THE LITURGICAL GUITARIST HYMNAL

86 Hymn Arrangements
for Solo Guitar

By

JIM NAILON

SAMPLE

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FORWARD

While we live in a world where music has become mostly entertainment and musicians are entertainers who can become the focus of great attention, the Catholic Church teaches that music is the handmaid of the liturgy. That means I am called to be a servant, not a performer. I try to place ego aside and serve to support the flow of the liturgy by focusing on worship, by supporting the voices of the congregation in singing, and by trying to keep the transition between the priest's prayers and spoken prayer as seamless as possible. Above all, I try to remember that my audience at Mass is God, not the congregation. It is a challenge to keep my focus heavenward while juggling the many details I must attend to during a Mass, yet it is worth the effort.

I personally believe that music is God's first language. Just consider how often the Psalmist tells us to *sing a new song*, *praise God with music* or to *sing a new song*. Also, consider the heavenly choirs who continuously sing and praise God with music. As musicians, we are privileged to speak and communicate deeply with God through the language of music. It is my prayer for you and for all church musicians that our musical talents will lead us closer to the One who gave us the precious gift of music.

Peace,

Jim Nailon

Website: www.liturgicalguitarist.com

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Morning Has Broken

SAMPLE

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O Come, Divine Messiah

O Come, O Come, Emmanuel

O God beyond All Praising

O Little Town of Bethlehem

O Lord, I Am Not Worthy

O Sacrament Most Holy

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O Sanctissima

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e Old gged Cross

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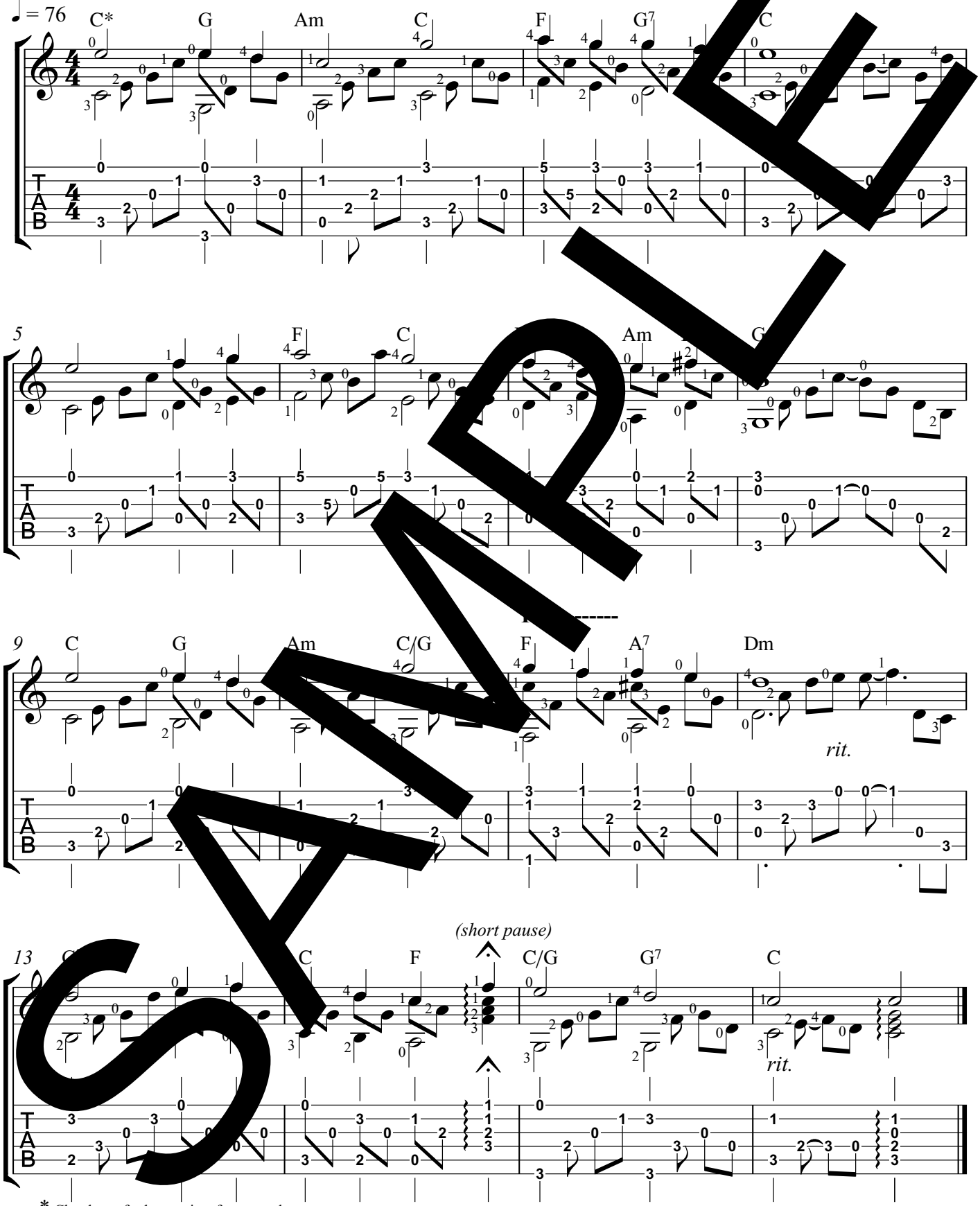
Abide with Me

Arr. for Guitar by Jim Nailon

William Henry Monk



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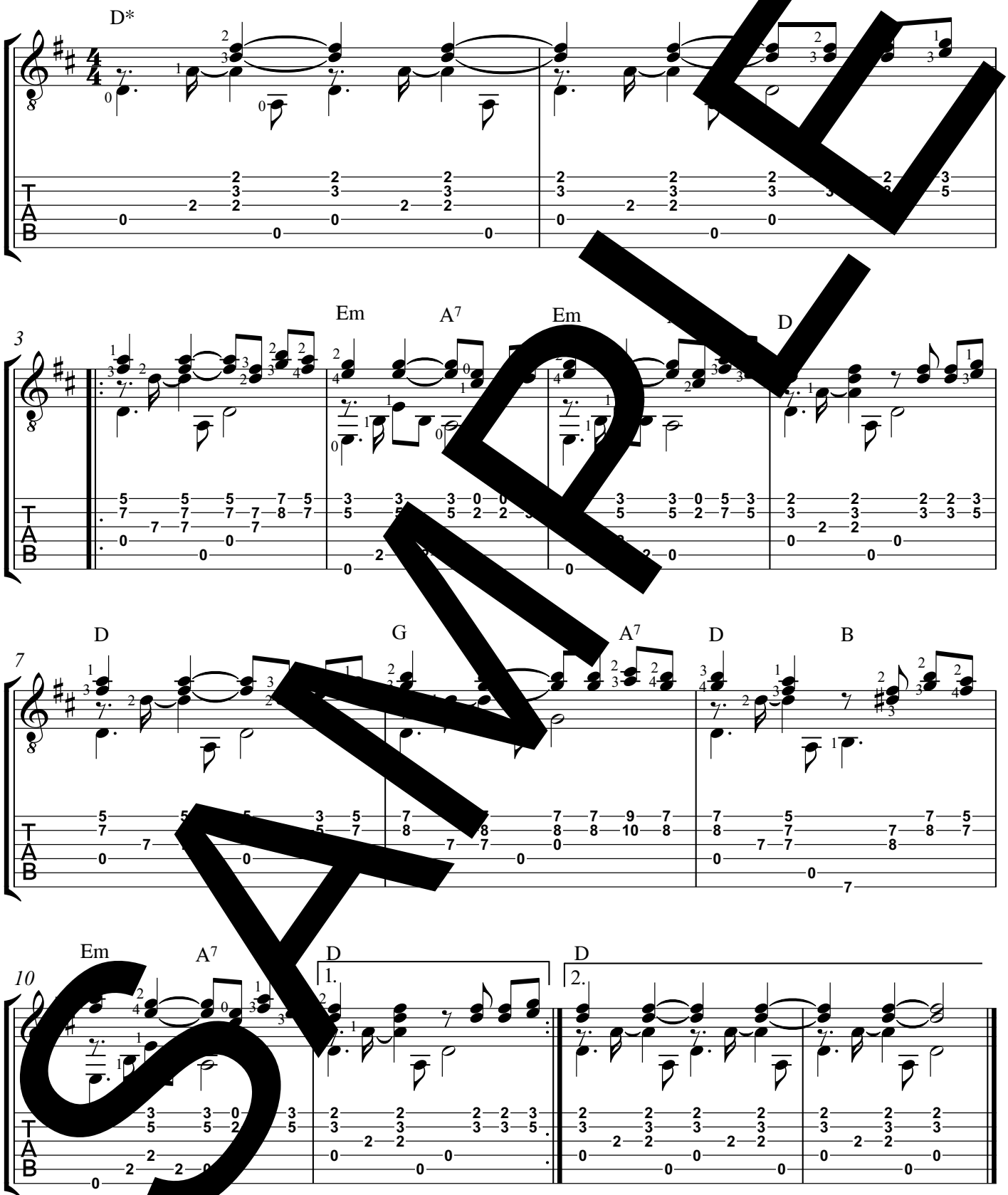
Adiós, Oh Virgen De Guadalupe

Arr. for guitar by Jim Nailon

Traditional



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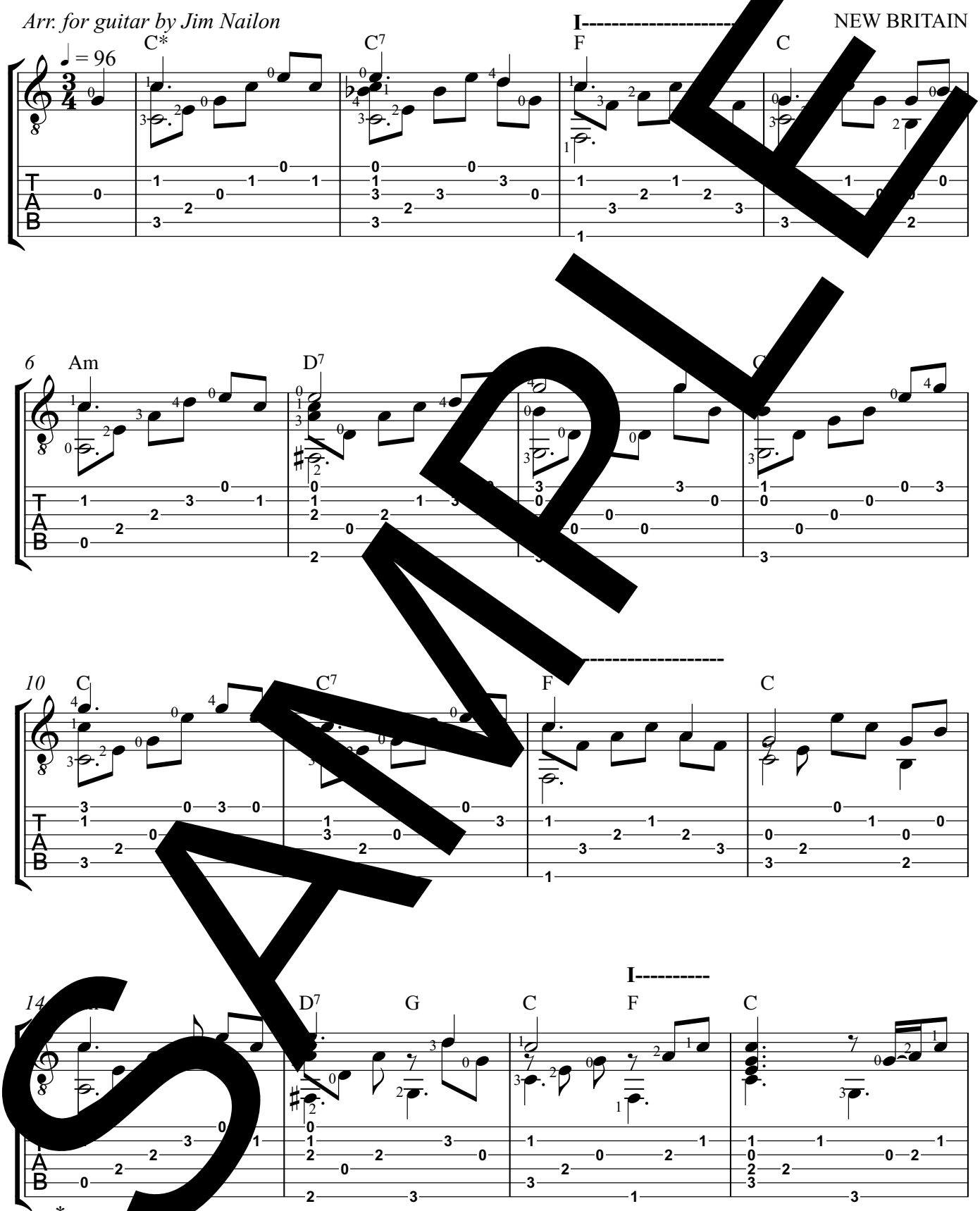
Amazing Grace

Arr. for guitar by Jim Nailon



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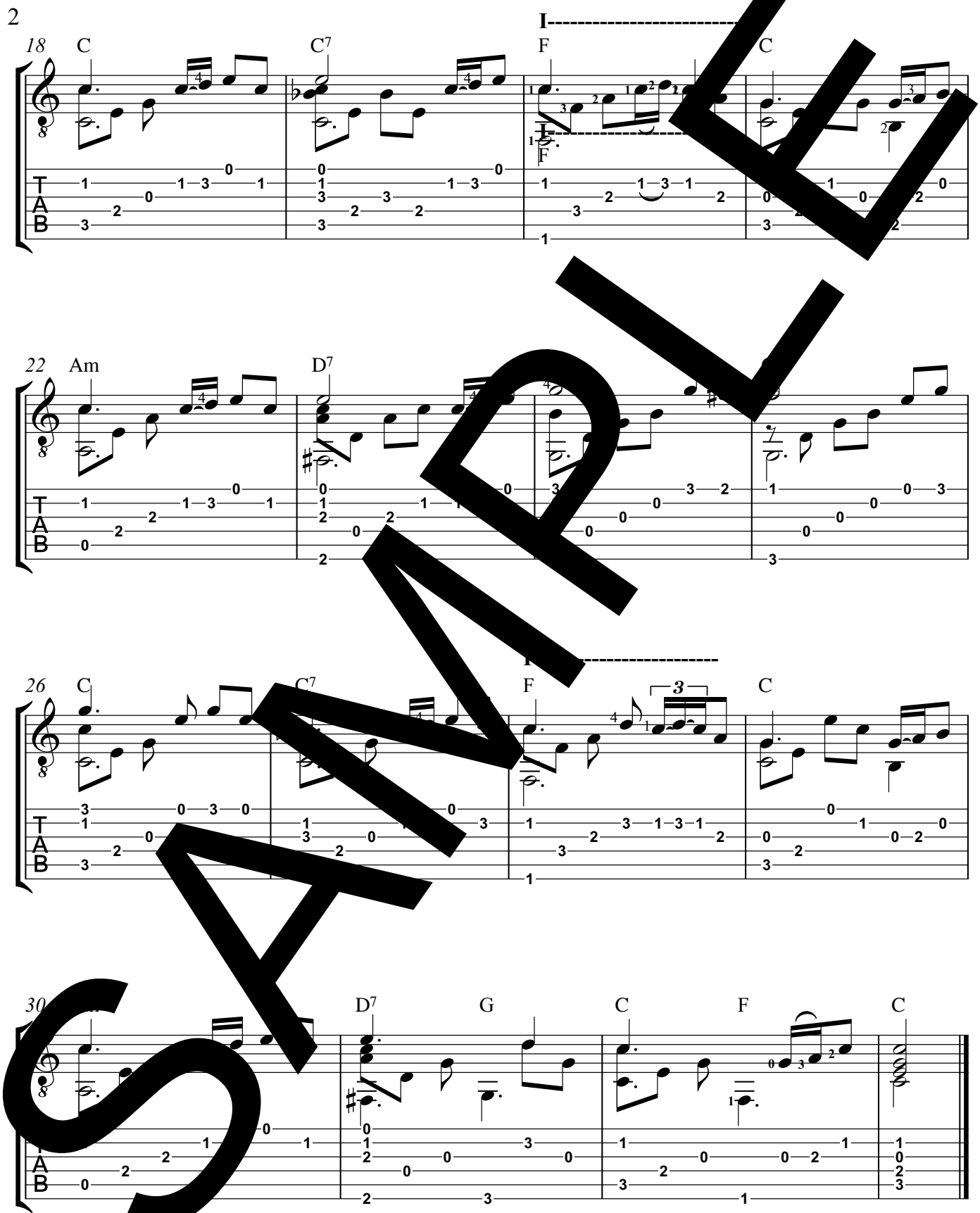

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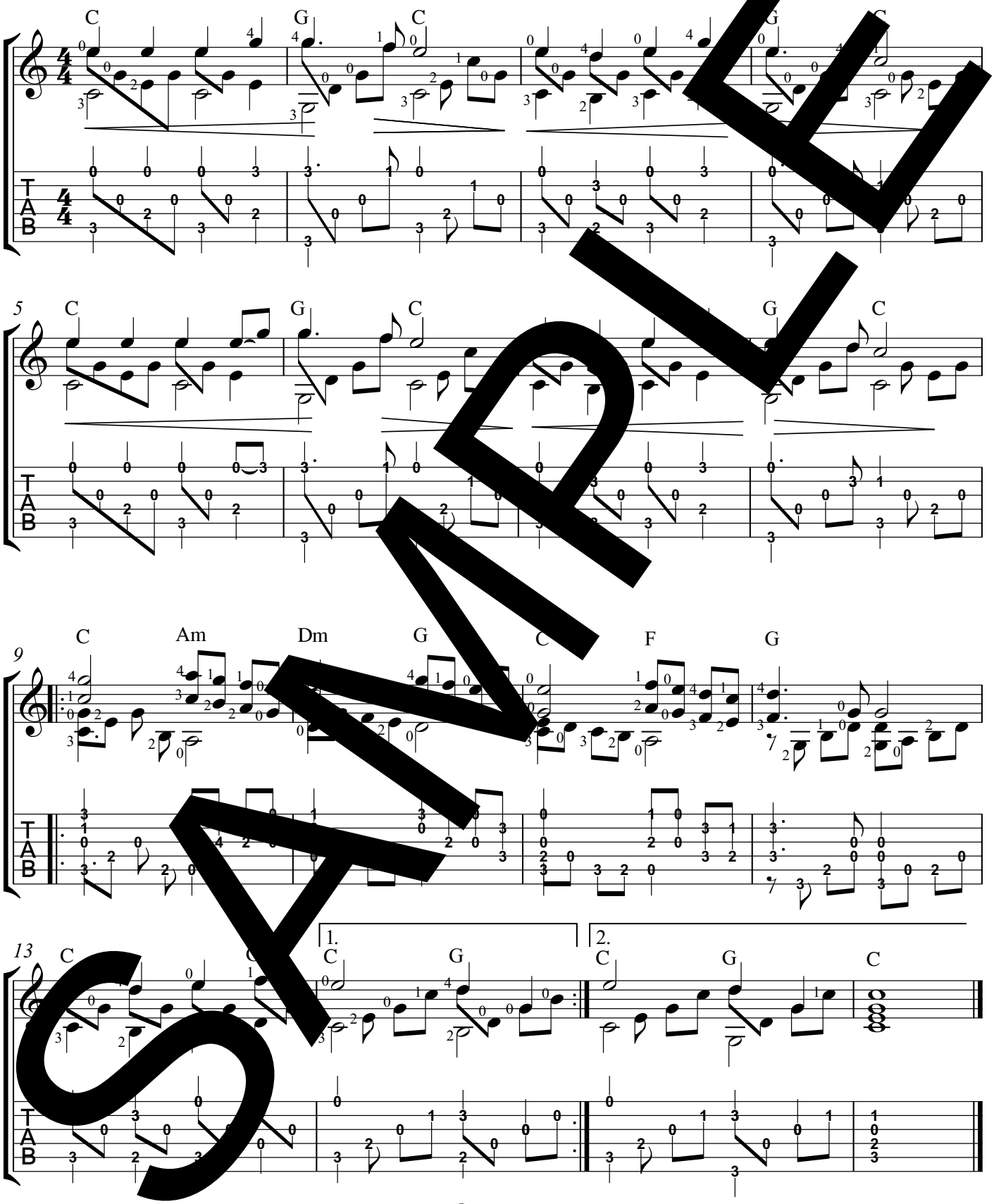
Angels We Have Heard On High

Arr. for guitar by Jim Nailon

Trad. French Carol



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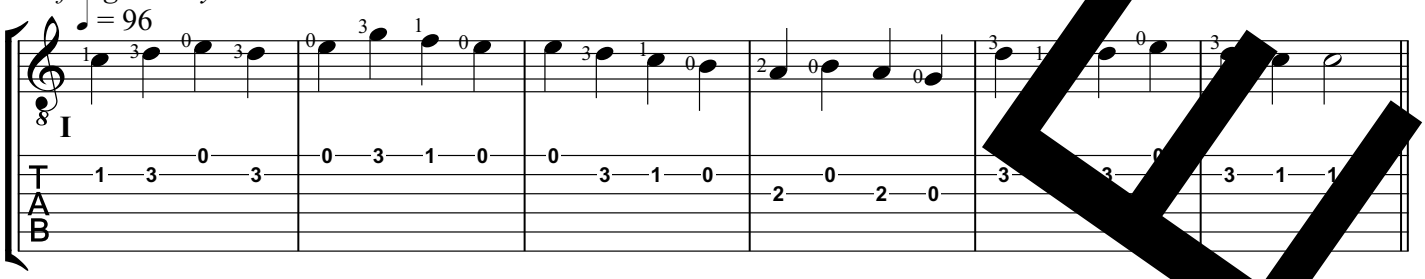
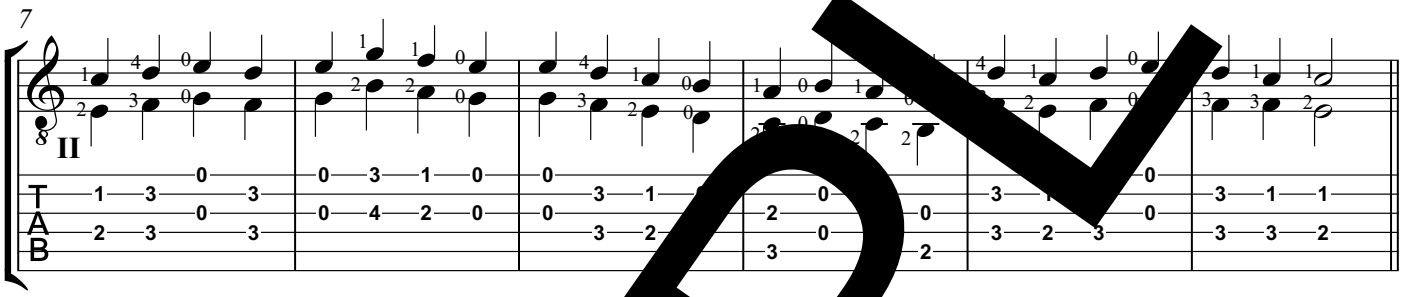
At the Cross Her Station Keeping

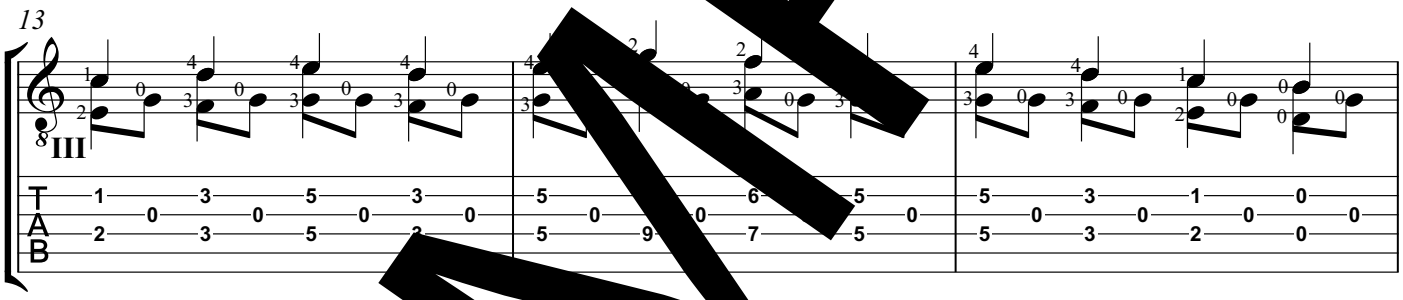
Arr. for guitar by Jim Nailon

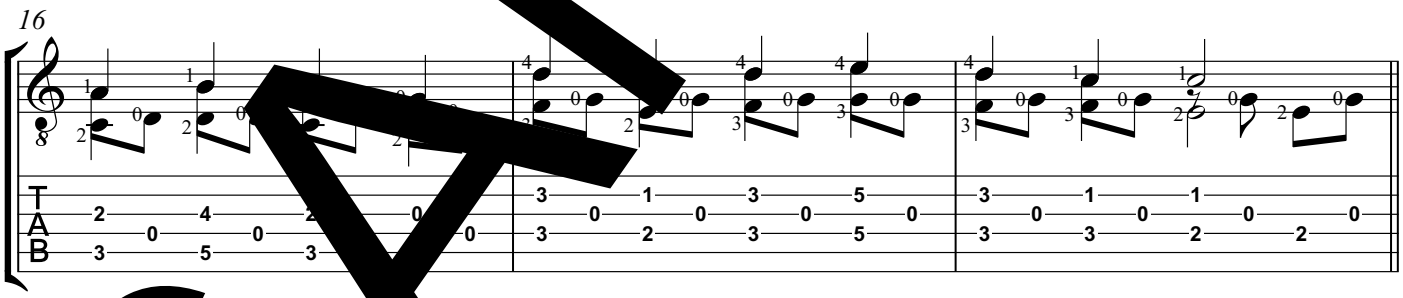
STABAT MATER

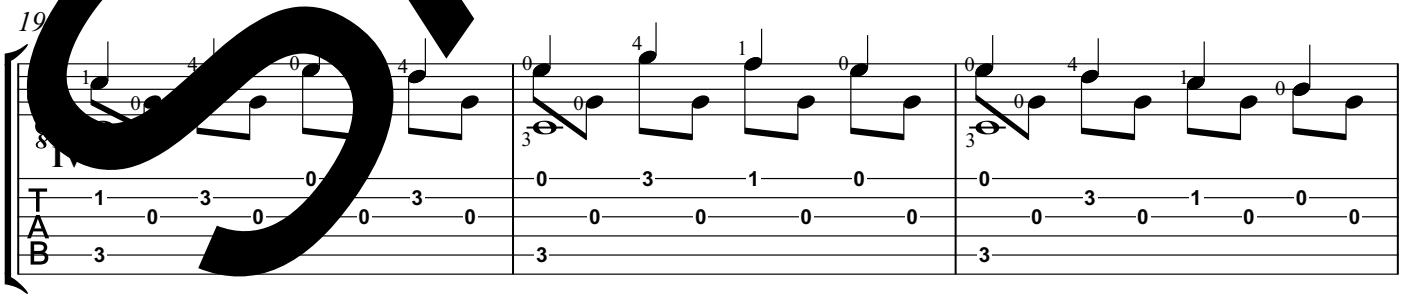


No harmonization included as this is just my interpretation of the chant.









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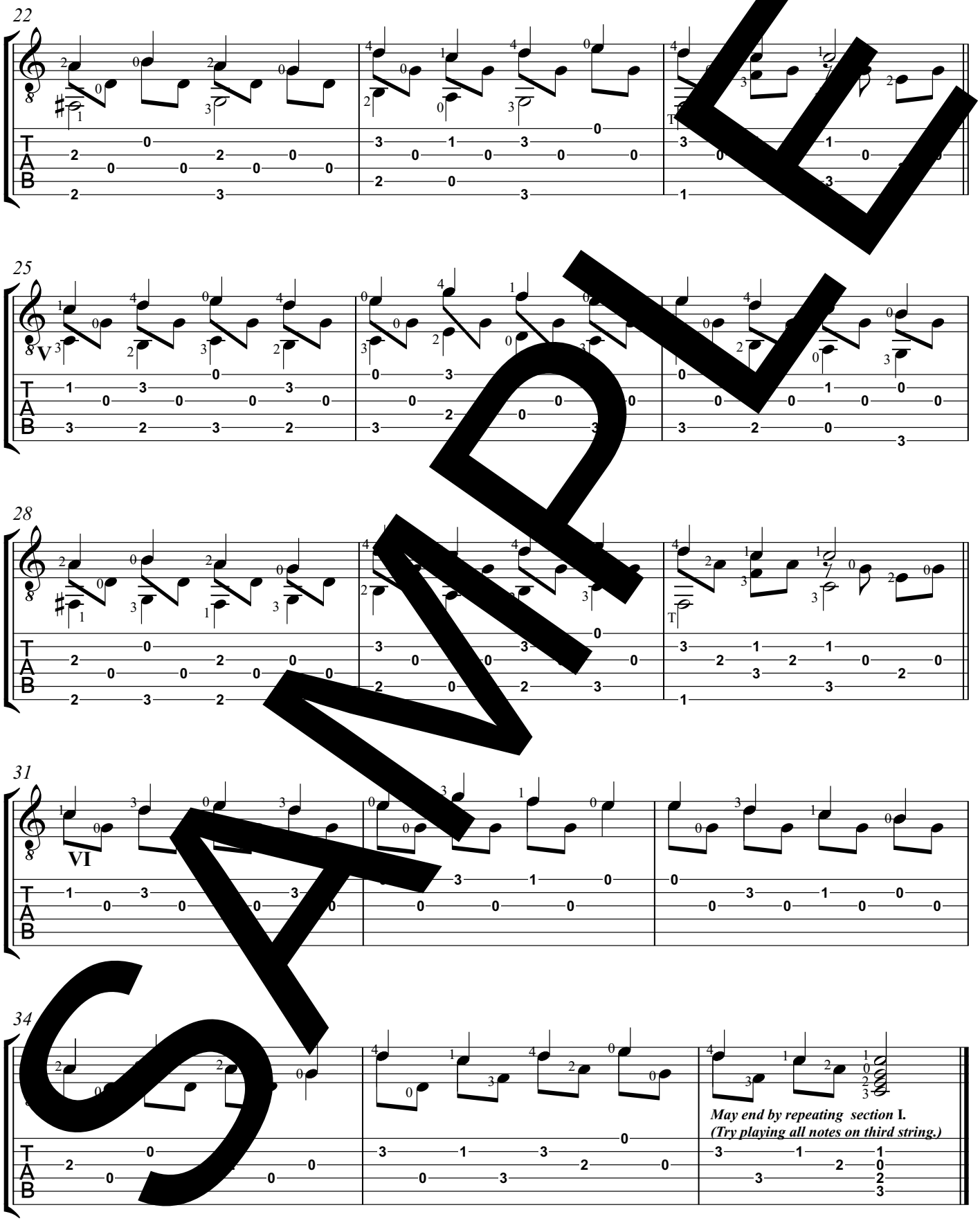
At the Cross Her Station Keeping (continued)



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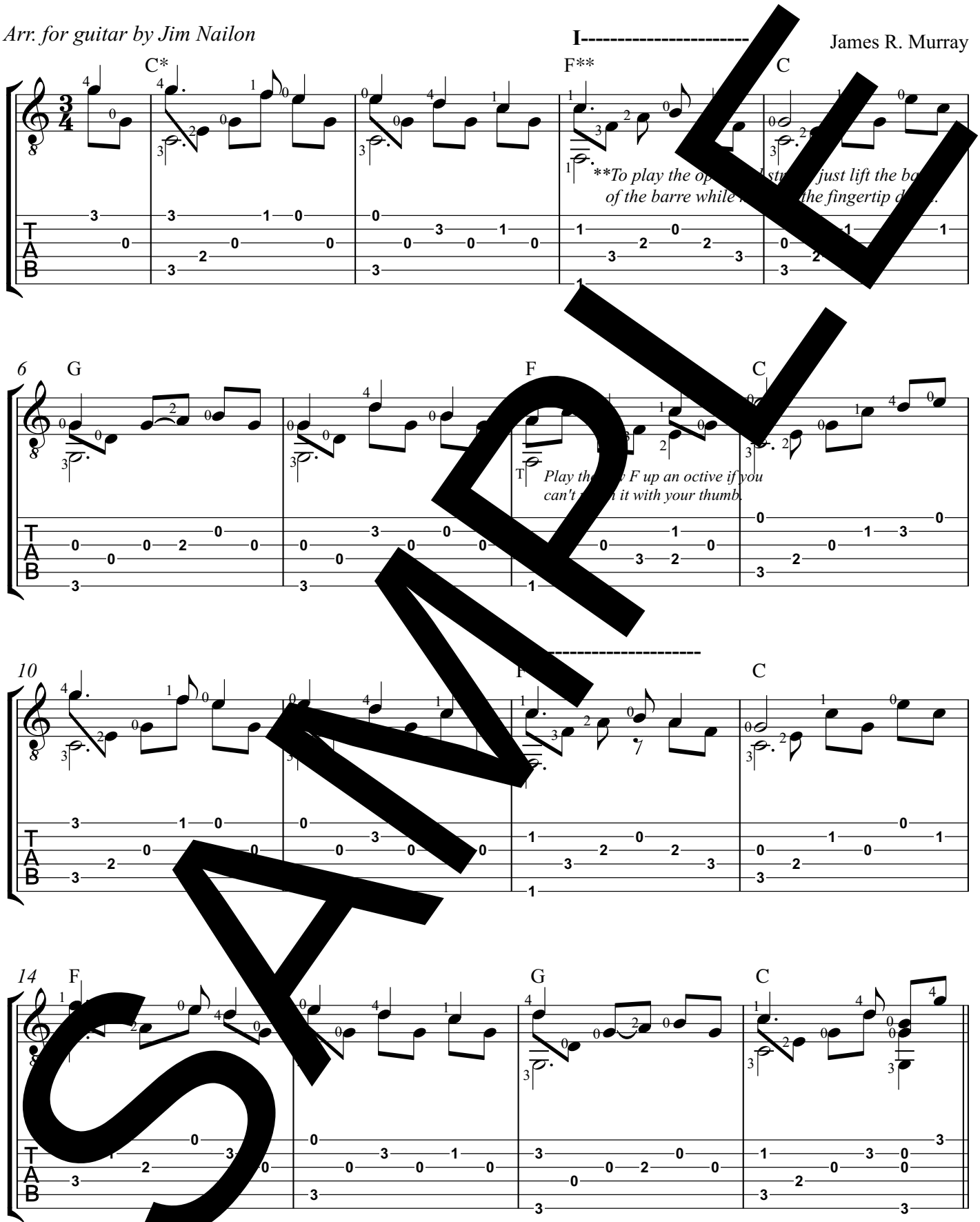
Away in a Manger

Arr. for guitar by Jim Nailon

James R. Murray



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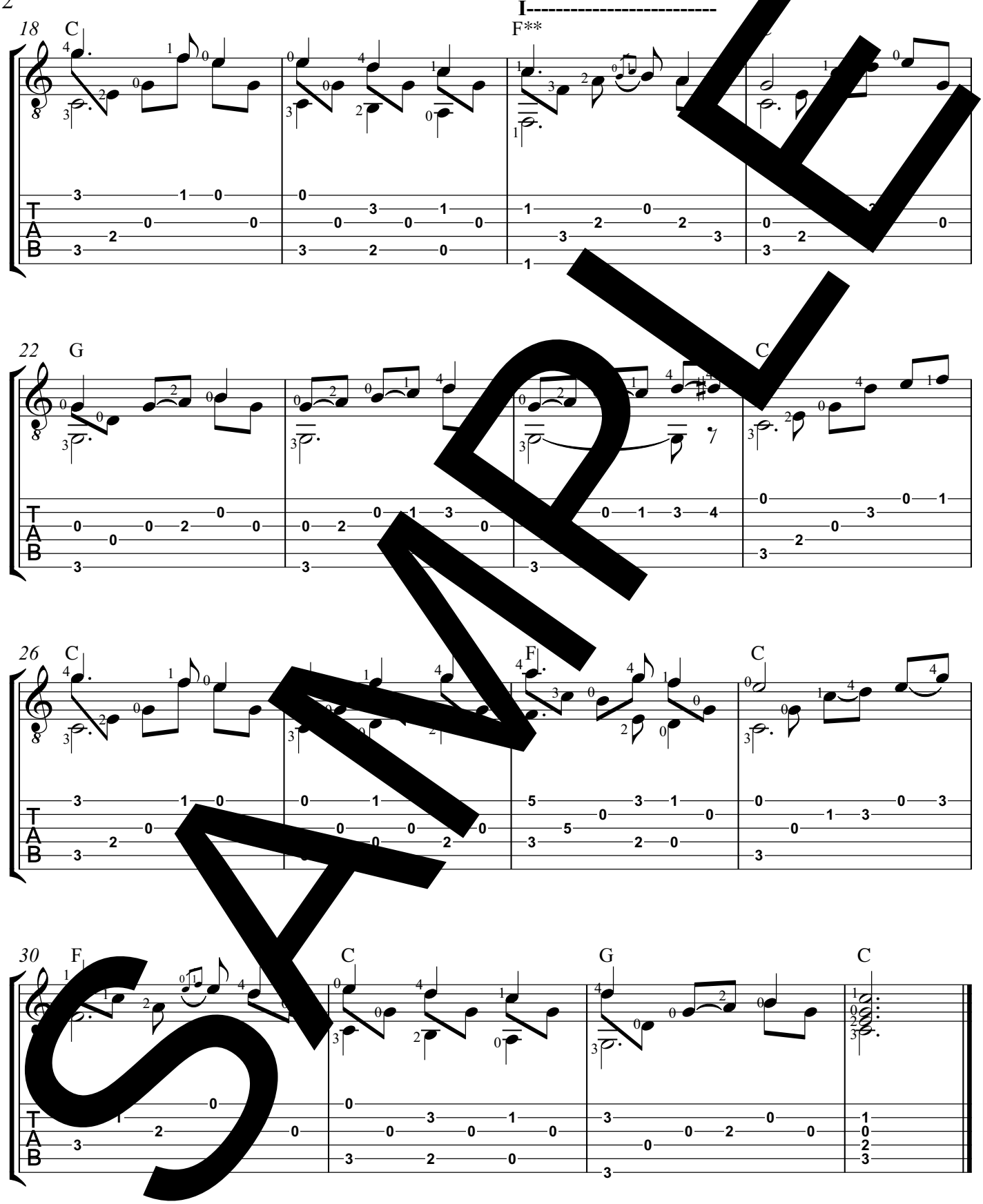
Away in a Manger (continued)



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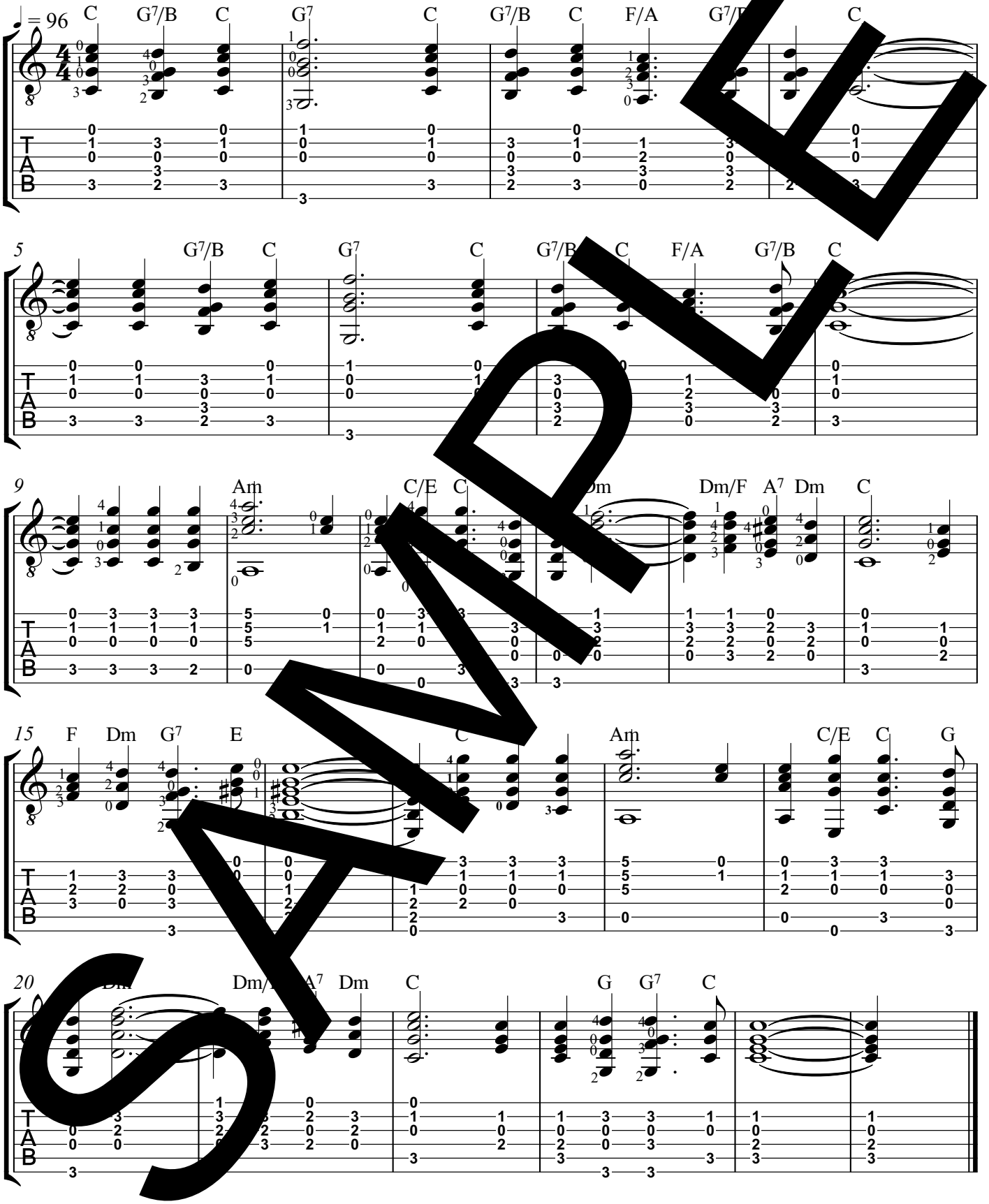
Be Still, My Soul (Finlandia)

Arr. for guitar by Jim Nailon

Jean Sibelius



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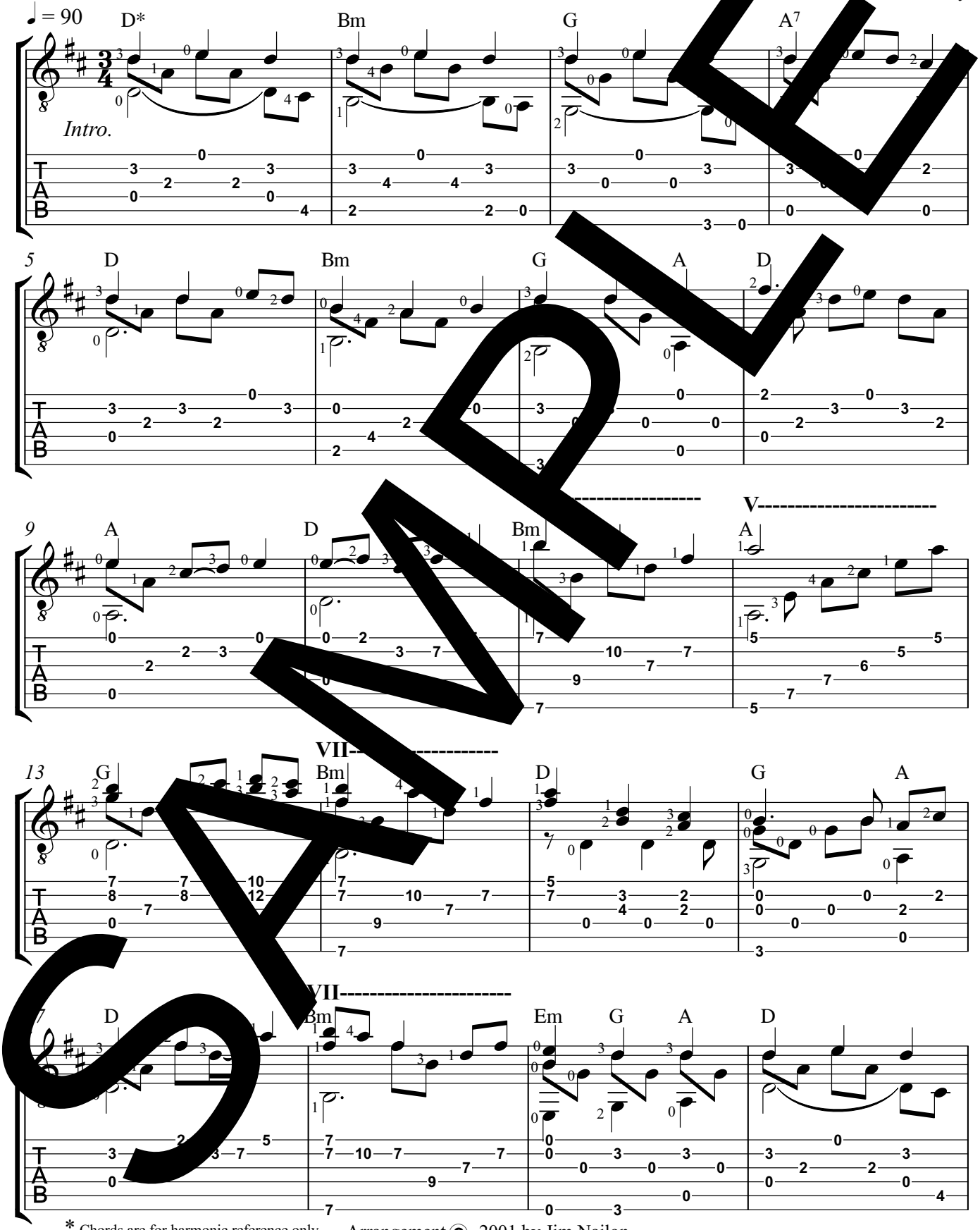
Be Thou My Vision

