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* These settings are presented in keys other than those commonly found in hymnals; they are designed for use as incidental music (e.g., pre- and post-service music, voluntaries). Additional modulation may be needed if they are used as hymn introductions.
Alleluia! Sing to Jesus
Love Divine, All Loves Excelling

HYFRYDOL
setting, Timothy Shaw

Tune: Rowland H. Prichard, 1811-1887
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Angels We Have Heard on High

GLORIA

setting, Timothy Shaw

Playfully ($J = 144$)

$8^w$–

$2^w$:

$mf$

2nd time: slower, swing eighth-notes (ad lib)

3rd time: accel to Tempo I

*$c$* cue notes in R.H. may be omitted

$8^w$–

$3^{rd}$ time to Coda

Tune: French carol

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As with Gladness Men of Old

For the Beauty of the Earth

Free Harmonization

setting, Timothy Shaw

Tune: Conrad Kocher, 1786-1872
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Beautiful Savior
(Fairest Lord Jesus)

Schöner Herr Jesu
(Crusader’s Hymn)
setting, Timothy Shaw

Sweetly ($d = 72$)

Tune: Silesian folk tune, 19th cent.
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Blessed Assurance

Tune: Phoebe P. Knapp, 1830-1908
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Give Me Jesus

Freely ($j = 72$)

Tune: African American spiritual
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How Firm a Foundation

Confidently (♩ = 58)

Tune: Early American
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Let All Things Now Living
Sent Forth by God’s Blessing

THE ASH GROVE
setting, Timothy Shaw

Lightly ($\text{d} = 136$)

Tune: Welsh folk tune
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My Shepherd, You Supply My Need

Resignation

Setting, Timothy Shaw

Peacefully ($ \text{J} = 64–68$)

Tune: North American traditional

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O Day of Rest and Gladness
The Day of Resurrection!

Ellacombe
setting, Timothy Shaw

Joyfully (j = 144)

Tune: German melody, adapt. X. L. Hartig, Melodien zum Mainzer Gesangbuche, 1833
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Of the Father’s Love Begotten

Divinum mysterium

setting, Timothy Shaw

Plaintively ($J = 122$)

Tune: Plainsong mode V, 13th cent.

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Silent Night, Holy Night!

Free Harmonization

A Major

Tune: Franz Gruber, 1787-1863
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Capo 1 - play chords on facing page

L.H.

R.H.
What Wondrous Love Is This

WONDROUS LOVE
setting, Timothy Shaw

Tune: North American folk hymn, 19th cent.
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Freely ($j = 48–52$)
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