

A Celebration of God's Gift of Music

"I, Doctor Martin Luther, wish all lovers of the unshackled art of music grace and peace from God the Father and from our Lord Jesus Christ! I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy, and costly treasure given to mankind by God... A person who gives this some thought and yet does not regard music as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs."

Although we may disagree with some of Martin Luther's feelings, music must surely be a gift from God. How could the act of pushing a button, plucking a string, or talking slowly become a way of expressing things beyond words. Imagine one day without music in your life—

The United Methodist Hymnal is one of the sources, along with the ***Discipline***, for the doctrine of the United Methodist Church, the hymns, services, affirmations, etc. states those things we believe. All hymns printed in the Hymnal thus would be considered ***Doctrinal*** for all United Methodist Churches.

Toccata in D minor—Classical

Classical music is art music produced or rooted in the traditions of Western music, including both liturgical (religious) and secular music. Each Sunday, throughout the world, classical organ music, such as the Toccata, is used in thousands of worship services. During the 1700's the organ began to be known as *The King of Instruments*. J.S. Bach's ***Toccata and Fugue in D minor*** is considered to be the greatest classical organ work ever written.

We Bring the Sacrifice of Praise—Modern

Modern church music covers a wide variety of styles, from neo classical, to Broadwayesque, to Grunge, and more. Written in 1984, ***We Bring the Sacrifice of Praise*** is an example of the blend of popular and church music. Based on text from Hebrews 13

O For A Thousand Tongues to Sing—Doctrinal

O For A Thousand Tongues to Sing is one of Charles Wesley's most famous hymns. Written one year after his conversion experience, this hymn has been printed in every Methodist Hymnal since 1780

Sweet Beulah Land—Southern Gospel

Gospel music can be traced to the early 17th century, with roots in the black oral tradition. Hymns and sacred songs were repeated in a call and response fashion. The first published use of the term "Gospel Song" probably appeared in 1874. The Southern gospel song ***Sweet Beulah Land***, was written and composed by Squire Parsons in 1973

Will the Circle Be Unbroken—Bluegrass

Bluegrass music is a form of American roots music, and a related genre of country music. Influenced by the music of Appalachia, Bluegrass has mixed roots in Irish, Scottish, Welsh, and English traditional music, and was also later influenced by the music of African-Americans through incorporation of jazz elements. "***Will the Circle Be Unbroken?***" is a popular Christian hymn written in 1907 by Ada R. Habershon with music by Charles H. Gabriel.

Lord I Need You—Contemporary

Musicians have often gone back to create something new. ***Lord I Need You*** is a contemporary hymn based on ***I Need Thee Every Hour***. Contemporary Christian music uses a wide variety of rock and pop styles to convey *The Message* in sound familiar to its audience.

Just A Closer Walk With Thee—Gospel / Jazz

A Closer Walk With Thee, originally written as a gospel song, is perhaps the most frequently played number in the hymn and dirge section of traditional New Orleans jazz funerals. The title and lyrics of the song allude to the Biblical passage from 2 Corinthians 5:7 which states, "We walk by faith, not by sight" and James 4:8, "Come near to God and he will come near to you."

When In Our Music God is Glorified—Modern

When in Our Music is the only hymn text in Christendom that explains the reasons for church music while simultaneously offering "alleluias" to God. The various stanzas deal with our humility in performance (st. 1), the aesthetics of musical worship (st. 2), and the history of church music (st. 3). The final two stanzas present a biblical model (st. 4) and quote Psalm 150 (st. 5). The Composer Rev. Green wrote numerous new hymns "that filled the gap between the hymns of the first part of the 20th century and more contemporary compositions."

Were It Not for Grace—Modern

A modern Christian song by Hamilton and McGee, ***Were It Not For Grace*** (1997) speaks strongly about the need for grace in everyone's hearts as we go through day to day living.

This is My Father's World—Blended

This is My Father's World is a well-known Christian hymn written by Maltbie Davenport Babcock, a minister from New York. It is a hymn set to the style of early 20th century popular music. Today's anthem blends this style in a modern arrangement

God Be With You Till We Meet Again—Doctrinal

We all say the familiar, "goodbye," so often that we may not realize we are using a shortened form of the phrase, "God be with you." Pastor Dr. J.E. Rankin, thought it too bad that we should lose the really beautiful meaning underlying the simple words. His melodious song, "God Be with You," was wrought out of this idea to form a Christian benediction hymn.

Send the Light—Gospel

Charles Hutchinson Gabriel is one of the most prolific names in American church music for the 20th Century. He wrote some 8,000 songs, many of which are still included in modern hymnals. ***Send the Light*** is one of the great missionary hymns of the church. In 1890 missionaries' tales of reaching the foreign masses thrilled the imaginations of stateside Christians. Not only would one call this a typical gospel song, it is one which gave definition to the genre.

The Snow Hill congregation expresses profound appreciation to the volunteer musicians who faithfully provide music for our worship services every week

Chancel Choir

Jennifer Amos	Willis Overby	Dot Slate	<i>Third Sunday Band</i>
Keith Bullin	Lee Richardson	Dawn Smith	
Jennifer Gregg	Karen Ring	Chuck Spicer	<i>Eddie Anderson</i>
Steve Gregg	Cindy Robert	Maxine Stephens	<i>Jesse Anderson</i>
Keith Lawson	Malcolm Roberts	Sam Tilley	<i>Lee Charleville</i>
Vicki Mabe	Glenn Robertson	Laura Wilson	
Jeannette Overby	Iris Robertson	Tim Wilson	