*

5

morn - in' when I rise, in the morn-in' when I rise, — in the

*mp*

9

morn - in' when I rise, give me Je - sus. —

*moving forward*

*moving forward*

Text: Traditional spiritual, *alt.* (PD).Tunes: *GIVE ME JESUS*, Traditional spiritual (PD); *NEW WORLD*, Antonin Dvořák, 1841–1904, “Largo” from Symphony No. 9, op. 95 (PD).

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13

*rit.* *a tempo*  
*p*

O

*rit.* *a tempo*  
*p*

*Red.*

17

when I am a - lone, O when I am a - lone, O

*Red.*

21

when I am a - lone, give me Je -

*cresc.*

*Red.*

24

*moving forward* *mf* *f*

sus. Give me Je - sus, give me

*moving forward* *mf* *f*

*moving forward* *mf* *f*

27

Je - sus. You may have all this

30

world, — give me — Je sus.

*mf poco rit.* *moving forward*

*mf* *mp*

33

*f*

37

Dark — mid - night was my

*mp*



41 *cresc.*

cry, my cry:

*red.* *cresc.*

44 *f passionately*

Ah, Je -

*Sub* *f*

48 *ff* *molto rit. e dim.*

sus! Je -

*ff* *molto rit. e dim.*

51 *p sempre* **Slower**

sus! O when I come to die, O

*p* *red.*

## Great Is Thy Faithfulness

High Voice and Piano

Thomas O. Chisholm

Tom Trenney

*Sonorously* ♩ = 72-76 *poco rit.*

*a tempo*  
*mp*

Great is thy faith-ful-ness, O God my Fa-ther;

*a tempo*

there is no shad-ow of turn-ing with thee.

Text: Thomas O. Chisholm, 1866-1960, and written in 1923 (PD).

Tune: FAITHFULNESS, William Marion Runyan, 1870-1957, and written in 1923 (PD).

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13

Thou chang - est not; thy com - pas - sions they fail not.

*mp*

17

As thou hast been thou for - ev - er wilt be.

*poco rit.*

*poco rit.*

21

Great is thy faith - ful-ness! Great is thy faith - ful-ness!

*a tempo*

*mf*

*a tempo*

*mf*

25

Morn - ing by morn - ing, new mer - cies I see.

*poco f*

29 *poco f*

All I have need - ed thy hand hath pro - vid - ed.

33 *mf*

Great is thy faith-ful-ness, Lord un-to me!

37 *poco rit.* **Moving ahead (♩ = 80-84)**  
*mp*

Sum - mer and

41

win - ter, and spring - time and har - vest, — sun,

45

moon, and stars in their courses above join with all

49

na - ture in man - i - fold wit - ness to thy great

53

faith - ful - ness, mer - cy, and love. Great is thy

57

faith - ful - ness! Great is thy faith - ful - ness!

60

Morn - ing by morn - ing, new mer - cies I see. All

*f*

64

I have need - ed thy hand hath pro - vid - ed.

68

*mf* Great is thy faith - ful - ness, Lord un - to me!

*poco rit.* *a tempo*

*mf*

72

*poco rit.* **Tempo I** (♩ = 72-76)  
*p*

Par - don for

*poco rit.* *p*

76

*dolciss.* *mp*

sin and a peace that en - dur - eth, thine own dear

*dolciss.* *mp*

80

*mf*

pres-ence to cheer and to guide, strength for to -

*mf*

84

day and bright hope for to - mor-row:— bless - ings all

88

**Moving ahead** *poco f*

mine, with ten thou - sand be - side! Great is thy

*poco f*

92

faith - ful-ness! Great is thy faith - ful-ness!

95

*f* Great is thy faith - ful - ness! Great is thy

98

faith - ful - ness! Morn - ing by morn - ing, new

101

mer - cies I see. *enraptured* All I have need - ed thy

*appassionato*



Dedicated in honor of Ted and Jennifer Powell's 40th Wedding Anniversary and for their many years of service as the choir director and organist at the United Church of Christ-Congregational Church in Yankton, South Dakota.  
Commissioned by their daughters Addie Powell Vortherms and Meghan Powell

# Holy, Holy, Holy

Solo Voice and Piano

Reginald Heber, *alt.*

Tom Trenney

Gospel ♩ = 72

The musical score is written for a solo voice and piano. It begins with a piano introduction in G major and 9/8 time, marked 'mf'. The tempo is indicated as 'Gospel ♩ = 72'. The score is divided into three systems. The first system shows the piano introduction. The second system starts at measure 4 with the vocal entry: 'Ho - ly, ho - ly, ho - ly!'. The piano accompaniment continues. The third system starts at measure 8 with the vocal entry: 'Lord God Al - might - y!'. The piano accompaniment continues. The score is marked with a large 'Copyright Review Only' watermark.

