

E♭ Alto Saxophone 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

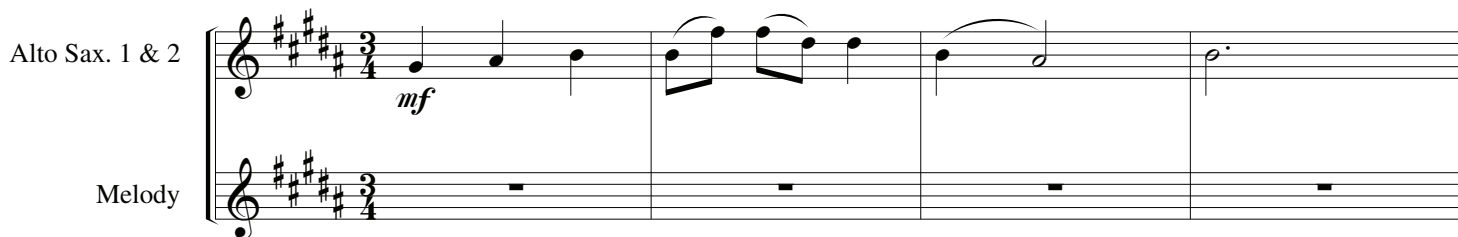
WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

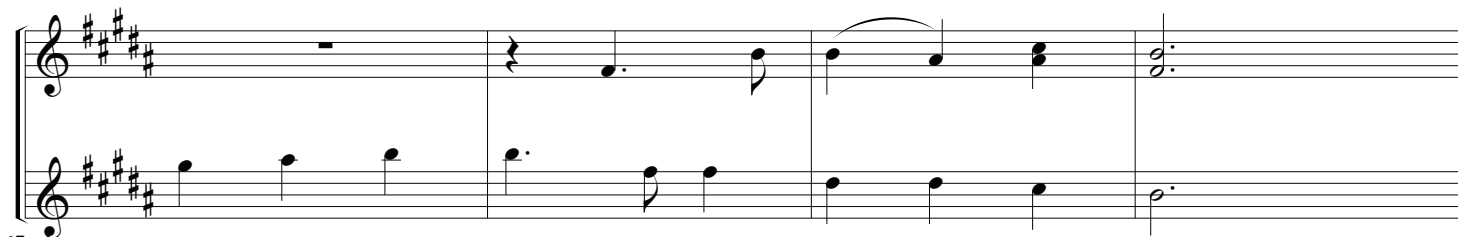
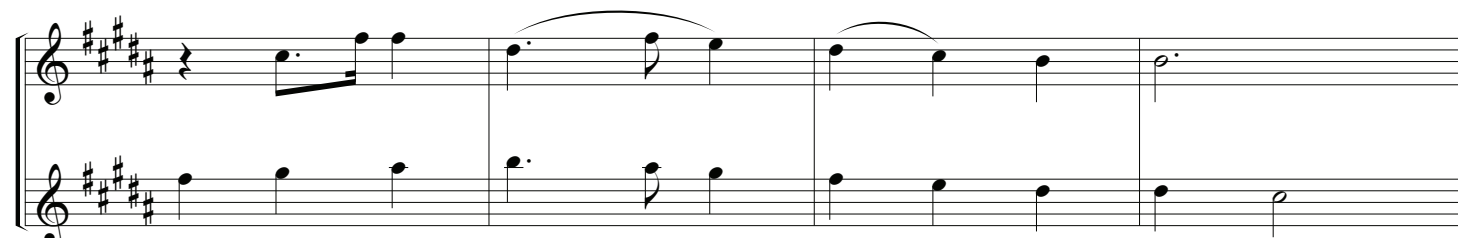
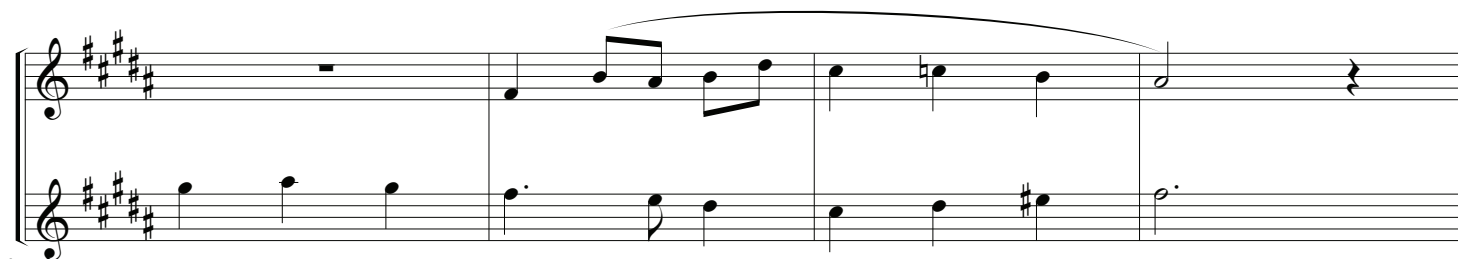
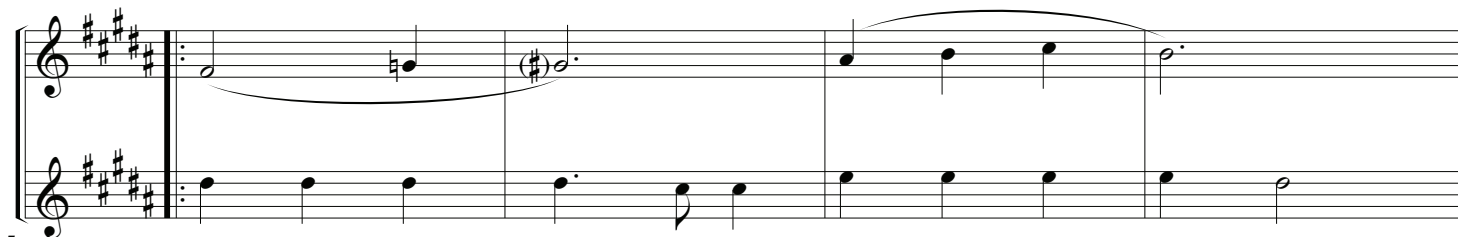
Alto Sax. 1 & 2

Melody

mf



VERSE



96 - Great Is Thy Faithfulness - E♭ Alto Saxophone 1 & 2 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the upper staff begins with a quarter rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The lower staff provides harmonic support with a series of quarter notes: F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, 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E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#35

96 - Great Is Thy Faithfulness - E♭ Alto Saxophone 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - E♭ Alto Saxophone 1 & 2 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

E♭ Alto Saxophone 3

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

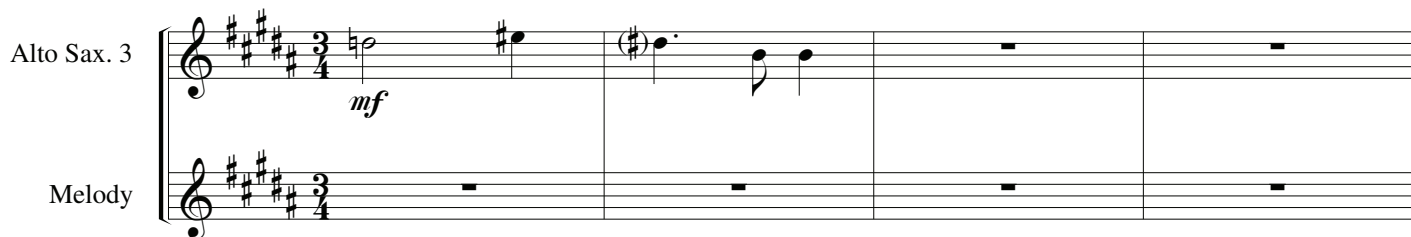
WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

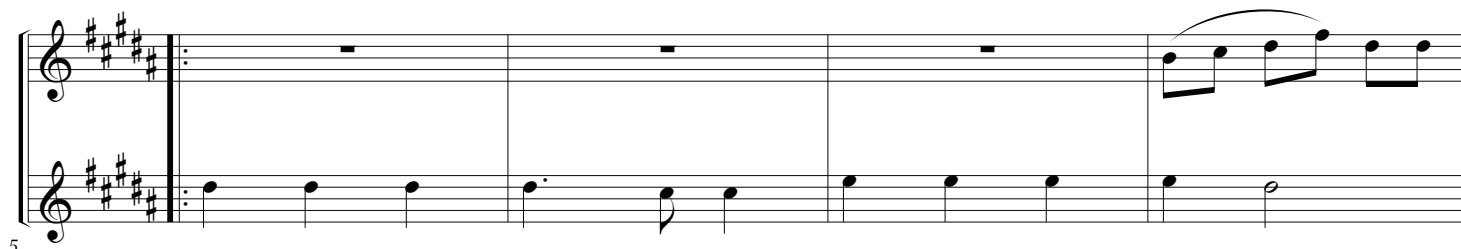
Alto Sax. 3

Melody

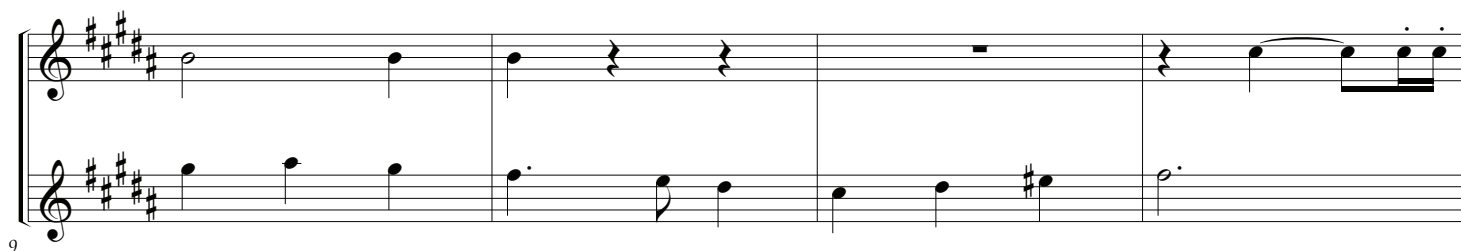
mf



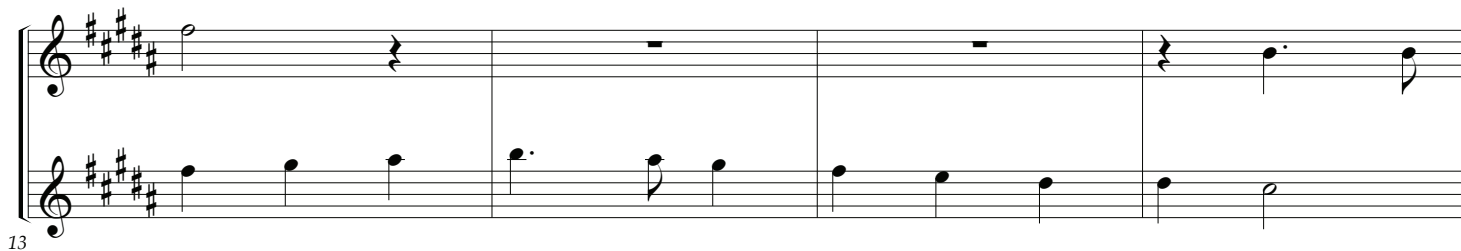
VERSE



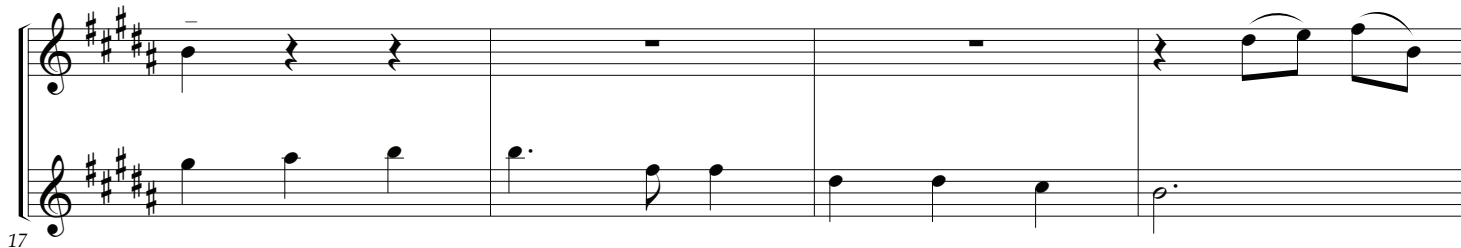
5



9



13



17

96 - Great Is Thy Faithfulness - E $\flat$ Alto Saxophone 3 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is E major (four sharps). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