Arr. for guitar by Jim Nailon

SLANE
Trad. Irish Melody



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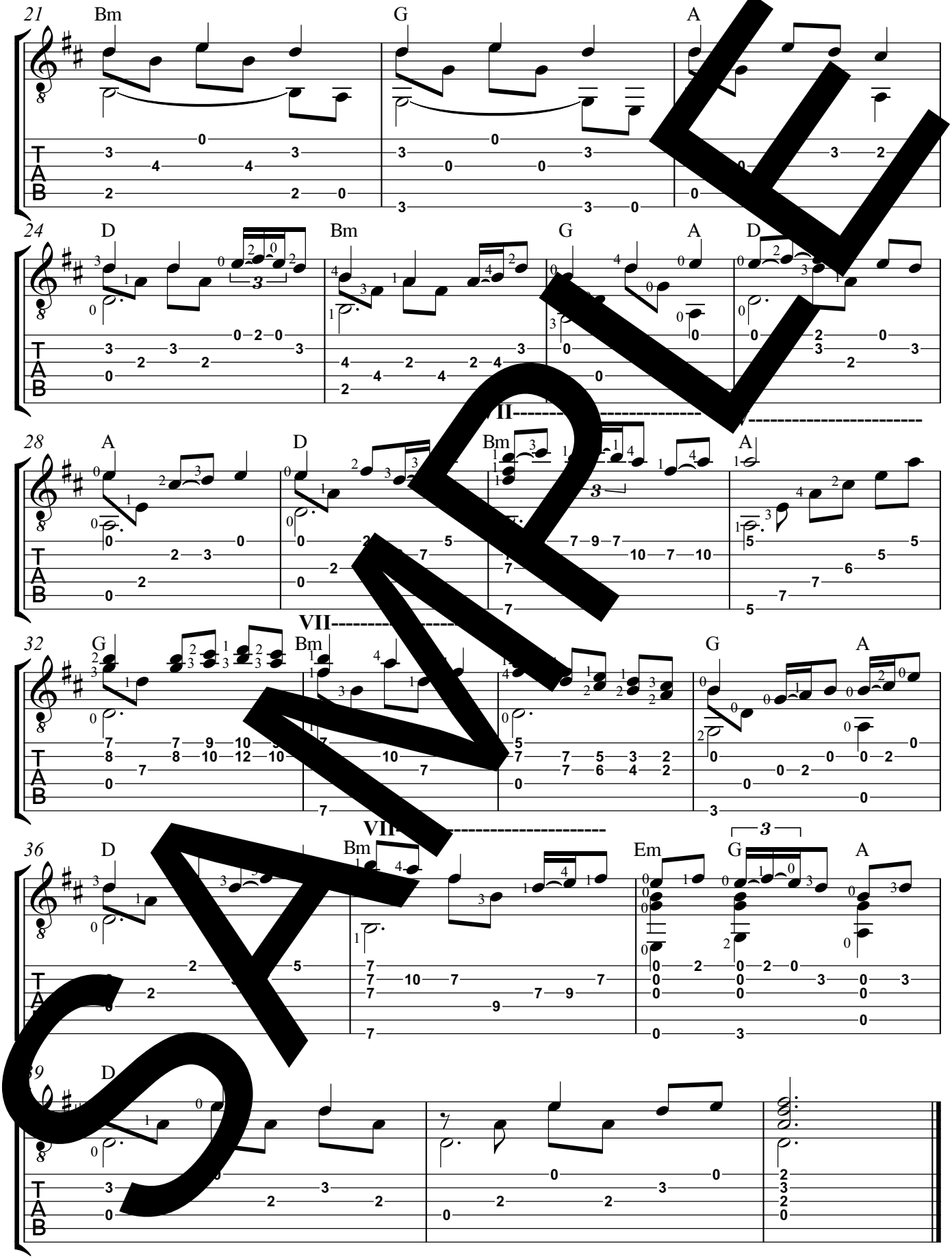
Be Thou My Vision (continued)



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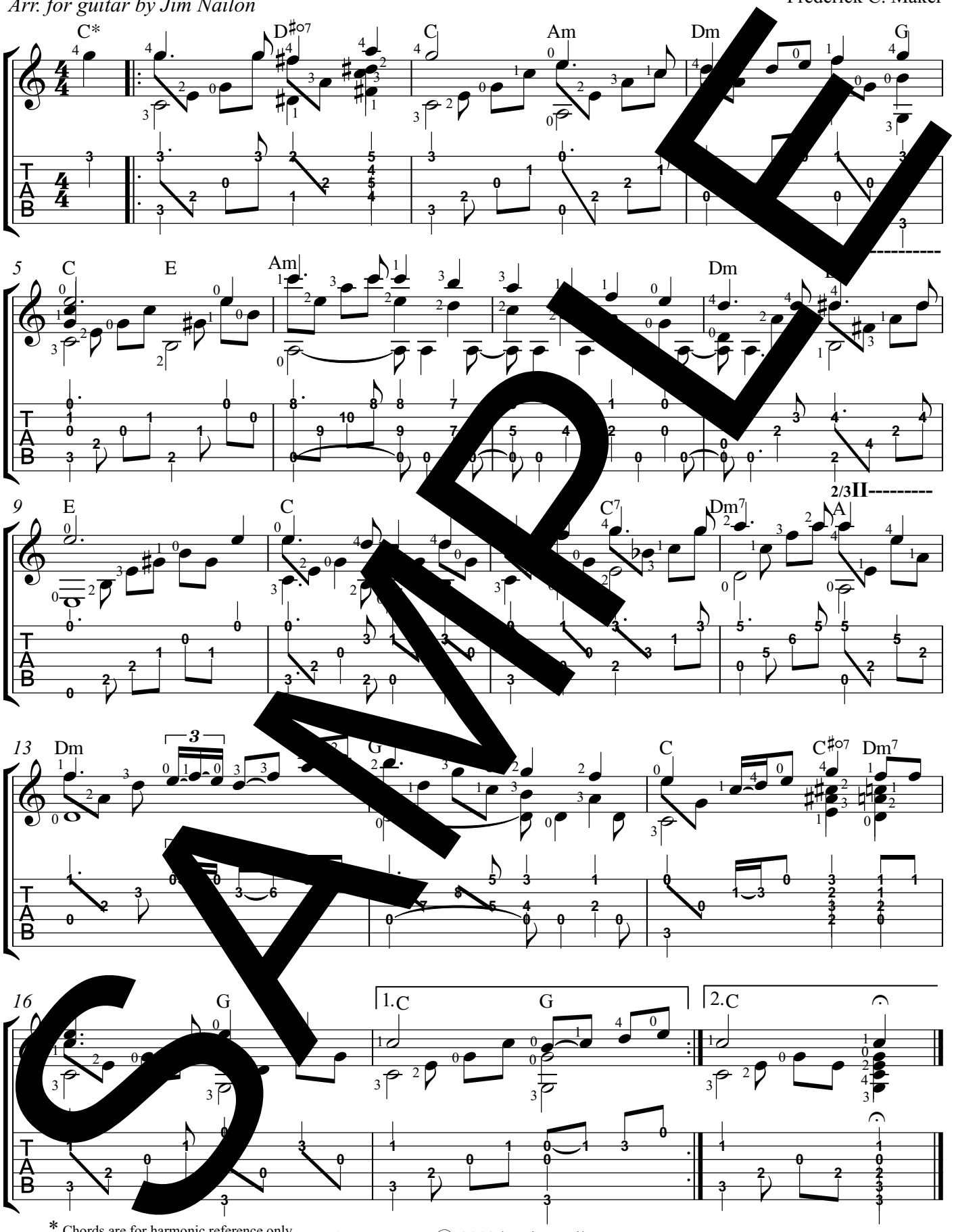
Beneath the Cross of Jesus

Arr. for guitar by Jim Nailon

Frederick C. Maker



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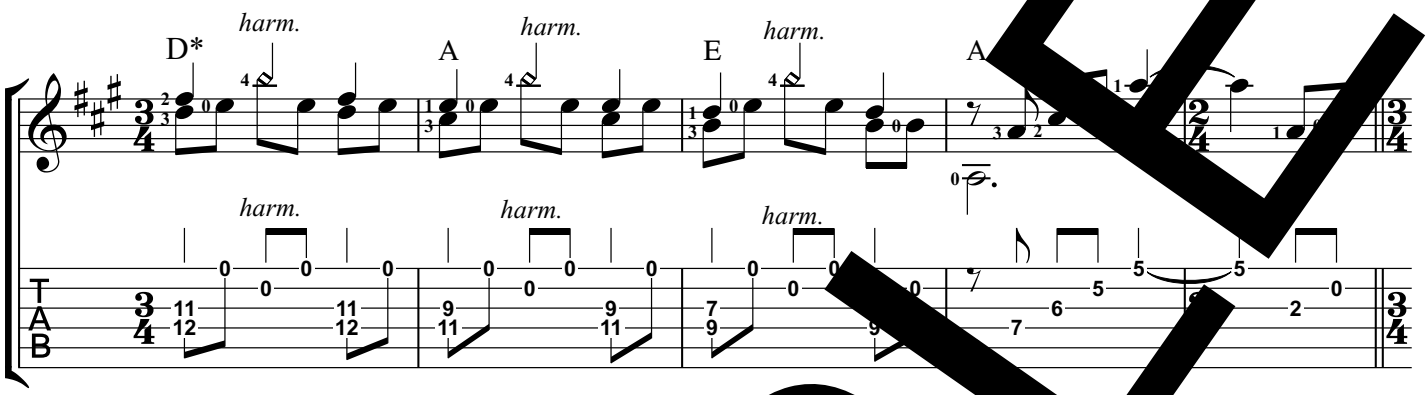
Children of the Heavenly Father

Arr. for Guitar by Jim Nailon

Trad. S[illegible]dish Melody



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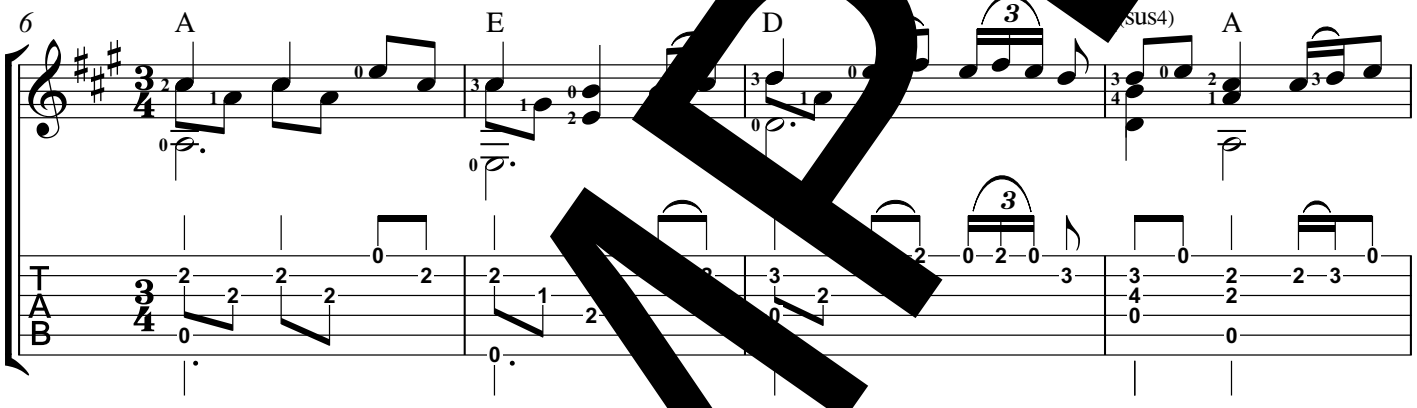

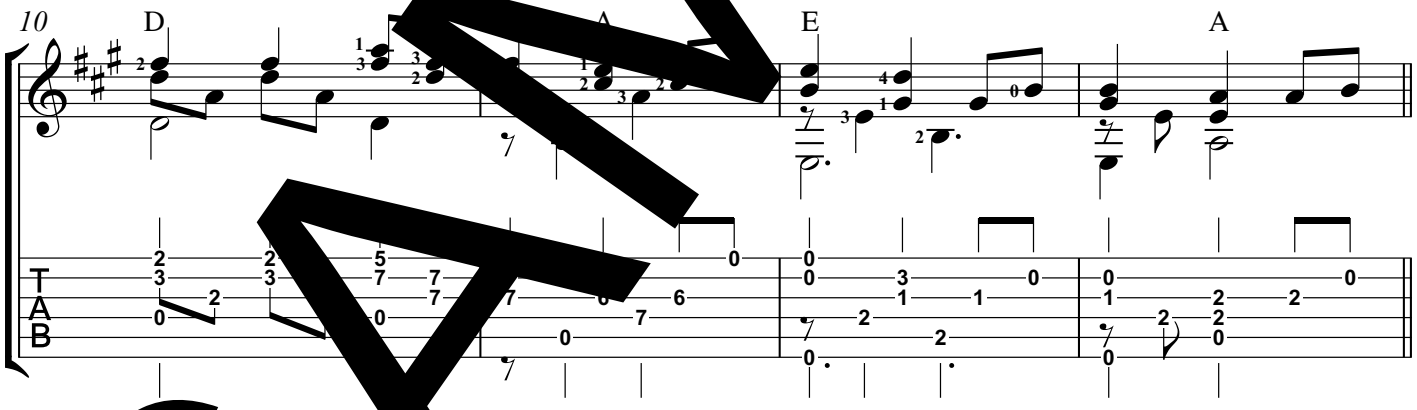

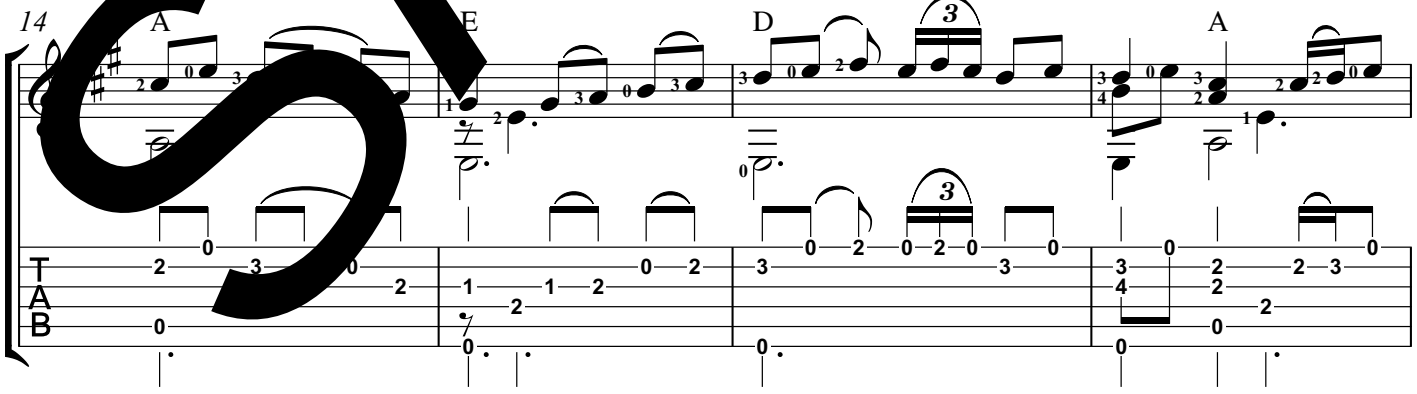

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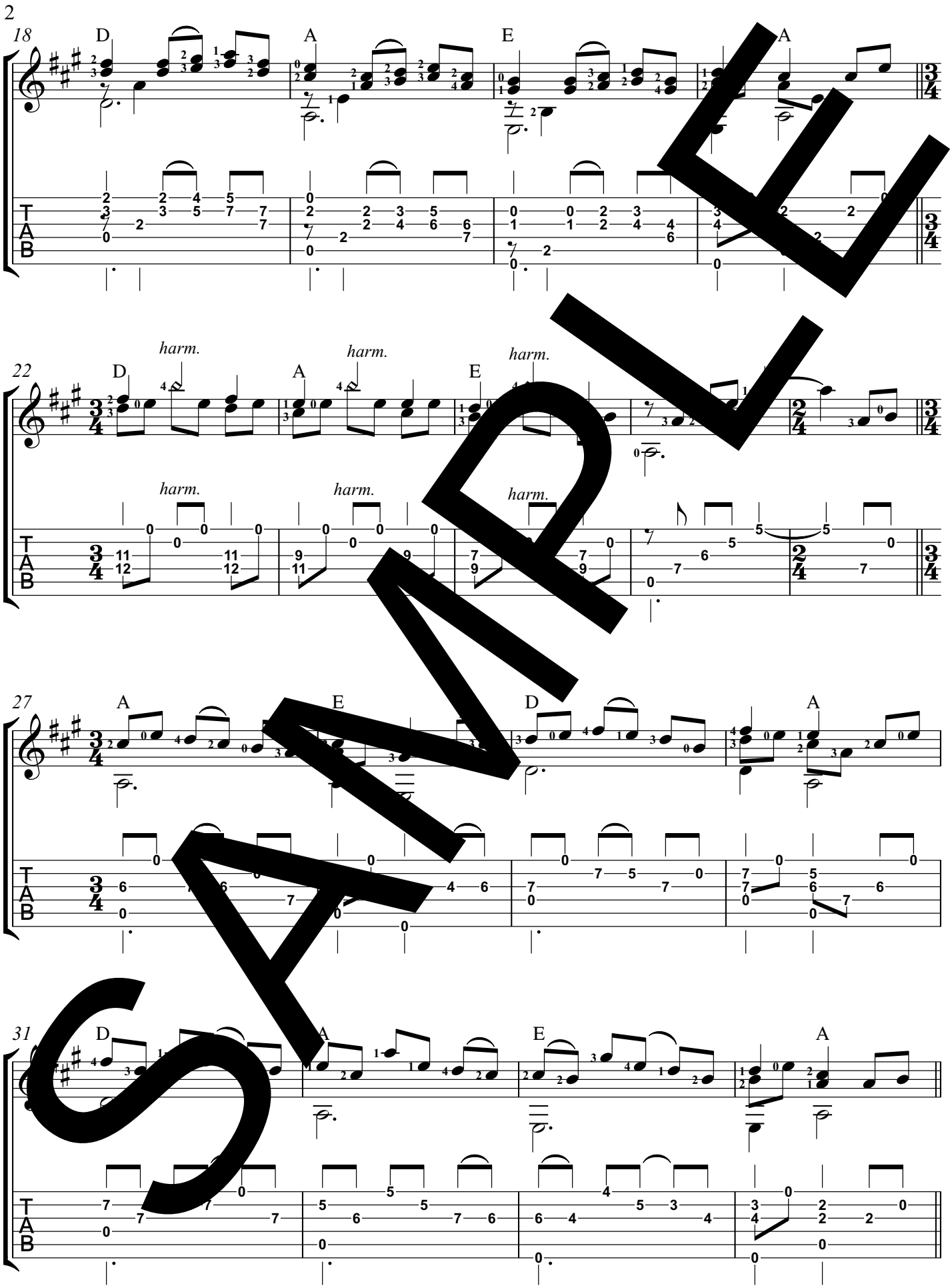

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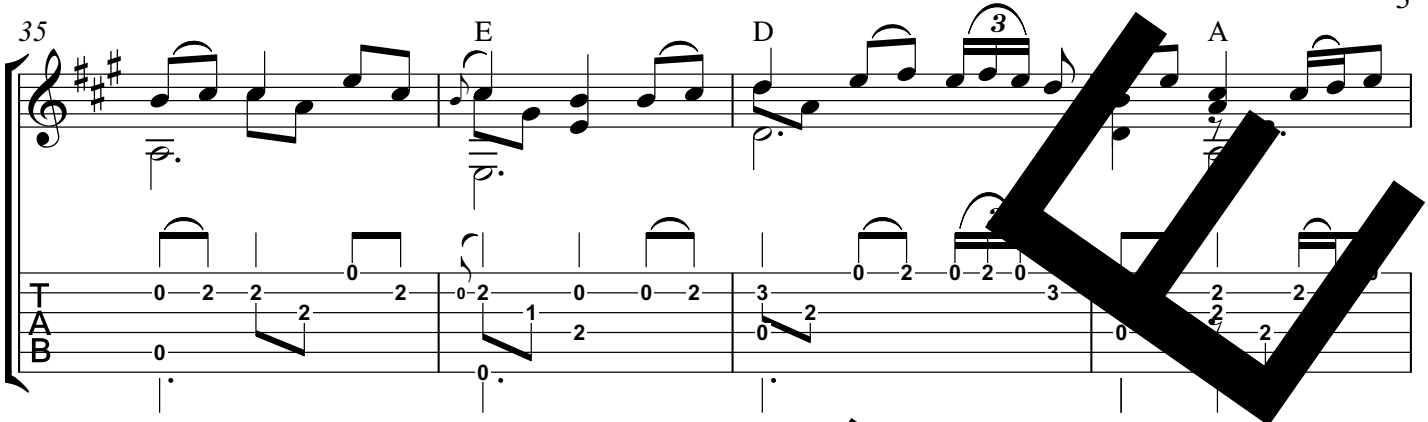
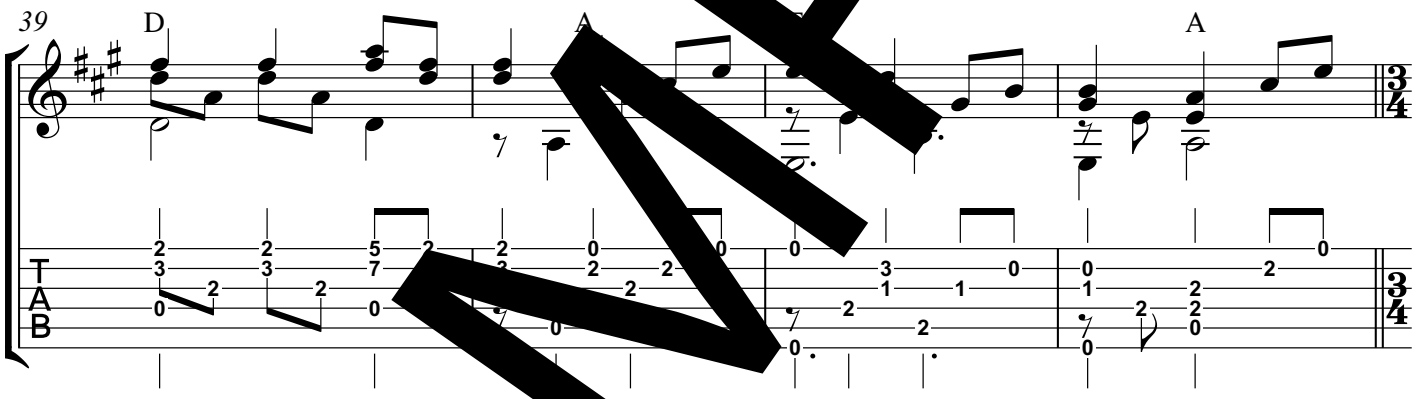

35
E
D
A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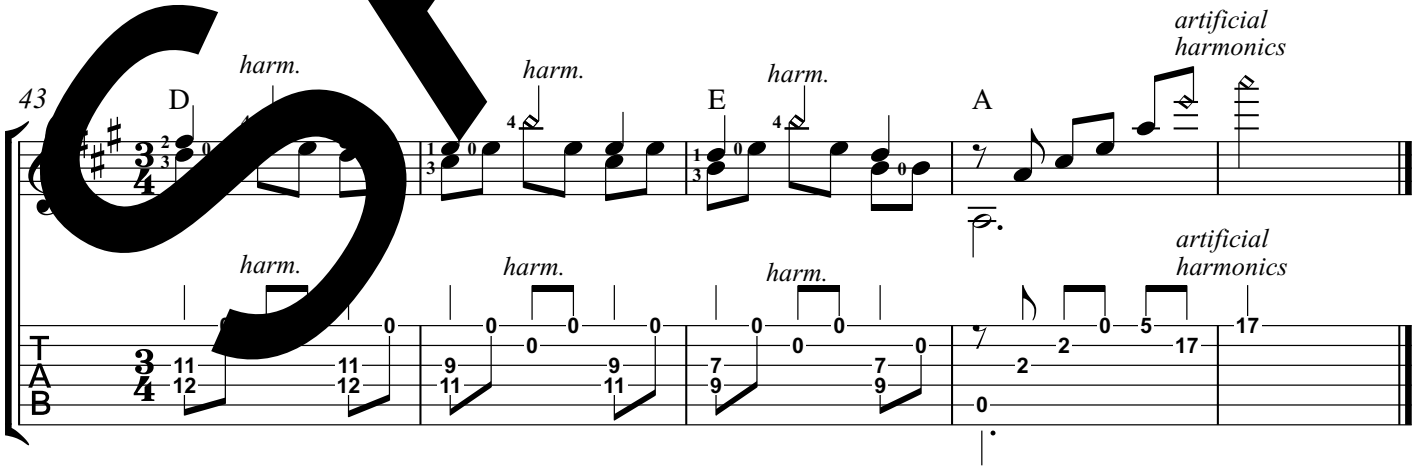
D
A
A

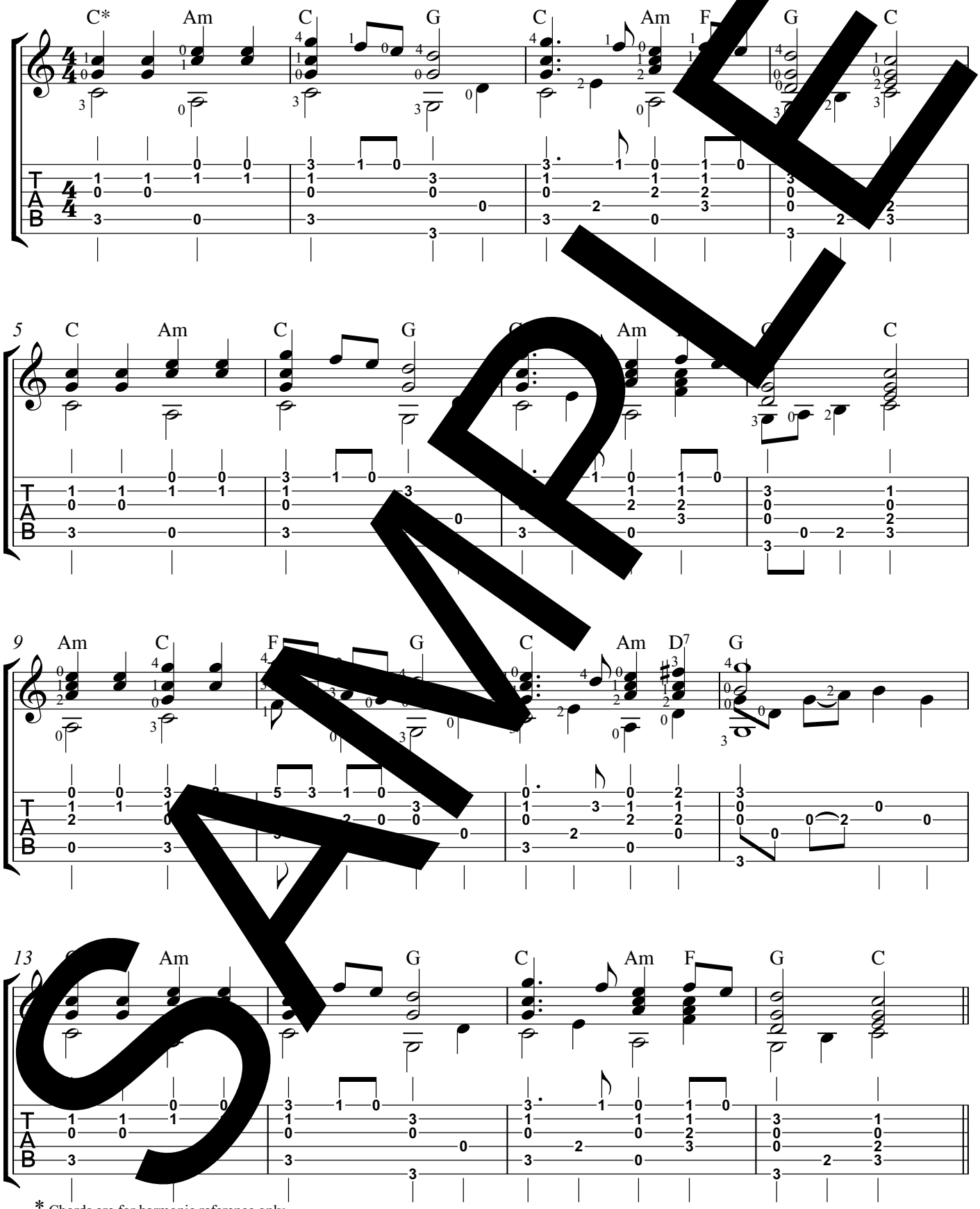

43
D
E
A
harm.
harm.
harm.
artificial harmonics
harm.
harm.
harm.
artificial harmonics

SAMPLE

Christ the Lord Is Risen Today

Arr. for Guitar by Jim Nailon

Robert Williams



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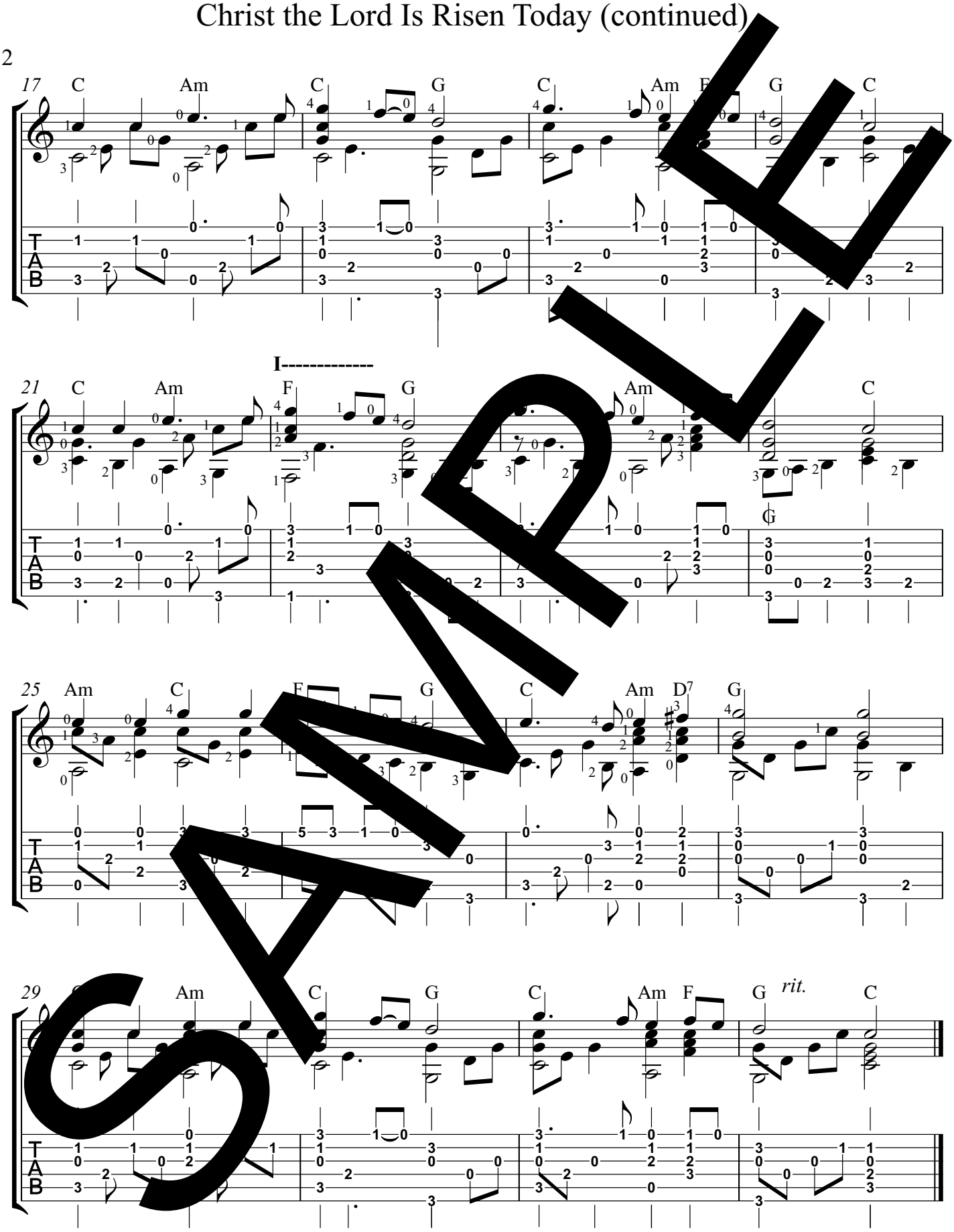
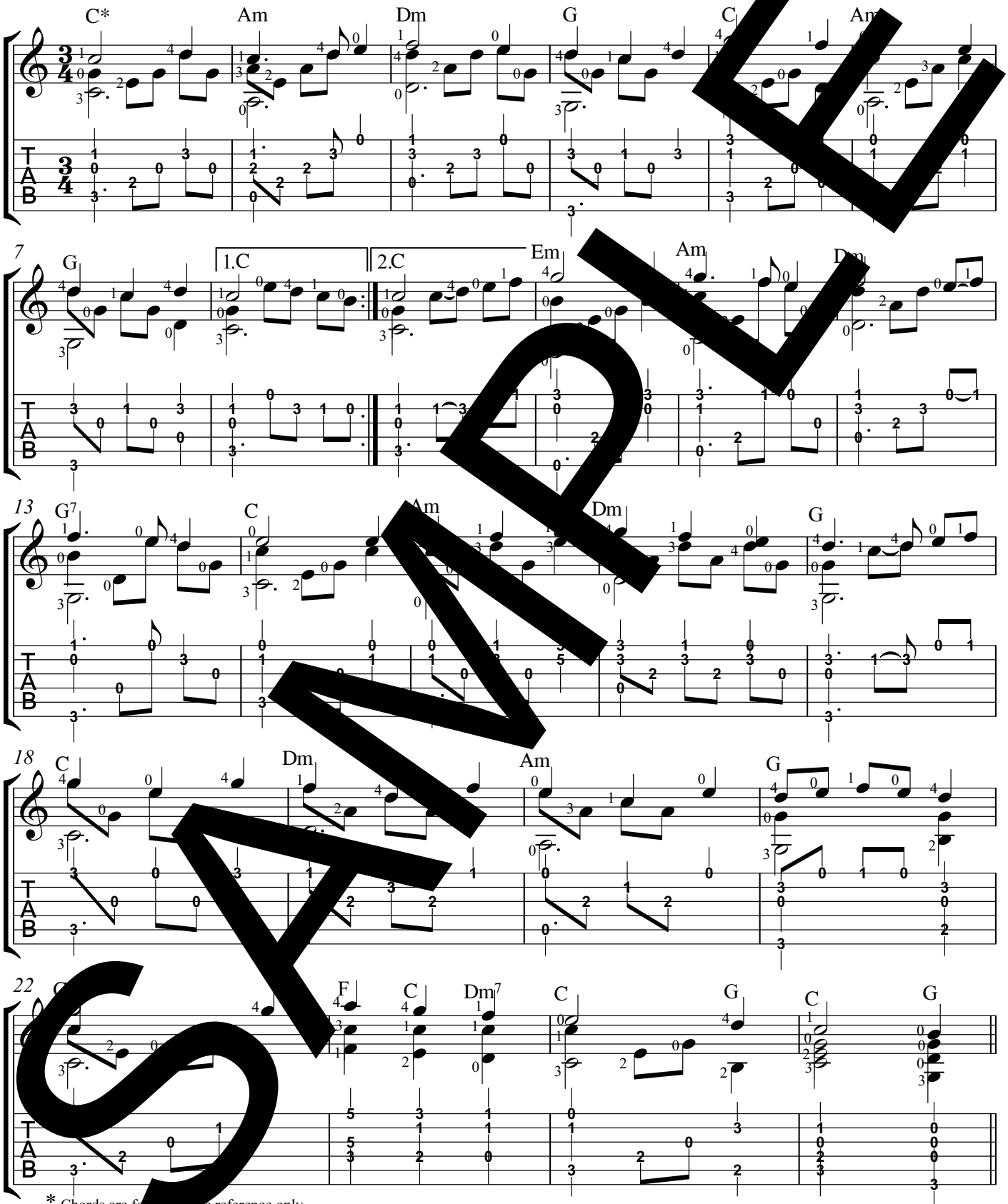

17 C Am C G C Am F G C
I----------
21 C Am F G Am C G
25 Am C F G C Am D7 G
29 C Am C G C Am F G rit. C
T
A
B

SAMPLE

Come, Thou Long-Expected Jesus

Arr. for guitar by Jim Nailon

Rowland H. Pritchard



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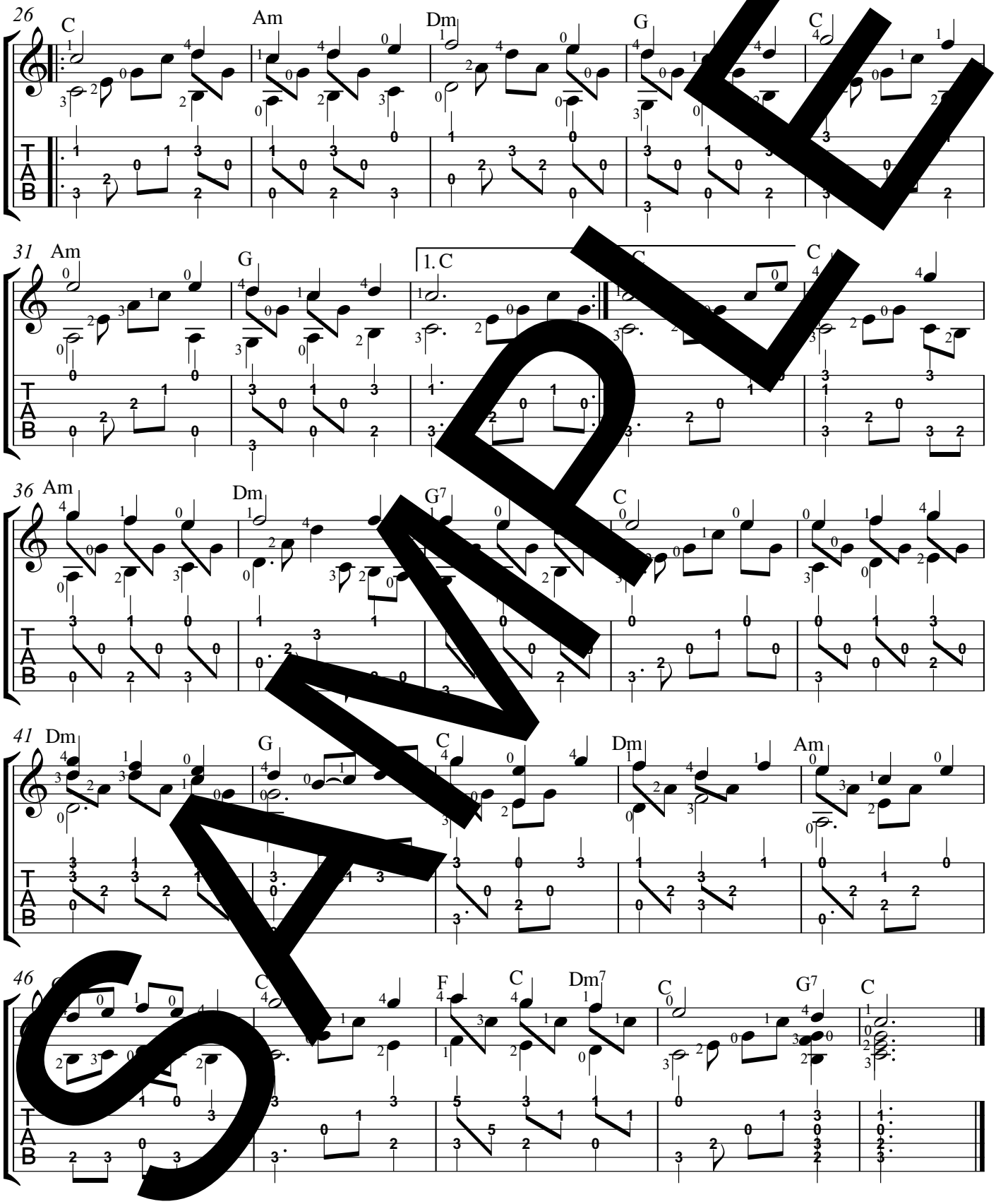
Come, Thou Long-Expected Jesus (continue)



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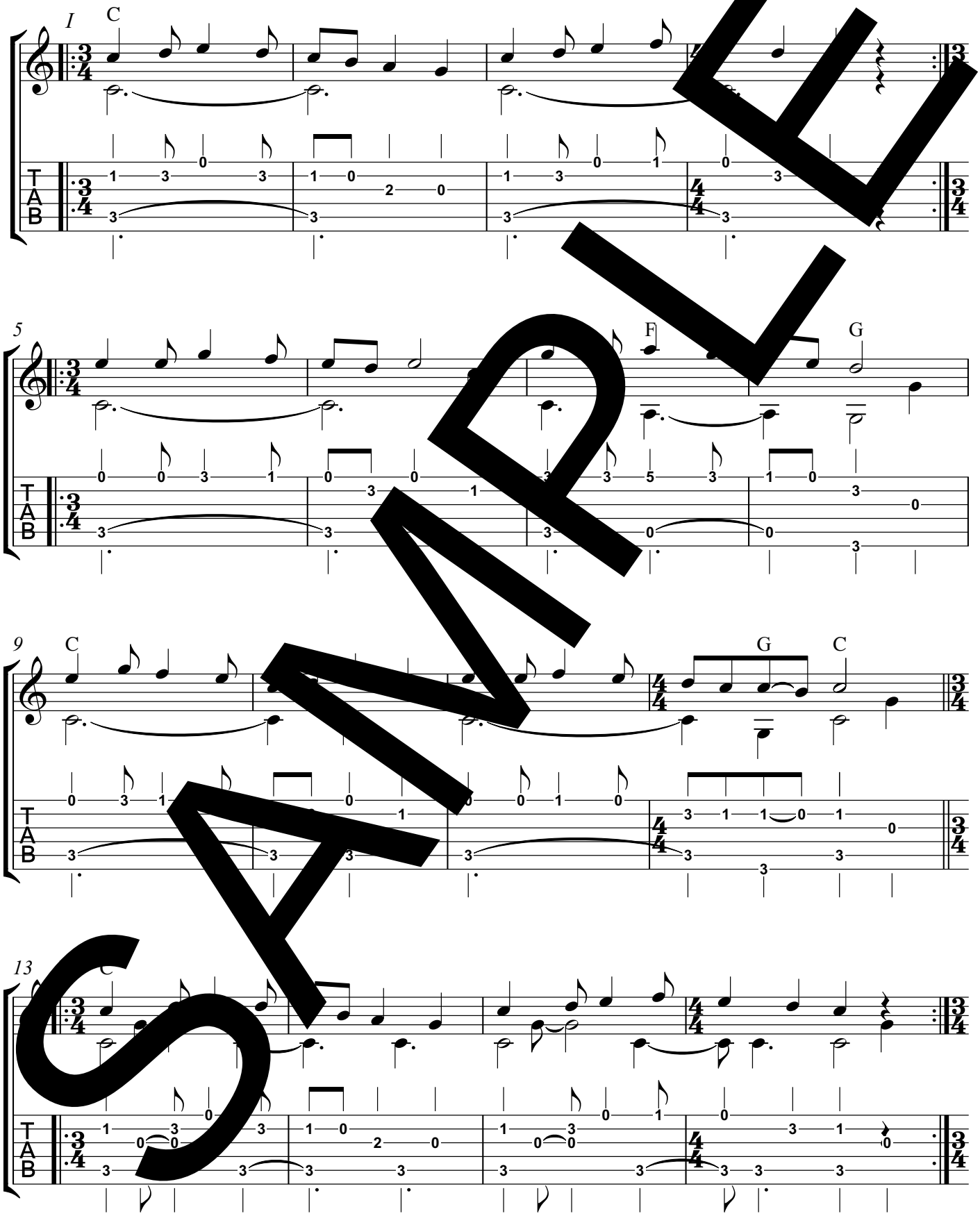
Comfort, Comfort, O My People

Arr. for Guitar by Jim Nailon

Claude Goudimel



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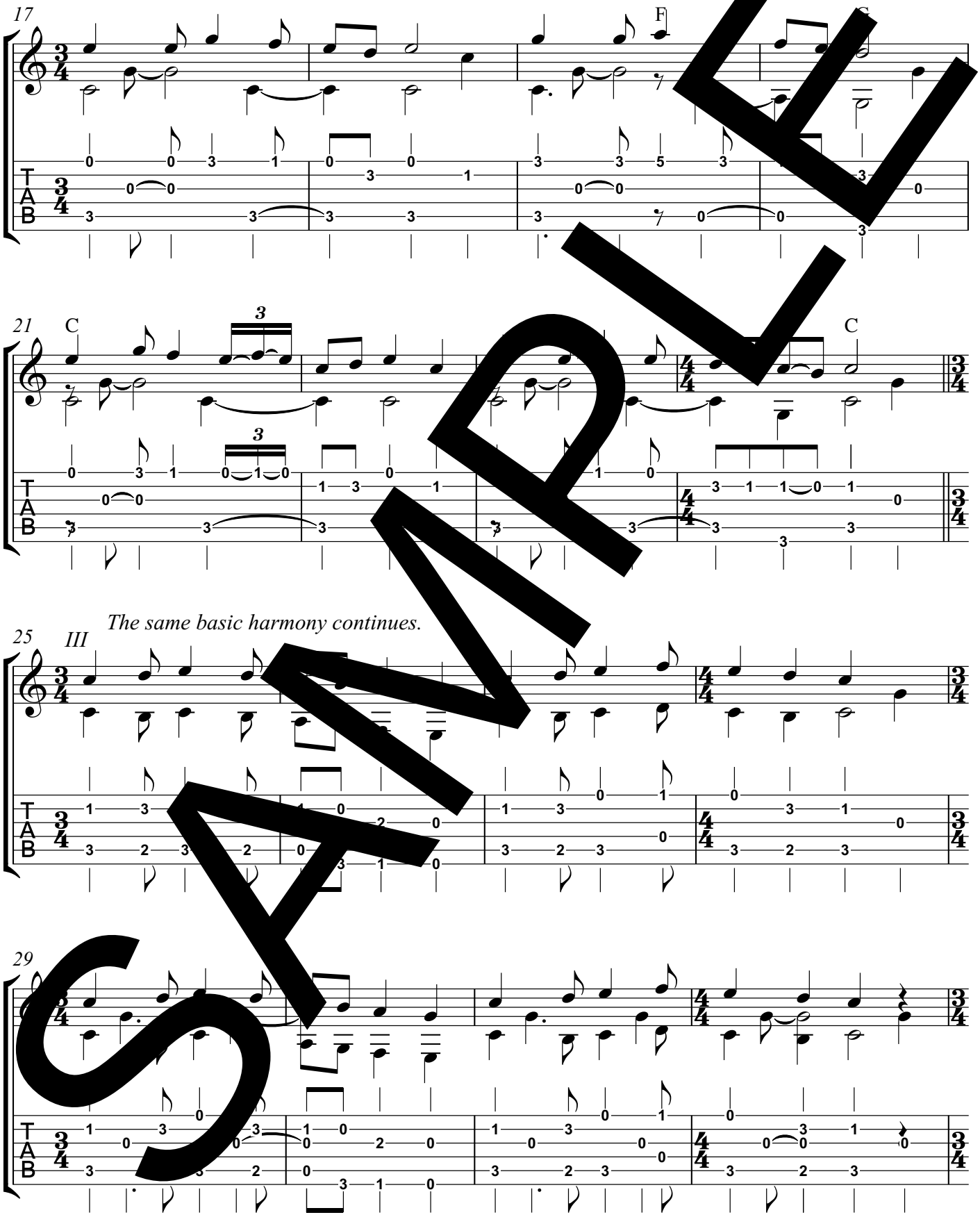
Comfort, Comfort, O My People (continued)



