

As we were becoming

Chris Nelson 2017

Ephesians 1

Chris Nelson 2017

11-19  
11-20  
4-22

W & 8/4 musical notation for the first line of the song.

1. As we were be-com-ing a-do-pt-ed sons,

8/4 musical notation for the second line of the song.

The pro-to-type was Je-sus Christ

8/4 musical notation for the third line of the song.

whose spir-it of con-cern suf-ficed

8/4 musical notation for the fourth line of the song.

and made us ho-ly as the spot-less ones -

M & 8/4 musical notation for the fifth line of the song.

the Fath-er that we're bless-ing,

W & 8/4 musical notation for the sixth line of the song.

the gift that we're pos-sess-ing,

M & 8/4 musical notation for the seventh line of the song.

the free-dom to be-gin when the Be-lov-ed gained,

M & 8/4 musical notation for the eighth line of the song.

while eve-ry kind-ness reigned,

W & 8/4 musical notation for the ninth line of the song.

for-give-ness of our sin.

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M

2. Yes, such is the wealth of a grace en-shrined,

11-19  
11-20  
4-22

that wis-dom lav-ished on cre-a-tion planned,

how God would to the end de-mand

our eag-er dil-i-gence that keeps in mind

W

the pur-pos-es de-cid-ed,

M

the clue that was pro-vid-ed

W

when time had proved its worth,

M

that Christ should be the head

W

of ev-ery-thing and wed

M

the heav-ens and the earth.

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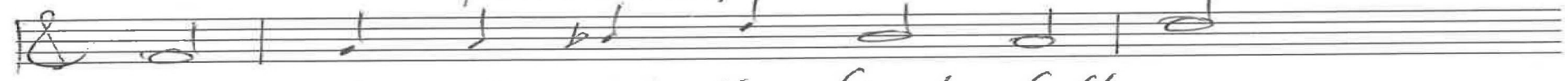


3. And it is in God that we were ac-claimed

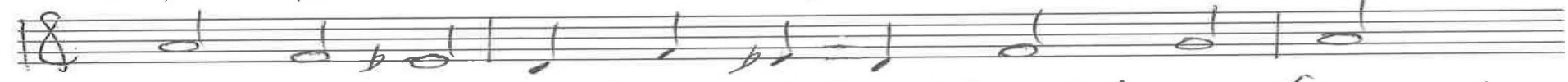
11-19  
11-20  
4-22



in-her-i-tors of life, who chose



us peo-ple as the first of those



who had some ink-ling of the thoughts they framed,



my-ster-i-ous-ly af-fect-ed,



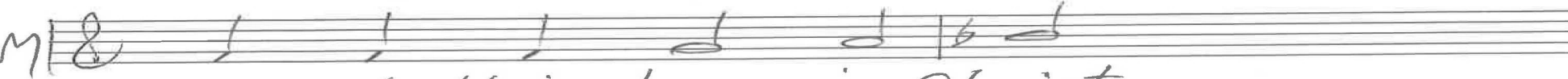
who sol-emn-ly re-spect-ed



the glo-ry they re-ver-ed



that kept their hearts en-ticed



to put their hopes in Christ

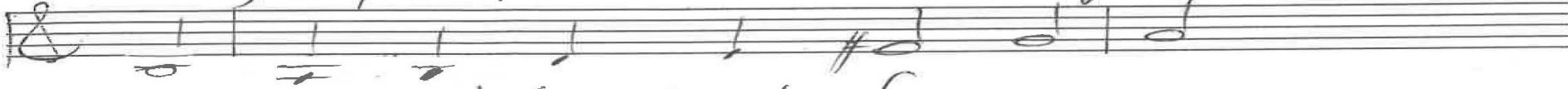


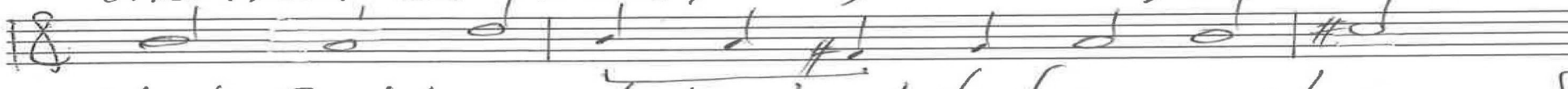
be-fore that day ap-peared.


