

CONTENTS BY TITLE

Abide with Me	4
All Creatures of Our God and King	6
All Glory Be to God on High	10
All Hail the Power of Jesus' Name	12
Amazing Grace	14
Be Thou My Vision	16
Come, Thou Almighty King	18
Come, Thou Long-Expected Jesus	20
Come, Ye Thankful People, Come	22
Fairest Lord Jesus	24
God, Who Made the Earth and Heaven	26
Guide Me, O Thou Great Jehovah	28
Holy God, We Praise Your Name	30
Holy, Holy, Holy	32
I Sing the Mighty Power of God	34
In Christ There Is No East or West	36
Jesus Shall Reign	38
Joyful, Joyful, We Adore Thee	40
Lead On, O King Eternal	42
Let Us Break Bread Together	44
Morning Has Broken	46
Now Thank We All Our God	48
O Day of Rest and Gladness	50
O God Beyond All Praising	52
O Worship the King	56
Rejoice, the Lord Is King	58
Shall We Gather at the River	60
The Church's One Foundation	62
This Is My Father's World	64
Were You There	68

CONTENTS BY TUNE

AR HYD Y NOS	26
AURELIA	62
BUNESSAN	46
CORONATION	12
CRUSADERS' HYMN	24
CWM RHONDDA	28
DARWALL'S 148TH	58
DUKE STREET	38
ELLACOMBE	50
EVENTIDE	4
FOREST GREEN	34
GROSSER GOTT	30
HANSON PLACE	60
HYFRYDOL	20
HYMN TO JOY	40
ITALIAN HYMN	18
LANCASHIRE	42
LASST UNS ERFREUEN	6
LET US BREAK BREAD	44
LYONS	56
MCKEE	36
MIT FREUDEN ZART	10
NEW BRITAIN/AMAZING GRACE	14
NICAEA	32
NUN DANKET ALLE GOTT	48
ST. GEORGE'S WINDSOR	22
SLANE	16
TERRA BEATA	64
THAXTED	52
WERE YOU THERE	68

Abide with Me

Eventide

Anna Laura Page

Introduction

First system of musical notation for the Introduction section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats.

Second system of musical notation for the Introduction section, continuing the grand staff notation.

Stanza(s)

First system of musical notation for the Stanza(s) section, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats.

Second system of musical notation for the Stanza(s) section, continuing the grand staff notation.

Third system of musical notation for the Stanza(s) section, continuing the grand staff notation.

Tune: *EVENTIDE*, William Henry Monk, 1823–1889, and written in 1847 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

All Creatures of Our God and King

Lasst uns erfreuen

Anna Laura Page

Introduction

First system of musical notation for the Introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Second system of musical notation for the Introduction, continuing the melody and accompaniment from the first system.

Stanza(s)

First system of musical notation for the Stanza(s) section, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Second system of musical notation for the Stanza(s) section, continuing the melody and accompaniment from the first system.

Tune: *LASST UNS ERFREUEN*, *Geistliche Kirchengesäng*, 1623 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

All Glory Be to God on High

Mit Freuden zart

Anna Laura Page

Introduction

Stanza(s)

Tune: *MIT FREUDEN ZART*, Bohemian Brethren's *Kirchengesang*, 1566 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

All Hail the Power of Jesus' Name

Coronation

Anna Laura Page

Introduction

The introduction consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes and chords.

Stanza(s)

The stanza(s) section consists of three systems of piano accompaniment. The first system has four measures, the second system has four measures, and the third system has four measures. The music continues in 4/4 time with a key signature of one flat. The right hand features a melody of quarter notes and eighth notes, while the left hand provides a steady accompaniment of quarter notes and chords.

Tune: *CORONATION*, Oliver Holden, 1765–1844, and written in 1793 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Amazing Grace

New Britain/Amazing Grace

Anna Laura Page

Introduction

Musical notation for the Introduction of 'Amazing Grace'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody in the treble staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The bass staff provides a harmonic accompaniment with chords and single notes.

Continuation of the musical notation for the Introduction. The treble staff continues the melody with a half note on B4 and a quarter note on A4. The bass staff continues the accompaniment with chords and single notes.

Stanza(s)

Musical notation for the first Stanza of 'Amazing Grace'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody in the treble staff begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The bass staff provides a harmonic accompaniment with chords and single notes.

Continuation of the musical notation for the first Stanza. The treble staff continues the melody with a half note on B4 and a quarter note on A4. The bass staff continues the accompaniment with chords and single notes.

Continuation of the musical notation for the first Stanza. The treble staff continues the melody with a half note on B4 and a quarter note on A4. The bass staff continues the accompaniment with chords and single notes.

