

# Sacred Solos for All Seasons

20 Songs for Solo Voice and Piano  
for Use Throughout the Church Year

JAY ALTHOUSE

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## About the Composer...



Jay Althouse received a B.S. degree in Music Education and an M.Ed. degree in Music from Indiana University of Pennsylvania. For eight years he served as a rights and licenses administrator for a major educational music publisher. During that time he served a term on the Executive Board of the Music Publishers Association of America.

As a composer of sacred and secular choral music, Mr. Althouse has over 450 works in print for choirs of all levels. His music is widely performed throughout the English-speaking world. He is a writer member of ASCAP and is a regular recipient of the ASCAP Special Award for his compositions in the area of standard music.

His book, "Copyright: The Complete Guide for Music Educators" has been in print continuously since 1984 and is recognized as the definitive sourcebook on the subject of copyright for music educators.

An updated, second edition was released in 1999.

Mr. Althouse has also co-written several cantatas, songbooks, and musicals with his wife, Sally K. Albrecht, compiled and arranged a number of highly regarded vocal solo collections, and is the co-writer of the best-selling book "The Complete Choral Warm-up Book". Most recently, he co-authored "Accent on Composers", a reproducible sourcebook for classroom music teachers featuring the music and lives of 22 composers.

GENERAL  
LENT  
EASTERTIDE  
STEWARDSHIP

# 1. THE TWENTY-THIRD PSALM

Words from the  
Scottish Psalter, 1650

TRADITIONAL ENGLISH MELODY  
Arranged by JAY ALTHOUSE

Tenderly (♩ = ca. 84-88)

*mp*

4 *mp* 5

The Lord's my Shep - herd, I'll \_ not \_ want. He makes me \_ down to lie. In

9

pas - tures green, He lead - eth \_ me, The qui - et \_ wa - ters by. My \_

13 *rit.*

soul He doth \_ re - store \_ a - gain and me to walk doth make With -

*rit.*

17 *a tempo*

in the paths of right-eous-ness e'en for His\_ own name's sake.

*a tempo*

22 *mf* 23 *rit.*

Yea,\_ though I walk\_ in\_ death's dark\_ vale, yet will I fear none ill, For

*mf* *rit.*

27 *a tempo* *rit.* *f*

Thou art with me and\_ Thy\_ rod and staff me\_ com-fort still. My

*a tempo* *rit.*

31 **A bit more broadly**

ta - ble Thou hast fur - nish - ed in pres - ence\_ of my foes. My

*f*

GENERAL  
STEWARDSHIP  
LATE EPIPHANY  
TRINITY SUNDAY  
FUNERALS

## 2. LORD, HERE AM I

Words by FANNY CROSBY (1820-1915), alt.  
Inspired by ISAIAH 6: 8

Music by  
JAY ALTHOUSE

Gently (♩ = ca. 88)

*mp*

6 10 *mp*

Mas-ter, Thou call-est, I

12

glad - ly o - bey. On - ly di - rect me and I'll find Thy

17 18

way. Teach me the mis - sion ap - point - ed for me.

22 26 *mf*

What is my la - bor and where shall it be? Mas - ter, Thou

This system contains measures 22 through 26. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'What is my la - bor and where shall it be?' and ends with 'Mas - ter, Thou'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present at the end of the system.

27

call - est and this I re - ply, "Read - y and will - ing,

This system contains measures 27 through 31. The vocal line continues with the lyrics 'call - est and this I re - ply, "Read - y and will - ing,'. The piano accompaniment continues with chords and moving lines. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

32 36

Lord, here am I."

This system contains measures 32 through 36. The vocal line begins with the lyrics 'Lord, here am I."'. The piano accompaniment continues with chords and moving lines. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

37

This system contains measures 37 through 41. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment continues with chords and moving lines. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

PENTECOST  
DEDICATION SERVICES

# 3. UPON THIS ROCK

Words by  
SALLY K. ALBRECHT

Music by  
JAY ALTHOUSE

Majestically (♩ = ca. 112)

*f*

5 *f* [7]

Up - on this rock we will build Thy church, for  
Up - on this rock we will build Thy church, and

9  
here Thy tem - ple stands. How love - ly — this, Thy dwell - ing place,  
we shall be the stone. This strong foun - da - tion shall sur - vive un -

13 1. 2.  
built with lov - ing hands. throne.  
til we see Thy

17 *mf*

Those in need of grace shall find this ho - ly place. Up -

21

on this rock Thy church will stand till we see Thy face.