21

Measures 26-30 of the Chorus. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

26

Measures 31-36 of the Chorus. The melody features a half note and a dotted half note. A box labeled "REPEAT to Verse" spans measures 35 and 36.

31

Measures 37-41 of the Turnaround. A box labeled "TURNAROUND to Verse" spans measures 37-41. The melody includes a half note and a dotted half note, leading back to the verse.

37

Measures 42-43 of the Ending. A box labeled "ENDING" spans measures 42-43. The melody consists of a single half note in the treble clef, with a dotted half note in the bass clef.

42

96 - Great Is Thy Faithfulness - E♭ Alto Saxophone 3 - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature is E major (four sharps). Measure 43 has a whole rest in the treble and a half note E5 in the bass. Measure 44 has a quarter rest in the treble and a half note E5 in the bass. Measure 45 has a half note E5 in the treble and a half note E5 in the bass. A bracket above measure 45 indicates an optional modulation to the last chorus setting.

43

CHORUS

Musical notation for measures 46-49. The key signature is E major. Measure 46 has a half note E5 in the treble and a half note E5 in the bass. Measure 47 has a quarter rest in the treble and a half note E5 in the bass. Measure 48 has a half note E5 in the treble and a half note E5 in the bass. Measure 49 has a quarter rest in the treble and a half note E5 in the bass.

46

Musical notation for measures 50-53. The key signature is E major. Measure 50 has a half note E5 in the treble and a half note E5 in the bass. Measure 51 has a quarter rest in the treble and a half note E5 in the bass. Measure 52 has a half note E5 in the treble and a half note E5 in the bass. Measure 53 has a quarter rest in the treble and a half note E5 in the bass.

50

Musical notation for measures 54-57. The key signature is E major. Measure 54 has a half note E5 in the treble and a half note E5 in the bass. Measure 55 has a quarter rest in the treble and a half note E5 in the bass. Measure 56 has a half note E5 in the treble and a half note E5 in the bass. Measure 57 has a quarter rest in the treble and a half note E5 in the bass.

54

Musical notation for measures 58-61. The key signature is E major. Measure 58 has a half note E5 in the treble and a half note E5 in the bass. Measure 59 has a quarter rest in the treble and a half note E5 in the bass. Measure 60 has a half note E5 in the treble and a half note E5 in the bass. Measure 61 has a quarter rest in the treble and a half note E5 in the bass.

58

96 - Great Is Thy Faithfulness - E♭ Alto Saxophone 3 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

E♭ Baritone Saxophone

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Bari. Sax. *mf*

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - E $\flat$ Baritone Saxophone - 2 of 4

CHORUS

21

Measures 21-25 of the Chorus. The key signature is E-flat major (three sharps). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

26

Measures 26-30 of the Chorus. The melody continues with quarter and eighth notes, and the bass line remains consistent with the previous measures.

31

REPEAT to Verse

Measures 31-36 of the Chorus. The melody features a half note and quarter notes. The section concludes with a repeat sign (double bar line with two dots) in both staves.

37

TURNAROUND to Verse

Measures 37-41 of the Chorus. The melody consists of half notes. The section concludes with a repeat sign (double bar line with two dots) in both staves.

42

ENDING

Measures 42-43 of the Chorus. The melody consists of half notes. The section concludes with a final double bar line in both staves.

96 - Great Is Thy Faithfulness - Eb Baritone Saxophone - 3 of 4

Opt. Modulation to Last Chorus Setting

43

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves, both in treble clef. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The score is divided into four measures by vertical bar lines. The first measure contains a half note G#4 and a quarter note F#4. The second measure contains a half note E4. The third measure contains a half note D4. The fourth measure contains a half note C#4 and a quarter note B3. The accompaniment in the first measure consists of a half note G#3 and a quarter note F#3. In the second and third measures, there are whole rests. In the fourth measure, there is a half note C#3 and a quarter note B2. The score is numbered 43 in the bottom left corner.

CHORUS

[illegible]

50

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music is written in 2/4 time. The melody in the top staff begins with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, a quarter note on B4, and a quarter note on C5. The accompaniment in the bottom staff begins with a quarter note on G3, followed by a quarter note on A3, a quarter note on B3, and a quarter note on C4. The score continues with various musical notations including rests, eighth notes, and sixteenth notes.

54

58

96 - Great Is Thy Faithfulness - E♭ Baritone Saxophone - 4 of 4

Slower

poco a poco rit. to end

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Bass Guitar

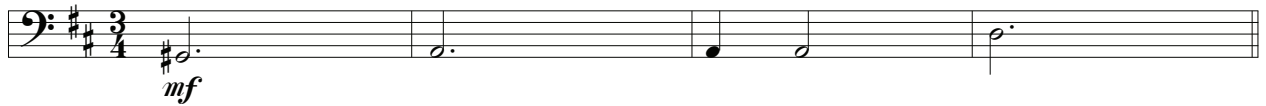
96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill

INTRO

G#dim⁷ D/A A⁹ A⁷ D



VERSE

D D aug GM⁷ G⁶ A⁷ G/A A⁷ G/D D



G G#⁴/₂ G D/F# A⁷/_E D E/B B⁷ E⁷ A



A⁷ D C#m⁷(b5)/D D Em D/F# GM⁷ G⁶



G#dim⁷ D/A F#m/A A⁷ D



CHORUS

A G/D D B⁷ Am/E Em A⁷



D Dm⁶ A/E D/E E⁷ A A⁷ D C#m⁷(b5)/D



96 - Great Is Thy Faithfulness - Bass Guitar - 2 of 3

31

D Em $\frac{D}{F\#}$ G^M7 G^6 $G\#dim7$ $\frac{D}{A}$ A^7

REPEAT to Verse
D

37

TURNAROUND to Verse
D $G\#dim7$ $\frac{D}{A}$ A^9 A^7 D

42

ENDING
D

43

Opt. Modulation to Last Chorus Setting
D D $\frac{D}{C}$ $\frac{D\text{ sus}}{C}$ $\frac{D}{C}$

46

CHORUS

$\frac{A\flat^2}{B\flat}$ $B\flat^7$ $\frac{A\flat m}{E\flat}$ $E\flat^M7$ $C^9\text{ sus}$ $C^7\flat9$ F^4_2 Fm

50

$B\flat^7$ $\frac{A\flat}{B\flat}$ $\frac{B\flat}{A\flat}$ $E\flat$ $\frac{E\flat m^6}{G\flat}$ $\frac{E\flat^M7}{F}$ $E\flat$ F^7 $\frac{A\flat}{B\flat}$

54

$\frac{B\flat}{A\flat}$ $A\flat$ $\frac{B\flat}{A\flat}$ $E\flat$ Fm^7 $E\flat^9\text{ sus}$ $E\flat^7\flat9$ $A\flat^M9$ $A\flat^6$

58

$A\flat$ $\frac{B\flat}{A\flat}$ $A\flat$ $E\flat$ $A\flat$ $\frac{B\flat}{A\flat}$ $\frac{Cm}{A}$ $E\flat$

96 - Great Is Thy Faithfulness - Bass Guitar - 3 of 3

62 *poco a poco rit. to end*

Chords: Cm/F, G/F, Cm/F, Eb/Bb, Gm7/Bb, Cm7/Bb, AbM7, Ab6, Bb2, Eb

67

Chords: Abm/Eb, Eb2

The image shows two staves of bass guitar music. The first staff starts at measure 62 and ends with a double bar line. It contains a series of chords: Cm/F, G/F, Cm/F, Eb/Bb, Gm7/Bb, Cm7/Bb, AbM7, Ab6, Bb2, and Eb. The tempo marking 'poco a poco rit. to end' is written below the staff. The second staff starts at measure 67 and also ends with a double bar line. It contains the chords Abm/Eb and Eb2. The music is written in bass clef with a key signature of one flat (Bb).

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Bassoon

(B $\flat$ Bass Clarinet)

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN

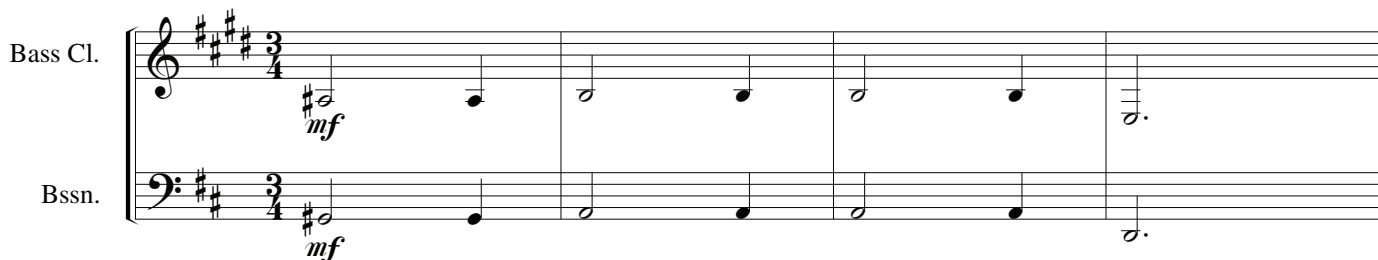
Last chorus setting by Ken Barker

Orchestrated by Jeff Cranfill

INTRO

Bass Cl.

Bssn.



