

Volume 1

Instrumental Hymn Improvisations

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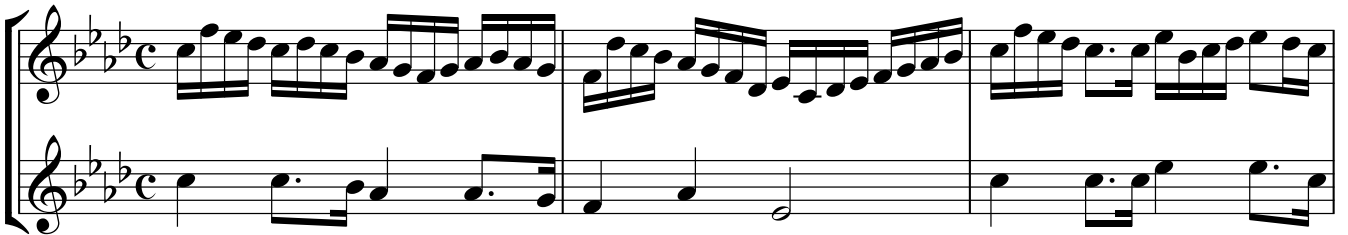
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GLORY TO HIS NAME

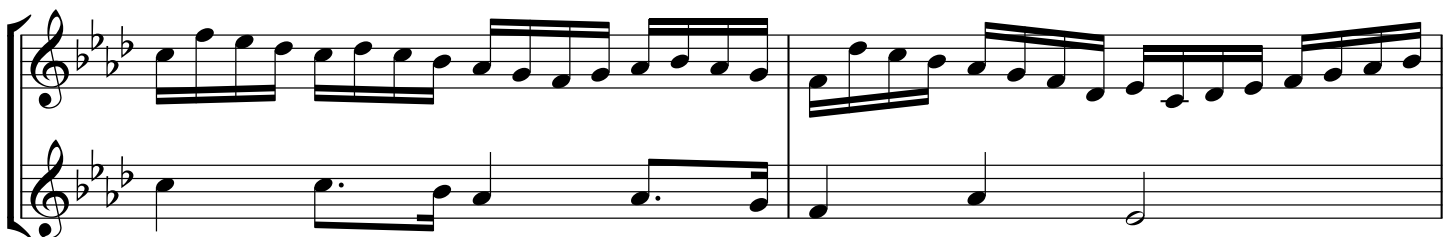
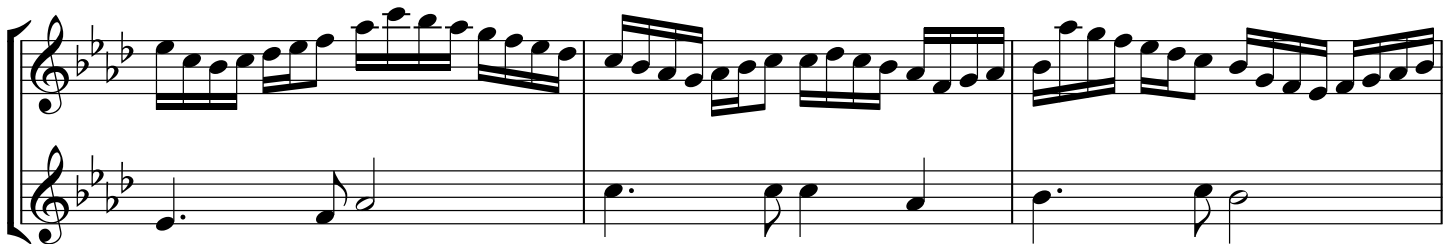
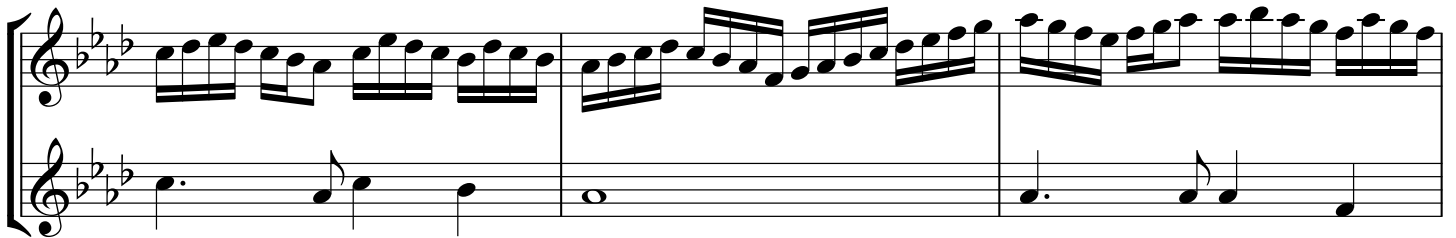
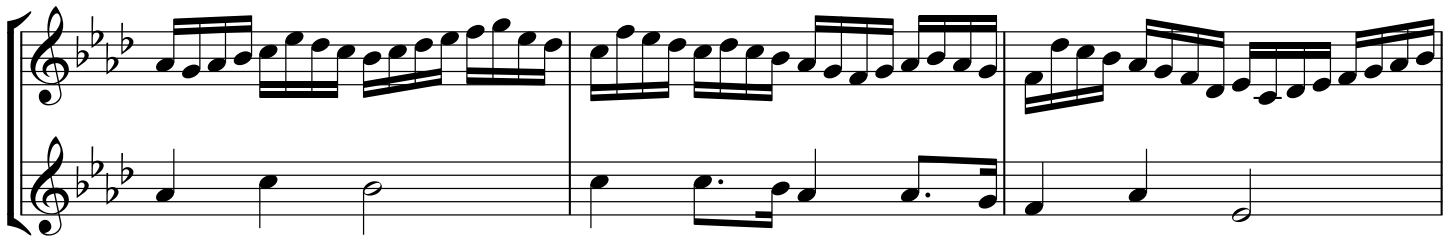
Down At The Cross

