

Gathered Songs

1989 - 2010

Keith E. Eisenbrey

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Song

for David and Yvonne

Ruth 1:16-17 (New Jerusalem Version)

Keith E. Eisenbrey

Voice

Nimbley

Wher - ev - er you go,

Piano

Nimbley

4

I shall go. Wher - ev - er you live,

6

I shall live. Your peo - ple will be

This system contains measures 6, 7, and 8. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measure 6 starts with a 3/2 time signature. The piano accompaniment includes a triplet of eighth notes in measure 6 and a triplet of eighth notes in measure 7. The vocal line has lyrics: "I shall live. Your peo - ple will be".

9

my peo - ple, and your God will be my

This system contains measures 9, 10, 11, and 12. The key signature and time signature remain the same. The piano accompaniment features a triplet of eighth notes in measure 9 and another triplet in measure 11. The vocal line has lyrics: "my peo - ple, and your God will be my".

13

God. Where you die, I shall

p

This system contains measures 13, 14, 15, and 16. The key signature and time signature remain the same. The piano accompaniment includes a dynamic marking of *p* (piano) in measure 14. The vocal line has lyrics: "God. Where you die, I shall".

die and there I shall be bu - - - -

ried. Wher - ev - er you go, I shall go. Wher -

ev - er you live, I shall live. Your

29

peo - ple will be my peo - ple, and your God will

33

Slower
be my God. Slower Let Yah - weh

37

bring un - name - a - ble ills on me, and worse ills

43

Faster

too, if a - ny - thing but death should part

Faster

This musical system contains measures 43 through 48. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo marking 'Faster' is placed above the piano part. The lyrics 'too, if a - ny - thing but death should part' are written below the vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment.

49

me from you.

This musical system contains measures 49 through 54. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics 'me from you.' are written below the vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment.

