


Not My Brother, nor My Sister

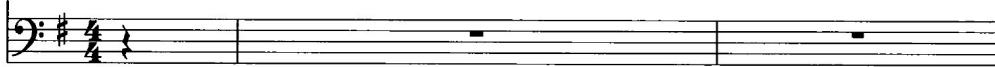
(Standing in the Need of Prayer)

African-American spiritual; alt.

Leader



1 Not my broth - er, nor my sis - ter, but it's me, O God,
 2 Not the preach - er, nor the dea - con, but it's me, O God,
 3 Not my fa - ther, nor my moth - er, but it's me, O God,
 4 Not the strang - er, nor my neigh - bor, but it's me, O God,



All *Leader*




stand - ing in the need of prayer; Not my broth - er, nor my sis - ter, but it's
 stand - ing in the need of prayer; Not the preach - er, nor the dea - con, but it's
 stand - ing in the need of prayer; Not my fa - ther, nor my moth - er, but it's
 stand - ing in the need of prayer; Not the strang - er, nor my neigh - bor, but it's





All *Refrain*




me, O God, stand - ing in the need of prayer.
 me, O God, stand - ing in the need of prayer. It's
 me, O God, stand - ing in the need of prayer.
 me, O God, stand - ing in the need of prayer.




me, it's me, it's me, O God, stand - ing in the need of prayer;
 it's me, it's me, it's me, O God, stand - ing in the need of prayer;

It's me, it's me, it's me, O God, stand - ing in the need of prayer.
 it's me, it's me, it's me, O God, stand - ing in the need of prayer.



James Weldon Johnson included this African-American spiritual in his historic collection of 1925, *The Book of American Negro Spirituals*. It was popularized by Mahalia Jackson, who specialized in such spirituals when she began her public singing career.

Tune: NEED OF PRAYER 13.7.13.7. with refrain
African-American spiritual

Bind Us Together

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Words and Music by BOB GILLMAN

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The lyrics are written below the staff, and chords are indicated above the staff. The score is divided into five systems, each starting with a measure number. The first system (measures 1-5) has chords F, Dm7, and Gm. The second system (measures 6-10) has chords C7, F, Bb/C, and F. The third system (measures 11-15) has chords Dm7, Gm, C7, and F, ending with a 'Fine' marking. The fourth system (measures 17-21) has chords F, C7, F, C7, and F. The fifth system (measures 25-29) has chords C7, F, F/C, C7, and F, ending with a 'D.C. al Fine' marking. The lyrics are: 'Bind us to - geth - er Lord, bind us to - geth - er with cords that can - not be bro - ken. Bind us to - geth - er, Lord, bind us to - geth - er, bind us to - geth - er with love. We are the fa - mily of God, we are the prom - ise di - vine. We are God's cho - sen de - sire, we are the glo - rious new wine.'

1 F Dm7 Gm
Bind us to - geth - er Lord, bind us to - geth - er with cords that

6 C7 F Bb/C F
can - not be bro - ken. Bind us to - geth - er, Lord,

11 Dm7 Gm C7 F Fine
bind us to - geth - er, bind us to - geth - er with love.

17 F C7 F C7 F
We are the fa - mily of God, we are the prom - ise di - vine.

25 C7 F F/C C7 F D.C. al Fine
We are God's cho - sen de - sire, we are the glo - rious new wine.

Let All Mortal Flesh Keep Silence

*Isa. 6:1-3; 1 Tim. 6:13-15**From the Liturgy of St. James, 4th century
Transl. Gerard Moultrie, 1864; alt.*

1 Let all mor - tal flesh keep si - lence, and with fear and
 2 Mon - arch great, yet born of Mar - y, as of old on
 3 Rank on rank the host of heav - en spreads its van-guard
 4 At Christ's feet the six - winged ser - aphs, cher - u - bim with

trem - bling stand; Pon - der noth - ing earth - ly - mind - ed,
 earth Christ stood, Lord of all, in hu - man ves - ture—
 on the way, As the Light of light de - scend - ing
 sleep - less eye, Veil their fac - es to the Pres - ence,

for with bless - ing in the hand, Christ our God to
 in the bod - y and the blood— Christ will give to
 from the realms of end - less day, That the powers of
 as with cease - less voice they cry, Al - le - lu - ia,

earth de - scend - ing, our full hom - age to de - mand.
 all the faith - ful bread of life for heav - en - ly food.
 hell may van - ish as the shad - ows clear a - way.
 al - le - lu - ia, al - le - lu - ia, God most high!

This Greek hymn comes from the Liturgy of St. James of Jerusalem. It has been paraphrased by Gerard Moultrie, a priest of the Church of England. The French folk melody first appeared with these words in The English Hymnal (1906).

