

THE VERY BEST

5

Malcolm Westwood

Kevin Larsson

Relaxed (♩ = 80)

The piano introduction is in 2/2 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Relaxed (♩ = 80)'. The piece begins with a series of chords and moving lines, creating a gentle and inviting atmosphere. The left hand uses a 'Pedal harmonically throughout' technique, with sustained notes providing a harmonic foundation.

Pedal harmonically throughout

5 *unison*
mf

Don't let me spoil my - self _____ by think - ing I _____ know best, -
I want so ver - y much _____ to live the life _____ I should, -
5 I know that you will help _____ when my temp - ta - tions come -

mf

The vocal melody is in unison, marked 'mf' (mezzo-forte). The piano accompaniment is in 2/2 time, key of B-flat major. It features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal staff, with lines for the melody and lines for the accompaniment.

By rush - ing here _____ and there, _____ In things _____ that
Ig - nor - ing all _____ the things _____ that tempt _____ me
To do the things _____ I should _____ and oth - ers

The vocal melody continues in unison, marked 'mf'. The piano accompaniment is in 2/2 time, key of B-flat major. It features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal staff, with lines for the melody and lines for the accompaniment.

13

can't be _____ blest. _____ Teach me to know—
 from the _____ good; _____ Teach me to ask—
 leave un_____ done; _____ Some - times, though, I—

13

— that if each day I would re - joice, I —
 — for grace to meet my ev - 'ry need, For —
 — just think I'll man - age on my own and —

need to lis— ten to the whis—per of your voice. _____
 I would fol— low you wher—ev—er you would lead. _____
 end up won—d'ring why I feel so much a - lone. _____

_____ when I, your will, o - bey, _____ I _____

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment (grand staff) features a left hand with a steady eighth-note bass line (G2, F2, E2, D2, C2, B1, A1, G1) and a right hand with chords and moving lines. The key signature has two flats (B-flat major).

1. 2.

need to be re - mind ed, To-day and ev - 'ry day! _____

The second system of the musical score. The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same bass line and right-hand accompaniment. A first and second ending bracket is shown above the vocal line, with the first ending leading back to the beginning of the system and the second ending leading to the next system.

The third system of the musical score. The vocal line consists of a half note G4, followed by a quarter rest, a half rest, and a final half note G4. The piano accompaniment continues with the same bass line and right-hand accompaniment, ending with a final chord. The key signature has two flats (B-flat major).

3. 41 *f*

day! _____ Help me, _____ dear God, _____ to do _____ what's right, _____

3. 41 *f*

_____ To choose _____ the ver _____ y best. _____ When stub - born - ness _____ your way _____

Opt. div. *unison*

_____ ob - scures _____ and _____ loud - ly I _____ pro - test; _____ I _____

49



know the joy I bring when I, your will, o - bey,

49



I need to be reminded, To-day and ev - ry



day!

INSIGNIFICANT TO INCREDIBLE ¹¹

For Swoneky Music Camp 2005

Crista Dalrymple

Crista and Stewart Dalrymple

Smoothly (♩ = 72)

unison
mf

When I

Smoothly (♩ = 72)

mf

Pedal harmonically throughout

Detailed description: This is the first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Smoothly' with a quarter note equal to 72 beats per minute. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic. A pedal point is indicated as being harmonically throughout. The vocal line starts with a whole rest followed by a half note G4 and a quarter note A4.

3

think of who you are and who I've been. When I

3 years go by and things be - gin to change. As I

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a measure rest of 3 measures before the lyrics 'think of who you are and who I've been.' The piano accompaniment provides harmonic support. The system concludes with the lyrics 'When I' and 'As I'.

look deep with - in and see my life of sin. I

grow in your grace and in your mer - cy. I will

Detailed description: This is the third system of the musical score. The vocal line continues with the lyrics 'look deep with - in and see my life of sin. I' and 'grow in your grace and in your mer - cy. I will'. The piano accompaniment continues with its harmonic support. The system concludes with the lyrics 'I will'.

feel so small— and weak, — yet you lift my head— and speak, — and
stand right by — your side, — and I'll let you be — my guide. — You

3 , *Opt. div.*
tell me that — you care, — you'll al - ways be there. In - sig -
tell me that — you care, — you'll al - ways be there.