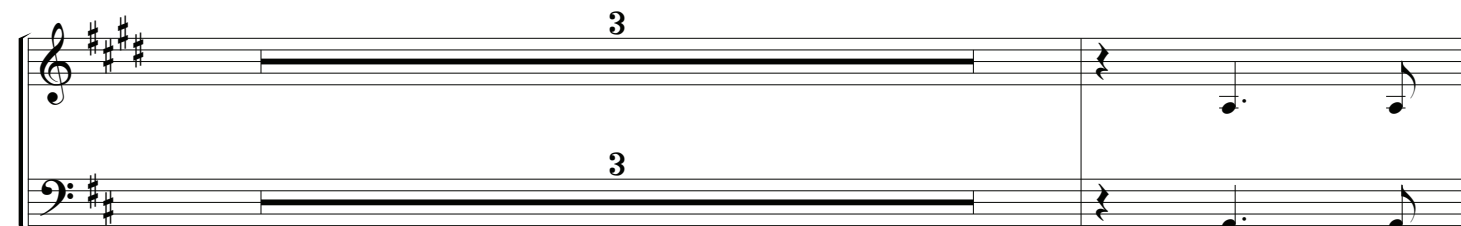
VERSE



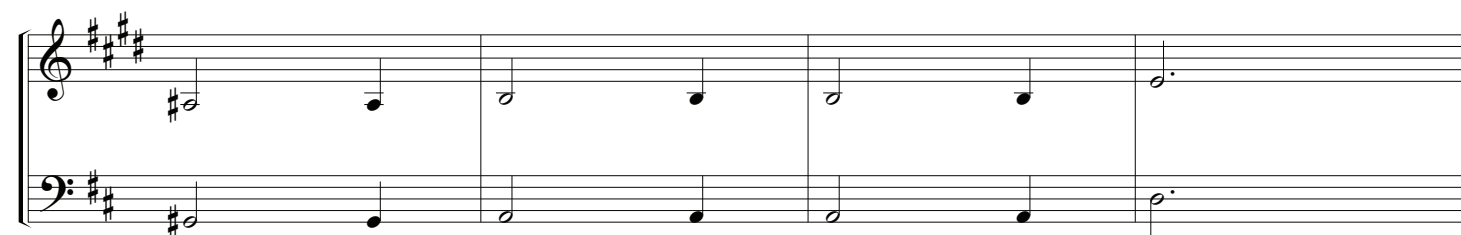
5



9



13



17

96 - Great Is Thy Faithfulness - Bassoon (B $\flat$ Bass Clarinet) - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The notation is for Bassoon (B $\flat$ Bass Clarinet). Measure 21: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 22: Treble clef has a whole rest; Bass clef has a whole rest. Measure 23: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 24: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 25: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4.

21

Measures 26-30 of the Chorus. Measure 26: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 27: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 28: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 29: Treble clef has a whole rest; Bass clef has a whole rest. Measure 30: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4.

26

Measures 31-36 of the Chorus. Measure 31: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 32: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 33: Treble clef has a whole rest; Bass clef has a whole rest. Measure 34: Treble clef has a whole rest; Bass clef has a whole rest. Measure 35: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 36: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. A box labeled "REPEAT to Verse" spans measures 35 and 36.

31

Measures 37-41 of the Turnaround to Verse. Measure 37: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 38: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 39: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 40: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 41: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. A box labeled "TURNAROUND to Verse" spans measures 37-41.

37

Measures 42-43 of the Ending. Measure 42: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. Measure 43: Treble clef has a quarter note G5 and a half note A5; Bass clef has a quarter note F#4 and a half note G4. A box labeled "ENDING" spans measures 42-43.

42

96 - Great Is Thy Faithfulness - Bassoon (B $\flat$ Bass Clarinet) - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of a half note F#4, followed by a whole note G#4, and a half note A4. The bass line in the bass clef consists of a half note F#3, followed by a whole note G#3, and a half note A3. The system ends with a double bar line.

43

CHORUS

Musical notation for measures 46-49. The key signature changes to two flats (B $\flat$, E $\flat$). The melody in the treble clef consists of a half note B $\flat$ 4, followed by a whole note C5, and a half note D5. The bass line in the bass clef consists of a half note B $\flat$ 3, followed by a whole note C4, and a half note D4. The system ends with a double bar line.

46

Musical notation for measures 50-53. The key signature remains two flats (B $\flat$, E $\flat$). The melody in the treble clef consists of a half note B $\flat$ 4, followed by a whole note C5, and a half note D5. The bass line in the bass clef consists of a half note B $\flat$ 3, followed by a whole note C4, and a half note D4. The system ends with a double bar line.

50

Musical notation for measures 54-57. The key signature remains two flats (B $\flat$, E $\flat$). The melody in the treble clef consists of a half note B $\flat$ 4, followed by a whole note C5, and a half note D5. The bass line in the bass clef consists of a half note B $\flat$ 3, followed by a whole note C4, and a half note D4. The system ends with a double bar line.

54

Musical notation for measures 58-61. The key signature remains two flats (B $\flat$, E $\flat$). The melody in the treble clef consists of a half note B $\flat$ 4, followed by a whole note C5, and a half note D5. The bass line in the bass clef consists of a half note B $\flat$ 3, followed by a whole note C4, and a half note D4. The system ends with a double bar line.

58

96 - Great Is Thy Faithfulness - Bassoon (B $\flat$ Bass Clarinet) - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Synth Brass Reduction

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

musical notation for the Intro section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked *mf* (mezzo-forte). The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C#5, followed by a quarter note B4, and then a half note A4. The bass line continues with a quarter note C#3, followed by a quarter note B2, and then a half note A2. The melody ends with a half note G4, and the bass line ends with a half note G2.

VERSE

musical notation for the Verse section, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C#5, followed by a quarter note B4, and then a half note A4. The bass line continues with a quarter note C#3, followed by a quarter note B2, and then a half note A2. The melody ends with a half note G4, and the bass line ends with a half note G2.

5

musical notation for the Verse section, measures 9-12. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C#5, followed by a quarter note B4, and then a half note A4. The bass line continues with a quarter note C#3, followed by a quarter note B2, and then a half note A2. The melody ends with a half note G4, and the bass line ends with a half note G2.

9

musical notation for the Verse section, measures 13-16. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C#5, followed by a quarter note B4, and then a half note A4. The bass line continues with a quarter note C#3, followed by a quarter note B2, and then a half note A2. The melody ends with a half note G4, and the bass line ends with a half note G2.

13

musical notation for the Verse section, measures 17-20. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The melody continues with a quarter note C#5, followed by a quarter note B4, and then a half note A4. The bass line continues with a quarter note C#3, followed by a quarter note B2, and then a half note A2. The melody ends with a half note G4, and the bass line ends with a half note G2.

17

96 - Great Is Thy Faithfulness - Synth Brass Reduction - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in D major (two sharps) and 4/4 time. The melody in the treble clef consists of eighth-note chords and quarter notes. The bass line in the bass clef provides harmonic support with chords and quarter notes. Measure 25 ends with a repeat sign.

21

Measures 26-30. Measures 26 and 27 are whole rests in both staves. Measures 28-30 continue the harmonic progression with chords and quarter notes in the bass line, while the treble clef has rests.

26

Measures 31-36. Measures 31-35 contain the main melody and bass line. Measure 36 is a whole rest in the bass line and a half note in the treble clef, followed by a repeat sign. A box labeled "REPEAT to Verse" spans the final measure.

31

Measures 37-41. Measures 37-40 contain the main melody and bass line. Measure 41 is a whole rest in the bass line and a half note in the treble clef, followed by a repeat sign. A box labeled "TURNAROUND to Verse" spans the final measure.

37

Measures 42-43. Measure 42 is a whole rest in the bass line and a half note in the treble clef. Measure 43 is a whole rest in both staves, followed by a final double bar line.

42

96 - Great Is Thy Faithfulness - Synth Brass Reduction - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature is two sharps (F# and C#). Measure 43 starts with a whole note in the treble and a half note in the bass. Measure 44 has a quarter rest in the treble and a quarter note in the bass. Measure 45 has a half note in the treble and a half note in the bass. The notation includes various musical symbols such as notes, rests, and bar lines.

43

CHORUS

Musical notation for measures 46-49. The key signature is two flats (Bb and Eb). Measure 46 has a half note in the treble and a half note in the bass. Measure 47 has a quarter rest in the treble and a quarter note in the bass. Measure 48 has a half note in the treble and a half note in the bass. Measure 49 has a quarter rest in the treble and a quarter note in the bass. The notation includes various musical symbols such as notes, rests, and bar lines.

46

Musical notation for measures 50-53. The key signature is two flats (Bb and Eb). Measure 50 has a half note in the treble and a half note in the bass. Measure 51 has a quarter rest in the treble and a quarter note in the bass. Measure 52 has a half note in the treble and a half note in the bass. Measure 53 has a quarter rest in the treble and a quarter note in the bass. The notation includes various musical symbols such as notes, rests, and bar lines.

50

Musical notation for measures 54-57. The key signature is two flats (Bb and Eb). Measure 54 has a half note in the treble and a half note in the bass. Measure 55 has a quarter rest in the treble and a quarter note in the bass. Measure 56 has a half note in the treble and a half note in the bass. Measure 57 has a quarter rest in the treble and a quarter note in the bass. The notation includes various musical symbols such as notes, rests, and bar lines.

54

Musical notation for measures 58-61. The key signature is two flats (Bb and Eb). Measure 58 has a half note in the treble and a half note in the bass. Measure 59 has a quarter rest in the treble and a quarter note in the bass. Measure 60 has a half note in the treble and a half note in the bass. Measure 61 has a quarter rest in the treble and a quarter note in the bass. The notation includes various musical symbols such as notes, rests, and bar lines.

58

96 - Great Is Thy Faithfulness - Synth Brass Reduction - 4 of 4

Slower

poco a poco rit. to end

62

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Cello / Bass

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

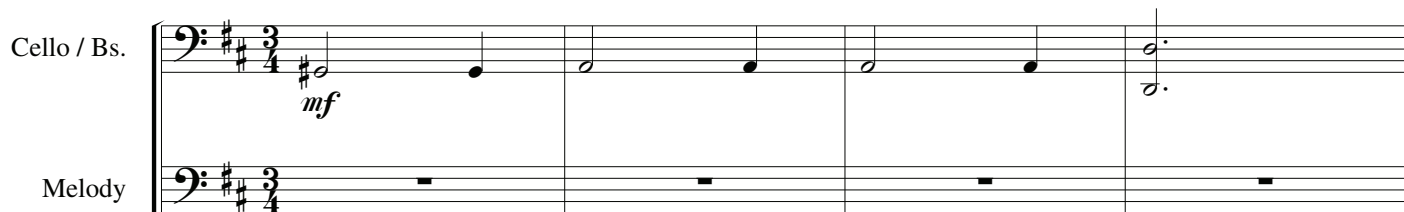
WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Cello / Bs.

