

# The Trumpet

Through all the World the Echo Bounds...

Volume 2, No 1. January, 2012.



# The Trumpet

Through all the World the Echo Bounds...

*A thrice-annual periodical for singers and writers of dispersed harmony & fasola music*

2012 Editorial Board  
Will Fitzgerald  
Thomas A Malone  
Robert L Vaughn

Musical Typesetting  
James Nelson Gingerich

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## *In this Issue*

The new year of 2012 is upon us, and the singing season is well under way! The All-California singing weekend, Auburn Alabama, the Keystone Convention, and a winter singing School in Cullman County are just a few of the wonderful events that have marked the singing year thus far. There have been losses and tragedies as well, including the death of John Merritt, a loss that will be felt for some time. Maybe you will page back to issue No. 2 and sing the song “Traveler’s Rest” on page 30, which he and Timothy Gilmore composed. If you do you will be moved by these lines:

His own soft hand shall dry my tears  
And hold me to his breast;  
Then take me homeward through the skies,  
Unto the trav’ler’s rest.

Although we begin each new year focused on new possibilities, there is also a place for reflection as well. In this issue of *The Trumpet* many songs are dedicated to specific singers in the form of a memorial or prayer for healing (IVEY, MELANIE). We also find many pieces of greater length, an anthem by Dan Harper, and set-piece by Steve Helwig, as well as a pair of three-line songs for you altos who like to sing on the bass. We welcome the contributions of a trio of Alabama writers, Stanley Smith, Ed Thacker and Linda Sides, and are grateful for their contributions. We are excited to begin our second year with a substantial & heartfelt offering of tunes ~ opening with a fanfare (CLINTON) and closing with a lullaby (HANS). We trust that you, the singers, will savor each song for the particular poignancy or uplifting power that each author was inspired to note down. We are also very grateful to Mike Hinton for the memories of his Uncle Paine, and Robert Stoddard for his report on the November *Trumpet* singing..

Please continue to download and share back issues of *The Trumpet* from our website ~ and keep your recordings coming in – a compilation of songs from year one is in the works which will be much appreciated by the tune-writers themselves.

Sing on! Sincerely,

*The Editors* [ed@singthetrumpet.com](mailto:ed@singthetrumpet.com)

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# The Trumpet Sounds

By Robert Stoddard

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It's not every singing where you are handed an iPad as you walk in, but then, this wasn't just any singing: it was the first full singing of *The Trumpet*, Volume 1, taking place on Nov. 6, 2011.

*Trumpet* editor Tom Malone took the lead in organizing the singing and, as in the Watts verse, he:

Sends His summons forth,  
Calls the south nations and awakes the north; ...  
The Trumpet sounds; hell trembles, heav'n rejoices;  
Lift up your heads, ye saints, with cheerful voices.

And many heard his summons! About 16 of us gathered on a fine, crisp November Sunday at the music building of the University of Massachusetts at Lowell, where Tom is on the music faculty. While many singers were locals, others came from Rhode Island, Vermont, and even Oregon. We were also fortunate to have several of the composers of works in *The Trumpet* join us: Steve Helwig, Dan Hertzler, Tom Malone and me.

There are many singings that Elizabeth and I have attended over the years where the venue alone was enough to inspire a great singing: a rustic chapel, perhaps, tucked in a quiet pine woods or set in a grassy meadow. UMass Lowell was not such a venue! Its modern concrete, institutional buildings seemed an unlikely place, but the music rehearsal room that Tom had selected was a fine singing space for our small group to match our goal: to produce crisp recordings of all 47 tunes published in Volume 1 of *The Trumpet*.

As befitted the modernity of the space, the singing was more "high tech" than any I have attended. In addition to the aforementioned iPads, Tom provided an ordered list of tunes for each of the three sessions. The list for each session was projected on a screen, on which leaders signed up. One issue of *The Trumpet* was slated for each session, our breaks timed with military precision to complete the singing on schedule. And so, with a couple of MP3 recorders silently documenting our efforts, we began with a few warm-ups from *The Sacred Harp, 1991 Edition*, and then launched into our Trumpetizing.

We learned a great deal from the day. First, shape-notes truly work! Sight-singing 47 tunes, some of which were fairly complex, would be an unthinkable difficult task for almost any choir. Doing so in four hours, with a pick-up group of singers, was possible because of our ability to guide our voices with the shapes.