11 *f*
ni - fi - cant — to in - cre - di - ble — that is what — you've made me, — a
11 *f*

child who is called by your name. In - sig -

15 *f*

ni - fi - cant to in - cre - di - ble, you've ta - ken me just as I am and

15 *f*

made me in - cre - di - ble to - day. As the

1. *mf*

1. *mf*

2. *mf* 20

And when those times — of doubt — come, I will re -

2. 20 *mf*

mem-ber where — I've come — from, in-sig - ni - fi - cant — to in -

cresc.

cre - di - ble, — it's all a part of your plan, — your

cresc.

Rit.
f 27 *A tempo*
ff

plan! In - sig - ni - fi - cant to in - cre - di - ble

Rit. 27 *A tempo*
f *ff*

Red. *

that is what you've made me, a child who is called by your

name. In - sig - ni - fi - cant to in - cre - di - ble you've

ta - ken me — just as I am — and made me — in - cre - di - ble — to - day. -

Rit. *mf* **35** *Slower*

He's made me in -

Rit. *mf* **35** *Slower*

mp

cre - di - ble to - day. -

mp

SHOUT HALLELUJAH!

Fanny Crosby

Kathy A. Sipe

Flowing (♩ = 112)

The first system of the musical score is for the piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Flowing (♩ = 112)'. The piano part begins with a *mf* (mezzo-forte) dynamic. The treble staff features a series of chords and single notes, while the bass staff has a continuous eighth-note pattern. A *Pedal harmonically throughout* instruction is written below the bass staff. The system concludes with a long, sweeping melodic line in the treble staff.

5

unison
mf

The second system of the musical score contains the vocal melody and piano accompaniment for the first two lines of the lyrics. The vocal part is written on a single treble staff and is marked 'unison' and '*mf*'. The piano accompaniment consists of two staves (treble and bass). The key signature remains two sharps, and the time signature is 3/4. The piano part is marked '*mp*' (mezzo-piano). The lyrics are: 'Come to the feet of our in - fant Re - deem - er, O - ver the plains and the moun - tains of Ju - dah'. The system ends with a double bar line.

The third system of the musical score contains the vocal melody and piano accompaniment for the next two lines of the lyrics. The vocal part continues on the treble staff. The piano accompaniment continues on the two staves. The key signature remains two sharps, and the time signature is 3/4. The lyrics are: 'Come where to - day in a man - ger he lies; Proph - ets be - held and his com - ing fore - told;'. The system ends with a double bar line.

14

_____ Lift up our hearts in a song of de -
_____ Sang of the love and com - pas - sion that

14

vo — tion, Let our ho - san - nas with glad - ness a -
moved — him, Love that is pur - er and bet - ter than

23 *Opt. div.*

rise.
gold. Tell how he came from the

23 *mf*

throne of his Fa— ther, Came to the world in the

like - ness of men;

32

Hail and ex - alt him, the Son of the

32

36

dim.

high— est, Shout hal - le - lu - jah a - gain and a -

dim.

mf

Back to 5

gain!

mp

Back to 5

43

Divide into two groups
Group I

Come to the feet of our in - fant Re - deem— er

43

Come in the light of this beau - ti - ful

52 Group II

morn; Then, to the hearts of the

52

No breath

poor and the low ly, Car - ry the tid - ings that

61

All - opt. div.

f

Je - sus is born.