25 *f* 26

Up - on this rock we will build Thy church and praise Thy ho - ly

29

name. This house shall - flour - ish with Thy love; to heav'n Thy pow'r pro -



LENT  
STEWARDSHIP  
MISSION

## 4. MY SAVIOR AND MY GOD

Words by **RALPH E. HUDSON** (1843-1901), *alt.*  
with additional words by **JAY ALTHOUSE**

Music by  
**JAY ALTHOUSE**

Tenderly (♩ = ca. 80)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *mp*. The vocal line starts at measure 4 with the lyrics: "My life, my love, I give to Thee, Thou Lamb of God who". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the score.

4 *mp* 5

My life, my love, I give to Thee, Thou Lamb of God who

8 died for me. O may I ev - er faith - ful be, my Sav - ior and my

12 13

God. O Thou who died on Cal - va - ry, to save my soul and  
life, my love, I give to Thee, Thou Lamb of God who

*(mp)*

16

set me free, I ded - i - cate my life to Thee, my Sav - ior and my  
 died for me. O may I ev - er faith - ful be, my Sav - ior and my

20 *mf* 21

God. I'll live for Him who died for me; how rich - er then my  
 God.

24

life will be. I'll bow to Him on bend - ed knee, my

27 *mp*

Sav - ior and my God. My

*decresc.*

BENEDICTION  
STEWARDSHIP

## 5. WE'RE A FELLOWSHIP OF BELIEVERS

Words and Music by  
JAY ALTHOUSE

Andante (♩ = ca. 88-92)

*mp*

We're a fel - low - ship of be -

4

liev - ers; we have come to God in prayer to re - new the faith and

8 11

Chris - tian love we share. We're a fel - low - ship of be -

12

liev - ers; we are one great fam - i - ly. Let us join our hearts in

16

peace and har - mo - ny. Our

19

trust in God al - might - y is the rock on which we stand. We

23

con - gre - gate to wor - ship hand in hand. We're a

*mp*

*decresc.* *mp*

HARVEST  
THANKSGIVING

# 6. BRINGING IN THE SHEAVES

Verses 1 and 2 by KNOWLES SHAW  
Verse 3 by JAY ALTHOUSE

Music by GEORGE A. MINOR  
Arranged by JAY ALTHOUSE

With a beat, in 2 (♩ = ca. 84-92) (♩♩ =  $\overset{\frown}{\text{3}}$ )

The musical score is arranged in three systems. The first system shows the piano introduction in 2/4 time, marked *mf*. The second system continues the piano accompaniment, starting at measure 5. The third system introduces the vocal line, starting at measure 9, with lyrics: "Sow-ing in the morn - ing, \_ sow-ing seeds of kind - ness, \_  
Sow-ing in the sun - shine, \_ sow-ing in the shad - ows, \_". The piano accompaniment continues beneath the vocal line.

13

sow-ing in the noon - tide — and the dew - y eve. —  
 fear-ing nei - ther clouds nor — win - ter's chill-ing breeze. —

17

Wait - ing for the har - vest — and the time of reap - ing, —  
 By and by the har - vest — and the la - bor end - ing, —

21

we shall come re - joic - ing, — bring-ing in the sheaves. —  
 we shall come re - joic - ing, — bring-ing in the sheaves. —

25

Bring-ing in the sheaves, — bring-ing in the sheaves. —

GENERAL  
STEWARDSHIP  
LENT

## 7. PRECIOUS JESUS

Words and Music by  
JAY ALTHOUSE

Tenderly (♩ = ca. 69-72)

*mp*

Musical score for the first system. It features a vocal line in 4/4 time and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "All that I am and". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and consists of chords and moving lines in both hands.

Musical score for the second system, starting at measure 4. The vocal line continues with the lyrics "all that I can be, all that I know and all that I can see:". The piano accompaniment continues with chords and moving lines in both hands.