Second, an afternoon singing unfamiliar tunes is truly taxing. Singing is, as George Seiler put it, "the best exercise you can get sitting down," but this *Trumpet* marathon reminded me of what good mental exercise singing is, as well. Perhaps we should add intensive sight-singing to the list of Sudoku and crossword-puzzles as sovereign wards against Alzheimer's! In a typical Sacred Harp singing, nearly half of the calls are of the 100 most popular tunes, giving even a moderately experienced singer occasions to settle into a comfortable tune. Not so on this day! Even those who had ambitiously practiced the tunes had to pay close attention to unfamiliar harmonies and entrances.

A third take-away for me from the day was a greater appreciation of the high quality and diversity of talent of the composers. There is no one, single "Sacred Harp" style of song, either in *The Sacred Harp* or in *The Trumpet*. New composers are working in a full range of these traditions, ranging across English folk-tunes, West Gallery, New England plain and fusing tunes, camp-meeting revival songs, and Denson-inspired fugues; one tune is even set with Polish words. It is an exciting time to be singing in this tradition!

A less lofty lesson reinforced by the day's singing was the value of redundancy. Although both Tom and I were recording the event, mine failed for the first session, and Tom's for the third. Fortunately, between the two of us, we produced a complete set of recordings, available at <http://www.bostonsing.org/recordings/the-trumpet/>.

Many thanks again to Tom Malone for organizing the day, to *Trumpet* editors Tom, Will Fitzgerald and Robert Vaughn for their dedication to producing Volume 1 so successfully, and especially to all the composers of the tunes, which gave us such enjoyment!

A photo of the singers can be found at <http://singthetrumpet.com/singing-from-the-trumpet-volume-1/>

## Memories of my Uncle, Paine Denson

Mike Hinton

---

Paine Denson was my uncle, as he and my Mother were “half brother and sister.” Paine’s mother was Amanda Burdette Denson and my grandmother, Lola Akers, married T J Denson after Amanda Burdette died. T J and Lola were married 23 years and had three daughters, Vera, Violet (my Mom) and Tommye (Anne Chalker and Richard Mauldin’s Mom). Paine was in his late 30’s when my Mother was born. So there was a considerable age difference between the two “sets” of T J Denson’s children.

I remember seeing Uncle Paine a number of times when I was young. He died in 1955, age 73, when I was 12. We would see him every summer when we went to Jasper, Alabama to visit relatives. He was a tall, “pear shape” man. He was always dressed in a suit and tie, and when outside, he wore a hat. In the summer he liked to wear seersucker suits and a flat brim white hat. He had a loud voice and a hearty laugh. He practiced law in Birmingham and then moved to Double Springs and continued to practice law in a “relaxed” style. He had a good sense of humor and liked to tease folks. He took me to a store near his Birmingham office and bought a cowboy hat one summer. He said “every boy needed a cowboy hat.” He was a typical “Southern gentleman” and graduated from the University of Alabama law school.

I remember the “Henry J” auto that he drove. It was brown and yellow, and it was the last car he owned. He was not a terribly good driver, but he was able to get to Jasper or Cullman from Double Springs and back home. He had heart trouble in his later years and would stay with Aunt Vera Nunn, who would take care of him, and Aunt Tommye Mauldin, an RN who would attend to his medical needs as directed by his physician. Aunt Vera use to tell us that Uncle Paine was not a very good patient and could be rather stubborn and would not want to take his meds or to do other things his doctor told him to do. When he was uncooperative, Aunt Vera would say “OK, I am going to call Tommye to come down here and talk to you.” Uncle Paine would say, “Alright, I will do what is needed.” He did not want Aunt Tommye to “clean his plow!”

Paine and his younger sister, Ruth Denson Edwards, had a very close relationship, and both worked daily to see that Sacred Harp music and tradition was preserved and perpetuated. They wrote letters to each other weekly. Uncle Paine had an old typewriter and he used it to prepare his letters and Aunt Ruth would send hers in her own neat and distinctive hand writing. I have a few letters that Uncle Paine wrote to Aunt Ruth. He would often tell her some story or something humorous. They frequently went to singings together, and often with their “double first cousin”, Robert E. “Bob” Denson. He lived in Addison, not far from Double Springs. He and Paine would pick up Aunt Ruth in Cullman and go to a singing or a convention. They had fun and talked and sang while they rode together. Each of them knew what they would sing and would discuss the tunes they planned to sing and they sometimes practiced as they rode along. Hugh McGraw told me that none of the Densons ever used a book when leading.