Instrumental
Melody Improvisation

John Stockton, 1878
Arranged by James Gilbert

Improv. 

Melody 



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GORDON

My Jesus, I Love Thee

Adoniram J. Gordon, 1876

Arranged by James Gilbert

Instrumental
Melody Improvisation

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Musical notation for the first system of the instrumental piece. It consists of two staves (treble and bass clef) in a key signature of one flat (Bb). The melody is written in the treble clef and features a series of eighth-note runs. The bass line provides a simple harmonic accompaniment. Chord symbols are placed above the staff: Bb/F, F, F/C, C7, Am/C, C7, and F.

HEAVEN

When We All Get To Heaven

Instrumental
Melody Improvisation

Emily D. Wilson, 1898
Arranged by James Gilbert

Musical notation for the second system. It continues the two-staff format. The melody in the treble clef has a more active eighth-note pattern. Chord symbols C and G7 are placed above the staff.

Musical notation for the third system. The melody continues with eighth-note runs. Chord symbols G7, C, C, F, and F#° are placed above the staff.

Musical notation for the fourth system. The melody continues with eighth-note runs. Chord symbols C/G, G7, C, and C are placed above the staff.

Musical notation for the fifth system. The melody continues with eighth-note runs. Chord symbols C, C/E, D7, and G7 are placed above the staff.

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Instrumental Hymn Improvisations - IPC01 - 4

C C⁷ F F^{#o} C/G G⁷ C

HYMN TO JOY

Joyful, Joyful, We Adore Thee

Ludwig van Beethoven
Arranged by James Gilbert

Instrumental
 Melody Improvisation

F C F/C C/B^b F/A E^o/B^b F

F/C C F B^b/F F F⁷/B^b Gm/B^b

F/C C F/C C F C F/C

C⁷ F/C C⁷ F/C C⁷ Am/C A/C[#] A⁷ Dm G⁷ C F

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First system of musical notation for 'NEED'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The music is in 3/4 time. Above the upper staff, the following chords are indicated: F, Bb/F, F7, F7/Bb, and Gm/Bb. The upper staff features a continuous eighth-note melody, while the lower staff provides a simple harmonic accompaniment.

Second system of musical notation for 'NEED'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The music is in 3/4 time. Above the upper staff, the following chords are indicated: F/C, C7, F/C, C7, and F. The upper staff continues the eighth-note melody, and the lower staff continues the accompaniment.

