



Reminder: **Turn off** the screen when **not using** it (*top right button*). Click same button, swipe lock screen **to return** to your files. [This is to conserve battery use for the following morning.]

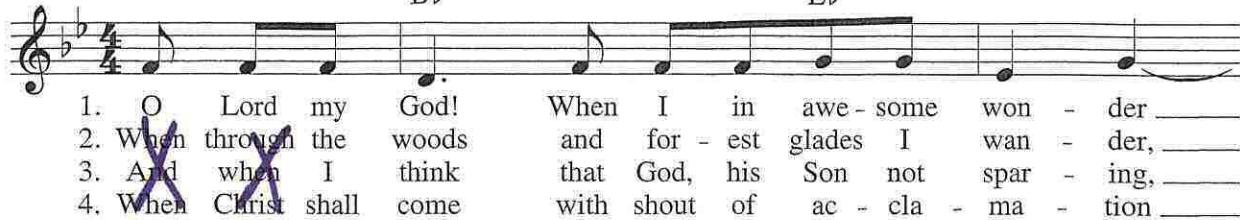
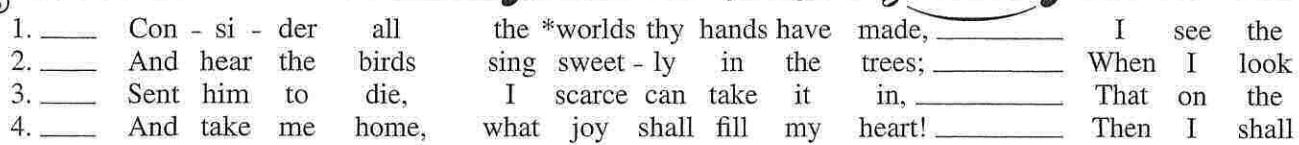
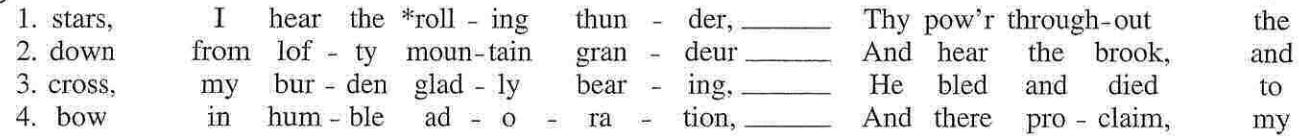
Be sure tablet is **OFF** completely **when** you pau. *Mahalo!*

ENTRANCE #1 VERSE ONLY

HOW GREAT THOU ART

230

VERSES

Capo 3: (G)
B♭(C)
E♭(G)
B♭(Bm)
Dm(D7)
F7(G)
B♭(C)
E♭(G)
B♭(Bm)
Dm(D7)
F7(G)
B♭

REFRAIN

(C)
E♭(G)
B♭(D)
F(G)
B♭[(G)]
B♭

thee; How great thou art, how great thou art! Then sings my soul, my

(C)
E♭(G)
B♭(C)
E♭(Am)
Cm(D7)
F7(G)
B♭

Sav-ior God to thee; How great thou art, how great thou art!

*Author's original words are "works" and "mighty."

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

[From the Roman Missal:]

When the people are gathered, the priest approaches the altar with the ministers while the entrance chant is sung. When he has arrived at the altar, after making a profound bow with the ministers, the priest venerates the altar with a kiss.... Then, with the ministers, he goes to the chair.

When the entrance chant is concluded, the priest and the faithful, standing, sign themselves with the sign of the cross, while the Priest, facing the people, says:

In the name of the Father, and of the Son, and of the Holy Spirit.

Amen.

Then the Priest, extending his hands, greets the people, saying:

The grace of our Lord Jesus Christ, and the love of God, and the communion of the Holy Spirit be with you all.

And with your spirit.

or:

Grace to you and peace from God our Father and the Lord Jesus Christ.

And with your spirit.

or:

The Lord be with you.

And with your spirit.

The Priest invites the faithful to make the Penitential Act:

Brethren (brothers and sisters), let us acknowledge our sins, and so prepare ourselves to celebrate the sacred mysteries.

A brief pause for silence follows.

introduction

Robert M. Mondoy, 2012

♩ = 120 Em Am/E Em Am⁷ Bm⁷ Em

Have mer-cy on us, O Lord For we have sinned a - gainst you.

Am/E Em Em⁷/D Am⁷ D/C D Esus Em

introduction

Am E E Am/E E A C♯m E/G♯ F♯m/B E

A - men. Lord, have mer - cy. Lord, have mer - cy. Christ, have mer - cy.

rall.

E/G♯ A B⁷ E/G♯ A A/B C♯m E/F♯ B E

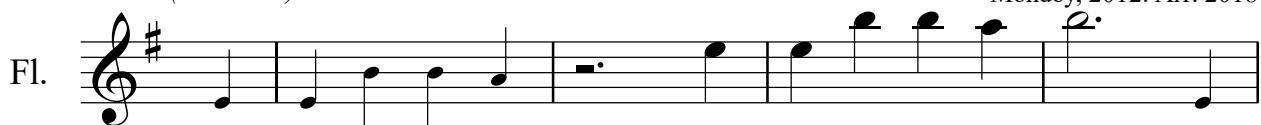
Christ, have mer - cy. Lord, have mer - cy. Lord, have mer - cy

