
Eighth Note Publications

Songs for Worship and Celebration

Volume I

Traditional

Arranged by David Marlatt

This collection of hymns and spirituals was assembled by Mr. Jim Thompson of Richmond, Virginia.

Mr. Thompson, an avid trumpeter, selected some of his favourite pieces to be played at his church. Descants have been composed to be performed on the singing of the last verse. The introductions can be performed by the organ alone or with the trumpet. The pieces in this collection are: It Is Well With My Soul, I Would Be True, I Want Jesus to Walk With Me, Give Me Jesus and Come, Ye Disconsolate.

PREVIEW ONLY

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Trumpet and Keyboard

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for Mr. Jim Thompson, Richmond, VA

SONGS FOR WORSHIP AND CELEBRATION

Volume I

Arranged by David Marlatt

IT IS WELL WITH MY SOUL

B♭ Trumpet Descant

B♭ Trumpet

IT IS WELL WITH MY SOUL

REFRAIN

INTRO

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INTRO

The musical score is arranged in a system of five staves. The top two staves are for B♭ Trumpet (one with a descant), and the bottom three are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The title 'IT IS WELL WITH MY SOUL' is written above the first two staves. A large, semi-transparent watermark 'PREVIEW ONLY' is centered across the middle of the page. The score is divided into sections labeled 'REFRAIN' and 'INTRO'.

I WOULD BE TRUE

I WOULD BE TRUE

INTRO

I WANT JESUS TO WALK WITH ME

I WANT JESUS TO WALK WITH ME

INTRO

INTRO

GIVE ME JESUS

Two staves of vocal melody in G major, 4/4 time. The melody consists of a series of quarter and eighth notes, with a final phrase of eighth notes.

GIVE ME JESUS

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Two staves of vocal melody in G major, 4/4 time, continuing from the first system.

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Two staves of vocal melody in G major, 4/4 time, continuing the piece.

Piano accompaniment for the third system, including a repeat sign at the beginning.

Two staves of vocal melody in G major, 4/4 time, leading into the final section.

INTRO

Piano accompaniment for the fourth system, including an 'INTRO' label above the staff and a repeat sign at the end.

COME, YE DISCONSOLATE

The first system of the vocal line for 'Come, Ye Disconsolate' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of music. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F#5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains quarter notes C6, B5, and A5.

COME, YE DISCONSOLATE

The piano accompaniment for the first system of 'Come, Ye Disconsolate' is written in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady bass line. The first measure has a G4 chord in the right hand and a G4-F#4 dyad in the left. The second measure has a D5-E5-F#5 chord in the right hand and a D5-C5 dyad in the left. The third measure has a G5-A5-B5 chord in the right hand and a G5-F#5 dyad in the left. The fourth measure has a C6-B5-A5 chord in the right hand and a C6-B5 dyad in the left.

The second system of the vocal line for 'Come, Ye Disconsolate' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of music. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F#5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a whole note C6.

The piano accompaniment for the second system of 'Come, Ye Disconsolate' is written in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady bass line. The first measure has a G4 chord in the right hand and a G4-F#4 dyad in the left. The second measure has a D5-E5-F#5 chord in the right hand and a D5-C5 dyad in the left. The third measure has a G5-A5-B5 chord in the right hand and a G5-F#5 dyad in the left. The fourth measure has a C6-B5-A5 chord in the right hand and a C6-B5 dyad in the left.

The third system of the vocal line for 'Come, Ye Disconsolate' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of music. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F#5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a whole note C6.

The piano accompaniment for the third system of 'Come, Ye Disconsolate' is written in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady bass line. The first measure has a G4 chord in the right hand and a G4-F#4 dyad in the left. The second measure has a D5-E5-F#5 chord in the right hand and a D5-C5 dyad in the left. The third measure has a G5-A5-B5 chord in the right hand and a G5-F#5 dyad in the left. The fourth measure has a C6-B5-A5 chord in the right hand and a C6-B5 dyad in the left.

INTRO

The vocal line for the Intro section of 'Come, Ye Disconsolate' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of music. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F#5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a whole note C6.

INTRO

The piano accompaniment for the Intro section of 'Come, Ye Disconsolate' is written in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady bass line. The first measure has a G4 chord in the right hand and a G4-F#4 dyad in the left. The second measure has a D5-E5-F#5 chord in the right hand and a D5-C5 dyad in the left. The third measure has a G5-A5-B5 chord in the right hand and a G5-F#5 dyad in the left. The fourth measure has a C6-B5-A5 chord in the right hand and a C6-B5 dyad in the left.

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