NEED

I Need Thee Every Hour

Instrumental
Melody Improvisation

Robert Lowry, 1872
Arranged by James Gilbert

Third system of musical notation for 'NEED'. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (Bbb). The lower staff has a bass clef. The music is in 3/4 time. The upper staff features a more complex eighth-note melody, and the lower staff provides a corresponding accompaniment.

Fourth system of musical notation for 'NEED'. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (Bbb). The lower staff has a bass clef. The music is in 3/4 time. The upper staff continues the complex eighth-note melody, and the lower staff continues the accompaniment.

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Instrumental Hymn Improvisations - IPC01 - 6

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes, including some rests.

The third system of musical notation concludes the piece with two staves. The upper staff features a melodic line that ends with a final note. The lower staff provides a harmonic accompaniment that also concludes with a final note.

Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

This system of musical notation is for guitar and includes chord symbols above the staff: G, C, G, D, and G/C. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes.

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G/B D G D/A G/B C D/C C G

C G/B D G G/B C G/D D⁷ G G

C C/G G 1. D G/D D

2. C D/C G/B D G G/B C G/D D⁷ G

Bb Instruments

Volume 1

Instrumental Hymn Improvisations

Bb Instruments

GLORY TO HIS NAME

Down At The Cross

Instrumental
Melody Improvisation

John Stockton, 1878
Arranged by James Gilbert

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It features a complex, flowing melody with many eighth and sixteenth notes. The lower staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the complex melody from the first system. The lower staff continues the harmonic accompaniment, maintaining a steady rhythm.

The third system of musical notation consists of two staves. The upper staff features a more active melody with frequent sixteenth-note runs. The lower staff continues the accompaniment with a mix of quarter and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the intricate melodic line. The lower staff provides a consistent harmonic support.

The fifth system of musical notation consists of two staves. The upper staff concludes the melodic phrase with a final flourish. The lower staff concludes the accompaniment with a few final notes.

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Bb Instruments

GORDON

My Jesus, I Love Thee

Instrumental
Melody Improvisation

Adoniram J. Gordon, 1876
Arranged by James Gilbert

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V.S.

Bb Instruments

G/D D G C/G

G G/D D7 Bm/D D7 G

HEAVEN

When We All Get To Heaven

Instrumental
Melody Improvisation

Emily D. Wilson, 1898
Arranged by James Gilbert

D A7

A7 D D G G#°

D/A A7 D D

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Bb Instruments

Chords: D, D/F#, E7, A7

Chords: D, D7, G, G#°

Chords: D/A, A7, D

The first system of music for Bb instruments consists of three systems of two staves each. The first system has chords D, D/F#, E7, and A7. The second system has chords D, D7, G, and G#°. The third system has chords D/A, A7, and D. The music is in D major and 4/4 time.

HYMN TO JOY

Joyful, Joyful, We Adore Thee

Instrumental
Melody Improvisation

Ludwig van Beethoven
Arranged by James Gilbert

Chords: G, D, G/D, D/C, G/B, F#°/C, G

Chords: G/D, D, G, C/G, G, G7/C, Am/C

The second system of music for Bb instruments consists of two systems of two staves each. The first system has chords G, D, G/D, D/C, G/B, F#°/C, and G. The second system has chords G/D, D, G, C/G, G, G7/C, and Am/C. The music is in D major and 4/4 time.

V.S.

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G/D D G/D D G D G/D

D7 G/D D7 G/D D7 Bm/D B/D# B7 Em A7 D G

G C/G G7 G7/C Am/C

G/D D7 G/D D7 G

Bb Instruments

NEED

I Need Thee Every Hour

Instrumental
Melody Improvisation

Robert Lowry, 1872
Arranged by James Gilbert

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff features a more active melodic line with frequent sixteenth-note patterns. The lower staff continues the harmonic accompaniment with a steady rhythm of quarter and eighth notes.

The third system of musical notation shows the continuation of the instrumental piece. The upper staff maintains its melodic focus with eighth and sixteenth notes, while the lower staff provides a consistent harmonic support.

The fourth system of musical notation concludes the piece. The upper staff ends with a melodic phrase that resolves to a final note. The lower staff provides a final harmonic accompaniment, ending with a sustained note.