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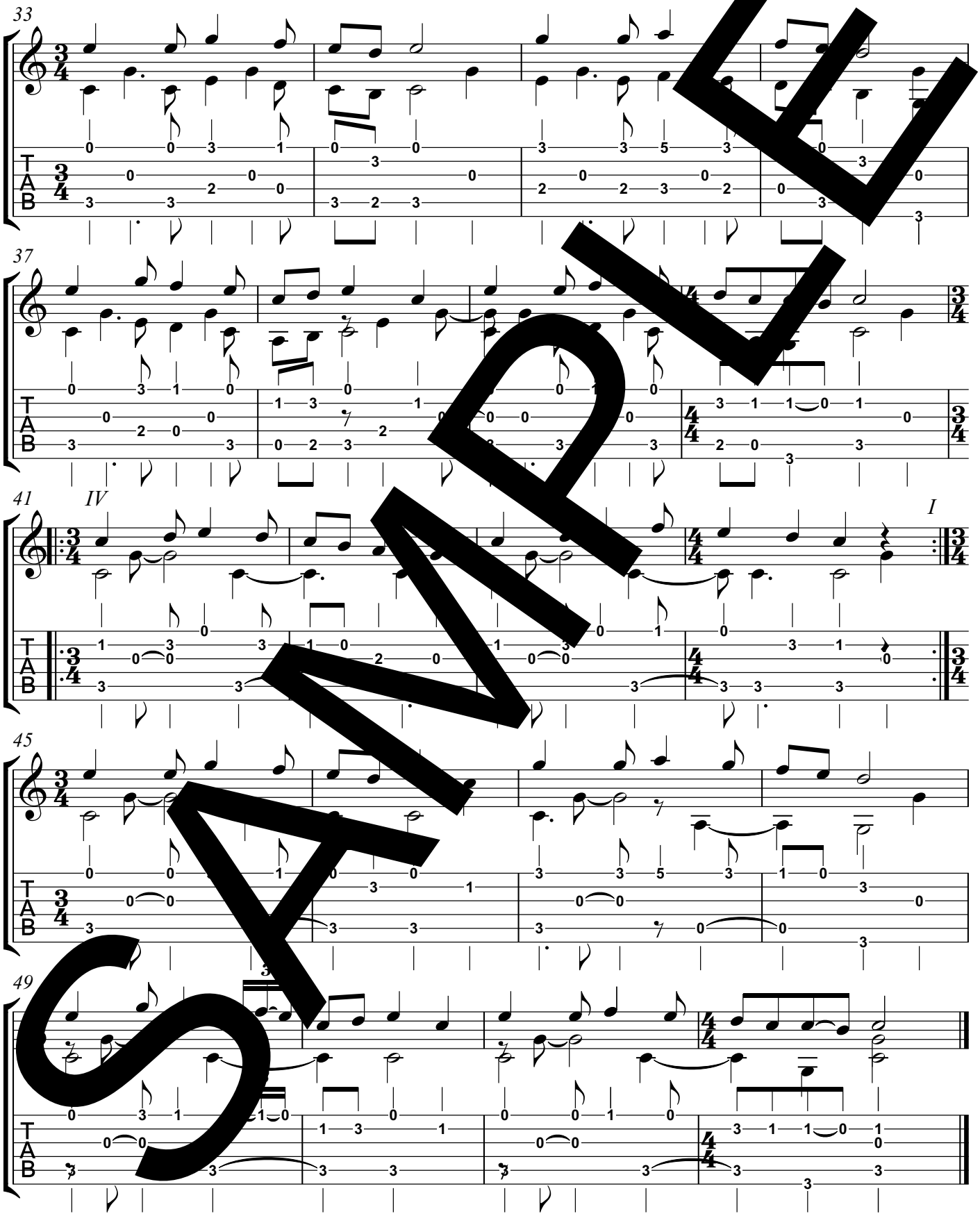

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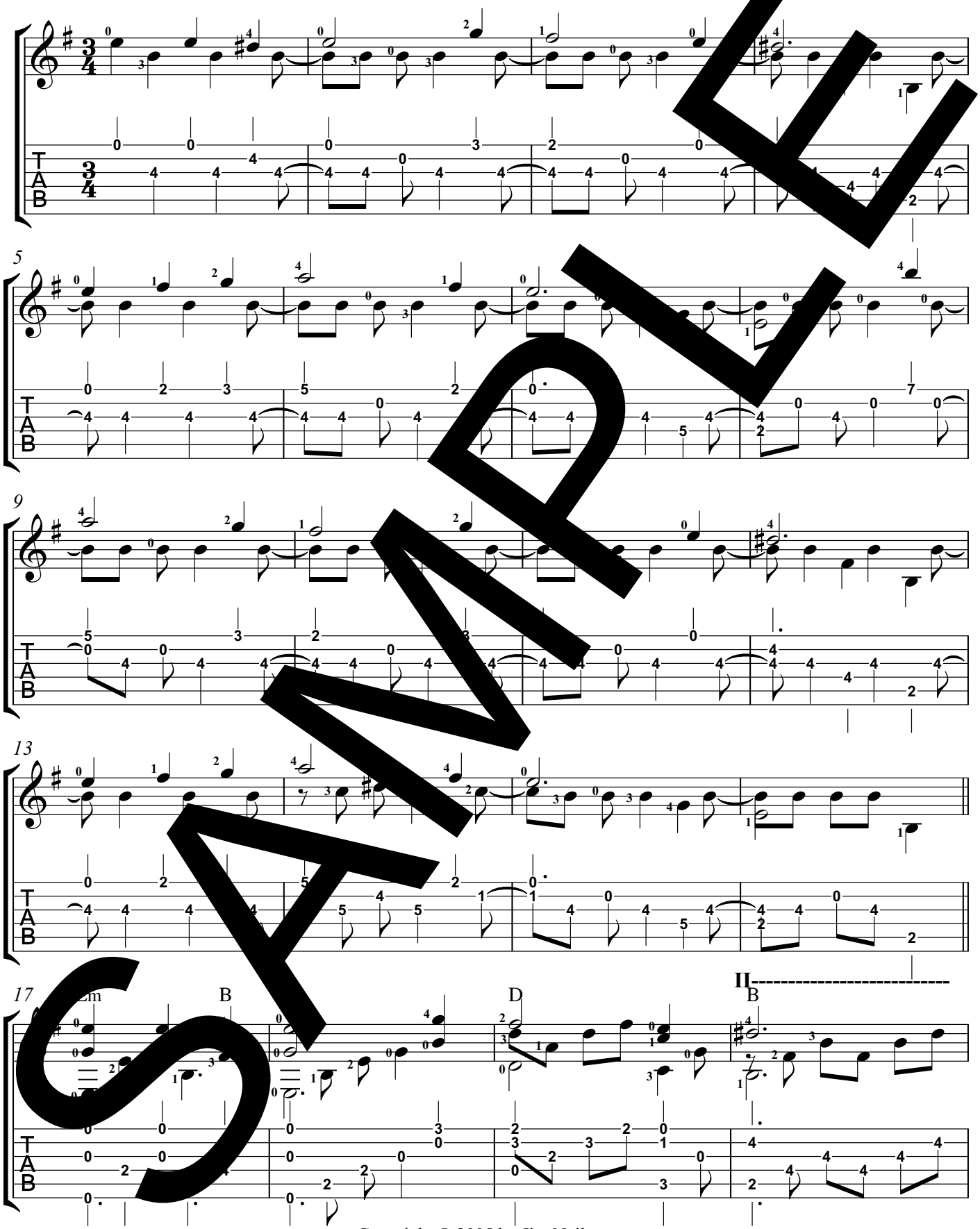
Coventry Carol

Arr. for guitar by Jim Nailon

Traditional English



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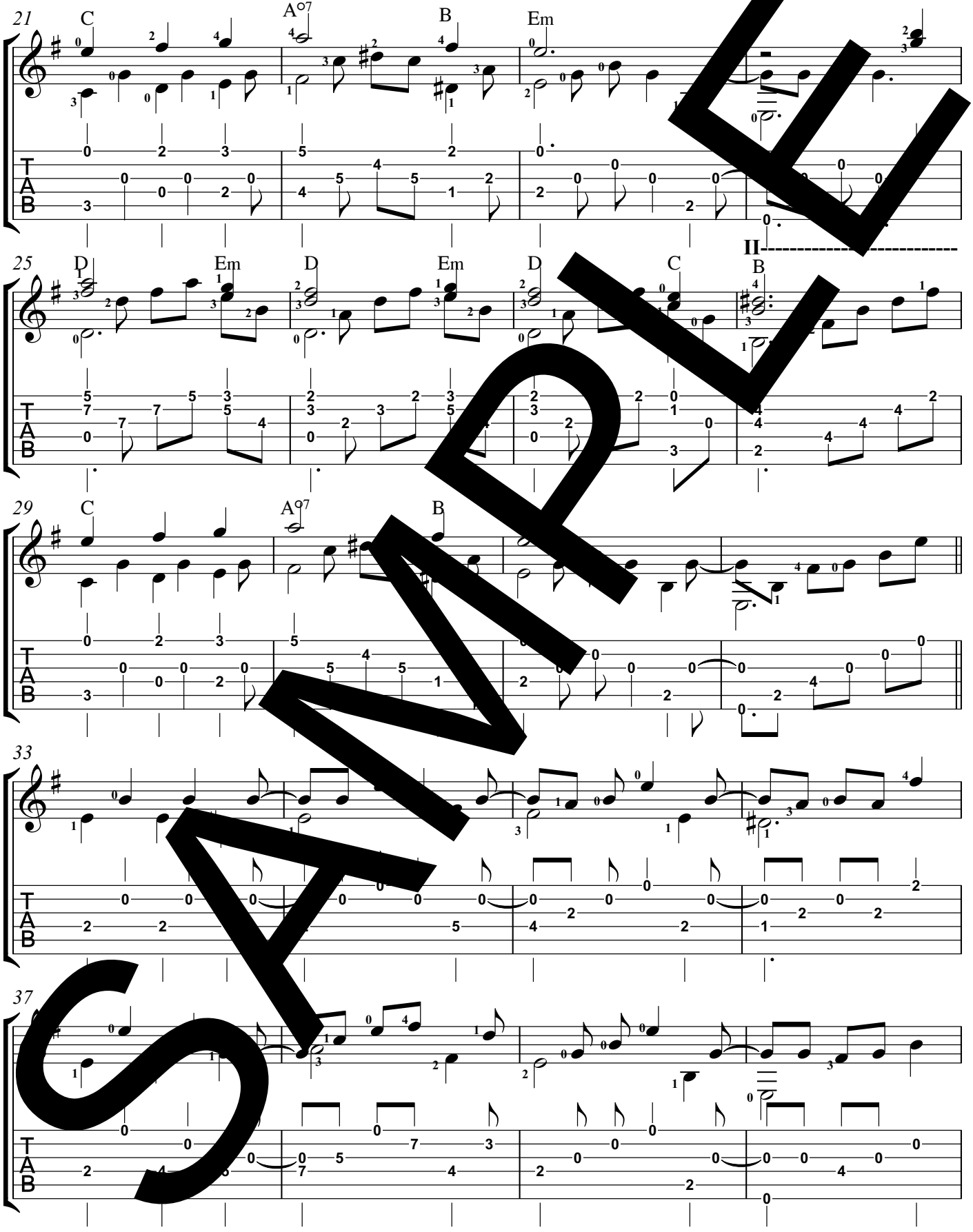

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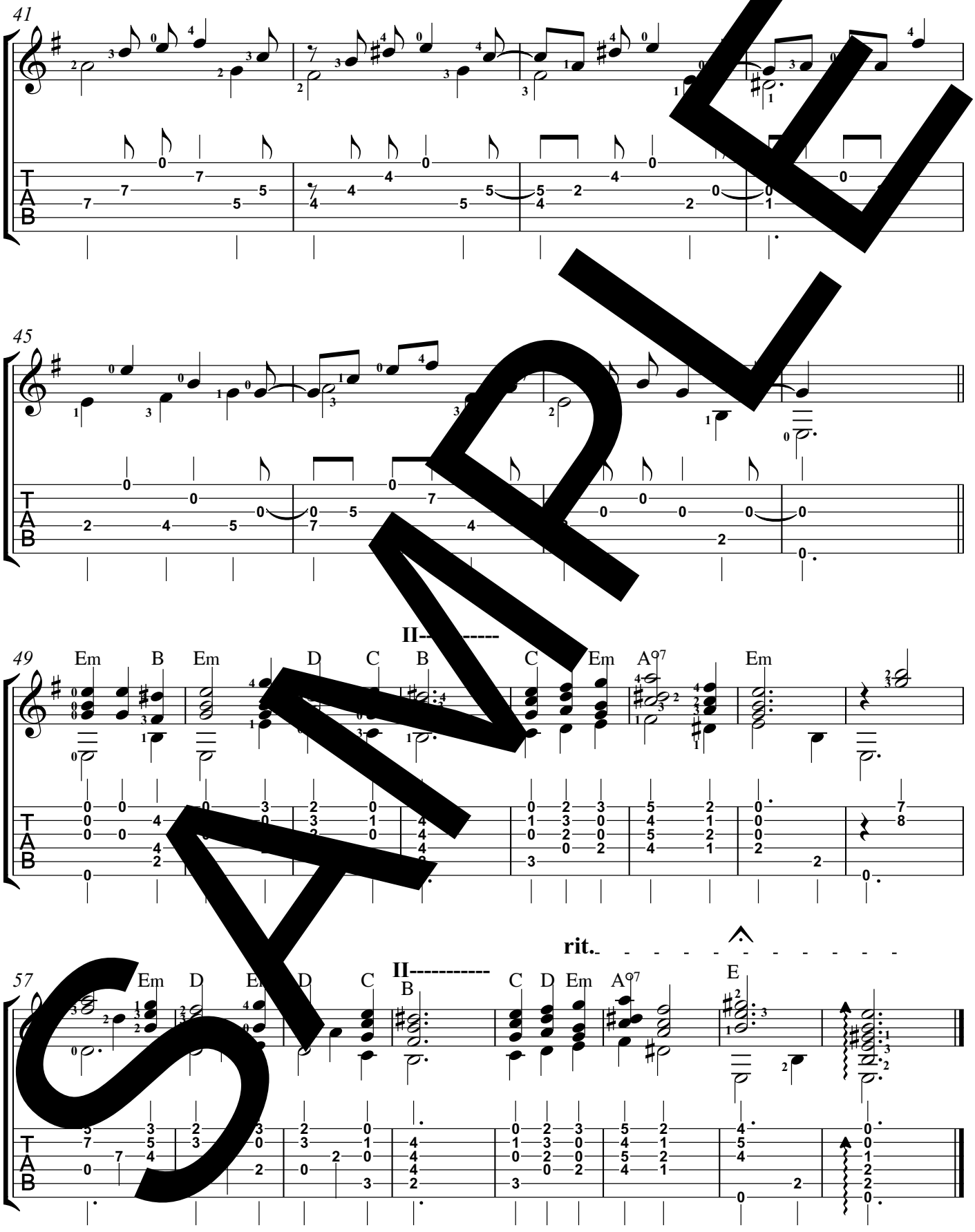

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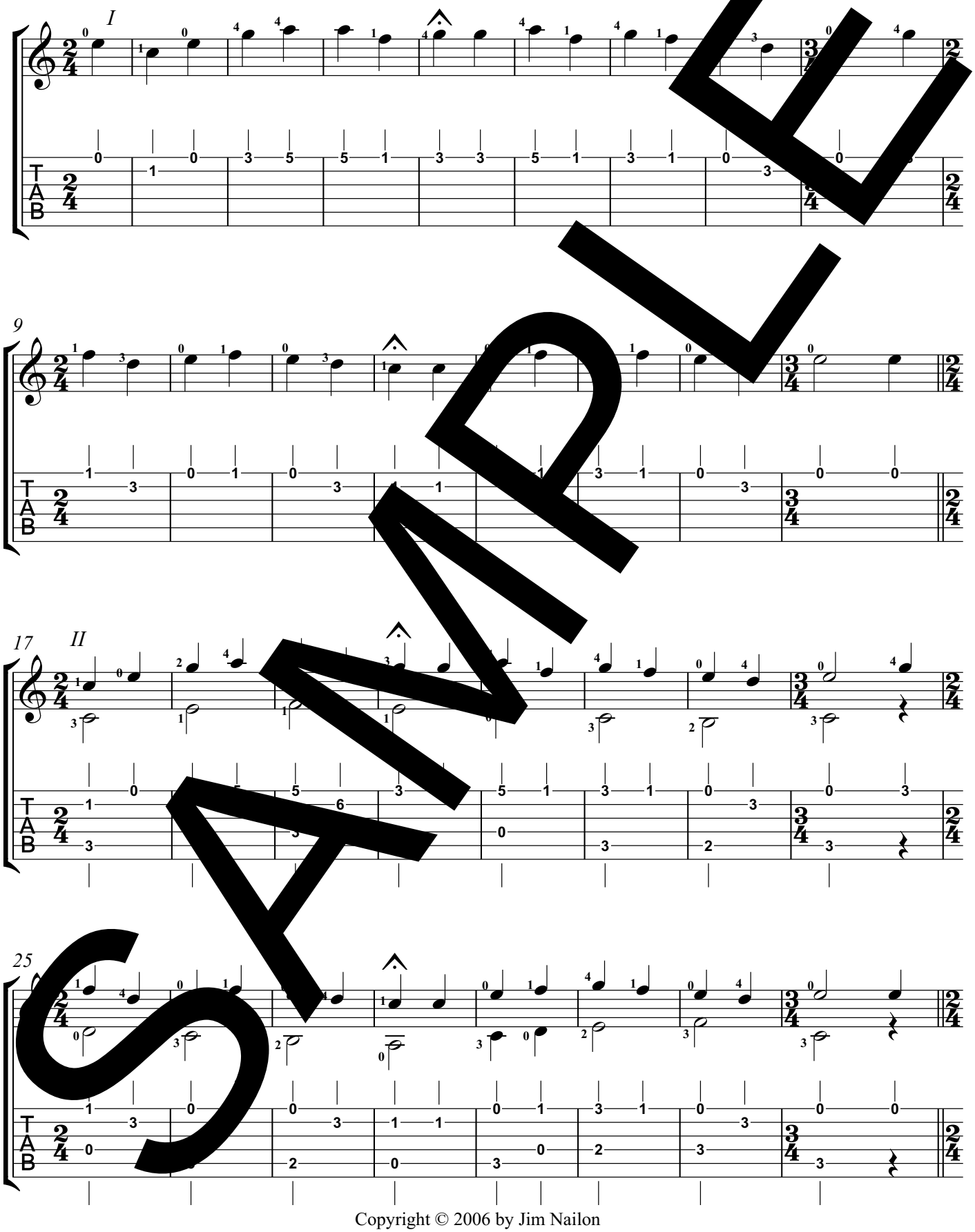
Creator of the Stars of Night

Arr. for guitar by Jim Nailon

Latin, 9th Cent.



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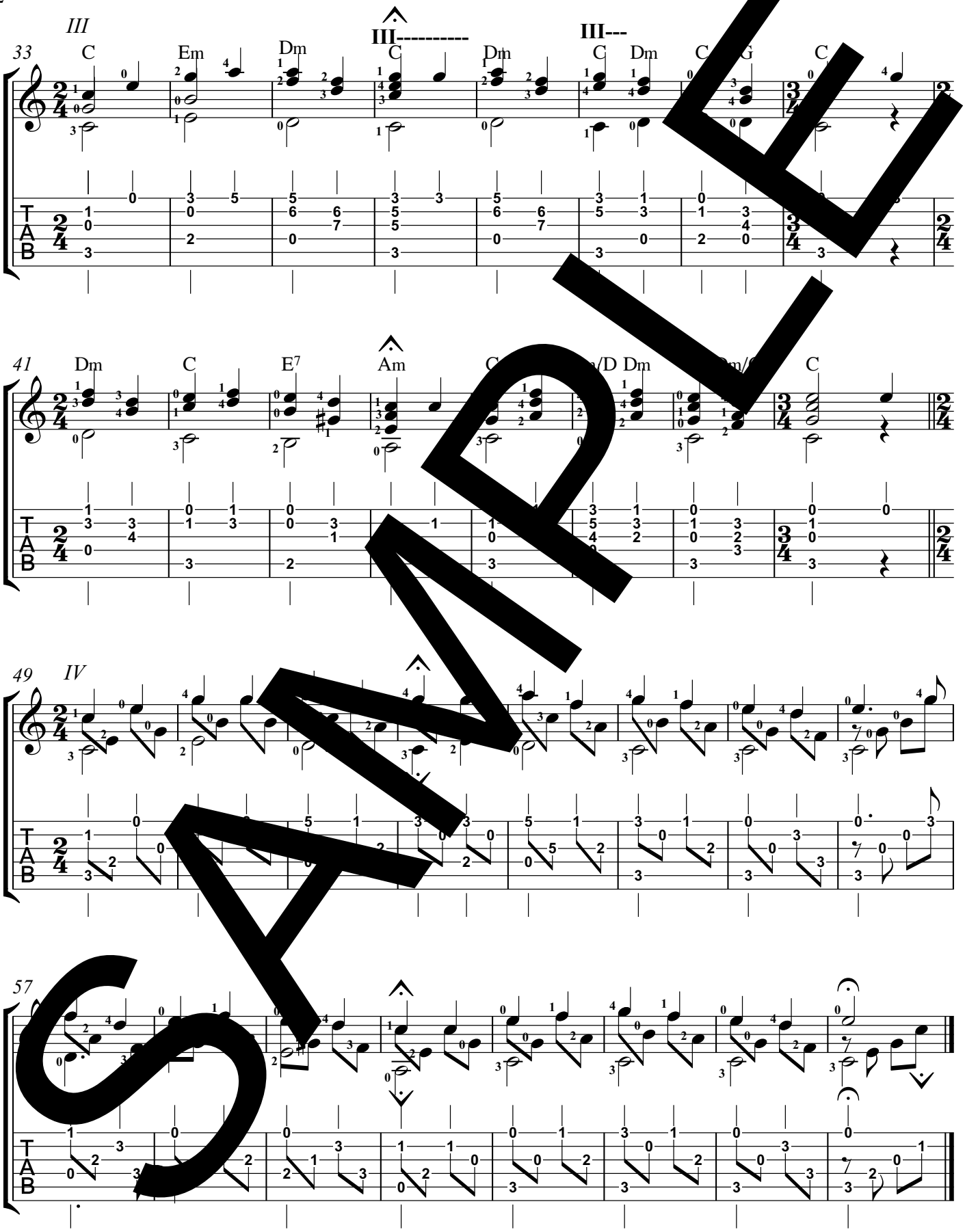
Creator of the Stars of Night (continued)

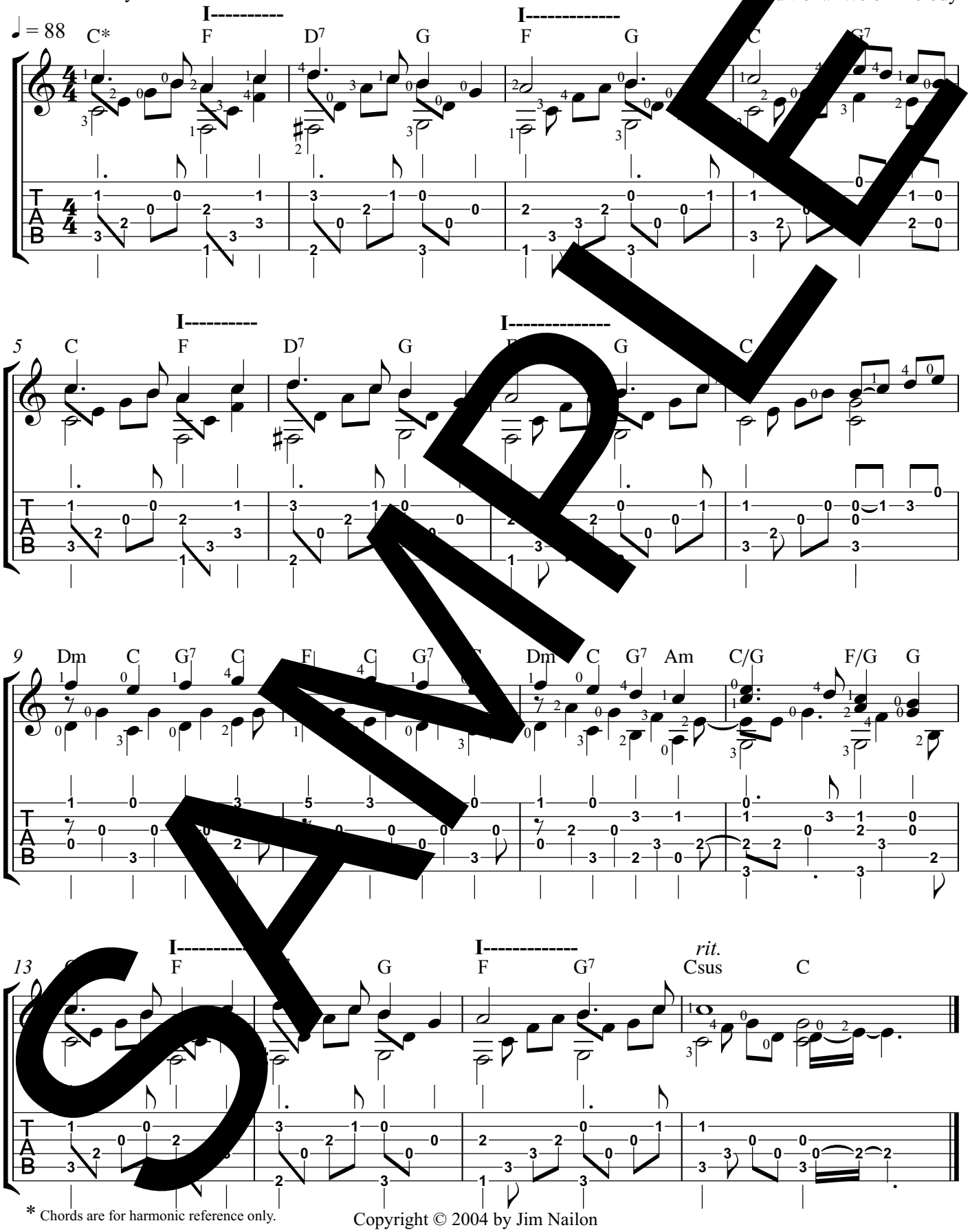


SAMPLE

Day Is Done

Arr. for Guitar by Jim Nailon

Traditional Welsh Melody



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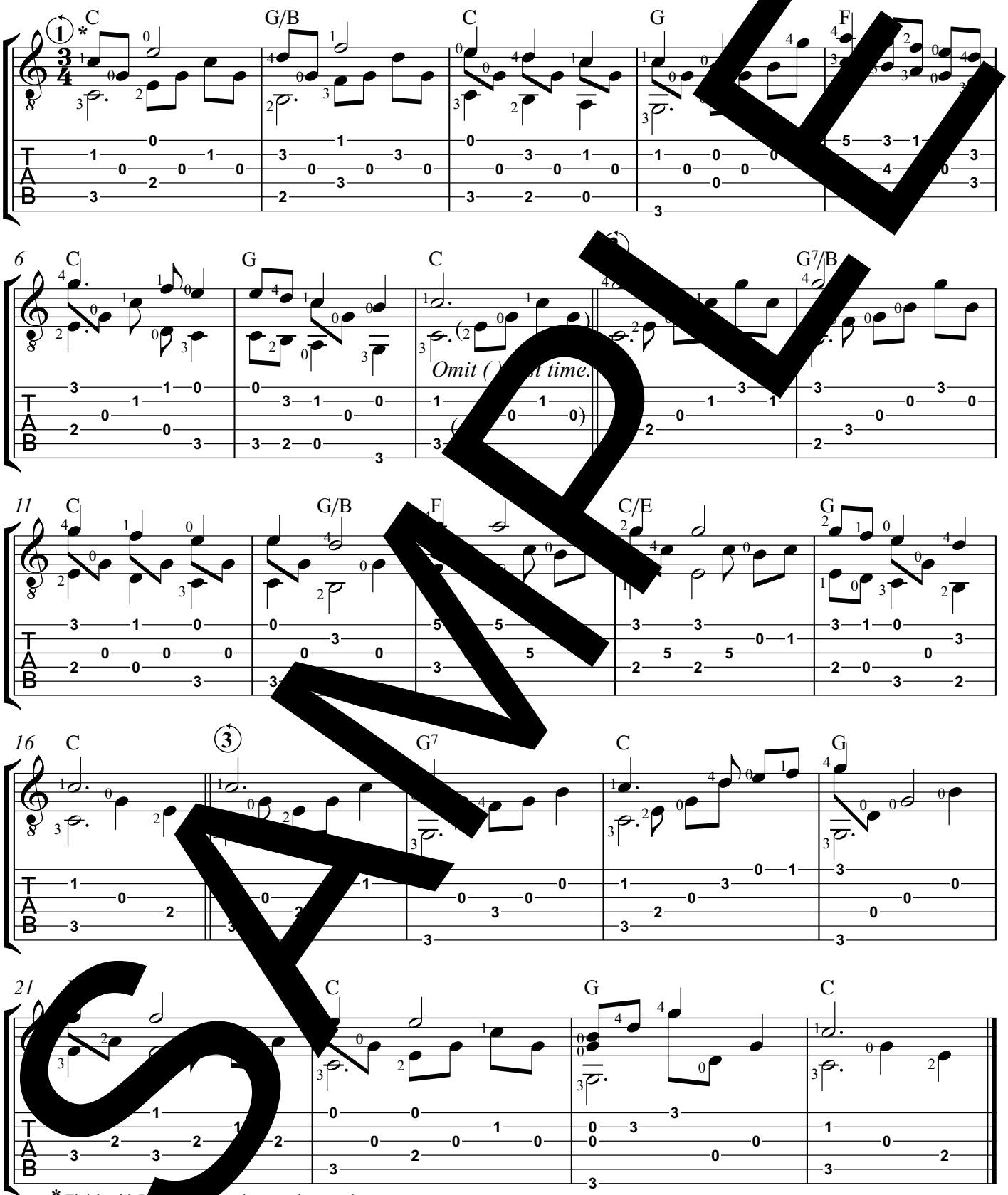
Dona Nobis Pacem (Round)

Arr. for guitar by Jim Nailon

Traditional



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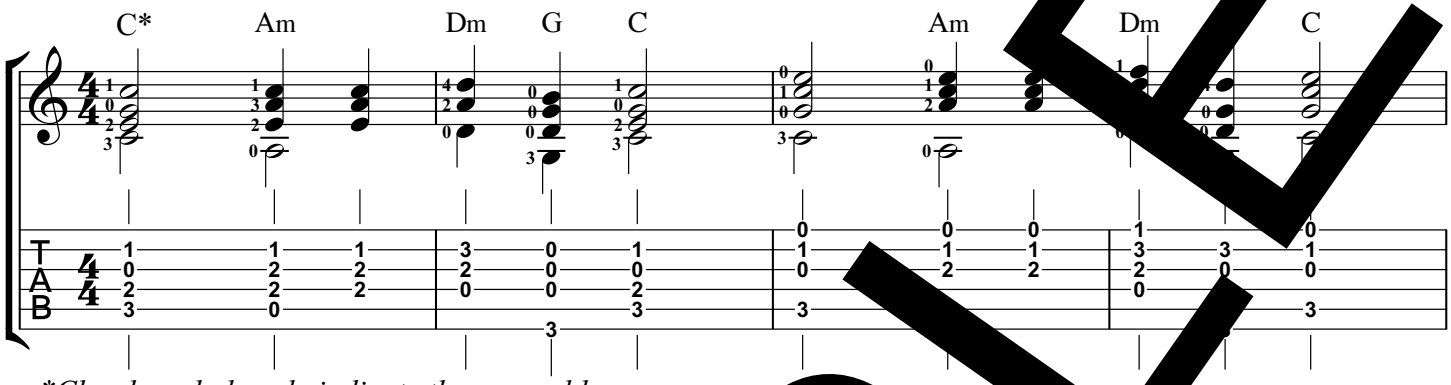
Arrangement ©, 2003 by Jim Nailon

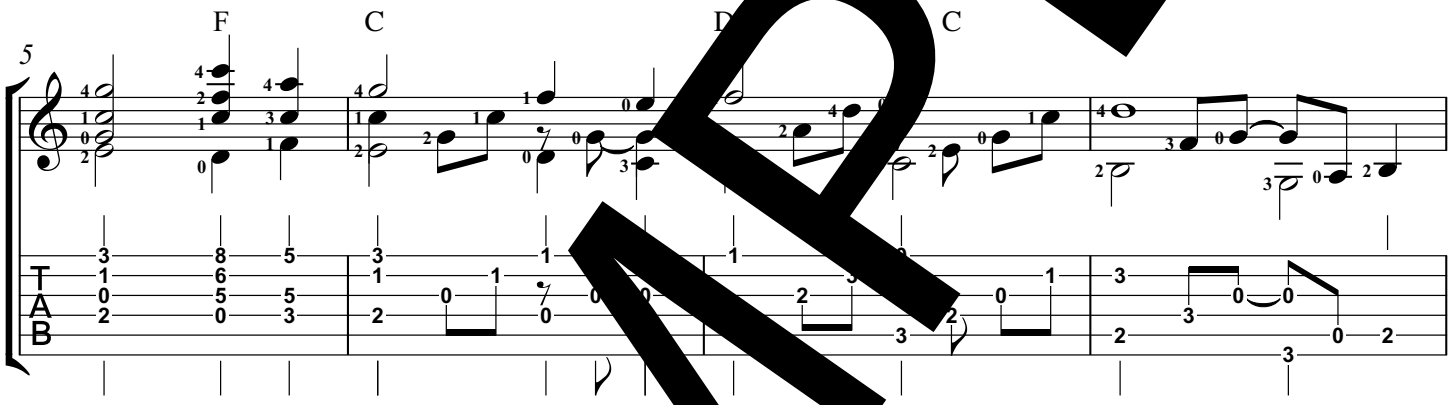
Fairest Lord Jesus/Beautiful Savior

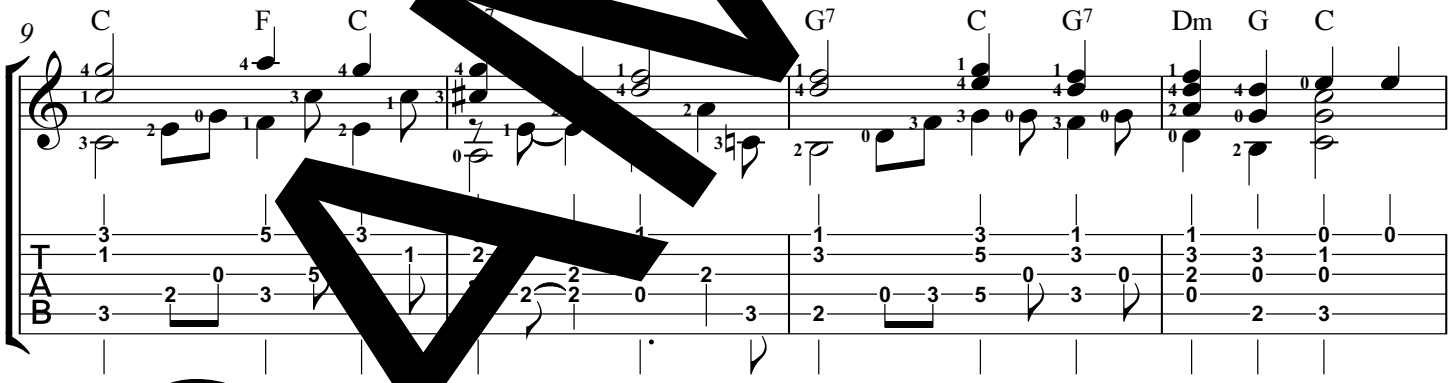
Arr. for Guitar by Jim Nailon

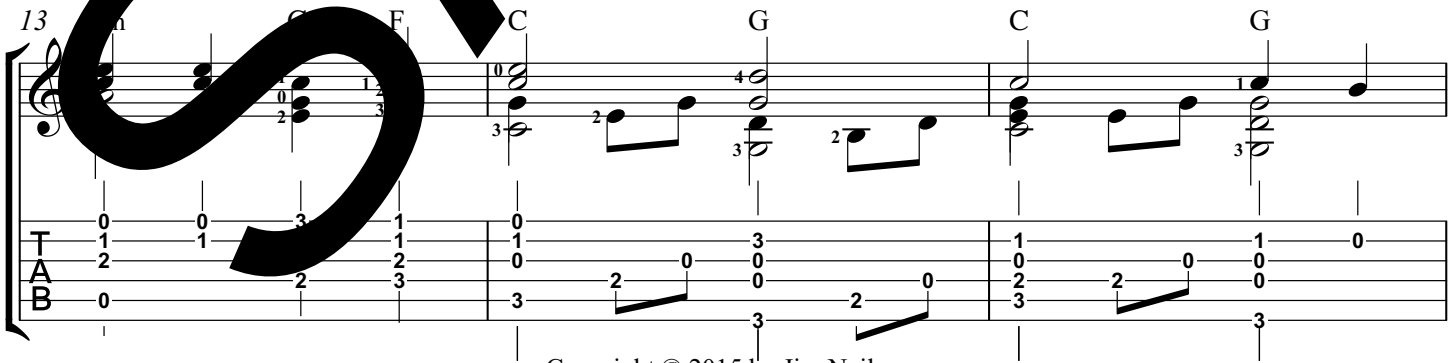
trad. Silesian Melody



**Chord symbols only indicate the general harmony.*







SAMPLE

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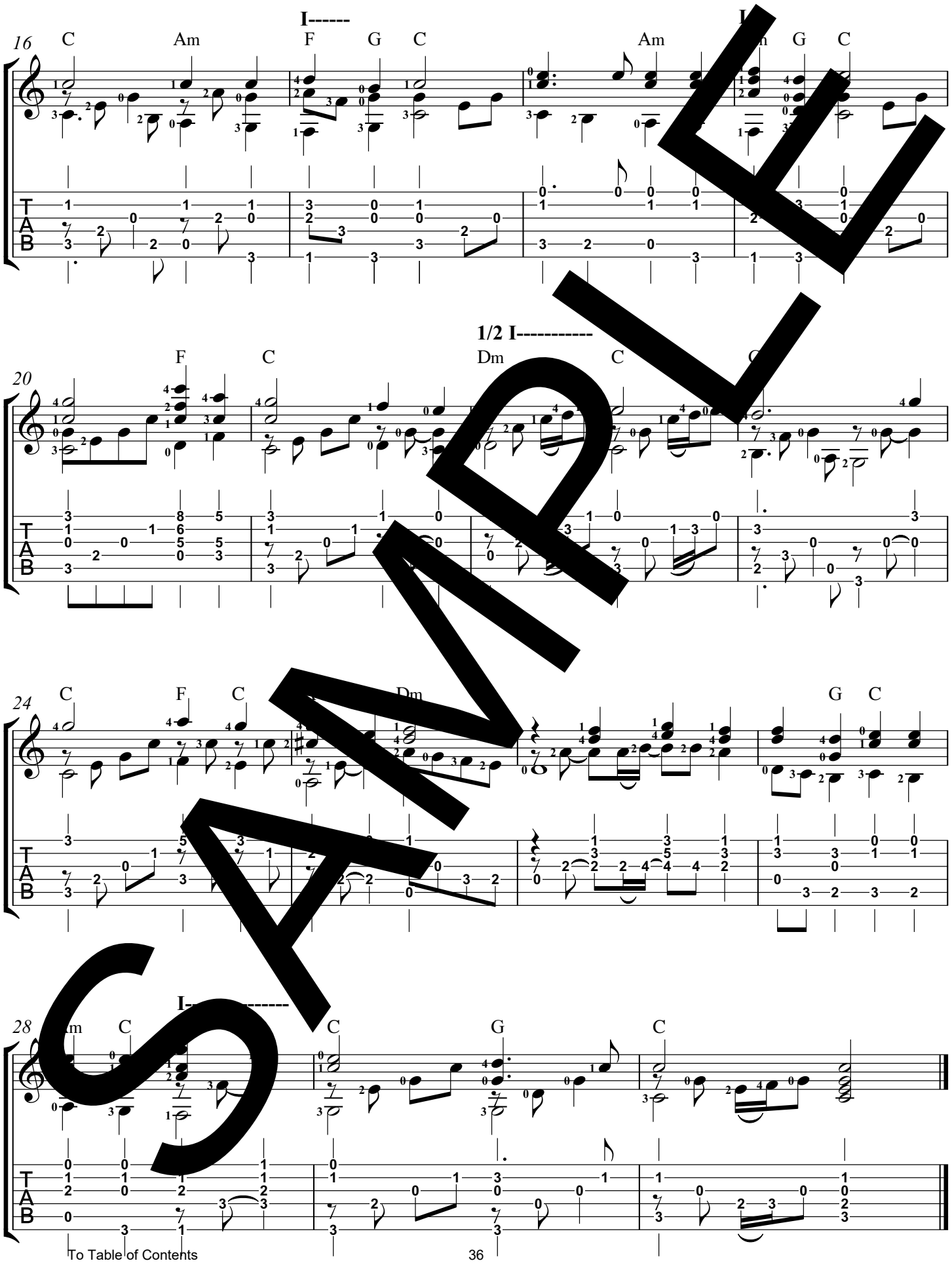
Fairest Lord Jesus/Beautiful Savior (cont.)

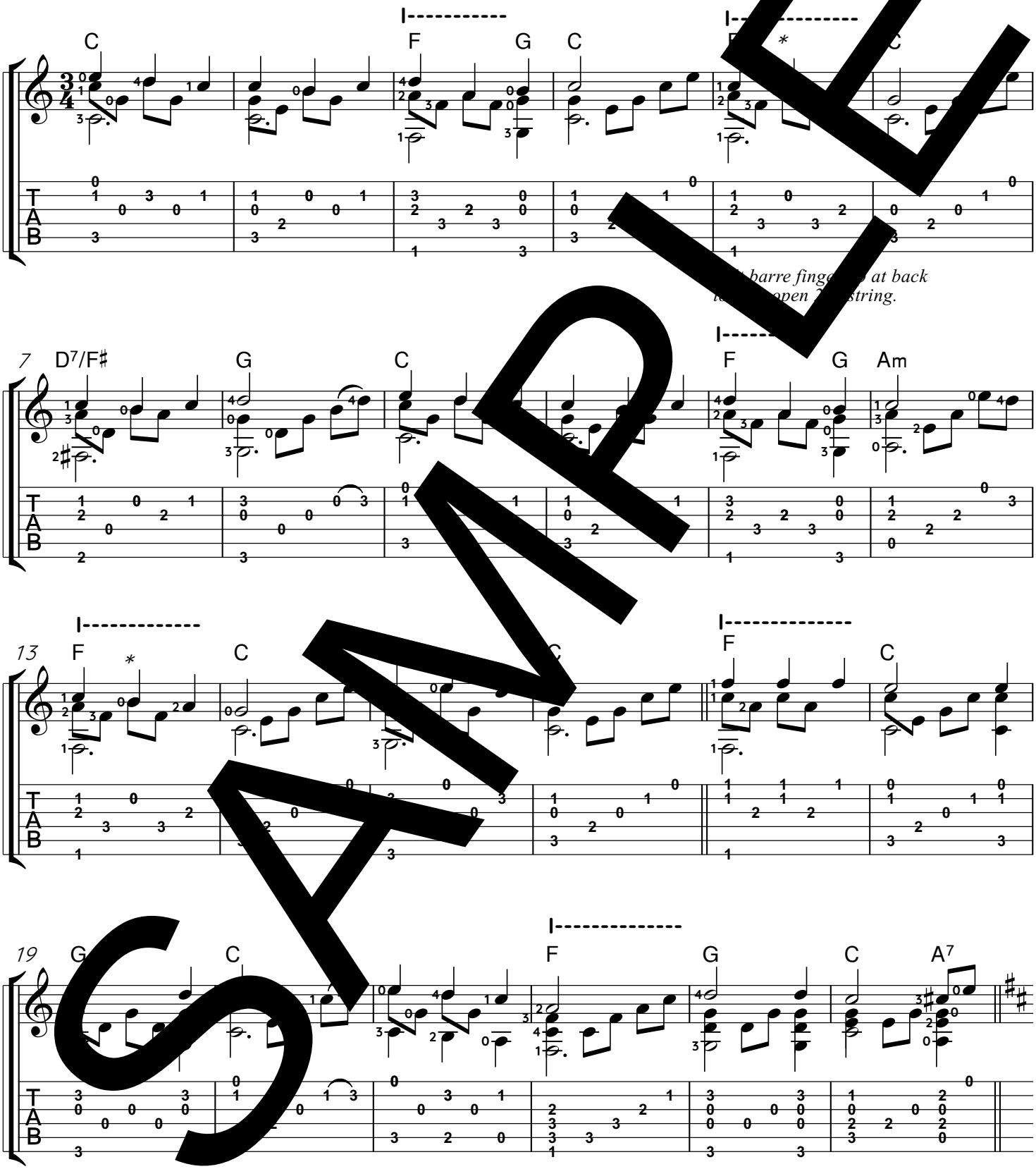


SAMPLE

Faith of Our Fathers

Arr. by Jim Nailon

Jeny F. Hemy



SAMPLE

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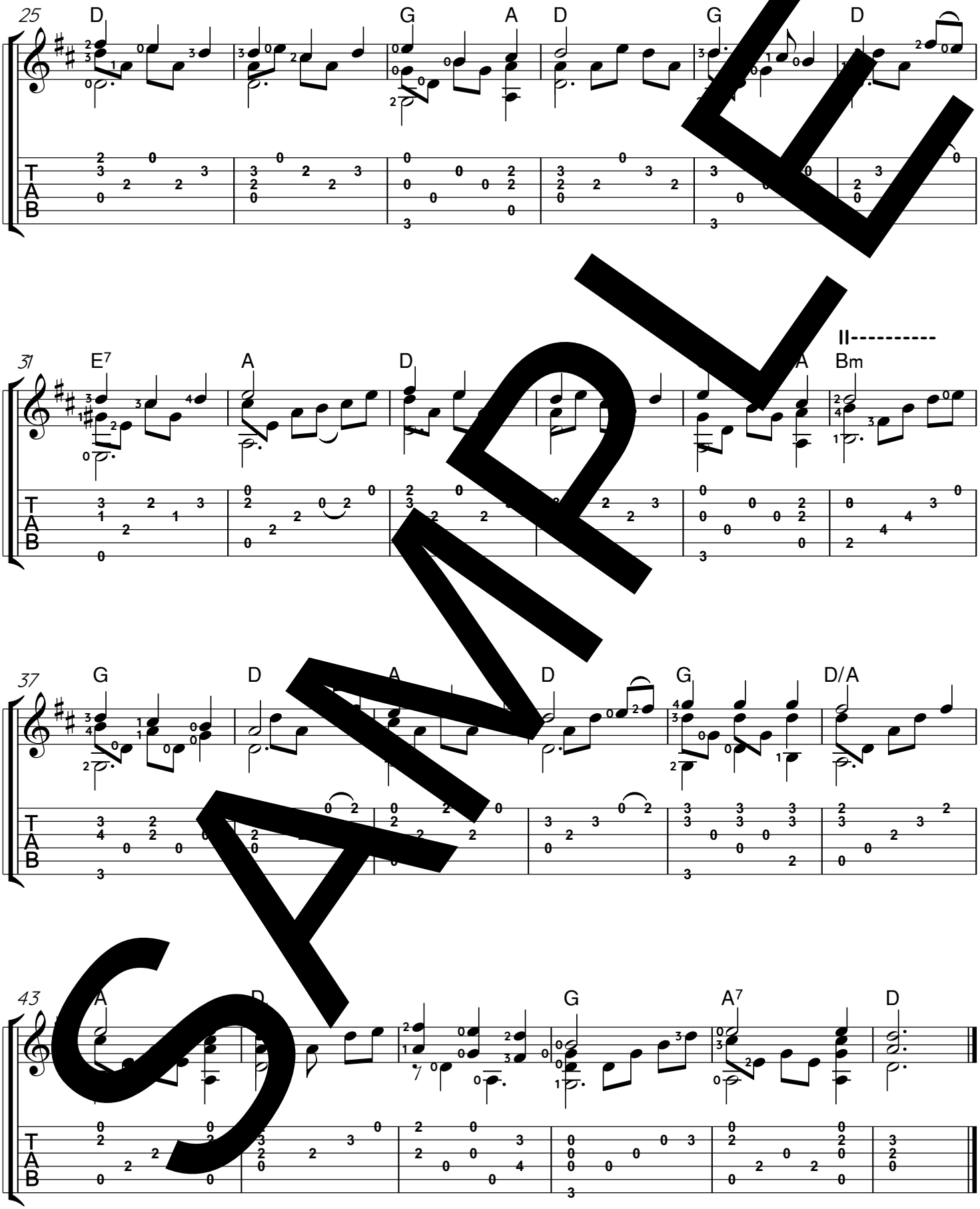
Faith of Our Fathers (cont.)