Text: Reginald Heber, 1783–1826, and written in 1826, *alt.* (PD).

Tune: *NICAEA*, John Bacchus Dykes, 1823–1876, and written in 1861 (PD).

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12

Ear - ly in the morn -

16

ing our song shall rise to thee.

*cresc.*

*cresc.*

20

*mf*

Ho - ly, ho - ly, ho - ly!

*mf*

24

mer - ci - ful and might - y!

28

God in three per - sons,

Musical notation for measures 28-31, including vocal line and piano accompaniment.

32

bless - ed Trin - i - ty!

Musical notation for measures 32-35, including vocal line and piano accompaniment.

36

*mp* Ho - ly,

Musical notation for measures 36-39, including vocal line and piano accompaniment.

40

ho - ly, ho - ly! though the

Musical notation for measures 40-43, including vocal line and piano accompaniment.

44

dark - ness — hide thee, — though — the

This system contains measures 44 through 47. The vocal line begins with a half note 'dark', followed by a quarter note 'ness', a quarter note 'hide', and a half note 'thee'. There is a fermata over the 'thee' note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

48

eye of sin - ful - ness thy glo - ry

This system contains measures 48 through 51. The vocal line starts with a half note 'eye', followed by quarter notes 'of', 'sin', 'ful', and 'ness', and then a half note 'thy' and a quarter note 'glo' with a fermata over 'ry'. The piano accompaniment continues with similar rhythmic patterns.

52

may — not see, — on - ly

*cresc.* *mf*

This system contains measures 52 through 55. The vocal line has a half note 'may', a quarter note 'not', and a half note 'see' with a fermata. The piano part includes a *cresc.* marking and a *mf* marking. A second ending bracket with a '2' is shown above the vocal line for the 'see' note.

56

thou — art ho - ly; — there is none, — there is

This system contains measures 56 through 59. The vocal line begins with a half note 'thou', followed by quarter notes 'art', 'ho', and 'ly', and then a half note 'there' and a quarter note 'is'. The piano accompaniment features a consistent eighth-note bass line.

60

*cresc.*

*f*

none be - side thee, per -

*cresc.*

*f*

64

*mp*

- fect in pow - er, in love and

*dim.*

*mp*

68

pu - ri - ty.

*cresc. poco a poco*

72

*f*  
Ho - ly, ho - ly, ho - ly!

*f*

76

Lord — God Al - might - y!

Musical score for measures 76-79. The vocal line begins with a melodic phrase on 'Lord — God' and continues with 'Al - might - y!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

80

All — thy works shall praise — thy —

Musical score for measures 80-83. The vocal line continues with 'All — thy works shall praise — thy —'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

84

name, — in earth and sky —

Musical score for measures 84-87. The vocal line concludes the phrase with 'name, — in earth and sky —'. The piano accompaniment continues with the same rhythmic pattern.

88

— and sea. Ho - ly, ho - ly, ho - ly!

Musical score for measures 88-91. The vocal line begins with '— and sea.' followed by 'Ho - ly, ho - ly, ho - ly!'. The piano accompaniment features a crescendo leading to a *mf* dynamic marking.

# Like Him We Rise

Solo Voice and Piano

Tom Trenney

Tom Trenney

*♩ = 69*

He came down that we may

have love. He came down that we may have love. He came

down that we may have love. He came down that we may

Also available for TTBB and Piano, Order No. MSM-50-6079

Text: Tom Trenney, newly written, and copyright © 2018 Birnamwood. Incorporating text from “He Came Down,” Cameroon song (PD), and “Hark! The Herald Angels Sing” and “Christ the Lord Is Risen Today,” Charles Wesley, 1707–1788 (PD).

Tune: Based on *HE CAME DOWN*, Cameroon melody (PD).

Setting: Tom Trenney, and copyright © 2018 Birnamwood. This edition copyright © 2020 Birnamwood.

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10 *poco rit.* *a tempo*

rise.

*bring out*

*mp* *poco rit.* *a tempo*

13 *mp*

"Come un - to me," our Sav - ior said. "Ye wea - ry, come, I'll give you

*mp*

16 *mp* *bring out*

rest." From sta - ble room and man - ger bed to

19 *f soaring*

par - a - dise for - ev - er blessed. Made like him, like him we

*f*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and tempo markings like *poco rit.* (ritardando) and *a tempo*. The vocal line includes lyrics and phrasing slurs. A large, semi-transparent watermark 'Copyrighted Material' is overlaid diagonally across the page.



