

Volume 1

Instrumental Hymn Improvisations

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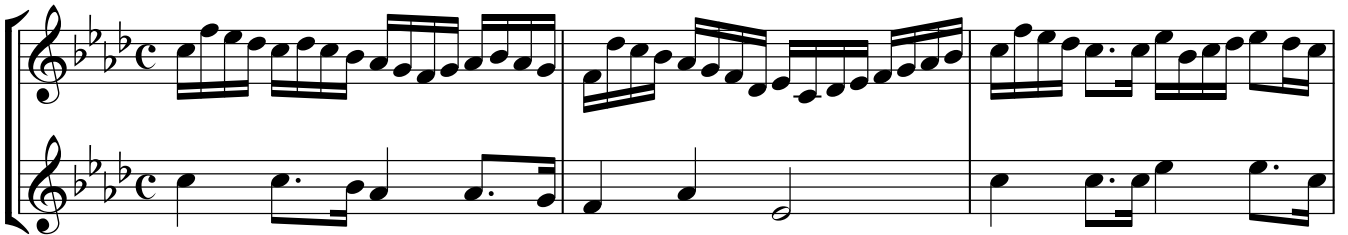
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GLORY TO HIS NAME

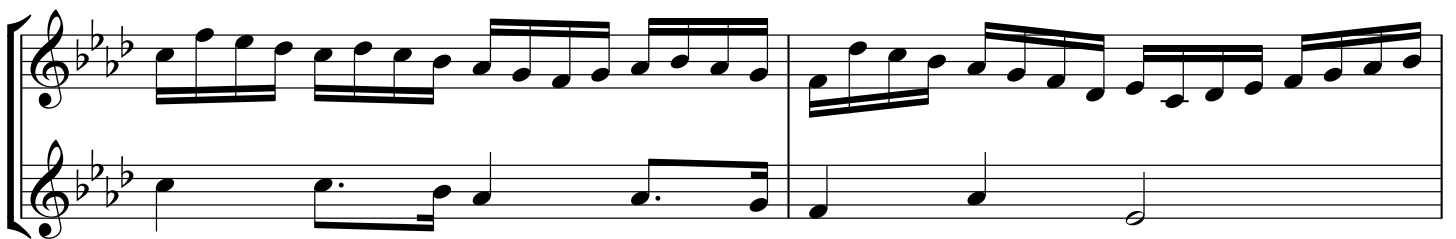
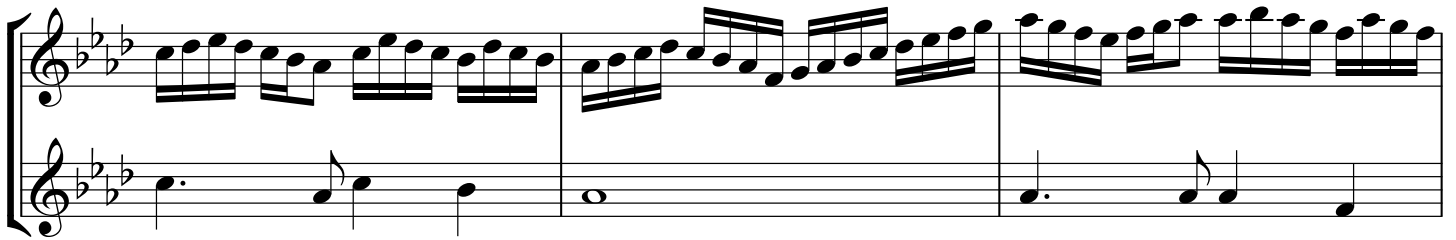
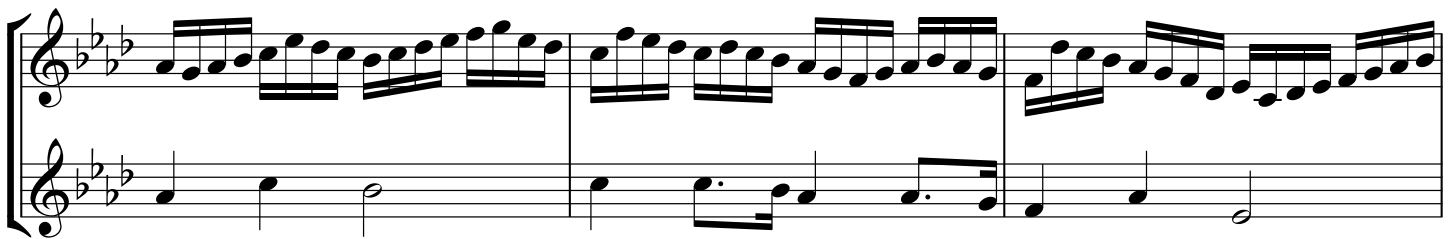
Down At The Cross

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 in the treble clef features eighth-note patterns. Chord symbols above the staff are: 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 consists of two staves in common time (C). The melody continues with eighth-note patterns. Chord symbols above the staff are: C and G7.

Musical notation for the third system. It consists of two staves. Chord symbols above the staff are: G7, C, C, F, and F#°.

Musical notation for the fourth system. It consists of two staves. Chord symbols above the staff are: C/G, G7, C, and C.

Musical notation for the fifth system. It consists of two staves. Chord symbols above the staff are: C, C/E, D7, and G7.