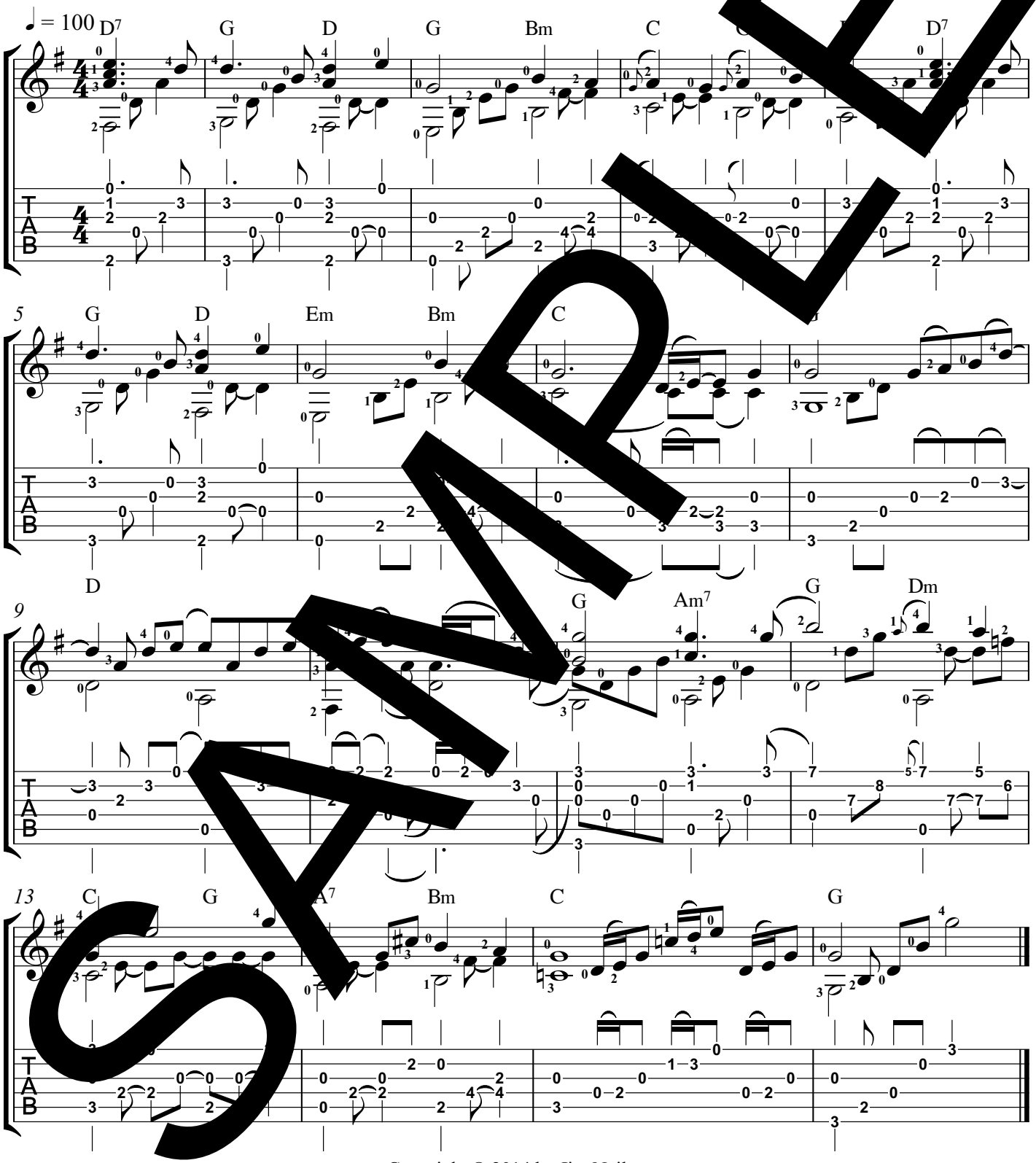


SAMPLE

Give Me Jesus

Arr. for Guitar by Jim Nailon

Traditional Spiritual



SAMPLE

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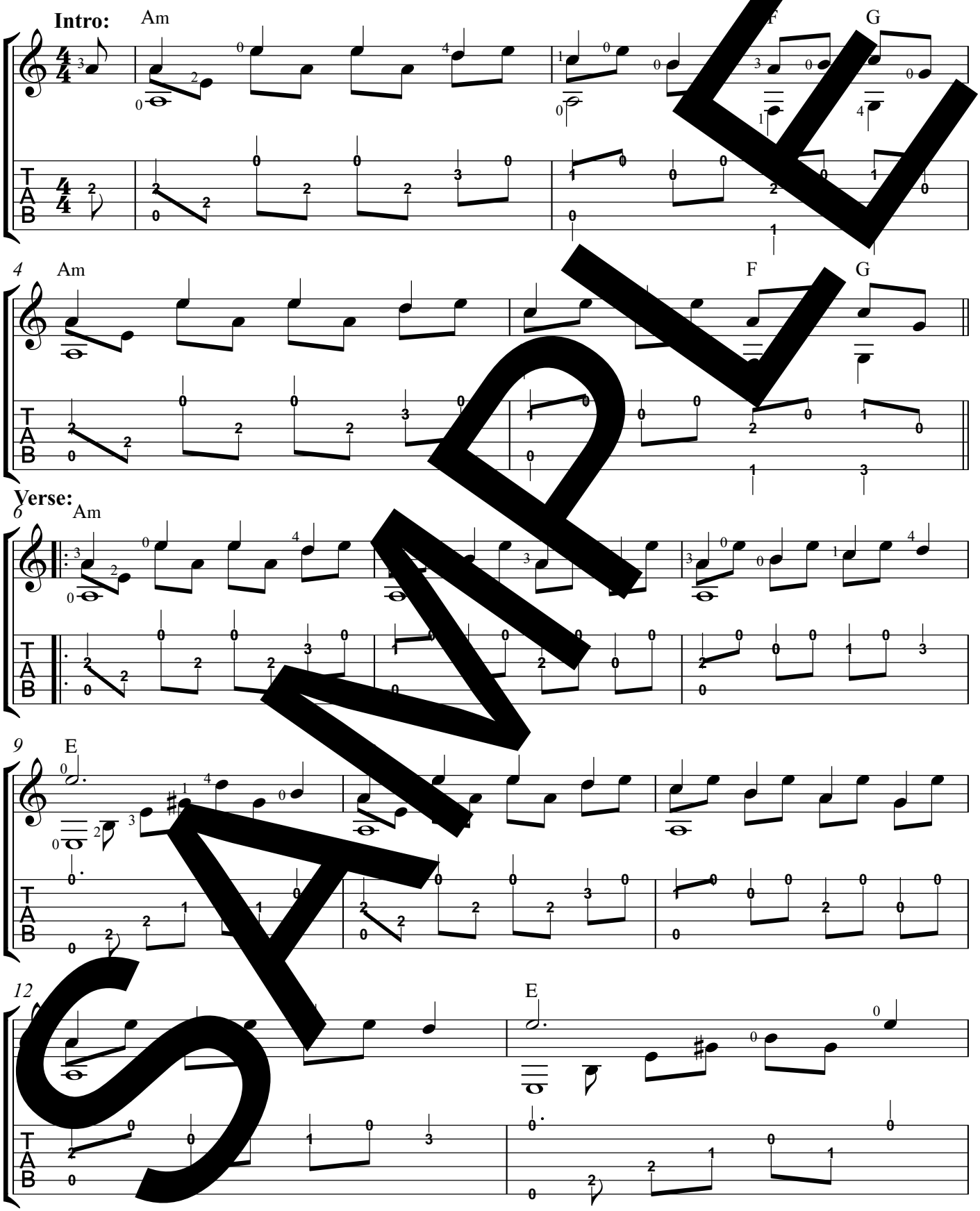
God Rest You Merry, Gentlemen

Arr. for guitar by Jim Nailon

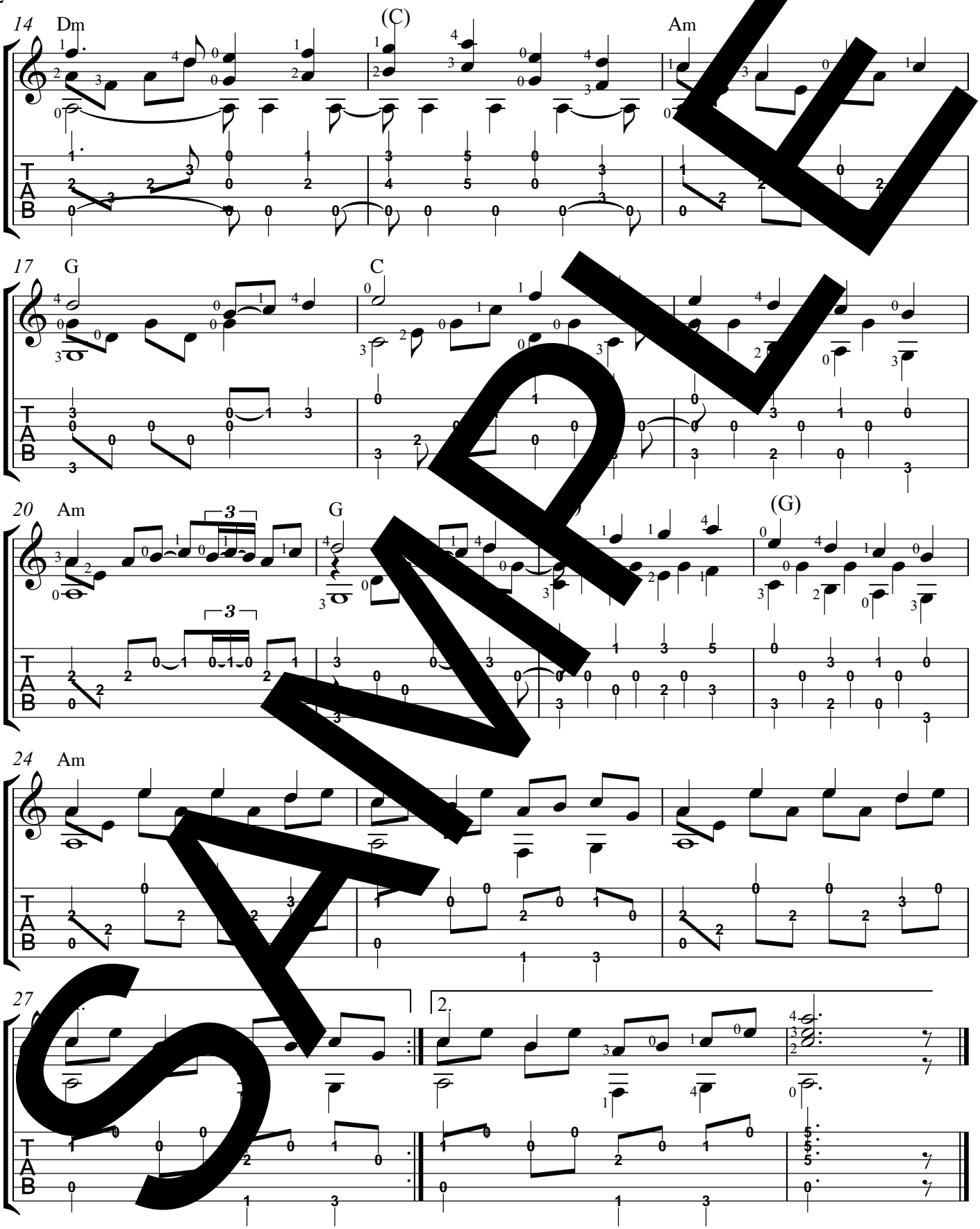
Trad. English Carol



SAMPLE

Arrangement ©, 2003 by Jim Nailon

God Rest You Merry, Gentlemen (continued)

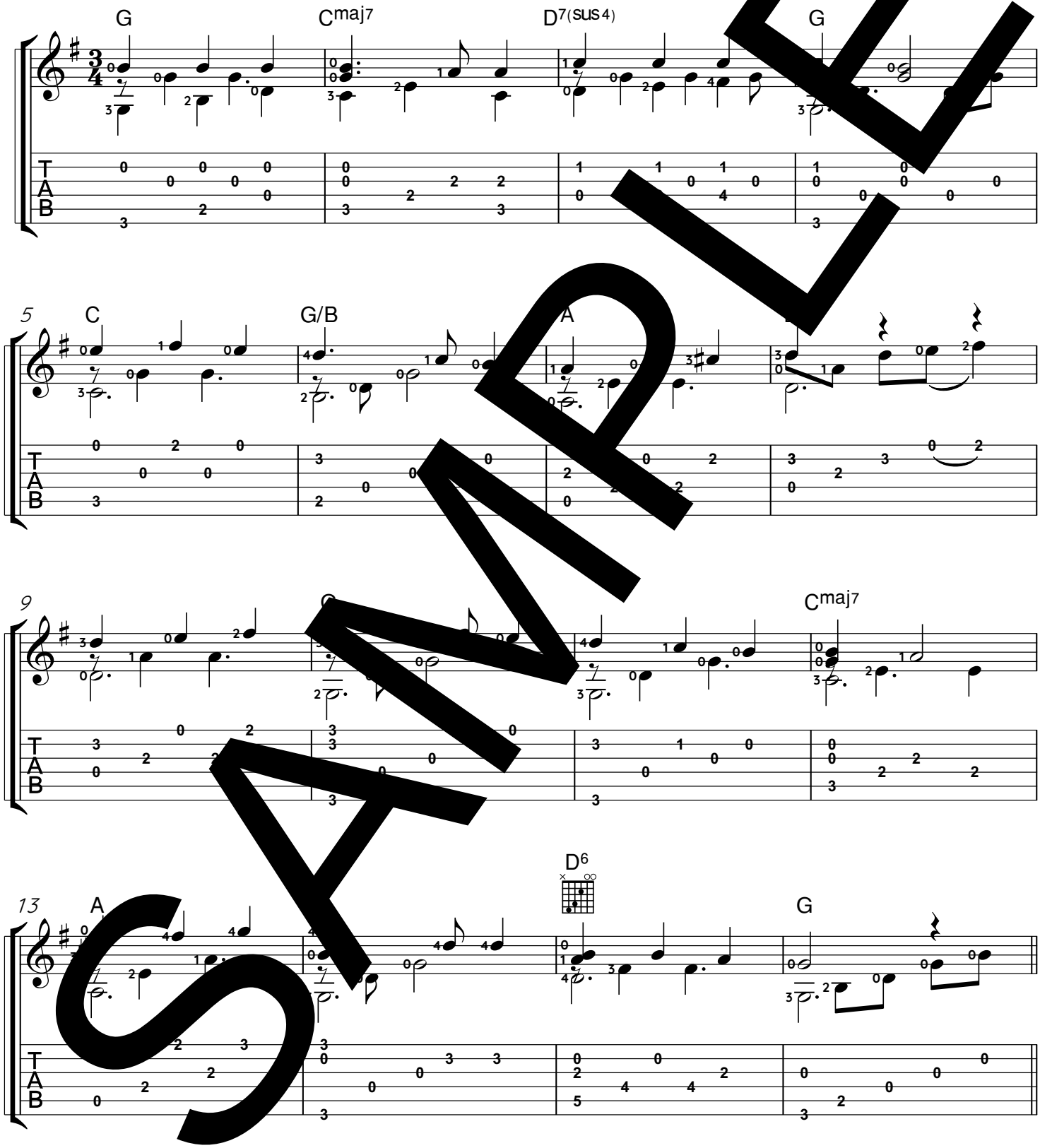


SAMPLE

Great Is Thy Faithfulness

Arr. for Guitar by Jim Nailon

William M. Runyan



SAMPLE

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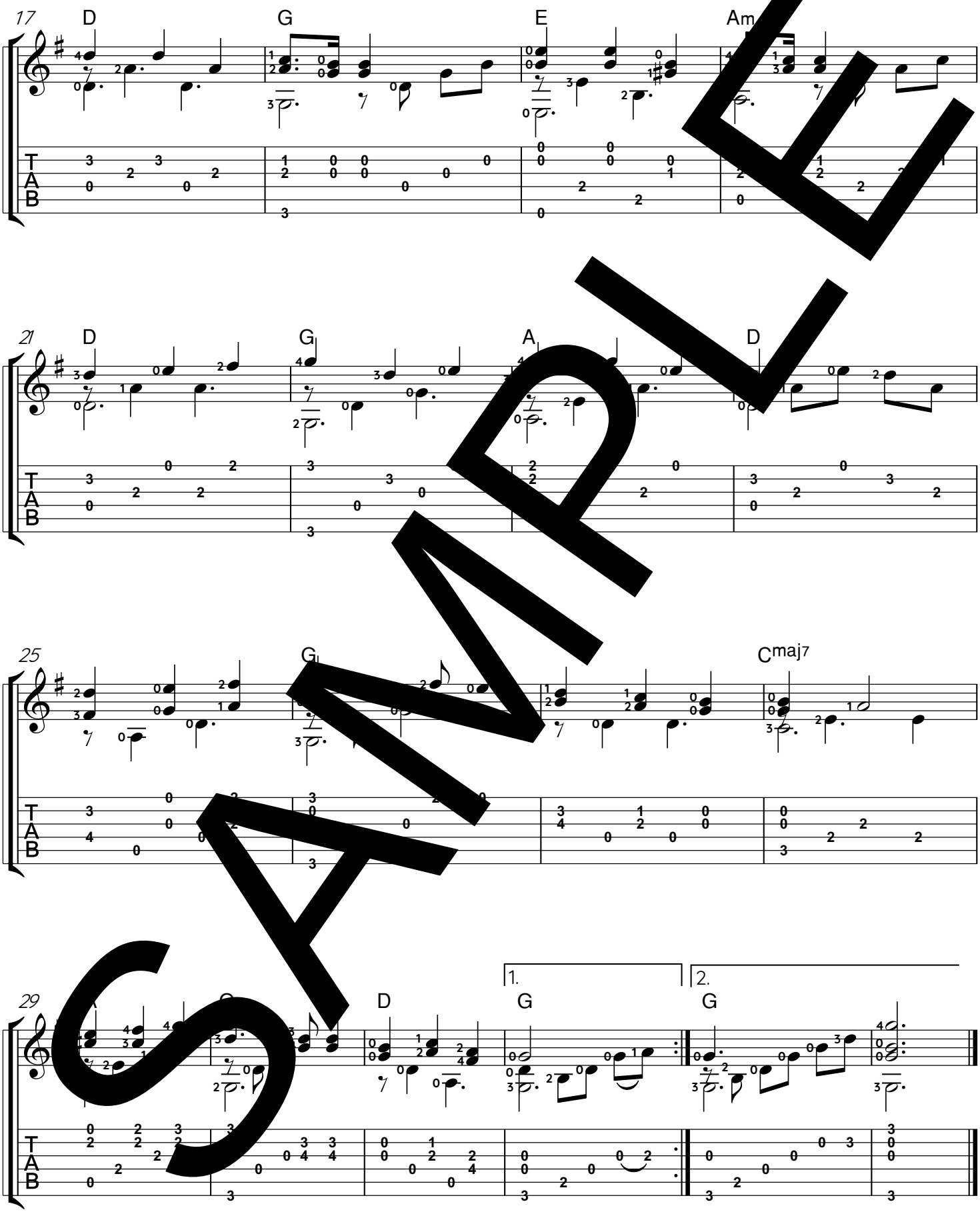
Great Is Thy Faithfulness (cont.)

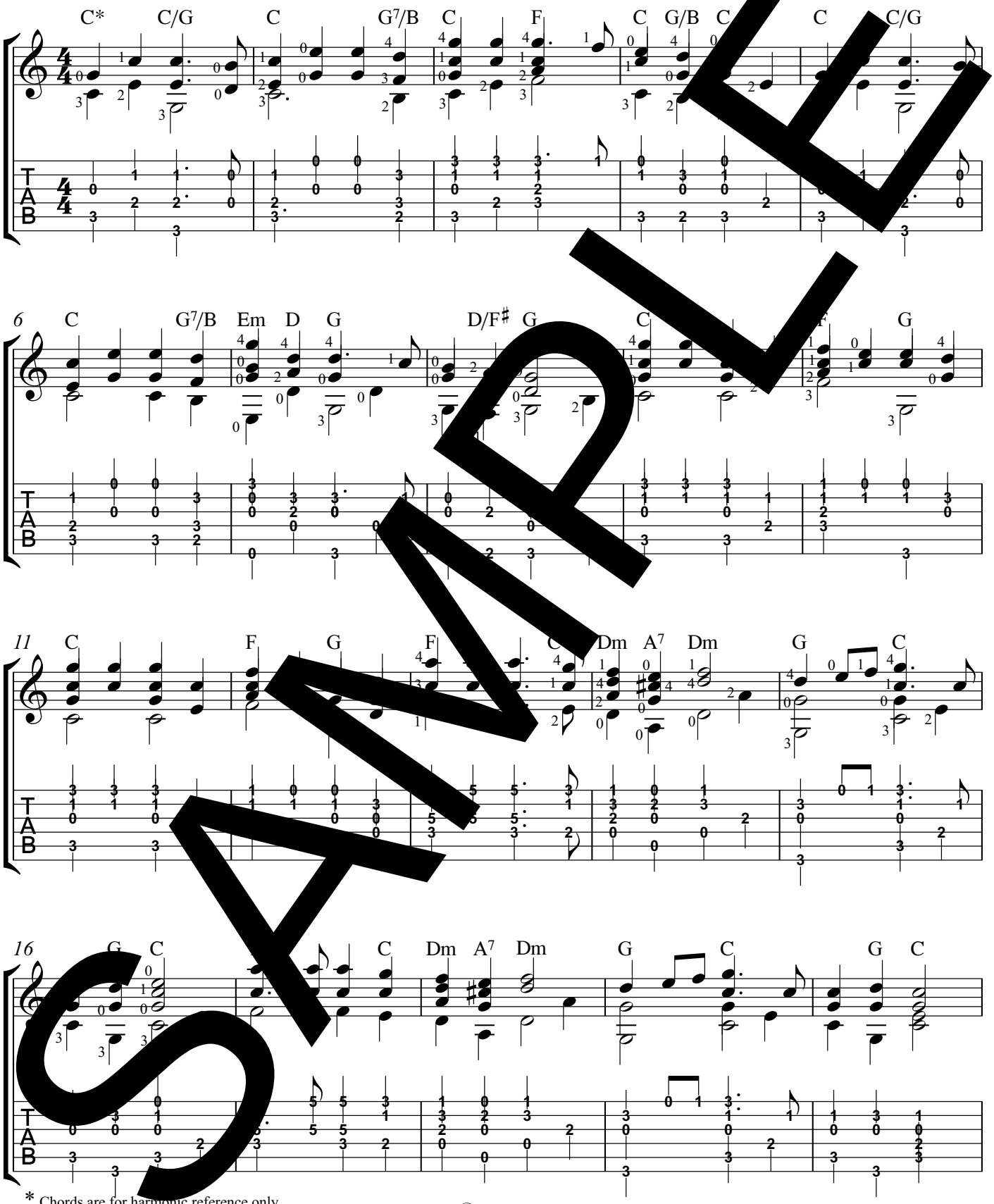


SAMPLE

Hark! The Herald Angels Sing

Arr. for guitar by Jim Nailon

Felix Mendelssohn



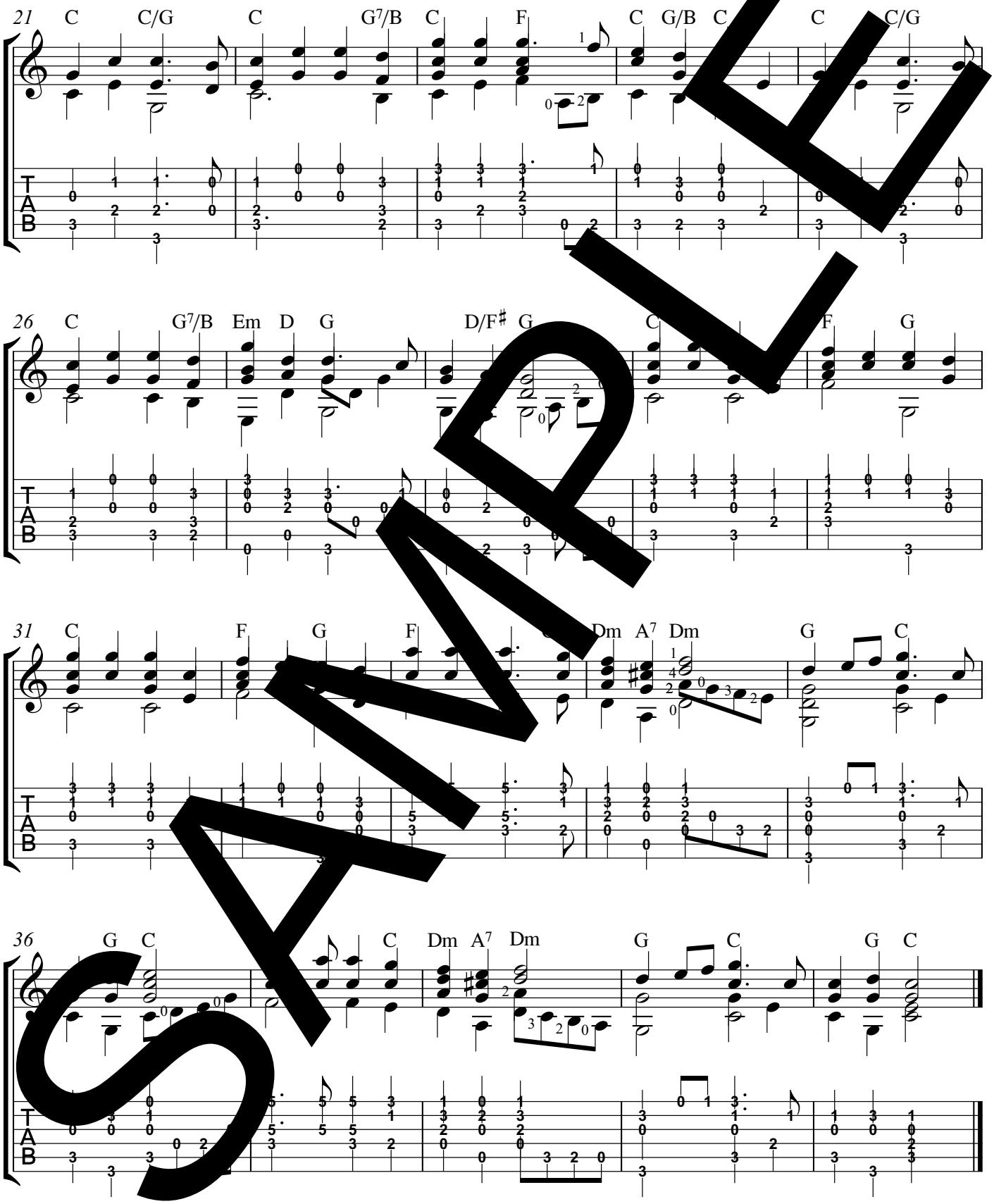
SAMPLE

* Chords are for harmonic reference only.

Arrangement © 2003 by Jim Nailon

Hark! The Herald Angels Sing (continued)

2

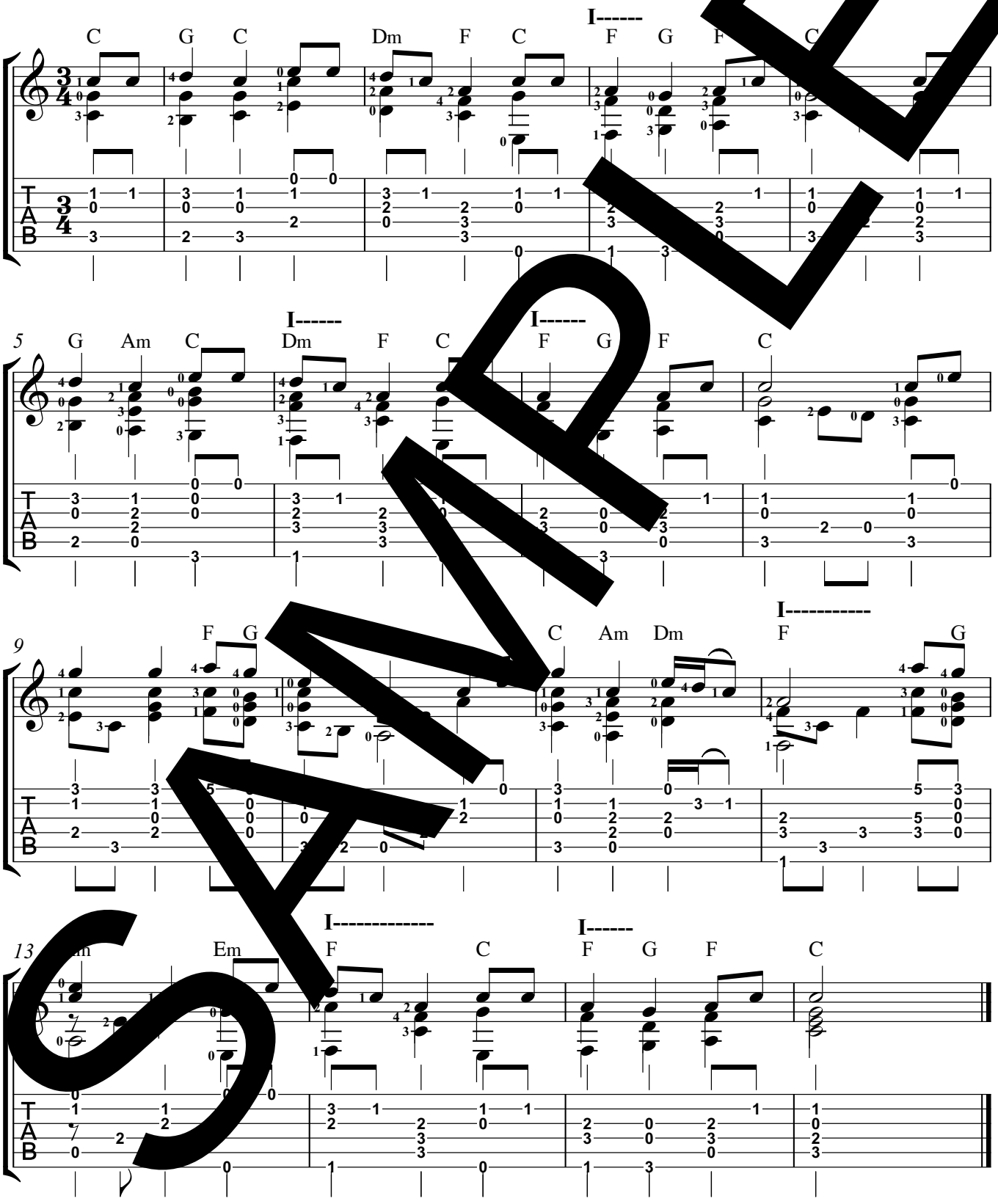


SAMPLE

Healing River of the Spirit/Lord, Whose Love in Humble Service

Arr. for Guitar by Jim Nailon

BEACH[illegible]RING Trad.



SAMPLE

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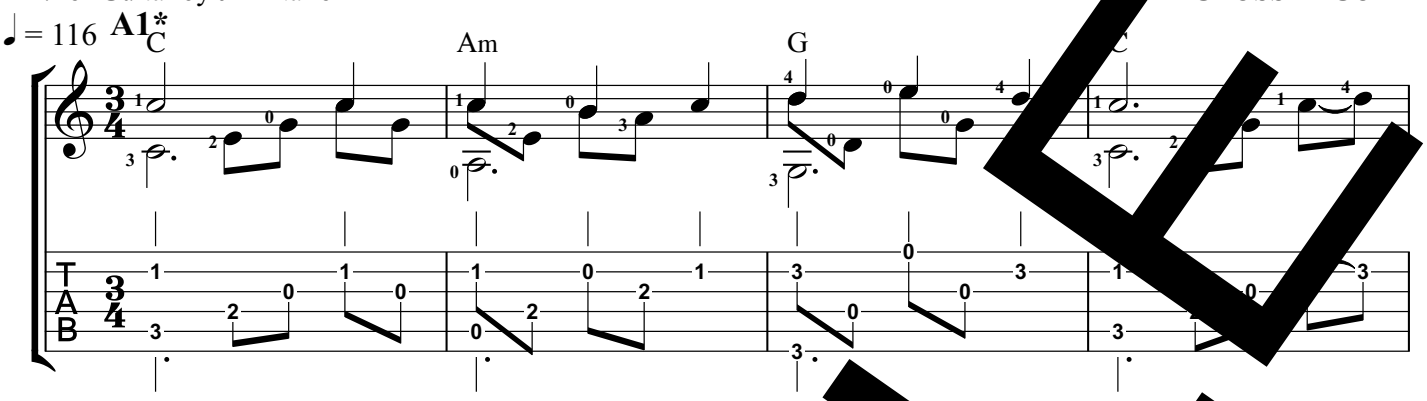
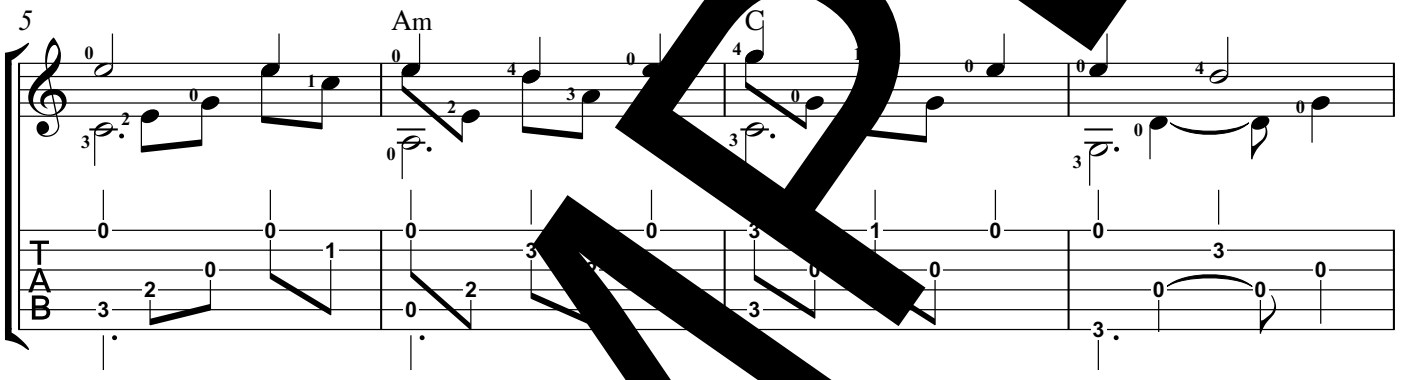
Holy God, We Praise Thy Name

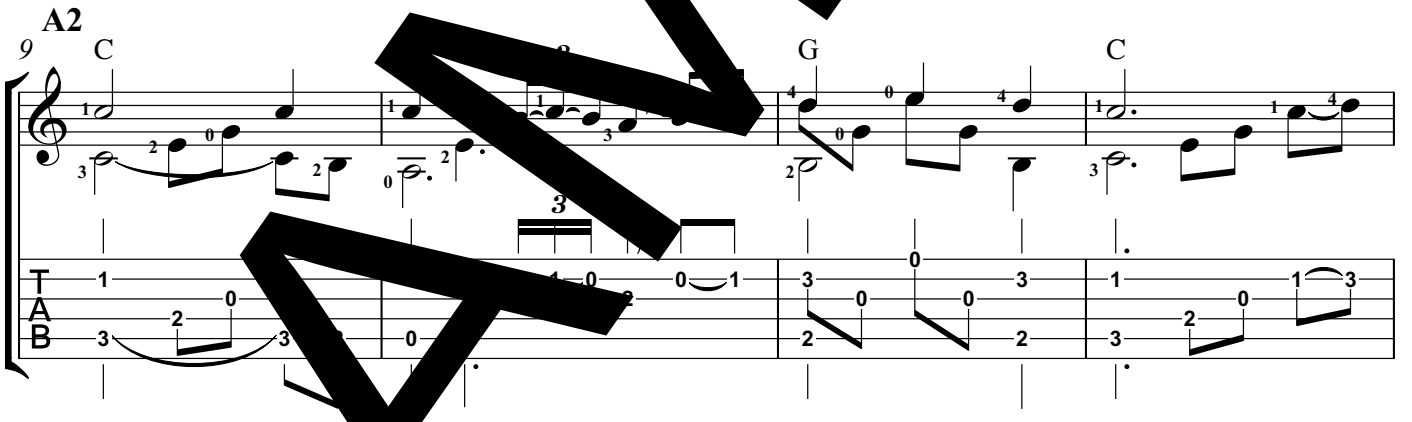
Arr. for Guitar by Jim Nailon

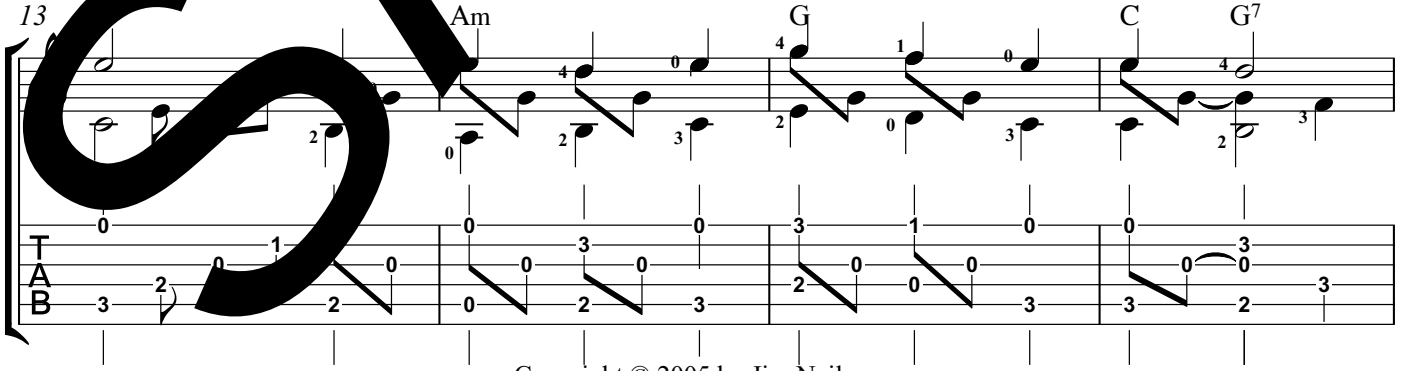
GROSSER GOTT



**I have labled 4 phrases; A1 - B2. The #2 phrases are slightly more difficult than the #1 phrases. If you wish to make this into two verses, play A1,A1,B1,B1 as the first verse and A2,A2,B2,B2 for the second verse. The Episcopal Hymnal does not repeat the B phrase, however it is customary to do so in the Catholic church.*







SAMPLE

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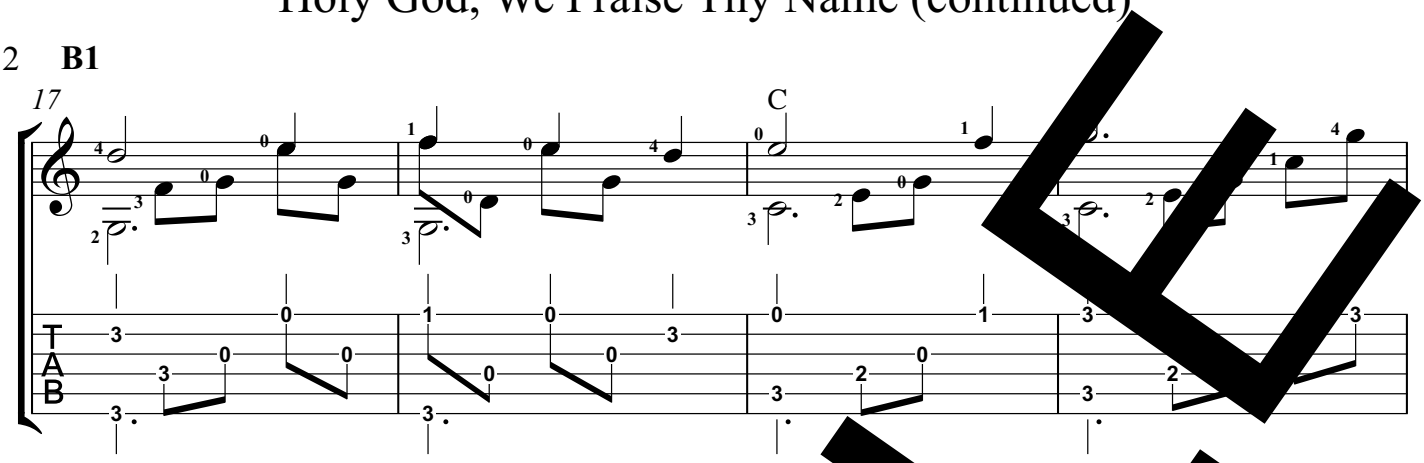
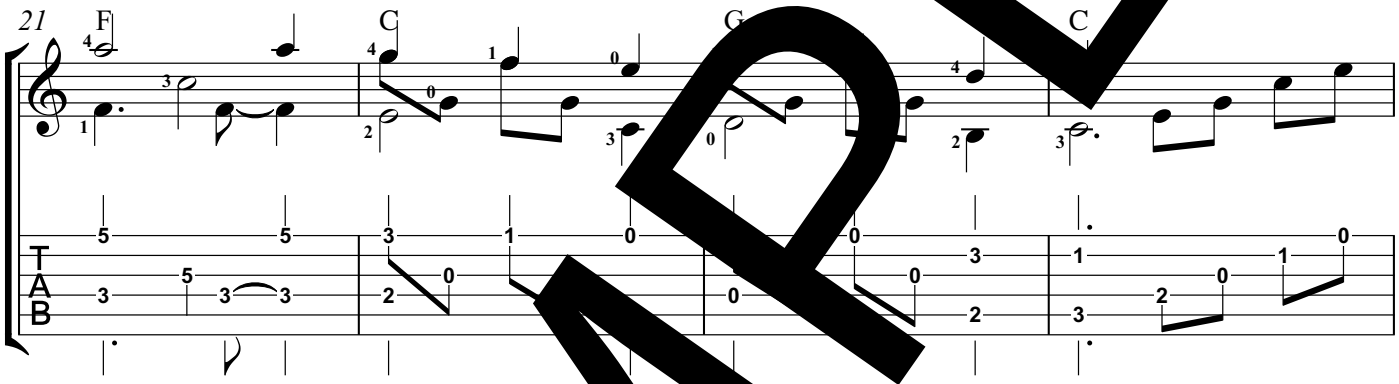
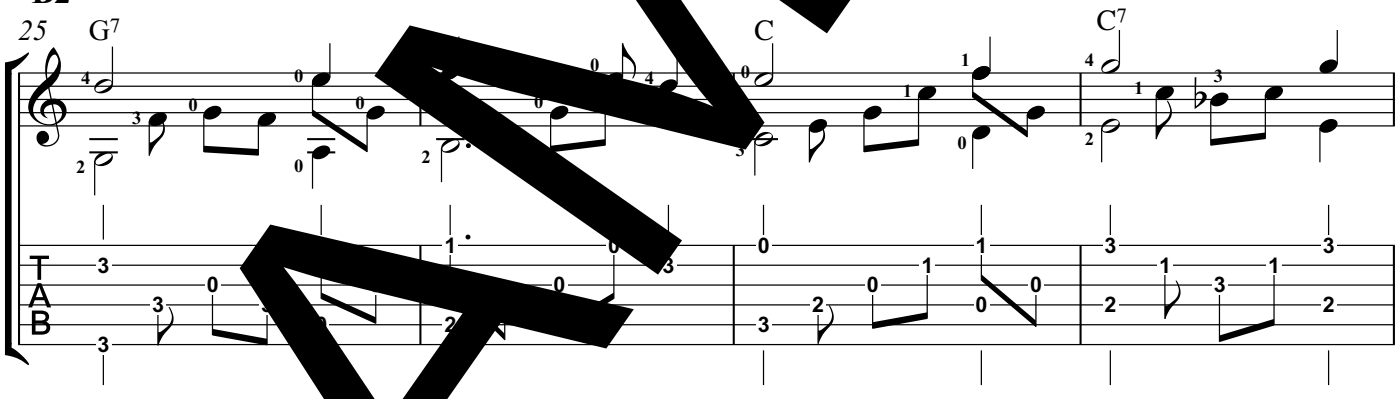
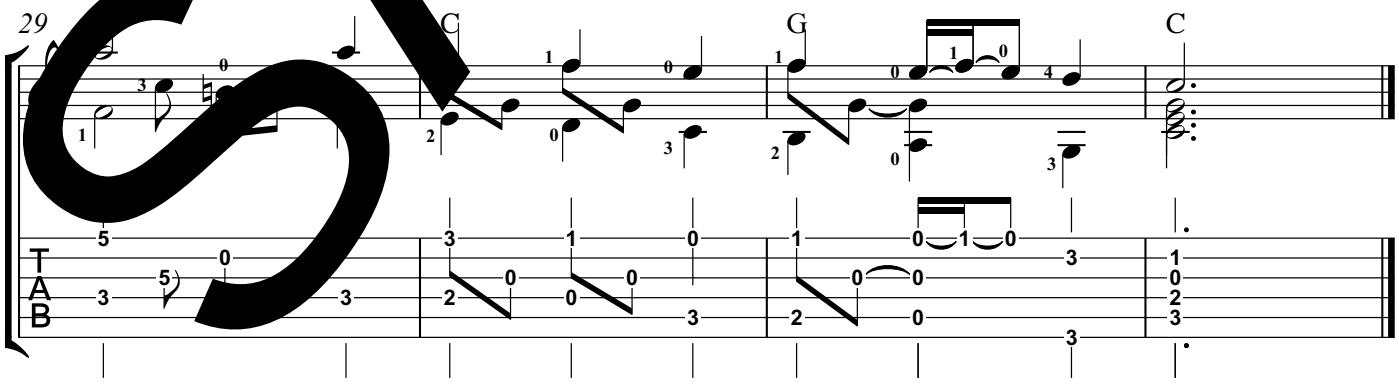
2 **B1**