mf

Melody



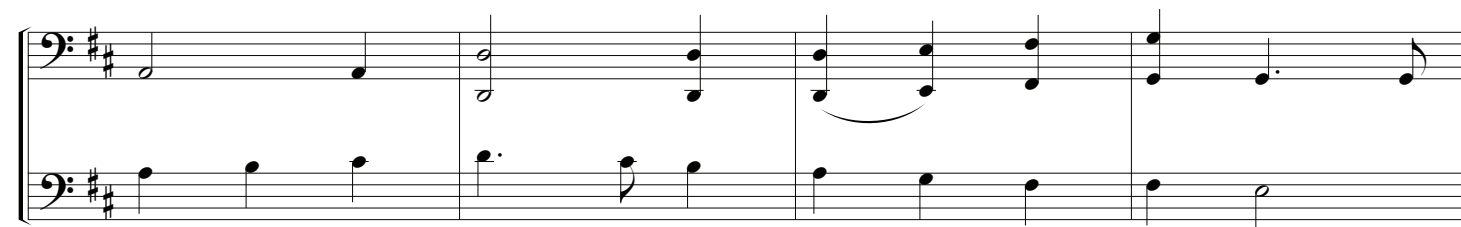
VERSE



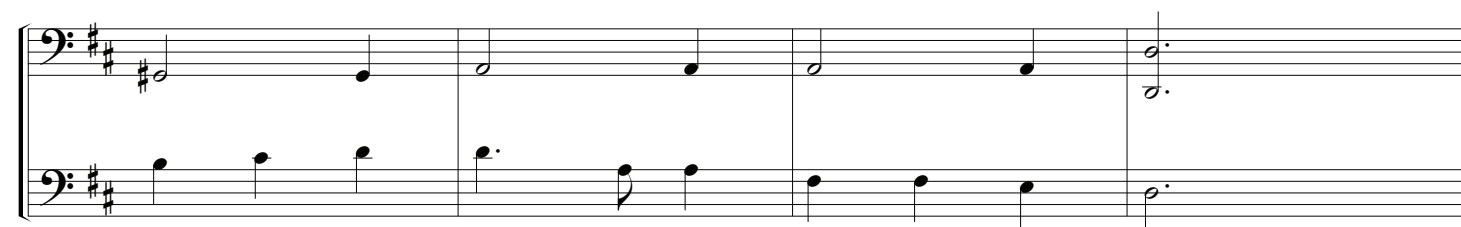
5



9



13



17

96 - Great Is Thy Faithfulness - Cello / Bass - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in D major (two sharps) and 4/4 time. The bass line consists of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. The treble line consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

21

Measures 26-30 of the Chorus. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The treble line consists of quarter notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7.

26

Measures 31-36 of the Chorus. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The treble line consists of quarter notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7. A bracket above measures 31-32 indicates a slur. A box labeled "REPEAT to Verse" is above measure 36.

31

Measures 37-41 of the Turnaround. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The treble line consists of quarter notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7. A box labeled "TURNAROUND to Verse" is above measure 37.

37

Measures 42-43 of the Ending. The bass line consists of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The treble line consists of quarter notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7. A box labeled "ENDING" is above measure 42.

42

96 - Great Is Thy Faithfulness - Cello / Bass - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - Cello / Bass - 4 of 4

Slower

62

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

B $\flat$ Clarinet 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Cl. 1 & 2

mf

Melody

VERSE

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 1 & 2 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the right hand starts with a half note G#4, followed by a whole rest, then quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment: G#3, A3, B3, C4, D4, E4, F#4, G#4.

21

Measures 26-30 of the Chorus. The melody continues with a half note D5, a quarter note E5, and a quarter note F#5. The left hand continues the eighth-note accompaniment.

26

Measures 31-36 of the Chorus. The melody features a half note G#4, a half note A4, and a half note B4. The left hand continues the eighth-note accompaniment. The section ends with a repeat sign and the instruction "REPEAT to Verse".

31

TURNAROUND to Verse

Measures 37-41 of the Turnaround. The right hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4. The left hand continues the eighth-note accompaniment. The section ends with a repeat sign and the instruction "TURNAROUND to Verse".

37

ENDING

Measures 42-43 of the Ending. The right hand plays a half note G#4. The left hand continues the eighth-note accompaniment. The section ends with a repeat sign and the instruction "ENDING".

42

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 1 & 2 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

B $\flat$ Clarinet 3

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Cl. 3

mf

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 3 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in G major (one sharp) and 4/4 time. The melody in the right hand features half notes and quarter notes, with a slur over measures 22-23 and 24-25. The left hand provides a simple accompaniment of quarter notes.

21

Measures 26-30 of the Chorus. The melody continues with half notes and quarter notes, including a slur over measures 29-30. The left hand accompaniment remains consistent.

26

Measures 31-36 of the Chorus. The melody concludes with a half note and a quarter note. A box labeled "REPEAT to Verse" is placed above the final measure (36).

31

REPEAT to Verse

Measures 37-41 of the Turnaround. The right hand features a sequence of notes (F#, G, A, B, A, G, F#) with a slur over measures 39-40. The left hand has whole rests. A box labeled "TURNAROUND to Verse" is placed above the first measure (37).

37

TURNAROUND to Verse

Measures 42-43 of the Ending. Both hands play a single half note (F#) in measure 42, followed by a double bar line in measure 43. A box labeled "ENDING" is placed above the first measure (42).

42

ENDING

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 3 - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature changes from one sharp (F#) to one flat (B $\flat$) at measure 43. The notation is for a B $\flat$ Clarinet 3 part. Measure 43 starts with a half note G $\sharp$ 4. Measure 44 has a half note F#4. Measure 45 has a half note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3, all beamed together. The system ends with a double bar line.

43

CHORUS

Musical notation for measures 46-49. The key signature is one flat (B $\flat$). Measure 46 has a half note G4. Measure 47 has a half note F#4. Measure 48 has a half note E4. Measure 49 has a half note D4, followed by a quarter note C4, and a quarter note B3, all beamed together. The system ends with a double bar line.

46

Musical notation for measures 50-53. The key signature is one flat (B $\flat$). Measure 50 has a half note G4. Measure 51 has a half note F#4. Measure 52 has a half note E4. Measure 53 has a half note D4, followed by a quarter note C4, and a quarter note B3, all beamed together. The system ends with a double bar line.

50

Musical notation for measures 54-57. The key signature is one flat (B $\flat$). Measure 54 has a half note G4. Measure 55 has a half note F#4. Measure 56 has a half note E4. Measure 57 has a half note D4, followed by a quarter note C4, and a quarter note B3, all beamed together. The system ends with a double bar line.

54

Musical notation for measures 58-61. The key signature is one flat (B $\flat$). Measure 58 has a half note G4. Measure 59 has a half note F#4. Measure 60 has a half note E4. Measure 61 has a half note D4, followed by a quarter note C4, and a quarter note B3, all beamed together. The system ends with a double bar line.

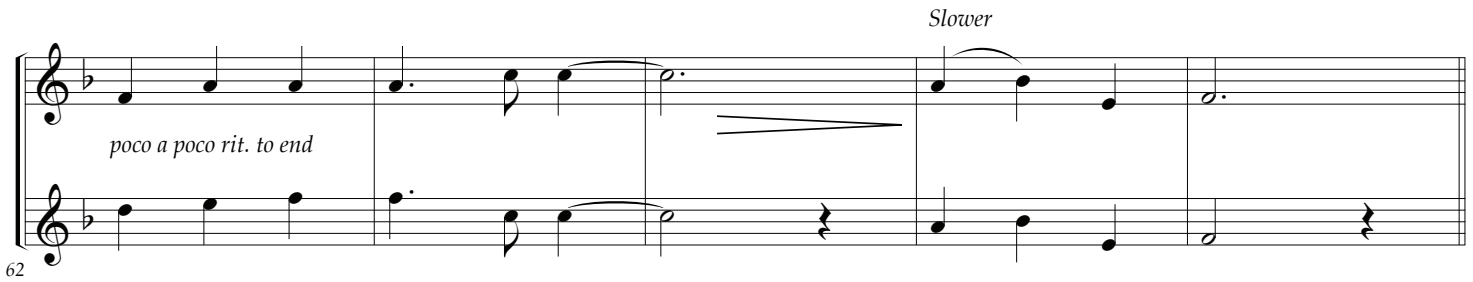
58

96 - Great Is Thy Faithfulness - B $\flat$ Clarinet 3 - 4 of 4

62

poco a poco rit. to end

Slower



67



1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Flute 1 / Oboe (Flute 2)

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Fl. 1 / Ob. (Fl. 2)

mf

Melody

VERSE

96 - Great Is Thy Faithfulness - Flute 1 / Oboe (Flute 2) - 2 of 4

CHORUS

21

Musical notation for measures 21-25 of the Chorus. The key signature is two sharps (F# and C#). The melody in the upper staff begins with a half note F#4, followed by a whole rest in measure 22, then a quarter note G#4, a half note A4, and a quarter note B4 in measure 25. The lower staff provides harmonic support with chords and moving lines.

26

Musical notation for measures 26-30 of the Chorus. The melody continues with a quarter note C#5, a quarter note B4, and a quarter note A4 in measure 26, followed by a half note G#4 in measure 27, and then a half note F#4 in measure 28. Measures 29 and 30 show further melodic and harmonic development.

31

Musical notation for measures 31-36 of the Chorus. The melody features a quarter note E4 in measure 31, followed by a quarter note D4 in measure 32, and then a half note C#4 in measure 33. Measures 34-36 conclude the chorus with a final chord and a repeat sign. A box labeled "REPEAT to Verse" is positioned above the final measure.

37

Musical notation for measures 37-41 of the Turnaround. The melody in measure 37 starts with a half note F#4, followed by a quarter note G#4 in measure 38, and then a half note A4 in measure 39. Measures 40 and 41 provide harmonic support with sustained chords. A box labeled "TURNAROUND to Verse" is positioned above the first measure.

42

Musical notation for measures 42-43 of the Ending. The melody in measure 42 consists of a half note F#4, and measure 43 consists of a half note G#4. A box labeled "ENDING" is positioned above the first measure.

96 - Great Is Thy Faithfulness - Flute 1 / Oboe (Flute 2) - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - Flute 1 / Oboe (Flute 2) - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill

INTRO

Vocals

Piano

Flute 1 / Oboe (Flute 2)

B♭ Clarinet 1 & 2

Bassoon (B♭ Bass Clarinet)

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone (Baritone T.C.)

B♭ Trumpet 1

B♭ Trumpet 2 & 3

F Horn 1 & 2

Trombone 1 & 2

Trombone 3 / Tuba

Percussion 1

Timpani / Percussion 2

Violin 1 & 2

Viola

Cello / Bass

1 2 3 4

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96 - Great Is Thy Faithfulness - 2 of 16

VERSE

Voc.

1. Great is Thy and faith - ful - ness, O God, my Fa - ther;
 2. Sum - mer don Thy and faith - ter, and a spring - time that my and Fa - vest;
 3. Par - don for sin - and a peace that en - dur - eth,

D D aug GM⁷ G⁶ A⁷ G/A A⁷ G/D D

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Claves

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

5 6 7 8

96 - Great Is Thy Faithfulness - 3 of 16

Voc.

There is no shad - ow of turn - ing with Thee.
Sun, Thine own and dear stars pres - ence to cour - es a - bove
guide;

Pno.

G G^{#4}₂ G D[#]_{F#} A⁷_E D E_B B⁷ E⁷ A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 Bells

Timp. / Perc. 2 Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

9 10 11 12

96 - Great Is Thy Faithfulness - 4 of 16

Voc.

