



10

You. In the si - lence of my soul

Dm C/D Bbmaj<sup>7</sup> F/A Am<sup>7</sup> Dm<sup>7</sup> Bbmaj<sup>7</sup>

13

I will speak Your name. With my voice I

*cresc.*

Gm Bbmaj<sup>7</sup>/F Bb/F Eb<sup>2</sup> Gm Dm/F

*cresc.*

16

*rit.* will pro - claim How beau - ti - ful Your songs of

*mf*

*mf*

A little faster (♩ = ca. 80)

*rit.* *mf*

A little faster (♩ = ca. 80)

Ebmaj<sup>7</sup> F<sup>2</sup> F G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C Dsus<sup>4</sup> D

19 (9)

praise, How true and — stead - fast are Your ways, Let all that

G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C Dsus<sup>4</sup> D B/D# Em Em/D

22 *slight rit.*

is with-in me — rise and — sing.

A/C# Dm Dsus<sup>4</sup>/C Dm/C Bmaj<sup>7</sup> Csus C Gsus/D C/D

*slight rit.*

25 *a tempo* (9)

How beau - ti - ful Your ho - ly name, How mar - vel -

G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C D<sup>7</sup> sus<sup>4</sup><sub>2</sub> D<sup>7</sup> G<sup>2</sup> Bm<sup>7</sup>

*a tempo*

28 *decresc.*

ous Your sav - ing grace, That You would call me as Your

*decresc.*

C<sup>2</sup> C D<sup>7sus4</sup> D<sup>7</sup> B/D# Em Em/D A/C# Dm Dsus<sup>4</sup>/C Dm/C

*decresc.*

31 *mp*

own; How beau ti -

*mp*

Bbmaj<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

*mp*

34 *rit.* A little slower (♩ = ca. 76)

A little slower (♩ = ca. 76)

Asus<sup>4</sup> A Asus<sup>4</sup> A Dm Csus<sup>4</sup> C Bbmaj<sup>7</sup> Csus<sup>4</sup> C

*rit.*

*mp*

In the move - ment of a breeze I can hear You

*mp*

Dm

Csus<sup>4</sup>/D C/DBbmaj<sup>7</sup>/D

C/D

speak. In the works Your hands have made,

Dm

C/D C

Bbmaj<sup>7</sup>

F/A Am

Dm<sup>7</sup>Bbmaj<sup>7</sup>

sun and moon and stars, I see ev - 'ry -

*mp* *cresc.* *cresc.*

Gm

Bbmaj<sup>7</sup>/F Bb/FEb<sup>2</sup>

Gm

Dm/F

*cresc.*

47 A little faster (♩ = ca. 80)  
*mf*

46 *rit.*

thing You are. How beau - ti - ful Your songs of

*mf*

A little faster (♩ = ca. 80)

Ebmaj<sup>7</sup> F<sup>2</sup> F G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C Dsus<sup>4</sup> D

*rit.* *mf*

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praise, How true and — stead - fast are Your ways. Let all that

(9)

G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C Dsus<sup>4</sup> D B/D# Em Em/D

52 *rit.*

is with-in me — rise and — sing.

A/C# Dm Dsus<sup>4</sup>/C Dm/C Bbmaj<sup>7</sup> Csus C Gsus/D C/D

*rit.*

55 *a tempo*

How beau - ti - ful Your ho - ly name, How mar - vel -

*a tempo*

G<sup>2</sup> Bm<sup>7</sup> C<sup>2</sup> C D<sup>7sus</sup><sub>2</sub> D<sup>7</sup> G<sup>2</sup> Bm<sup>7</sup>

58 rit. e decresc.

ous Your sav - ing grace, That You would call me as Your

rit. e decresc.

C<sup>2</sup> C D<sup>7sus</sup><sub>4</sub> D<sup>7</sup> B/D# Em Em/D A/C# Dm Dsus<sup>4</sup>/C Dm/C

rit. e decresc.

61 *mp* *cresc.* *rit.*

own; How beau - ti - ful.