3

SM7L_F1

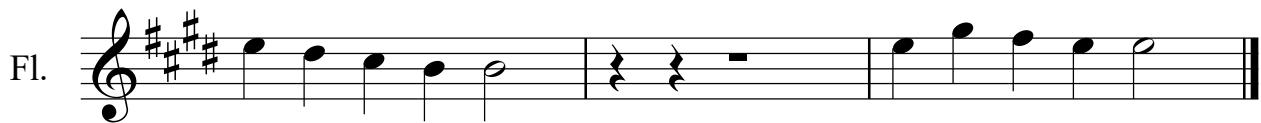
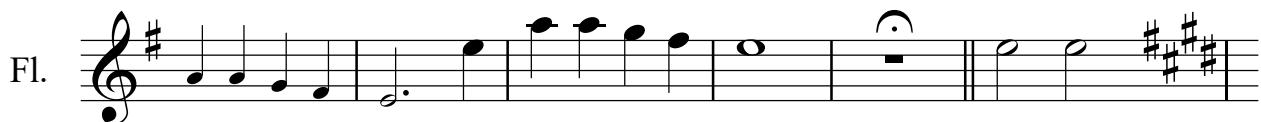
SM 7L Penitential Rite B

(Presider)



Mondoy, 2012. Arr. 2018

"A-men"



SM7L_Cl

SM 7L Penitential Rite B

(Presider)

Mondoy, 2012. Arr. 2018

Cl.

Cl.

"A-men"

Cl.

Cl.

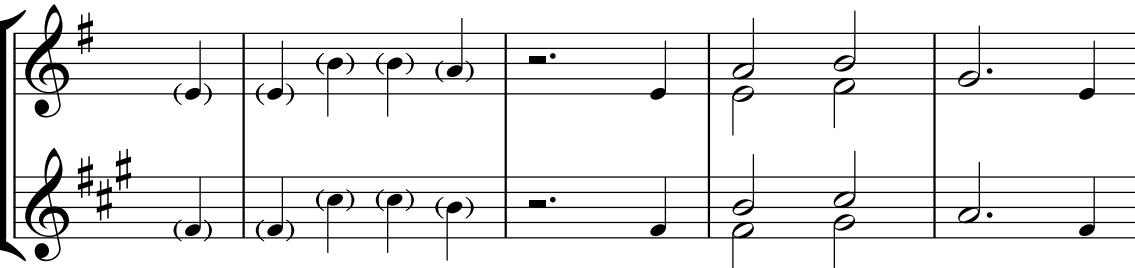
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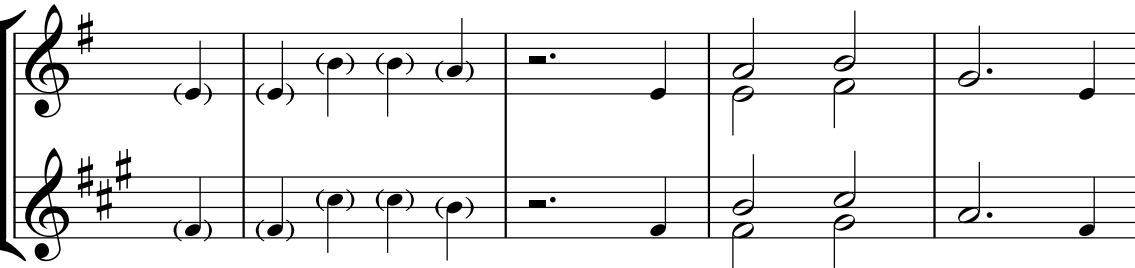
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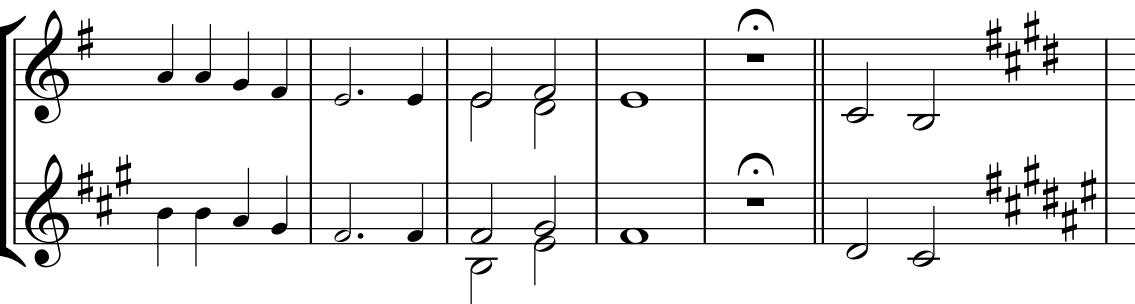
Monday, 2012. Arr. 2018

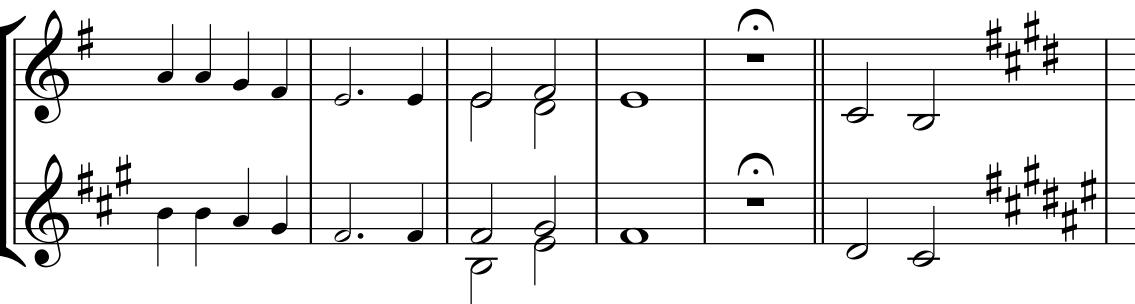
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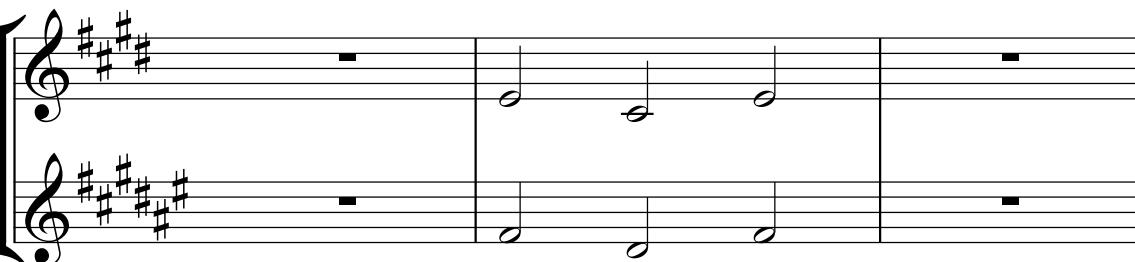
C Tpt. 

