

for Sandra Holton  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia

# Christ Be with Me

attr. Patrick, 372-466  
tr. Cecil Frances Alexander, 1818-1895

K. Lee Scott, ASCAP

Slowly (♩ = 48)

Organ or Piano

*mp* legato

Ped.

3 Voice

*mp* legato

Christ be with me, Christ with -

in me, Christ be - hind me, Christ be - fore me, Christ be -

Suggested use: Baptism, Trinity, General

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9 *mf*

side me, Christ to win me, Christ to com - fort and re -

*cresc.* *mf*

12

store me.

15 *f*

I

18 **With vigor (♩ = 52)**

bind un - to my - self the name, the strong name of the

*f*

Man.

21

Trin - i - ty by in - vo - ca - tion of the same, the

Ped.

24

Three in One, the One in Three, Man.

Man.

27

of whom all na - ture has cre - a - tion, e -

Ped.

30

ter - nal Fa - ther, Spir - it, Word: praise to the Lord of

for Gillian Ford  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia

# Enrich My Heart

George Herbert, 1593–1633  
alt. K.L.S.

K. Lee Scott, ASCAP

Very moderately, somewhat freely ( $\text{♩} = 72$ )

Voice *mf*

En - rich my heart, mouth, hands in me with faith, with hope, with char - i - ty; that

5

I may run, rise, rest with thee; that I may run, rise, rest with \_\_\_

9

thee. En - rich my heart, mouth, hands in me with faith, with hope, with

Organ or Piano *mf*

Ped.

13

char - i - ty; that I may run, rise, rest with thee; that

Suggested use: Lent, Communion, General

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16

I may run, rise, rest with \_\_\_\_\_ thee.

19

Lord, who hast formed me out of mud, and

22

hast re-deemed me through thy blood, and sanc - ti - fied \_\_\_\_\_ me to do

24

good; purge all my sins done here - to -

# From Depths of Woe

Psalm 130  
alt. K.L.S.

John Dowland, 1563–1626  
from *The First Book of Aires, Part 1*  
ed. and arr. K. Lee Scott, ASCAP

[♩ = 84]  
[mf]

Voice

From depths of woe I raise \_\_\_\_\_ to thee  
Where - fore my trust is all \_\_\_\_\_ in thee,

\* Piano or Organ

[mf]

5

my lam - en - ta - tion and my voice of prayer;  
and not in my own mer - it or my worth.

9

Lord, turn a gra - cious ear \_\_\_\_\_ to me,  
Thy word my help and strength \_\_\_\_\_ shall be;

\* If played on the organ, use a light registration and adapt measures such as 4, 8, 12, 16, etc., by sustaining the second beats of the right hand an extra beat throughout.

Original key: g minor  
Suggested use: Lent, Penitence

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# How Beautiful Are the Feet

G. F. Handel, 1685–1759  
from *Messiah*

ed. and arr. K. Lee Scott, ASCAP

Romans 10:15 and Isaiah 52:7

**Larghetto** [♩. = 46]

\* Organ or Piano [mf]

3 Voice [p]

How

5 beau - ti - ful are the feet \_\_\_ of them that preach the gos - pel of peace, \_\_\_ how

7 beau - ti - ful are the feet, how beau - ti - ful are the feet \_\_\_ of them that

\* Original accompaniment calls for violins in unison and continuo with cellos, basses doubling at the octave. If played on the organ, two manuals could be used with a light 16' stop added to the left hand. If played on the piano, octaves could be added to the left hand as desired. However, if the sostenuto pedal is used, be careful not to blur the harmonies.

\*\* Passages under brackets in the right hand may be played an octave lower when sung by a male voice. See also mm. 12–18.

Original key: g minor

Suggested use: Evangelism, Ordination, Outreach

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for Sarah Holton  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia

# I Want Jesus to Walk with Me

African American spiritual  
arr. K. Lee Scott, ASCAP

African American spiritual

Deliberately (♩ = 88) (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$  throughout) *mf*

Voice

Piano

*f*

*mf*

*f*

6

11

I want Je - sus to walk with me. I want Je - sus to walk with me. All a - long my pil - grim

Suggested use: Lent, Commitment, General

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46

trou - ble, Lord, walk with me.