Musical score for the third system, starting at measure 7. The vocal line continues with the lyrics "these are the things my Je - sus gave to me, Je - sus, my Lord and". The piano accompaniment continues with chords and moving lines in both hands.

10 11

friend. Once I was a-lone and day seemed dark as night. \*

13

Once I was blind, but I've been giv-en sight. Je-sus, my re-deem-er,

16 *mf*

led me to the light, Je-sus, my Lord and friend. Pre-cious

19

Je - sus, bless-ed Je - sus, You're my life, my joy, my

*mf*



LENT  
HOLY WEEK  
EASTER SUNRISE SERVICE

## 8. AND THE CROWD CRIED OUT

Words and Music by  
JAY ALTHOUSE

Pensively (♩ = ca. 80)

*mp*

Were you there at the fi - nal

4

sup - per? Were you there when Je - sus was be - trayed? Were you

7

there in dark Geth - sem - a - ne? Were you there when He knelt and

GENERAL  
LENT  
STEWARDSHIP  
EVANGELISM

# 9. COME FOLLOW ME

Words by  
SALLY K. ALBRECHT

Music by  
JAY ALTHOUSE

Moderately flowing (♩ = ca. 72-76)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano introduction and four systems of vocal and piano accompaniment. The piano part includes dynamics such as *mf*, *mp*, and *f*, along with performance markings like *cresc.* and *f*. The vocal line includes lyrics: "The king-dom of heav-en is near. As you have re-ceived, so, then must you give. Be not a - fraid \_\_\_ with the Lord at your side, for Je-sus died \_\_\_ so we may live. He said, 'Come fol-low me. \_\_\_ Come fol-low me.'"

15

Come by your-selves to a qui - et place. Come fol-low me. \_\_\_\_\_ Come fol-low me." That

19 *mf*

some-day we may see His face.

23 24 *mp*

Those who are wear-y, take rest. Look to Him for com-fort and

27

He will soothe your soul. For He is gen - tle and hum - ble in heart, and

COMMUNION  
PASSION SUNDAY  
MAUNDY THURSDAY  
GOOD FRIDAY

## 10. I WILL REMEMBER THEE

Words by  
JAMES MONTGOMERY (1771-1854), alt.

Music by  
JAY ALTHOUSE

Andante (♩ = ca. 96)

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked *mp*. The tempo is Andante, with a quarter note equal to approximately 96 beats per minute. The score is divided into systems, with measure numbers 5, 9, and 13 indicated. The lyrics are: "1., 3. Ac-cord-ing to Thy gra-cious word, with great hu-mil-i-ty, 2. Thy bod-y, bro-ken for my sake, my bread from heav-en shall be. This will I do, my dy-ing Lord, I will re-mem-ber Thee. And with Thy cup I take and drink, and thus, re-mem-ber Thee." The score includes a Coda symbol at measure 9 and a repeat sign at measure 13. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

EASTER

# 11. CHRIST IS RISEN, ALLELUIA!

Words and Music by  
SALLY K. ALBRECHT  
and JAY ALTHOUSE

With spirit (♩ = ca. 104-108)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system shows the piano introduction, starting with a treble clef and a 4/4 time signature, followed by a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The second system begins at measure 4 and includes a vocal line with lyrics: "Christ is ris-en, al-le-lu-ia! Christ is ris-en, al-le-lu-ia!". A piano accompaniment is provided below the vocal line, with a forte (*f*) dynamic marking and a measure rest at the beginning of the system. The third system begins at measure 7 and includes a vocal line with lyrics: "Christ is ris-en, al-le-lu-ia! Christ is ris-en, al-le-lu-ia!". The piano accompaniment continues below, with a *detached* marking in the final measure. A large red watermark reading "Legal Use Only Requires Purchase" is overlaid diagonally across the entire page.

10

Christ is ris-en, al-le-lu-ia! Christ is ris-en, al-le-lu-ia! The Take

13

strife is o'er, the bat-tle is done. Let voic-es sing on high. The  
all our sin and guilt a-way; our souls He now will save. From

17

vic-to-ry of life is won for He shall nev-er die.  
death to life, from earth to sky, He ris-es from the grave.