22

rise! Ours the cross, the grave, the skies; light and

Musical score for measures 22-24. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. A dashed line above the vocal line indicates a slur over the first two measures.

25

life to all he brings, ris'n with heal - ing in his

*mf dolce poco rit.*

*mf poco rit.*

Musical score for measures 25-27. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *mf dolce poco rit.* and *mf poco rit.* The time signature changes to 4/4 at the end of measure 27.

28

wings. "Come, all who thirst, be sat - is -

*a tempo mp*

*a tempo mp p delicately*

Musical score for measures 28-30. The vocal line is in treble clef. The piano accompaniment is in bass clef. Dynamics include *a tempo mp* and *p delicately*. The time signature is 4/4.

31

fied with wa - ter I a - lone can give."

Musical score for measures 31-33. The vocal line is in treble clef. The piano accompaniment is in bass clef. The time signature is 4/4.

34

Up - on the cross, "I thirst," he cried, con - qu'ring death that we might

*mp* *f*

37

live! Made like him, like him we rise! Ours the

*f*

40

cross, the grave, the skies; light and life to all he

*f*

43 *mf dolce* *poco rit.* *a tempo p*

brings, ris'n with heal - ing in his wings.

46 *accel. poco a poco mp* *mf*

49 *f* *rit.*

52 *a tempo p*

"When in the shad - ow, do not fear."

*mp* *a tempo p*

Red. Sub

55 *mp* *f*

I am your light, your lamp, your sun." The sting of death shall dis - ap -

*mp* *f sub.*

58

pear. The fight is fought! The bat-tle won! Made like

61 *broadening* *a tempo*

him, like him we rise. Ours the cross, the grave, the

*broadening* *f* *a tempo*

# Maya's Prayer for Peace

Solo Voice and Piano

Maya Angelou

Tom Trenney

With body and soul ♩ = 92

The musical score is written in 6/8 time with a tempo of ♩ = 92. It begins with a piano introduction marked with a forte (*f*) dynamic. The first vocal line starts at measure 4, marked mezzo-forte (*mf*), with the lyrics: "Fa - ther, Moth-er, God, thank you, thank you for your". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The second vocal line starts at measure 7, with the lyrics: "pres - ence dur - ing the hard and mean days. For". The piano accompaniment includes a triplet of eighth notes in the right hand at measure 7.

Also available for SATB and Piano, Order No. MSM-50-6087

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10

then, for then we have you to lean up - on.

13

*f* Fa - ther, Moth-er, God, thank you, thank you for your

16

pres-ence dur - ing the bright and sun - ny days, for then we can

*mf*

19

share that which we have with those who have less. Fa - ther, Moth-er,

*f*

22 *mf*

God, thank— you, — thank you for— your pres—ence dur—ing the

25

ho - ly days, — for then we are a - ble to

28 *f*

cel - e - brate you and our fam - 'lies — and our friends. Fa - ther, Moth - er,

31 *mf*

God, thank— you, thank you. Fa - ther, Moth - er, God, thank— you,

34

*rit.*  
*mp* *p*

thank you. Fa - ther, Moth - er, God.

*mp rit. p*

*Ad.*

38

With urgency and intensity  $\text{♩} = 56$

*mp*

For

*mp*

42

those who have no voice, we ask you to speak. For

46

*mf*

those who feel un - wor - thy, we ask you to pour out your love, to



*poco rit.*

50

pour out your love in wa - ter - falls of

*mf*

*poco rit.*

53

ten - der - ness. For those who live in

*mp* *a tempo*

*a tempo*

56

pain, we ask you to bathe them in your riv - er of heal - ing. For

*Red.*

59

those who are lone - ly, we ask you to keep — them com - pa - ny, keep them

62

*mf*

com - pa - ny. — For those who are de - pressed, we ask you to

65

show - er, — to show - er up - on them the light of

*f*

68

hope! — The light of

*mf rit.*

71

*p* **Tempo I (♩ = 92)** *mp*

hope. — Fa - ther, Moth - er,

For Jennifer Davidson

# Mothering God

High Voice and Piano

Jean Janzen

Tom Trenney

♩ = 60

The musical score is written for high voice and piano. It begins with a tempo marking of ♩ = 60. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano introduction consists of three measures. The first line of music (measures 4-6) includes the lyrics "Moth - er - ing God, you gave me". The second line of music (measures 7-9) includes the lyrics "birth in the bright morn - ing of this world. Cre - a - tor,". The piano accompaniment features a triplet in the right hand and a steady bass line in the left hand. Dynamics include piano (*p*) and a crescendo leading to a fortissimo (*ff*) section.