Thou chang - est not, Thy com - pas - sions, they fail not;
 Join with all na - ture in man - i - fold wit - ness
 Strength for to day and bright hope for to mor - row,

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

13 14 15 16

A⁷ D C#m⁷(b5) D Em D F# GM⁷ G⁶

96 - Great Is Thy Faithfulness - 5 of 16

Voc.

As Thou hast been, Thou for - ev - er wilt be.
To Bless Thy things great all, faith mine - ful - ness, mer - cy and love.
Bless - ings all mine with ten thou - sand be - side!

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

G#dim7 D A E#m A7 D

S.C.

17 18 19 20

96 - Great Is Thy Faithfulness - 6 of 16

CHORUS

Voc. Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

Pno. A G D D B⁷ A^m E^m Em

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

21

22

23

24

96 - Great Is Thy Faithfulness - 7 of 16

Voc. Morn - ing by morn - ing new mer - cies I see;

Pno. A⁷ D Dm⁶ A^E D^E E⁷ A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

25 26 27 28

96 - Great Is Thy Faithfulness - 8 of 16

Voc. All I have need - ed Thy hand hath pro - vid - ed;

Pno. A^7 D $C\sharp m^7(b5)$ D Em D $F\sharp$ GM^7 G^6

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

29 30 31 32

96 - Great Is Thy Faithfulness - 9 of 16

REPEAT to Verse

Voc. Great is Thy faith - ful - ness, Lord, un - to me!

Pno. $G\sharp dim^7$ $\frac{D}{A}$ A^7 D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1 Bells

Timp. / Perc. 2 (tacet last time; change to Bb, Eb)

Vln. 1 & 2

Vla.

Cello / Bs.

33 34 35 36

96 - Great Is Thy Faithfulness - 10 of 16

TURNAROUND to Verse

ENDING

Voc.

me!

me!

Pno.

D

G#dim⁷

D

A

A⁹

A⁷

D

D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

TURNAROUND to Verse

ENDING

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

37

38

39

40

41

42

96 - Great Is Thy Faithfulness - 11 of 16

Opt. Modulation to Last Chorus Setting

CHORUS

Unison

Voc. me! Great is Thy faith - ful - ness!

Pno. D D D C D^{sus} C D C A^b2 B^b B^b7 A^bm Eb EbM⁷

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2 (opt.) (Eb to F)

Vln. 1 & 2

Vla.

Cello / Bs.

43

44

45

46

47

96 - Great Is Thy Faithfulness - 12 of 16

Voc. Great is Thy faith - ful ness! Morn - ing by morn - ing new

Pno. C^9_{sus} C^7_{b9} F^4_2 Fm Bb^7 A^b_{Bb} B^b_{Ab} E^b_G $E^b_{Gb}m^6$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Temp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

48

49

50

51

96 - Great Is Thy Faithfulness - 13 of 16

Voc. mer - cies I see; All I have need - ed Thy

Pno. $E\flat M^7$ F $E\flat F$ F^7 $A\flat B\flat$ $B\flat A\flat$ $A\flat$ $B\flat A\flat$ $E\flat G$ Fm^7

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Temp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

52

53

54

55

96 - Great Is Thy Faithfulness - 14 of 16

Voc. hand hath pro - vid - ed; Great is Thy faith - ful - ness,

Pno. $E\flat^9_{sus}$ $E\flat^7_{b9}$ $A\flat M^9$ $A\flat^6$ $A\flat$ $B\flat_{A\flat}$ $A\flat$ $E\flat_{B\flat}$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

56

57

58

59

96 - Great Is Thy Faithfulness - 15 of 16

poco a poco rit. to end

Voc. Great is Thy faith - ful - ness, Great is Thy faith - ful - ness,

Pno. *poco a poco rit. to end*

Fl. 1 / Ob. (Fl. 2) *poco a poco rit. to end*

Cl. 1 & 2 *poco a poco rit. to end*

Bsn. (Bass Cl.) *poco a poco rit. to end*

Alto Sax. 1 & 2 *poco a poco rit. to end*

Ten. Sax. (Bari. T.C.) *poco a poco rit. to end*

Tpt. 1 *poco a poco rit. to end*

Tpt. 2 & 3 *poco a poco rit. to end*

Horn 1 & 2 *poco a poco rit. to end*

Trb. 1 & 2 *poco a poco rit. to end*

Trb. 3 / Tuba *poco a poco rit. to end*

Perc. 1 *poco a poco rit. to end*

Tim. / Perc. 2 *poco a poco rit. to end*

Vln. 1 & 2 *poco a poco rit. to end*

Vla. *poco a poco rit. to end*

Cello / Bs. *poco a poco rit. to end*

60 61 62 63 64

A^b B^b C^m E^b C^m G F C^m E^b G^m C^m

F B^b B^b

96 - Great Is Thy Faithfulness - 16 of 16

Slower *Sing parts*

Voc. Lord, un - to me! Lord, un - to me!

Pno. *Slower* *8vb*

Fl. 1 / Ob. (Fl. 2) *Slower*

Cl. 1 & 2 *Slower*

Bssn. (Bass Cl.) *Slower*

Alto Sax. 1 & 2 *Slower*

Ten. Sax. (Bari. T.C.) *Slower*

Tpt. 1 *Slower*

Tpt. 2 & 3 *Slower*

Horn 1 & 2 *Slower*

Trb. 1 & 2 *Slower*

Trb. 3 / Tuba *Slower*

Perc. 1 Chimes

Timp. / Perc. 2 *Slower*

Vln. 1 & 2 *Slower*

Vla. *Slower*

Cello / Bs. *Slower* Bass

65 66 67 68 69

Harp

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Arranged by Richard Huggins

INTRO

Tune to: D Scale

mf

VERSE

A musical score for the song 'The Rose Tree'. It consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is a simple, folk-like tune. The piano accompaniment features chords and moving lines in both hands, with some triplets in the right hand.

A musical score for the song 'The Rose Tree'. The score is written for three parts: a single melodic line (likely voice or a single instrument) and a piano accompaniment consisting of a right-hand and a left-hand part. The key signature is one sharp (F#), indicating the key of D major or B minor. The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final half note. The piano accompaniment features a right-hand part with eighth and quarter notes, and a left-hand part with a steady bass line of quarter and eighth notes, including some chords. The score is presented in a clean, black-and-white format with standard musical notation.

96 - Great Is Thy Faithfulness - Harp - 2 of 6

13

17

CHORUS

21

96 - Great Is Thy Faithfulness - Harp - 3 of 6

Measures 25-28 of the harp part. The key signature is D major (two sharps). The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The piano accompaniment in the grand staff (treble and bass clefs) is mostly rests, with a final measure (measure 28) featuring a rising eighth-note scale in the right hand: G4, A4, B4, C5, D5, E5, F#5, G5.

25

Measures 29-32 of the harp part. The melody in the treble clef continues with quarter notes: E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. The piano accompaniment in the grand staff features a sustained chord in the right hand (D major triad) and a sustained chord in the left hand (D major triad) across all four measures.

29

Measures 33-36 of the harp part. The melody in the treble clef continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The piano accompaniment in the grand staff features a rising eighth-note scale in the right hand: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand has a sustained chord in the right hand (D major triad) and a sustained chord in the left hand (D major triad) across all four measures. A box labeled "REPEAT to Verse" is placed above the final measure (measure 36).

33

96 - Great Is Thy Faithfulness - Harp - 4 of 6

TURNAROUND to Verse

ENDING

37

Opt. Modulation to Last Chorus Setting

CHORUS

Tune to: Eb Scale

43

47

96 - Great Is Thy Faithfulness - Harp - 5 of 6

51

51

55

55

59

poco a poco rit. to end

E♭ Scale gliss.

poco a poco rit. to end

59

96 - Great Is Thy Faithfulness - Harp - 6 of 6

Slower

63

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

F Horn 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Horn 1 & 2

mf

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - F Horn 1 & 2 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest, followed by a quarter note G#4, an eighth note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment: G#3, A3, B3, C#4, D4, E4, F#4, G#4.

Measures 26-30 of the Chorus. The melody continues with a half note B4, a quarter note A4, and a half note G#4. Measures 28 and 29 contain whole rests for the melody. The bass line continues with the eighth-note accompaniment.

Measures 31-36 of the Chorus. The melody features a half note G#4, a quarter note F#4, and a half note E4. Measures 33 and 34 contain whole rests for the melody. The bass line continues with the eighth-note accompaniment. A box labeled "REPEAT to Verse" spans measures 35 and 36.

Measures 37-41 of the Turnaround. The melody starts with a half note G#4, followed by a whole rest, and then a quarter note G#4, an eighth note F#4, and a quarter note E4. The bass line has a half note G#3, followed by whole rests. A box labeled "TURNAROUND to Verse" spans measures 37-41.

Measures 42-43 of the Ending. Both the melody and the bass line consist of a single half note G#4. A box labeled "ENDING" spans measures 42-43.

96 - Great Is Thy Faithfulness - F Horn 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - F Horn 1 & 2 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Lead Sheet

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Last chorus setting by Ken Barker

INTRO

VERSE

Chords: G#dim7, D/A, A9, A7, D, D, D aug, GM7, G6

1. Great is Thy faith - ful - ness,
2. Sum - mer and win - ter, and
3. Par - don for sin and a

Chords: A7, G/A, A7, G/D, D, G, G#4/2, G, D/F#, A7/E, D, E/B, B7, E7, A, A7

O God, my Fa - ther; There is no shad - ow of turn - ing with Thee. Thou chang - est
spring - time and har - vest, Sun, moon and stars in their cours - es a - bove Join with all
peace that en - dur - eth, Thine own dear pres - ence to cheer and to guide; Strength for to -

Chords: D, C#m7(b5)/D, D, Em, D/F#, GM7, G6, G#dim7, D/A, F#m/A, A7, D

not, Thy com - pas - sions, they fail not; As Thou hast been, Thou for - ev - er wilt be.
na - ture in man - i - fold wit - ness To Thy great faith - ful - ness, mer - cy and love.
day and bright hope for to - mor - row, Bless - ings all mine with ten thou - sand be - side!

CHORUS

Chords: A, G/D, D, B7, Am/E, Em, A7, D, Dm6, A/E, D/E, E7

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness! Morn - ing by morn - ing new mer - cies I

Chords: A, A7, D, C#m7(b5)/D, D, Em, D/F#, GM7, G6, G#dim7, D/A

see; All I have need - ed Thy hand hath pro - vid - ed; Great is Thy faith - ful - ness,

REPEAT to Verse

TURNAROUND to Verse

Chords: A7, D, D, G#dim7, D/A, A9, A7, D

Lord, un - to me! me!