*mp* *cresc.*

Bbmaj<sup>7</sup> Csus C/Bb

*mp* *cresc.* *rit.*

64

*a tempo*

How beau - ti - ful Your songs — of praise, How true and —

The vocal line consists of two staves. The melody is in a minor key with a 9th interval. The lyrics are: "How beau - ti - ful Your songs — of praise, How true and —".

*f*

Ab Ab<sup>2</sup> Cm<sup>7</sup> Db<sup>2</sup> Db Eb<sup>7sus4</sup> Eb<sup>7</sup> Ab<sup>2</sup> Ab Cm<sup>7</sup>

The piano accompaniment features a bass line with a 9th interval and a treble line with chords. The dynamics are marked *f*. The chords listed are: Ab, Ab<sup>2</sup>, Cm<sup>7</sup>, Db<sup>2</sup>, Db, Eb<sup>7sus4</sup>, Eb<sup>7</sup>, Ab<sup>2</sup>, Ab, Cm<sup>7</sup>.

67

stead - fast are — Your ways, Let all that —

The vocal line continues with the lyrics: "stead - fast are — Your ways, Let all that —".

Db<sup>2</sup> Db Eb<sup>7sus</sup> Eb C/E Fm Fm/Eb

The piano accompaniment continues with the following chords: Db<sup>2</sup>, Db, Eb<sup>7sus</sup>, Eb, C/E, Fm, Fm/Eb.

69

is with - in me — rise and —

The vocal line concludes with the lyrics: "is with - in me — rise and —".

Bb/D Ebm Ebsus<sup>4</sup>/Db Ebm/Db Cbmaj<sup>7</sup>

The piano accompaniment concludes with the following chords: Bb/D, Ebm, Ebsus<sup>4</sup>/Db, Ebm/Db, Cbmaj<sup>7</sup>.



71 *rit.* 72 *a tempo*

sing. How beau - ti - ful Your ho - ly

*rit.* *a tempo*

Db sus Db Absus/Eb Db/Eb Ab<sup>2</sup> Ab Cm<sup>7</sup> Db<sup>2</sup> Db Eb<sup>7</sup> sus<sup>4</sup> Eb<sup>7</sup>

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name, How mar - vel - ous Your sav - ing grace That You would \_

Ab<sup>2</sup> Ab Cm<sup>7</sup> Db<sup>2</sup> Db Eb<sup>7</sup> sus<sup>4</sup> Eb<sup>7</sup> C/E Fm Fm/Eb

77

call me as Your own; How

Bb/D Ebm Ebsus<sup>4</sup>/Db Ebm/Db Cbmaj<sup>7</sup>

79 *decresc.* *rit.* *mp* **Slower**  
 beau - ti - ful, How beau - ti - ful,  
*decresc.* *mp*  
 Bbm<sup>7</sup> Abm<sup>7</sup> Cbmaj<sup>9</sup>/Db Db<sup>7</sup>sus<sup>4</sup> **Slower** Gb Cbm/Gb  
*decresc.* *rit.* *mp*  
 83 *pp* *rit.* *pp* *ppp*  
 Beau - ti ful.  
 Gb Cbm/Gb Gb Gb<sup>2</sup> Gb  
*pp* *rit.* *ppp*  
 Ad. \*

\* Six counts and out in the ritarded tempo

**How Beautiful (Your Songs of Praise)** is a captivating choral prayer in praise of God’s sovereign majesty, an ode that springs from the hearts of all true believers. Suggested corresponding scripture readings include Psalm 66: 1-4 and 95, Ecclesiastes 3: 11-12 and Romans 11: 33.

**Tom Fettke** is a well-known composer, arranger and producer of music and recordings for church and school. Widely published, his music has been performed by thousands of choirs throughout the world. In considerable demand as a guest conductor, clinician and workshop leader, he also has served as Senior Editor for several distinguished hymnals. A church choir director and minister of music in churches large and small for over 30 years, Tom lives in Brentwood, Tennessee.