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10

*poco rit.*

source of ev - 'ry breath, you are my rain, my wind, my

13

*a tempo*

sun.

sun.

*a tempo* *cresc.*

16

*mp*

Moth - er - ing Christ, you took my

*mf* *dim.* *mp*

19

form, of - fer - ing me your food of light, grain of

form, of - fer - ing me your food of light, grain of

22

*poco rit.*

*p*

*a tempo*

life, and grape of love, your ver - y bod - y for my

*poco rit.*

*a tempo*

*dim.*

*p*

25

peace.

*cresc. poco a poco*

28

*mf* Moth - er - ing Spir - it, nur - turing

*mf*

31

one, in arms of pa - tience hold me close, so that in

For Ariel Merivil

# My Hope Is Built

High Voice and Piano

Edward Mote

Tom Trenney

With conviction, in Gospel style ♩ = 69

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with chords and a melodic line in the bass. A dynamic marking of *f* is present.

4 *f*

My hope is built on noth - ing less than

Musical notation for the first vocal line and piano accompaniment. The vocal line starts with a measure rest followed by the lyrics. The piano accompaniment continues from the introduction.

7

Je - sus' blood and righ - teous - ness; I dare not trust the

Musical notation for the second vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues.

\*Roll chords as fast as possible.

Also available for SATB *divisi* and Piano, Order No. MSM-50-6093

Text: Edward Mote, 1797–1874, and written ca. 1834, *alt.* (PD).  
Tune: *SOLID ROCK*, William Batchelder Bradbury, 1816–1868, and written in 1863, *alt.* (PD).  
Setting: Tom Trenney (ASCAP), and copyright © 2019 Birnamwood. This edition copyright © 2020 Birnamwood with this publication.

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10 *poco f*

sweet - est frame, but whol - ly lean on Je - sus' name. On

*8vb* ..... *loco*

13

Christ, the sol - id Rock, I stand; all oth - er ground is

16 *mf*

sink - ing sand; all oth - er ground is sink - ing sand.

*mf* *f*

19

22 *mf*

When dark - ness seems to hide his face, I

25

rest on his un - chang - ing grace; in ev - 'ry high and

28 *f*

storm - y gale, my an - chor holds with - in the veil. On

31

Christ, the sol - id Rock, I stand; all oth - er ground is

*mp*

*mf*

*f*

*f*

*8vb* ..... *loco*



34 *mf*

sink - ing sand; all oth - er ground is sink - ing sand.

*mp* *f*

37

*mf*

40 *f*

When he shall come with trum - pet sound, O

*f*

43

may I then in him be found, dressed in his righ - teous -

*Sub*-----!

# Nearer, My God, to Thee

High Voice and Piano

Sarah Flower Adams  
Tom Trenney

Tom Trenney

Comforting ♩ = 88

The musical score consists of three systems. The first system shows the piano introduction in 4/4 time, marked *mp*. The second system begins at measure 4 with the vocal line: "Near - er, my". The piano accompaniment continues. The third system begins at measure 7 with the vocal line: "God, to thee, near - er to thee!". The piano accompaniment continues with a 7/8 time signature change at the end of the system.

Text: Sarah Flower Adams, 1805–1848, and written in 1841 (PD); Tom Trenney, newly authored, and copyright © 2020 Birnamwood with this publication.  
Tune: *BETHANY* (Mason), Lowell Mason, 1792–1872, and written in 1856 (PD).  
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10

E'en though it be a cross

13

that rais - eth me;

16

*mf*

still all my song shall be

18

*rit.*

near - er, my God, to thee.

*rit.*

20 *a tempo mp* *poco rit. p* *a tempo*

Near-er, my God, to thee, near - er to thee!

*a tempo mp* *poco rit. p* *a tempo*

*mp* *p*

*sed.*

24

27

30 *mp* *poco rit. p* *a tempo*

Yea, though the vale I tread, thou art with

33

me. When shad - ows cloud my head,

36

thou a - noint - est me.

39

*p dolce*  
Thy rod and staff shall be com - fort to

*p sub., dolce*

42

shep - herd me near - er, my God, to thee,

*mp*

45

*p*

near - er to thee.

48

**Poco più mosso**

*cresc.*

50

*mf*

Though wa - ters foam and roar,

52

*f*

though moun - tains quake, thou art my