*f heavy*

49

When I'm in trou - ble, Lord, walk with

52

me. When my head is

55

bowed in sor - row, Lord, I want Je - sus

# I Will Sing New Songs of Gladness

Antonín Dvořák, 1841–1904

Opus. 99, no. 5

Psalm 145:1–7, 144:9

ed. and adapt. K. Lee Scott, ASCAP

Risoluto maestoso [♩ = 100]

Piano

*f* *fz* *fz* *p* *pp*

4 *rit.* *p a tempo*

I will sing new songs of glad - ness, I will sing Je -

*rit.* *p a tempo*

8 *poco rit.*

ho - vah's prais - es up - on the ten - stringed psal - ter - y.

*poco rit. e cresc.* *fz* *f*

11 *fz a tempo* *fz* *p* *pp* *rit.*

Original key: B♭ Major

Suggested use: General

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15 *p a tempo*

Ev - 'ry day will I ex - tol - thee and will bless thy

*p a tempo*

18 *rit.* *f* *a tempo*

name for - ev - er; I will bless thy ho - ly name.

*fz rit.* *f* *a tempo*

21 *fz* *f* *fz* *p* *pp* *rit.*

25 *pp a tempo*

Great art thou and great thy mer - cy, who shall tell of thy

*pp a tempo*

for Ellen Collins  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia  
**Jesus Died on Calvary's Mountain**

American folk hymn

arr. K. Lee Scott, ASCAP

Moderately slow, simply (♩ = 63)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a voice line. The piano part begins with a *mf* dynamic and features a flowing melody in the right hand and a steady bass line in the left hand. The voice line enters at measure 5 with a *mf* dynamic and carries the lyrics. The piano accompaniment continues with a consistent rhythmic pattern, including some syncopation and rests. Dynamics vary throughout, including *mp* and *cresc.* markings. The score concludes with a final chord in the piano part.

*\* Piano*  
*mf*

5 *Voice*  
*mf*  
Je - sus died on Cal - v'ry's moun-tain long time a - go,  
and sal - va - tion's roll - ing foun-tain now <sup>3</sup> free - ly flows.

9  
and sal - va - tion's roll - ing foun-tain now <sup>3</sup> free - ly flows.

13 *mp*  
Once his voice in tones of pit - y melt - ed in

*cresc.* *mp*

\* Piano recommended but adaptable to organ.

Suggested use: Ascension, Second Coming, Memorials, General

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17

woe, and he wept o'er Ju - dah's cit - y long time a -

21

go.

25 *mf*

*mf*

Je - sus died, yet lives for-ev-er, no more to die.

29 *f*

*f*

Bleed - ing Je - sus, bless - ed Sav-ior, now <sup>3</sup> reigns on high.

# Lord, at All Times I Will Bless You

William Bartholomew, 1793–1867  
based on Ps. 34, alt. K. L. S.

Felix Mendelssohn, 1809–1847  
from *Lauda Sion*  
ed. and arr. K. Lee Scott, ASCAP

**Andante** [♩ = 84]

Piano or Organ *p*

6 Voice [*mf*]  
Lord, — at

10  
all times I will — bless you, — and in songs of praise con -

The musical score is written in 3/4 time with a tempo of Andante (♩ = 84). It features a piano or organ accompaniment and a voice part. The piano part begins with a *p* dynamic and includes a *p* dynamic marking at the end of the first system. The voice part enters at measure 6 with a *mf* dynamic. The lyrics are: "Lord, — at all times I will — bless you, — and in songs of praise con -". There is an asterisk (\*) in the piano part at measure 9, corresponding to the footnote below.

\* The leftt hand of the accompaniment may be played an octave lower in mm. 9–24 when sung by a male voice.

Original key: F Major  
Suggested use: General

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14

fess — you; yes, my heart shall sing your grace. Let the god - ly gath - er —

18

near me, let the hum - ble glad - ly hear me; come, ex - alt the Lord with

22

me; come ex - alt, — ex - alt the Lord, — ex - alt the Lord with

*p*

26

me. When the poor for help were cry - ing and in trou - ble they were

*cresc.* *p* *cresc.*

for Robert McDonald  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia

# Loving Shepherd of Thy Sheep

June E. Leeson, 1809–1881

K. Lee Scott, ASCAP

With gentle motion (♩ = 72)

Organ or Piano *mp*

Man.

4 Voice *mf*

Lov - ing Shep - herd of thy sheep, keep thy lamb, in safe - ty

Ped.