Uncle Paine wrote some wonderful Sacred Harp tunes (in my opinion.) PEACE AND JOY is my favorite tune in the 1991 Revision. I love the words and the way the tune emphasizes the words. The harmony is also something that I enjoy and the refrain too. *Peace* and *Joy* have calming and pleasant meanings to me, and I like to lead the tune at a moderate speed. I often say that I do not think we should rush peace or joy.

I have the Bible that belonged to my Aunt Ruth Denson Edwards. In that Bible are notes, letters, articles and a small piece of paper with numbers on it. A note on that piece of paper says: Paine’s own selections for his funeral in his own hand. The numbers for tunes selected had “words only” written and the following numbers:

27, 457, 111, 68, 349, 329

Uncle Paine died in 1955, so these would have been tunes in the 1936 Denson Revision. They remain the same tunes in the 1991 Revision as well. Two of these have top and bottom tunes. I suspect that he intended the top tune to be used since he did not indicate 111b, but that is speculation on my part.

He was a lawyer, but his first love was Sacred Harp music. He was proud of his Sacred Harp heritage and worked to see that the music lived on and on.





## CLINTON. C.M.

C MAJOR Isaac Watts, 1707.

Jesse Pearlman Karlsberg, 2010.

1. Let ev-'ry mor - tal ear at - tend, And ev - 'ry heart re - joice; The trum - pet of the gos - pel sounds With  
 2. Ho! ye that pant for liv - ing streams, And pine a - way and die, Here you may quench your ra - ging thirst With

1. Let ev-'ry mor - tal ear at - tend, And ev-'ry heart re - joice; And ev - 'ry heart re - joice; The trum - pet of the  
 2. Ho! ye that pant for liv - ing streams, And pine a - way and die, And pine a - way and die, Here you may quench your

an in - vi - ting voice, The trum - pet of the gos - pel sounds With an in - vi - ting voice, With an in - vi - ting voice. voice.  
 springs that nev - er dry, Here you may quench your ra - ging thirst With springs that nev - er dry, With an in - vi - ting voice. voice.

gos - pel sounds With an in - vi - ting voice, The trum - pet of the gos - pel sounds With an in - vi - ting voice, With springs that nev - er dry. dry.  
 ra - ging thirst With springs that nev - er dry, Here you may quench your ra - ging thirst With springs that nev - er dry, With an in - vi - ting voice. voice.

## JUMALAN RAUHAAN. C.M.D. (GOD'S PEACE.)

**F# MINOR** *Songs of Believers,*  
translated from the Finnish  
by Alma Anderson, circa 1935.

*"Peace I leave with you; my peace I give you. I do not give as the world gives.  
Do not let your hearts be troubled and do not be afraid."*—John 14:27.

Steve Luttinen and Kim Bahmer, 2007  
In loving memory of Minja Laušević.

1. When war is rag - ing o'er the land, 'tis com-fort-ing in - deed to sing of Sa - lem's glo - ries grand and of the race re - deemed.

2. And there be-fore the judg-ment seat we'll see the bless-ed Lamb. Up - on our heads re-ceive a wreath and palm leaves in our hands.

The musical score consists of four staves. The first two staves are for the first verse, and the last two are for the second verse. The key signature is F# minor (three sharps: F#, C#, G#) and the time signature is 6/4. The melody is written in treble clef, and the bass line is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

For nev-er on the shores of earth do rest and peace a - bide. So for a bet - ter land I yearn to be at Je - sus' side.

In hon-or of the Lord for-e'r we'll sing a new - er song. A-way from there is earth - ly care; a - way is want and wrong.

The musical score continues with two more staves. The key signature and time signature remain the same. The melody and bass line continue with similar rhythmic patterns, ending with a double bar line.

## IVEY. S.M.

E<sup>b</sup> MAJOR Philip Doddridge. 1755, alt.*Dedicated to the memory of Marie Ivey*

Wade Kotter, 2011.

1. Dear Sav-ior, we are thine, By ev-er-last-ing bands; Our names, our hearts, we would re-sign, Our souls are in thy hands.

2. Thy spir-it shall u-nite Our souls to thee our head; Shall form us to thy im-age bright, That we thy paths may tread.

3. Death may our souls di-vide From these a-bodes of clay; But love shall keep us near thy side Through all the gloom-y way.

4. Since Christ and we are one, What should re-main to fear? If he in Heav'n hath fixed his throne, He'll fix his peo-ple there.

## JANE'S ENCOURAGEMENT. 8.7.8.7.D.

D MINOR Rachel Miller Jacobs, 1996.

Christine Guth, 1996.

