

COMFORT, COMFORT, O MY PEOPLE

F Dm Bb F C F

1. Com - fort, com - fort, O my peo - ple, Speak of peace, now says our God;
 2. Hark, the voice of one who's cry - ing In the des - ert far and near,
 3. O make straight what long was crook - ed, Make the rough - er plac - es plain;

Dm F Dm Bb F Dm F C F

1. Com - fort those who sit in dark - ness, Mourn - ing 'neath their sor - rows' load.
 2. Bid - ding all to full re - pent - ance, Since the king - dom now is here.
 3. Let your hearts be true and hum - ble, As be - fits his ho - ly reign.

C Am Bb Csus4 C

1. Speak un - to Je - ru - sa - lem, Of the peace that waits for them;
 2. O that warn - ing cry o - b - edient, pre - pare for God a way;
 3. For the glo - ry of the Lord Now o'er earth is shed a - broad;

F Eb Dm Am Dm Gm Csus4 C F

1. Tell of all the sins I com - er, And that war - fare now is o - ver.
 2. Let the val - leys rise to meet him, And the hills bow down to greet him.
 3. And all flesh shall see the to - ken, For his word is nev - er bro - ken.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 87 87 77 88; based on Isaiah 40:1-8; Johann G. Olearius, 1611-1684; tr. by Catherine Winkworth, 1827-1878, alt.
 Music: GENEVA FORTY-TWO; Claude Goudimel, ca. 1514-1572; *Genevan Psalter*, 1551.

COMFORT, COMFORT, O MY PEOPLE

Capo 3: (D) F (Bm) Dm (G) Bb (D) F (A) C (D) F

1. Com-fort, com - fort, O my peo - ple, Speak of peace, now says our God;
 2. Hark, the voice of one who's cry - ing In the des - ert far and near,
 3. O make straight what long was crook - ed Make the rough - er plac - es plain;

(Bm) Dm (D) F (Bm) Dm (G) Bb (D) F (A) C (D) F

1. Com - fort those who sit in dark - ness - ing 'neath their sor - rows' load.
 2. Bid - ding all to full re - pent - ance Since the king - dom now is here.
 3. Let your hearts be true and hum - ble As be - fits his ho - ly reign.

(A) C (G) F (A) Am (G) Bb (Asus4) C (A) Csus4

1. Speak un - to Je - ru - sa - lem the peace that waits for them; ___
 2. O that warn - ing cry o - bey! pre - pare for God a way; ___
 3. For the glo - ry of the Lord Now o'er earth is shed a - broad; ___

(D) F (C) Eb (Bm) Dm (F#m) Am (Bm) F (E) Gm (Asus4) C (A) D Csus4 C F

1. Tell of all the sins I cov - er, And that war - fare now is o - ver.
 2. Let the val - leys rise to meet him the hills bow down to greet ___ him.
 3. And all flesh shall see the to - ken That his word is nev - er bro - ken.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 87 87 77 88; based on Isaiah 40:1-8; Johann G. Olearius, 1611-1683; Catherine Wainwright, 1827-1878, alt.
 Music: GENEVA FORTY-TWO; Claude Goudimel, ca 1514-1572; *Genevan Psalter*, 1551; guitar acc. © 1995, OCP. All rights reserved.

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Capo 3: (D) F (Bm) Dm (G) Bb (D) F (A) C (D) F

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(Bm) Dm (D) F (Bm) Dm (G) Bb (D) F (A) C (D) F

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(A) C (G) F (A) Am (G) Bb (Asus4) C (A) Csus4

1. Speak un - to Je - ru - sa - lem the peace that waits for them; ___
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(D) F (C) Eb (Bm) Dm (F#m) Am (Bm) F (E) Gm (Asus4) C (A) D Csus4 C F

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Text: 87 87 77 88; based on Isaiah 40:1-8; Johann G. Olearius, 1611-1683; Catherine Wadsworth, 1827-1878, alt.
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TRUMPET in B \flat

The image shows a musical score for a trumpet in B-flat. It consists of four staves of music. The first staff begins with a dynamic marking of *mf*, followed by a crescendo to *f*, then another *mf* and a final crescendo to *f*. The second staff starts with *mf*, has a crescendo to *f*, and then a decrescendo back to *mf* and a final crescendo to *f*. The third staff starts with *mp*, has a crescendo to *mf*, and then a decrescendo back to *mp* and a final crescendo to *mf*. The fourth staff starts with *f*, has a decrescendo to *mf*, and a final crescendo to *f*. A large, bold, black watermark reading 'SAMPLE' is oriented vertically across the center of the page, partially overlapping the musical staves.

Music: GENEVA FORTY-TWO; Claude Goudimel, ca. 1514–1572; Geneva Psalter, 1551; arr. by Randall DeBruyn, b. 1947, © 1995, OCP. All rights reserved.