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Bb Instruments

Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

A D A E A/D

A/C# E A E/B A/C# D E/D D A

D A/C# E A A/C# D A/E E7 A A

D D/A A 1. E A/E E

2. D E/D A/C# E A A/C# D A/E E7 A

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E♭ Instruments

Volume 1

Instrumental Hymn Improvisations

E♭ Instruments

GLORY TO HIS NAME

Down At The Cross

Instrumental
Melody Improvisation

John Stockton, 1878
Arranged by James Gilbert

First system of musical notation, measures 1-3. The music is in E-flat major (one flat) and common time (C). The upper staff features a complex, flowing melody with many eighth and sixteenth notes. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 4-6. The melody continues with similar rhythmic patterns. A measure rest is indicated at the beginning of the system with the number '4' above the staff.

Third system of musical notation, measures 7-9. The melody becomes more intricate with sixteenth-note runs. A measure rest is indicated at the beginning of the system with the number '7' above the staff.

Fourth system of musical notation, measures 10-12. The melody continues with a steady eighth-note pattern. A measure rest is indicated at the beginning of the system with the number '10' above the staff.

Fifth system of musical notation, measures 13-15. The melody concludes with a final flourish. A measure rest is indicated at the beginning of the system with the number '13' above the staff.

E♭ Instruments

15

Musical notation for measures 15-18. Treble clef, key signature of one flat (B♭), 4/4 time. The melody consists of eighth and sixteenth notes. The bass line has a dotted half note followed by quarter notes.

GORDON

My Jesus, I Love Thee

Instrumental
Melody Improvisation

Adoniram J. Gordon, 1876
Arranged by James Gilbert

D D G/D D

Musical notation for measures 19-21. Treble clef, key signature of two sharps (F♯C♯), 4/4 time. The melody is a continuous eighth-note pattern. The bass line has a dotted half note followed by quarter notes.

19 A7 D D G/D

Musical notation for measures 22-24. Treble clef, key signature of two sharps (F♯C♯), 4/4 time. The melody is a continuous eighth-note pattern. The bass line has a dotted half note followed by quarter notes.

22 D A7 D

Musical notation for measures 25-27. Treble clef, key signature of two sharps (F♯C♯), 4/4 time. The melody is a continuous eighth-note pattern. The bass line has a dotted half note followed by quarter notes.

25 D/F# G D/F# A7/E D A/C# A D Em/G

Musical notation for measures 28-31. Treble clef, key signature of two sharps (F♯C♯), 4/4 time. The melody is a continuous eighth-note pattern. The bass line has a dotted half note followed by quarter notes.

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Eb Instruments

28 D/A A D G/D

30 D D/A A7 F#m/A A7 D

HEAVEN

When We All Get To Heaven

Instrumental
Melody Improvisation

Emily D. Wilson, 1898
Arranged by James Gilbert

A E7

36 E7 A A D D#°

39 A/E E7 A A

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E♭ Instruments

42 A A/C# B7 E7

45 A A7 D D#°

47 A/E E7 A

HYMN TO JOY

Joyful, Joyful, We Adore Thee

Instrumental
Melody Improvisation

Ludwig van Beethoven
Arranged by James Gilbert

D A D/A A/G D/F# C#°/G D

52 D/A A D G/D D D7/G Em/G

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55 D/A A D/A A D A D/A

58 A⁷ D/A A⁷ D/A A⁷ F#m/A F#/A# F#⁷ Bm E⁷ A D

61 D G/D D⁷ D⁷/G Em/G

63 D/A A⁷ D/A A⁷ D

E♭ Instruments

NEED

I Need Thee Every Hour

Instrumental
Melody Improvisation

Robert Lowry, 1872
Arranged by James Gilbert

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (B♭). The upper staff features a complex melodic line with eighth and sixteenth notes, while the lower staff provides a simple harmonic accompaniment.

Musical notation for measures 5-8, starting at measure 68. The upper staff continues with intricate melodic patterns, and the lower staff maintains the accompaniment.

Musical notation for measures 9-12, starting at measure 72. The upper staff shows further melodic development, and the lower staff continues the accompaniment.

Musical notation for measures 13-16, starting at measure 76. The upper staff concludes with a final melodic phrase, and the lower staff ends with a final accompaniment chord.