July 30, 1989
Seattle
this score December 9, 2001

Psalm 130

King James Version

Keith E. Eisenbrey

with extreme freedom throughout

Voice

p

Out of the depths_____ have I cried - un-to

with extreme freedom throughout

Organ

p

5

thee, O Lord. Lord, hear my voice:_____ let thine

5

11

ears — be — at - ten - tive to the voice of my sup - pli - ca - - -

11

15

tions. *f* If thou, Lord, should - est mark in -

15

22

i - qui - ties, O — Lord, who — shall stand? —

22

29



But there is for - give - ness with thee, that thou mayest be feared. _____

29

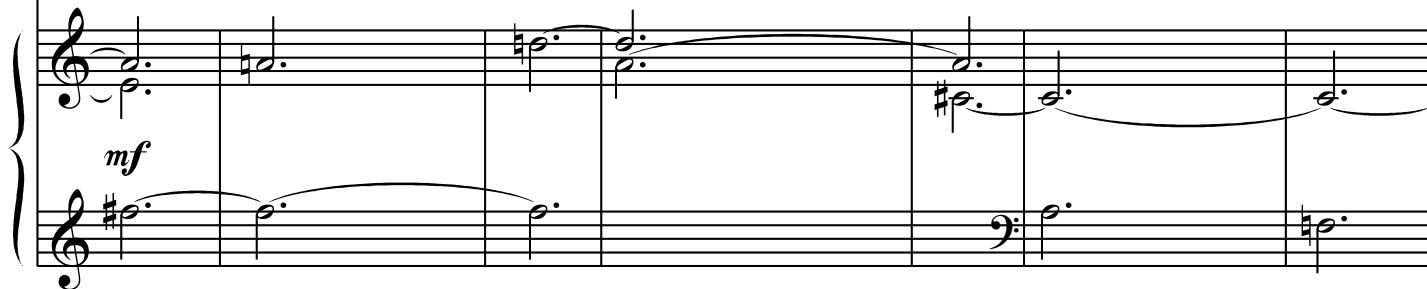


36



I wait for ___ the Lord, my soul ___ doth wait, and in his word ___

36

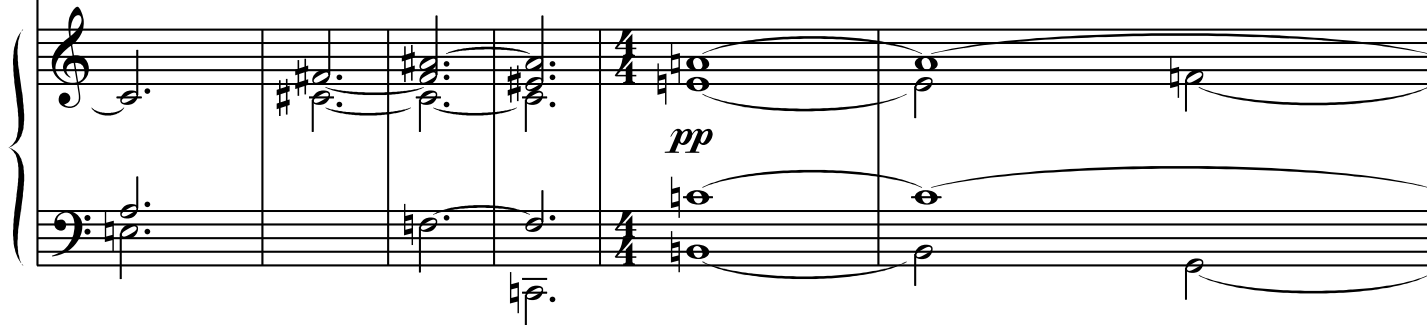


43



___ do I hope. My soul wait - eth for the Lord more than

43



49

they that watch for the morn-ing: I say, more than they— that

49

f

pp

53

watch_____ for the morn - ing. Let Is - rael

53

pp

59

hope in the Lord: for with the Lord there is mer-cy, and with

59

mf

pp

65

pp

him is plen-teous - re-demp-tion. And he shall re - deem Is -

65

73

- ra - el from all his in - i - qui - ties.

73

May 10, 1994
 Seattle
 this score
 February 14, 2004
 Seattle

Psalm 130

King James Version

Keith E. Eisenbrey

with extreme freedom throughout

Voice

p

Out of the depths_____ have I cried - un-to

Piano

p

with extreme freedom throughout

5

thee, O Lord. Lord, hear my voice:_____ let thine

5

Ad.

11

ears — be — at — ten — tive to the voice of my sup — pli — ca — - -

11

* Led. * Led. * Led.

15

tions. *f* If thou, Lord, should- est mark in -

15

* Led. *

22

i-qui-ties, O — Lord, who — shall stand? —

22

ff *pp* *ff* *pp*

29

But there is for - give - ness with thee, that thou mayest be feared._____

29

leg.

36

mf
I wait for___ the Lord, my soul___ doth wait, and in his word___

36

mf

* *leg.*

43

___ do I hope. *p* My soul wait - eth for the Lord more than

43

pp

* *sostenuto* *

49

they that watch for the morn-ing: I say, more than they— that

49

f

pp

53

watch_____ for the morn - ing. Let Is - rael

53

pp

59

hope in the Lord: for with the Lord there is mer-cy, and with

59

mf

pp

65

pp

him is plen-teous - re-demp-tion. And he shall re - deem Is -

65

73

- ra - el _____ from _____ all his _____ in - i - qui - ties.

73

sostenuto

*

May 10, 1994
 Seattle
 arranged for piano
 April 14, 2004
 Seattle

O Love, How Cheering Is Thy Ray!

Paul Gerhardt, translated by John Wesley

Keith E. Eisenbrey

smoothly moving, but not fast

mf

Voice

O Love, — how cheer-ing is thy ray! All

smoothly moving, but not fast

Piano

mf

5

held back

p

pain — be - fore thy pre - sence flies! O — Love,

5

held back

p

11 moving forward

11 moving forward

Care, an - guish, sor - row melt a - way where - 'er

f

This system contains the vocal line and piano accompaniment for measures 11 through 17. The vocal line is in 4/4 time, starting with a forte (*f*) dynamic. The piano accompaniment is also in 4/4 time and features a strong, rhythmic accompaniment with chords and moving lines in both hands.

18 calmly, not too slow

18 calmly, not too slow

— thy heal - ing beams a - rise — O Je - su — no - thing may

mp

18 calmly, not too slow

This system contains the vocal line and piano accompaniment for measures 18 through 24. The tempo/mood is marked "calmly, not too slow" and the dynamic is mezzo-piano (*mp*). The key signature changes to one flat (B-flat major) at measure 18, and the time signature changes to 6/4. The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines in both hands.