1. In this sea-son's chil-ling snow-fall, and its drip-ping, melt-ing thaw, when the earth throws off its blank-et and re-claims it, cold and raw,

2. Like the earth, our hearts are fro-zen, like the skies, our fa-ces grim, like the ice, our days are brit-tle, fears have filled us to the brim.

Lord, rain down on us your mer-cy, o-pen to us streams of grace, give us drink, for we are thirst-y, streng-then us to seek your face.

Melt us with the tears of griev-ing, warm us with the fire of love, may our cold and small be-liev-ing be a seed of heav'n a-bove.

## GOSS. 7s.

F MAJOR John Newton, 1776.

Linda Sides, 2011.

1. For a sea-son called to part, Let us now our-selves com-mend To the gra-cious eye and heart Of our ev - er pre-sent Friend.

2. In Thy strength may we be strong; Sweet-en ev - 'ry cross and pain; Spare us, that we may, ere long, Meet and wor-ship Thee a - gain.

3. Then, if Thou Thy - self af - ford, Songs of glad-ness will we raise; And our souls shall bless the Lord, And speak forth His glo-rious praise.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The middle two staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in F major. The lyrics are printed below the vocal line.

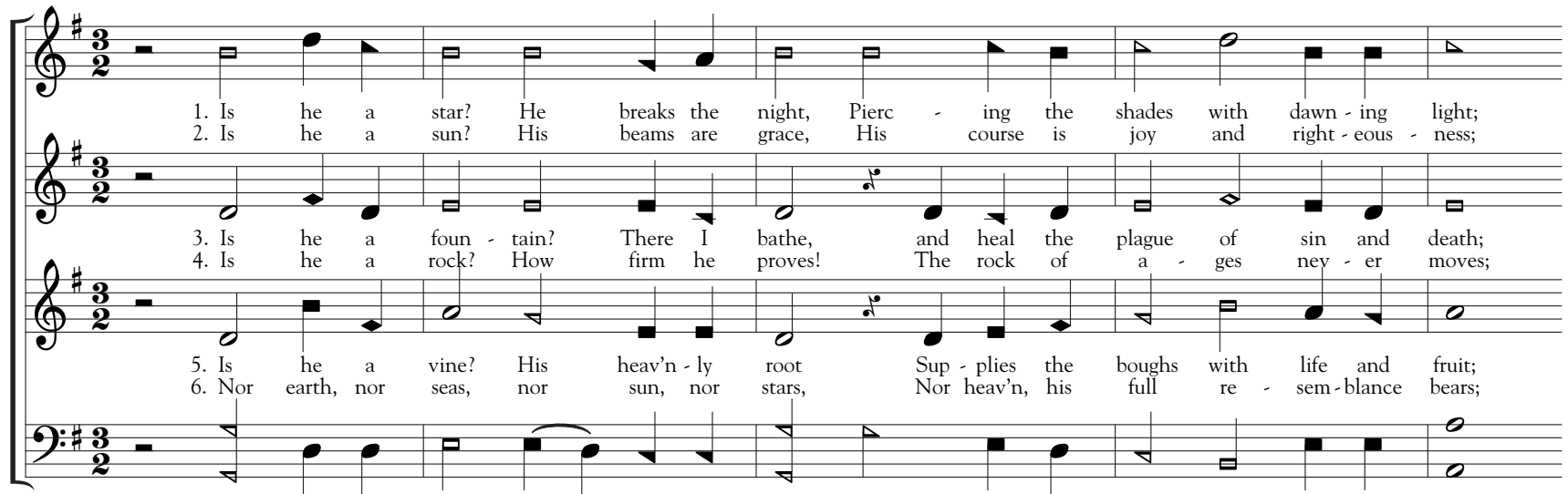
Je-sus, hear our hum-ble prayer: Ten-der Shep-herd of Thy sheep, Let Thy mer - cy and Thy care All our souls in safe-ty keep.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The middle two staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in F major. The lyrics are printed below the vocal line.