Tune: *NEW BRITAIN/AMAZING GRACE*, *Columbian Harmony*, 1829 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Be Thou My Vision

Slane

Anna Laura Page

Introduction

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece begins with a piano (p) dynamic. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment of chords and single notes.

Stanza(s)

Musical notation for the first Stanza, continuing the key signature and time signature. The melody is more active in the treble clef, with some sixteenth-note passages. The bass clef continues with a simple accompaniment.

Musical notation for the second Stanza, showing further development of the melody and accompaniment. The piece concludes with a final chord in the treble clef.

Musical notation for the third Stanza, which includes a repeat sign at the end, indicating a final section of the piece. The notation is consistent with the previous stanzas.

Tune: *SLANE*, Traditional Irish ballad (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Come, Thou Almighty King

Italian Hymn

Anna Laura Page

Introduction

Stanza(s)

Tune: *ITALIAN HYMN*, Felice de Giardini, 1716–1796, and written in 1757, *alt.* (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Come, Thou Long-Expected Jesus

Hyfrydol

Anna Laura Page

Introduction

Musical notation for the Introduction, featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major and consists of 8 measures.

Stanza(s)

Musical notation for the first Stanza(s), featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major and consists of 8 measures.

Musical notation for the second Stanza(s), featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major and consists of 8 measures.

Musical notation for the third Stanza(s), featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major and consists of 8 measures.

Musical notation for the fourth Stanza(s), featuring a treble and bass clef with a 3/4 time signature. The piece is in B-flat major and consists of 8 measures.

Tune: *HYFRYDOL*, Rowland Hugh Prichard, 1811–1887, and written in 1830 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Come, Ye Thankful People, Come

St. George's Windsor

Anna Laura Page

Introduction

The introduction consists of two systems of piano accompaniment. The first system is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of chords and single notes. The bass line provides a steady accompaniment with quarter and eighth notes. The second system continues the piece, featuring more complex chordal textures and melodic lines in both hands.

Stanza(s)

The stanza section is divided into three systems of piano accompaniment. The first system continues the 4/4 time signature and key signature. The melody is more active, with eighth and sixteenth notes. The bass line remains accompanimental. The second system shows a continuation of the melodic and harmonic ideas. The third system concludes the stanza with a final cadence, featuring sustained chords in the right hand and a simple bass line.

Tune: *ST. GEORGE'S WINDSOR*, George J. Elvey, 1816–1893, and written in 1859 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Fairest Lord Jesus

Crusaders' Hymn

Anna Laura Page

Introduction

The introduction consists of two staves of music in 4/4 time, featuring a piano accompaniment. The melody is primarily in the right hand, with a steady bass line in the left hand.

Stanza(s)

The first stanza of the hymn is presented in piano accompaniment. It follows the same 4/4 time signature and key signature as the introduction.

The second stanza of the hymn is presented in piano accompaniment, continuing the musical theme established in the first stanza.

The final section of the hymn is presented in piano accompaniment, concluding the piece with a final chord.

Tune: *CRUSADERS' HYMN*, Silesian folk melody, *Schlesische Volkslieder*, 1842 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

God, Who Made the Earth and Heaven

Ar Hyd y Nos

Anna Laura Page

Introduction

The Introduction section consists of two systems of piano accompaniment. The first system contains four measures, and the second system also contains four measures. The music is written in G major (one sharp) and 4/4 time. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Stanza(s)

The Stanza(s) section consists of three systems of piano accompaniment. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The music is written in G major (one sharp) and 4/4 time. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Tune: *AR HYD Y NOS*, Welsh melody, ca. 1784 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Guide Me, O Thou Great Jehovah

Cwm Rhondda

Anna Laura Page

Introduction

The introduction consists of two staves of music in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Stanza(s)

The first stanza consists of two staves of music in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

The second stanza consists of two staves of music in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

The third stanza consists of two staves of music in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Tune: *CWM RHONDDA*, John Hughes, 1873–1932, and written in 1907 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Holy God, We Praise Your Name

Grosser Gott

Anna Laura Page

Introduction

Stanza(s)

Tune: *GROSSER GOTT*, *Katholisches Gesangbuch*, Vienna, 1774 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Holy, Holy, Holy

Nicaea

Anna Laura Page

Introduction

First system of the Introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music begins with a simple melody in the treble and a bass line in the bass.

Second system of the Introduction, continuing the melody and bass line from the first system.

Stanza(s)

First system of the Stanza(s) section, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and a simple bass line.

Second system of the Stanza(s) section, continuing the chordal and bass line progression.

Third system of the Stanza(s) section, concluding the piece with a final chord and bass line.