8

keep; noth - ing can thy pow'r with - stand, none can pluck me from thy

The musical score is written in 3/4 time with a tempo of quarter note = 72. It consists of three systems. The first system shows the Organ or Piano introduction with a mezzo-piano (*mp*) dynamic. The second system begins with the Voice part at a mezzo-forte (*mf*) dynamic, with lyrics: "Lov - ing Shep - herd of thy sheep, keep thy lamb, in safe - ty". The piano accompaniment includes a pedal point. The third system continues the voice part with lyrics: "keep; noth - ing can thy pow'r with - stand, none can pluck me from thy". The piano accompaniment continues with a similar texture.

Suggested use: Good Shepherd, Communion, General

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12

hand. \_\_\_\_\_ Lov-ing Sav - ior, thou didst give thine own

16

life that we might live, and the hands out-stretched to bless \_\_\_\_\_

Man.

20

\_\_\_\_\_ bear the cruel \_\_\_\_\_ nails' im -

Ped.

*mf* *mp*

24

press. \_\_\_\_\_

Man.

# Rise Now, My Heart, with Gladness

Paul Gerhardt, 1606–1676  
tr. John Kelly, 1833–1890  
adapt. K.L.S.

Johann, Crüger, 1598–1662  
adapt. and figured bass, J. S. Bach  
from *Musikalisches Gesangbuch*, 1736  
ed. and realization, K. Lee Scott, ASCAP

[Allegro (♩ = 160)]

\* Organ or Piano

[*mf*]

6

12 Voice [*mf*]

Rise now, my heart, with glad - ness; see what the Lord has  
He in the grave de - scend - ed, the foe held ju - bi -  
We to heav'n's shin - ing splen - dor shall rise to realms of

18

done! Gone is all gloom and sad - ness, now  
lee; death's dark - est pow'rs are end - ed and  
light. There we all praise shall ren - der to

\* Written for solo voice and continuo, the right hand of the accompaniment should be played more softly than the left hand in measures 12 – 40 (under the vocal part). On the organ the left hand could add a 16' stop with a soft 8' flute for the right hand. This will create a more authentic Baroque sound with a polarization of sound between the melody (voice part) and the bass line. The introduction and the interludes should emphasize the right hand.

Original key: F Major

Suggested use: Easter Day, Eastertide

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# The Call

R. Vaughan Williams, 1872–1958  
from *Five Mystical Songs*  
ed. K. Lee Scott, ASCAP

George Herbert, 1593–1633

**Lento moderato**

Voice *p*

Come, my Way, my Truth, my

Piano or \*Organ *p*

4

Life: such a Way, as gives us breath; such a Truth, as ends all

8

strife; such a Life, as kill - eth death. \_\_\_\_\_

*pp*

\* If played on the organ, considerable adaptation will be needed. Sections of measures 22-26 may need to be played an octave lower in the right hand.

Original key: E $\flat$  Major (Composer suggested D $\flat$  Major as an option.)  
Suggested use: Lent, Wedding, Communion, General

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for Sue Hilliard  
from the Chancel Choir of Camilla United Methodist Church, Camilla, Georgia

# The Lord Is My Light

Psalm 27:1-5, adapt. K.L.S.

K. Lee Scott, ASCAP

Moderately fast (♩ = 63)

Organ or Piano

*mf*

Man,

5 Voice

*f*

The Lord is my

Ped.

8

light and my sal - va - tion, whom shall I

Suggested use: Reformation, General

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11

fear, \_\_\_\_\_ whom shall I fear? \_\_\_\_\_ The Lord is the

14

strength of my life, \_\_\_\_\_ of whom shall I be a - fraid, \_\_\_\_\_

17

\_\_\_\_\_ of whom shall I be \_\_\_\_\_ a - fraid?

20

When e - vil - do - ers and foes came up -

# Turn Thy Face from My Sins

Psalm 51:9–11

Thomas Attwood, 1765–1838  
ed. and arr. K. Lee Scott, ASCAP

**Larghetto** (♩ = 60) \* [*mf*]

Voice [*mp*]

Organ or Piano

Turn thy face from my sins and  
 put out all my mis - deeds. — Make me a clean heart, O God, and re -  
 new a right spir - it with - in me, re - new, re - new, re - new, re - new a right

\* This tempo indication and metronome marking are given in the first edition. A tempo of up to (♩ = 84) may be possible.

Original key: E Major  
Suggested use: Ash Wednesday, Lent

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13

spir - it with - in me, re - new a right spir - it with - in me.

17

[*mf*]

21

Make me a clean heart, O God, and re - new a right spir - it with - in me, re - new, re -

*mp*

25

new, re - new, re - new a right spir - it with - in me, re - new a right