25 slowly, haltingly

25 slowly, haltingly

I see, — no - thing hear, feel, — or think, — but thee!

pp

25 slowly, haltingly

This system contains the vocal line and piano accompaniment for measures 25 through 31. The tempo/mood is marked "slowly, haltingly" and the dynamic is pianissimo (*pp*). The key signature remains one flat (B-flat major) and the time signature is 6/4. The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Glory to God

Charles Wesley

Keith E. Eisenbrey

o = 96

Voice

Glo - - - - ry to God, _____

Piano

7

— Glo - ry — to God, — and praise and love — be

7

12

ev - er, ev - er given, by saints be - low and

12

19

saints a - bove the church in earth and heaven.

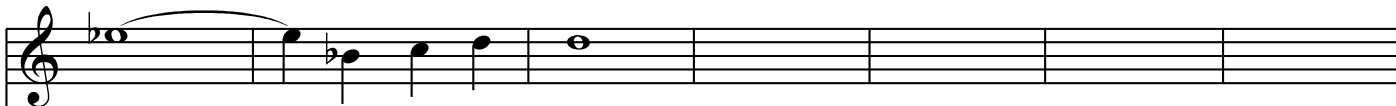
19

24

On this glad day — the glo - rious Sun of

24

30



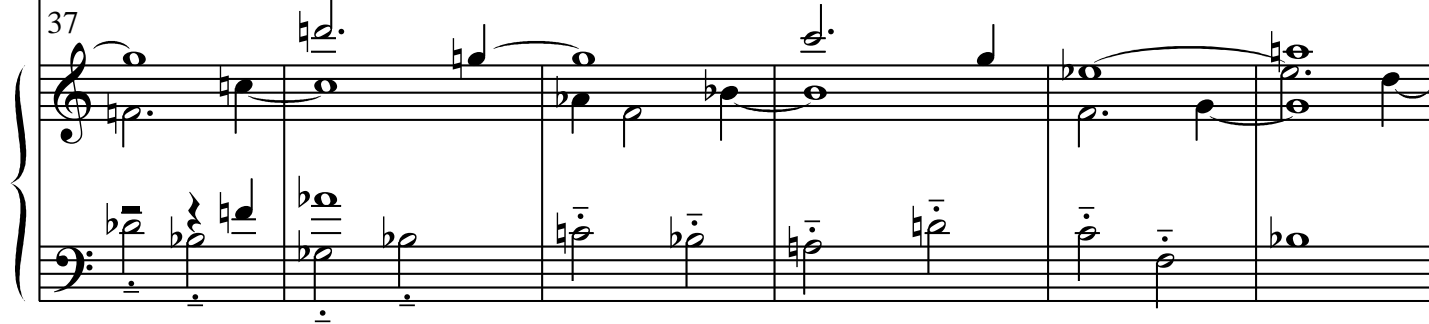
Right - eous-ness a - rose;



37



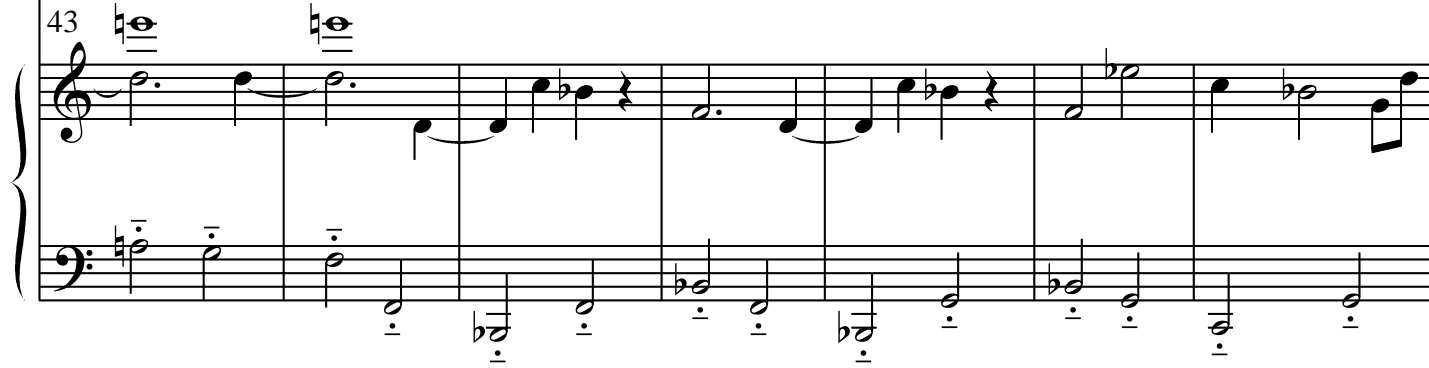
on my be - night - ed soul he shone and filled _____ it