21

from the grave.

PENTECOST  
ALL SAINTS' DAY  
LENT  
FUNERALS  
MEMORIAL SERVICES

# 12. WHEN MY LIPS CAN FRAME NO SOUND

Words by JOHN AMOS COMENIUS, 1661  
(tr. JOHN LIBBEY, 1903) and  
JAY ALTHOUSE

Music by  
JAY ALTHOUSE

Gently (♩ = ca. 80-84)

**3**  
*mp*

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "When my lips can frame no sound, Sav - ior, be my faith's sure ground. When my eyes no long - er see, may my spir - it rest in Thee." There are measure numbers 5 and 9 indicated at the start of the second and third systems respectively. A large red watermark "Legal Preview Only Requires Purchase" is overlaid diagonally across the entire page.

13

When my ears no long - er hear, may my spir - it know Thee near.

17

Lord, I trust my soul to Thee; may Thy love a - bide with

21 *mf* 22

me. O — send Thy guid - ance from a - bove, O Lord. Hear us as we hum - bly

25

pray. May we know Thy love and kind - ness ev - 'ry day. *decresc.*



## ADVENT

## 13. LISTEN HERE, LISTEN HERE

Words and Music by  
JAY ALTHOUSE

Mysteriously (♩ = ca. 112-116)

*p*

*p*

5

ti - ny child will set - us free. Lis - ten here, lis - ten here. He will

9

come to earth for all - to see. - Lis - ten here, lis - ten here. He's the

13

Sav - ior God has prom - ised long, \_ and \_ ev - 'ry voice shall rise \_ in song. \_ Lis-ten

17

here, lis-ten here. We will ev - er know His heav-en-ly name. He's the

21

Prince of Peace the an-gels pro-claim. Lis-ten here, lis-ten here.

25

*mp*

27

He will come to us in dark \_ of night. \_ Lis-ten

*cresc.* *mp*

PALM SUNDAY

## 14. BLESSED IS HE

Words by

JOHN M. NEALE (1818-1866) and  
JEANNETTE THRELFALL (1821-1880)Incorporating HOSANNA, LOUD HOSANNA  
Music by JAY ALTHOUSE

In a stately manner (♩ = ca. 100)

*mf*

4 *mf*  
Ho - san - na, ho-san - na! Ho - san - na, ho-san - na!

8 9  
Bless-ed is He who comes in the name of the Lord.

11  
Bless-ed is He who comes in the name of the Lord. All glo-ry, laud and hon-or to  
The com-pa-ny \_ of an-gels are

14

Thee, Re-deem-er King, To whom the lips of chil-dren all sing, they  
 prais-ing Him on high, And we with all cre-a-tion re-ply, re-

17 1. 2. 19

sing. ply: Ho-san-na, ho-san-na, the lit-tle chil-dren sang. Ho-

21

san-na, ho-san-na, the love-ly an-them rang.

25 27 *mf*

Bless-ed is He who comes in the name of the

## CHRISTMAS

## 15. GENTLE MARY, TENDER MARY

Words and Music by  
JAY ALTHOUSE

Gently (♩ = ca. 76-80)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the piano introduction. The second system begins with a vocal line starting at measure 5, with lyrics: "Gen-tle Mar - y, ten-der Mar - y, in a hum-ble sta - ble". The piano accompaniment continues. The third system begins with a vocal line starting at measure 9, with lyrics: "bed. Gen-tle Mar - y, love-ly Mar - y, come and rest your wear - y". The piano accompaniment continues. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

13 14

head. All is calm, all is bright; sing a lul - la - by to -

17 *rit.* *a tempo*

night. Gen-tle Mar - y, ten-der Mar - y, in a low - ly man-ger

*rit.* *a tempo*

21

bed.