96 - Great Is Thy Faithfulness - Lead Sheet - 2 of 2

ENDING
D

Opt. Modulation to Last Chorus Setting
D D $\frac{D}{C}$ $\frac{D^{sus}}{C}$ $\frac{D}{C}$

CHORUS
 $\frac{A^b2}{B^b}$ B^b7 $\frac{A^bm}{E^b}$ E^bM7 C^9_{sus} C^7_{b9}

42 me! me! Great is Thy faith - ful - ness! Great is Thy

49 faith - ful - ness! Morn - ing by morn - ing new mer - cies I see; All I have need - ed Thy

56 hand hath pro - vid - ed; Great is Thy faith - ful - ness, Great is Thy faith - ful - ness,

62 Great is Thy faith - ful - ness, Lord, un - to me! Lord, un - to me!

poco a poco rit. to end *Slower*

Chords Used

$G\sharp dim^7$ $\frac{D}{A}$ A^9 A^7 D $Daug$ GM^7 G^6 $\frac{G}{A}$ $\frac{G}{D}$ G $G\sharp^4_2$

$D_{F\sharp}$ $\frac{A^7}{E}$ $\frac{E}{B}$ B^7 E^7 A $\frac{C\sharp m7(b5)}{D}$ Em $\frac{F\sharp m}{A}$ $\frac{Am}{E}$ Dm^6

$\frac{A}{E}$ $\frac{D}{E}$ $\frac{D}{C}$ $\frac{D^{sus}}{C}$ $\frac{A^b2}{B^b}$ B^b7 $\frac{A^bm}{E^b}$ E^bM^7 C^9_{sus} C^7_{b9} F^4_2 Fm

B^b $\frac{A^b}{B^b}$ $\frac{B^b}{A^b}$ $\frac{E^b}{G}$ $\frac{E^bm^6}{G^b}$ $\frac{E^bM^7}{F}$ $\frac{E^b}{F}$ F^7 A^b Fm^7 $E^b^9_{sus}$

$E^b^7_{b9}$ A^bM^9 A^b6 $\frac{E^b}{B^b}$ $\frac{Cm}{A}$ $\frac{Gm^7}{B^b}$ $\frac{Cm^7}{B^b}$ A^bM^7 B^b2 E^b $\frac{A^bm}{E^b}$ E^b2

Organ

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Arranged by Richard Huggins
Last chorus setting by Ken Barker

INTRO

Man. Full 8', 4'
Ped. Full 16', 8'

mf

VERSE

96 - Great Is Thy Faithfulness - Organ - 2 of 4

Musical score for measures 15-20. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Measure 19 includes the instruction "Add 2'" above the right-hand staff.

15

CHORUS

Musical score for measures 21-25 of the Chorus. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. Measure 25 ends with a double bar line.

21

Musical score for measures 26-30. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. Measure 30 ends with a double bar line.

26

REPEAT to Verse

Musical score for measures 31-35. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. Measure 35 ends with a double bar line. The instruction "Off 2'" is written above the right-hand staff in measure 34.

31

96 - Great Is Thy Faithfulness - Organ - 3 of 4

TURNAROUND to Verse

ENDING

37

Off 2'

Opt. Modulation to Last Chorus Setting

CHORUS

43

Add Reeds

48

53

96 - Great Is Thy Faithfulness - Organ - 4 of 4

59

65

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Percussion 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Percussion 1

Sus. Cym.

Timpani / Percussion 2

Timpani

mf

VERSE

Claves

5

Bells

9

Timp.

13

3

3

S.C.

17

96 - Great Is Thy Faithfulness - Percussion 1 & 2 - 2 of 4

CHORUS

Musical notation for measures 21-25. The key signature is two sharps (F# and C#). The notation is for two staves (treble and bass clef). Measures 21-25 show a rhythmic pattern in the bass staff with rests in the treble staff.

21

Musical notation for measures 26-30. Measures 26-27 have rests in both staves. Measure 28 features a bell sound in the treble staff and a sustained note in the bass staff. Measures 29-30 continue the bass staff pattern.

26

Musical notation for measures 31-35. Measures 31-32 feature a triplet of eighth notes in both staves. Measure 33 has a bell sound in the treble staff. Measure 34 has a note in the treble staff. Measure 35 has a note in the treble staff and a note in the bass staff. A box labeled "REPEAT to Verse" is above measure 35. A note "(tacet last time: change to Bb, Eb)" is below measure 34.

31

Musical notation for measures 37-41. Measure 37 has a note in the treble staff and a note in the bass staff. Measure 38 has a bell sound in the treble staff and a note in the bass staff. Measures 39-41 have rests in the treble staff and notes in the bass staff. A box labeled "TURNAROUND to Verse S.C." is above measure 37.

37

Musical notation for the Ending, measures 42-43. Measure 42 has a note in the treble staff and a note in the bass staff. Measure 43 has a note in the treble staff and a note in the bass staff. A box labeled "ENDING" is above measure 42.

42

96 - Great Is Thy Faithfulness - Percussion 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

S.C.

(opt.)

43

CHORUS

(Eb to F)

46

50

54

58

96 - Great Is Thy Faithfulness - Percussion 1 & 2 - 4 of 4

62

poco a poco rit. to end

Slower

Chimes

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Piano

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
Arranged by Richard Huggins

INTRO

The introduction is in 3/4 time, key of D major. It consists of four measures. The first measure has a G#dim7 chord. The second measure has a D/A chord. The third measure has an A9 chord. The fourth measure has an A7 chord. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts on G#4, moves to A4, then B4, and ends on A4. The bass line starts on G#2, moves to A2, then B2, and ends on A2. The dynamic is marked *mf*.

VERSE

The verse is in 3/4 time, key of D major. It consists of eight measures. The piano part features a melody in the right hand and a bass line in the left hand. The melody starts on G#4, moves to A4, then B4, and ends on A4. The bass line starts on G#2, moves to A2, then B2, and ends on A2. The dynamic is marked *mf*.

1. Great is Thy faith - ful - ness, O God, my Fa - ther;
2. Sum - mer and win - ter, and a spring - time that and har - vest,
3. Par - don for sin and a peace that en - dur - eth,

D D aug GM⁷ G⁶ A⁷ $\frac{G}{A}$ A⁷ $\frac{G}{D}$ D

96 - Great Is Thy Faithfulness - Piano - 2 of 6

There is no shadow of turning with Thee.
Sun, moon and stars preserve in their courses these and a to - bove guide;

9

G G^{#4}₂ G D[#] F[#] A⁷ E D E[#] B B⁷ E⁷ A

Thou changest all things, they fail not;
Join with for to - na day - ture and in bright hope for to - wit - ness row,

13

A⁷ D C^{#m}⁷(b5) D E^m D[#] F[#] G^m⁷ G⁶

As Thou hast been, Thou for - ev - er wilt be.
To Bless Thy things great all mine - ful - ness, mer - cy and love.
side!

17

G^{#dim}⁷ D[#] A E^{#m} A⁷ D

96 - Great Is Thy Faithfulness - Piano - 3 of 6

CHORUS

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness! Morn - ing by

A G/D D B⁷ A^m E^m A⁷

21

morn - ing new mer - cies I see; All I have need - ed Thy

D Dm⁶ A^m E D E⁷ A A⁷ D C#m⁷(b5)
D

26

hand hath pro - vid - ed; Great is Thy faith - ful - ness, Lord, un - to me!

D E^m D/F# Gm⁷ G⁶ G#dim⁷ D/A A⁷

REPEAT to Verse

REPEAT to Verse
D

31

96 - Great Is Thy Faithfulness - Piano - 4 of 6

TURNAROUND to Verse

me!

TURNAROUND to Verse

D G#dim7 D/A A⁹ A⁷ D

37

ENDING

me!

ENDING
D

42

Opt. Modulation to Last Chorus Setting

me!

Opt. Modulation to Last Chorus Setting

D D D/C D^{sus}_C D/C

43

96 - Great Is Thy Faithfulness - Piano - 5 of 6

CHORUS

Unison

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

$A\flat^2$ $B\flat^7$ $A\flat^m$ $E\flat M^7$ C^9_{sus} $C^7\flat_9$ F^4_2 Fm

46

Morn - ing by morn - ing new mer - cies I see;

$B\flat^7$ $A\flat$ $B\flat$ $E\flat$ $E\flat m^6$ $E\flat M^7$ $E\flat$ F^7 $A\flat$

50

All I have need - ed Thy hand hath pro - vid - ed;

$B\flat$ $A\flat$ $B\flat$ $E\flat$ Fm^7 $E\flat^9_{sus}$ $E\flat^7\flat_9$ $A\flat M^9$ $A\flat^6$

54

96 - Great Is Thy Faithfulness - Piano - 6 of 6

Great is Thy faith - ful - ness, Great is Thy faith - ful - ness,

58

poco a poco rit. to end *Slower*

Great is Thy faith - ful - ness, Lord, un - to me!

62

Sing parts

Lord, un - to me!

67

Synth String Reduction

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

musical notation for the Intro, featuring a treble and bass staff in 3/4 time, key of D major. The tempo is marked *mf*. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

VERSE

musical notation for the first line of the Verse, measures 5-8. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

musical notation for the second line of the Verse, measures 9-12. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

musical notation for the third line of the Verse, measures 13-16. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

musical notation for the fourth line of the Verse, measures 17-20. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3.

96 - Great Is Thy Faithfulness - Synth String Reduction - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The key signature is two sharps (F# and C#). The melody in the treble clef features half notes and quarter notes, with a long slur spanning measures 24 and 25. The bass line consists of quarter and eighth notes.

21

Measures 26-30. The melody continues with half and quarter notes, including a sharp sign in measure 27. The bass line continues with quarter and eighth notes.

26

Measures 31-36. Measures 31-34 contain the main chorus melody. Measure 35 has a whole rest in the treble and a half note in the bass. Measure 36 is a repeat sign. A box labeled "REPEAT to Verse" is positioned above the final measure.

31

Measures 37-41. Measures 37-40 contain the turnaround melody, which includes a sixteenth-note run in measure 39. Measure 41 is a repeat sign. A box labeled "TURNAROUND to Verse" is positioned above the first measure.

37

Measures 42-43, labeled "ENDING". The melody consists of a single half note in the treble, and the bass line consists of a single half note.

42

96 - Great Is Thy Faithfulness - Synth String Reduction - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature changes from D major to B-flat major (two flats). Measure 43 starts with a half note D4 in the treble and a half note D3 in the bass. Measure 44 has a half note G4 in the treble and a half note G2 in the bass. Measure 45 has a half note B4 in the treble and a half note B2 in the bass, with a fermata over the B4. The system ends with a double bar line and a key signature change to B-flat major.

43

CHORUS

Musical notation for measures 46-49. The key signature is B-flat major. Measure 46 has a half note Bb4 in the treble and a half note Bb2 in the bass. Measure 47 has a half note D5 in the treble and a half note D2 in the bass. Measure 48 has a half note F5 in the treble and a half note F2 in the bass. Measure 49 has a half note Bb4 in the treble and a half note Bb2 in the bass, with a fermata over the Bb4.

46

Musical notation for measures 50-53. The key signature is B-flat major. Measure 50 has a half note Bb4 in the treble and a half note Bb2 in the bass. Measure 51 has a half note D5 in the treble and a half note D2 in the bass. Measure 52 has a half note F5 in the treble and a half note F2 in the bass. Measure 53 has a half note Bb4 in the treble and a half note Bb2 in the bass, with a fermata over the Bb4.