43



with re - pose. Glo - - - ry to God, _____



50

— Glo - ry — to God, — and praise and love — be

50

55

ev - er, ev - er given, by saints be -


55

61

low and saints a - bove the church in

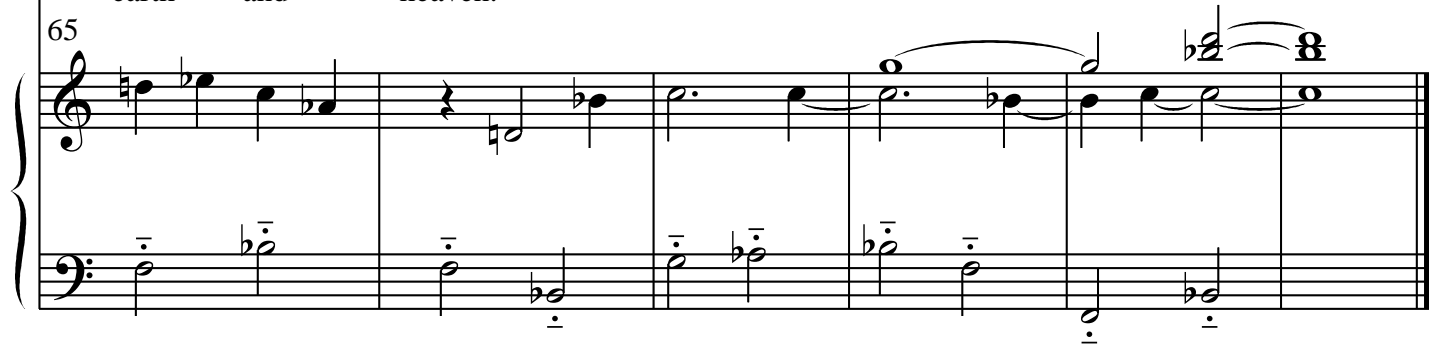
61

65



earth and heaven.

65



Piano accompaniment for the vocal line, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a melodic line with a slur over the final two notes, which are marked with a forte dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

April 17, 1998
Seattle
this score
February 15, 2004

Depth of Mercy

hymn tune: Karen Edith

Charles Wesley

Keith E. Eisenbrey

Voice

Depth of mer - cy! Depth of
I have long, long with -
I my Mas - ter have de -
There for me, for me the
Now in - cline me to re -

Piano

gently rolled,
as though strummed

6

mer - cy! Can there be mer - cy still re -
stood his grace, long pro - voked him to his
nied, I a - fresh have cru - -
Sav - ior stands shows his woulds and spreads his
pent, let me now my sins

9

served for me? Can my God his wrath for - bear,
 face, ————— would not hear - en to his calls,
 - - ci - fied, oft pro - faned his hal - lowed name,
 hands. ————— God is love! I know, I feel,
 9 — la - ment, now my foul re - volt de - plore,

12

me, the chief of sin - ners spare?
 grieved him by a thou - sand falls.
 put him to an o - pen shame.
 12 Je - - sus weeps and loves — me still.
 weep, be - lieve and sin — no more.

May 9, 1999
 Seattle.
 this score
 February 15, 2004

Psalm 22:9-10

King James Version (modified)

Keith E. Eisenbrey

Music score for Voice and Piano, measures 1-4. The tempo is marked $\bullet = 96$. The key signature has one flat (B-flat) and the time signature is 4/4. The piano part includes the instruction: "(Press silently and hold with sostenuto pedal throughout.)". Dynamics include *f* and *decresc.*. The piano part features a triplet in the final measure.