B2



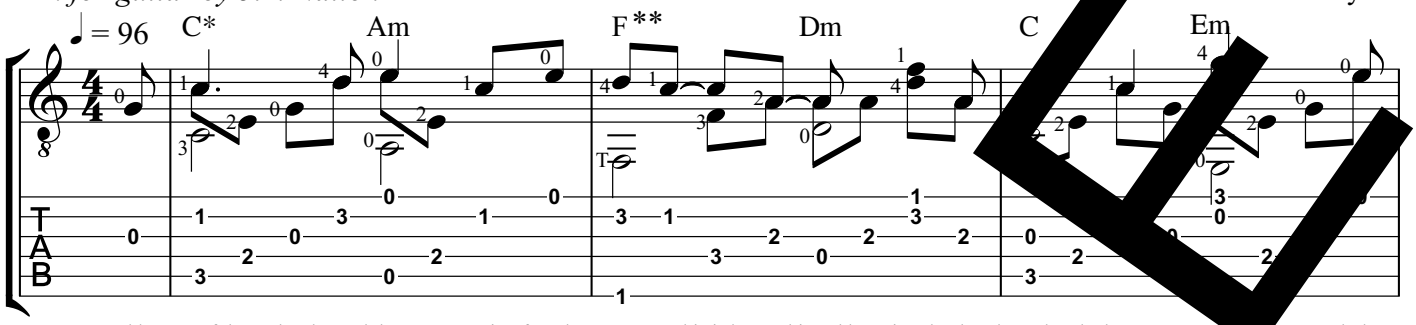


SAMPLE

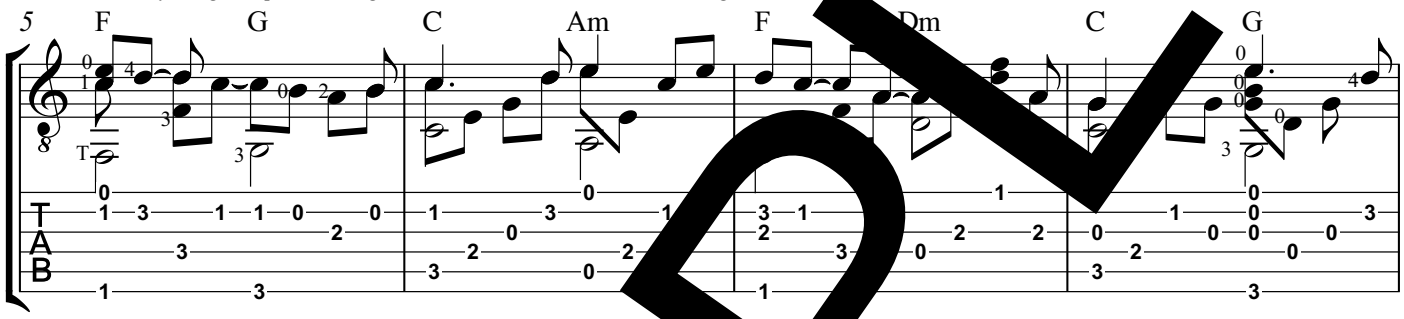
How Can I Keep From Singing

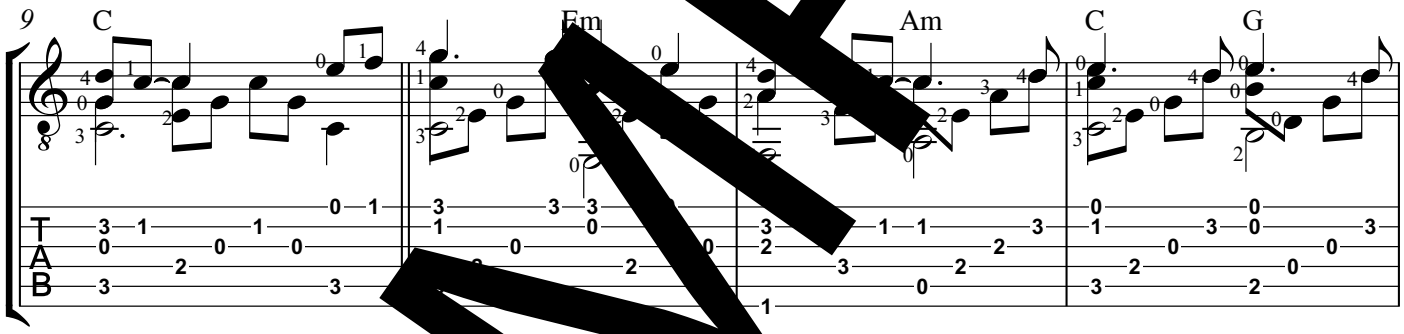
Arr. for guitar by Jim Nailon

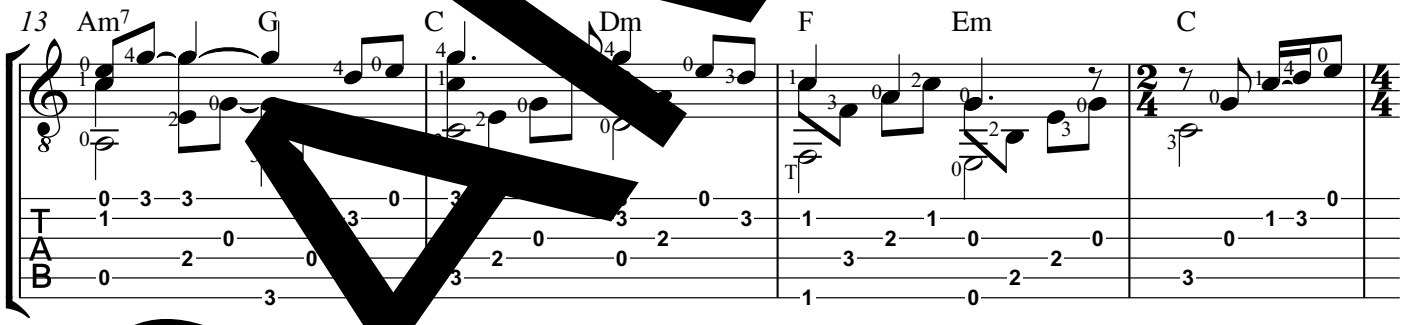
Shaker Hymn

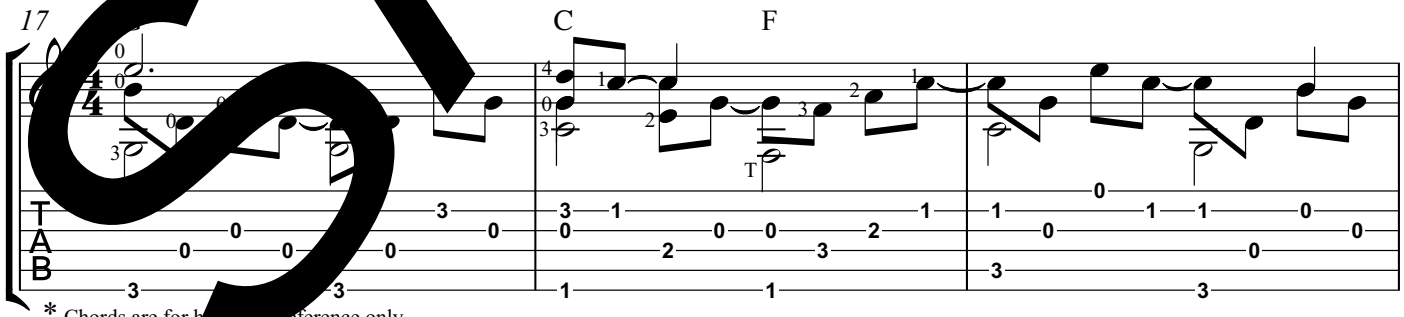


**Many of the F chords need the open G string for a hammer-on. This is best achieved by using the thumb to play the bass F note. If y an't reach that, try using the open 5th string for the bass note or the F on the 4th string.







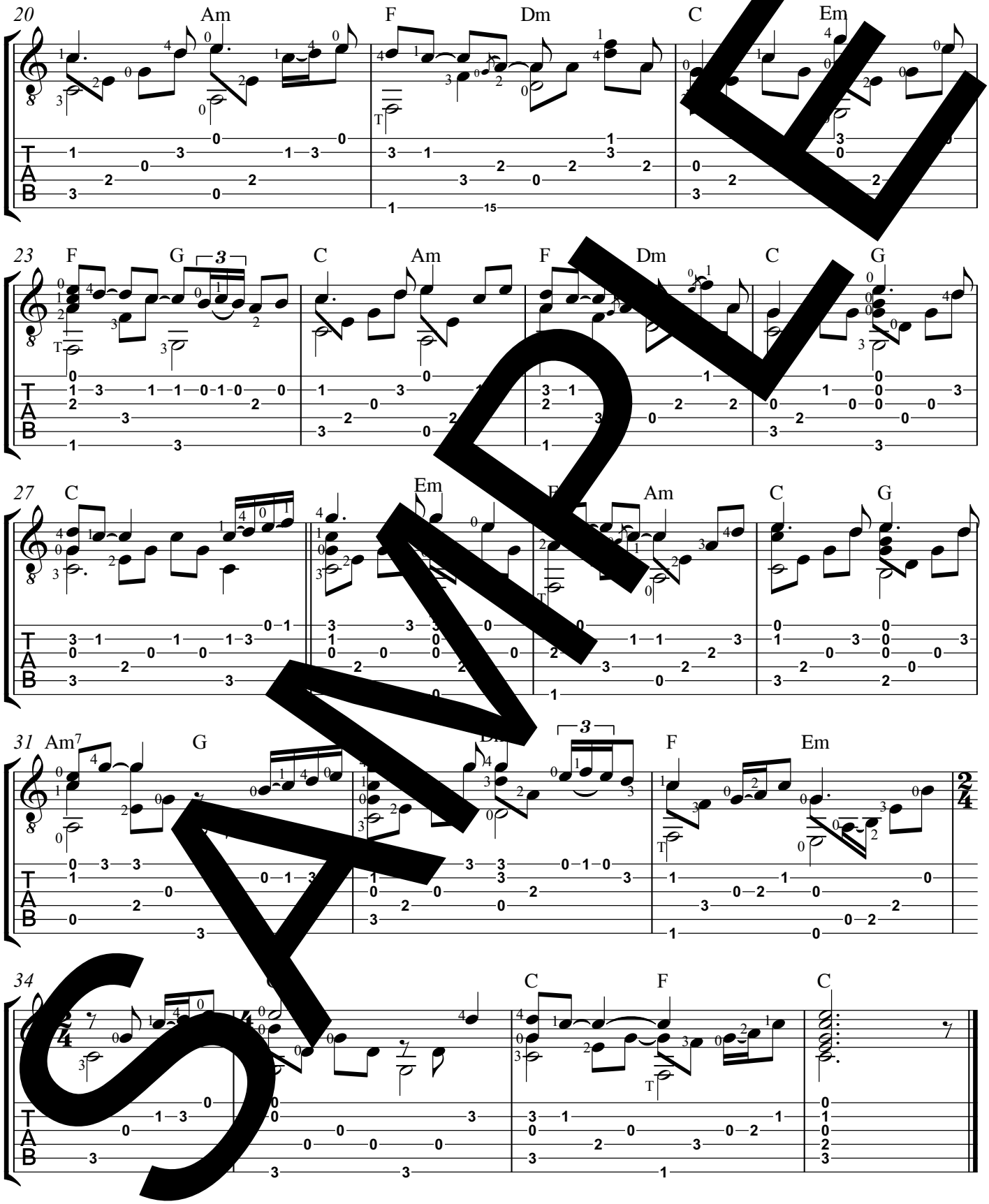


* Chords are for h eference only.

SAMPLE

Arrangement ©, 2000 by Jim Nailon

How Can I Keep From Singing (continued)

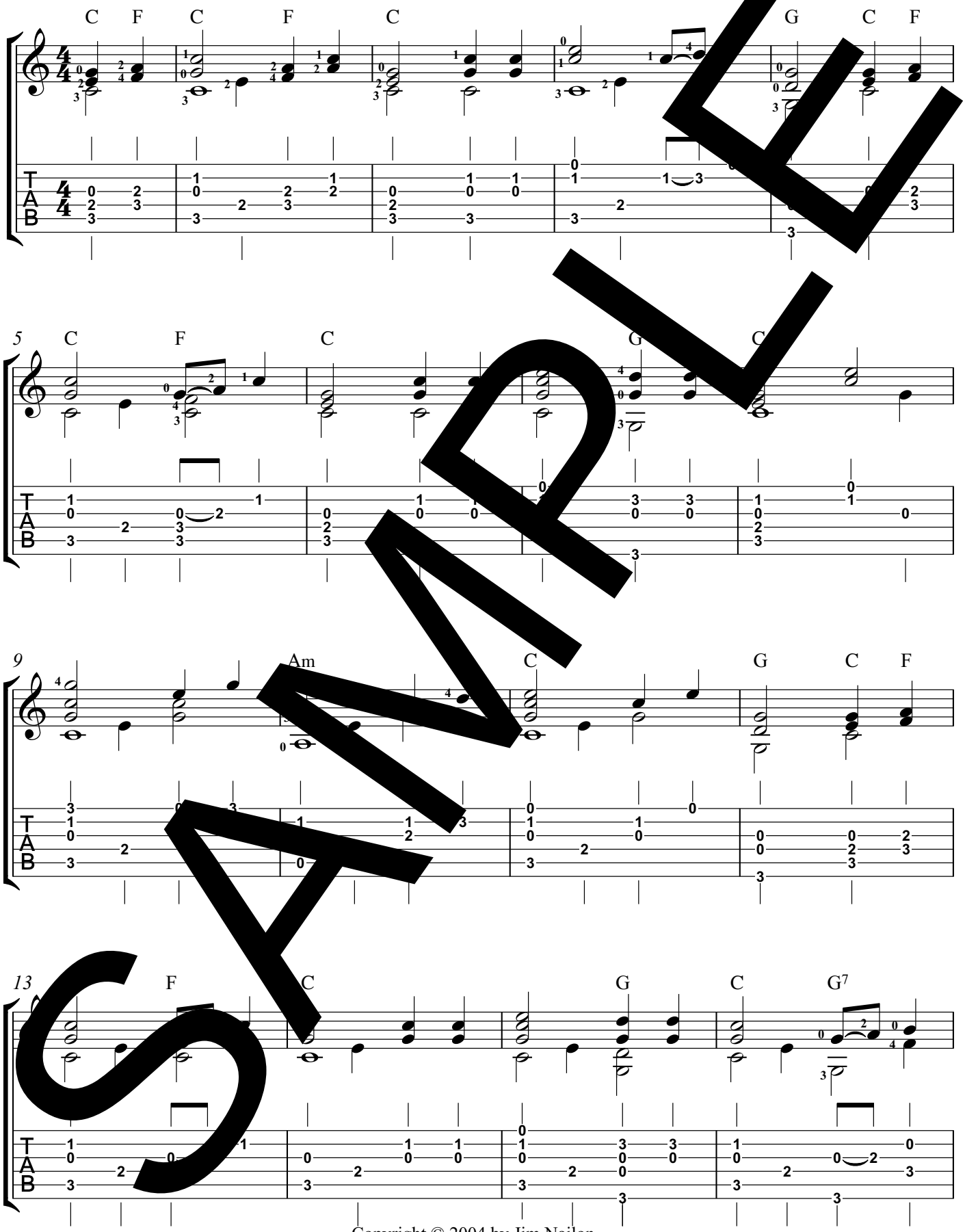


SAMPLE

How Firm a Foundation

Arr. for guitar by Jim Nailon

Early American Melody



SAMPLE

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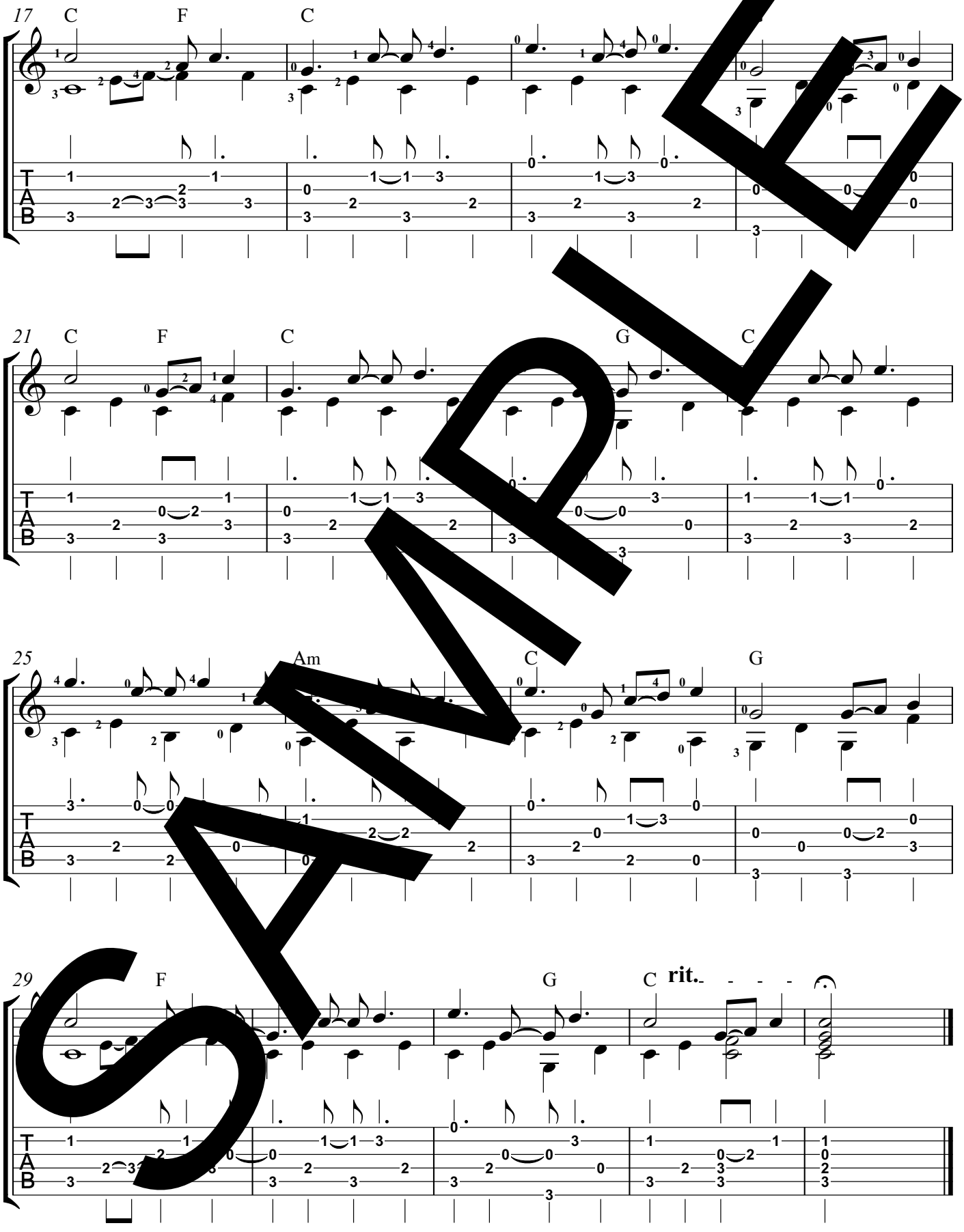
How Firm a Foundation (continued)

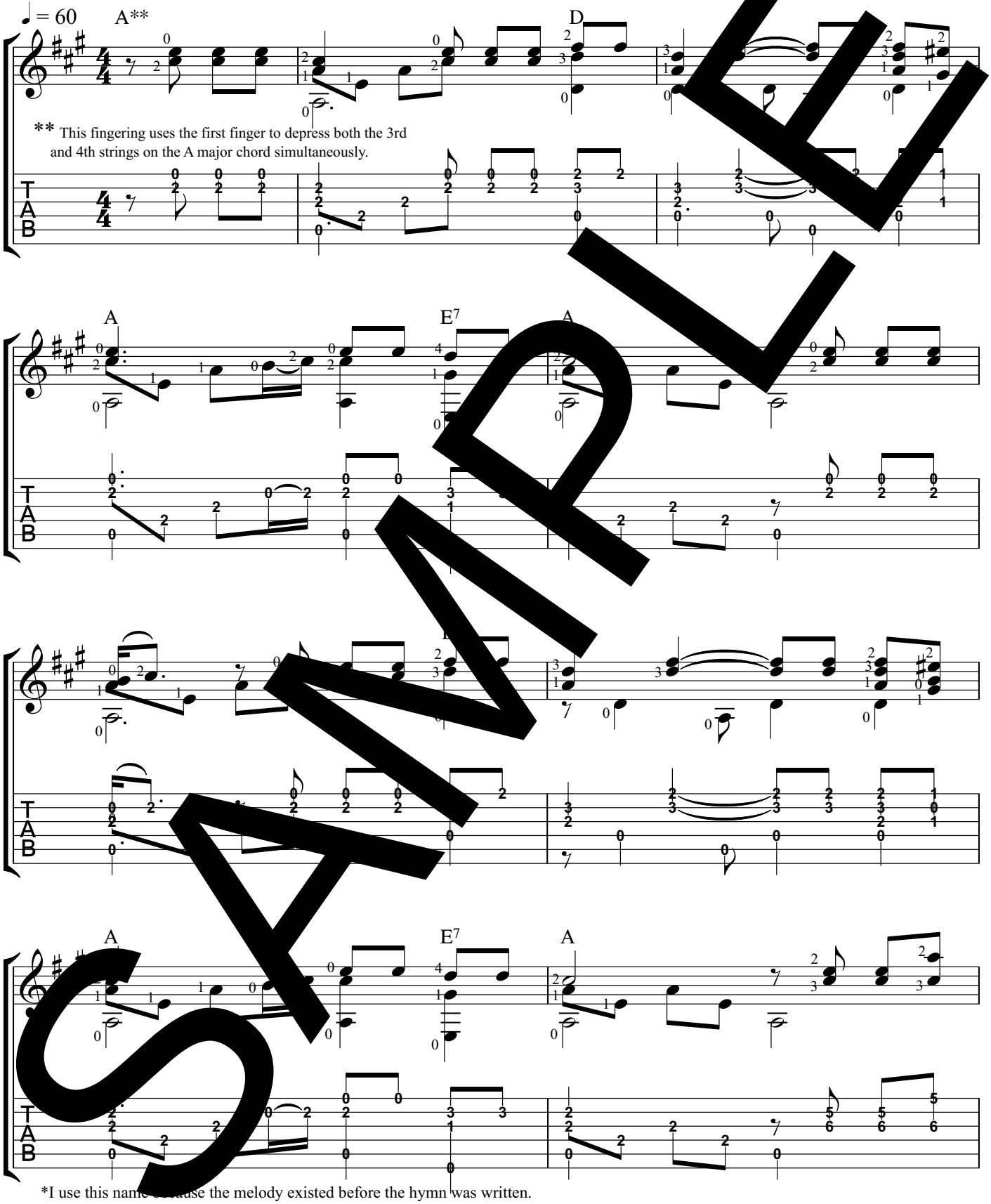


SAMPLE

Swedish Folk Song*

Arr. for guitar by Jim Nailon

Traditional Swedish Melody

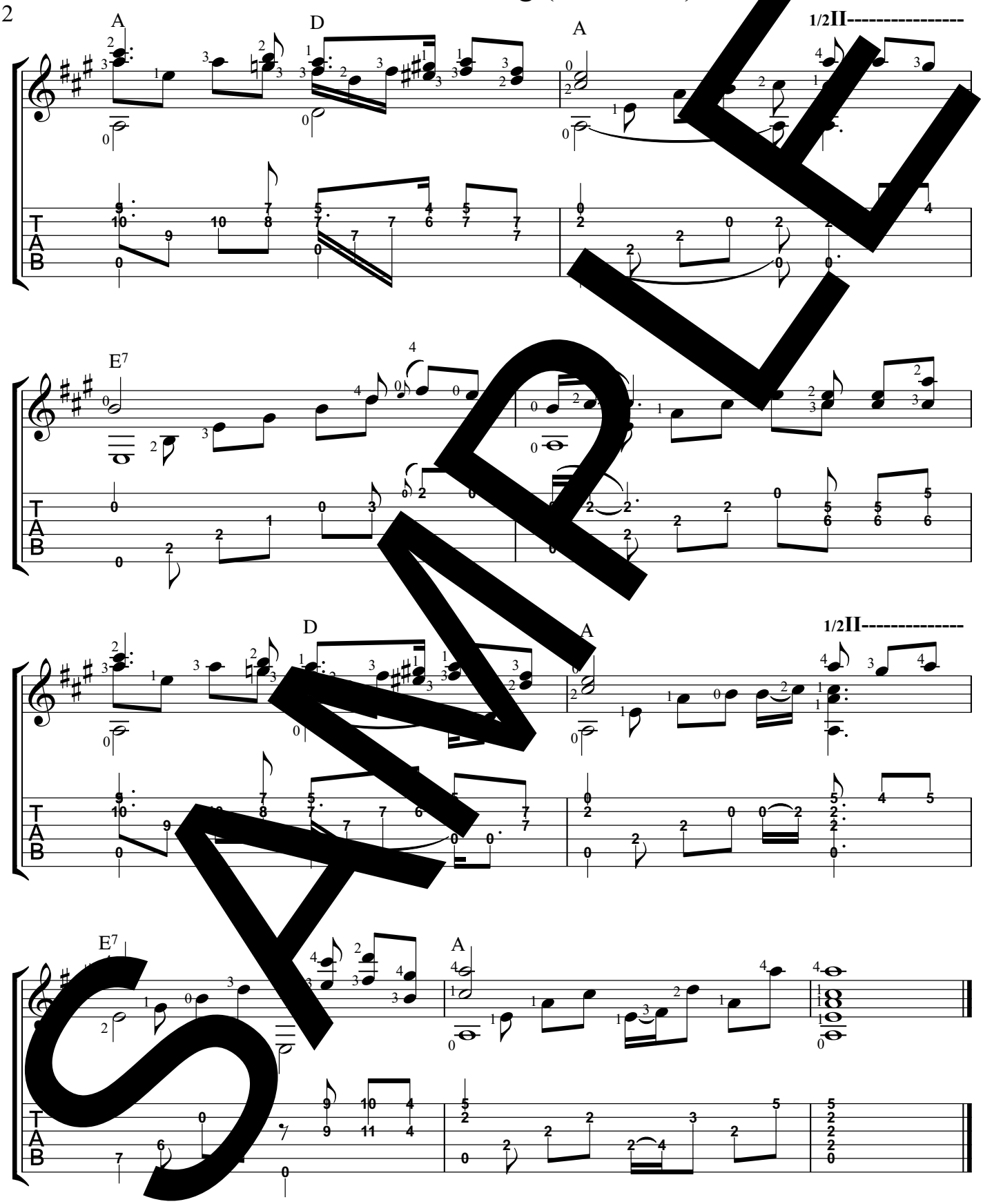


SAMPLE

*I use this name because the melody existed before the hymn was written.

Arrangement ©, 2003 by Jim Nailon

Swedish Folk Song (continued)

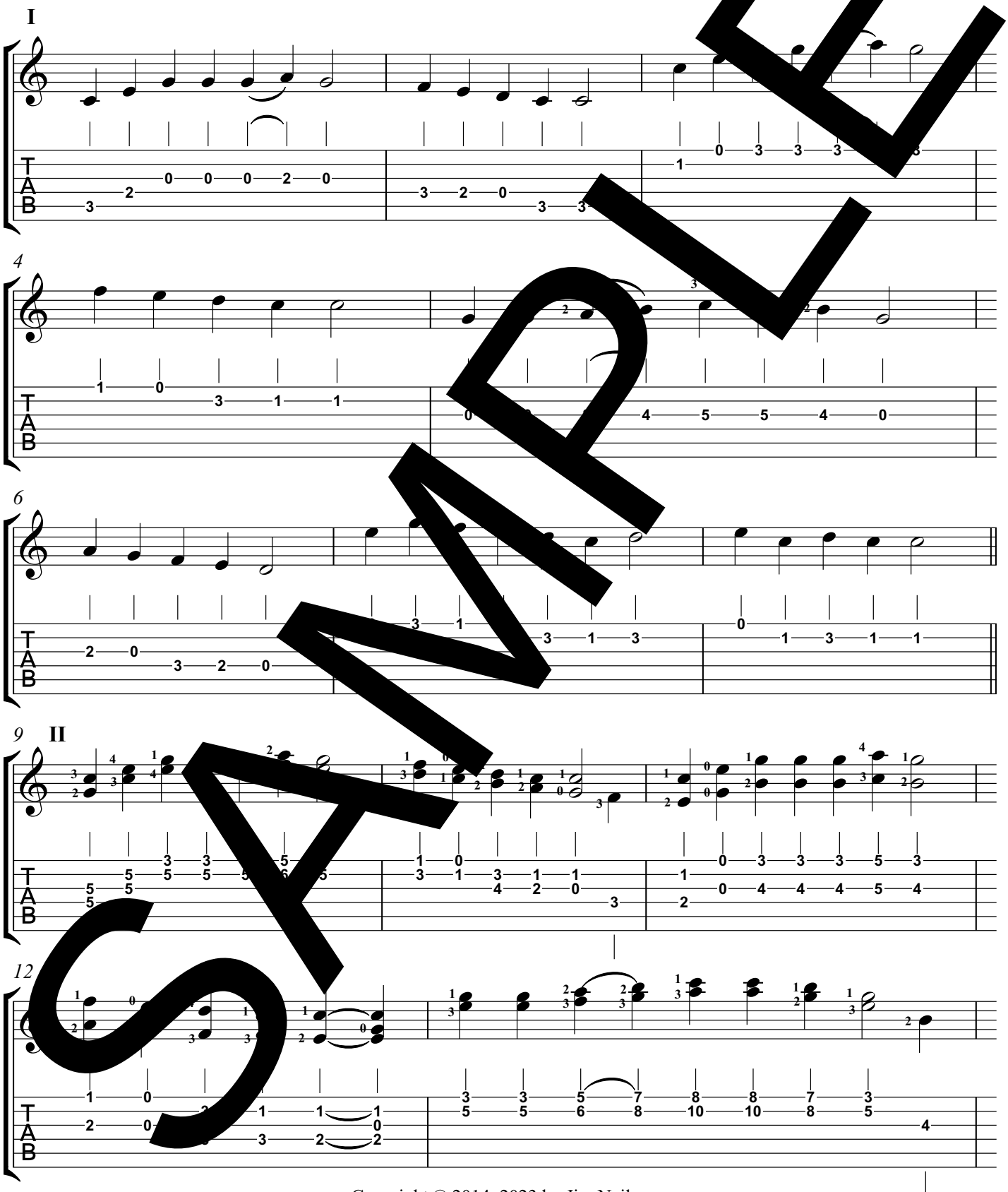


SAMPLE

Humbly, Lord, We Worship You

Arr. for Guitar by Jim Nailon

Gregorian Chant, Mode V



SAMPLE

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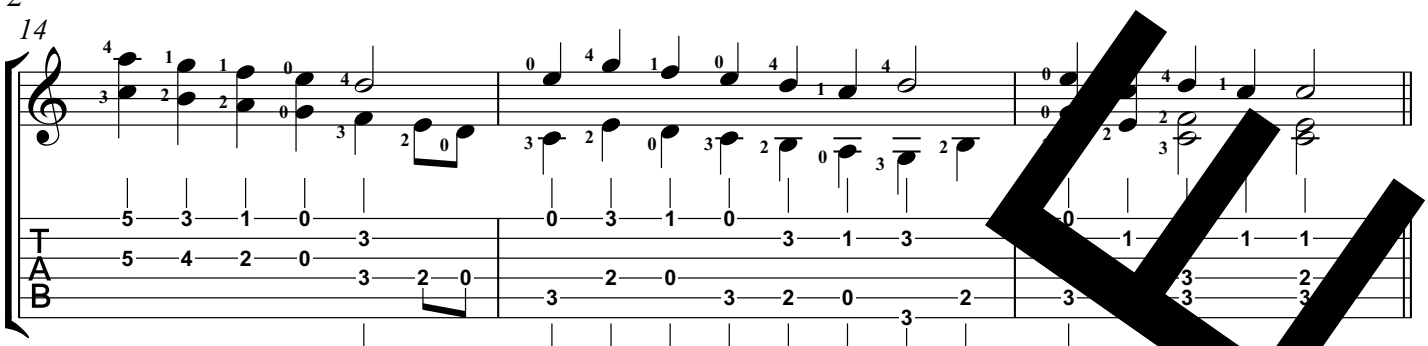
Humbly, Lord, We Worship You (cont.)

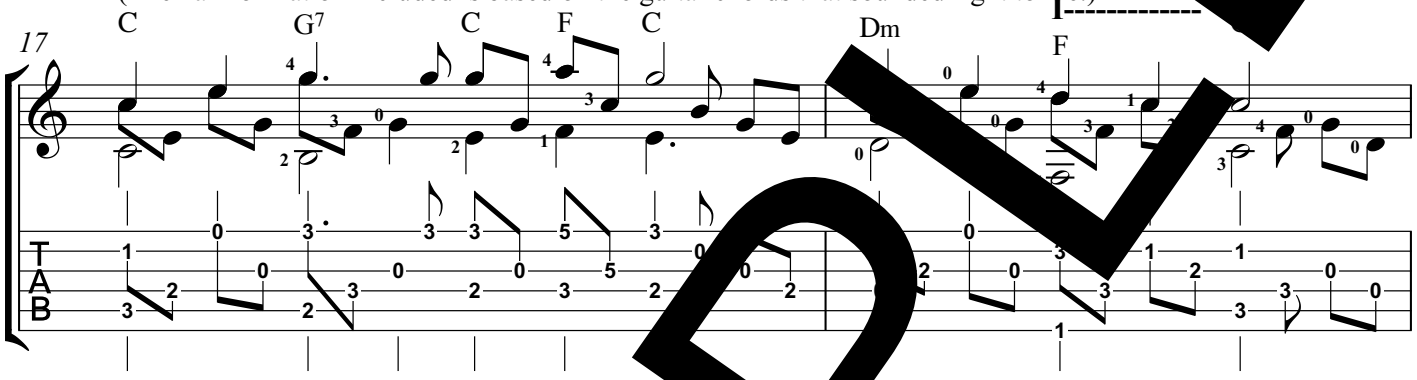
2

14



III (The harmonization included is based on the guitar chords that sounded right to me.)

17



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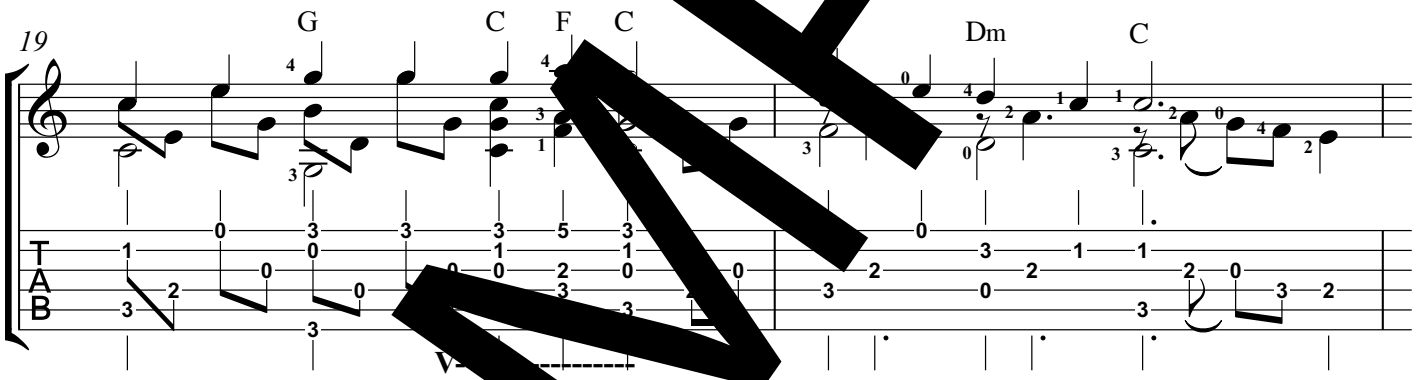

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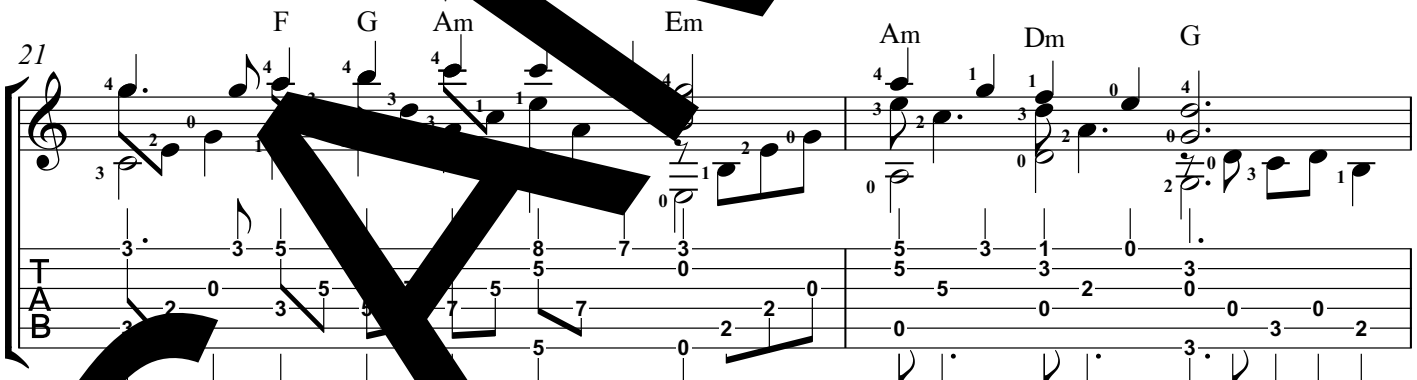

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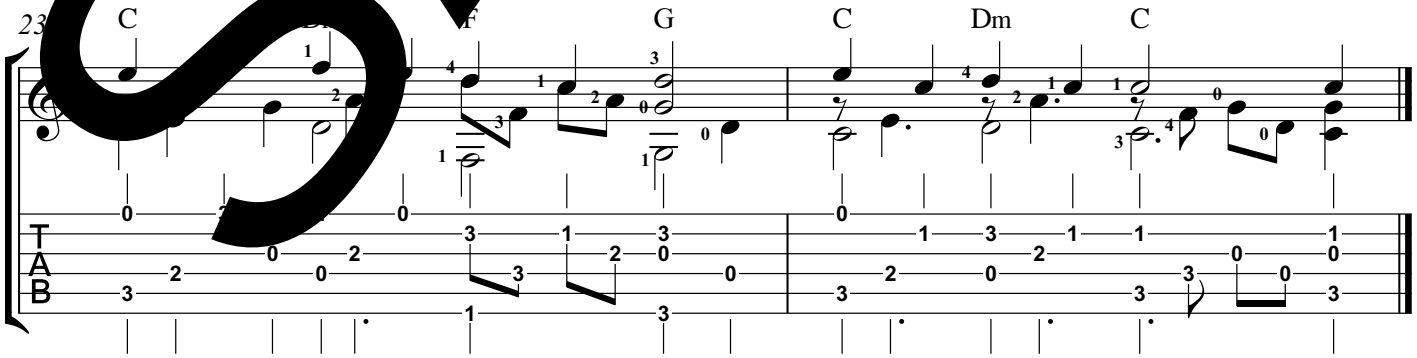
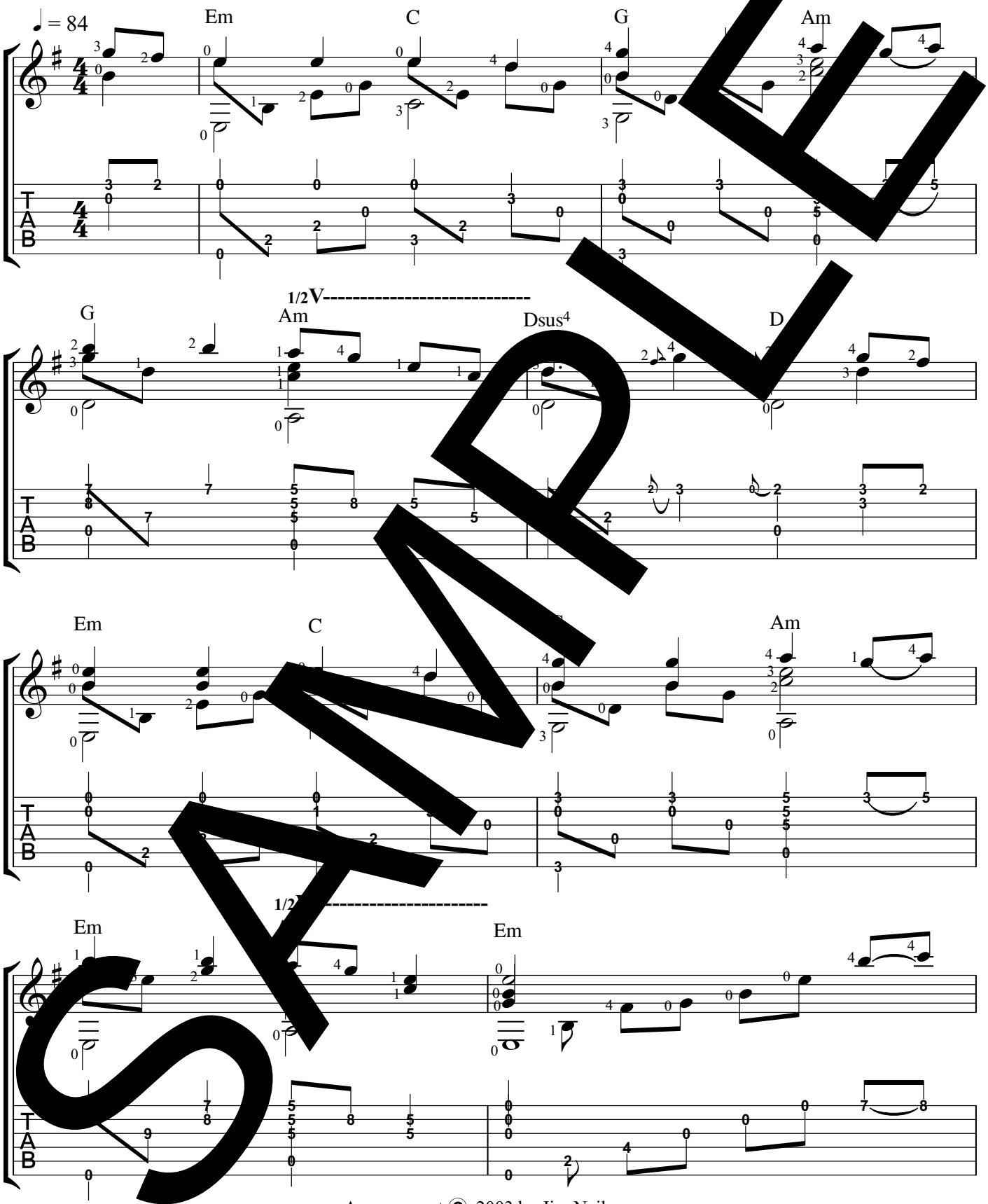