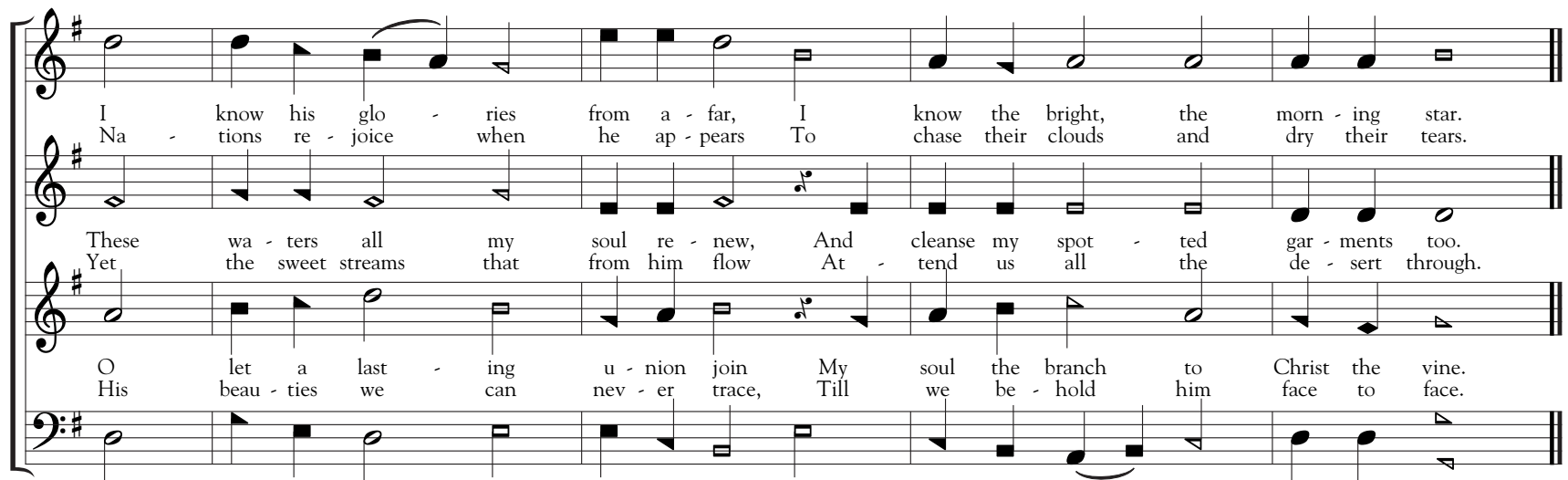
## MELANIE. L.M.

G MAJOR Isaac Watts, 1707–09.

Anne Heider, 2009.



1. Is he a star? He breaks the night, Piercing the shades with dawn-ing light;  
 2. Is he a sun? His beams are grace, His course is joy and right-eous-ness;  
 3. Is he a foun-tain? There I bathe, and heal the plague of sin and death;  
 4. Is he a rock? How firm he proves! The rock of a-ges nev-er moves;  
 5. Is he a vine? His heav'n-ly root Sup-plies the boughs with life and fruit;  
 6. Nor earth, nor seas, nor sun, nor stars, Nor heav'n, his full re-sem-blance bears;



I know his glo-ries from a-far, I know the bright, the morn-ing star.  
 Na-tions re-joice when he ap-pears To chase their clouds and dry their tears.  
 These wa-ters all my soul re-new, And cleanse my spot-ted gar-ments too.  
 Yet the sweet streams that from him flow At-tend us all the de-sert through.  
 O let a last we-ing u-nion join My soul the branch to him Christ the vine.  
 His beau-ties last we-ing can nev-er trace, Till we be-hold to him face to face.

## ST. JAMES. C.M.

A MINOR in *Divine Hymns, or Spiritual Songs*, 1800

Robert Stoddard, 2011

1. And let us all in Christ be one, Bound with the cords of love, 'Til  
 2. De - li-ver'd there from cares and pains, Our spi - rits ne'er shall tire. But

'Til we a - round thy  
 But in se - ra - phic,

1. And let us all in Christ be one, Bound with the cords of love, 'Til we a - round thy glo - rious throne, 'Til  
 2. De - li-ver'd there from cares and pains, Our spi - rits ne'er shall tire. But in se - ra - phic, hev'n - ly strains, But

'Til we a - round thy glo - rious throne Shall joy - ful meet a -  
 But in se - ra - phic, hev'n - ly strains Re - deem - ing love ad -

we a - round thy glo - rious throne Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove  
 in se - ra - phic, hev'n - ly strains Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.

glo - rious throne Shall meet a - bove,  
 hev'n - ly strains Thy love ad - mire,

we a - round thy glo - rious throne Shall joy - ful meet a - bove, Shall joy - ful meet, Shall joy - ful meet a - bove. - bove  
 in se - ra - phic, hev'n - ly strains Re - deem - ing love ad - mire, Re - deem - ing love, Re - deem - ing love ad - mire. - mire.

bove,  
 mire,

## ROGERS. C.M.

A<sup>b</sup> MAJOR John Ryland (1753-1825)

*In honor of Mr. & Mrs. Lonnie Rogers*

Stanley Smith, 2011.