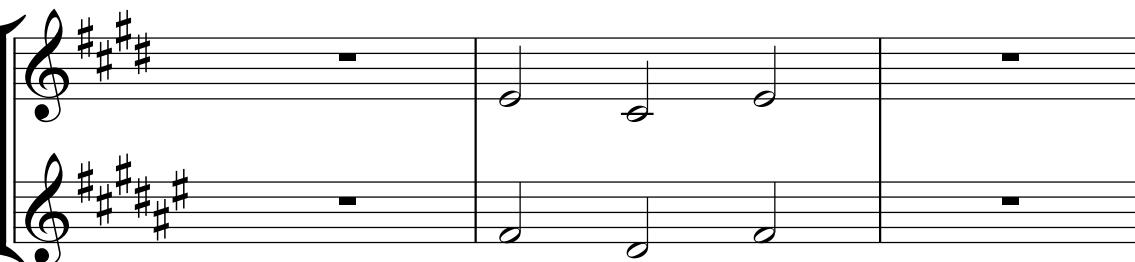
Tpt. 

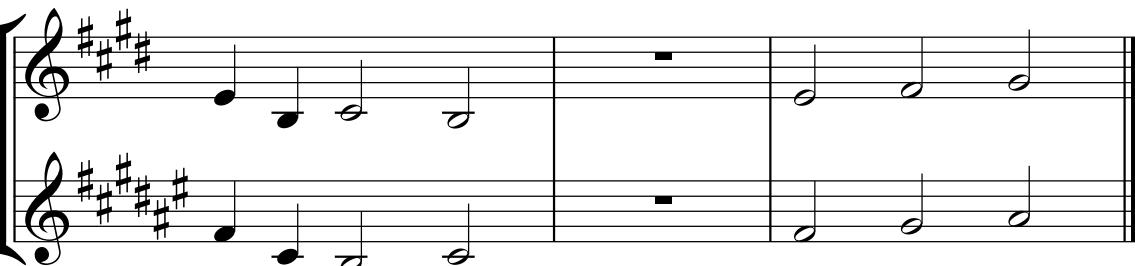
"A-men"

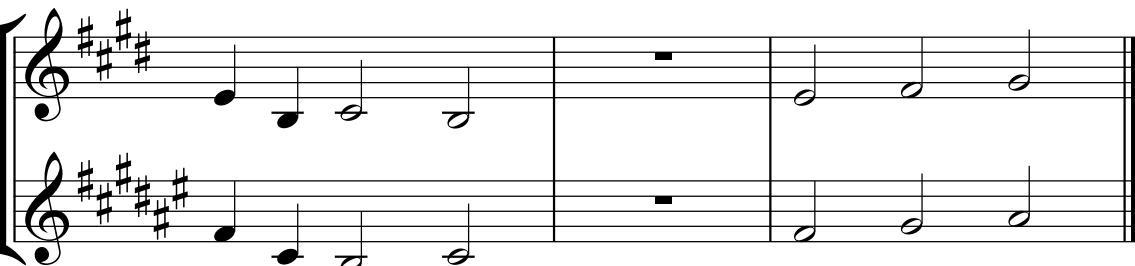
C Tpt. 

Tpt. 

C Tpt. 

Tpt. 

C Tpt. 

Tpt. 

SM 7L Penitential Rite B

Mondoy, 2012. Arr. 2018

(*Presider*)

Alto Sax.

"A-men"

Alto Sax.

Alto Sax.

Alto Sax.

Ps. 95.2 Ho'olohe

Antiphon (3 vrs)

Composer, arr. R Mondoy 2022

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Hn.

C Tpt.

Tpt.

Vlns

Vla.

Vc.

Psalm 95² ♦ "Listen Today to God's Voice" [Ho'olohe]

GTR

Dedicated to Pat, Karen, Kathryn, Melanie, & Meredith Mondoy, with much aloha

Ps. 95: 1-2.6.7-8 [28, 71, 174s]

Slack key style ♩=104

F

C7/F

F7

Robert M. Mondoy, 1996

Ke ho-o, lis - ten, lis - ten, lis - ten, to - day to - day, God's voice, lis - ten to - day and hard - en, not 'ou - kou your, repeatable pau, F C, F C7 F9, F9 A7/E, hearts 'au, hearts. 'au, hearts 'au, 1. Come, sing with joy to God., 2. Come bow down and wor - ship., 3. Oh, lis - ten to God pro - claim, Shout to our sa - vior, our rock., kneel to the one who made us., "'Hard - en no heart when I speak.' En - ter God's pres - ence with, This is our God and our, Do not re - peat the deeds of, accel., attacca D.C., Gm7 C7, praise, en - ter with shout-ing and, shep - herd, we are the flock led, with song, shout-ing and song., Mer - i - bah, those of Ma - sah, where your peo - ple test - ed, test - ed, with care, led with care., and song. my love."