Music score for measures 5-8, starting with a measure number '5'. The tempo is marked *mf*. The key signature has one flat and the time signature is 4/4. The piano part includes dynamics *p*, *mf*, *cresc.*, and *f*. The lyrics "Thou _____ art _____" are written below the voice line.

9

the mid - wife that took me out of the

decresc.

12

womb: _____

p *mf* *p*

8vb-¹ 8vb-¹

16

mp

Thou art the mid - wife

cresc.

8vb-¹ 8vb-¹

20

— that took me out of the womb:

23

thou didst

28

make me hope when I was up - on my moth - er's

32

breasts. I was cast up -

p *mf* *mp* *mf* *mp* *f*

8vb

36

on thee from the womb: I was

mf *p* *mp*

8vb

40

cast up - on thee from the womb:

8vb

44

mp

thou art my God from my moth - er's

mp decresc.

8vb

49

bel - - - ly.

sempre decresc.

8vb

53

8vb

July 1, 2000
 Seattle
 this score
 February 16, 2004

Jeremiah 17:5-8

Keith E. Eisenbrey

• = 96

Voice

Thus saith the Lord; Cursed be the

Piano

p

7

pushing forward

man that trust - eth in man, and mak - eth flesh his arm,

12

holding back

Tempo I

and whose heart de-part-eth from the Lord.

16

holding back

Tempo I

For he shall be like the heath in the des-ert, and

21

shall not see when good com-eth; but shall in-hab-it the parched plac-es in

pedal ad lib

24

the wil - der - ness, in a salt land and not in - hab - it - ed.

28

pushing forward

Blessed is the _____ man that

pedal ad lib

33

holding back

trust - eth in the Lord, and whose hope the Lord is.

For he shall be as a tree

pp

plant - ed by the wat - ers, and that spread - eth out her roots by the riv - er,

8va-----

and shall not see when heat com - eth, but her leaf shall be green; and

(8va)-----

49

shall not be care-ful in the year of drought, neith -

54

er shall cease from yield - ing fruit.

58

May 27, 2001
 Seattle
 this score
 February 16, 2004

Lamb of God

Keith E. Eisenbrey

with a delicate strength

Voice

Lamb of God, who tak - est a -

Piano

4

way the sins of the world, who tak - est a -

7

way the sins of the world, have mer - cy, have

10

mer - - - cy, have mer - cy, have mer - cy up - on___ us.

14

Lamb___ of___ God who tak - - - est a - way the

17

sins of the world, have mer - cy up - on us.

This system contains measures 17 through 20. The vocal line is in treble clef with a 10/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "sins of the world, have mer - cy up - on us." The music features a mix of eighth and quarter notes with some rests.

21

Lamb of God who tak - - - est a -

This system contains measures 21 through 23. The vocal line is in treble clef with a 3/8 time signature. The piano accompaniment is in grand staff. The key signature has one flat. The lyrics are: "Lamb of God who tak - - - est a -". The music features a mix of eighth and quarter notes.

24

way the sins of the world, who ta - kest a -

This system contains measures 24 through 26. The vocal line is in treble clef with a 3/8 time signature. The piano accompaniment is in grand staff. The key signature has one flat. The lyrics are: "way the sins of the world, who ta - kest a -". The music features a mix of eighth and quarter notes.

27

way the sins of the world, grant _____ us _____

This musical system covers measures 27, 28, and 29. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both the right and left hands. The music includes various rhythmic values and rests, with some notes tied across measures.

30

peace, grant _____ us peace, _____ grant _____ us _____ peace.

This musical system covers measures 30, 31, and 32. It continues the vocal and piano parts from the previous system. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is written for both the right and left hands. The system concludes with a double bar line.

May 5, 2002
Seattle
this score
February 16, 2004

Psalm 133

King James Version

Keith E. Eisenbrey

$\bullet = 84$

Voice

Piano

Be - hold how good _____ and how pleas -

4

ant it is _____ for breth - - ren to dwell to - geth -

8

8 er in u - ni - ty! Be - hold how good

12

12 and how pleas - ant it is for breth - - - ren

16

16 to dwell to - ge - ther in u - - - ni - ty!