1. In all my Lord's ap - pointed ways My jour - ney I'll pur - sue; "Hin - der me not," ye much loved saints, For I must go with you.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line, a second vocal line, and a bass line. The music is in A-flat major and 6/8 time. The lyrics are: "1. In all my Lord's ap - pointed ways My jour - ney I'll pur - sue; 'Hin - der me not,' ye much loved saints, For I must go with you."

Through flood and flames, if Je - sus lead,

Through flood and flames, if Je - sus lead, I'll fol - low where He goes: "Hin - der me not" shall be my cry, Though earth and hell op - pose. - pose.

if Je - sus lead,

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line, a second vocal line, and a bass line. The music is in A-flat major and 6/8 time. The lyrics are: "Through flood and flames, if Je - sus lead, Through flood and flames, if Je - sus lead, I'll fol - low where He goes: 'Hin - der me not' shall be my cry, Though earth and hell op - pose. - pose. if Je - sus lead,". The system ends with a double bar line and first and second endings marked '1' and '2'.

## CARTERSVILLE. C.M.

E MINOR Ed E. Thacker, 2010.

*"I will remove the iniquity of that land in one day."—Zech. 3:9.*

Ed E. Thacker, 2010.

1. God of mer-cy and cre - a - tor, Save us by thy pow-er, Let all be-low lift up thy name, Un - til that bless-ed hour.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The music is in E minor and 4/4 time. The lyrics are: "1. God of mer-cy and cre - a - tor, Save us by thy pow-er, Let all be-low lift up thy name, Un - til that bless-ed hour."

Bless the day sin passed a - way our tri - als now are ov - er And see our sav - ior there. there.

Sin passed a - way O bless the day And see our sav - ior there. there.

Sin passed a - way O bless the day And see our sav - ior there. there.

Bless the day sin passed a - way our tri - als now are ov - er And see our sav - ior there. there.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in E minor and 4/4 time. The lyrics are: "Bless the day sin passed a - way our tri - als now are ov - er And see our sav - ior there. there." The system includes first and second endings, indicated by "1." and "2." above the final notes of the vocal line.



## EXULTATION. C.M.D.

E MAJOR Isaac Watts, 1707.

Nikos Pappas, rev. 2011.

1. When the last trumpet's aw - ful voice This ren-ding earth shall shake, When op-'ning graves shall yield their charge, And dust to life a - wake,

2. Be - hold, what heav'nly proph-ets sung Is now at last ful - fill'd; And Death yields up his an-cient reign, And van-quis'h'd, quits the field,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble, alto, and bass). The music is in E major and 2/2 time. The lyrics are printed below the vocal line.

Those bod-ies that cor - rupt-ed fell Shall in-cor-rupt a - rise, And mor - tal forms shall spring to life Im - mor - tal in the skies.

Let faith ex - alt her joy-ful voice, And now in tri-umph sing: O Grave where is thy vic - to-ry? And where, O death, thy sting?

The second system of the musical score consists of four staves, continuing the vocal and accompaniment parts from the first system. The lyrics are printed below the vocal line.

## CREST.

G MAJOR Martha Sherwood, 2010.

Steve Helwig, 2010.

When morn-ing tints the fleet - ing clouds With shades of rose and gold, 'Tis time to think up - on the Lord For all the new day holds; Each

The first system of the musical score for 'CREST.' consists of four staves. The top staff is the vocal line in G major (one sharp) and 4/4 time. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line. The lyrics are: 'When morn-ing tints the fleet - ing clouds With shades of rose and gold, 'Tis time to think up - on the Lord For all the new day holds; Each

day the good a - new un - folds. Give praise through-out the turn-ing day, To Him whose word com-mands the clime, Brings wa-ter to the thirst - y earth, Gives

The second system of the musical score continues with four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third staff is the vocal line. The bottom staff is the bass line. The lyrics are: 'day the good a - new un - folds. Give praise through-out the turn-ing day, To Him whose word com-mands the clime, Brings wa-ter to the thirst - y earth, Gives

And or - ders all to pass - ing time. Sing prais - es in the af - ter - glow As moon and stars re - turn the song While  
na - ture har - mo - ny sub - lime,

na - ture in the bo - som rests of him to who we all, Of Him to whom we all be - long, Our re - fuge in the Lord is strong.