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E♭ Instruments

Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

81 E A E B E/A

Musical notation for measures 81-83. Treble and bass staves in E major, 4/4 time. Chords: E, A, E, B, E/A.

84 E/G# B E B/F#E/G# A B/A A E

Musical notation for measures 84-86. Treble and bass staves in E major, 4/4 time. Chords: E/G#, B, E, B/F#E/G#, A, B/A, A, E.

87 A E/G# B E E/G# A E/B B7 E E

Musical notation for measures 87-89. Treble and bass staves in E major, 4/4 time. Chords: A, E/G#, B, E, E/G#, A, E/B, B7, E, E.

90 A A/E E B E/B B

Musical notation for measures 90-92. Treble and bass staves in E major, 4/4 time. Chords: A, A/E, E, B, E/B, B. First ending bracket.

93 2. A B/A E/G# B E E/G# A E/B B7 E

Musical notation for measures 93-95. Treble and bass staves in E major, 4/4 time. Chords: A, B/A, E/G#, B, E, E/G#, A, E/B, B7, E. Second ending bracket.

F Instruments

Volume 1

Instrumental Hymn Improvisations

GLORY TO HIS NAME

Down At The Cross

Instrumental
Melody Improvisation

John Stockton, 1878
Arranged by James Gilbert

First system of musical notation, measures 1-3. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff features a complex, rhythmic melody with many eighth and sixteenth notes. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 4-6. The upper staff continues the intricate melodic line. The lower staff accompaniment remains simple, supporting the melody.

Third system of musical notation, measures 7-9. The upper staff melody becomes more active with sixteenth-note patterns. The lower staff accompaniment continues with a steady, simple rhythm.

Fourth system of musical notation, measures 10-12. The upper staff melody features a mix of eighth and sixteenth notes. The lower staff accompaniment is consistent with the previous systems.

Fifth system of musical notation, measures 13-15. The upper staff melody continues with its characteristic rhythmic complexity. The lower staff accompaniment provides a steady harmonic base.

F Instruments

15

GORDON

My Jesus, I Love Thee

Instrumental
Melody Improvisation

Adoniram J. Gordon, 1876
Arranged by James Gilbert

C C F/C C

19 G7 C C F/C

22 C G7 C

25 C/E F C/E G7/D C G/B G C Dm/F

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F Instruments

28 C/G G C F/C

30 C C/G G7 Em/G G7 C

HEAVEN

When We All Get To Heaven

Instrumental
Melody Improvisation

Emily D. Wilson, 1898
Arranged by James Gilbert

G D7

36 D7 G G C C#°

39 G/D D7 G G

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F Instruments

42 G G/B A⁷ D⁷

45 G G⁷ C C[♯]

47 G/D D⁷ G

HYMN TO JOY

Joyful, Joyful, We Adore Thee

Instrumental
Melody Improvisation

Ludwig van Beethoven
Arranged by James Gilbert

C G C/G G/F C/E B[♭]/F C

52 C/G G C F/C C C⁷/F Dm/F

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55 C/G G C/G G C G C/G

58 G⁷ C/G G⁷ C/G G⁷ Em/G E/G[#] E⁷ Am D⁷ G C

61 C F/C C⁷ C⁷/F Dm/F

63 C/G G⁷ C/G G⁷ C

F Instruments

NEED

I Need Thee Every Hour

Instrumental
Melody Improvisation

Robert Lowry, 1872
Arranged by James Gilbert

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a simple harmonic accompaniment.

68

Musical notation for measures 68-71. The upper staff continues with a melodic line of eighth notes, and the lower staff provides accompaniment.

72

Musical notation for measures 72-75. The upper staff continues with a melodic line of eighth notes, and the lower staff provides accompaniment.

76

Musical notation for measures 76-79. The upper staff continues with a melodic line of eighth notes, and the lower staff provides accompaniment. The piece concludes with a double bar line.

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F Instruments

Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

81 D G D D A D/G

84 D/F# A D A/E D/F# G A/G G D

87 G D/F# A D D/F# G D/A A7 D D

90 G G/D D A D/A A

93 2. G A/G D/F# A D D/F# G D/A A7 D

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