

# Adoro Devote

Harmonization by David Joseph Stith

First system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music is written in a style of chords and dyads. The first measure contains a chord of F#4, C#5, and F#3. The second measure contains a chord of C#5, F#4, and C#3. The third measure contains a chord of F#4, C#5, and F#3. The fourth measure contains a chord of C#5, F#4, and C#3. The fifth measure contains a chord of F#4, C#5, and F#3. The sixth measure contains a chord of C#5, F#4, and C#3. The seventh measure contains a chord of F#4, C#5, and F#3. The eighth measure contains a chord of C#5, F#4, and C#3. The ninth measure contains a chord of F#4, C#5, and F#3. The tenth measure contains a chord of C#5, F#4, and C#3. The system ends with a double bar line.

Second system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music is written in a style of chords and dyads. The first measure contains a chord of F#4, C#5, and F#3. The second measure contains a chord of C#5, F#4, and C#3. The third measure contains a chord of F#4, C#5, and F#3. The fourth measure contains a chord of C#5, F#4, and C#3. The fifth measure contains a chord of F#4, C#5, and F#3. The sixth measure contains a chord of C#5, F#4, and C#3. The seventh measure contains a chord of F#4, C#5, and F#3. The eighth measure contains a chord of C#5, F#4, and C#3. The ninth measure contains a chord of F#4, C#5, and F#3. The tenth measure contains a chord of C#5, F#4, and C#3. The system ends with a double bar line.

Third system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music is written in a style of chords and dyads. The first measure contains a chord of F#4, C#5, and F#3. The second measure contains a chord of C#5, F#4, and C#3. The third measure contains a chord of F#4, C#5, and F#3. The fourth measure contains a chord of C#5, F#4, and C#3. The fifth measure contains a chord of F#4, C#5, and F#3. The sixth measure contains a chord of C#5, F#4, and C#3. The seventh measure contains a chord of F#4, C#5, and F#3. The eighth measure contains a chord of C#5, F#4, and C#3. The ninth measure contains a chord of F#4, C#5, and F#3. The tenth measure contains a chord of C#5, F#4, and C#3. The system ends with a double bar line.

Fourth system of musical notation for piano. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music is written in a style of chords and dyads. The first measure contains a chord of F#4, C#5, and F#3. The second measure contains a chord of C#5, F#4, and C#3. The third measure contains a chord of F#4, C#5, and F#3. The fourth measure contains a chord of C#5, F#4, and C#3. The fifth measure contains a chord of F#4, C#5, and F#3. The sixth measure contains a chord of C#5, F#4, and C#3. The seventh measure contains a chord of F#4, C#5, and F#3. The eighth measure contains a chord of C#5, F#4, and C#3. The ninth measure contains a chord of F#4, C#5, and F#3. The tenth measure contains a chord of C#5, F#4, and C#3. The system ends with a double bar line.

# All Glory, Laud, and Honor

Alternate Harmonization by David Joseph Stith

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, Bb4, C5, and D5. The middle staff features a rhythmic accompaniment of eighth notes, starting with a quarter rest followed by eighth notes G4, A4, Bb4, C5, and D5. The bottom staff provides a bass line with quarter notes G2, Bb2, and C3.

The second system of musical notation continues the piece. The top staff melody continues with quarter notes E5, D5, C5, and Bb4. The middle staff accompaniment continues with eighth notes, including a sixteenth rest followed by eighth notes G4, A4, Bb4, C5, and D5. The bottom staff bass line continues with quarter notes G2, Bb2, and C3.

The third system of musical notation continues the piece. The top staff melody continues with quarter notes Bb4, A4, G4, and F4. The middle staff accompaniment continues with eighth notes, including a sixteenth rest followed by eighth notes G4, A4, Bb4, C5, and D5. The bottom staff bass line continues with quarter notes G2, Bb2, and C3.

The fourth system of musical notation concludes the piece. The top staff melody continues with quarter notes E4, D4, C4, and Bb3. The middle staff accompaniment continues with eighth notes, including a sixteenth rest followed by eighth notes G4, A4, Bb4, C5, and D5. The bottom staff bass line continues with quarter notes G2, Bb2, and C3.

# Blessed Assurance

Alternate Harmonization by David Joseph Stith

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 9/4. The music features a melody in the upper staff and a bass line in the lower staff. There are two instances of a fermata with a '2' underneath, indicating a second ending.

The second system of musical notation continues the piece. It features a melody in the upper staff and a bass line in the lower staff. A fermata with a '2' underneath is present in the second measure of the upper staff.

The third system of musical notation continues the piece. It features a melody in the upper staff and a bass line in the lower staff. The bass line consists of dotted quarter notes.

The fourth system of musical notation concludes the piece. It features a melody in the upper staff and a bass line in the lower staff. A fermata with a '2' underneath is present in the second measure of the upper staff.

