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Abide with Me

*Abide with me, fast falls the eventide.
The darkness deepens; Lord, with me abide.
When other helpers fail and comforts flee,
help of the helpless, oh, abide with me.*
—Henry F. Lyte, 1793–1847

EVENTIDE
setting, Tracey Craig McKibben

Reflectively (♩ = 80)

The musical score is written for piano in 4/4 time, G major, with a tempo of 80 quarter notes per minute. It is divided into four systems. The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-piano (*mp*). The third and fourth systems feature prominent triplet patterns in both the right and left hands. The piece concludes with a sustained chord in the right hand and a final triplet in the left hand.

Tune: William H. Monk, 1823–1889, incorporating “Taps,” attr. Daniel Butterfield, 1831–1901
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God Be with You Till We Meet Again

Going home, going home
I'm just going home;
quiet-like, some still day
I'm just going home.
—William Arms Fisher, 1861–1948

GOD BE WITH YOU
NEW WORLD (Dvořák)
setting, Tracey Craig McKibben

Gently, expressively (♩ = 76)

mp

Moving forward (♩ = 92)

rit. *p a tempo* *8va*

8va *mp* *poco rit.* *a tempo*

Tune: GOD BE WITH YOU, William G. Tomer, 1833–1896;
NEW WORLD (Dvořák), Antonín Dvořák, 1841–1904
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Morning Has Broken

Morning has broken like the first morning;
 blackbird has spoken like the first bird.
 Praise for the singing! Praise for the morning!
 Praise for them, springing fresh from the Word!
 —Eleanor Farjeon, 1881–1965

BUNESSAN
 setting, Tracey Craig McKibben
 incorporating “Morgenstimmung”
 Op. 23, by Edvard Grieg, 1843–1907

Peacefully (♩ = 108)

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Peacefully' with a quarter note equal to 108 beats per minute. The score is divided into four systems. The first system begins with a dynamic marking of *pp* (pianissimo) and includes an *8va* marking above the treble staff. The second system includes an *(8va)* marking above the treble staff and a *p* (piano) dynamic marking in the bass staff. The third system continues the melodic and harmonic development. The fourth system features a *mp* (mezzo-piano) dynamic marking and includes a small treble clef staff at the end, likely for a vocal line. The score is characterized by flowing eighth-note patterns in the treble and sustained chords in the bass.

Tune: Gaelic tune

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Oh, for a Thousand Tongues to Sing

*Oh, for a thousand tongues to sing
my great Redeemer's praise,
the glories of my God and king,
the triumphs of his grace!*
—Charles Wesley, 1707–1788

AZMON
setting, Tracey Craig McKibben

Moderato (♩ = 96)

The piano score is written in 3/4 time with a key signature of one flat (B-flat major). It begins with a tempo marking of Moderato and a quarter note equal to 96 beats per minute. The first system starts with a mezzo-forte (mf) dynamic. The second system continues with a similar dynamic. The third system includes a 'poco rit.' (poco ritardando) marking and a mezzo-piano (mp) dynamic. The fourth system includes an 8va (octave) marking and a piano (pp) dynamic. The score features various musical notations including chords, arpeggios, and melodic lines in both hands.

Tune: Carl G. Gläser, 1784–1829

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Praise Him! Praise Him!

*Praise him! Praise him! Jesus, our blessed Redeemer!
Heav'nly portals loud with hosannas ring!
Jesus, Savior, reigneth forever and ever!
Crown him! Crown him! Prophet, and priest, and king!*
—Fanny Crosby, 1820–1908

JOYFUL SONG
setting, Tracey Craig McKibben

Joyfully (♩ = 72)

The piano score is written in 6/8 time with a key signature of one flat (Bb). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic and includes a crescendo leading to a mezzo-piano (*mp*) dynamic. The third and fourth systems continue with the *mf* dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, creating a joyful and celebratory atmosphere.

Tune: Chester G. Allen, 1838–1878

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Praise to the Lord, the Almighty

*Praise to the Lord! Oh, let all that is in me adore him!
All that has life and breath, come now with praises before him!
Let the amen sound from his people again. Gladly forever adore him!*
—Joachim Neander, 1650–1680; tr. Catherine Winkworth, 1827–1878

LOBE DEN HERREN
setting, Tracey Craig McKibben

Lively (♩ = 126)

mp

mf

mp bring out melody

mf

Tune: *Ernewerten Gesangbuch*, Part II, Stralsund, 1665
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Redeemed, How I Love to Proclaim It!

*I know I shall see in his beauty
the king in whose law I delight,
who lovingly guardeth my footsteps
and giveth me songs in the night.*
—Fanny Crosby, 1820–1915

REDEEMED
setting, Tracey Craig McKibben

Joyfully (♩ = 96–108)

8^{va} -----

The piano score is written in G major and 6/8 time. It consists of four systems of music. The first system includes a dynamic marking of *mp* and a crescendo leading to *mf*. The second system continues the piece. The third system includes a dynamic marking of *mp*. The fourth system includes a dynamic marking of *mf* and a crescendo leading to *f*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence.

Tune: William J. Kirkpatrick, 1838–1921

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Sun of My Soul, Thou Savior Dear

*Be near to bless me when I wake,
ere through the world my way I take;
abide with me till in thy love
I lose myself in heaven above.*

—John Keble, 1792–1866

HURSLEY
setting, Tracey Craig McKibben

Reflectively (♩ = 80)

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a *mf* dynamic and includes a *p* dynamic marking with a crescendo hairpin, followed by an *mf* dynamic. A *Ped.* marking is present under the second measure. The second system continues with a *p* dynamic, a *mf* dynamic, and an *mp* dynamic with a decrescendo hairpin. A second *Ped.* marking is under the first measure. The third and fourth systems complete the piano accompaniment.

Tune: *Katholisches Gesangbuch*, Vienna, c. 1774

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The King Shall Come

with "Oh, Worship the King"

*The King shall come when morning dawns
and light triumphant breaks,
when beauty gilds the eastern hills
and life to joy awakes.*
—John Brownlie, 1859–1925

CONSOLATION
LYONS
setting, Tracey Craig McKibben

Lively (♩ = 120)

The piano score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system introduces a mezzo-forte (*mf*) dynamic. The third system features a mezzo-piano (*mp*) dynamic. The fourth system concludes with a piano (*p*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by slurs and hairpins.

Tune: CONSOLATION: A. Davison, *Kentucky Harmony*, 1816;

LYONS: attr. Johann Michael Haydn, 1737–1806

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