Tell how he

61

mf

came from the throne of his Fa— ther,

Came to the world in the like - ness of—

70

men; _____ Hail and ex -

alt him, the Son of the high — est,

74

Shout hal - le - lu - jah a - gain and a -

74

79 *Rall e fine*
dim.

gain! _____ Shout hal - le -

dim.

lu - jah a - gain and a - gain! _____

dim.

mf

8vb - - - - -

JESUS, MY SAVIOR, IS WITH ME ²⁵

Anonymous

(The Musical Salvationist, 1895)

James Curnow (ASCAP)

Moderately slow, with expression (♩ = 92)

Opt. Solo - 1st time
mp

Moderately slow, with expression (♩ = 92)

mp

Pedal harmonically throughout

My

5

Sav - ior is with me, his pres - ence brings peace, A
walk with my Sav - ior each step he does lead, And

5

mp

deep flow - ing com - fort that nev - er does cease, From
grace he sup - plies for each mo - ment of need, And

13

cresc.

ev' _____ ry sin he has giv - en re - lease, Yes,
helps me to please him in heart and in deed,

13

cresc.

Je - sus my Sav - ior, is with me. _____ Yes,

mf

Rall.

All both times

Je - sus my Sav - ior, is with me. _____ Yes,

Rall.

mf

Je - sus my Sav - ior is with me, _____ He's

21

A tempo

mp

Je - sus my Sav - ior is with me, _____ He's

21

A tempo

mp

Je - sus my Sav - ior is with me, _____ He's

al - ways and ev_____er near;_____ In

29 *cresc.* *Rall.* *Much slower* *f* ,

him I con - fide, and my steps he does guide, Oh,

29 *cresc.* *Rall.* *Much slower* *f*

A tempo 1. *mp* , (All)

Je - sus, my Sav - ior is with me._____ I

A tempo 1. *mp*

2. *cresc.*

Rall.

mf

39

A tempo

Opt. div.

Oo

with me. *Rall.* I live for my Sav - ior, what

2. *cresc.*

mf

39

A tempo

Oo

else can I do, Since he made my heart and my

life a - new, So I'll love and serve him and

47

47

, *unison*

be good and true I know that he al - ways is

mf

Rall. 55 *A tempo*
mp

with me. Yes, Je - sus my Sav - ior is with me,

Rall. 55 *A tempo*
mp

He's al - ways and ev - er near;

63 *cresc.* *Rall.*

_____ In him I con - fide, and my steps he does

63 *cresc.* *Rall.*

Much slower *A tempo* *Rall.* *A tempo* *Rall.*

f guide, Oh, Je - sus is here, He's al - ways near, Yes,

Much slower *A tempo* *Rall.* *A tempo* *Rall.*

f *dim.*

71 *A tempo* *mp* *Rall.* *p*

Je - sus my Sav - ior is with me. _____

71 *A tempo* *Rall.* *p*

JOHN 3:16

John 3:16

Adapted by Evelyn Pulkin

Evelyn Pulkin

Arr: Kathy A. Sipe

With a Latin beat (♩ = 120)

The musical score is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 'With a Latin beat (♩ = 120)'. The score consists of three systems, each with a vocal line and a piano accompaniment.

System 1: The piano accompaniment begins with a treble clef and a bass clef. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staff has a 4/4 time signature and a key signature of one flat. The piano part features a series of eighth notes in the treble and a series of eighth notes in the bass. The vocal line is a single staff with a 4/4 time signature and a key signature of one flat. It begins with a rest for two measures, followed by a series of eighth notes.

System 2: The piano accompaniment continues with a treble clef and a bass clef. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staff has a 4/4 time signature and a key signature of one flat. The piano part features a series of eighth notes in the treble and a series of eighth notes in the bass. The vocal line is a single staff with a 4/4 time signature and a key signature of one flat. It begins with a rest for two measures, followed by a series of eighth notes.

System 3: The piano accompaniment continues with a treble clef and a bass clef. The treble staff has a 4/4 time signature and a key signature of one flat. The bass staff has a 4/4 time signature and a key signature of one flat. The piano part features a series of eighth notes in the treble and a series of eighth notes in the bass. The vocal line is a single staff with a 4/4 time signature and a key signature of one flat. It begins with a rest for two measures, followed by a series of eighth notes.

