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CRAIG@PETRIEFAMILY.ORG

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# *Hymns For Men*

TTBB A CAPPELLA  
ARRANGEMENTS OF  
POPULAR HYMNS  
BY CRAIG PETIRE

LYRICS REMOVED TO FACILITATE  
INSERTION OF NON-ENGLISH LYRICS

# Abide With Me; 'Tis Eventide

TTBB a capella

Lyrics by Lowrie M. Hofford

Music by Harrison Millard

Arranged by Craig Petrie

1

Musical notation for measures 1-5. The top staff is for Tenors 1 and 2 (T1, T2) and the bottom staff is for Basses 1 and 2 (B1, B2). The music is in 3/4 time and B-flat major. Dynamics include *mp*.

6

Musical notation for measures 6-10. Dynamics include *mf* and *div.* (divisi).

11

Musical notation for measures 11-15. This system features complex chordal textures with many beamed notes.

16

Musical notation for measures 16-20. This system continues the complex chordal textures.

Musical notation for measures 21-25. Dynamics include *f*.

Musical notation for measures 26-30. Dynamics include *f*.

Musical notation for measures 31-35. Dynamics include *f*.

Musical notation for measures 36-40. Dynamics include *f*.

Musical notation for measures 41-45. Dynamics include *f*.

Musical notation for measures 46-50. Dynamics include *rit.* (ritardando), *mp*, *rit.*, and *p* (piano).

# Away in a Manger

TTBB a capella

Music by William J. Kirkpatrick  
Arranged by Craig Petrie

Measures 1-4 of the score. The music is in 3/4 time with a key signature of one flat. The dynamic marking *mp* is present. The notation shows a vocal line with eighth and quarter notes and a bass line with quarter and eighth notes.

Measures 5-8 of the score. The vocal line continues with eighth and quarter notes, while the bass line features quarter notes and rests.

Measures 9-12 of the score. The vocal line consists of quarter and eighth notes, and the bass line has quarter notes.

Measures 13-16 of the score. The dynamic marking *mp* is present. The vocal line has quarter notes and rests, and the bass line has quarter notes.

Measures 17-20 of the score. The vocal line features quarter notes and rests, and the bass line has quarter notes.

Measures 21-25 of the score. The dynamic marking *unison* is present. The notation includes a *div.* (divisi) instruction in the bass line.

Measures 26-30 of the score. The vocal line has quarter notes and rests, and the bass line has quarter notes.

Measures 31-35 of the score. The dynamic marking *mf* is present. The notation shows a vocal line with quarter notes and rests, and a bass line with quarter notes.

Measures 36-40 of the score. The dynamic marking *f* is present. The vocal line has quarter notes and rests, and the bass line has quarter notes.

Measures 41-45 of the score. The dynamic marking *f* is present. The notation shows a vocal line with quarter notes and rests, and a bass line with quarter notes.

46

Musical score for measures 46-50. The system consists of two staves, Treble and Bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The texture is dense with many chords and moving lines.

51

Musical score for measures 51-55. The system consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues with a similar complex rhythmic texture, featuring many beamed notes and chords.

56

Musical score for measures 56-60. The system consists of two staves, Treble and Bass clef. The key signature has two sharps. The music becomes more sparse, with fewer notes per measure. Dynamics include *ff* and *rit.*

60

Musical score for measures 60-65. The system consists of two staves, Treble and Bass clef. The key signature has two sharps. The music is significantly slower and more spacious. Dynamics include *slower*, *rit.*, *mp*, and *p*.

T2 has melody

Musical score for measures 66-70. The system consists of two staves, Treble and Bass clef. The key signature has one flat (Bb). The music features a melodic line in the Treble clef and a supporting bass line. Dynamics include *f (stay loud)* and *pp*.

cresc.

Musical score for measures 71-75. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef and a supporting bass line. Dynamics include *cresc.*

a tempo

Musical score for measures 76-80. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef and a supporting bass line. Dynamics include *a tempo*, *molto rit.*, *fff*, and *p*.

T1 has melody

Musical score for measures 81-85. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef and a supporting bass line. Dynamics include *mf* and *f*.

T2:

Musical score for measures 86-90. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef and a supporting bass line. Dynamics include *p* and *pp*.