This is one of the classic seasonal psalms for Ordinary Time of God's persistent call to conversion and a deeper relationship with him. The story of Meribah and Masah can be found in Ex 17.7 and Nm. 20.13. The melody of the antiphon beckons, rather than demands, while the setting of the verses exhorts God's people to renew their relationship with their savior and their rock. Note the unusual rhythm patterns for the Hawaiian percussion group. This version of Psalm 95 lends itself easily to interpretative *hula*.

Robert M. Mondoy, 1996. Hawaiian: Hina Wong, 1996. ©1996 Mondoy Music 1555 Pohaku St. B-104 Honolulu HI 96817. All rights reserved. Go listen to this music: www.mondymusic.com. If this is a photocopy, your teacher / music director has arranged to pay \$1.00 royalty for each unit. Mahalo.

Psalm 95² ♦ “Listen Today to God’s Voice” [Ho’olohe]

Ps. 95: 1-2.6.7-8 [28, 71, 174s] Dedicated to Pat, Karen, Kathryn, Melanie, & Meredith Mondoy, with much aloha

Robert M. Mondoy, 1996

Slack key style ♩=104

This is one of the classic seasonal psalms for Ordinary Time of God's persistent call to conversion and a deeper relationship with him. The story of Meribah and Masah can be found in Ex 17.7 and Nm. 20.13. The melody of the antiphon beckons, rather than demands, while the setting of the verses exhorts God's people to renew their relationship with their savior and their rock. Note the unusual rhythm patterns for the Hawaiian percussion group. This version of Psalm 95 lends itself easily to interpretative *hula*.

Gospel Acclamation for Lent

SM 92

Dedicated to the Alvin & Margaret Liu family, with much aloha

Mesa Kahiko

Robert M. Mondoy, 1992

♩ = 108 Kahiko style, not fast

Soprano Harm. Assembly Em § Em Cma⁷

repeatable pau to verses

Am⁷ Bm⁷ Em Bm⁷ E Bm⁷ Em

King of end - less glo - ry. glo - rit. - ry. glo - ry. (to verses)

G D⁷ G

1. In the Lord I hope, in his name I trust; in the Lord I find
 2. O God, cre-ate a clean heart in me; give back to me the
 3. Hap - py they who have kept the word with-in, they will yield a
 4. I will rise and go back to my Fa - ther: "A - gainst you and a - gainst
 5. Christ be-came o - be - dient, dy-ing on a cross. There - fore God has raised him

□ □ □ □ □ □

D⁷ G D⁷ G B⁷ D.S.

boun - ti - ful mer - cy and full - ness of re - demp - tion.
 joy of your good - ness, the joy of your sal - va - tion.
 har-vest of good - ness by be - ing op - en - heart - ed.
 hea-ven have I sinned, but I trust your sav - ing mer - cy."
 high and giv - en him a name a - bove all oth - er names.

D.S.



Artwork by Dietrich Varez. Click Hawaiian Art, ©1996-2001 Varez/Coconut Info

SM_092MK_F1

SM 92 Lent Gospel Acclamation Mesa Kahiko

R Mondoy 1996, rev. 2015

Tacet intonation, then always with assembly J=80

SM_092MK_Cl

SM 92 Lent Gospel Acclamation Mesa Kahiko

Tacet intonation, then always with assembly $\text{♩} = 80$

R Mondoy 1996, rev. 2015



Praise to you

| repeatable | final
molto rit. . . .



SM 92 Lent Gospel Acclamation Mesa Kahiko

R Mondoy 1996, rev. 2015

Tacet intonation, then always with assembly $\text{♩} = 80$

Musical notation for C Tpt. and Tpt. in 4/4 time, key signature of one sharp. The first measure shows a single note followed by a slur. The second measure shows a single note followed by a slur. The third measure shows a single note followed by a slur. The notes are labeled with *sfz*.

Musical notation for C Tpt. and Tpt. in 4/4 time, key signature of one sharp. The notation is divided into two sections: "repeatable" and "final". The "repeatable" section consists of two measures of chords. The "final" section begins with a repeat sign and consists of two measures of chords. The text "molto rit." is written above the final section.

SM 92 Lent Gospel Acclamation Mesa Kahiko

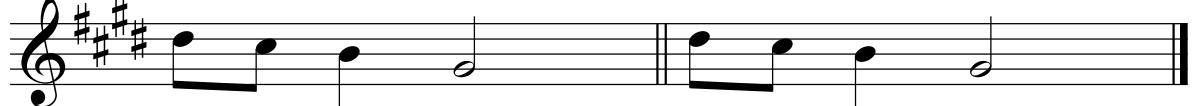
R Mondoy 1996, rev. 2015

Tacet intonation, then always with assembly $\text{J}=80$

Alto Sax. 
Je - sus Christ

molto rit. . - - - -

repeatable | final

Alto Sax. 

DRAW ME CLOSE

Words and Music by KELLY CARPENTER

A D/A Em9/A
Draw me close to you, nev - er let me go...

A E2/G# D2/F#
I lay it all down again,

F#m9 F#m9/E Dmaj7 A
to hear you say that I'm your friend. You are my de-sire,

D/A Em9/A A
no one else will do,

E2/G# D2/F# F#m9
'cause noth - ing else could take your place. To

F#m9/E Dmaj7 A/E
feel the warmth of your em-brace, help me find the way,

D2/E E A E
bring me back to you.