Tune: PICARDY 8.7.8.7.8.7.
 French carol melody, 17th century
 Harm. Ralph Vaughan Williams, 1906

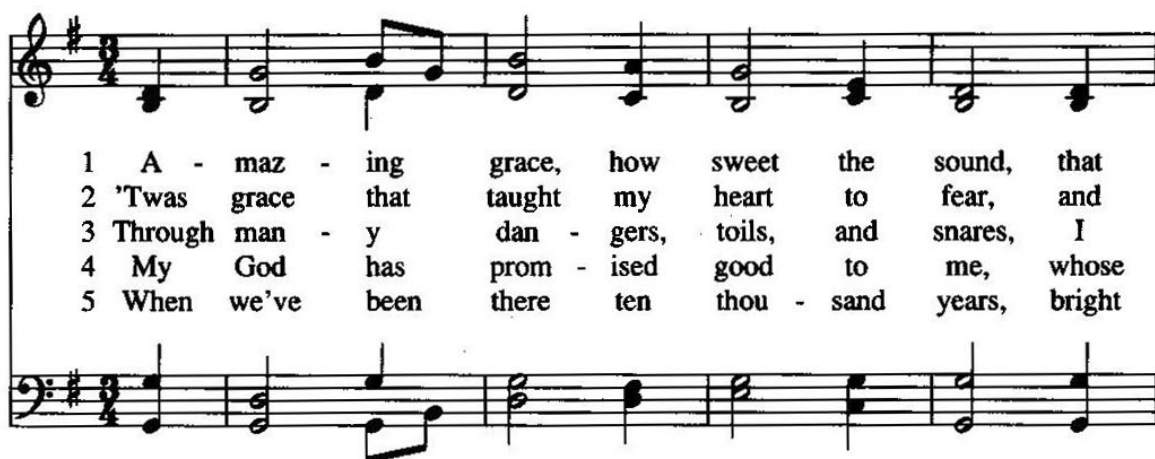
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Amazing Grace, How Sweet the Sound

547

St. 1-4, John Newton, 1779; alt.

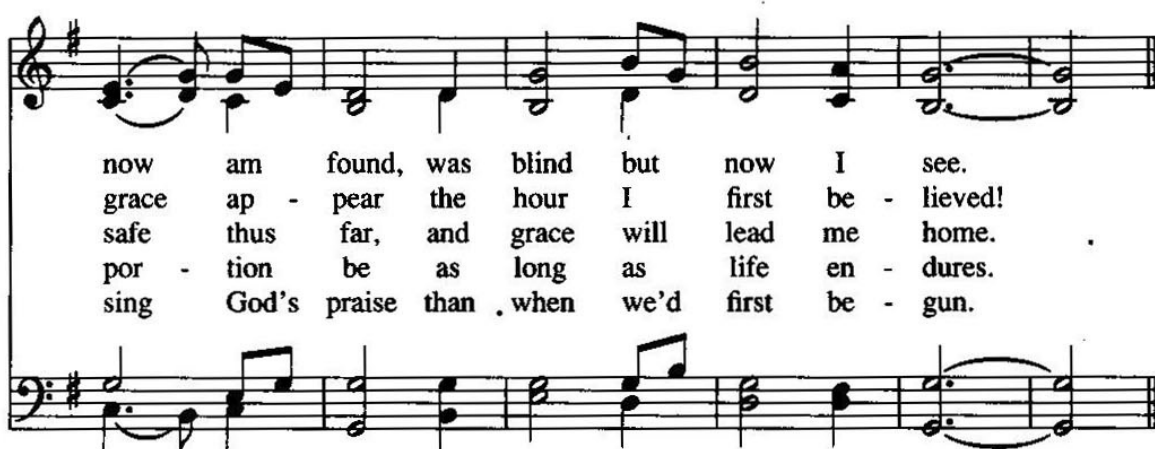
St. 5, A Collection of Sacred Ballads, 1790



1 A - maz - ing grace, how sweet the sound, that
 2 'Twas grace that taught my heart to fear, and
 3 Through man - y dan - gers, toils, and snares, I
 4 My God has prom - ised good to me, whose
 5 When we've been there ten thou - sand years, bright



saved a wretch like me! I once was lost, but
 grace my fears re - lieved; How pre - cious did that
 have al - read - y come; 'Tis grace has brought me
 word my hope se - cures; God will my shield and
 shin - ing as the sun, We've no less days to



now am found, was blind but now I see.
 grace ap - pear the hour I first be - lieved!
 safe thus far, and grace will lead me home.
 por - tion be as long as life en - dures.
 sing God's praise than when we'd first be - gun.

John Newton's autobiographical hymn reflects his conversion from his earlier existence as a slave trader. While serving as curate in the English village of Olney, Newton met William Cowper, and together they published Olney Hymns, which included this hymn.

Tune: AMAZING GRACE C.M.
 (NEW BRITAIN)
 Columbia Harmony, Cincinnati, 1829
 Arr. Edwin O. Excell, 1900