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

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

I Sing the Mighty Power of God

Forest Green

Anna Laura Page

Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a quarter rest in the bass staff, followed by a series of eighth and quarter notes in both staves.

The second system of the introduction continues the melody from the first system. It features a mix of eighth and quarter notes in the upper staff, with a bass line of quarter notes in the lower staff.

Stanza(s)

The first system of the stanza(s) section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a steady bass line of quarter notes and a melody of quarter and eighth notes in the upper staff.

The second system of the stanza(s) section continues the melody and bass line. It includes a repeat sign in the upper staff towards the end of the system.

The third system of the stanza(s) section concludes the piece. It features a final melodic phrase in the upper staff and a corresponding bass line in the lower staff.

Tune: *FOREST GREEN*, English folk tune (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

In Christ There Is No East or West

McKee

Anna Laura Page

Introduction

Stanza(s)

Tune: *MCKEE*, African American spiritual, *adapt.* Harry T. Burleigh, 1866–1949, in 1939 (PD).
 Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Jesus Shall Reign

Duke Street

Anna Laura Page

Introduction

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of two sharps (D major), and a 2/2 time signature. The piece begins with a series of chords and single notes in both hands, leading to a more complex texture with chords and moving lines.

Stanza(s)

Musical notation for the first Stanza(s), continuing the treble and bass clef, key signature of two sharps, and 2/2 time signature. The melody is primarily in the bass clef, while the treble clef provides harmonic support with chords.

Musical notation for the second Stanza(s), continuing the treble and bass clef, key signature of two sharps, and 2/2 time signature. The melody continues in the bass clef, with the treble clef providing harmonic accompaniment.

Musical notation for the third Stanza(s), continuing the treble and bass clef, key signature of two sharps, and 2/2 time signature. The melody continues in the bass clef, with the treble clef providing harmonic accompaniment.

Tune: *DUKE STREET*, attr. John Hatton, 1710–1793 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Joyful, Joyful, We Adore Thee

Hymn to Joy

Anna Laura Page

Introduction

Stanza(s)

Tune: *HYMN TO JOY*, Ludwig van Beethoven, 1770–1823, and written in 1824 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Lead On, O King Eternal

Lancashire

Anna Laura Page

Introduction

Stanza(s)

Tune: *LANCASHIRE*, Henry T. Smart, 1813–1879, and written in 1861 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Let Us Break Bread Together

Let Us Break Bread

Anna Laura Page

Introduction

The Introduction section consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 4/4 time and B-flat major. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

Stanza(s)

The Stanza(s) section consists of three systems of piano accompaniment. The first system has four measures, the second system has four measures, and the third system has four measures. The music is in 4/4 time and B-flat major. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

Tune: *LET US BREAK BREAD*, African American spiritual (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Morning Has Broken

Bunessan

Anna Laura Page

Introduction

The introduction consists of two staves of music in 9/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a 7-measure rest in both hands.

Stanza(s)

The first stanza of music spans two staves. It continues the melodic and harmonic patterns established in the introduction, with the right hand carrying the main melody and the left hand providing harmonic support.

The second stanza of music spans two staves, continuing the piece's melodic and harmonic development. The notation includes various note values and rests, maintaining the 9/8 time signature.

The third stanza of music spans two staves, concluding the piece. It features a final melodic phrase in the right hand and a corresponding accompaniment in the left hand, ending with a 7-measure rest.

Tune: *BUNESSAN*, Gaelic melody (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Now Thank We All Our God

Nun danket alle Gott

Anna Laura Page

Introduction

Musical notation for the Introduction, featuring a grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats (B-flat and E-flat). The piece begins with a series of chords in the right hand and a simple bass line in the left hand, leading into a melodic phrase in the right hand.

Stanza(s)

Musical notation for the first Stanza(s), continuing the grand staff notation. It features a similar harmonic structure to the introduction, with a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the second Stanza(s), continuing the grand staff notation. The melody in the right hand continues with various intervals and rests, while the left hand provides a steady accompaniment.

Musical notation for the third Stanza(s), continuing the grand staff notation. The piece includes a repeat sign in the right hand, indicating a return to a previous section.

Musical notation for the fourth Stanza(s), continuing the grand staff notation. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

Tune: *NUN DANKET ALLE GOTT*, Johann Crüger, 1598–1662, and written in 1647 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

O Day of Rest and Gladness

Ellacombe

Anna Laura Page

Introduction

First system of the Introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of chords and moving lines in both hands.

Second system of the Introduction, continuing the musical theme with similar chordal textures and melodic fragments.

Stanza(s)

First system of the Stanza(s) section, showing a continuation of the piano accompaniment with a mix of chords and single notes.

Second system of the Stanza(s) section, featuring more complex chordal structures and rhythmic patterns.