S A Em9/A D2/A A
You're all I want, you're all

DRAW ME CLOSE

Handwritten musical score for "DRAW ME CLOSE" featuring lyrics and chords. The score consists of six staves of music with lyrics underneath. The key signature is A major (no sharps or flats). The first staff starts with E/G# and ends with A. The second staff starts with E/m9/A and ends with E. The third staff starts with A and ends with D.S. (to chorus). The fourth staff starts with F#m9 and ends with D.S. (to chorus). The fifth staff starts with F#m9 and ends with A. The sixth staff ends with A and a "ritard." instruction.

Chords and lyrics:

- Staff 1: E/G#, D2/F#⁺, E7sus, A
lyrics: I've ev - - - er need - ed. You're all -
- Staff 2: E/m9/A, D2/A, E7sus, E
lyrics: I want, help me know you are near.
Notes 1 + 2 are crossed out.
- Staff 3: A, D/A
lyrics: (empty)
- Staff 4: A, D/S. (to chorus)
lyrics: (empty)
- Staff 5: F#m9, D2/E, E, A
lyrics: help me know you are near.
3. (Take on D.S.)
- Staff 6: F#m9, D2/E, E, A
lyrics: help me know you are near.
4. (Take on D.S.)
- Staff 7: A
lyrics: ritard. . . .

Preface Dialogue

RM 114

Capo III: play A

Stately ♩=112

Not strummed

Triumphant Cross
Robert M. Mondoy, 1992, 2013

The Lord be with you. And with your spirit.

Lift up your hearts. We lift them up to the Lord.

Let us give thanks to the Lord our God.

It is right and just.

Preface formula

A C#m repeatable final phrase, into "Holy"

C Em G E

Bb G Bb G

attacca D.S.

Preface Acclamation (Holy)

Guitar version

RM 214

Capo III: play A

Rock style $\text{♩}=132$

Triumphant Cross

Robert M. Mondoy, 1979, 2013

A Em⁷ A Em⁷ A C Em Gm⁷ A C Em Gm⁷ Em Gm C Eb

dudu x Ho - ly, ho - ly, ho - ly, Lord, Lord

Em Gm A C Em⁷ Gm⁷ C Eb

God of hosts. Heav-en and earth are full of your glo -

F#m Am/D E G G Bb D F F Ab

ry. Ho - san - na in the high - est, ho-san-na in the high - est,

A C Em⁷ Gm⁷ A C A C (tacet)

ho-san-na in the high - est. Bles-sed is he who

Em⁷ Gm⁷ (tacet) C Eb F#m Am/D

comes in the name of the Lord. Ho-

E G G Bb D F F Ab

san - na in the high - est, ho - san - na in the high - est,

A C Em⁷ Gm⁷ A C Em⁷ Gm⁷ A C

ho - san - na in the high - est.

Memorial Acclamation

Capo III: play A

Rock style $\text{♩}=132$

RM 314

Triumphant Cross

Robert M. Mondoy, 1979, 2013

D
F/G

A C Em⁷
C Gm⁷

The mys - te - ry of faith.

A
C

Em
Gm

C E_b

/D

When we eat this bread and drink this

Am⁷
Cm⁷

F#m
Am/D

E G

G B_b

cup, we pro - claim your death, O Lord,

D F
A_b

A C

we pro -claim your death, O Lord, un - til you

Em⁷
Gm⁷

A C Em⁷
C Gm⁷

A C Em⁷
C Gm⁷

come a - gain.

The musical score consists of five staves of music. The first staff starts with a D chord (F/G) and includes the lyrics 'The mys - te - ry of faith.' The second staff starts with an A chord (C) and includes the lyrics 'When we eat this bread and drink this'. The third staff starts with an Am7 chord (Cm7) and includes the lyrics 'cup, we pro - claim your death, O Lord,'. The fourth staff starts with a D chord (F) and includes the lyrics 'we pro -claim your death, O Lord, un - til you'. The fifth staff starts with an Em7 chord (Gm7) and includes the lyrics 'come a - gain.'.

14
Capo III: play A

Doxology

RM 414

Triumphant Cross

Robert M. Mondoy, 1979, 2013

Freely

Through him, and with him, and in him, O God al - might - y Fa - ther in the

unity of the Holy Spirit, all glo - ry and ho - nor is yours for ev - er and ev - er.

intro w/o singing presider

C Eb D⁹/G F⁹/G Eb/G C F#m⁷ Am⁷/D Bm⁷ Dm⁷

Capo III: play A

Rock style $\text{♩}=132$

Amen

RM 414

Triumphant Cross

Robert M. Mondoy, 1979, 2013

A men, a men,

al - le - lu - ia, a - men.

(Lent: a - men, a - men.)

(Lent: glo - ry and praise, a - men.)

E G Bb F D F A Ab

A C Em⁷ Gm⁷ A C Em⁷ Gm⁷ A C

RM 114_414_F1

RM 114 Preface Dialogue

Triumphant Cross Mass, Robert M. Mondoy, 1979, 1192, 2013

Intro, w piano

Fl.

2

with assembly

Fl.

Fl.

RM 214 Holy

Bridge

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

RM 314 Memorial Acclamation

Fl.

RM 414 Doxology / Amen

Fl.

..glory & honor..

Amen

Fl.

Fl.

Fl.

Fl.

RM 114_414_Cl

These 2 pages for Clarinet

RM 114 Preface Dialogue

Intro, w piano

Triumphant Cross Mass, Robert M. Mondoy, 1979, 1192, 2013

Cl.

2 *with assembly*

RM 214 Holy

Bridge

Cl.