## ANGELS GATE. C.M.

E MINOR Samuel Wesley, Sr.

Dan Thoma, 2011.

1. Be - hold the Sav - ior of man - kind Nailed to the shame - ful tree!

2. 'Tis done! the pre - cious ran - som's paid, "Re - ceive my soul," he cries!

3. But soon he'll break death's en - vious chain, And in full glo - ry shine:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with three numbered lines of text corresponding to the three systems of music.

How vast the love that him in - clined To bleed and die for thee! thee!

See where he bows his sa - cred head! He bows his head, and dies! dies!

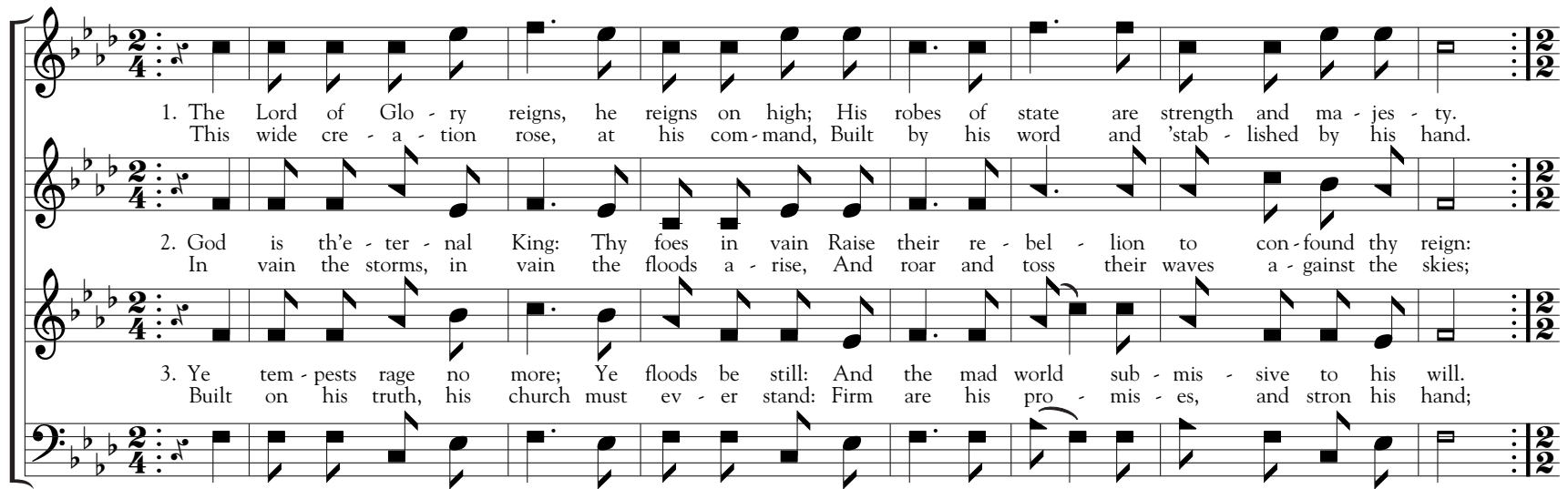
O Lamb of God! was ev - er pain, Was ev - er love, like thine? thine?

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with three lines of text corresponding to the three systems of music. The first line of the first system has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

## REDDING. 10.11.10.11

F MINOR Isaac Watts, 1719.

