

AT THE NAME  
OF JESUS  
*Piano settings*

*Zach Unke*

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# At the Name of Jesus

KING'S WESTON  
setting, Zach Unke

**Dramatically**

*mf* *r.h.*

8va

Tune: Ralph Vaughan Williams, 1872–1958; from *Songs of Praise*, © Oxford University Press 1925. Used by permission.  
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# Come, Join the Dance of Trinity

*I Heard the Voice of Jesus Say  
How Small Our Span of Life*

KINGSFOLD  
setting, Zach Unke

**Furiously**

*mf*

Tune: English folk tune

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# Come with Us, O Blessed Jesus

*Speak, O Savior; I Am Listening*

WERDE MUNTER  
setting, Zach Unke

Metronomically

The image displays a piano score for the hymn 'Come with Us, O Blessed Jesus'. The score is written in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes a 'Metronomically' instruction. The music features a steady bass line and a treble line with chords and melodic fragments. The second system continues the piece with more complex chordal textures. The third system shows a more active treble line with eighth-note patterns. The fourth system concludes the piece with a final melodic phrase in the treble and a supporting bass line.

Tune: Johann Schop, 1600–1665

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# Give Me Jesus

GIVE ME JESUS  
setting, Zach Unke

Gently

The image displays a piano score for the hymn 'Give Me Jesus'. The score is written in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The piece concludes with a final cadence in the bass clef.

Tune: African American spiritual

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# Here I Am, Lord

HERE I AM, LORD  
setting, Zach Unke

**Deliberately**

The musical score is written for piano in 4/4 time, key of D major (indicated by two sharps). The tempo is marked "Deliberately" and the dynamics are marked "mp". The score is divided into four systems, each containing a treble and bass staff. The first system begins with a treble staff featuring a series of chords and a melodic line, and a bass staff with a steady accompaniment. The second system continues the melodic development in the treble and the accompaniment in the bass. The third system shows further melodic movement and harmonic support. The fourth system concludes the piece with a final melodic phrase in the treble and a supporting bass line.

Tune: Daniel L. Schutte, b. 1946; © 1981 OCP Publications, Inc., and this arrangement © 2018 OCP Publications, Inc.  
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# I Am Trusting You, Lord Jesus

*'Tis So Sweet to Trust in Jesus*

STEPHANOS  
TRUST IN JESUS  
setting, Zach Unke

Sweetly

The musical score is written for piano in 4/4 time, featuring two systems of grand staff notation. The first system begins with a *mf* dynamic marking. The second system includes a *mp* dynamic marking. The score consists of two systems, each with a grand staff (treble and bass clefs). The first system contains four measures, and the second system contains three measures. The music is characterized by a steady, rhythmic accompaniment in the bass clef and a more melodic line in the treble clef. The key signature is one flat (B-flat major or D minor).

Tunes: STEPHANOS: Henry W. Baker, 1821–1877; TRUST IN JESUS: William J. Kirkpatrick, 1838–1921  
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# Jesus Loves Me!

JESUS LOVES ME  
setting, Zach Unke

*Sweetly*

*mp* *cresc.*

*mp*

Tune: William B. Bradbury, 1816–1868

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# My Hope Is Built on Nothing Less

MAGDALEN  
THE SOLID ROCK  
setting, Zach Unke

Confidently (♩ = 112)

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system shows the beginning with a treble clef staff containing rests and a bass clef staff with a piano accompaniment of eighth notes and chords. The second system continues the piano accompaniment and introduces a melody in the treble clef. The third system continues the piano accompaniment and the melody, which includes a sharp sign (F#) in the treble clef. The fourth system concludes the piano accompaniment and the melody.

\*If unable to reach these 10ths, play the top note with your right hand and omit the top note when the right hand melody comes in.

Tunes: MAGDALEN: John Stainer, 1840–1901; THE SOLID ROCK: William B. Bradbury, 1816–1868  
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# My Jesus, I Love Thee

GORDON  
OH, HOW I LOVE JESUS  
setting, Zach Unke

With tender rubato

The piano score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piece is divided into four systems of music.

- System 1:** The right hand plays a continuous eighth-note accompaniment. The left hand plays a simple bass line. The dynamic marking is *mp*.
- System 2:** The right hand continues the eighth-note accompaniment. The left hand has a more active bass line. The dynamic marking is *rall.* followed by *a tempo*.
- System 3:** The right hand continues the eighth-note accompaniment. The left hand has a more active bass line. The dynamic marking is *bring out the melody*.
- System 4:** The right hand continues the eighth-note accompaniment. The left hand has a more active bass line. The dynamic marking is *bring out the melody*.

Tunes: GORDON: Adoniram Judson Gordon, 1836–1895; OH, HOW I LOVE JESUS: American tune  
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# Savior, like a Shepherd Lead Us

BRADBURY  
WEIL ICH JESU SCHÄFLEIN BIN  
setting, Zach Unke

Simply

The image displays a piano score for the hymn 'Savior, like a Shepherd Lead Us'. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Simply' and the dynamics are marked 'mp' (mezzo-piano). The right hand plays a simple, melodic line with a long note at the start of each measure, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the fourth system.

Tunes: BRADBURY: William B. Bradbury, 1816–1868; WEIL ICH JESU SCHÄFLEIN BIN: *Brüder Choral-Buch*, 1784  
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# Voices Raised to You

SONG OF PRAISE  
setting, Zach Unke

Regally

The piano score is written in G major (one sharp) and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The piece is characterized by a steady, regally paced accompaniment. The right hand features a mix of chords and moving lines, while the left hand provides a solid harmonic foundation with chords and a simple eighth-note bass line. The score consists of four systems of two staves each, with a total of 16 measures.

Tune: Carolyn Jennings, b. 1936; © 1996 Carolyn Jennings, admin. Augsburg Fortress.  
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# What a Fellowship, What a Joy Divine

*Leaning on the Everlasting Arms*

SHOWALTER  
setting, Zach Unke

Peacefully; safe and secure

The image displays a piano score for the hymn 'What a Fellowship, What a Joy Divine'. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a mezzo-piano (*mp*) dynamic marking. The melody in the treble clef is characterized by a steady eighth-note accompaniment in the bass clef. The piece concludes with a final cadence in the fourth system.

Tune: Anthony J. Showalter, 1858–1924

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