19

It is like the pre - cious oint - - - ment up -

19

22

on the head, that ran down up - on the beard, up -

22

26

on the beard, e - ven Aar - on's beard:

26

29

e - ven Aar - on's beard: Aar - on's beard: — that went

29

32

down — to the skirts — of his gar - - - ments;

32

35

It — is like — the pre - cious oint - - - ment — up -

35

38

on the head, that ran down up - on the beard, up -

38

42

on the beard, even Aaron's beard:

42

45

even Aaron's beard: Aaron's beard: that went

45

48

down _____ to the skirts _____ of his

48

50

gar - - - - - ments; _____ as the dew _____ of

50

53

Her - mon, as the dew _____ of Her - mon, and as the dew _____ that de -

53

58

58 scend - ed up - on the moun - tains of Zi - on: for there_ the

63

63 Lord_ com - mand - ed the bless - ing, the bless - - ing,_

67

67 e - ven life for ev - er - - - more,_ e - ven life ev - er -

71

71 more. e - ven life for ev - er - - -

74

74 more, — e - ven life ev - - er - more.

June 9, 2003
 Seattle
 this score
 February 16, 2004

Song of Solomon 3:1-4

King James Version

Keith E. Eisenbrey

♩ = 132

Voice

By night on my bed I sought _____ him, I

Piano

p

7

sought _____ him whom my soul _____ lov - eth: I sought _____

7

13

him, but found him not. I will

18

rise now, and go a-bout the cit - y in the streets, and in the

22

broad ways I will seek him whom my soul lov - eth:

26

I sought _____ him, but

26

33

found him _____ not. _____ The watch-men that

33

37

go a - bout the cit - y found me: to whom I said, —

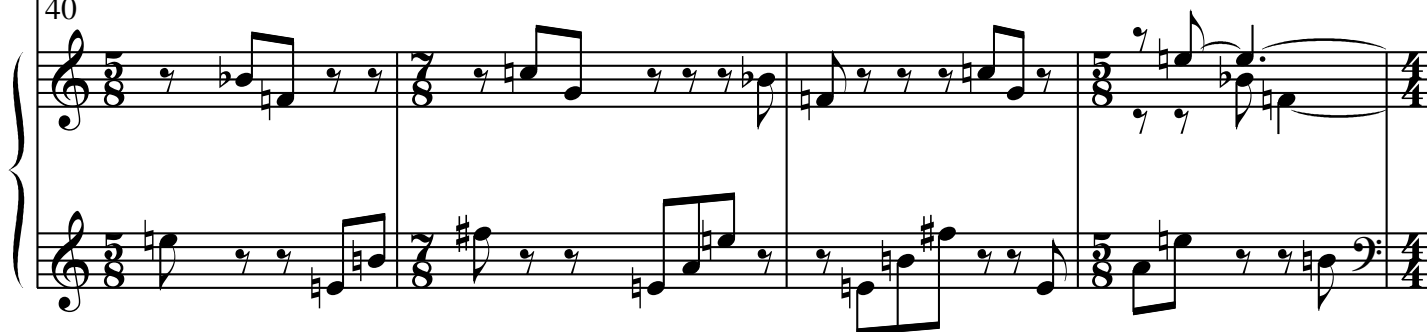
37

40



Saw— ye— him whom my soul lov - eth?

40

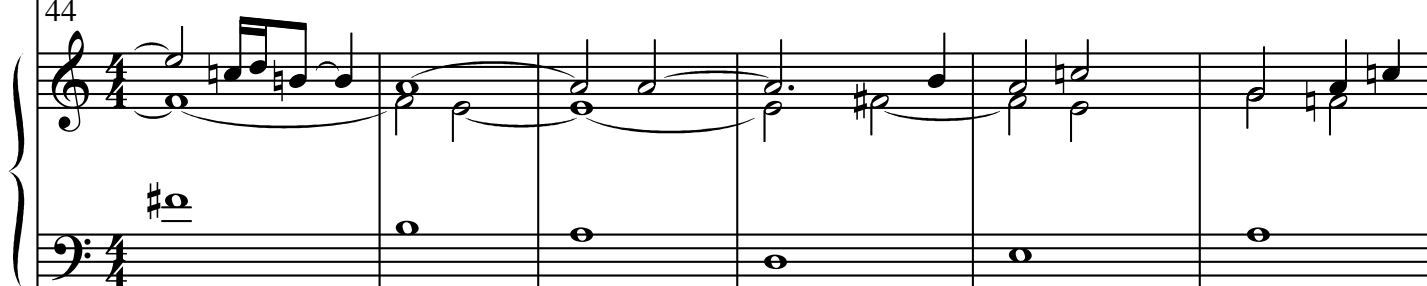


44



It was but a litt-le that I pass-ed from them, but I

44



50



found— him whom my soul— lov - eth: I

50



56

held him, and would not let him go, un - til I had

56

61

brought him in - to my mo - ther's house, and in - to the

61

66

cham - ber of her that con - ceiv - ed me.