50

Musical notation for measures 54-57. The key signature is B-flat major. Measure 54 has a half note Bb4 in the treble and a half note Bb2 in the bass. Measure 55 has a half note D5 in the treble and a half note D2 in the bass. Measure 56 has a half note F5 in the treble and a half note F2 in the bass. Measure 57 has a half note Bb4 in the treble and a half note Bb2 in the bass, with a fermata over the Bb4.

54

Musical notation for measures 58-61. The key signature is B-flat major. Measure 58 has a half note Bb4 in the treble and a half note Bb2 in the bass. Measure 59 has a half note D5 in the treble and a half note D2 in the bass. Measure 60 has a half note F5 in the treble and a half note F2 in the bass. Measure 61 has a half note Bb4 in the treble and a half note Bb2 in the bass, with a fermata over the Bb4.

58

96 - Great Is Thy Faithfulness - Synth String Reduction - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

B $\flat$ Tenor Saxophone
(Baritone T.C.)

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Ten. Sax.
(Bari. T.C.)

mf

Melody

VERSE

96 - Great Is Thy Faithfulness - B $\flat$ Tenor Saxophone (Baritone T.C.) - 2 of 4

CHORUS

21

Musical notation for measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter note G#4, followed by eighth notes A#4 and B4, then a quarter note C5. Measures 22-23 have rests in the treble. Measures 24-25 continue the melody with quarter notes D5 and E5, followed by a quarter rest. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298

96 - Great Is Thy Faithfulness - B $\flat$ Tenor Saxophone (Baritone T.C.) - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature is three sharps (F#, C#, G#). Measure 43 starts with a half note G#4 in the treble and a half note G#3 in the bass. Measure 44 has a half note G#4 in the treble and a whole rest in the bass. Measure 45 features a half note G#4 in the treble, a half note G#3 in the bass, and a slur over the final two eighth notes (F#4 and E#4) in the treble.

43

CHORUS

Musical notation for measures 46-49. The key signature changes to one flat (B $\flat$). Measure 46: Treble has a half note B $\flat$ 4, a quarter rest, and a quarter note G#4; Bass has a half note B $\flat$ 3, a quarter note A3, and a quarter note G3. Measure 47: Treble has a quarter rest, a quarter note G#4, and a quarter note F#4; Bass has a half note A3 and a quarter note G3. Measure 48: Treble has a half note B $\flat$ 4 and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 49: Treble has a quarter rest, a quarter note G#4, and a quarter note F#4; Bass has a half note B $\flat$ 3 and a quarter note G3.

46

Musical notation for measures 50-53. Measure 50: Treble has a quarter note B $\flat$ 4, a quarter note A4, and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 51: Treble has a quarter rest, a quarter note G#4, and a quarter note F#4; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 52: Treble has a half note B $\flat$ 4 and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 53: Treble has a quarter note B $\flat$ 4, a quarter note A4, and a quarter note G#4; Bass has a half note B $\flat$ 3 and a quarter note G3.

50

Musical notation for measures 54-57. Measure 54: Treble has a half note B $\flat$ 4, a quarter rest, and a quarter note G#4; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 55: Treble has a half note B $\flat$ 4 and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 56: Treble has a half note B $\flat$ 4 and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 57: Treble has a quarter note B $\flat$ 4, a quarter note A4, and a quarter note G#4; Bass has a half note B $\flat$ 3 and a quarter note G3.

54

Musical notation for measures 58-61. Measure 58: Treble has a half note B $\flat$ 4, a quarter rest, and a quarter note G#4; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 59: Treble has a quarter rest, a quarter note G#4, and a quarter note F#4; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 60: Treble has a half note B $\flat$ 4 and a quarter rest; Bass has a half note B $\flat$ 3 and a quarter note A3. Measure 61: Treble has a quarter note B $\flat$ 4, a quarter note A4, and a quarter note G#4; Bass has a half note B $\flat$ 3 and a quarter note G3.

58

96 - Great Is Thy Faithfulness - B $\flat$ Tenor Saxophone (Baritone T.C.) - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Trombone 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Trb. 1 & 2

mf

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - Trombone 1 & 2 - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in G major (two sharps) and 4/4 time. The bass clef indicates the part for Trombone 1 & 2. The notation shows a series of chords and single notes, with a repeat sign at the end of measure 25.

21

Measures 26-30. The music continues with a series of chords and single notes, maintaining the G major key and 4/4 time signature.

26

Measures 31-36. The music continues with a series of chords and single notes. A box labeled "REPEAT to Verse" is placed above the final measure (36), indicating a repeat sign.

31

Measures 37-41. The music continues with a series of chords and single notes. A box labeled "TURNAROUND to Verse" is placed above the first measure (37), indicating a repeat sign.

37

Measures 42-43. The music ends with a final chord in measure 42, followed by a whole rest in measure 43. A box labeled "ENDING" is placed above the first measure (42).

42

96 - Great Is Thy Faithfulness - Trombone 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - Trombone 1 & 2 - 4 of 4

62

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Trombone 3 / Tuba

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Trb. 3 / Tuba

Melody

mf

VERSE

96 - Great Is Thy Faithfulness - Trombone 3 / Tuba - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in G major (one sharp) and 4/4 time. The bass clef instrument (Trombone 3 / Tuba) plays a series of eighth and quarter notes in the right hand, while the left hand plays a steady eighth-note accompaniment. Measure 21 starts with a double bar line and a key signature change to G major.

21

Measures 26-30 of the Chorus. The music continues with the same rhythmic pattern. Measures 26 and 27 are marked with a double bar line and a key signature change to G major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

26

Measures 31-36 of the Chorus. The music continues with the same rhythmic pattern. Measures 31 and 32 are marked with a double bar line and a key signature change to G major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. The section ends with a double bar line and a key signature change to G major.

31

REPEAT to Verse

Measures 37-41 of the Chorus. The music continues with the same rhythmic pattern. Measures 37 and 38 are marked with a double bar line and a key signature change to G major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. The section ends with a double bar line and a key signature change to G major.

37

TURNAROUND to Verse

Measures 42-43 of the Chorus. The music continues with the same rhythmic pattern. Measures 42 and 43 are marked with a double bar line and a key signature change to G major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. The section ends with a double bar line and a key signature change to G major.

42

ENDING

96 - Great Is Thy Faithfulness - Trombone 3 / Tuba - 3 of 4

Opt. Modulation to Last Chorus Setting

Measures 43-45 of the score. Measure 43 features a half note G4 in the upper staff and a half note G3 in the lower staff. Measure 44 features a half note G4 in the upper staff and a whole rest in the lower staff. Measure 45 features a half note G4 in the upper staff and a whole rest in the lower staff. The key signature changes from G major to B-flat major at the end of measure 45.

43

CHORUS

Measures 46-49 of the score. Measure 46 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 47 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 48 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 49 features a half note G3 in the upper staff and a half note G3 in the lower staff.

46

Measures 50-53 of the score. Measure 50 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 51 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 52 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 53 features a half note G3 in the upper staff and a half note G3 in the lower staff.

50

Measures 54-57 of the score. Measure 54 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 55 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 56 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 57 features a half note G3 in the upper staff and a half note G3 in the lower staff.

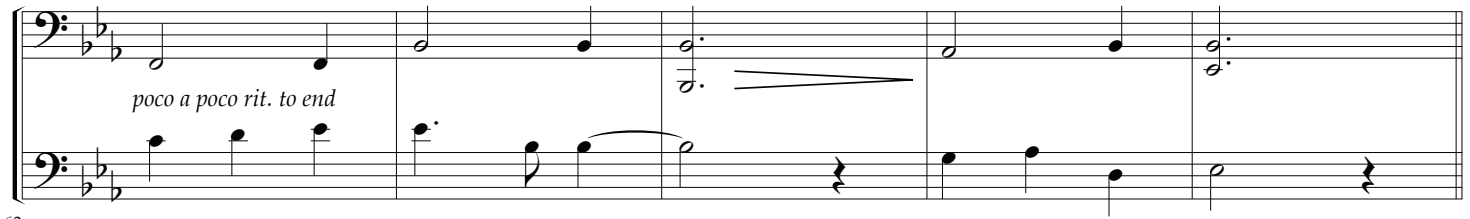
54

Measures 58-61 of the score. Measure 58 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 59 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 60 features a half note G3 in the upper staff and a half note G3 in the lower staff. Measure 61 features a half note G3 in the upper staff and a half note G3 in the lower staff.

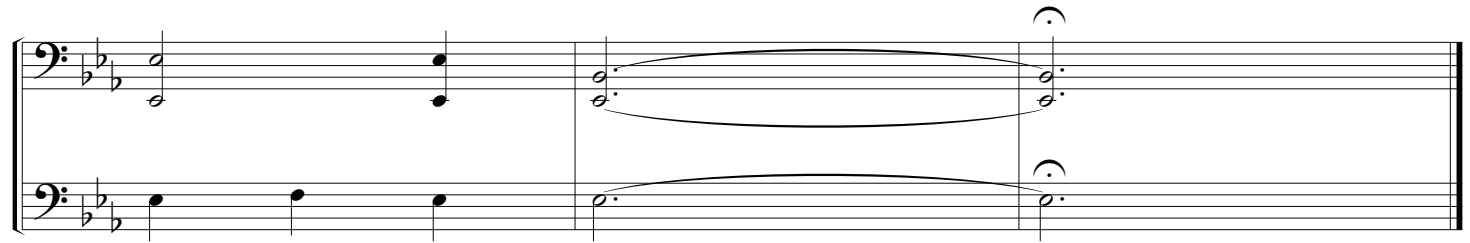
58

96 - Great Is Thy Faithfulness - Trombone 3 / Tuba - 4 of 4

Slower



62



67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

B♭ Trumpet 1

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Tpt. 1

mf

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 1 - 2 of 4

CHORUS

21

Musical notation for measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the upper staff features eighth-note patterns and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

26

Musical notation for measures 26-30. The melody continues with quarter and eighth notes, and the accompaniment remains consistent with the previous measures.

31

REPEAT to Verse

Musical notation for measures 31-36. The section concludes with a repeat sign. The melody includes a half-note rest in measure 35, and the accompaniment features a half-note in measure 36.

37

TURNAROUND to Verse

Musical notation for measures 37-41. The section concludes with a repeat sign. The melody has a half-note rest in measure 38, and the accompaniment has a half-note in measure 41.

42

ENDING

Musical notation for measures 42-43. The section concludes with a double bar line. The melody has a half-note rest in measure 42, and the accompaniment has a half-note in measure 43.

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 1 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 1 - 4 of 4

Slower

poco a poco rit. to end

62

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

B♭ Trumpet 2 & 3

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Tpt. 2 & 3

Melody

mf

VERSE

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 2 & 3 - 2 of 4

CHORUS

21

Musical notation for measures 21-25 of the Chorus. The key signature is three sharps (F#, C#, G#). The melody in the upper staff features eighth and quarter notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

26

Musical notation for measures 26-30. The melody continues with quarter and eighth notes, and the accompaniment remains consistent with the previous measures.