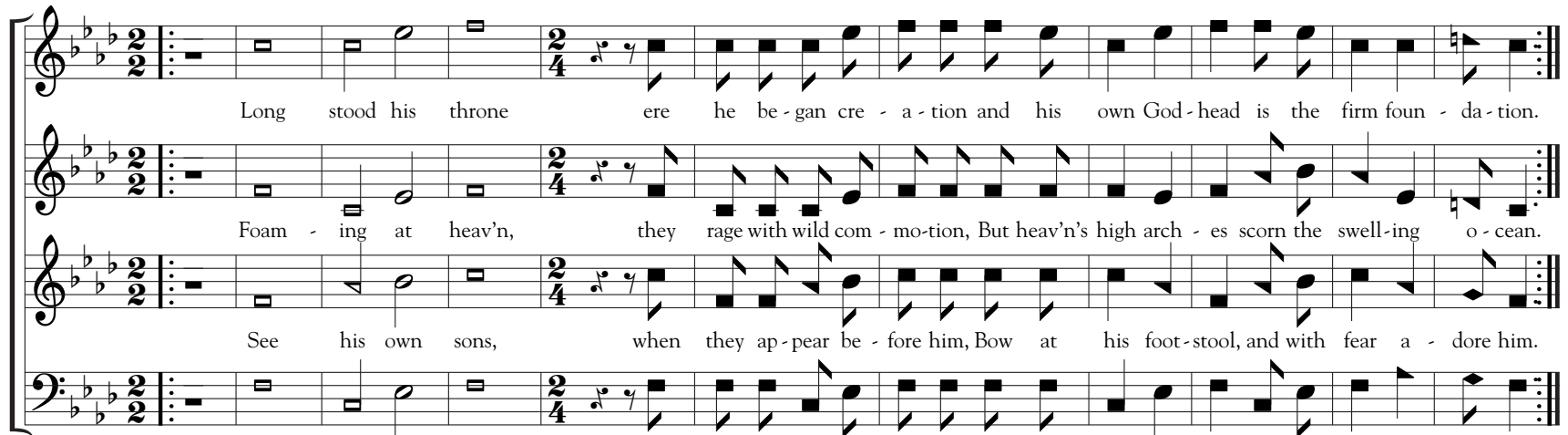
P. Dan Brittain, 1972.



1. The Lord of Glo - ry reigns, he reigns on high; His robes of state are strength and ma - jes - ty.  
This wide cre - a - tion rose, at his com - mand, Built by his word and 'stab - lished by his hand.

2. God is th'e - ter - nal King: Thy foes in vain Raise their re - bel - lion to con - found thy reign:  
In vain the storms, in vain the floods a - rise, And roar and toss their waves a - gainst the skies;

3. Ye tem - pests rage no more; Ye floods be still: And the mad world sub - mis - sive to his will.  
Built on his truth, his church must ev - er stand: Firm are his pro - mis - es, and stron his hand;



Long stood his throne ere he be - gan cre - a - tion and his own God - head is the firm foun - da - tion.

Foam - ing at heav'n, they rage with wild com - mo - tion, But heav'n's high arch - es scorn the swell - ing o - cean.

See his own sons, when they ap - pear be - fore him, Bow at his foot - stool, and with fear a - dore him.

## SAN JUAN BAUTISTA

E MAJOR Mark1:2-3, KJV

Dan Harper, 2010.

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

As it is writ - ten in the pro - phets, Be - hold, I send my mes - sen - ger Be - fore thy face which

shall pre - pare Thy way be - fore thee. call - ing in the wil - der - ness:

shall pre - pare Thy way be - fore thee. in the wil - der - ness:

shall pre - pare Thy way be - fore thee. in the wil - der - ness:

shall pre - pare Thy way be - fore thee. The voice of one call - ing in the wil - der - ness:

Pre - pare ye the way of the  
 Pre - pare ye the way of the Lord, the  
 Pre - pare ye the way of the Lord, pre - pare ye the  
 Pre - pare ye the way of the Lord, the Lord, pre - pare ye the

Lord, of the Lord. Make his paths straight, make his paths straight. straight.  
 way of the Lord. Make his paths straight, make his paths straight. straight.  
 way of the Lord. Make his paths straight, make his paths straight. straight.  
 way of the Lord. Make his paths straight, make his paths straight. straight.

## WEEP NOT FOR ME. P.M.

E MINOR Thomas Dale, 1817

Fynn Titford-Mock, 2011.

1. When the spark of life is wa - ning, Weep not for me; When the fee - ble pulse is ceas - ing,  
 When the lan - guid eye is strain - ing, Weep not for me;

2. When the pangs of death as - sail me, Weep not for me; Yes, though sin and doubt en - deav - or  
 Christ is mine; He can - not fail me, Weep not for me;

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The first two verses are written below the vocal staves.

Start not at its swift de - creas - ing; 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me.

From his love my soul to sev - er, Je - sus is my strength for - ev - er; Weep not for me.

The musical score continues with four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics for the continuation are written below the vocal staves.



## HANS. 8s &amp; 7s.

A MAJOR Isaac Watts, *Songs for Children*, 1715.

John Bayer, Jr., Sept. 21, 1994.



1. Hush, my dear! Lie still, and slumber! Holy angels guard thy bed!

2. Sleep my babe! Thy food and raiment, house and home, thy friends provide;

3. May'st thou live to know and fear Him, Trust and love Him all thy days.

Heav'nly blessings, without number gently falling on thy head.

All without thy care or payment, All thy wants are well supplied.

Then go dwell forever near Him, see His face, and sing His praise!