*not as fast as verses 1 and 2*

*mf*

*T1 has melody*

*f*

# Come Thou Fount

TTBB

Music by John Wyeth  
 Lyrics by Robert Robinson  
 Arranged by Craig Petrie

*♩ = 60 With expression*

*p*

*mf*

*mp*

*mf*

*f*

*("Ebenezer" means "stone of help", see 1 Sam. 4:1)*

Musical score for page 6, featuring piano and bass staves. The score includes various dynamics and performance instructions:

- Staff 1: *mf*
- Staff 2: *f*
- Staff 3: *mp*, *rit.*
- Staff 4: *mp*, *rit.*
- Staff 5: *mp*, *rit.*
- Staff 6: *mp*, *rit.*
- Staff 7: *mp*, *rit.*
- Staff 8: *mp*, *rit.*
- Staff 9: *mp*, *rit.*
- Staff 10: *mp*, *rit.*
- Staff 11: *mp*, *rit.*
- Staff 12: *mp*, *rit.*
- Staff 13: *mp*, *rit.*
- Staff 14: *mp*, *rit.*
- Staff 15: *mp*, *rit.*
- Staff 16: *mp*, *rit.*
- Staff 17: *mp*, *rit.*
- Staff 18: *mp*, *rit.*
- Staff 19: *mp*, *rit.*
- Staff 20: *mp*, *rit.*
- Staff 21: *mp*, *rit.*
- Staff 22: *mp*, *rit.*
- Staff 23: *mp*, *rit.*
- Staff 24: *mp*, *rit.*
- Staff 25: *mp*, *rit.*
- Staff 26: *mp*, *rit.*
- Staff 27: *mp*, *rit.*
- Staff 28: *mp*, *rit.*
- Staff 29: *mp*, *rit.*
- Staff 30: *mp*, *rit.*
- Staff 31: *mp*, *rit.*
- Staff 32: *mp*, *rit.*
- Staff 33: *mp*, *rit.*
- Staff 34: *mp*, *rit.*
- Staff 35: *mp*, *rit.*
- Staff 36: *mp*, *rit.*
- Staff 37: *mp*, *rit.*
- Staff 38: *mp*, *rit.*
- Staff 39: *mp*, *rit.*
- Staff 40: *mp*, *rit.*
- Staff 41: *mp*, *rit.*
- Staff 42: *mp*, *rit.*
- Staff 43: *mp*, *rit.*
- Staff 44: *mp*, *rit.*
- Staff 45: *mp*, *rit.*
- Staff 46: *mp*, *rit.*
- Staff 47: *mp*, *rit.*
- Staff 48: *mp*, *rit.*
- Staff 49: *mp*, *rit.*
- Staff 50: *mp*, *rit.*
- Staff 51: *mp*, *rit.*
- Staff 52: *mp*, *rit.*
- Staff 53: *mp*, *rit.*
- Staff 54: *mp*, *rit.*
- Staff 55: *mp*, *rit.*
- Staff 56: *mp*, *rit.*
- Staff 57: *mp*, *rit.*
- Staff 58: *mp*, *rit.*
- Staff 59: *mp*, *rit.*
- Staff 60: *mp*, *rit.*
- Staff 61: *mp*, *rit.*
- Staff 62: *mp*, *rit.*
- Staff 63: *mp*, *rit.*
- Staff 64: *mp*, *rit.*
- Staff 65: *mp*, *rit.*
- Staff 66: *mp*, *rit.*
- Staff 67: *mp*, *rit.*
- Staff 68: *mp*, *rit.*
- Staff 69: *mp*, *rit.*
- Staff 70: *mp*, *rit.*
- Staff 71: *mp*, *rit.*
- Staff 72: *mp*, *rit.*
- Staff 73: *mp*, *rit.*
- Staff 74: *mp*, *rit.*
- Staff 75: *mp*, *rit.*
- Staff 76: *mp*, *rit.*
- Staff 77: *mp*, *rit.*
- Staff 78: *mp*, *rit.*
- Staff 79: *mp*, *rit.*
- Staff 80: *mp*, *rit.*
- Staff 81: *mp*, *rit.*
- Staff 82: *mp*, *rit.*
- Staff 83: *mp*, *rit.*
- Staff 84: *mp*, *rit.*
- Staff 85: *mp*, *rit.*
- Staff 86: *mp*, *rit.*
- Staff 87: *mp*, *rit.*
- Staff 88: *mp*, *rit.*
- Staff 89: *mp*, *rit.*
- Staff 90: *mp*, *rit.*
- Staff 91: *mp*, *rit.*
- Staff 92: *mp*, *rit.*
- Staff 93: *mp*, *rit.*
- Staff 94: *mp*, *rit.*
- Staff 95: *mp*, *rit.*
- Staff 96: *mp*, *rit.*
- Staff 97: *mp*, *rit.*
- Staff 98: *mp*, *rit.*
- Staff 99: *mp*, *rit.*
- Staff 100: *mp*, *rit.*

Musical score for page 15, featuring piano and bass staves. The score includes various dynamics and performance instructions:

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*
- Staff 11: *mf*
- Staff 12: *mf*
- Staff 13: *mf*
- Staff 14: *mf*
- Staff 15: *mf*
- Staff 16: *mf*
- Staff 17: *mf*
- Staff 18: *mf*
- Staff 19: *mf*
- Staff 20: *mf*
- Staff 21: *mf*
- Staff 22: *mf*
- Staff 23: *mf*
- Staff 24: *mf*
- Staff 25: *mf*
- Staff 26: *mf*
- Staff 27: *mf*
- Staff 28: *mf*
- Staff 29: *mf*
- Staff 30: *mf*
- Staff 31: *mf*
- Staff 32: *mf*
- Staff 33: *mf*
- Staff 34: *mf*
- Staff 35: *mf*
- Staff 36: *mf*
- Staff 37: *mf*
- Staff 38: *mf*
- Staff 39: *mf*
- Staff 40: *mf*
- Staff 41: *mf*
- Staff 42: *mf*
- Staff 43: *mf*
- Staff 44: *mf*
- Staff 45: *mf*
- Staff 46: *mf*
- Staff 47: *mf*
- Staff 48: *mf*
- Staff 49: *mf*
- Staff 50: *mf*
- Staff 51: *mf*
- Staff 52: *mf*
- Staff 53: *mf*
- Staff 54: *mf*
- Staff 55: *mf*
- Staff 56: *mf*
- Staff 57: *mf*
- Staff 58: *mf*
- Staff 59: *mf*
- Staff 60: *mf*
- Staff 61: *mf*
- Staff 62: *mf*
- Staff 63: *mf*
- Staff 64: *mf*
- Staff 65: *mf*
- Staff 66: *mf*
- Staff 67: *mf*
- Staff 68: *mf*
- Staff 69: *mf*
- Staff 70: *mf*
- Staff 71: *mf*
- Staff 72: *mf*
- Staff 73: *mf*
- Staff 74: *mf*
- Staff 75: *mf*
- Staff 76: *mf*
- Staff 77: *mf*
- Staff 78: *mf*
- Staff 79: *mf*
- Staff 80: *mf*
- Staff 81: *mf*
- Staff 82: *mf*
- Staff 83: *mf*
- Staff 84: *mf*
- Staff 85: *mf*
- Staff 86: *mf*
- Staff 87: *mf*
- Staff 88: *mf*
- Staff 89: *mf*
- Staff 90: *mf*
- Staff 91: *mf*
- Staff 92: *mf*
- Staff 93: *mf*
- Staff 94: *mf*
- Staff 95: *mf*
- Staff 96: *mf*
- Staff 97: *mf*
- Staff 98: *mf*
- Staff 99: *mf*
- Staff 100: *mf*

First system of musical notation, including a vocal line and piano accompaniment.

T2, B1:

Second system of musical notation, including a vocal line and piano accompaniment.

B2:

Third system of musical notation, including a vocal line and piano accompaniment.

Fourth system of musical notation, including a vocal line and piano accompaniment.

T1 has melody

T1:  
T2:  
pp

much slower

B1:  
B2:

Fifth system of musical notation, including a vocal line and piano accompaniment.

# Lead Kindly Light

TTBB

Lyrics by John Henry Newman

Music by John B. Dykes

Arranged by Craig Petrie

$\text{♩} = 60$  Prayerfully

TT

BB

*p* *mf*

First system of musical notation for the right page, including vocal lines for Tenors (TT) and Basses (BB).

*p* *mf*

Second system of musical notation for the right page, including vocal lines for Tenors (TT) and Basses (BB).

*mp*

Third system of musical notation for the right page, including vocal lines for Tenors (TT) and Basses (BB).

*sub. p* *mf*

Fourth system of musical notation for the right page, including vocal lines for Tenors (TT) and Basses (BB).

Lead thou me on; Lead thou me

Fifth system of musical notation for the right page, including vocal lines for Tenors (TT) and Basses (BB).

# Master, the Tempest Is Raging

Lyrics by Mary Ann Baker

Music by H. R. Palmer

Arranged by Craig Petrie

on;

*mf*

sure it still, sure it

*f*

*mf* *With fervor* *TTBB*

*mf* *With fervor* *TTBB*

T1:  
T2:  
B1:  
B2:

T2 has melody  
T1:  
B1:  
B2:



TT

BB

TT

BB

*f* *Slightly faster*

TT

BB

TT

BB

*rit.* *p* *f* *rit.*

Will

tor - rent, till the night

the morn fac - es smile,

*sub. mp*

and lost *f* Lead thou me

Lead thou me on;

on; Lead me on; *ff*

ending can be either soft or loud

# Nearer, My God, to Thee

TTBB

Words by Sarah F. Adams  
Music by Lowell Mason  
Arranged by Craig Petrie

Expressively ♩ = 74

Tenor 1 & 2 *p*

Bass 1 & 2

TT *mp*

BB

TT *p ten.*

BB

TT *ten.*

BB

TT *mp*

BB *mp*

TT

BB

TT *mf*

BB *mf*

TT *mp*

BB *rit.*