SAMPLE

I Heard the Voice of Jesus

Arr. for guitar by Jim Nailon

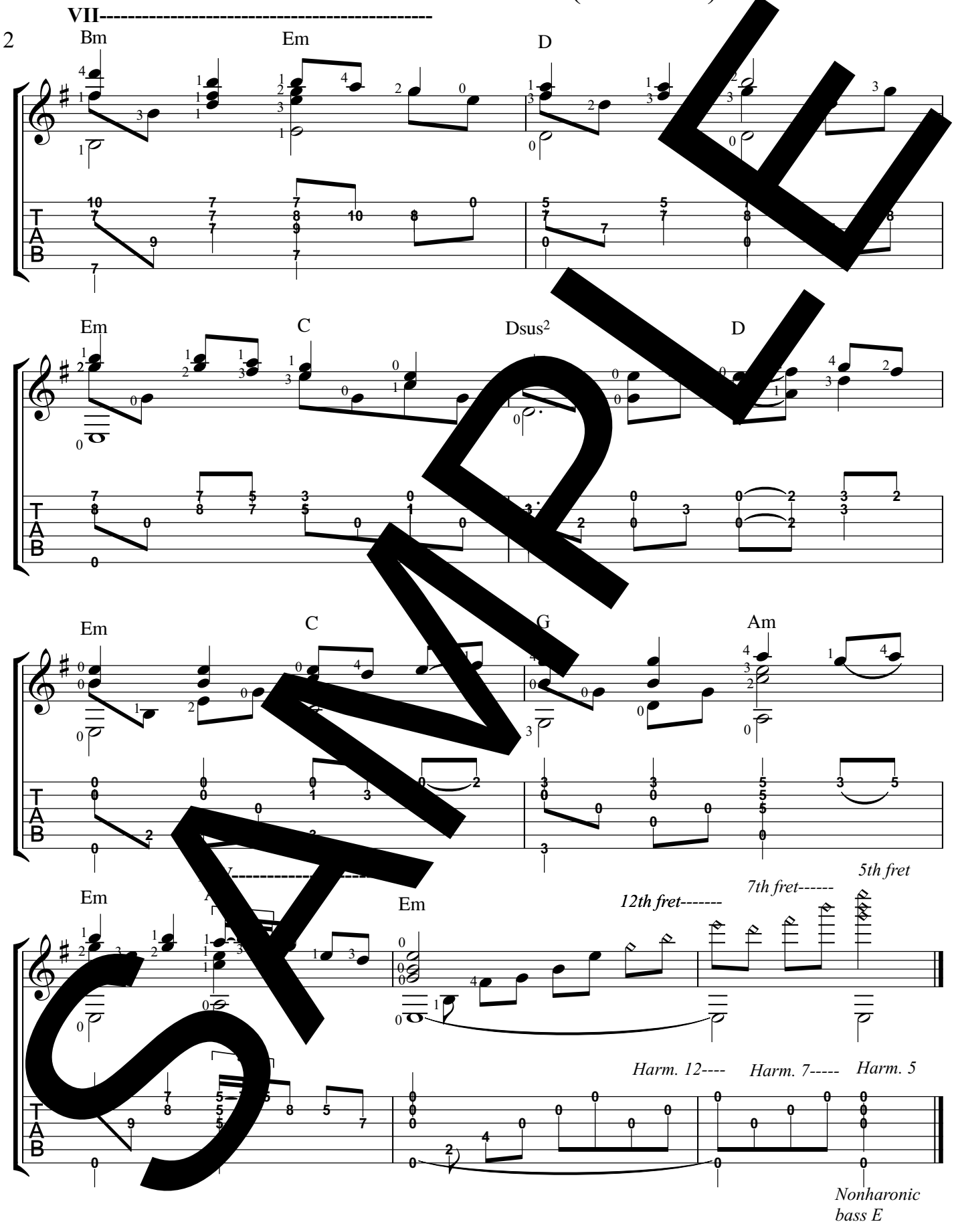
Trad. English Melody



SAMPLE

Arrangement ©, 2003 by Jim Nailon

I Heard the Voice of Jesus (continued)

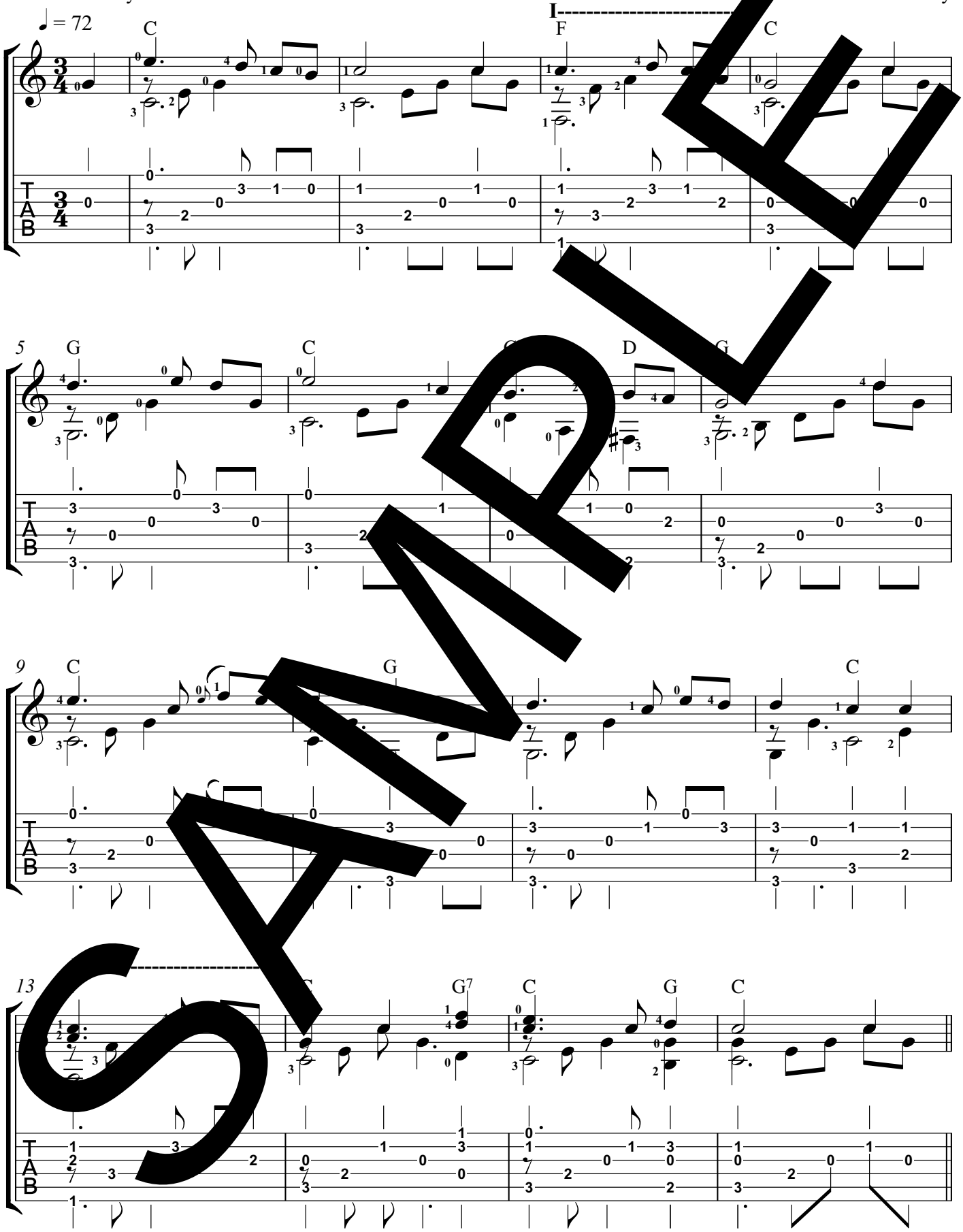


SAMPLE

I Need Thee Every Hour

Arr. for Guitar by Jim Nailon

Robert Lowry



SAMPLE

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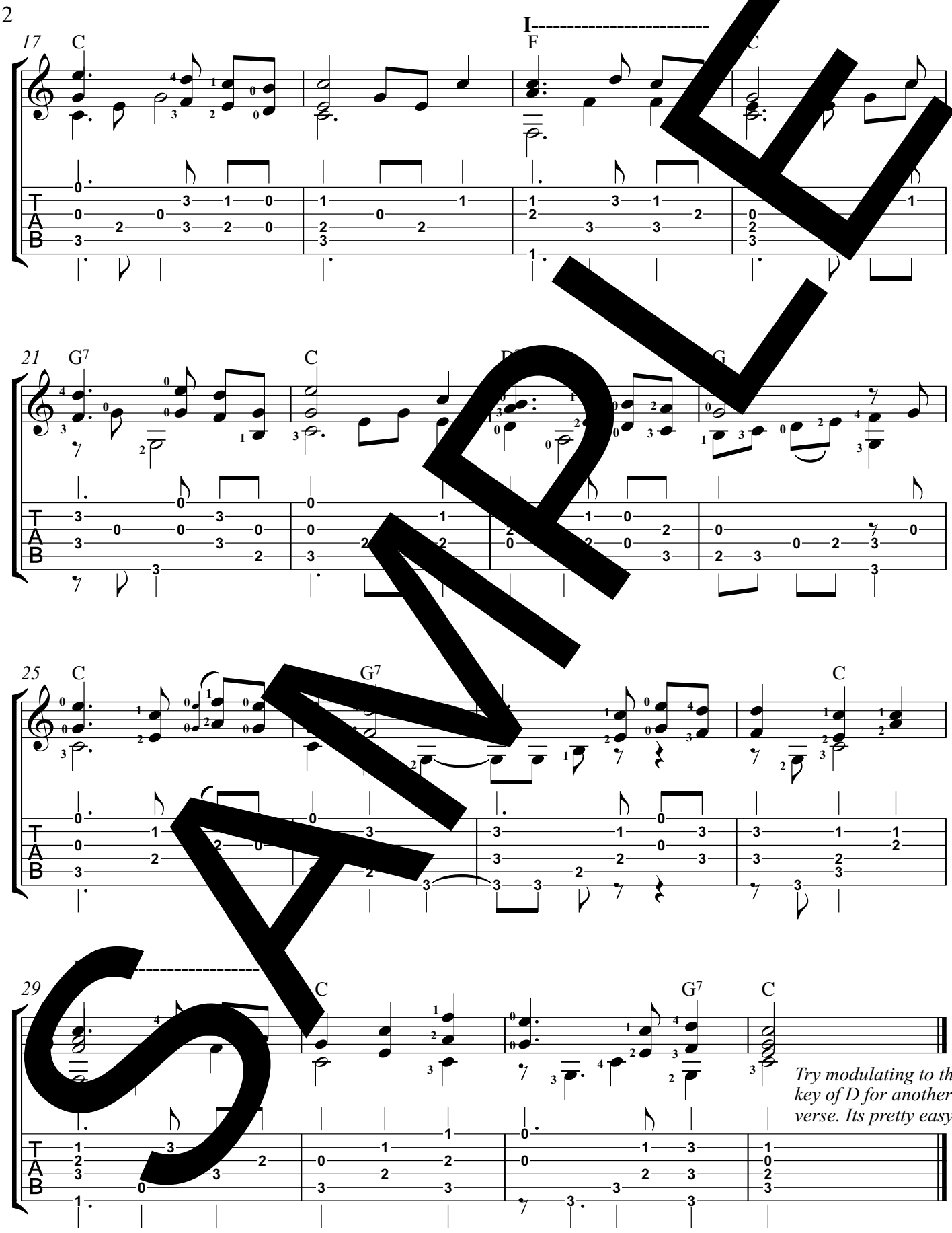
I Need Thee Every Hour (cont.)

2

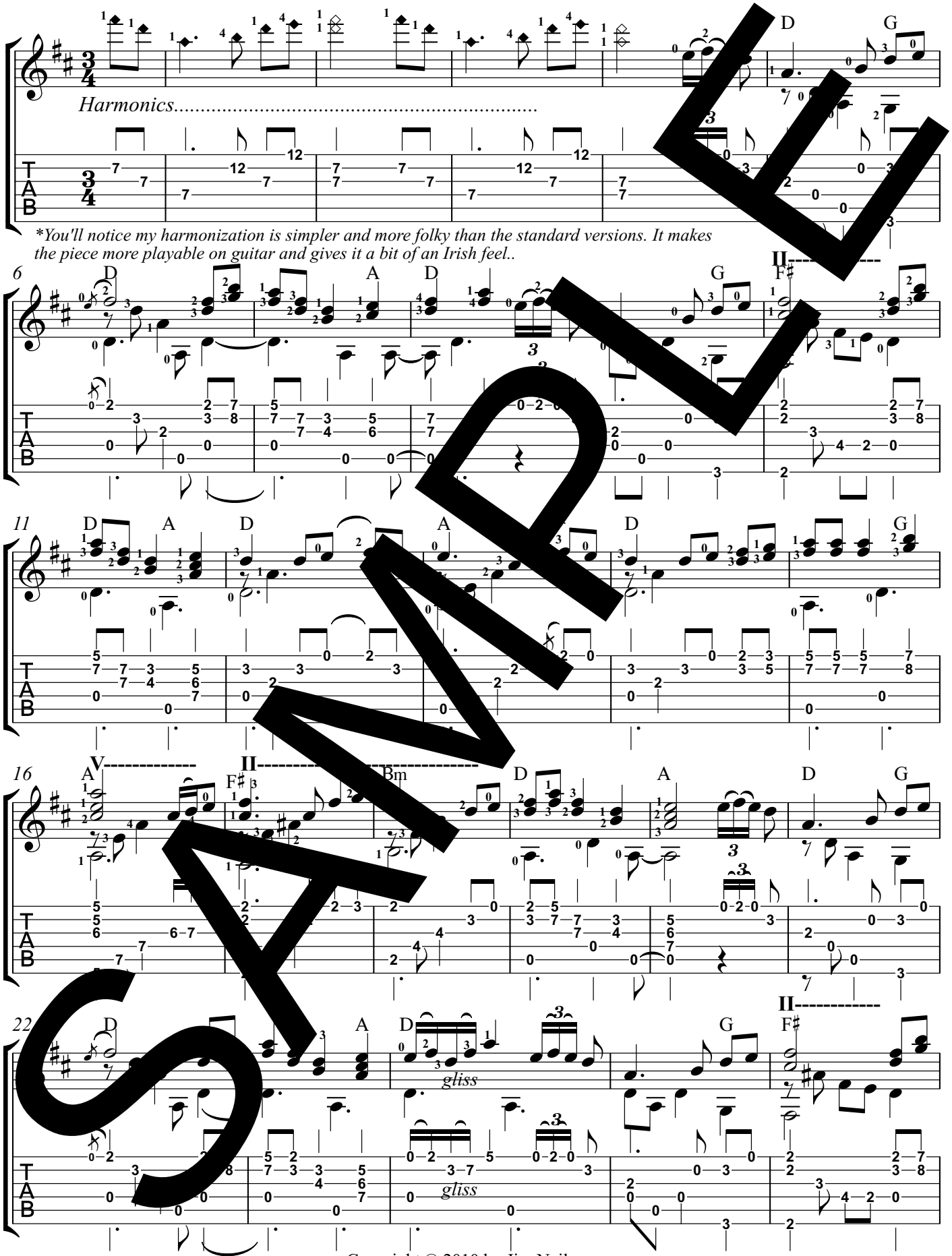


SAMPLE

I Received the Living God*

Arr. for guitar by Jim Nailon

Anonymous



SAMPLE

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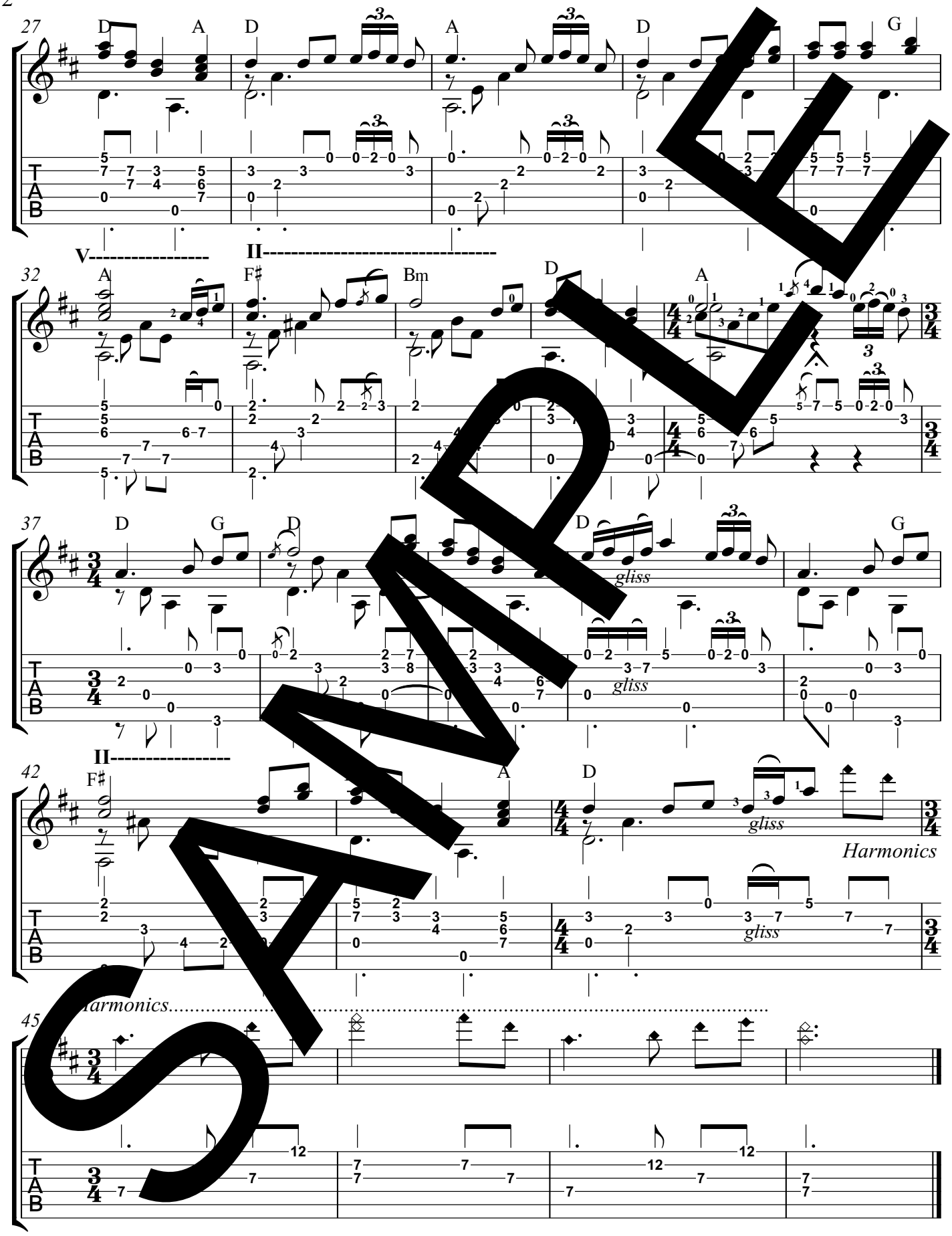
I Received the Living God (cont.)

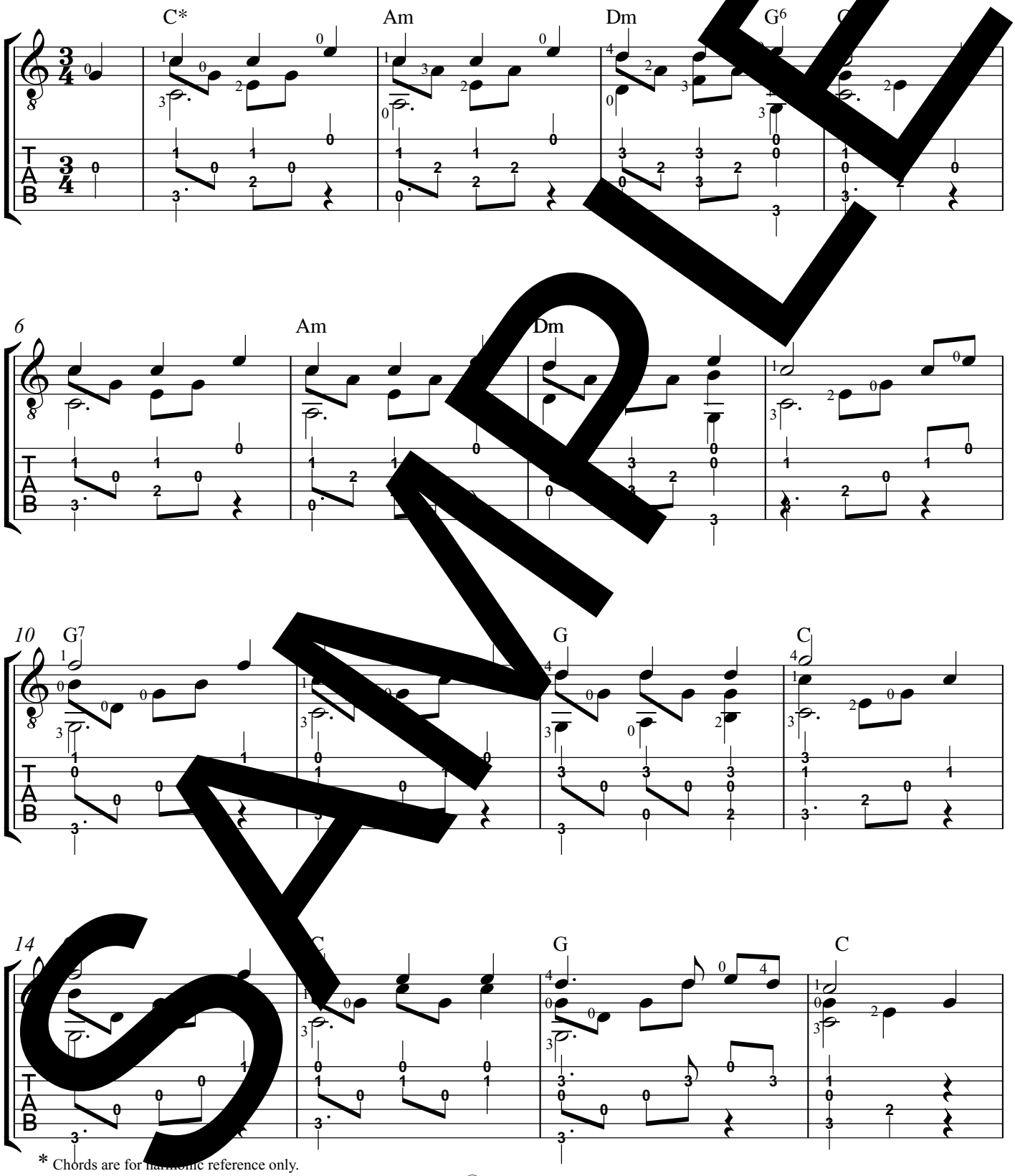


SAMPLE

Immaculate Mary

Arr. for guitar by Jim Nailon

LOU[illegible]DES HYMN

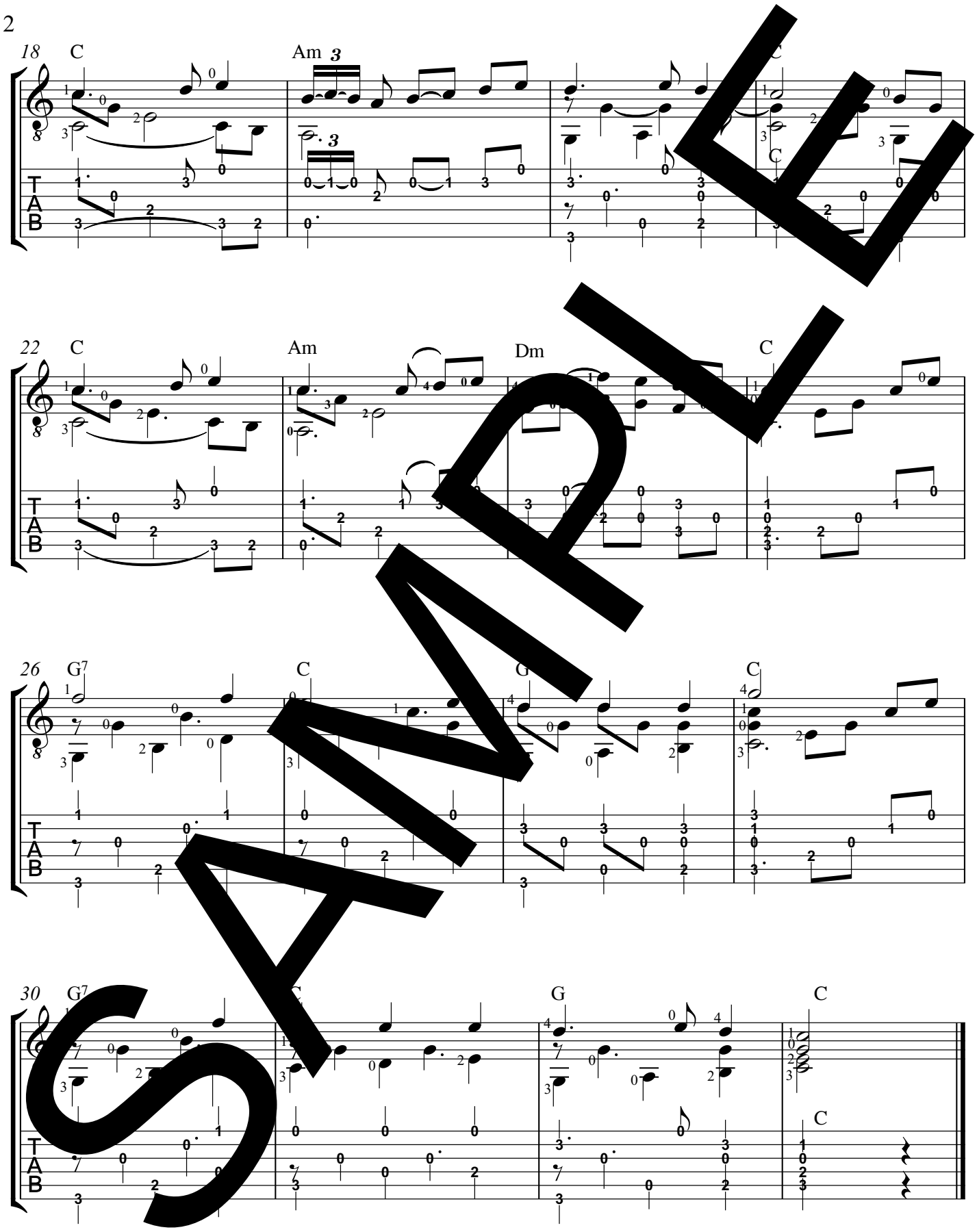


SAMPLE

* Chords are for harmonic reference only.

Arrangement ©, 2001 by Jim Nailon

Immaculate Mary (cont.)

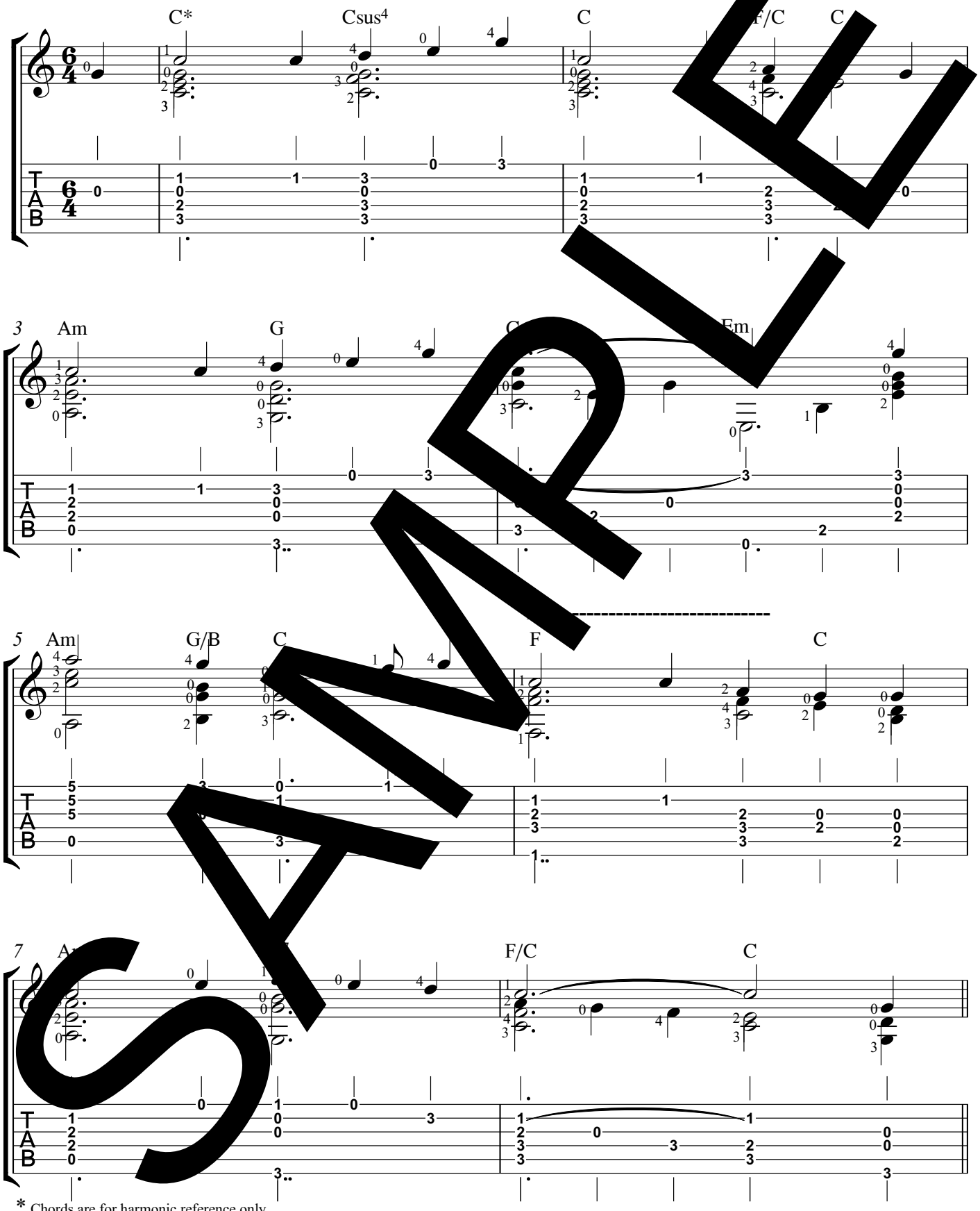


SAMPLE

Jerusalem, My Happy Home

Arr. for Guitar by Jim Nailon

Trad. American Melody



SAMPLE

* Chords are for harmonic reference only.

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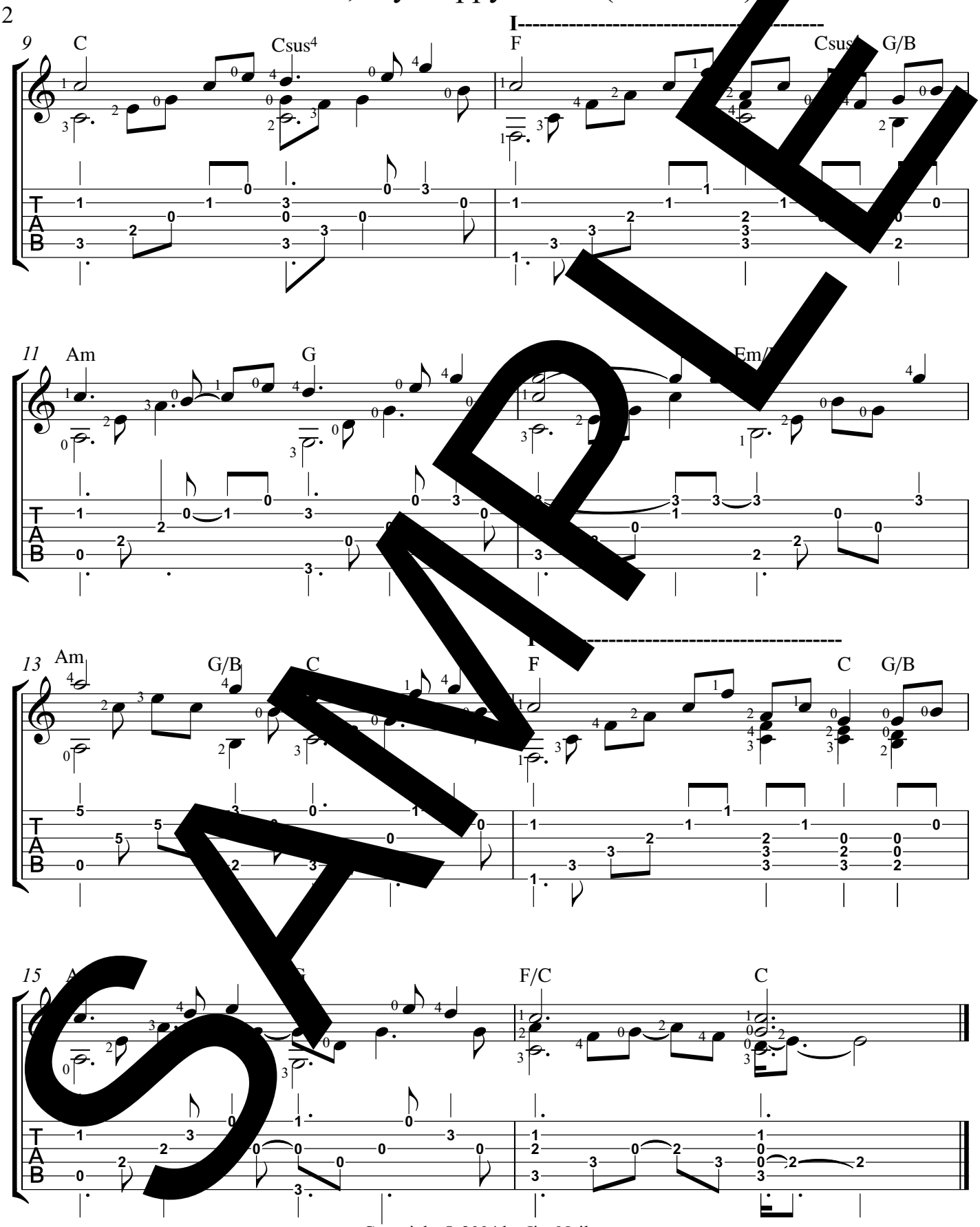
Jerusalem, My Happy Home (continued)



SAMPLE

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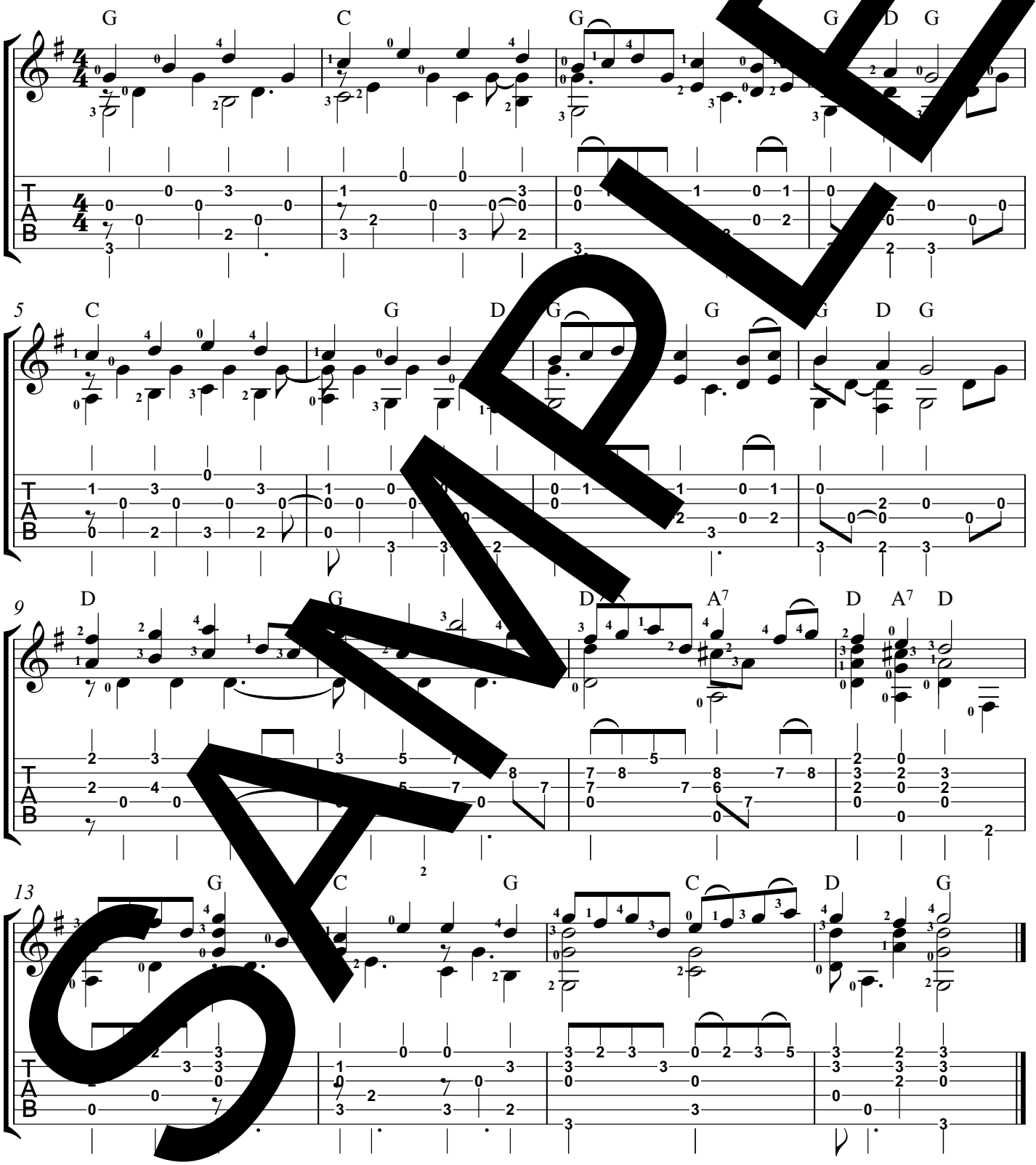
Jesus Christ Is Risen Today

Arr. for Guitar by Jim Nailon

Lyric[illegible]ividica, 1708



SAMPLE

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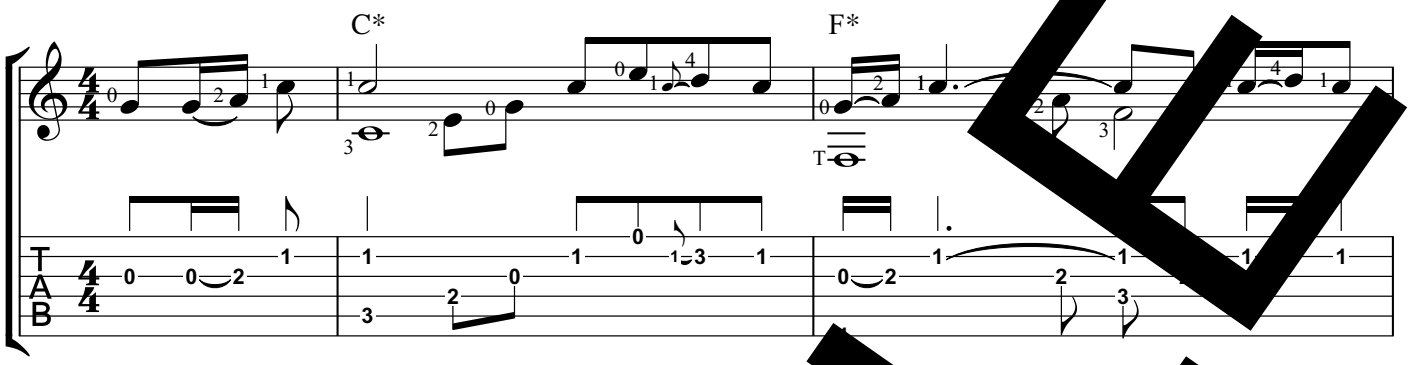
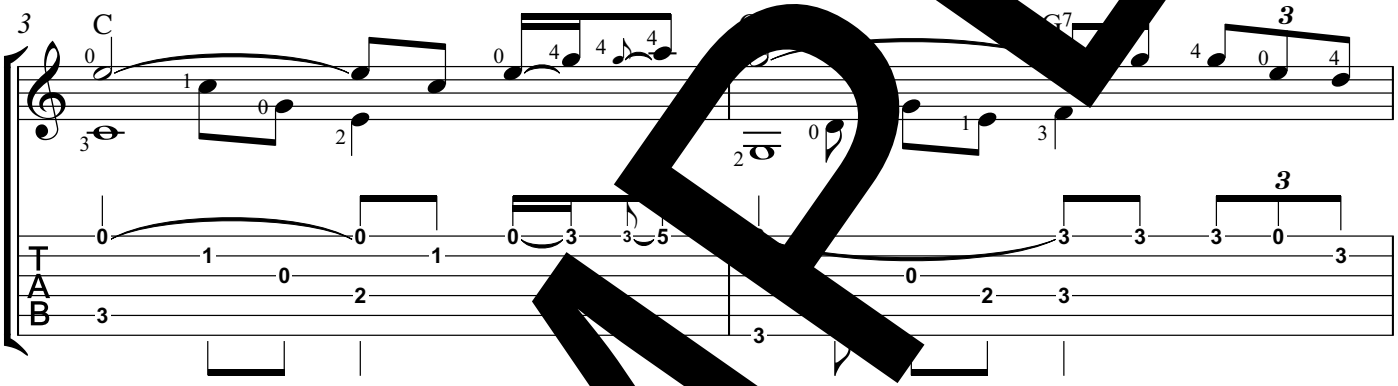
Jesus Walked This Lonesome Valley

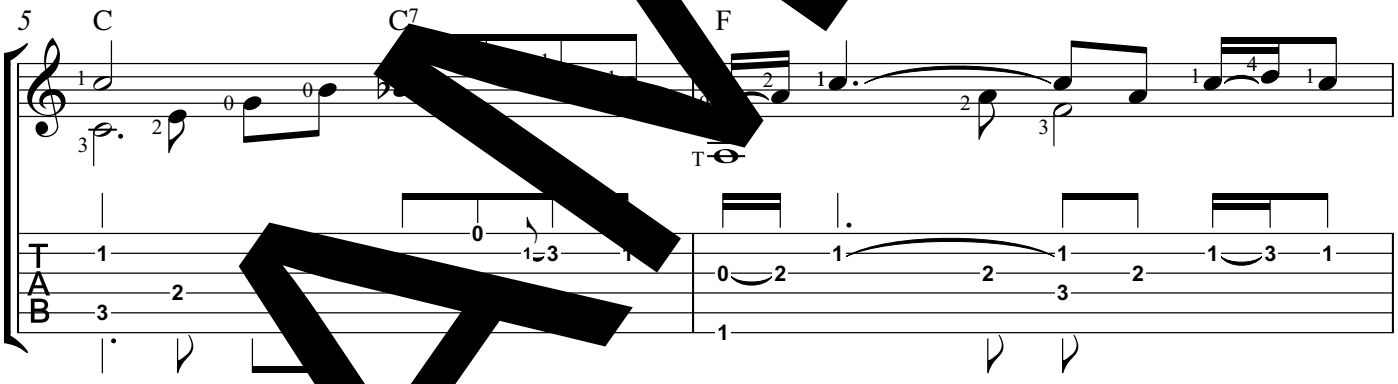
Arr. for guitar by Jim Nailon

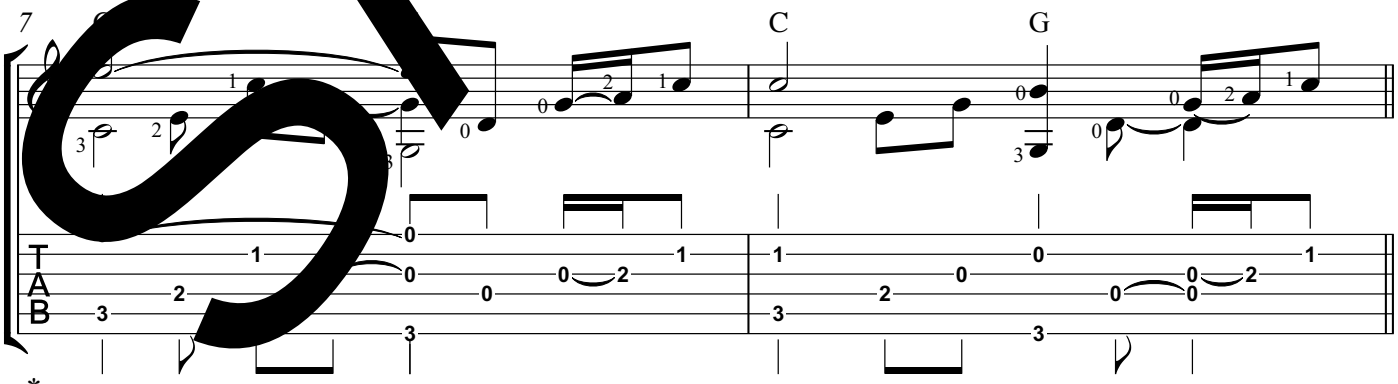
American Folk Hymn



**Those who need to barre the F chords should play G# instead of G na[illegible] for the first note of th[illegible]mmer on.*







* Chords are for harmonic reference only.

