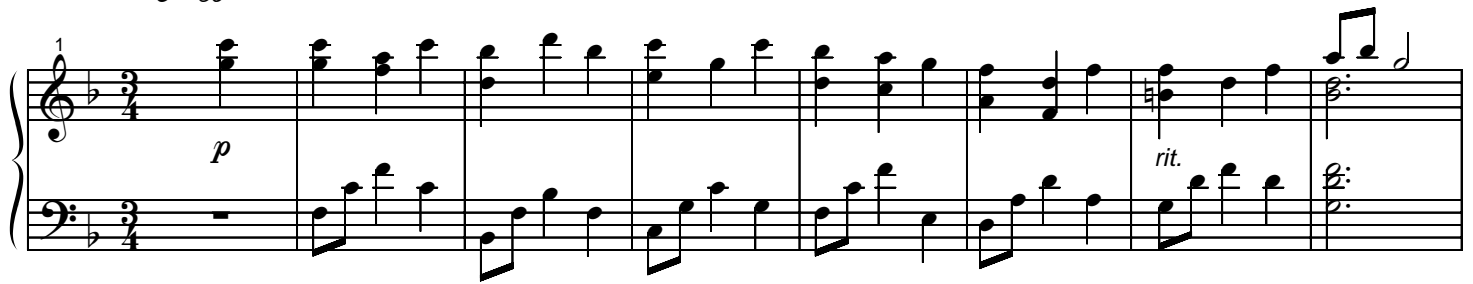


How Gentle God's Commands

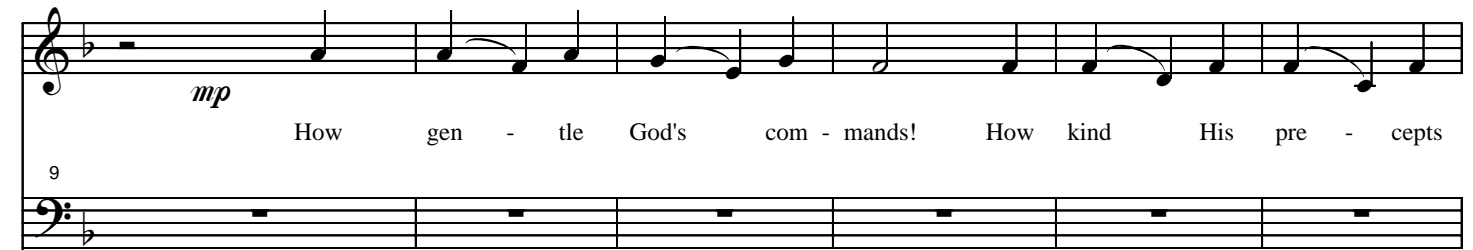
Text: Phillip Doddridge
Music: Johann G. Nægeli
Arranged by: Lisa Powell

♩ = 80



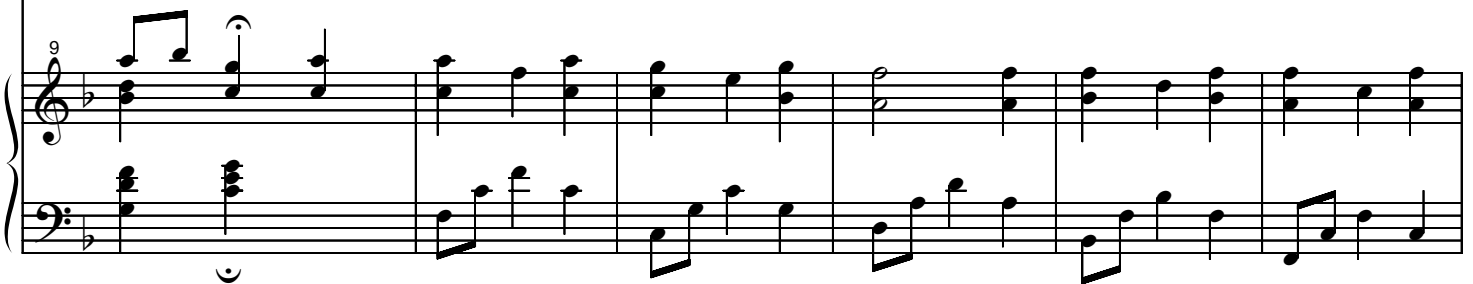
Piano introduction in 3/4 time, marked *p* (piano) and *rit.* (ritardando). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Women unison:

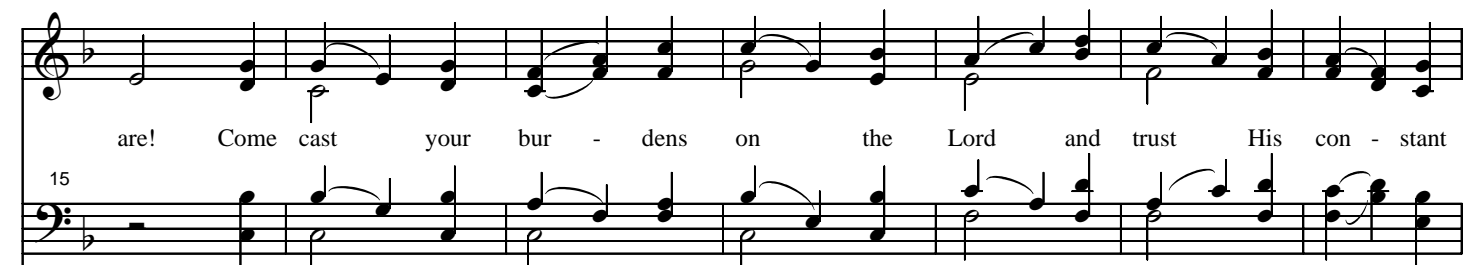


Vocal line for Women unison, marked *mp* (mezzo-piano). The melody is simple and follows the lyrics.

How gen - tle God's com - mands! How kind His pre - cepts



Piano accompaniment for the first vocal line, continuing the eighth-note accompaniment.



Vocal line for the second vocal line, marked *mp*. The melody continues the lyrics.

are! Come cast your bur - dens on the Lord and trust His con - stant



Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment.

care.

22

mf Be - neath His watch - ful eye, His saints se - cure - ly dwell; *f* That

29 Men unison:

hand which bears all na - ture up Shall guard His child - ren well.

36

S. Div.

36

mp

Musical notation for measures 43-44. The vocal line is mostly rests, with a final note on 'Why' marked *mp*. The piano accompaniment consists of a steady eighth-note pattern in the bass line.

Musical notation for measures 45-49. The piano accompaniment continues with a steady eighth-note pattern. The vocal line begins in measure 49 with the word 'should'.

Musical notation for measures 50-54. The vocal line continues with lyrics: 'should this anx - ious load Press down your wea - ry mind? Haste, to your'. The piano accompaniment features a steady eighth-note pattern with some chordal changes.

Musical notation for measures 55-56. The piano accompaniment continues with a steady eighth-note pattern. The vocal line is mostly rests.

Musical notation for measures 57-61. The vocal line continues with lyrics: 'Heav'n - ly Fa - ther's throne, And sweet re - fresh - ment find.'. The piano accompaniment features a steady eighth-note pattern with some chordal changes.

Musical notation for measures 62-66. The piano accompaniment continues with a steady eighth-note pattern. The vocal line is mostly rests.

f

His good - ness stands ap - proved, Un - changed from day to day; I'll drop my bur - den

64

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'His good - ness stands ap - proved, Un - changed from day to day; I'll drop my bur - den'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Soprano: Good-ness stands ap - proved, un - changed day to day,

at His feet. Alto/Tenor: Good-ness stands ap - proved un - changed day to day I'll drop my bur - den

71

Bass: Good-ness stands ap - proved, un - changed day to day,

The second system features three vocal parts: Soprano, Alto/Tenor, and Bass. The Soprano part continues with 'Good-ness stands ap - proved, un - changed day to day,'. The Alto/Tenor part begins with 'at His feet. Good-ness stands ap - proved un - changed day to day I'll drop my bur - den'. The Bass part continues with 'Good-ness stands ap - proved, un - changed day to day,'. The piano accompaniment continues with chords and moving lines.

Soprano/Alto:

at His feet and bear a song a - way. bur - den at His feet, bear a song a - way, I'll

78

Tenor/Bass: bur - den at His feet, bear a song a - way,

mf

The third system continues the vocal parts. The Soprano/Alto part concludes with 'at His feet and bear a song a - way. bur - den at His feet, bear a song a - way, I'll'. The Tenor/Bass part concludes with 'bur - den at His feet, bear a song a - way,'. The piano accompaniment continues with chords and moving lines.

85

rit. *mp*

drop my bur-den at His feet and bear a song a - way.

How

rit.

gen - tle God's com - mands!