2

Cl.

2

Cl.

a 2

Cl.

4

Cl.

a 2

Cl.

2

RM 314 Memorial Acclamation

Cl.

RM 414 Doxology / Amen

Cl.

..glory & honor..

Amen

RM 114_414_Trp

RM 114 Preface Dialogue

Triumphant Cross Mass, Robert M. Mondoy, 1979, 1192, 2013

Tpt. *Intro, w piano*

with assembly

2

Tpt.

Tpt.

Tpt. 2

RM 214 Holy

Bridge

2

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

Tpt.

©1979, 1992, 2013 Robert M.Mondoy 160912

2

RM 314 Memorial Acclamation

Tpt.

The musical score consists of four staves, each labeled "Tpt." (Trumpet). The key signature is two sharps (F major). The first staff begins with a dotted quarter note followed by a eighth note. The second staff starts with a half note. The third staff has a measure with a dotted half note followed by a eighth note. The fourth staff begins with a half note. The music concludes with a final measure ending on a half note.

RM 414 Doxology / Amen

4

Tpt.

The musical score consists of four staves, each labeled "Tpt." (Trumpet). The key signature is two sharps (F major). The first staff is a sustained note. The second staff is also a sustained note. The third staff begins with a half note followed by a eighth note. The fourth staff begins with a half note. The music concludes with a final measure ending on a half note.

3

"..glory & honor.."

Tpt.

The musical score consists of four staves, each labeled "Tpt." (Trumpet). The key signature is two sharps (F major). The first staff is a sustained note. The second staff is also a sustained note. The third staff begins with a half note followed by a eighth note. The fourth staff begins with a half note. The music concludes with a final measure ending on a half note.

Amen

Tpt.

The musical score consists of four staves, each labeled "Tpt." (Trumpet). The key signature is two sharps (F major). The first staff begins with a dotted quarter note followed by a eighth note. The second staff starts with a half note. The third staff has a measure with a dotted half note followed by a eighth note. The fourth staff begins with a half note. The music concludes with a final measure ending on a half note.

RM 114 Preface Dialogue

Triumphant Cross Mass, Robert M. Mondoy, 1979, 1192, 2013

Intro, w piano

with assembly

Alto Sax.

2

Alto Sax.

2

RM 214 Holy

Bridge

Alto Sax.

RM 314 Memorial Acclamation

Alto Sax.

RM 414 Doxology / Amen

4

Alto Sax.

..glory & honor..

Amen

Alto Sax.

Alto Sax.

Alto Sax.

Alto Sax.

Lord's Prayer I

RM 500

after Sacramentary 1985 p561

Minor chant

Chords for solo keyboard only

At the Savior's command and formed by di - vine teach - ing, we dare to say:

Alexander Peloquin, 1974

Our Fa - ther, who art in hea - ven , hal - lowed be thy name;
Bm Em D C Am Em

thy king-dom come; thy will be done on earth as it is in hea - ven.

Give us this day our dai-ly bread; and for - give us our tres - pass - es

as we for - give those who tres - pass a - gainst us; and lead us not

in - to temp - ta - tion, but de - liv - er us from ev - il.

Embolism

Em Am

Deliver us, Lord, we pray, from every evil, graciously grant peace in our days,
For

that, by the help of your mercy, we may be always free from sin, and

safe from all distress as we a - wait the bles - sed

safe from all dis - tress, as we a - wait the bles - sed
Em

hope, and the coming of our Sa - vior, Je - sus Christ.

Final Doxology

RM 500d

A musical score for a hymn. The top staff shows a melody in E minor (Em), A minor (Am), E major (Em), B minor (Bm), and E major (Em). The bottom staff contains lyrics in a cursive font: "For the king-dom, the power and the glo-ry are yours now and for ev-er." The music consists of quarter notes and eighth notes.

RM 629

Lamb of God

from "Mass of Light"

RM 629

David Haas, 1987, alt.

Dm Dm^{7/C} B^bma⁷ F/A C/G Gsus G Dm Dm^{7/C} B^bma⁷ F/A

cantor or choir

Lamb of God, you take a-way the
you take a-way the

Repeatable

11 C/G Gsus G B^bma⁷ Gsus/A B^bma⁷ Gsus/A Gsus G

sins of the world, have mercy on us.
sins of the world, have mercy on us.

Repeatable

Final

20 C/G Gsus G // B^bma⁷ C^{6/A} B^bma⁷ C^{6/A} D

sins of the world, grant us your peace.
sins of the world, grant us your peace.

Final

Flutes

RM 629 Lamb of God

"Mass of Light," David Haas, 1987; arr. R Mondoy 2005, 2012

Introduction w/piano



"Lamb of God..."



1.2.



3. Final



Clarinet in B \flat

RM 629 Lamb of God

Introduction w/piano

"Mass of Light," David Haas, 1987; arr. R Mondoy 2005, 2012

A musical score for a clarinet (Cl.). The key signature is one sharp (G major), and the time signature is 3/4. The measure consists of a continuous eighth-note pattern. Below the notes, the word "obbligato" is written in italics.

"Lamb of God..."

A musical score for a Clarinet (Cl.). The key signature is one sharp (G major). The first measure starts with a half note on the middle C line. The second measure starts with a quarter note on the A line. The third measure starts with a half note on the E line. The fourth measure starts with a quarter note on the B line. The fifth measure starts with a half note on the D line. The sixth measure starts with a quarter note on the A line. The seventh measure starts with a half note on the E line.

Musical score for Clarinet (Cl.) in G major, measure 1.2. The key signature has one sharp. The melody consists of eighth notes and sixteenth-note pairs, with a fermata over the second note of the first pair. The measure ends with a half note.