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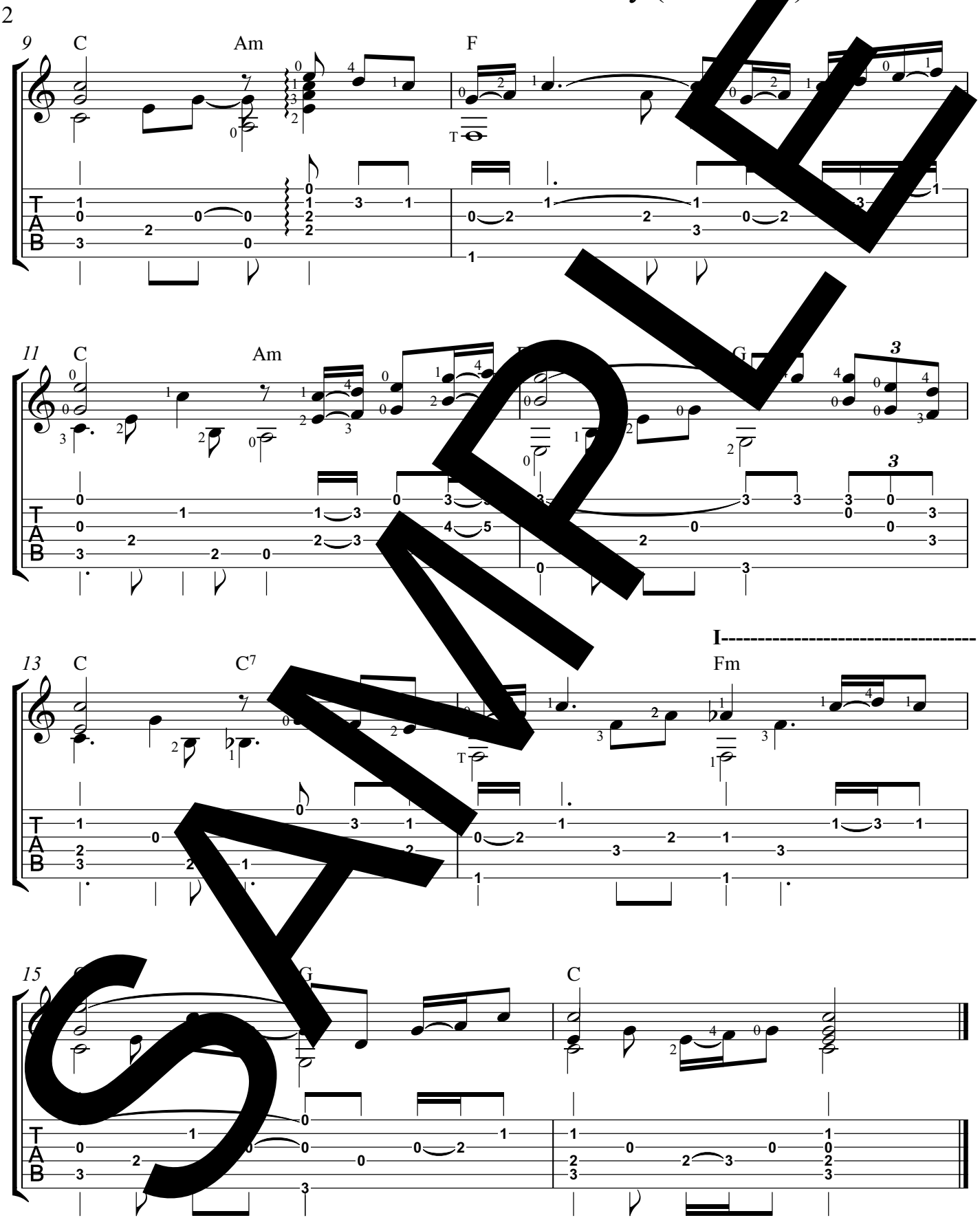
SAMPLE

Jesus Walked This Lonesome Valley (continued)

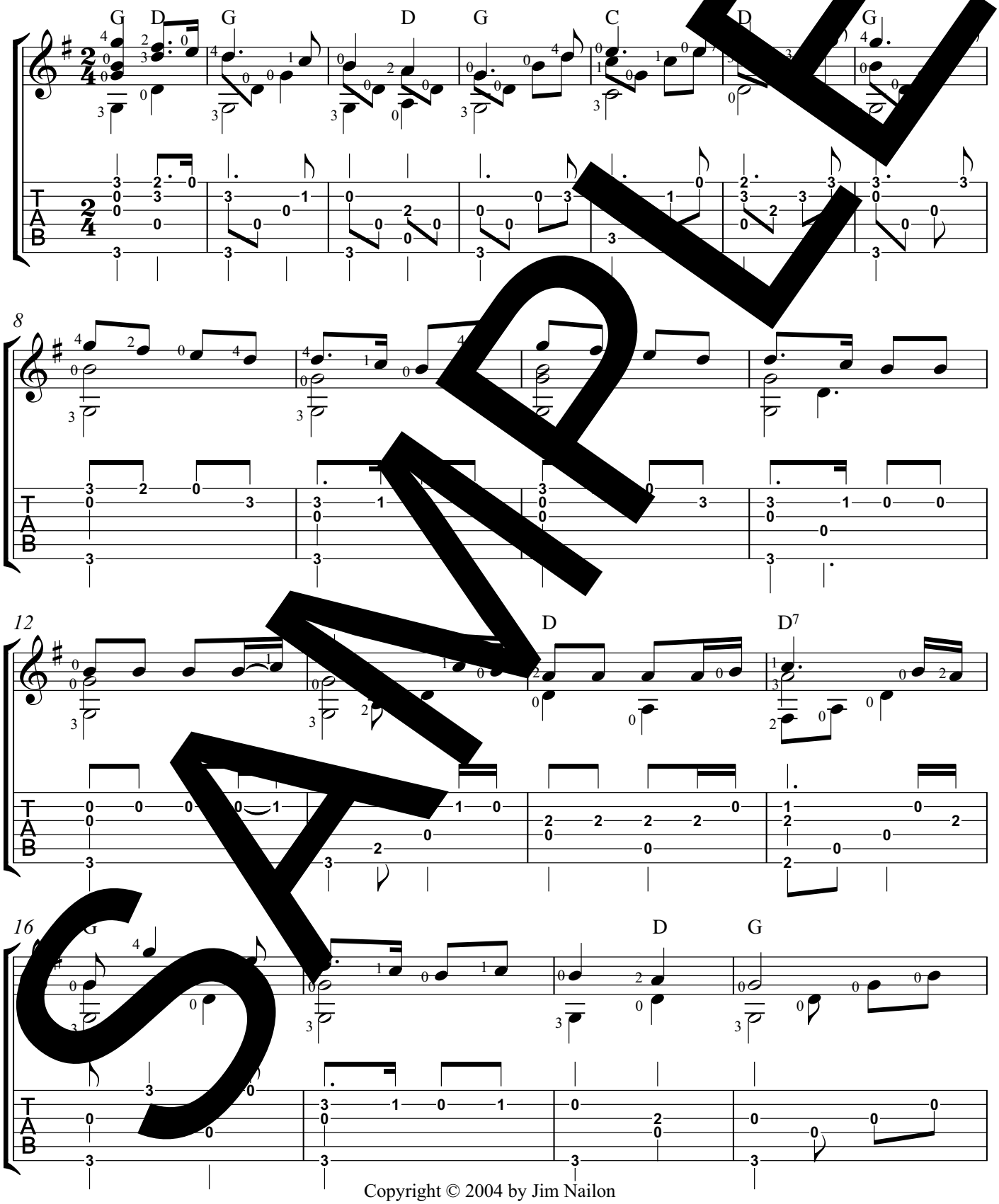


SAMPLE

Joy to the World

Arr. for guitar by Jim Nailon

Ge[illegible]e F. Handel



SAMPLE

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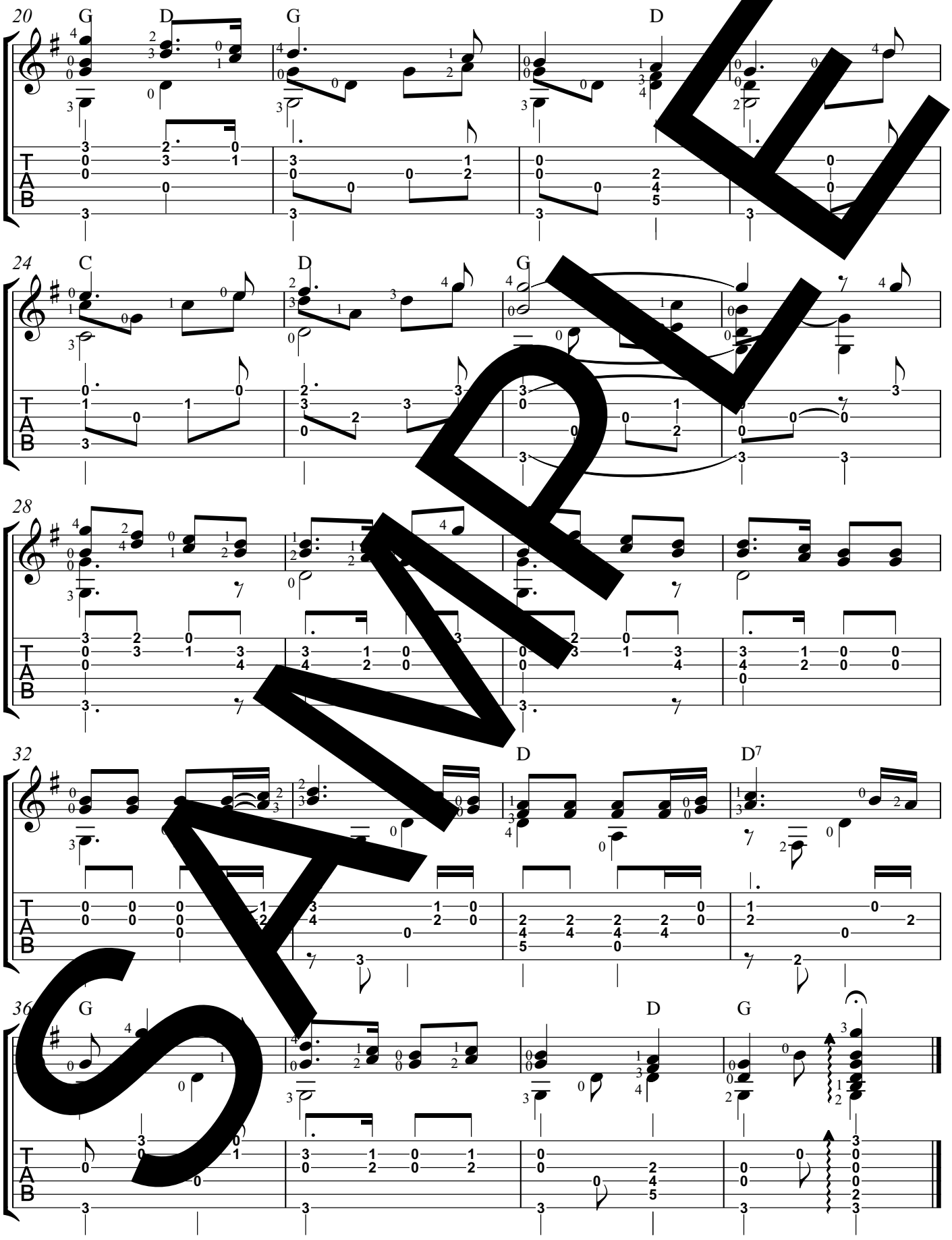
Joy to the World (continued)

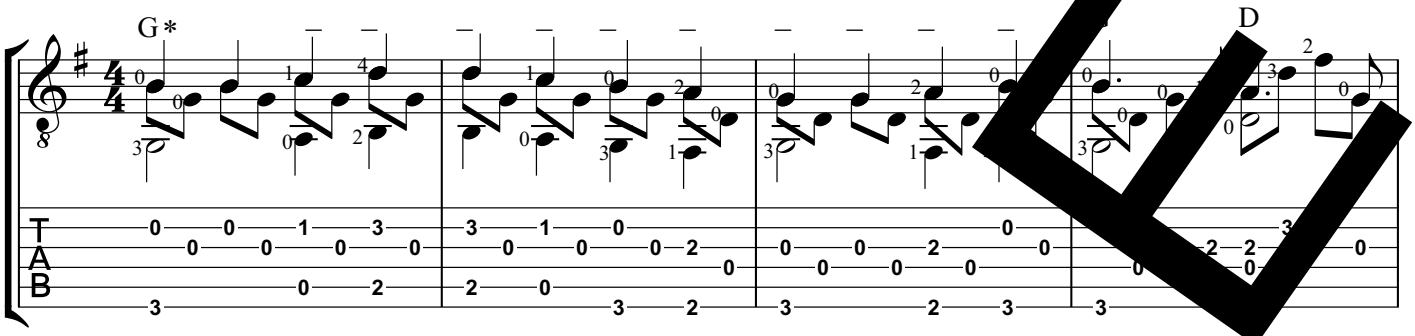


SAMPLE

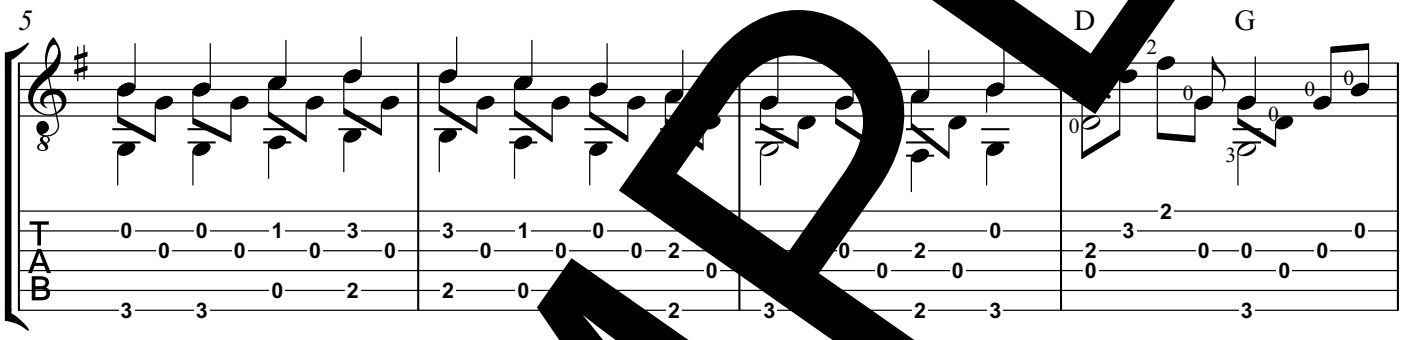
Joyful, Joyful, We Adore You

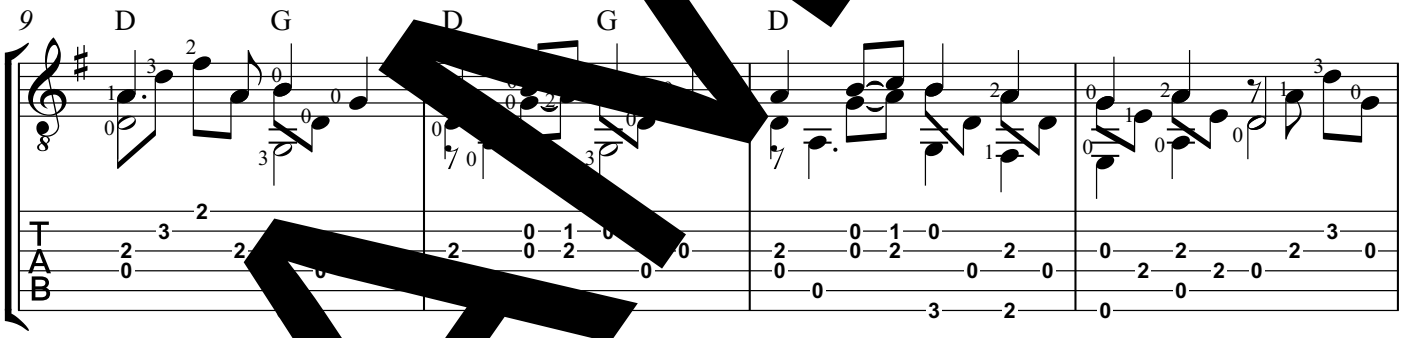
Arr. for guitar by Jim Nailon

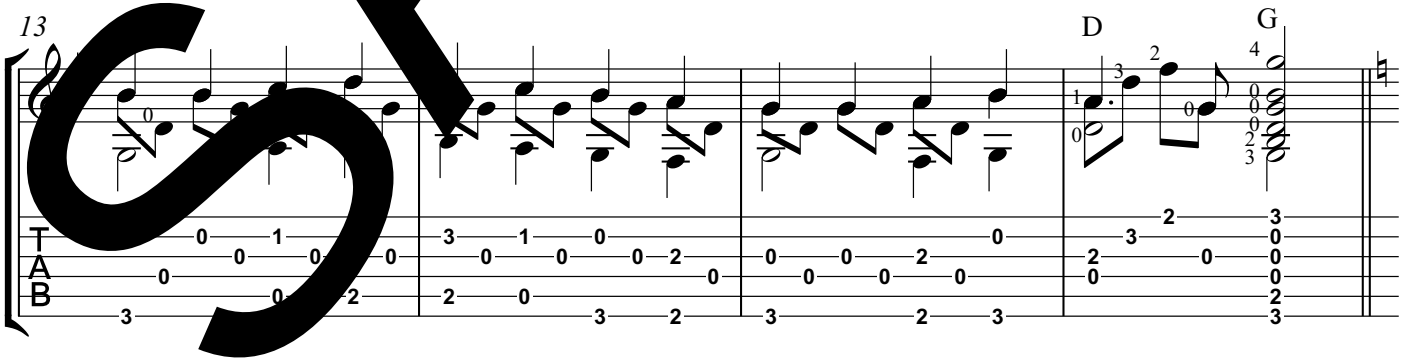
Beethoven



** No chords are indicated in measures played by scales in tenths with [illegible]e. Here, the chord changes every beat and it would be cluttered and possibly confusing.*



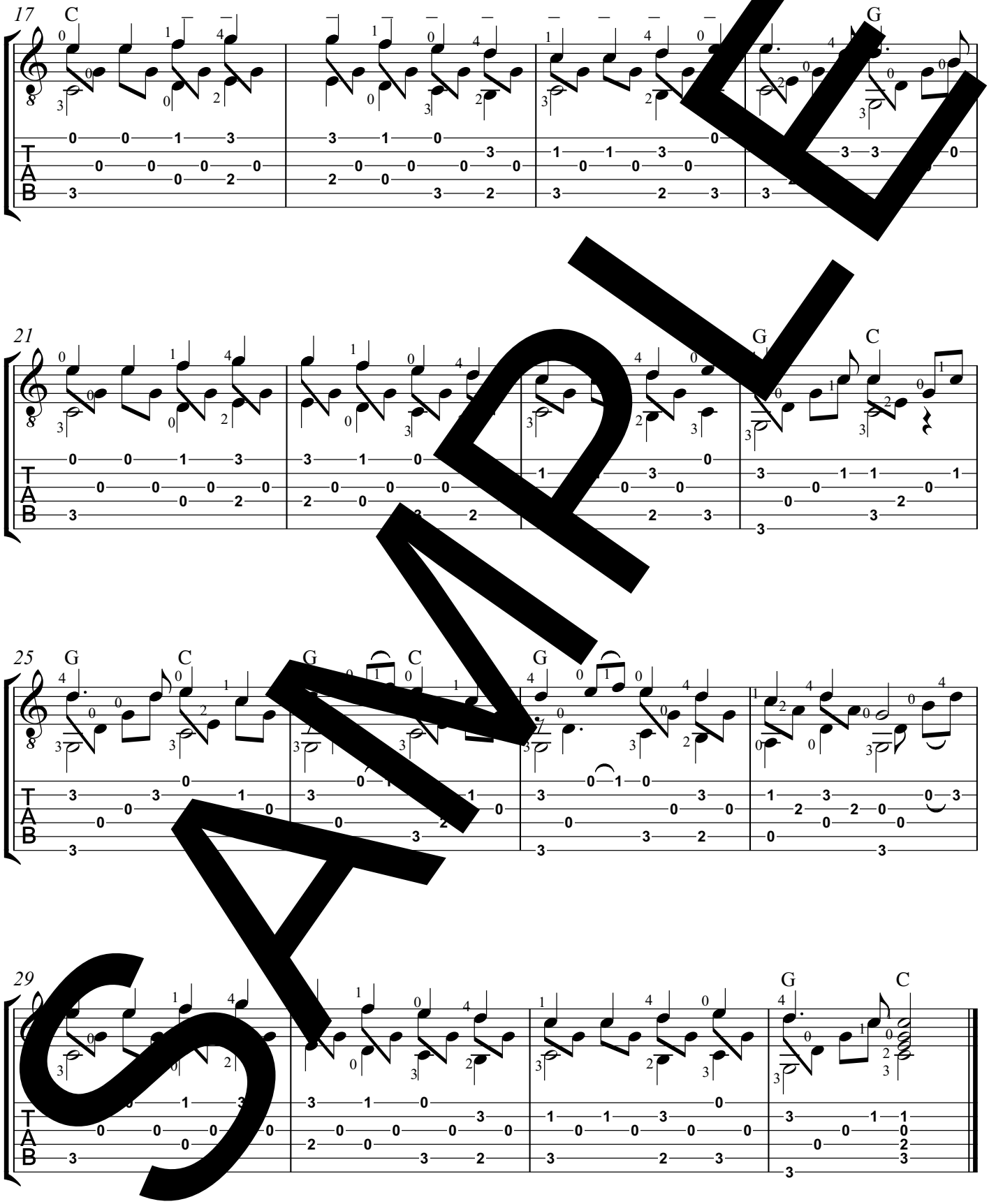




SAMPLE

Arrangement ©, 2000, 2013 by Jim Nailon

Joyful, Joyful, We Adore You (cont. in C major)

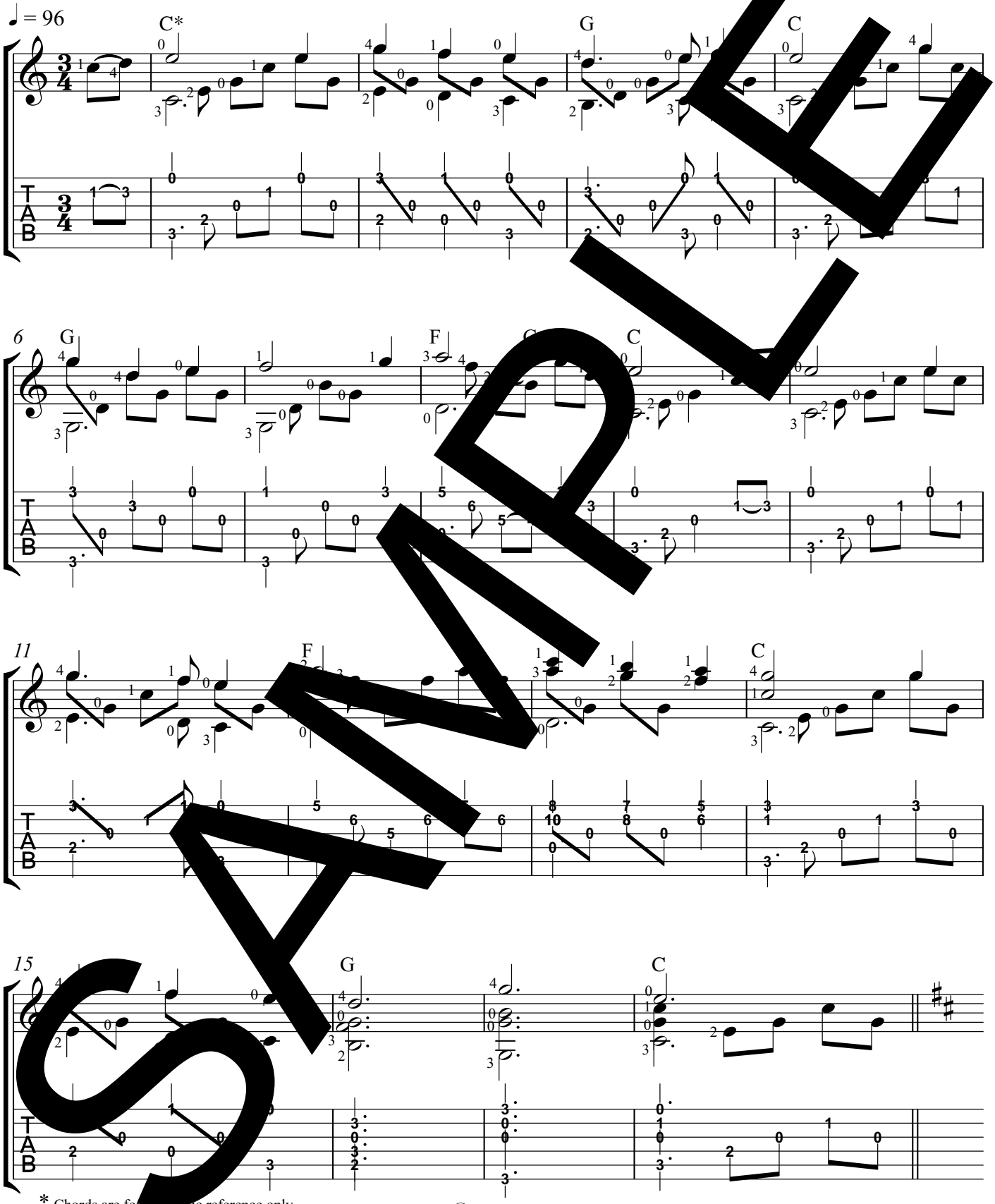


SAMPLE

Just As I Am

Arr. for guitar by Jim Nailon

William B. Bradbury

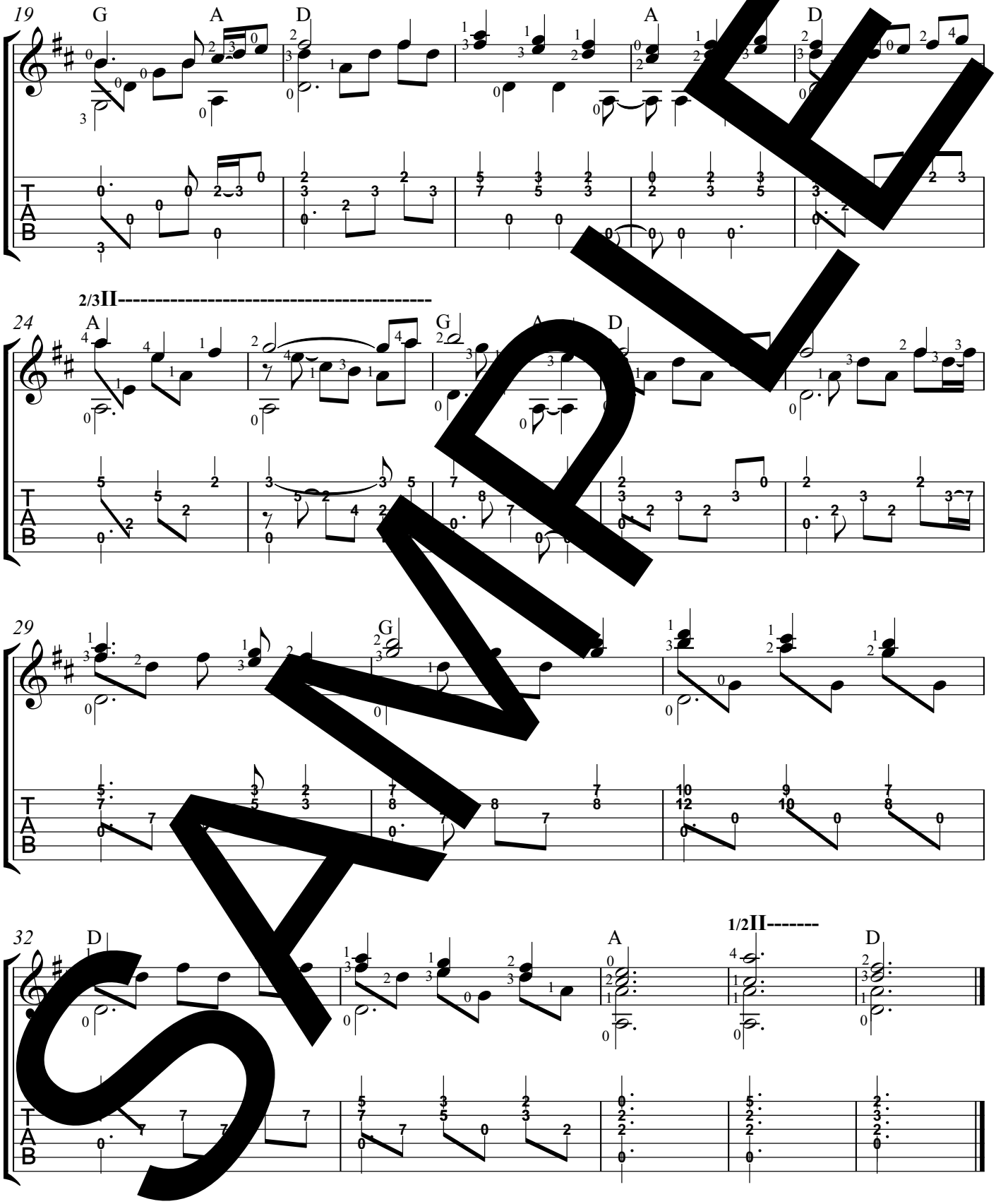


SAMPLE

* Chords are for harmonic reference only.

Arrangement ©, 2003 by Jim Nailon

Just As I Am (continued)

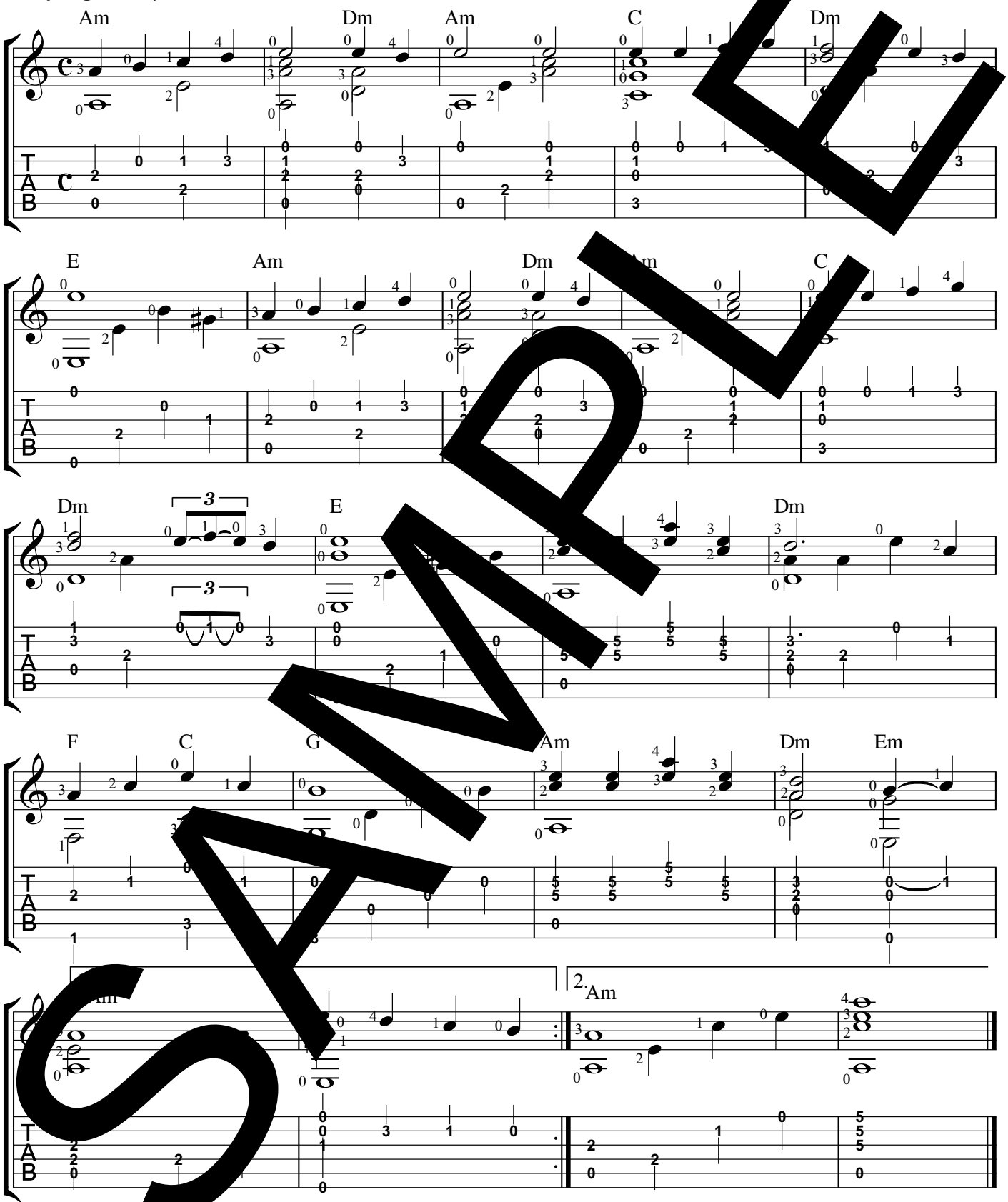


SAMPLE

Let All Mortal Flesh Keep Silence

Arr. for guitar by Jim Nailon

PICARDY



SAMPLE

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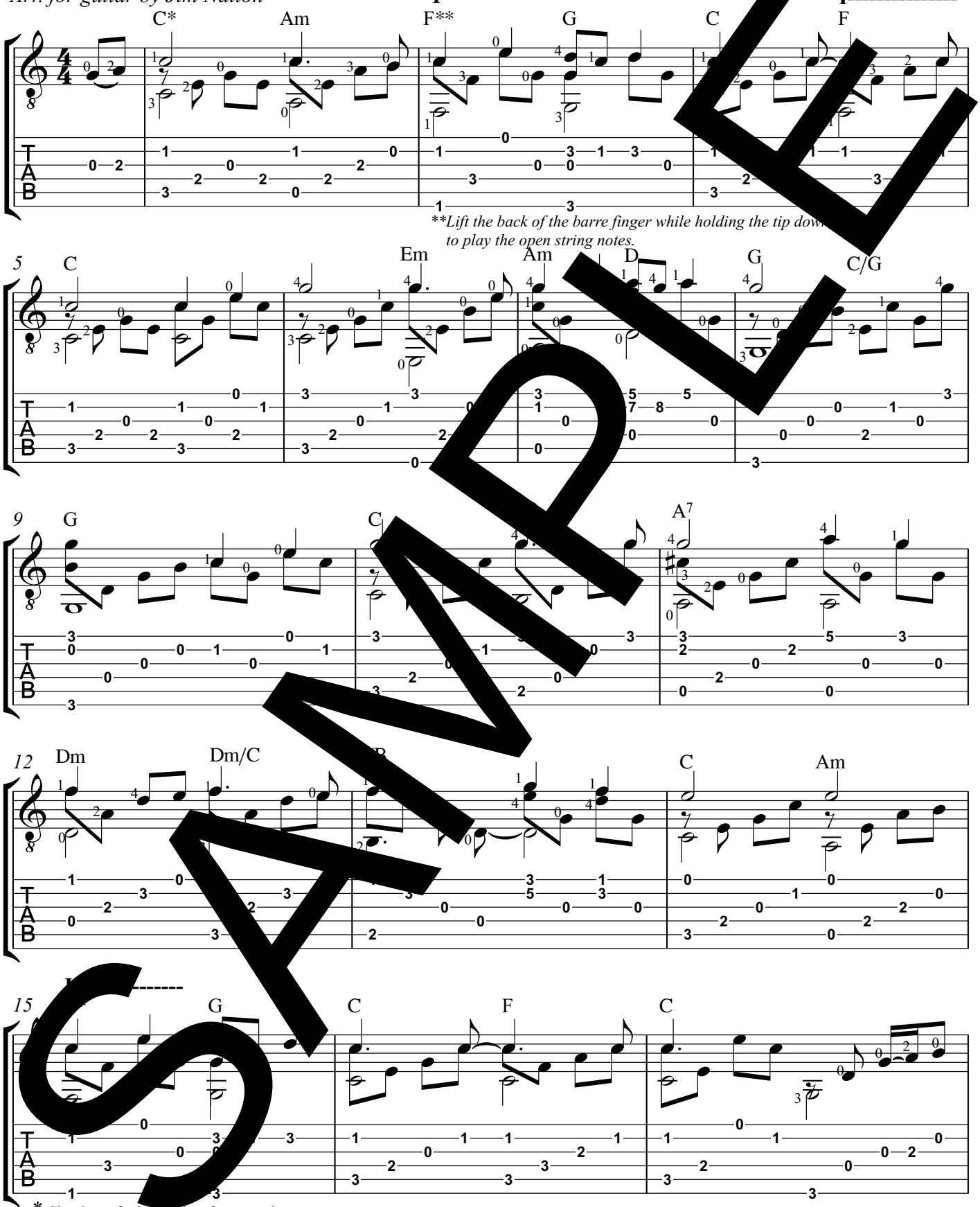
Let Us Break Bread Together

American Folk Hymn

Arr. for guitar by Jim Nailon

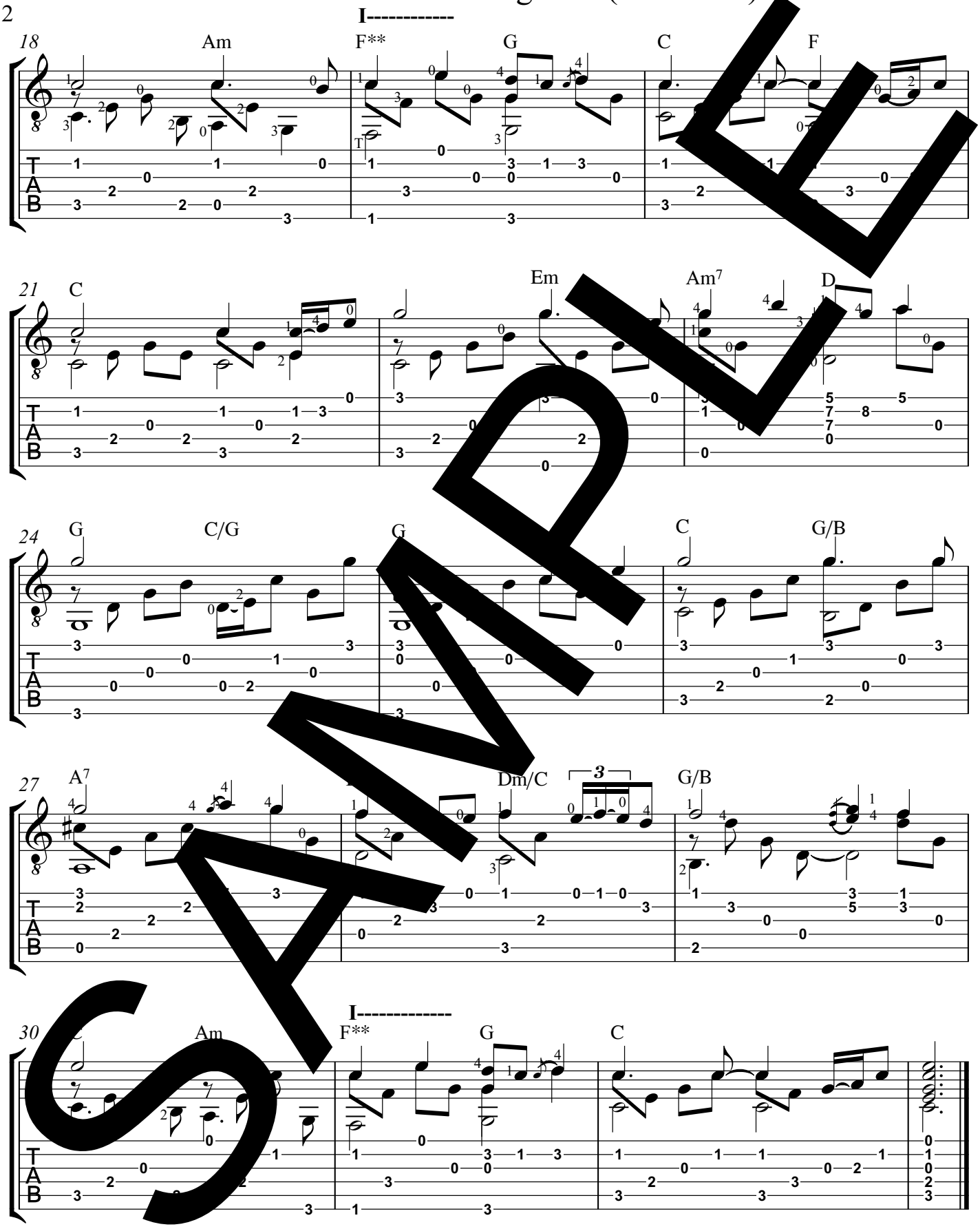


SAMPLE

* Chords are for harmonic reference only.

Arrangement ©, 2000 by Jim Nailon

2

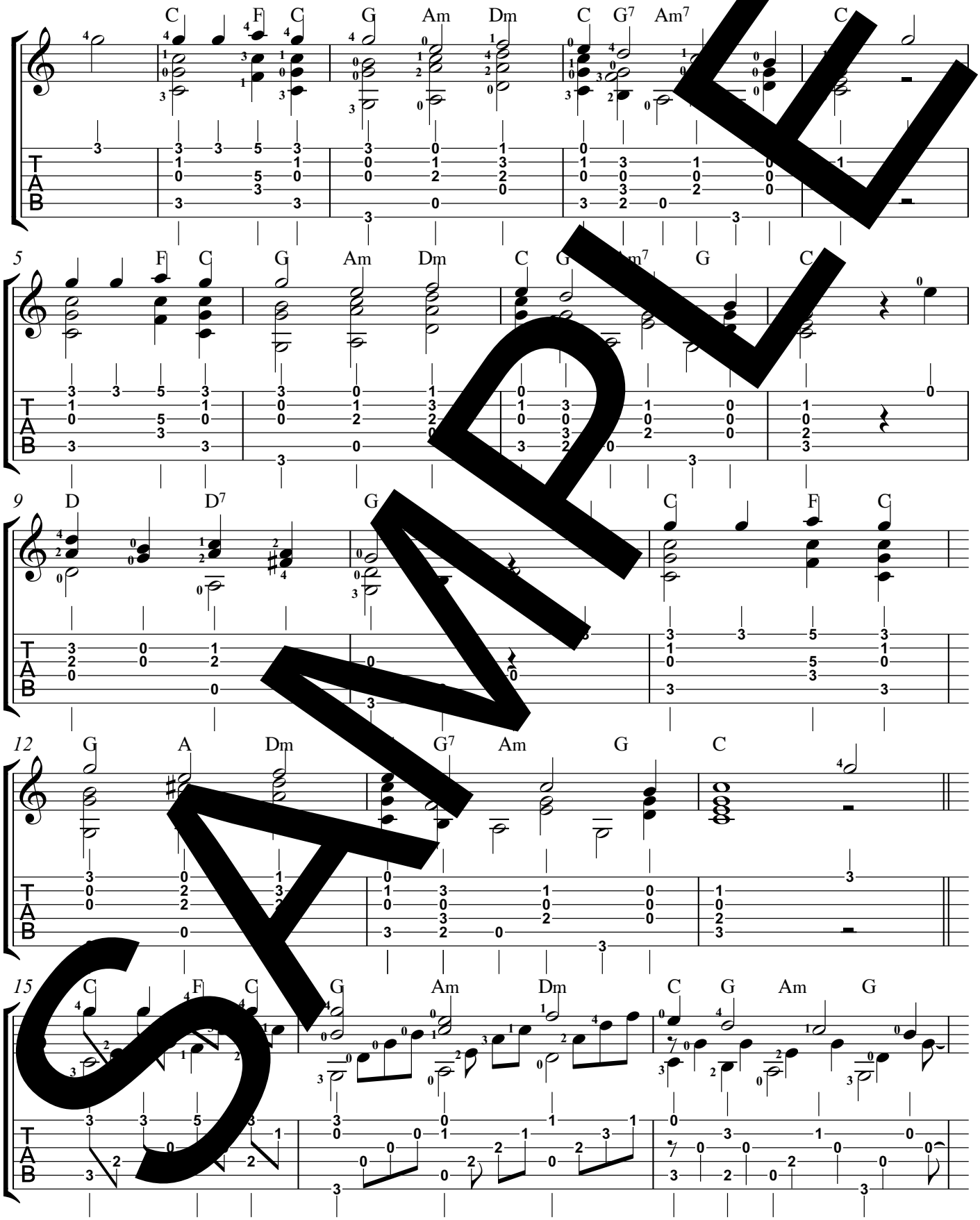


SAMPLE

Lo, How a Rose E'er Blooming

Arr. for guitar by Jim Nailon

German, 16th Century



SAMPLE

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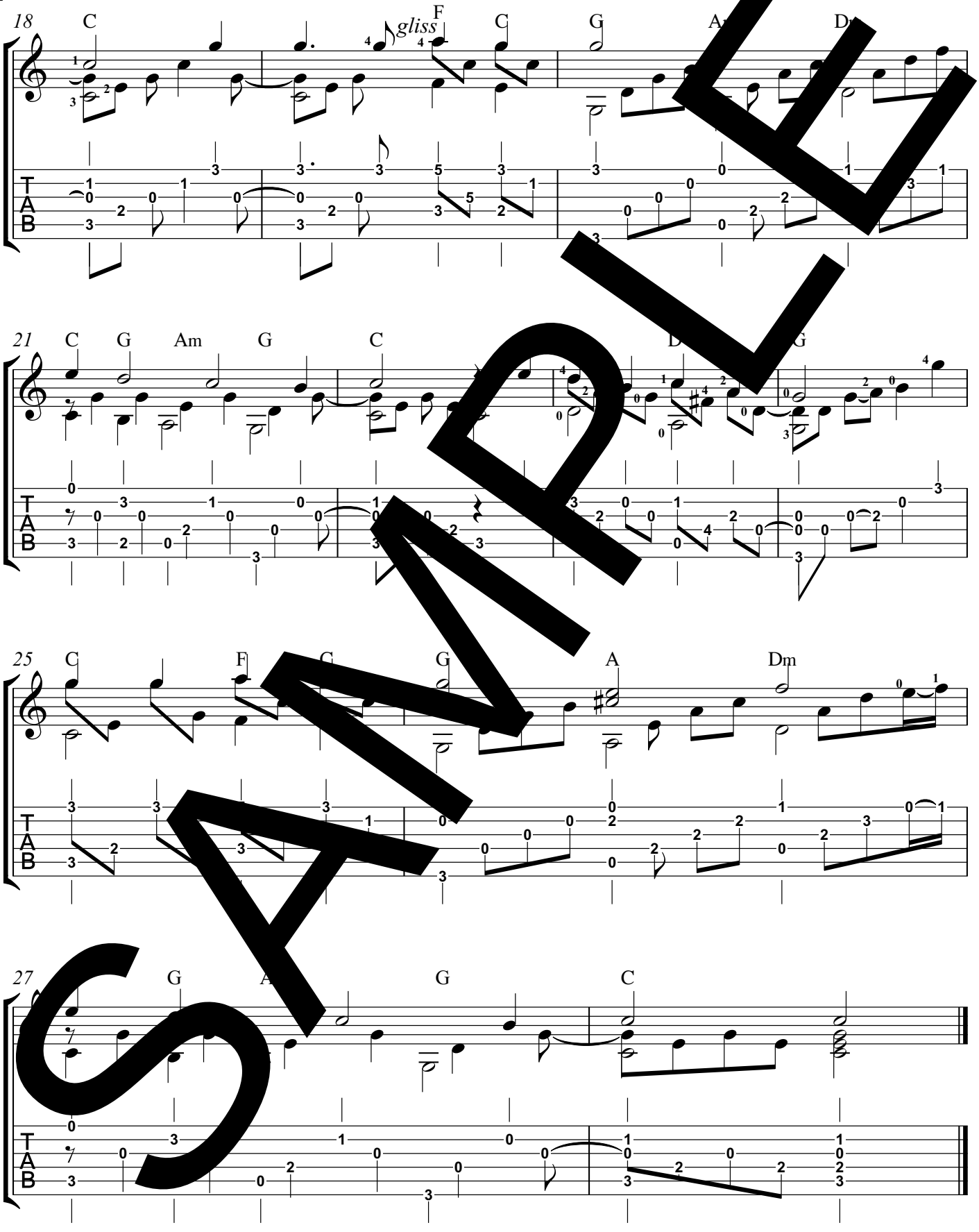
2

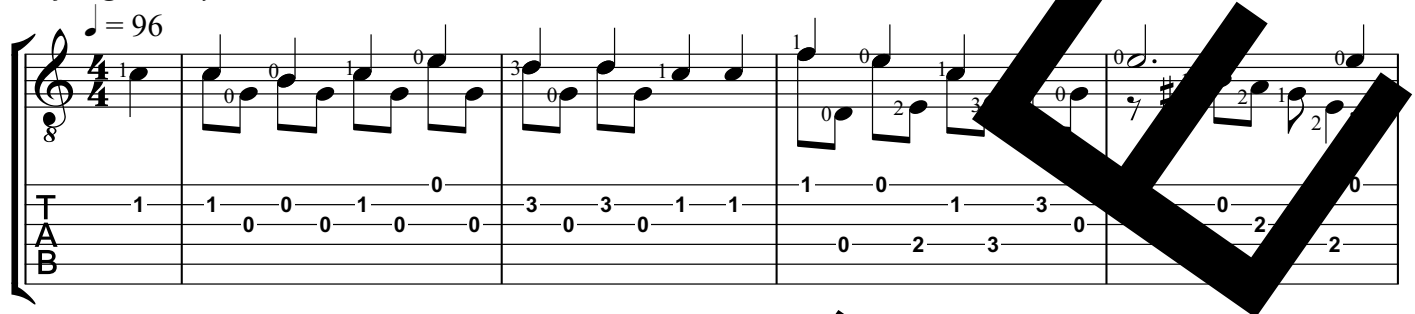


SAMPLE

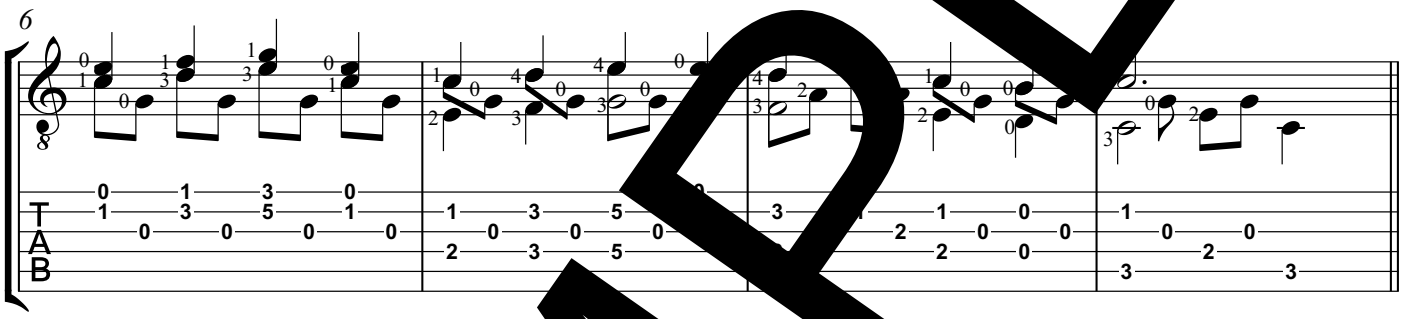
Lord, Who Throughout These Forty Days

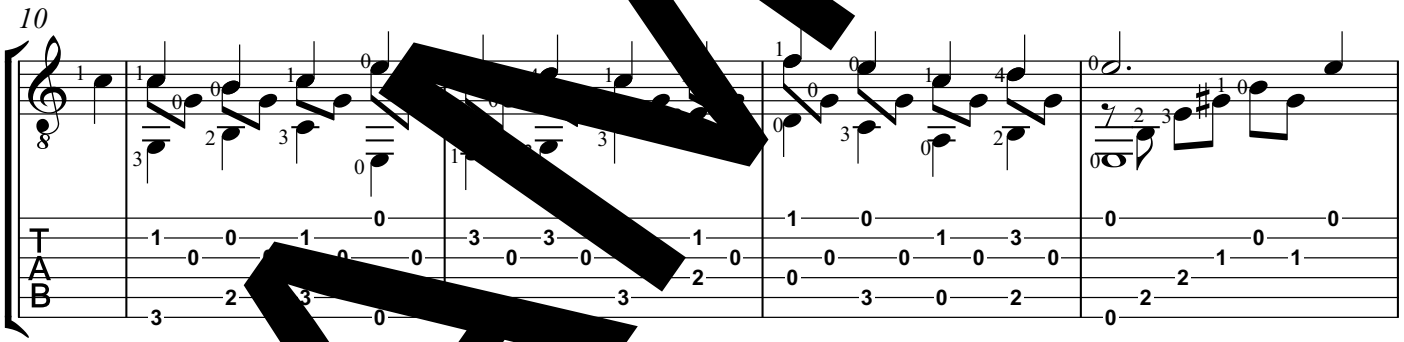
Arr. for guitar by Jim Nailon

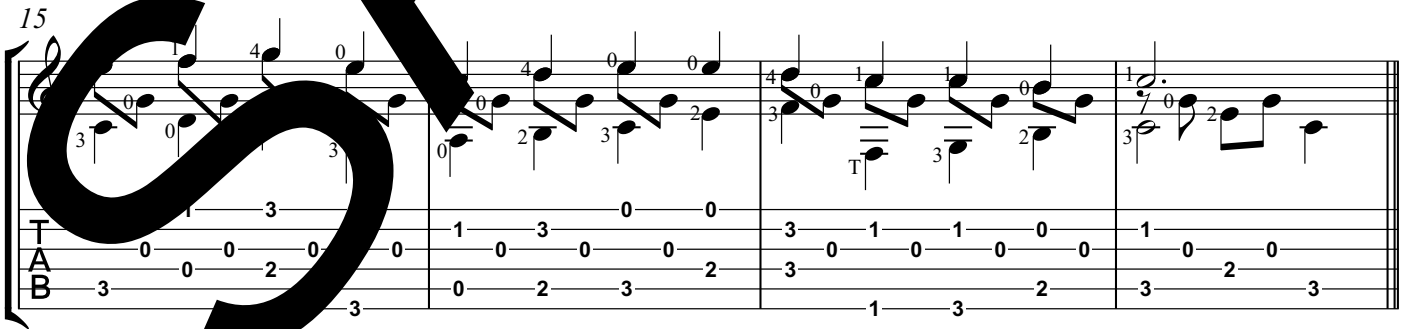
ST. FLAVIAN



The chord harmonization is only given for the 3rd verse.