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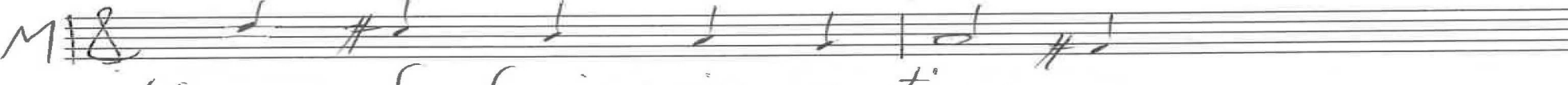
M  4. Now you, too, have heard the good news that saves 11-19  
11-20  
74-22

  
the gos-pel for 'the time' of day,


  
the near at hand, the far a-way,


  
that God has pub-li-cized to for-mer slaves,

W   
with sea-led con-so-la-tion,

M   
the proof of in-spir-a-tion

W   
the Spir-it won't de-ny

M   
to an-y draw-ing near

W   
by pray-ing when they hear

M   
the in-ter-ced-ing sigh.

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W 5. So, hav-ing once heard of your urge to own  
a share in be-ing faith-ful saints,  
I've al-ways prayed with-out com-plaints  
for you, with fer-vor, to the God we've known,  
M whose glo-ry is re-veal-ing  
W a Spir-it for your heal-ing,  
M a hope that you can hold,  
W how, to the nth de-gree,  
M its eye can o-ver-see  
W be-liev-ers, young and old.

11-19  
11-20  
4-22

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M 8

G. Now this can be seen from con-trols of note <sup>11-19</sup> <sup>11-20</sup> <sub>4-22</sub>

to an-i-mate and raise the dead,

to ren-der Christ the foun-tain-head

of all that's new, that all the ag-es quote,

W 8

til God a-lone is rul-ing,

M 8

not on-ly while we're school-ing,

W 8

the Church which we pro-claim,

M 8

with eve-ry plan com-plete,

W 8

when we can take a seat

M 8

o'er ranks of an-y name.

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11-19  
11-20  
4-22

7. You used to be sunk in the deep a-byss



that end-ed your re-bel-Lious path.



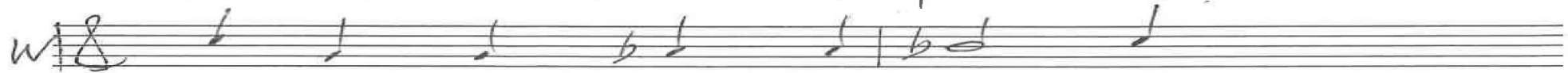
We, too, were ov-er-whelmed by wrath,



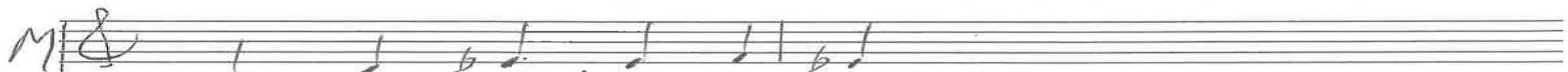
com-plete-ly gov-erned by de-sires a-miss.



When death was at the por-tal,



when Christ with life im-mor-tal



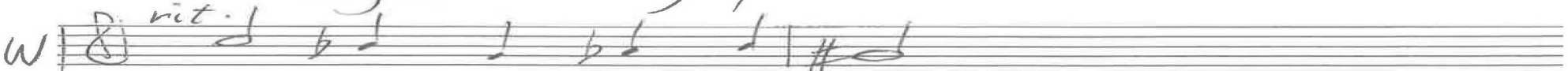
in mer-cy brought us love,



with am-ple breath-ing space,



the high-er ho-ly place



in heav-en up a-bove.