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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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Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

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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

1. C C/G G 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 melodic line with many sixteenth and thirty-second 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 intricate melodic line 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 melodic line with some slurs and ties. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment.

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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

Musical notation for the first system of 'HEAVEN'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with quarter and eighth notes. Chord symbols G/D, D, G, and C/G are placed above the upper staff.

Musical notation for the second system of 'HEAVEN'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with quarter and eighth notes. Chord symbols G, G/D, D7, Bm/D, D7, and G are placed above the upper staff.

HEAVEN

When We All Get To Heaven

Instrumental
Melody Improvisation

Emily D. Wilson, 1898
Arranged by James Gilbert

Musical notation for the third system of 'HEAVEN'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with quarter and eighth notes. Chord symbols D and A7 are placed above the upper staff.

Musical notation for the fourth system of 'HEAVEN'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with quarter and eighth notes. Chord symbols A7, D, D, G, and G#° are placed above the upper staff.

Musical notation for the fifth system of 'HEAVEN'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with quarter and eighth notes. Chord symbols D/A, A7, D, and D are placed above the upper staff.

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Bb Instruments

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

Chords: D, D7, G, G#o

Chords: D/A, A7, D

The first system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music is in 4/4 time. The first system contains four measures. The second system also contains four measures. The third system contains three measures, ending with a double bar line.

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#o/C, G

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

The fourth system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 4/4 time. The fourth system contains three measures. The fifth system also contains three measures, ending with a double bar line.

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 and the lower staff is in bass clef. Both are in 3/4 time and have a key signature of two flats (Bb and Eb). The upper staff begins with a series of eighth notes, while the lower staff starts with a half note followed by quarter notes.

The second system continues the musical piece. The upper staff features a more complex melodic line with sixteenth notes, while the lower staff provides a steady accompaniment with quarter and half notes.

The third system shows further development of the melody in the upper staff, with a mix of eighth and sixteenth notes. The lower staff continues with a simple harmonic accompaniment.

The fourth system concludes the piece. The upper staff ends with a series of eighth notes leading to a final half note. The lower staff ends with a half note, providing a clear cadence.

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Bb Instruments

Follow On

Instrumental
Melody Improvisation

Robert Lowry, 1880
Arranged by James Gilbert

Chord progression: A D A E A/D

The first system of music consists of two staves in G major (one sharp) and 4/4 time. The melody is written in the treble clef and features a series of eighth-note patterns. The bass line is in the bass clef and provides a simple harmonic accompaniment. Chord symbols are placed above the staff: A, D, A, E, and A/D.

Chord progression: A/C# E A E/B A/C# D E/D D A

The second system continues the melody and accompaniment. The chord progression is: A/C#, E, A, E/B, A/C#, D, E/D, D, A.

Chord progression: D A/C# E A A/C# D A/E E7 A A

The third system continues the melody and accompaniment. The chord progression is: D, A/C#, E, A, A/C#, D, A/E, E7, A, A.

Chord progression: D D/A A 1. E A/E E

The first ending consists of three measures. The chord progression is: D, D/A, A, E, A/E, E.

Chord progression: 2. D E/D A/C# E A A/C# D A/E E7 A

The second ending consists of three measures. The chord progression is: 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

Measures 1-3 of the instrumental piece. 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.

Measures 4-6. The melody continues with intricate patterns. A measure rest is indicated by the number '4' above the first measure of this system.

Measures 7-9. The melody becomes more rhythmic and active. A measure rest is indicated by the number '7' above the first measure of this system.

Measures 10-12. The melody continues with a steady eighth-note pattern. A measure rest is indicated by the number '10' above the first measure of this system.

Measures 13-15. The melody concludes with a final flourish. A measure rest is indicated by the number '13' above the first measure of this system.

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 (D major), 4/4 time. The melody continues with eighth and sixteenth notes. 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 (D major), 4/4 time. The melody continues with eighth and sixteenth notes. 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 (D major), 4/4 time. The melody continues with eighth and sixteenth notes. 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 (D major), 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has a dotted half note followed by quarter notes.

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E♭ 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 melodic phrase, and the lower staff provides the final accompaniment for this section.

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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 and steady.

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 consistent 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 solid harmonic base.

F Instruments

15

Musical notation for measures 15-18. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of eighth-note patterns. Chords are C, C, F/C, C.

GORDON

My Jesus, I Love Thee

Instrumental
Melody Improvisation

Adoniram J. Gordon, 1876
Arranged by James Gilbert

16

Musical notation for measures 16-18. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of eighth-note patterns. Chords are C, C, F/C, C.

19

Musical notation for measures 19-21. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of eighth-note patterns. Chords are G7, C, C, F/C.

22

Musical notation for measures 22-24. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of eighth-note patterns. Chords are C, G7, C.

25

Musical notation for measures 25-28. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of eighth-note patterns. Chords are 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 and sixteenth notes, while the lower staff provides a simple harmonic accompaniment.

68

Musical notation for measures 68-71. The upper staff continues with a melodic line, and the lower staff provides accompaniment. The notation includes various note values and rests.

72

Musical notation for measures 72-75. The upper staff continues with a melodic line, and the lower staff provides accompaniment. The notation includes various note values and rests.

76

Musical notation for measures 76-79. The upper staff continues with a melodic line, and the lower staff provides accompaniment. The notation includes various note values and rests.

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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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