Cl.

3. Final

Trumpet in C

Trumpets in B♭

RM 629 Lamb of God

"Mass of Light," David Haas, 1987; arr. R Mondoy 2005, 2012

Introduction w/piano **"Lamb of God..."**

6

C Tpt. Tpt.

The musical score consists of three staves. The top staff is for C Trumpet (C Tpt.) and the bottom staff is for Trumpet (Tpt.). Both staves are in treble clef. The first section, "Introduction w/piano", starts with a long sustained note followed by a sixteenth-note pattern. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The second section, "Lamb of God...", begins with a similar pattern. The key signature changes again, likely to E major (one sharp). The third section, "1.2.", follows, with the key signature back to B-flat major. The fourth section, "3. Final", concludes with the key signature changing to G major (one sharp). Mute markings are present in several measures, with instructions to remove them at the end of the piece.

1.2.

3. Final

C Tpt. Tpt.

The continuation of the musical score follows the same structure as the previous section, with two staves for C Trumpet and Trumpet. The "1.2." section continues with a sixteenth-note pattern. The "3. Final" section concludes with a final sixteenth-note pattern. Mute markings are present in several measures, with instructions to remove them at the end of the piece.

Alto Saxophone

RM 629 Lamb of God

"Mass of Light," David Haas, 1987; arr. R Mondoy 2005, 2012

Introduction w/piano

Alto Sax.

The musical score for the Alto Saxophone begins with a treble clef, a key signature of two sharps, and a time signature of 3/4. The melody consists of eighth and sixteenth note patterns, primarily on the A, C, D, E, and G strings.

"Lamb of God..."

Alto Sax.

The section starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. The melody features eighth and sixteenth notes, continuing the pattern established in the introduction.

1.2.

Alto Sax.

The melody continues with a treble clef, a key signature of two sharps, and a time signature of 2/4. The pattern of eighth and sixteenth notes is maintained.

3. Final

Alto Sax.

The melody concludes with a treble clef, a key signature of two sharps, and a time signature of 2/4. The pattern of eighth and sixteenth notes leads to a final cadence.

Alto Sax.

The melody continues with a treble clef, a key signature of two sharps, and a time signature of 2/4, providing a sense of completion to the piece.

COMMUNION

I Am Yours (with Take My Life And Let...)

www.praisecharts.com/3021

Michael Neale

Key: F · Tempo: 72 · Time: 4/4

Page 1 of 2

Intro

F2 / Bb2 / | Dm7 / Csus C :||

Verse 1

F C/F Bb/F F
Take my life and let it be

Dm7 Bb Csus C F
Conse - crated Lord to Thee

C Bb Fsus
Take my moments and my days

F Dm7 Bb Gm7 Csus C
Let them flow in ceaseless praise

Dm7 Bb Csus F2 /
Let them flow in ceaseless praise

Bb2 / | Dm7 / Csus C

Verse 2

F C/F Bb/F F
Take my hands and let them move

Dm7 Bb Csus C F
At the impulse of Thy love

C Bb Fsus F
Take my feet and let them be

Dm7 Bb Gm7 Csus C
Swift and beauti - ful for Thee

Dm7 Bb Csus F2
Swift and beauti - ful for Thee

Chorus 1

C/E Bb/D F C
I am Yours, set a - part for You, I am Yours

Bb F
Hungry for Your truth

Dm Bb Csus C
Take my life, You are all I live for I am

F2 Bb2 | Dm7 / Csus C
Yours

Verse 3

F C Bb F
Take my voice and let me sing

Dm Bb Csus C F
Always only for my King

C Bb Bb/F
Take my lips and let them be

F Dm Bb Gm7 Csus C
Filled with messag - es from Thee

Dm Bb Csus C F
Filled with messag - es from Thee

Chorus 2

C Bb F C/E
I am Yours, set a - part for You, I am Yours

Bb F
Hungry for Your truth

Dm
Take my life

Bb Csus C C
You are all I live for I am Yours

Bb F
Set a - part for You

C/E Bb F
I am Yours, hungry for Your truth

Dm Bb Csus C
Take my life, You are all I live for

F2 / Bb2 /
I am Yours

Verse 4

F C/F Bb/F F
Take my will and make it thine

Dm7 Bb Csus C F
It shall be no long - er mine

C Bb Fsus
Take my heart it is thine own

F Dm7 Bb Gm7 Csus C
It shall be thy royal throne

Dm7 Bb Csus F
It shall be thy royal throne

Chorus 3

C Bb F C/E
I am Yours, set a - part for You, I am Yours

Bb F
Hungry for Your truth

Dm
Take my life

Bb Csus C C
You are all I live for I am Yours

I Am Yours (with Take My Life And Let...)

www.praisecharts.com/3021

Michael Neale

Key: F · Tempo: 72 · Time: 4/4

Page 2 of 2

Bb F
Set a - part for You

C/E Bb F
I am Yours, hungry for Your truth

Dm Bb Csus C
Take my life, You are all I live for

Dm
Take my life

Instrumental

Dm7 / Csus C | F2 / Bb2 / | Dm7 / Csus C

Tag

Bb Csus C Gm7
You are all I live for, take my life

Bb Csus C
You are all I live for I am

F / Bb2 / | Dm7 / Csus
Yours

C F / Bb2 / | Dm7 / Csus
I am Yours

C F / Bb2 / | Dm7 / Csus
I am Yours

C F / Bb2 / | Dm7 / Csus / | F
I am Yours

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The image displays a grid of 15 guitar chord diagrams. The first seven chords are arranged in two rows of four, followed by a single column of three. The chords are labeled as follows:

- F2 (top row, first column)
- Bb2 (top row, second column)
- Dm7 (top row, third column)
- Csus (top row, fourth column)
- C (bottom row, first column)
- F (bottom row, second column)
- C/F (bottom row, third column)
- Bb/F (column 4)
- Bb (column 5)
- Fsus (column 6)
- Gm7 (column 7)
- C/E (column 8)
- Bb/D (column 9)
- Dm (column 10)

Each chord diagram shows the finger placement on the six strings of a guitar neck. The diagrams are enclosed in small boxes.