66

While shepherds watched their flocks by night

hymn tune: Marilyn Frances

Nahum Tate

Keith E. Eisenbrey

Voice

While shep - herds watched their flocks by night, all seat - ed
"To you, in Da - vid's town, this day is born of
Thus spake the ser - aph and forth - with ap - peared a

Piano

7

on the ground, the an - gel of the Lord came down, and glo - ry
Da - vid's line a Sa - viour, who is Christ the Lord, and this shall
shin - ing thron of an - gels prais - ing God on high, who thus ad -

15

shown a - round. "Fear not!" said he, for might - y dread had
 be the sign, "the heaven - ly babe thou there shall find to
 dressed their song: "All glo - ry be to God on high, and

15

22

seized their troub - led mind. "Glad tid - ings of great joy I
 hu - man view dis - played, all mean - ly wrapped in swath - ing
 to the earth be peace; good will hence - forth from heaven to

22

29

bring to all of hu - man - kind." _____
 bands, and in a man - ger laid." _____
 earth be - gin and ne - ver cease!" _____

29

December 6, 2003
 Seattle
 this score
 February 16, 2004

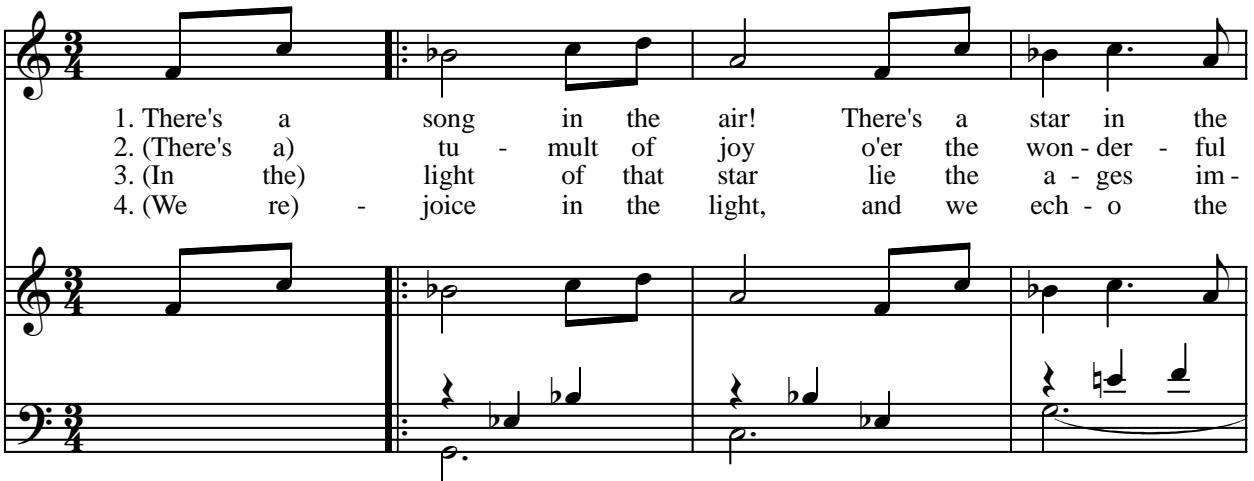
There's a Song in the Air

Hymn tune: Betty Grace

Josiah G. Holland, 1874

Keith E. Eisenbrey

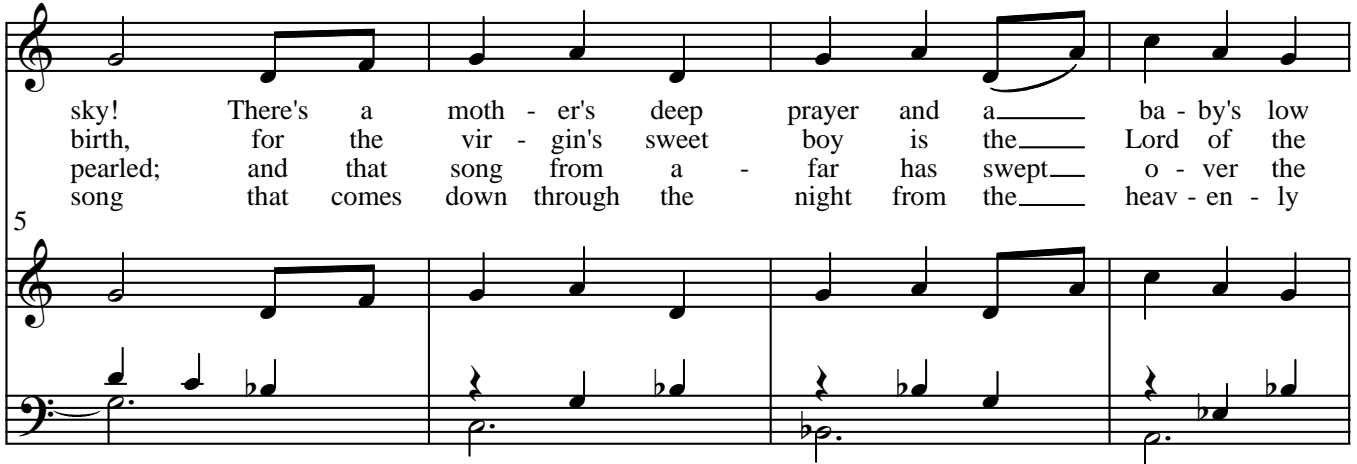
Voice



1. There's a song in the air! There's a star in the
2. (There's a) tu - mult of joy o'er the won - der - ful
3. (In the) light of that star lie the a - ges im -
4. (We re) - joice in the light, and we ech - o the

Piano

5



sky! There's a moth - er's deep prayer and a _____ ba - by's low
birth, for the vir - gin's sweet boy is the _____ Lord of the
pearled; and that song from a - far has swept _____ o - ver the
5 song that comes down through the night from the _____ heav - en - ly

9

9
