

Day by Day

Old-Fashioned Gospel Hymns
Vocal Arrangements

DAY BY DAY (SSA)	3
GLORIOUS FREEDOM (TTB)	8
SPEAK TO US, WE PRAY (SAB)	12
'TIS SO SWEET TO TRUST IN JESUS (SSA)	18
REDEEMED, HOW I LOVE TO PROCLAIM IT (TTB)	23
COME, THOU FOUNT OF EVERY BLESSING (SSA)	29
MY SAVIOR'S LOVE (SAB)	34
AMAZING GRACE (SSA)	40
TRUSTING JESUS (TTBB)	45
AND CAN IT BE (SATB)	51
Index	64

*All the arrangements in this book are available on
a listening CD and as a soundtrack from the publisher.*



Bible Truth Music

Mail: PO Box 1881, Newport News VA 23601
Phone: 757.596.9956
Web: www.BibleTruthMusic.com
Cover Design: Anthony Collins
Music Typesetting: Glenn Christianson

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission from the publisher.

© Copyright 2017 by Bible Truth Music in *Day by Day*. All rights reserved. Printed in USA.

DBD-BK-17

Day by Day

SSA

Words by CAROLINA BERG

Music by OSCAR AHNFELT
Arranged by Adri Ludwick

mp

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C) and begins with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

mp unis.

1. Day by day and with each pass-ing mo - ment, Strength I find to meet my tri-als

mel.

mel.

The second system contains the first vocal line and its piano accompaniment. The vocal line is written in a treble clef and begins with a mezzo-piano (*mp*) and unison (*unis.*) instruction. The lyrics are: "1. Day by day and with each pass-ing mo - ment, Strength I find to meet my tri-als". The piano accompaniment continues from the first system, with the right hand playing chords and the left hand playing a bass line. The word *mel.* is placed above the vocal line and the piano accompaniment staff.

mel.

here;— Trust-ing in my Fa-ther's wise be - stow - ment, I've no cause for wor-ry or for

mel.

The third system contains the second vocal line and its piano accompaniment. The vocal line is written in a treble clef and begins with a mezzo-piano (*mp*) and unison (*unis.*) instruction. The lyrics are: "here;— Trust-ing in my Fa-ther's wise be - stow - ment, I've no cause for wor-ry or for". The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a bass line. The word *mel.* is placed above the vocal line and the piano accompaniment staff.

12 *mf unis.*

fear. He whose heart is kind be-yond all meas-ure Gives un - to each day what He deems

mf

16 *mp*

best— *mel.* Lov-ing - ly it's part of pain and pleas ure, Ming-ling toil with peace and

mp

20 *mp*

rest. _____ *mf* 2. Ev-'ry day the Lord Him-self is near me He is near me. With a

mel.

mf

Glorious Freedom

TTB

Words & Music by
HALDOR LILLENAS & ALFRED JUDSON

2nd tenor solo

Arranged by Frank Pettigru

mf

1. Once I was bound by sin's gall-ing

4

fet - ters; Chained like a slave, I strug-gled in vain. But I re - ceived a glo-ri-ous

Everyone

8
 free - dom When Je - sus broke my fet - ters in twain. mel. *f* Glo - ri - ous free - dom! Won - der - ful

12
 free - dom! No more in chains of sin I re - pine! Je - sus, the glo - ri - ous E - man - ci -

16
 pa - tor! Now and for - ev - er He shall be mine. 1. 19

Speak to Us, We Pray

SAB

Words & Music by
BYRON FOXX
Arranged by Adri Ludwick

mf

The piano introduction consists of two staves (treble and bass clef) in a 3/4 time signature. The melody in the treble clef is a simple, ascending line of eighth notes. The bass clef provides a simple accompaniment with quarter notes.

mf

1. God of pow - er, in this ho - ur, speak to us, we pray.
2. God of pow - er, in this ho - ur, faith - ful you will be.

The vocal entry begins at measure 5. The piano accompaniment continues with a steady eighth-note pattern in the treble clef and quarter notes in the bass clef.

The piano accompaniment continues with a steady eighth-note pattern in the treble clef and quarter notes in the bass clef, providing a consistent harmonic background for the vocal lines.

Lord, e - ter - nal and im - mor - tal, guide our path each day.
With your grace that's all suf - fi - cient, guide us lov - ing - ly.

The vocal entry begins at measure 9. The piano accompaniment continues with a steady eighth-note pattern in the treble clef and quarter notes in the bass clef.

The piano accompaniment continues with a steady eighth-note pattern in the treble clef and quarter notes in the bass clef, providing a consistent harmonic background for the vocal lines.

13

You are the Cre - a - tor, the Re - deem - er and the King.
Sov - 'reign God and Mas - ter, all Your words are ev - er true.

17

1. *cresc.*
Hon - or, praise and glo - ry, Lord, to You we bring.

21

f
God of pow - er, in this ho - ur, speak to us, O Lord, we

Trusting Jesus

TTBB

Music by IRA D. SANKEY
Arranged by Matt Waterhouse

Words by EDGAR PAGE STITES

mf

The piano introduction consists of two staves in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

mf

8 mel.

1. Sim - ply trust - ing ev - 'ry day, Trust - ing through a

The vocal entry begins at measure 6. The vocal line is written in the treble clef with a melisma line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

The piano accompaniment continues with a series of chords in the right hand and a bass line in the left hand, supporting the vocal melody.

8

storm - y way; E - ven when my faith is small,

The vocal entry continues at measure 12. The vocal line is written in the treble clef with a melisma line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

The piano accompaniment continues with a series of chords in the right hand and a bass line in the left hand, supporting the vocal melody.

18 *f*

Trust - ing Je - sus, that is all. Trust - ing as the

24

mo - ments fly, Trust - ing as the days go by;

30

Trust - ing Him what - e'er be - fall, Trust - ing Je - sus,

And Can It Be

SATB

Words by CHARLES WESLEY

Music by THOMAS CAMPBELL
Arranged by Adri Ludwick

Piano introduction in G major, 4/4 time. The right hand features chords and moving lines, while the left hand provides a steady bass line. A forte (*f*) dynamic marking is present.

Vocal entry for the first line of the hymn. The melody begins with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The lyrics are: "1. And can it be that I should gain An". The piano accompaniment continues with chords and a bass line.

Piano accompaniment for the second line of the hymn. The right hand features chords and moving lines, while the left hand provides a steady bass line.

Vocal entry for the third line of the hymn. The melody begins with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The lyrics are: "in - trest in the Sav - - - ior's blood?". The piano accompaniment continues with chords and a bass line.

Piano accompaniment for the fourth line of the hymn. The right hand features chords and moving lines, while the left hand provides a steady bass line.

Want this arrangement for your full choir? Contact us by email at: BTM@BibleTruthMusic.com.

13

Died He for me, who caused His pain? For

17

me, who Him to death pursued?

21

*mf**cresc. poco a poco*

mf *cresc. poco a poco*
A - maz - ing love! How can it be That

*mf**cresc. poco a poco*

mf *cresc. poco a poco*