Lyrics:

For God so loved the world that he
gave his only be - got - ten Son, that who-so -

ev ————— er ————— be - liev - eth in him ——— should not



per ——— ish, ————— But have ev - er - last — ing — life, —

13 *f*



———— but have ev - ver - last — ing — life. ————— For God so



loved the world—he gave his on—ly Son.

mf Opt. div. 21

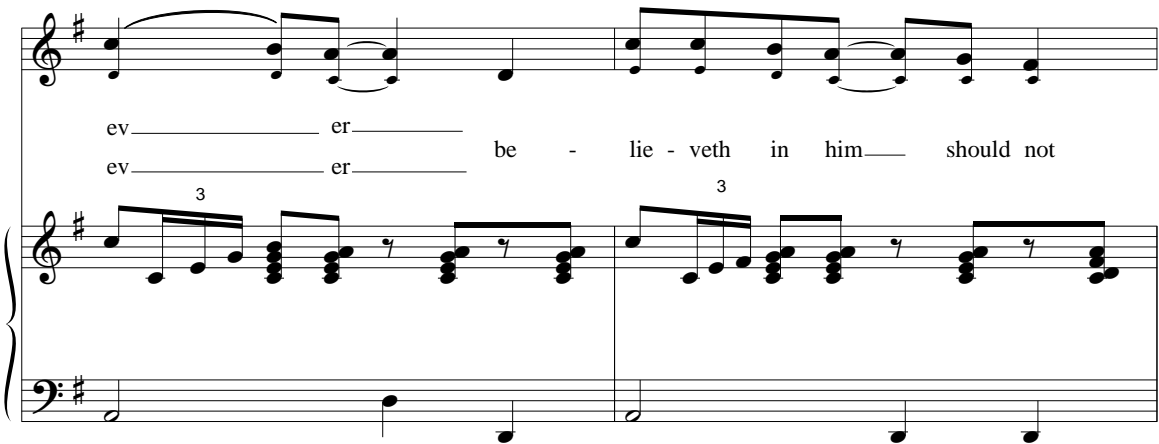
For God so loved the world—that he

21

gave his on—ly be - got-ten— Son, — that who-so -
(A) he gave his on - ly be - got-ten — Son, — who-so -

ev ————— er ————— be - lie - veth in him ——— should not

ev ————— er —————



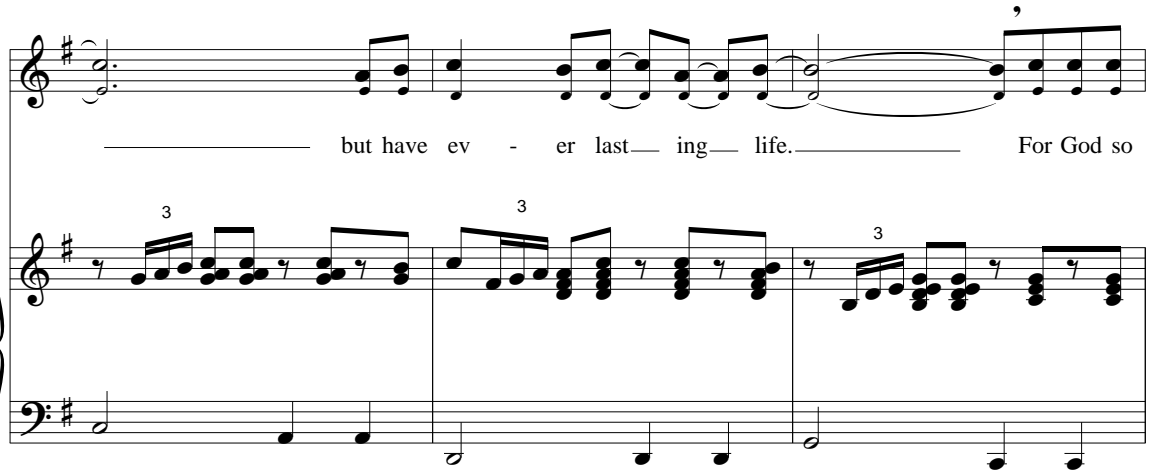
per ————— ish, ————— But have ev - er - last — ing — life, —

29

29



————— but have ev - er last — ing — life. ————— For God so



loved the world he gave his on ly

Son. For God so loved the world he

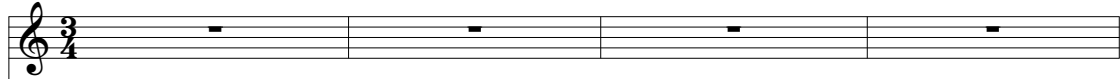
gave his on ly Son. (Shout!) John three six-teen.

