

GREAT HYMNS OF
FAITH FOR THE
CHURCH PIANIST

Timothy Shaw

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Alas! And Did My Savior Bleed

We Come to You for Healing, Lord

MARTYRDOM
setting, Timothy Shaw

Reflectively (♩ = 90)

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a tempo marking of 'Reflectively (♩ = 90)' and a dynamic marking of 'mp'. The second system continues the piece. The third system includes a dynamic marking of 'p' and the instruction 'more motion' with a hairpin crescendo. The fourth system concludes the piece. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: Hugh Wilson, 1764–1924

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Come, Thou Fount of Every Blessing

Praise the One Who Breaks the Darkness

NETTLETON
setting, Timothy Shaw

Freely, flowing (♩ = 72)

mp *l.h.* *3* *sim.* *legato*

pedal ad lib

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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God of Grace and God of Glory

Guide Me, Ever Great Redeemer

CWM RHONDDA
setting, Timothy Shaw

Lightly and clearly (♩ = 108)

The piano score is written in 4/4 time and consists of five systems of music. The first system begins with a dynamic marking of *f* and the instruction "pedal sparingly". The second system continues the piece. The third system includes a *Sva* marking. The fourth system features a *Sva* marking and a section marked "to Coda" with a Coda symbol, where the time signature changes to 2/4. The fifth system concludes with a *mp* marking and a crescendo hairpin.

Tune: John Hughes, 1873–1932

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Immortal, Invisible, God Only Wise

In Christ Called to Baptize

ST. DENIO
setting, Timothy Shaw

Accented, in one (♩ = 76)

The piano score is written in 3/8 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The right hand (r.h.) starts with a forte (f) dynamic and a slur over the first two measures. The left hand (l.h.) has a piano (p) dynamic. The second system continues the melody in the right hand and accompaniment in the left hand. The third system features a change in the right hand's melodic line. The fourth system shows a more active right hand with slurs and accents. The fifth system concludes with a fortissimo (ff) dynamic and a 'Ped.' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tune: Welsh traditional

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Joy to the World

ANTIOCH
setting, Timothy Shaw

Lightly and playfully (♩ = 108)

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system shows the right and left hands with a piano (*p*) dynamic. The second system includes a *rit.* marking. The third system features a forte (*f*) dynamic and a '*' symbol. The fourth and fifth systems continue the accompaniment with various articulations and dynamics.

Tune: English melody, 18th cent., Lowell Mason, 1792–1872

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Lord Jesus, Think on Me

SOUTHWELL
*setting, Timothy Shaw

Slowly (♩ = 50)

Slower (♩ = 42)

* after Johannes Brahms

Tune: W. Daman, *The Psalmes of David*, 1579

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Lord, Whose Love in Humble Service

Wash, O God, Our Sons and Daughters

BEACH SPRING
setting, Timothy Shaw

Flowing, unhurried (♩ = 80)

mp

sim.

*

p

* melody

Tune: *The Sacred Harp*, Philadelphia, 1844

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Love Divine, All Loves Excelling

Alleluia! Sing to Jesus

HYFRYDOL
setting, Timothy Shaw

Energetic and rhythmic (♩. = 104)

The piano score is written for two staves (treble and bass clef) and consists of five systems of music. The key signature is one flat (B-flat major/D minor). The time signature is 5/8, which changes to 6/8 in the second system and remains there through the fifth system. The tempo is marked 'Energetic and rhythmic' with a quarter note equal to 104 beats per minute. The score includes dynamic markings: *f* (forte) in the first system, *mf* (mezzo-forte) in the second system, and *f* in the third system. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The right hand plays a melodic line with slurs, while the left hand provides a steady accompaniment.

Tune: Rowland H. Prichard, 1811–1887

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My Jesus, I Love Thee

GORDON
setting, Timothy Shaw

Moderately (♩ = 64)

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has one flat (Bb). The score is divided into four systems, each with a grand staff. The first system begins with a piano (*p*) dynamic. The second system includes a dynamic change to mezzo-piano (*mp*) and an *8va* marking above the right-hand staff. The third system features a dynamic change to mezzo-forte (*mf*) with the instruction "more motion" and a *rall.* (rallentando) marking towards the end. The fourth system returns to mezzo-piano (*mp*) with the instruction "a tempo". The score concludes with a final cadence in the right hand.

Tune: Adoniram J. Gordon, 1836–1895

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Nearer, Still Nearer

MORRIS
setting, Timothy Shaw

Rubato (♩ = 72)

The musical score is written for piano in 4/4 time, featuring a rubato tempo. It consists of four systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat). The first system begins with a piano (*p*) dynamic and a melody marked with an asterisk (*). The second system continues the melody and accompaniment. The third system includes a crescendo (*cresc.*) and a mezzo-piano (*mp*) dynamic. The fourth system concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic. The score is characterized by flowing, arched melodic lines in the right hand and a steady, harmonic accompaniment in the left hand.

* melody

Tune: Leila N. Morris, 1862–1929

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O Love That Will Not Let Me Go

ST. MARGARET
setting, Timothy Shaw

Very freely (♩ = 64–68)

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic and includes a right-hand (*r.h.*) melodic line. The second system features a mezzo-piano (*mp*) dynamic and includes an *8va* marking. The third system includes a mezzo-forte (*mf*) dynamic and a *loco* marking. The fourth system includes a piano (*p*) dynamic, a mezzo-piano (*mp*) dynamic, and an *accel.* marking.

Tune: Albert L. Peace, 1844–1912

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Praise to the Lord, the Almighty

LOBE DEN HERREN
setting, Timothy Shaw

Stately (♩ = 124)

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music. The first system begins with a dynamic marking of *mf*. The tempo is indicated as 'Stately' with a quarter note equal to 124 beats per minute. The score features a consistent bass line of quarter notes and a melodic line in the treble clef, often with phrasing slurs. The piece concludes with a final chord in the bass clef.

Tune: *Ernewerten Gesangbuch*, Part II, Stralsund, 1665

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Thy Strong Word

Through the Night of Doubt and Sorrow

EBENEZER
setting, Timothy Shaw

Intense! (♩ = 128)

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Intense!' with a quarter note equal to 128 beats per minute. The dynamic is *ff*. The first system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system continues with similar triplet patterns. The third system features a crescendo leading to a *f* dynamic. The fourth system features a *mf* dynamic and a *cresc.* marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tune: Thomas J. Williams, 1869–1944

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