31

REPEAT to Verse

Musical notation for measures 31-36, ending with a repeat sign. The melody includes a half note and quarter notes, leading into the repeat section.

37

TURNAROUND to Verse

Musical notation for measures 37-41, ending with a repeat sign. The melody features a half note and quarter notes, serving as a turnaround to the verse.

42

ENDING

Musical notation for measures 42-43, ending with a final double bar line. The melody consists of a half note, and the accompaniment is a single quarter note.

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 2 & 3 - 3 of 4

Opt. Modulation to Last Chorus Setting

Musical notation for measures 43-45. The key signature is three sharps (F#, C#, G#). Measure 43 has a whole rest in the upper staff and a half note in the lower staff. Measure 44 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 45 has a half note in the upper staff and a half note in the lower staff.

43

CHORUS

Musical notation for measures 46-49. The key signature changes to one flat (B $\flat$). Measure 46 has a whole rest in the upper staff and a half note in the lower staff. Measure 47 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 48 has a half note in the upper staff and a half note in the lower staff. Measure 49 has a quarter rest in the upper staff and a quarter note in the lower staff.

46

Musical notation for measures 50-53. The key signature is one flat (B $\flat$). Measure 50 has a whole rest in the upper staff and a half note in the lower staff. Measure 51 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 52 has a half note in the upper staff and a half note in the lower staff. Measure 53 has a quarter rest in the upper staff and a quarter note in the lower staff.

50

Musical notation for measures 54-57. The key signature is one flat (B $\flat$). Measure 54 has a whole rest in the upper staff and a half note in the lower staff. Measure 55 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 56 has a half note in the upper staff and a half note in the lower staff. Measure 57 has a quarter rest in the upper staff and a quarter note in the lower staff.

54

Musical notation for measures 58-61. The key signature is one flat (B $\flat$). Measure 58 has a whole rest in the upper staff and a half note in the lower staff. Measure 59 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 60 has a half note in the upper staff and a half note in the lower staff. Measure 61 has a quarter rest in the upper staff and a quarter note in the lower staff.

58

96 - Great Is Thy Faithfulness - B $\flat$ Trumpet 2 & 3 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Viola

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

Vla. *mf*

Melody

VERSE

5

9

13

17

96 - Great Is Thy Faithfulness - Viola - 2 of 4

CHORUS

Measures 21-25 of the Chorus. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand consists of half notes and quarter notes, often beamed together. The left hand provides a harmonic accompaniment with eighth and quarter notes. Measure 25 ends with a repeat sign.

21

Measures 26-30 of the Chorus. The musical notation continues with similar patterns of half and quarter notes in the right hand and eighth/quarter notes in the left hand. Measure 30 ends with a repeat sign.

26

Measures 31-36 of the Chorus. Measures 31-35 continue the chorus melody and accompaniment. Measure 36 is a final measure for this section, ending with a repeat sign. A box labeled "REPEAT to Verse" is positioned above the final measure.

31

REPEAT to Verse

Measures 37-41 of the Turnaround. Measures 37-40 provide a melodic line in the right hand, while the left hand has whole rests. Measure 41 is the final measure of the turnaround, ending with a repeat sign. A box labeled "TURNAROUND to Verse" is positioned above the first measure.

37

TURNAROUND to Verse

Measures 42-43 of the Ending. Measure 42 has a half note in the right hand and a whole note in the left hand. Measure 43 is a final measure with a whole note in the right hand and a whole note in the left hand, ending with a double bar line.

ENDING

42

96 - Great Is Thy Faithfulness - Viola - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - Viola - 4 of 4

62

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!

Violin 1 & 2

96 - Great Is Thy Faithfulness

THOMAS O. CHISHOLM

WILLIAM M. RUNYAN
*Last chorus setting by Ken Barker
Orchestrated by Jeff Cranfill*

INTRO

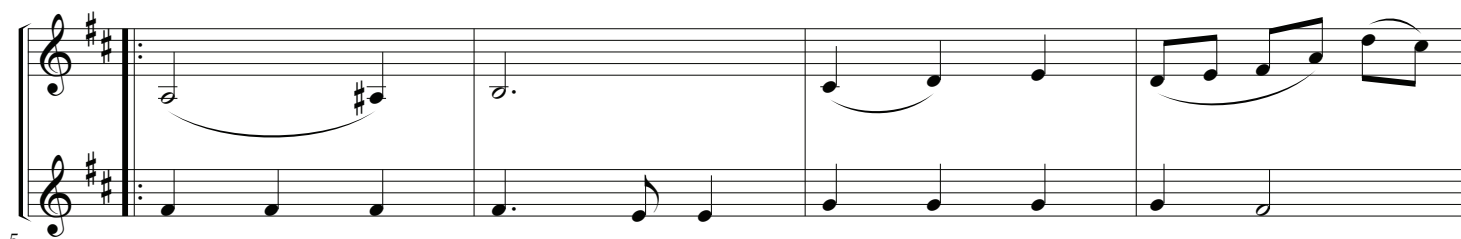
Vln. 1 & 2

mf

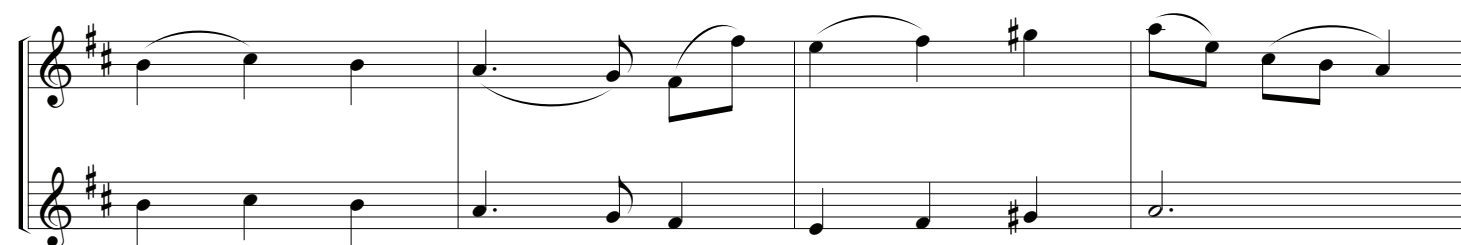
Melody



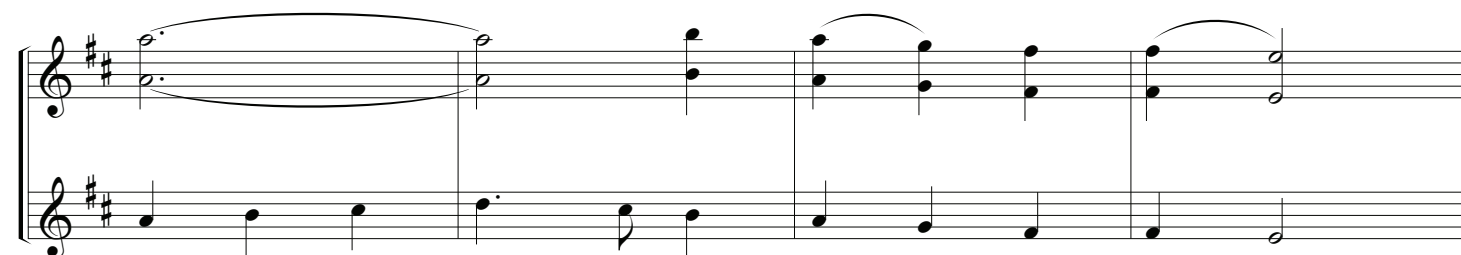
VERSE



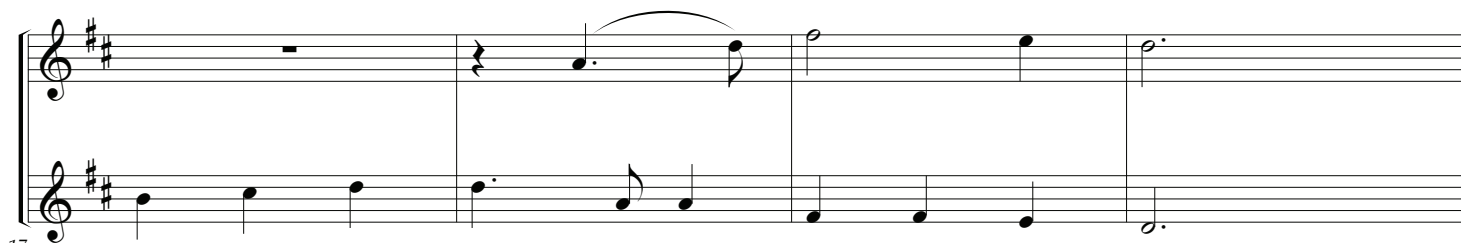
5



9



13



17

96 - Great Is Thy Faithfulness - Violin 1 & 2 - 2 of 4

CHORUS

21

Measures 21-25 of the Chorus. The key signature is two sharps (F# and C#). The melody in the upper staff features half notes and quarter notes, with a slur over measures 22-23 and another slur over measures 24-25. The lower staff provides a harmonic accompaniment with eighth and quarter notes.

26

Measures 26-30 of the Chorus. The melody continues with half notes and quarter notes, including a triplet of eighth notes in measure 29. The accompaniment remains consistent with the previous measures.

31

REPEAT to Verse

Measures 31-36 of the Chorus. Measures 31-33 continue the previous pattern. Measures 34-35 feature a longer note value (half note) in the melody. Measure 36 is a repeat sign. The section is labeled "REPEAT to Verse".

37

TURNAROUND to Verse

Measures 37-41 of the Chorus. Measures 37-38 are whole notes. Measures 39-40 feature a sixteenth-note triplet in the melody. Measure 41 is a repeat sign. The section is labeled "TURNAROUND to Verse".

42

ENDING

Measures 42-43 of the Chorus. Measure 42 is a whole note. Measure 43 is a whole rest. The section is labeled "ENDING".

96 - Great Is Thy Faithfulness - Violin 1 & 2 - 3 of 4

Opt. Modulation to Last Chorus Setting

43

CHORUS

46

50

54

58

96 - Great Is Thy Faithfulness - Violin 1 & 2 - 4 of 4

62

poco a poco rit. to end

Slower

67

1. Great is Thy faithfulness, O God, my Father;
There is no shadow of turning with Thee.
Thou changest not, Thy compassions, they fail not;
As Thou hast been, Thou forever wilt be.

Chorus

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;
Great is Thy faithfulness, Lord, unto me!

2. Summer and winter, and springtime and harvest,
Sun, moon and stars in their courses above
Join with all nature in manifold witness
To Thy great faithfulness, mercy and love.

3. Pardon for sin and a peace that endureth,
Thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow,
Blessings all mine with ten thousand beside!

Optional Last Chorus Setting

Great is Thy faithfulness!
Great is Thy faithfulness!
Morning by morning new mercies I see;
All I have needed, Thy hand hath provided;

Great is Thy faithfulness,
Great is Thy faithfulness,
Great is Thy faithfulness, Lord, unto me!
Lord, unto me!