GENTLE JESUS

Charles Wesley &
Ruby Adams

Ruby Adams

Moderately slow and sustained (♩ = 84)



Moderately slow and sustained (♩ = 84)



Pedal harmonically throughout

5 *unison*



Gen - tle Je - sus, meek and mild, Look up - on a

5



lit - tle child, Pit - y my sim - plic - i - ty,



cresc. 13 *mf*

Suf - fer me to come to thee. Heav'n - ly Fath - er

cresc. *mf*

lead me; Teach me how to love thee;

I would give my heart to thee; ————— Thy dear child O let me

21

Opt. div.

mf

mp

be. Fain I would to thee be brought,

21

mf

mp

Gra - cious Lord, for - bid it not; In the king - dom

cresc.

of thy grace Give a lit - tle child a place.

29

mf unison

Heav'n - ly Fath - er lead me; Teach me how to

29

mf

love thee;

I would give my

heart to thee; _____

*Opt. div.**mf*

37

mp

Thy dear child O let me be.

Lov - ing Je - sus,

37

*mf**mp*

gen - tle lamb, In thy gra - cious hands I am;

The first system of the musical score, measures 1-3. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a comma at the end of the phrase. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Make me, Sav - ior, what thou art, Live thy - self with - in my

cresc.

The second system of the musical score, measures 4-6. The vocal line continues with a crescendo marking above measure 6. The piano accompaniment also features a crescendo marking above measure 6. The piano part includes chords and a moving bass line.

heart. Heav'n - ly Fath - er lead me;

45 *mf* unison

45 *mf*

The third system of the musical score, measures 7-9. Measure 7 is marked with a box containing the number 45 and the instruction *mf* unison. Measure 8 is marked with a box containing the number 45 and the instruction *mf*. The vocal line is in unison. The piano accompaniment continues with chords and a moving bass line.

Teach me how to love thee; I would give my

heart to thee; Thy dear child O let me be.

53 *Poco rit.*

Je - sus loves me.

53 *Poco rit.*

CHILDREN OF LIGHT

Ellen F. Childress

Ephesians 5: 8-9, 11

Kathy A. Sipe

Joyfully (♩ = 134)

Joyfully (♩ = 134)

mf

unison
mf

5

Now be chil-dren of light and of cour - age and now

5

mp

walk in the glow of his love. For Christ gave him-self as a

1. *f*

sac - ri - fice and calls us the chil — dren of light! —

1. *mf*

mf 2. *f* *Opt. div. mp*

— Now be calls us the chil — dren of light! Now the

2. *mf* *p*

16 *unison*

fruit of the Spir — it is good - ness, the

16

, *Opt. div.*

truth of his righ- teous- ness, The gift of his love is

cresc. *f*

fel- low- ship: it is truth and it is pow'r.

unison *mf* 25

Now be chil- dren of light and of cour- age and now

walk in the glow___ of his love. For Christ gave him - self___ as a

sac - ri - fice and calls us the chil_____ dren of light!_____

Now be calls us the chil— dren of light! Now the

36

unison

fruit of the Spir— it is glad - ness, the joy of his grace— and peace—

36

, Opt. div.

cresc.

— The gift of his praise— and hap - pi - ness for

cresc.