# Dear Lord and Father of Mankind

Alternate Harmonization by David Joseph Stith

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment starts with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, and a quarter note B2. The system concludes with a quarter rest in the treble and a quarter note G2 in the bass.

The second system continues the piece. The treble clef features a dotted quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. The system ends with a quarter rest in the treble and a quarter note G2 in the bass.

The third system continues the piece. The treble clef features a dotted quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. The system ends with a quarter rest in the treble and a quarter note G2 in the bass.

The final system consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The treble clef contains a dotted half note G4. The bass clef contains a dotted half note G2. A piano dynamic marking (*p.*) is placed below the bass staff.

# Divinum Mysterium

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Of the Fa - ther's love be - got - - - ten  
O ye heights of heaven, a - dore \_\_\_\_\_ him;  
Christ, to thee with God the Fa - - - ther,

ere the worlds be - - gan \_\_\_\_\_ to be,  
an - - gel hosts, his prais - - - es sing;  
and, O Ho - - ly Ghost, \_\_\_\_\_ to thee,

he is Al - pha and O - me - - - ga,  
powers, do - min - ions, bow be - fore \_\_\_\_\_ him,  
hymn and chant and high thanks - giv - - - ing,

he and and the ex - - tol un - - wea - - ried source, our ried the end - - ing and he King; be:

of the things that are, that have \_\_\_\_\_ been let no tongue on earth be si - - - - - lent, hon - or, glo - ry and do - min - - - - - ion,

and that fu - - ture years shall see, ev - - every voice in con - - cert ring, and e - - ter - - nal vic - - to - - ry,

ev - - er - - more and ev - - er - - more. \_\_\_\_\_  
 ev - - er - - more and ev - - er - - more. \_\_\_\_\_  
 ev - - er - - more and ev - - er - - more. \_\_\_\_\_

# The Doxology

Alternate Harmonization by David Joseph Stith

Praise God from whom all bles - - sings flow. Praise

Praise God from whom all bles - - sings flow.  
Praise God from whom all bles - - sings flow.

Praise God from whom all bles - - sings flow. Praise

Detailed description: This system contains the first line of the doxology. It features a grand staff with treble and bass clefs and a key signature of one sharp (F#). The melody is in 4/4 time. The lyrics are: "Praise God from whom all bles - - sings flow. Praise". The piano accompaniment consists of chords and moving lines in both hands.

Him all crea - - tures here be - - - low. Praise

Praise Him all crea - - tures here be - - - low.  
Praise Him all crea - - tures here be - - - low.

Him all crea - - tures here be - - - low. Praise

Detailed description: This system contains the second line of the doxology. The lyrics are: "Him all crea - - tures here be - - - low. Praise". The musical notation continues with the same grand staff and piano accompaniment.

Him a - - - bove, ye heaven - - ly host. Praise

Praise Him a - - - bove, ye heaven - - ly host.  
Praise Him a - - - bove, ye heaven - - ly host.

Him a - - - bove, ye heaven - - ly host. Praise

Detailed description: This system contains the third line of the doxology. The lyrics are: "Him a - - - bove, ye heaven - - ly host. Praise". The musical notation continues with the same grand staff and piano accompaniment.

Fa - - ther, Son, and Ho - - - ly Ghost. A - - - men

Praise Fa - - ther, Son, and Ho - - - ly Ghost. A - - - men  
Praise Fa - - ther, Son, and Ho - - - ly Ghost. A - - - men

Fa - - ther, Son, and Ho - - - ly Ghost. A - - - men

Detailed description: This system contains the final line of the doxology. The lyrics are: "Fa - - ther, Son, and Ho - - - ly Ghost. A - - - men". The musical notation continues with the same grand staff and piano accompaniment, ending with a double bar line.

# God Be With You Till We Meet Again

Alternate Harmonization by David Joseph Stith

God be with you till we meet a-gain; By his coun-sels, guide, up - hold you;

The first system of music is in 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "God be with you till we meet a-gain; By his coun-sels, guide, up - hold you;". The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment.

With his sheep se-cure-ly fold you. God be with you till we meet a - gain. Till we

The second system continues the melody. The lyrics are: "With his sheep se-cure-ly fold you. God be with you till we meet a - gain. Till we". The piano accompaniment continues with the same rhythmic pattern.

meet, till we meet, Till we meet at Je - sus' - feet, Till we

The third system continues the melody. The lyrics are: "meet, till we meet, Till we meet at Je - sus' - feet, Till we". The piano accompaniment continues with the same rhythmic pattern.

meet, till we meet, God be with you till we meet a - gain.

The fourth system concludes the piece. The lyrics are: "meet, till we meet, God be with you till we meet a - gain." The piano accompaniment concludes with a final chord.