 cry! earth. world. throng. And the star rains its fire while the
 Ay! the star rains its fire while the
 Ev - ery hearth is a - flame, and the
 Ay! we shout to the love - ly e -

12

12
 beau - ti - ful sing, for the man - ger of Beth - le - hem
 beau - ti - ful sing, for the man - ger of Beth - le - hem
 beau - ti - ful sing in the homes of the na - tions that
 van - gel they bring, and we greet in his cra - dle our

16

16
 cra - dles a King! 2. There's a
 cra - dles a King! 3. In the
 Je - sus is King! 4. We re-
 Sav - ior and King!

November 14, 2004
Seattle

Isaiah 60:1-5

King James version, modified

Keith E. Eisenbrey

Voice *mf*
A - rise, _____ shine; _____ for thy light is

Piano *mp* *mf*
mp
Pedal ad lib

8
come, _____ and the glo-ry of the Lord is ris - en up - on _____ thee. _____

8
p

13
mp
for be - hold, _____ the dark - ness _____ shall cov - er the

13
pp

18 *mf*
 earth, and gross dark - ness thy peo - ple: but the Lord shall a -

18 *mp*

22
 rise up - on thee, and his glo - ry shall be seen up - on thee,

22

28 *mf*
 And the na - tions shall come to thy light, and

28 *f*

34
 kings to the bright - ness of thy ris - - - ing.

34 *f*

39 *mp*

Lift up thine eyes — round a - bout, and see: — All they —

39 *mp*

45

gath - er them - selves — to - geth - er, — they come to thee: thy

45

49 *mf*

sons shall come from far, and thy daught - ers shall be nursed at thy side. —

49 *f* *ff*

54 *p* *mp*

Then thou shalt see, — and flow to —

54 *pp* *p* *mp*

61 *mf*

geth - er, and thine heart shall fear, and be en - larg - ed;

61 *mf*

66 *mf* *mp*

be - cause the a - bun - dance of the sea shall be con -

66

71 *f* *mp* *mf*

vert - ed un - to thee, the for - ces of the na - tions shall come un - to

71 *mp*

77

thee.

77 *pp* *ppp*