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M 8/8

8. And so for your thought will our Father leave 11-19  
11-20  
4-22

the les-sons of a bound-less tact,

the good-ness of a sav-ing act

that you through faith a-lone may now re-ceive,

w 8/8

and this is less your do-ing

M 8/8

than ef-forts made at woo-ing

w 8/8

the los-er beat by strife,

M 8/8

while we, as works of art,

w 8/8

pre-pare to make a start

ALL and get the most from life.

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Gt. Intonation

1. As we

4-19  
11-20  
8-21  
4-22  
10-22  
7-23  
2-24

In c, Genevan 40 inverted

pizz.

2. Yes, such

2. Yes, such

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4-19  
11-20  
8-21  
7-22  
10-22  
7-23  
2-24

Organ P. 2/6

Ephesians 1

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Handwritten musical notation for the first system, featuring a treble clef staff with a melody and a bass clef staff with chords. The melody includes notes with accents and slurs. The chords are written in a compact, shorthand style.

Handwritten musical notation for the second system, continuing the melody and chords from the first system. It includes dynamic markings like 'W' and 'M'.

Handwritten musical notation for the third system, including the text "3. And it is" written below the treble clef staff. The notation continues with melody and chords.

In d, (v. 1)

Handwritten musical notation for the fourth system, starting with the tempo and key signature "In d, (v. 1)". It features a treble clef staff with a melody and a bass clef staff with chords.

Handwritten musical notation for the fifth system, continuing the piece with melody and chords. It includes dynamic markings like 'W' and 'M'.

Handwritten musical notation for the first system, featuring a treble clef staff with a melody and a bass clef staff with chords. The key signature is one sharp (F#). The tempo is marked 'M' (Moderato). The lyrics 'Now you, too' are written above the staff. The word 'express.' is written below the first measure. The system concludes with a double bar line.

In D

Handwritten musical notation for the second system, continuing the melody and chords from the first system. The key signature remains one sharp (F#). The system concludes with a double bar line.

(change one note every chord chromatically)

Handwritten musical notation for the third system, continuing the melody and chords. The key signature changes to two sharps (F# and C#). The tempo is marked 'M' (Moderato). The system concludes with a double bar line.

Handwritten musical notation for the fourth system, continuing the melody and chords. The key signature changes to one flat (Bb). The lyrics '5. So' are written above the staff. The system concludes with a double bar line.

(in b, (v. 1))

Handwritten musical notation for the fifth system, continuing the melody and chords. The key signature remains one flat (Bb). The system concludes with a double bar line.

4-19  
11-20  
8-21  
4-22  
10-22  
7-23  
2-24

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4-19  
11-20  
8-21  
4-22  
10-22  
7-23  
2-24

Organ p. 4/6

Phesians

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In F (v. 2)

7. You used to be

4-19  
 11-20  
 8-21  
 4-22  
 10-22  
 7-23  
 2-24

In C, (v. 1)

rit. And so

In E, Geneva 40

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Handwritten musical notation for the first system, featuring a treble clef staff with notes and rests, and a bass clef staff with chords. Annotations include 'w' and 'M' above the treble staff. A small '1' is written below the first measure of the bass staff.

4-19  
11-20  
8-21  
4-22  
10-22  
7-23  
2-24

Handwritten musical notation for the second system, including a treble clef staff with notes and rests, and a bass clef staff with chords. Annotations include 'w' and 'ALL' above the treble staff. A bracket labeled 'whole' is positioned below the bass staff.

Handwritten musical notation for the third system, consisting of a treble clef staff and a bass clef staff. Annotations include 'Sw' above the treble staff and 'whole' below the bass staff.

Empty musical staves for the fourth system, including a treble clef staff and a bass clef staff.

Empty musical staves for the fifth system, including a treble clef staff and a bass clef staff.

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