I Am Yours

(with Take My Life And Let It Be)

**Words and Music by
MICHAEL NEALE**

"Take My Life And Let It Be"

The musical score consists of two staves of music. The top staff begins with a 'F' chord, followed by a 'C/F B♭/F' chord, then an 'F' chord, a 'Dm7' chord, a 'B♭' chord, a 'Csus' chord, a 'C' chord, and finally an 'F' chord. The bottom staff follows a similar pattern but includes rests and eighth-note patterns.

1. Take my life— and— let it be con - se - cra - ted, — Lord, to — Thee;
2. Take my hands— and— let them move at the im - pulse — of Thy — love;

A musical score for a hymn. The top staff shows a melody line with various note heads and stems. Above the staff, the chords are labeled: C, B♭, Fsus, F, Dm7, B♭, Gm7, Csus, and C. The bottom staff contains the lyrics in a cursive font, corresponding to the chords above them.

Take my moments— and my days,— let them flow in cease-less praise;
Take my feet and let them be swift and beau-ti-ful for Thee,

Let them flow in— cease-less— praise. Thee. I am
swift and beau-ti- ful for—

A musical score for a single melodic line. The page is numbered 14 at the top left. The title 'CHORUS' is centered above the staff. The melody consists of eighth and sixteenth note patterns. The key signature changes between C/E, B♭/D, F, C, B♭, and F throughout the measure. The lyrics 'Young' are written below the notes.

Yours, set a - part for You; I am Yours, hun-gry for Your truth; Take my

18

Dm B_b Csus C F₂ B_{b2} Dm7 Csus

life You are all I know you

life, You are all I live for; I am Yours.

A musical score for a single treble clef staff. The score consists of eight measures. Measure 1 starts with a half note 'F'. Measures 2-4 show a sequence of eighth notes: 'Bb', 'F', and 'Dm'. Measures 5-8 show another sequence: 'Bp', 'Csus', 'C', and 'F'. The notes are connected by vertical stems and horizontal bar lines, with some slurs and grace notes.

3. Take my voice and let me sing always, on - ly, for my King;
4. Take my will and make it Thine; It shall be no long - er mine;

26

C B♭ B♭/F F Dm B♭

Take my lips and let them be filled with your love.

Take my heart, it is Thine own; It shall be Thy

My Life And Let It Be" Traditional - Public Domain Words: Frances Ridley Havergal; Music: Louis J.F. Hérolle
Arranged by: Michael Neale This arrangement © 2007 Integrity's Praise! Music
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REFLECTION

I Thirst

Capo 2

Donna Lee

Theme song for the Eucharistic Conference, "I Thirst"

Chorus

G

For God, the living God, I thirst, For you, my living God, I thirst

C

For God, the living God, I thirst, For you, my everything, I thirst (2X)

Verse 1

Em

Like rain on the desert sand

D

Like a light in a darkened room

Em

To you I stretch out my hands

D

Like the dry land, my soul thirsts for you (*Chorus IX*)

Verse 2

Em

In the morning, let me know your love

D

I will put my trust in you

Em

Show me the way I should walk

D

To you I'll lift up my soul (*Chorus IX*)

Bridge

Am

Teach me to do your will

Bm

You are the spring of life giving water

C

You are the bread from heaven

D

My soul is thirsting for you (*Chorus 2x*)

End

Adlib

G C G C G C G

I thirst.....Oh Lord my God.....I thirst for you.....I thirst.....

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RM 702

RM 702

160209

Lenten Dismissal Dialogue

"Go Forth" Brisk $J=144$

After James Hansen, 1978

Intro:

Gm Dm Gm Dm G(omit3)

Go forth, the Mass is end - ed.

"Thanks" Broadly $J=126$

Gm Dm Gm Dm G(omit3)

Thanks be to God.

[Orchestration: reverse side]

702

Jesus, Lover of My Soul

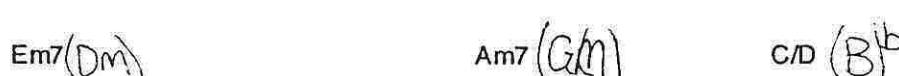
HM-68

Words and Music by
JOHN EZZY, DANIEL GRUL
and STEPHEN McPHERSON



VERSE
G (F) D2/F#(C) B+(A)



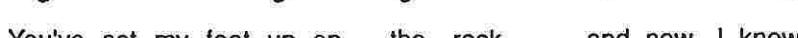














JESUS, LOVER OF MY SOUL

CHORUS

G F

D/F# C

Em Dm

Dm11 Cm

I love You, I need You, though my world will fall, I'll

Cmaj7 Bb

Bb/C

C/D

G F

D/F# C

nev-er let You go;

My Savior,

my clos-est Friend,

1. Em Dm Dm11 Cm

Cmaj7 Bb

I will wor-ship You un - til the ver - y end.

2. Em Dm Dm11 Cm

Cmaj7 Bb

C/D B G F Fine

I will wor-ship You un - til the ver - y end.

Medley options: Amazing Love; I Will Sing (ROGERS/WILLARD).