# Greensleeves

Alternate Harmonization by David Joseph Stith

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains a melody of half notes and quarter notes. The middle staff is in treble clef with a key signature of one sharp and a 6/4 time signature, featuring a complex rhythmic accompaniment with many sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp and a 6/4 time signature, providing a simple harmonic accompaniment with half notes.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the simple harmonic accompaniment.

The third system of musical notation consists of three staves. The top staff continues the melody. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the simple harmonic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the simple harmonic accompaniment. The system concludes with a double bar line.

# Hail the Day That Sees Him Rise

Alternate Harmonization by David Joseph Stith

The first system of music is in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays a series of chords: two quarter notes (F#4, G4), two quarter notes (A4, B4), a dotted quarter note (C5) followed by a quarter note (B4), and a quarter note (A4) followed by a quarter note (G4). The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: a quarter rest followed by eighth notes (F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4). There are two triplets of eighth notes in the left hand, one starting at the second measure and another at the fourth measure.

The second system of music is identical to the first system, featuring the same chordal structure in the right hand and the eighth-note accompaniment with triplets in the left hand.

The third system of music shows a variation in the right hand: the first two measures are identical to the previous systems, but the third measure has a dotted quarter note (C5) followed by a quarter note (B4) with a sharp sign above the B, and the fourth measure has a quarter note (A4) followed by a quarter note (G4) with a sharp sign above the G. The left hand accompaniment remains the same.

The fourth system of music is identical to the second system, featuring the same chordal structure in the right hand and the eighth-note accompaniment with triplets in the left hand.

# The King of Love my Shepherd is

Alternate Harmonization by David Joseph Stith

2. Where streams of liv - - ing wa - - ter flow, my -

This system contains the first five measures of the piece. The music is in G major (one sharp) and 3/4 time. The vocal line begins with a quarter rest in the first measure, followed by a half note 'Where' and a quarter note 'streams' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

ran - - somed soul he <sup>3</sup> lead - - eth; and

This system contains measures 6 through 10. The vocal line has a quarter rest in measure 6, followed by 'ran - - somed' in measure 7, 'soul' in measure 8, and 'he' in measure 9. A triplet of eighth notes is marked with a '3' above it in measure 9. The piano accompaniment continues with the same rhythmic pattern, featuring a descending eighth-note line in the right hand.

where the ver - - dant pas - - tures grow, with

This system contains measures 11 through 15. The vocal line has a quarter rest in measure 11, followed by 'where' in measure 12, 'the' in measure 13, 'ver - - dant' in measure 14, 'pas - - tures' in measure 15, and 'grow, with' in measure 16. The piano accompaniment maintains the eighth-note accompaniment.

food ce - - les - - tial feed - - eth.

This system contains the final four measures (17-20). The vocal line has a quarter rest in measure 17, followed by 'food' in measure 18, 'ce - - les - - tial' in measure 19, and 'feed - - eth.' in measure 20. The piano accompaniment concludes with a final chord in the right hand and a half note in the left hand.

# Lo, He Comes, with Clouds Descending

Alternate Harmonization by David Joseph Stith

The first system of music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth and quarter notes, often beamed together, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, maintaining the 4/4 time and one-sharp key signature. The melodic lines in both hands are more active, with frequent beaming and slurs.

The third system shows further development of the musical themes. The right hand has a prominent melodic line with many beamed eighth notes, and the left hand continues with a steady accompaniment.

The fourth system features a more complex texture with overlapping melodic lines in both hands, including some rests in the bass line.

The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained chordal accompaniment in the left hand.

# Praise to the Lord, the Almighty

Alternate Harmonization by David Joseph Stith

Praise to the Lord! O let all that is in me a - dore him!

The first system of musical notation is in 3/4 time with a key signature of one flat (Bb). The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "Praise to the Lord! O let all that is in me a - dore him!"

All that hath life and breath come now with prais - es be - fore him!

The second system of musical notation continues the melody and accompaniment. The lyrics are: "All that hath life and breath come now with prais - es be - fore him!"

Let the a - men sound from his peo - ple a - gain; glad - ly for

The third system of musical notation continues the melody and accompaniment. The lyrics are: "Let the a - men sound from his peo - ple a - gain; glad - ly for"

e - - ver a - - dore him.

The fourth system of musical notation concludes the piece. The lyrics are: "e - - ver a - - dore him."

# Saviour, Like a Shepherd Lead Us

Alternate Harmonization by David Joseph Stith

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The melody in the treble clef begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass line starts with a whole note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4.

The second system continues the melody and bass line. The treble clef melody has a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4.

The third system continues the melody and bass line. The treble clef melody has a half note D5, followed by quarter notes C5, B4, A4, and G4. The bass line continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4.

The fourth system concludes the piece. The treble clef melody has a half note G4, followed by quarter notes F#4, E4, and D4. The bass line continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system ends with a double bar line.

# Were you there

Alternate Harmonization by David Joseph Stith

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time and have a key signature of one flat (Bb). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, 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