Third system of the Stanza(s) section, concluding the piece with a final cadence and a repeat sign.

Tune: *ELLACOMBE*, *Gesangbuch der Herzogl. Wirtembergischen Katholischen Hofkapelle*, 1784; alt. 1868 (PD).
 Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

O God Beyond All Praising

Thaxted

Anna Laura Page

Introduction

Musical notation for the Introduction, consisting of two systems of piano accompaniment. The first system shows the beginning of the piece in 3/4 time, with a treble clef and a key signature of one flat (B-flat). The second system continues the introduction.

Continuation of the musical notation for the Introduction, showing the second system of piano accompaniment.

Stanza(s)

Musical notation for the Stanza(s), consisting of two systems of piano accompaniment. The first system shows the beginning of the stanza, and the second system continues it.

Continuation of the musical notation for the Stanza(s), showing the second system of piano accompaniment.

Tune: *THAXTED*, Gustav Holst, 1874–1934, and written in 1918 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

O Worship the King

Lyons

Anna Laura Page

Introduction

The introduction consists of two systems of piano accompaniment. The first system has two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by a half note chord of G4-B4-D5. The bass staff provides a simple harmonic accompaniment with quarter and half notes.

The second system continues the piano accompaniment. The treble staff features a series of chords and melodic fragments, while the bass staff continues with a steady accompaniment. The piece concludes with a final chord in the treble staff.

Stanza(s)

The first stanza of the piano accompaniment. It begins with a treble clef staff containing a melodic line and a bass clef staff with a harmonic accompaniment. The music is in 3/4 time with a key signature of one sharp.

The second system of the piano accompaniment for the stanza. It continues the melodic and harmonic lines from the first system. The piece ends with a fermata over a final chord in both staves.

Tune: LYONS, Joseph Martin Krauss, 1756–1792; formerly *attr.* Michael Haydn, 1737–1806 (PD).
 Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Rejoice, the Lord Is King

Darwall's 148th

Anna Laura Page

Introduction

Stanza(s)

Tune: *DARWALL'S 148TH*, John Darwall, 1731–1789, and written in 1770 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Shall We Gather at the River

Hanson Place

Anna Laura Page

Introduction

The Introduction section consists of two systems of piano accompaniment. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains four measures, and the second system contains four measures. The music features a steady accompaniment with chords and moving lines in both hands.

Stanza(s)

The Stanza(s) section consists of three systems of piano accompaniment. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The music continues with a similar accompaniment style to the introduction, providing a harmonic foundation for the vocal line.

Tune: *HANSON PLACE*, Robert Lowry, 1826–1899, and written in 1864 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

The Church's One Foundation

Aurelia

Anna Laura Page

Introduction

Stanza(s)

Tune: *AURELIA*, Samuel S. Wesley, 1810–1876, and written in 1864 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

This Is My Father's World

Terra Beata

Anna Laura Page

Introduction

The introduction consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is primarily in the right hand, while the left hand provides a steady harmonic accompaniment.

Stanza(s)

The stanza consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music continues in the same 4/4 time and key signature as the introduction. The melody in the right hand is more active, featuring eighth and sixteenth notes, while the left hand maintains a consistent accompaniment.

Tune: *TERRA BEATA*, Franklin L. Sheppard, 1852–1930, and written in 1915 (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.

Were You There

Were You There

Anna Laura Page

Introduction

The introduction consists of two staves of music in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody in the right hand begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass line starts with a half note G3, followed by quarter notes A3 and B3, then a half note C4. The piece concludes with a final chord of G3, B3, and C4.

Stanza(s)

The first stanza is identical to the introduction, consisting of two staves of music in 4/4 time with a key signature of two flats. The melody and bass line are the same as in the introduction, ending with a final chord of G3, B3, and C4.

The second stanza continues the piece with two staves of music. The right hand features a series of chords: G4-B4, A4-B4, G4-A4, and G4. The bass line consists of quarter notes G3, A3, B3, and C4. The piece concludes with a final chord of G3, B3, and C4.

The third stanza continues the piece with two staves of music. The right hand features a series of chords: G4-B4, A4-B4, G4-A4, and G4. The bass line consists of quarter notes G3, A3, B3, and C4. The piece concludes with a final chord of G3, B3, and C4.

Tune: *WERE YOU THERE*, African American spiritual (PD).

Setting: Anna Laura Page, newly composed, and copyright © 2018 Birnamwood with this publication.

Copyright © 2018 Birnamwood Publications (ASCAP)

A division of MorningStar Music Publishers, Inc., St. Louis, MO

All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com

Reproducing this publication in any form is prohibited by law without the permission of the publisher.

The various music licensing agencies do not give permission to copy this music.