f

unison
mf

you— and for me!— Now be

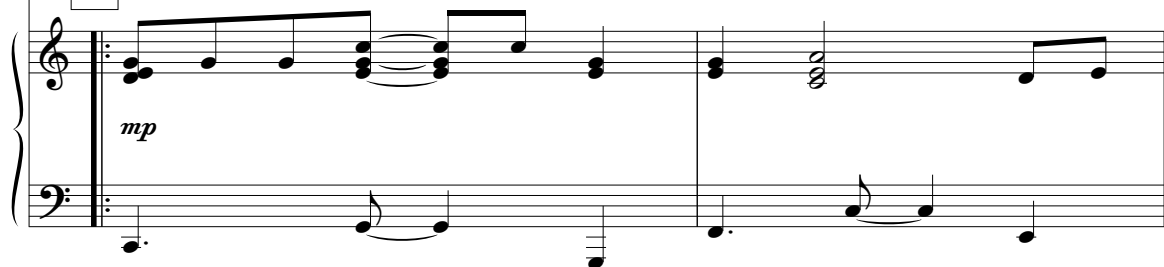
mf

45

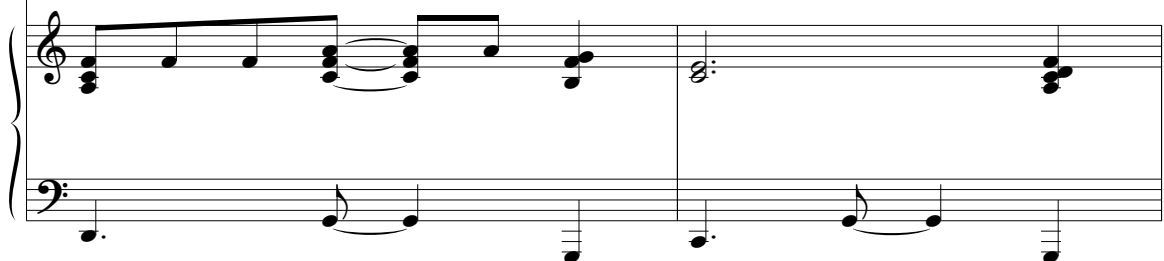


chil - dren of light — and of cour - age and now

45



walk in the glow — of his love. For



Christ gave him - self — as a sac - ri - fice and



1. *f* *mf*

calls us the chil— dren of light! Now be

2. *f*

calls us the chil— dren of light!

57 *mp* *mf*

This lit - tle light of— mine— I'm real - ly gon - na let it— shine—

57 *p* *mf*

f *Opt. div.*

'cause Christ gave him - self as a sac - ri - fice and

mf

cresc. *ff*

calls us the chil - dren of light.

cresc. *f*

unison

I'm gon - na let my light shine! _____

cresc. *ff*

GOD'S LOVE IS SUFFICIENT

Anonymous Written for the AOK Mabee Chorus Kathy A. Sipe

With energy (♩ = 132 - 144)

With energy (♩ = 132 - 144)

mf

* Claves

* Shaker *mf*

unison mp **5**

God's love is as high— as the hea - vens, God's
love is as wide— as cre - a - tion, God's

5

mp

love is as deep— as the sea, God's
love is a bound— less and free, God's

love is for all kinds of sinners, God's
love brought his Son down from Heaven, God's

div. Group I

mf

love is suf - fi - cient for me.
love is suf - fi - cient for me. God's

13 Group I

mf

love, God's love, God's love is suf - fi - cient for
God's love, God's love, love is suf - fi - cient for

me; God's love, God's love, God's

me; God's love, God's love, God's

love is suf - fi - cient for me.

love is suf - fi - cient for me.

1. *mp* Back to 5 unison 2. 23

God's

1. Back to 5 2. 23

mp

unison
mp

God's love brought his Son down from

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a half note G4 tied to a half note F#4 in measure 3, which is tied to a half note E4 in measure 4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'God's love brought his Son down from' are aligned with the vocal line.

Hea - ven, God's love let him die on the

This system contains measures 5 through 8. The vocal line continues with a half note D4 in measure 5, followed by a half note C#4 in measure 6, and then a half note B3 tied to a half note A3 in measure 7, which is tied to a half note G3 in measure 8. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'Hea - ven, God's love let him die on the' are aligned with the vocal line.

tree; God's love, it can ne ver be

This system contains measures 9 through 12. The vocal line begins with a half note F#3 in measure 9, followed by a half note E3 in measure 10, and then a half note D3 tied to a half note C3 in measure 11, which is tied to a half note B2 in measure 12. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'tree; God's love, it can ne ver be' are aligned with the vocal line.