25 *mp* 27

Gen-tle Mar - y, ten-der Mar - y, God has

ASCENSION  
LENT  
EASTERTIDE  
PENTECOST  
TRINITY SUNDAY

## 16. THIS WE PRAY

Words and Music by  
JAY ALTHOUSE

Tenderly (♩ = ca. 66-72) *mf* 3

When at dawn the glow of  
night a song-bird

morn-ing light brings a new and won-drous day, then we  
sings a tune from a hill so far a - way, then we

see Your spir - it ev - 'ry-where. Help us know You, Lord, this we  
hear Your spir - it ev - 'ry-where. Help us know You, Lord, this we

10 1. pray. When at pray. Lord,

13 show us now Your strength and un - der - stand - ing, Your pow - er and com - pas - sion and Your

16 might. And may Your love im - part a kind - ness in our heart, that

19 we may al - ways do what's true and right. When the

*f* *rit.* *mf*

*f* *rit.* *mf*

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 10-12) has a vocal line with lyrics and a piano accompaniment. The second system (measures 13-15) continues the vocal line and piano accompaniment. The third system (measures 16-18) includes a piano *f* marking and continues the vocal line. The fourth system (measures 19-21) includes a piano *rit.* and *mf* marking. A large red watermark 'Legal Use Only Requires Purchase' is overlaid diagonally across the page.



## PATRIOTIC SERVICES

## 17. BATTLE HYMN OF THE REPUBLIC

Words by JULIA WARD HOWE

Music by WILLIAM STEFFE  
Arranged by JAY ALTHOUSE

Adagio (♩ = ca. 76) *mp*

Mine eyes have seen the glo - ry.

4 Mine eyes have seen the glo - ry. Mine

7 eyes have seen the glo - ry of the com - ing of the Lord. His truth is march - ing

*rit.* **Slowly, freely**

*rit.*

11 With a definite pulse (♩ = ca. 76)

on. Mine eyes have seen the glo-ry of the

14 com - ing of the Lord. He is tram - pling out the vin - tage where the

16 grapes of wrath are stored. He has loosed the fate - ful light - ning of His

18 ter - ri-ble swift sword. His truth is march - ing on.

ASH WEDNESDAY  
TRANSFIGURATION  
MEMORIAL SERVICES  
FUNERALS

# 18. AMAZING GRACE

Words by  
JOHN NEWTON

Early American Melody  
Arranged by JAY ALTHOUSE

Andante (♩ = ca. 80)

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system starts with a vocal line and piano accompaniment. The piano part begins with a *p* dynamic and a *sim.* (sostenuto) marking. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. A large red watermark 'Legal Use Only Preview Requires Purchase' is overlaid diagonally across the entire score.

5 *p* A - maz - ing -

6 grace, how sweet the sound that saved a wretch like

11 me! I once was lost but now am

13

16 *poco rit.* *a tempo*

found, was blind, but — now I see. —

*poco rit.* *mf a tempo*

21 *mf* **23**

Through man - y — dan - gers, toils and

26

snares, I have al - read - y come. — 'Tis

**31**

grace — hath — brought me safe — thus — far, and grace will —

## CHRISTMAS

## 19. HODIE

Words and Music by  
JAY ALTHOUSE

Brightly (♩ = ca. 126)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction of four measures, marked *f*. The vocal line enters at measure 4 with the lyrics "Ho-di-e Chris-tus na-tus est, ho-di-e." The piano accompaniment continues with a steady accompaniment of chords and moving lines. At measure 7, the vocal line repeats the phrase "Ho-di-e Chris-tus na-tus est, ho-di-e." At measure 9, the vocal line has two verses of lyrics: "1., 3. Christ, the Sav-ior, come to earth; sing the an-gels of His birth," and "2. Now the right-eous all re-joice; sing to God in one great voice,". The piano accompaniment provides harmonic support throughout.

4

5 *f*

Ho-di-e Chris-tus na-tus est, ho-di-e.

7

Ho-di-e Chris-tus na-tus est, ho-di-e.

9

1., 3. Christ, the Sav-ior, come to earth; sing the an-gels of His birth,  
2. Now the right-eous all re-joice; sing to God in one great voice,

11. 1.

ho-di-e, ho-di-e, ho-di-e, ho-di-e, ho-di-e! —

14. 2., 3.

ho-di-e! — Sing

17. 17

glo - ry to God in the high - est, — for He has de - liv - ered a

20. 20

Son. Sing glo - ry to God in the high - est, — and

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