Group I
div. *mf*

Group II

mea_____sured, God's love is suf-fi_____cient for me. God's

33

love, *mf* God's love, God's love is suf-fi_____cient for

33 God's love,_____ God's love, love is suf-fi_____cient for

mf

me. God's love, God's love, God's

me. God's love,_____ God's love, God's

1. , 2.

love is suf - fi - cient for me. God's love is suf - fi - cient for

love is suf - fi - cient for me. love is suf - fi - cient for

1. 2.

me. God's love is suf - fi - cient for

me. God's love is su - fi - cient for

43 *cresc.*

me. God's love is suf - fi - cient for

me. God's love is su - fi - cient for

43 *cresc.*

me. His love is suf - fi - cient for me

me. His love is suf - fi - cient for me

f (spoken)

f (spoken)

f

f

ROCK OF AGES

Augustus Toplady

Kathy A. Sipe

A quick 50's Rock and Roll style (♩ = 138 -144)

3

unison
mp

A quick 50's Rock and Roll style (♩ = 138 -144)

Play at least twice - ad lib.

3

Rock of A - ges,——

cleft for___ me,_____ Let me hide my___ self in___ thee._____

Let the wa - ter____ and the__ blood,____ From thy wound-ed side which

flowed, — Be of sin the — dou-ble — cure, —

cresc. ,
Cleanse me from its — guilt and pow'r. — Rock of

15 *mf*
A — ges, — Rock of

15 *mf*

A - ges, cleft for — me, — Rock of

A ges, Let me

hide my - self in thee.

dim.

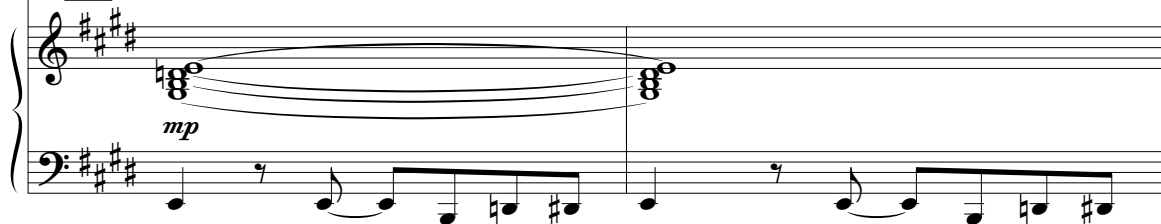
Divide into 2 groups

26

Group I
mpGroup II *mp*

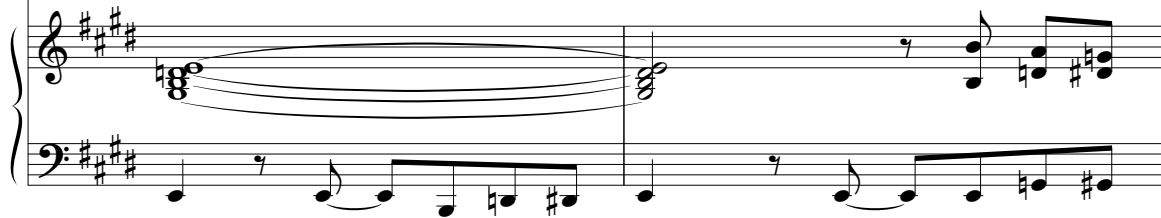
for ev - er

26



flow,

No re - spite



know,

Thou must



save, and thou a - lone, Yes, thou a -

save, Yes, thou a -

cresc.

f

34 *mp*

lone, In my hand no price I bring;

34 *mp*

lone No price I

mp

Sim - ply to thy cross I cling, Rock of

bring; Rock of

unison, *f*

unison *f*

38

A ges, Rock of

38

A - ges, cleft for me, Rock of

A - ges, cleft for me, Rock of

1.

A ges, Let me hide my - self, Rock of

1.

2.

46

hide my - self, in thee. Let me hide my - self in thee.

2.

46

Let me hide my - self in thee. Let me

ff hide my - self in thee. *mp*

mp cresc. poco a poco *ff*