SAMPLE

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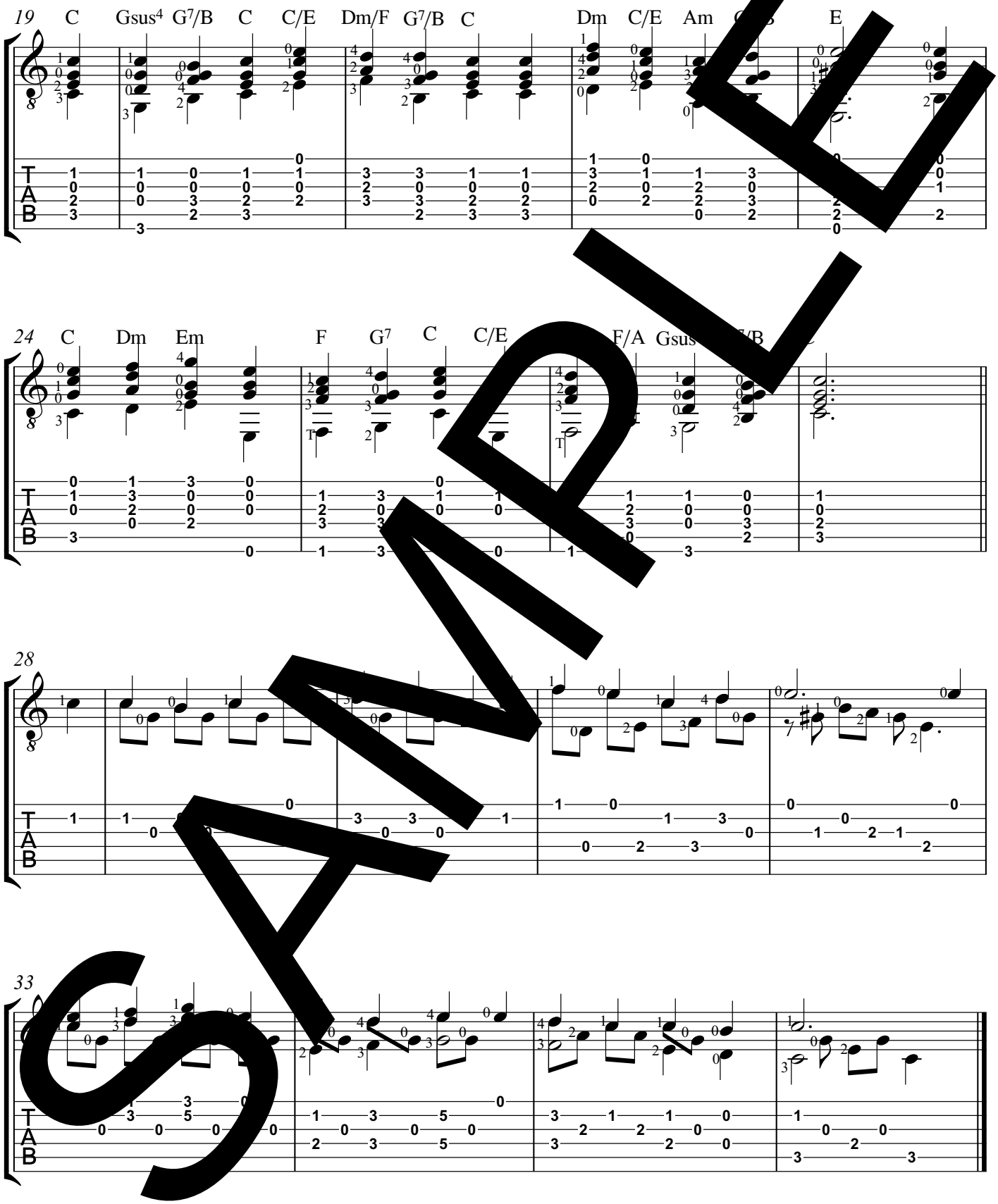
Lord, Who Throughout These Forty Days (continued)

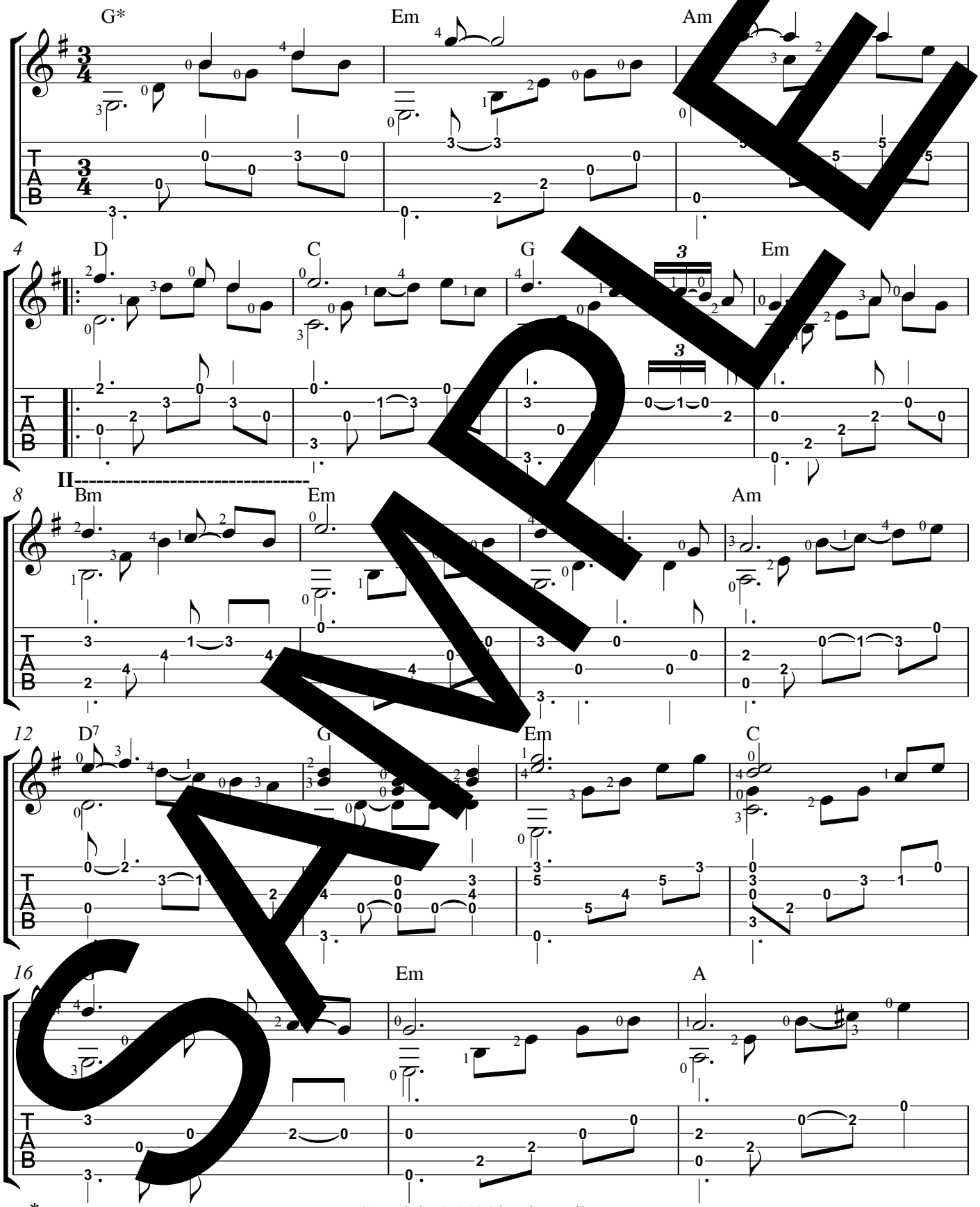


SAMPLE

Morning Has Broken

Arr. for Guitar by Jim Nailon

Trad. Gaelic Melody



SAMPLE

* Chords are for harmonic reference only.

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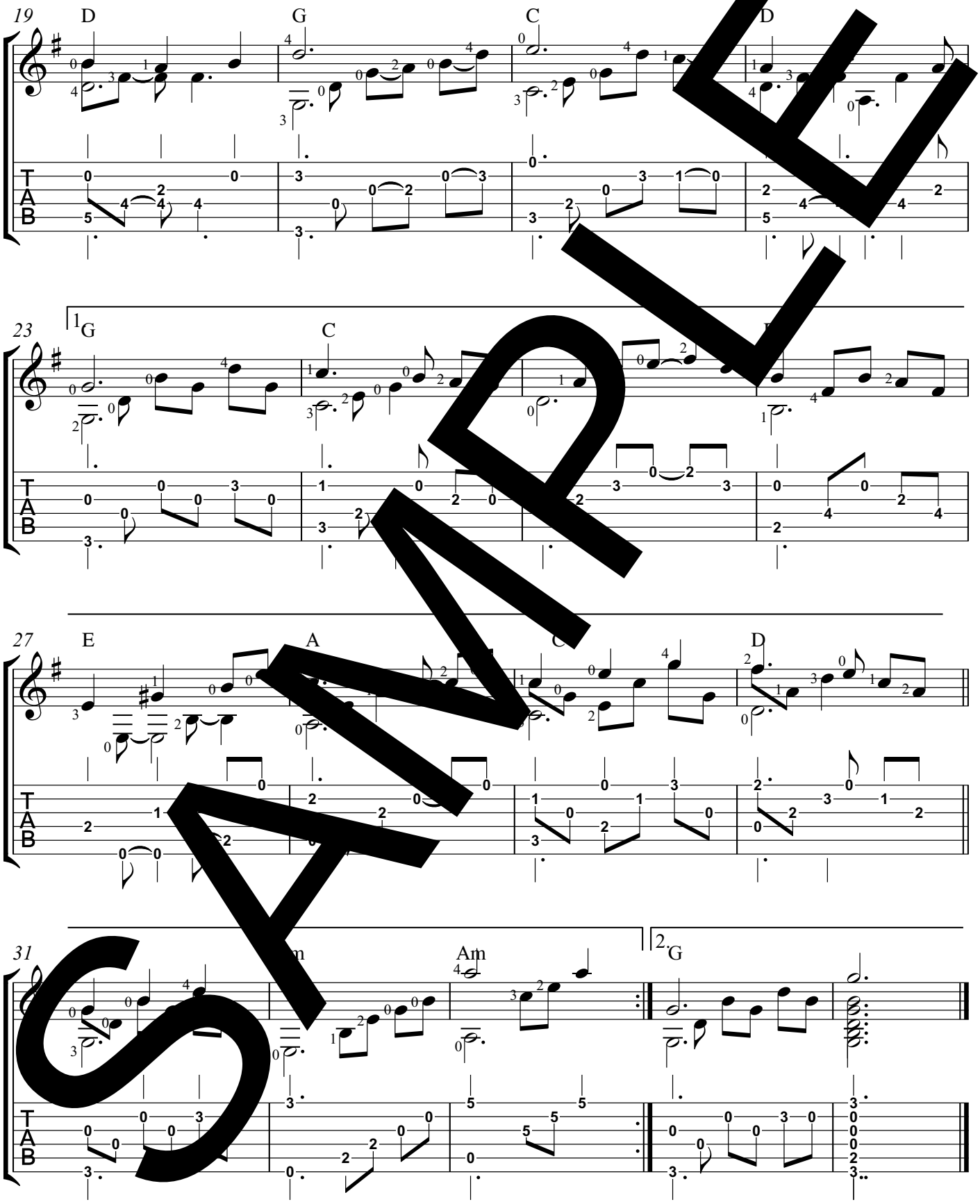
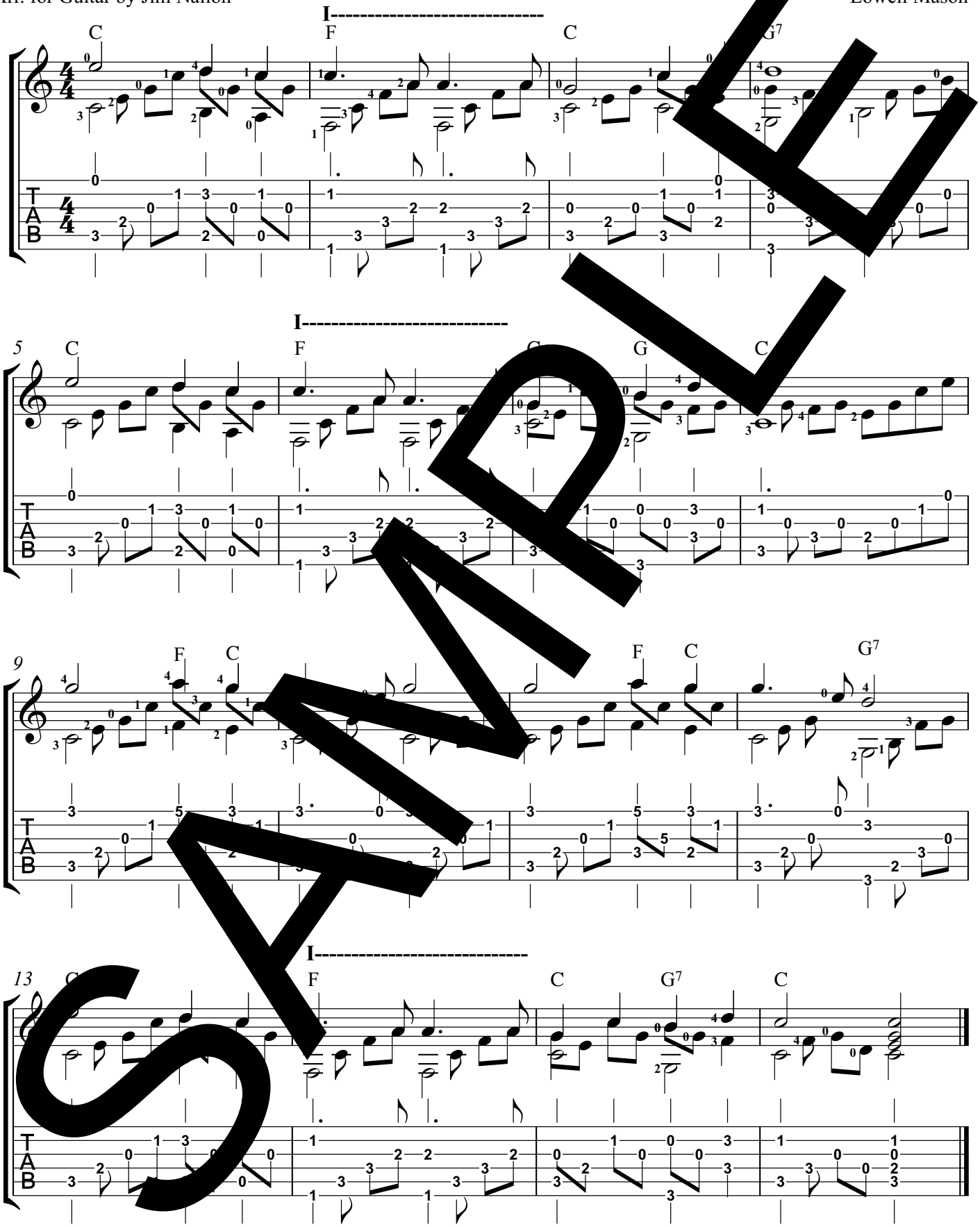


SAMPLE

Nearer, My God, To Thee

Arr. for Guitar by Jim Nailon

Lowell Mason



SAMPLE

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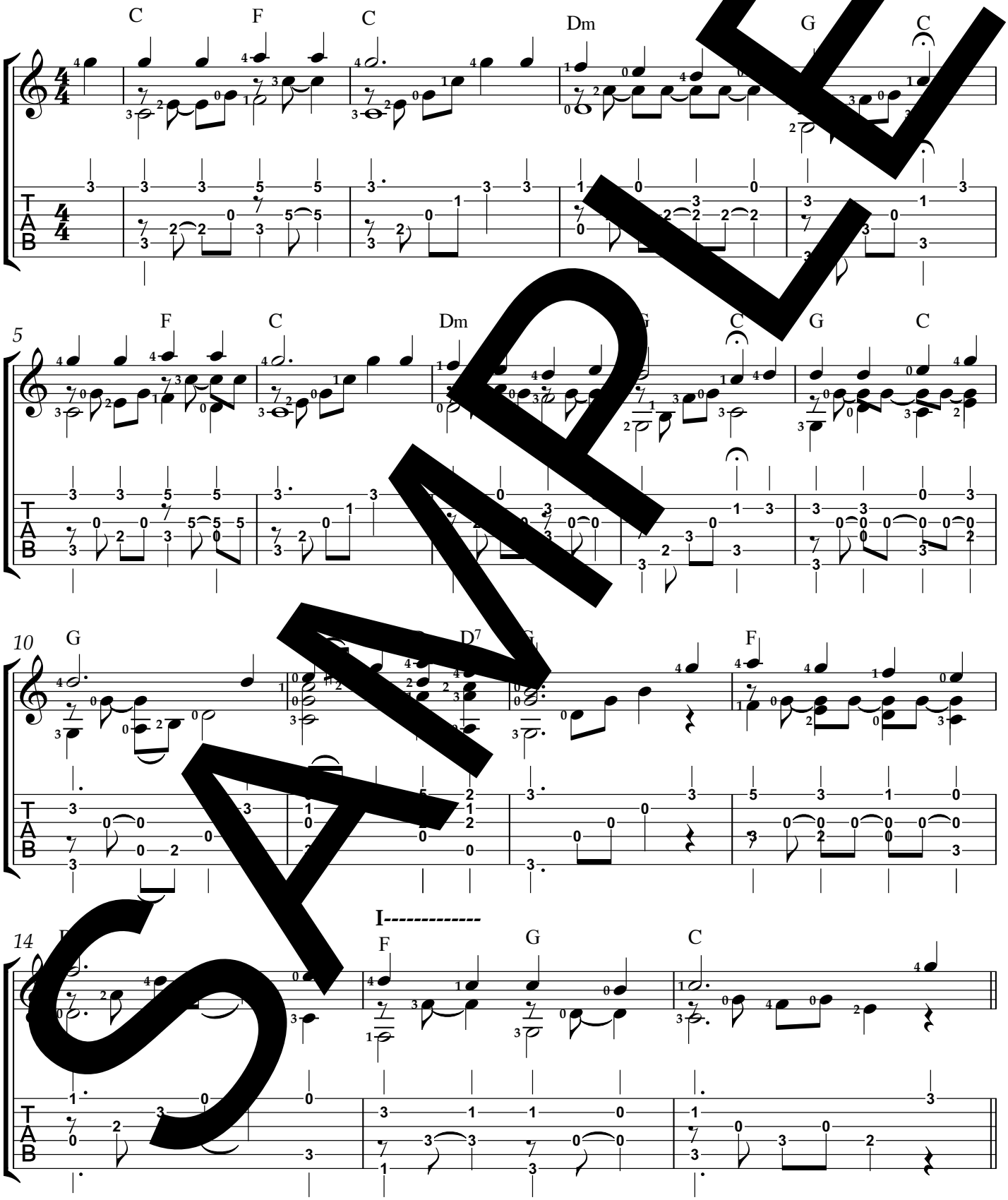
Now Thank We All Our God

Arr. for Guitar by Jim Nailon



SAMPLE

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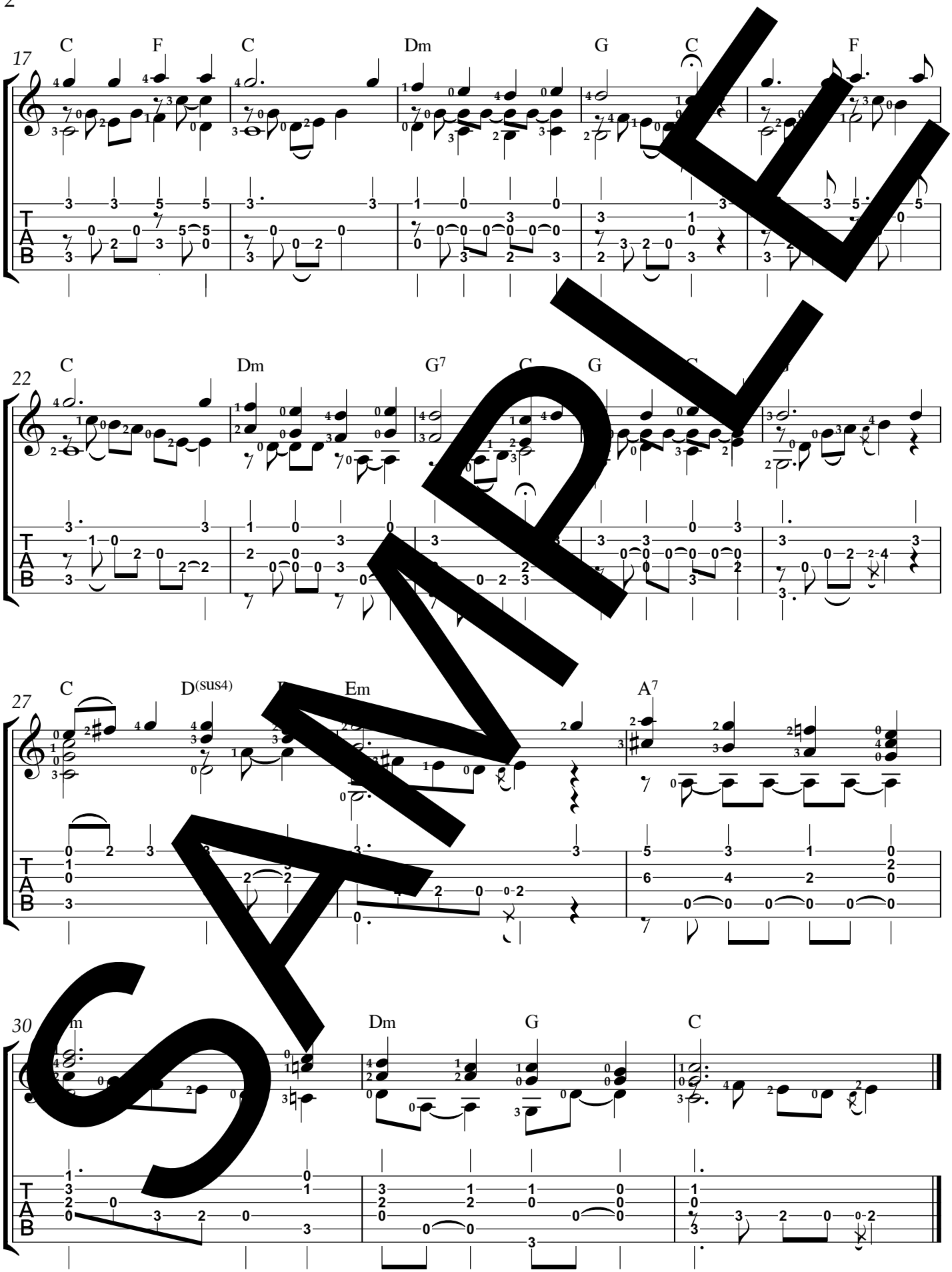
Now Thank We All Our God (cont.)

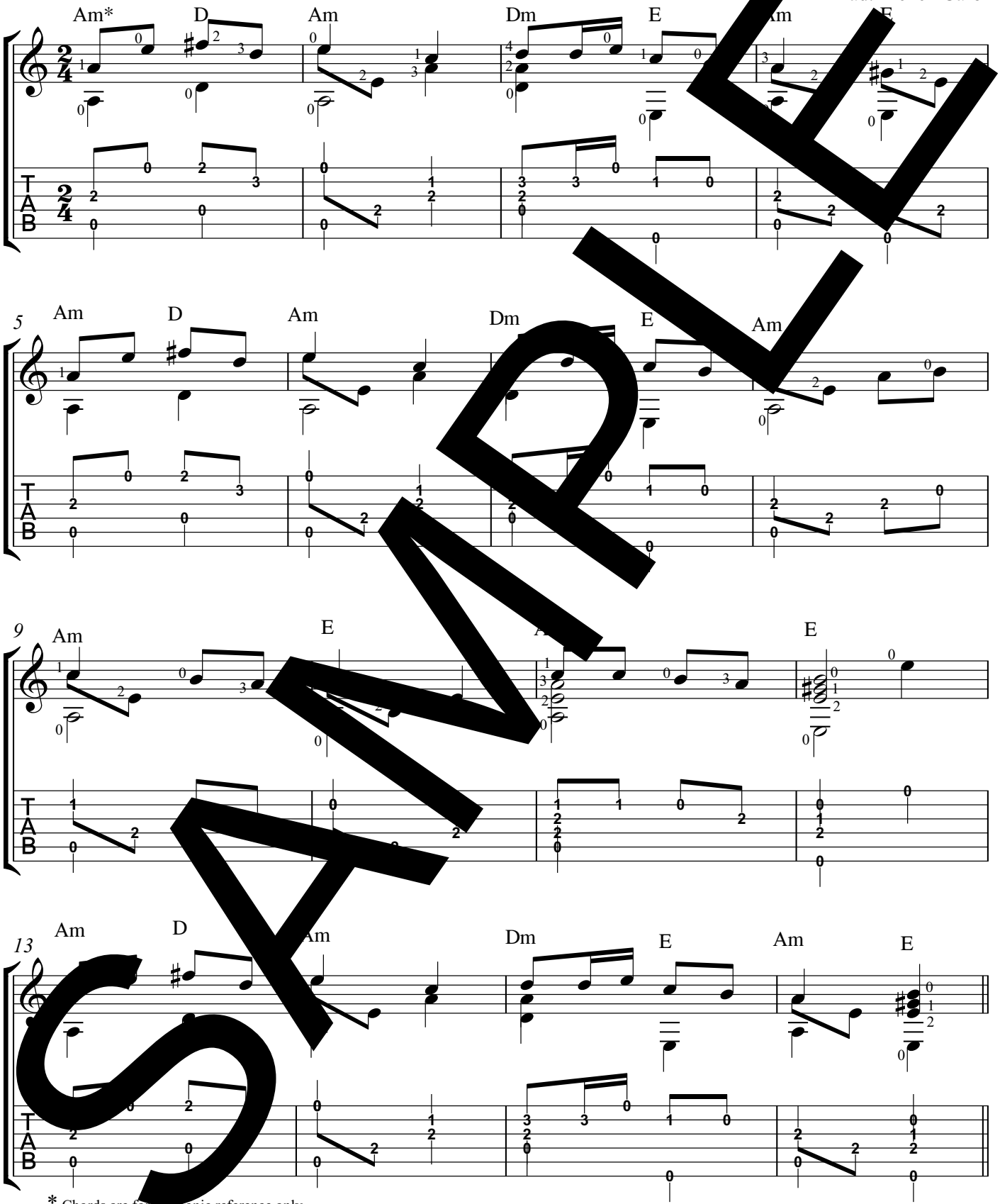


SAMPLE

Now the Green Blade Rises

Arr. for guitar by Jim Nailon

NOEL NOUVELET
Trad. French Carol



SAMPLE

* Chords are for harmonic reference only.

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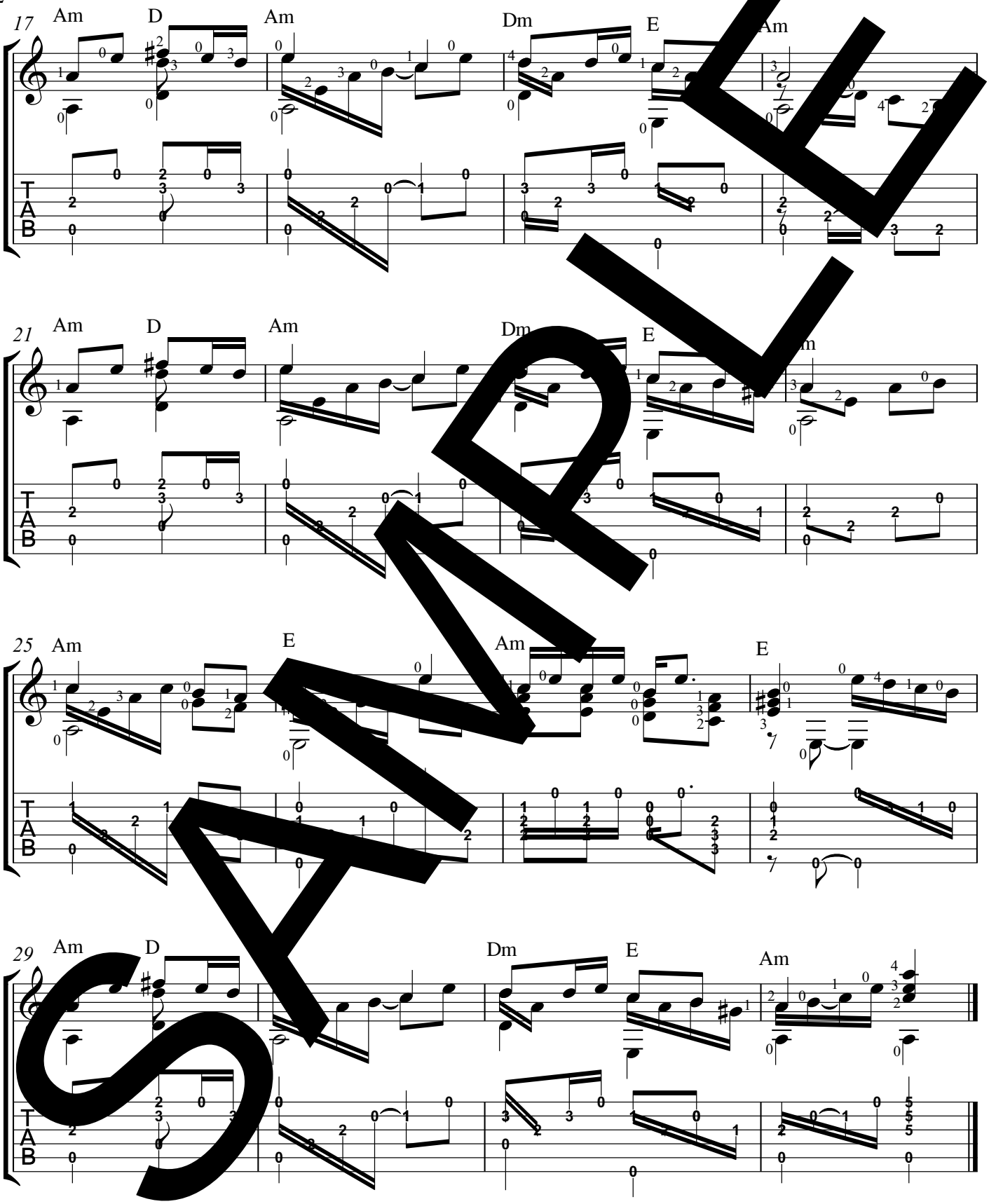
Now the Green Blade Rises (continued)

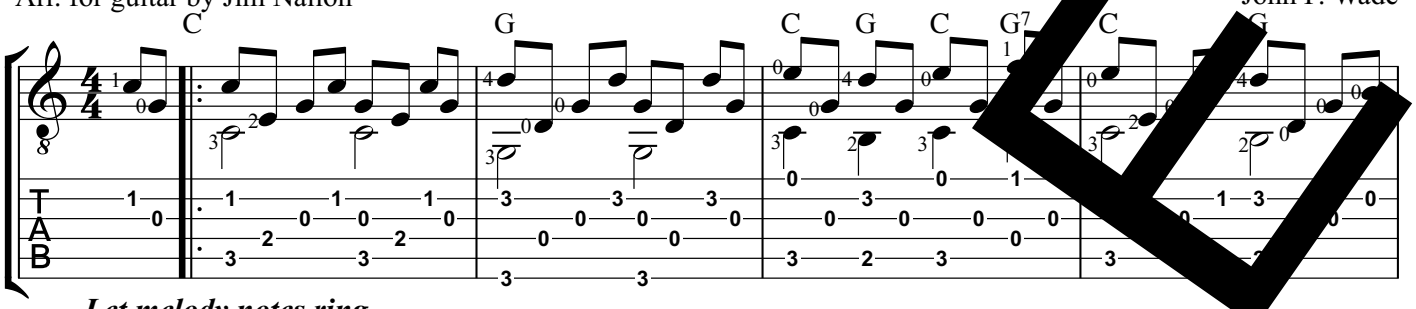


SAMPLE

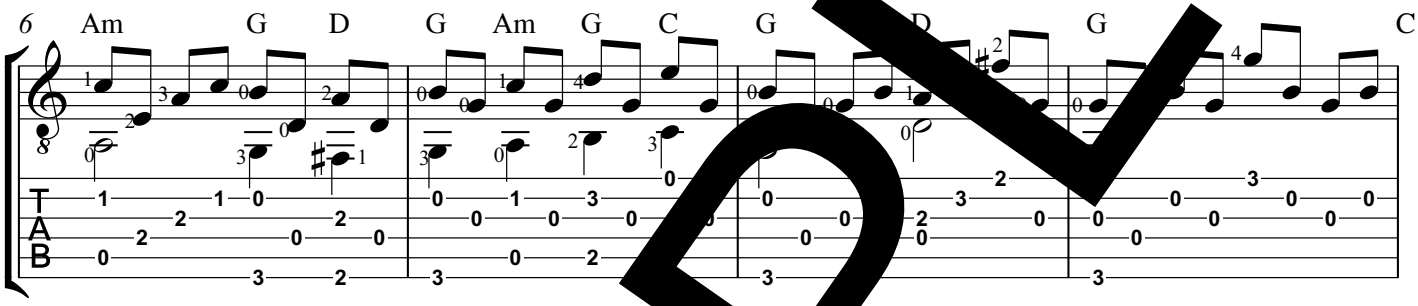
O Come, All Ye Faithful

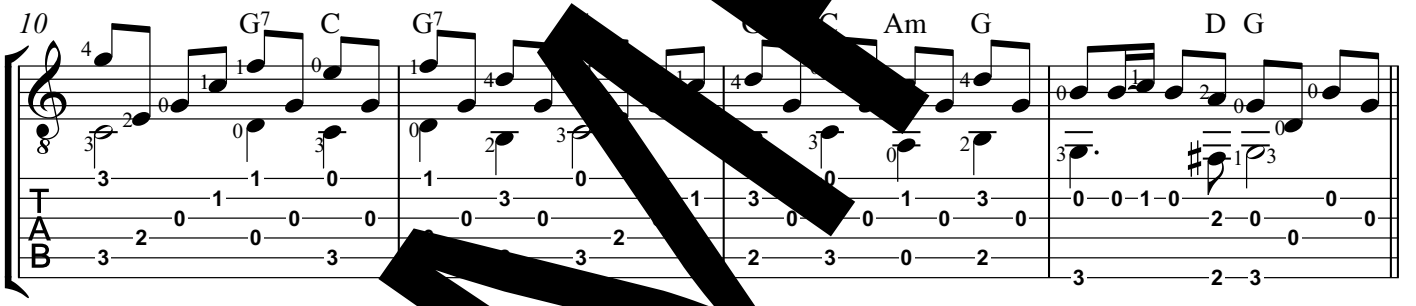
Arr. for guitar by Jim Nailon

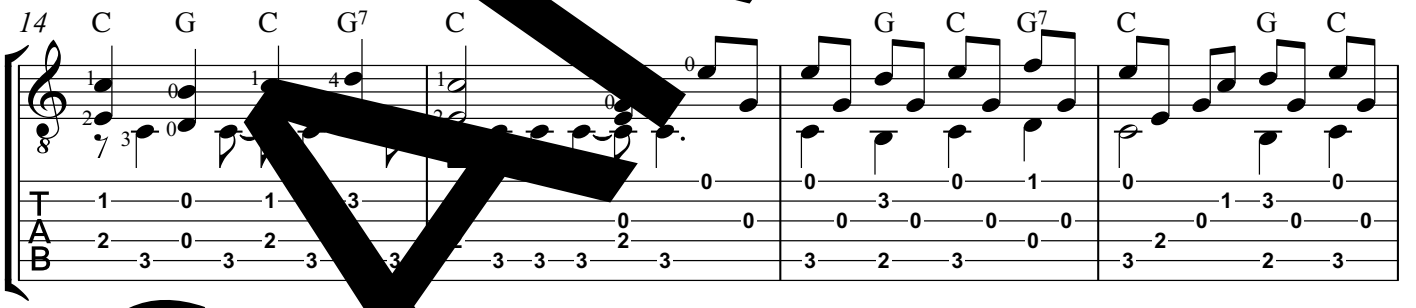
John F. Wade

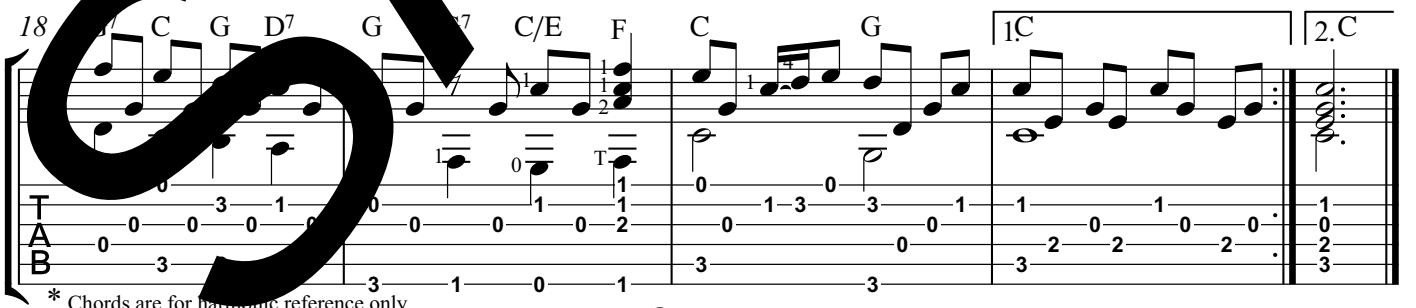


Let melody notes ring.









* Chords are for harmonic reference only.

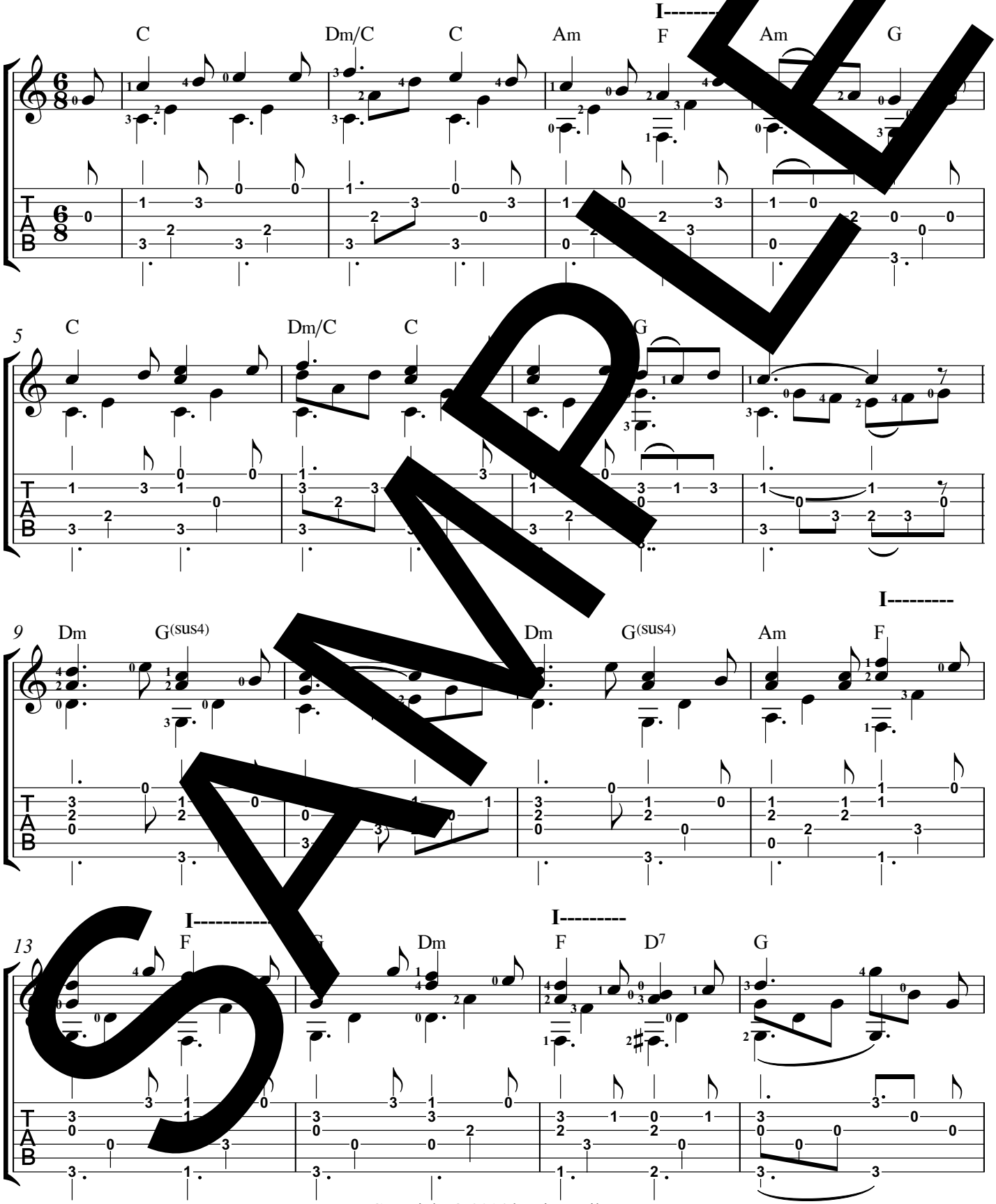
Arrangement ©, 2000 by Jim Nailon

SAMPLE

O Come, Divine Messiah

Arr. for Guitar by Jim Nailon

Trad. French Carol, 16th cent.



SAMPLE

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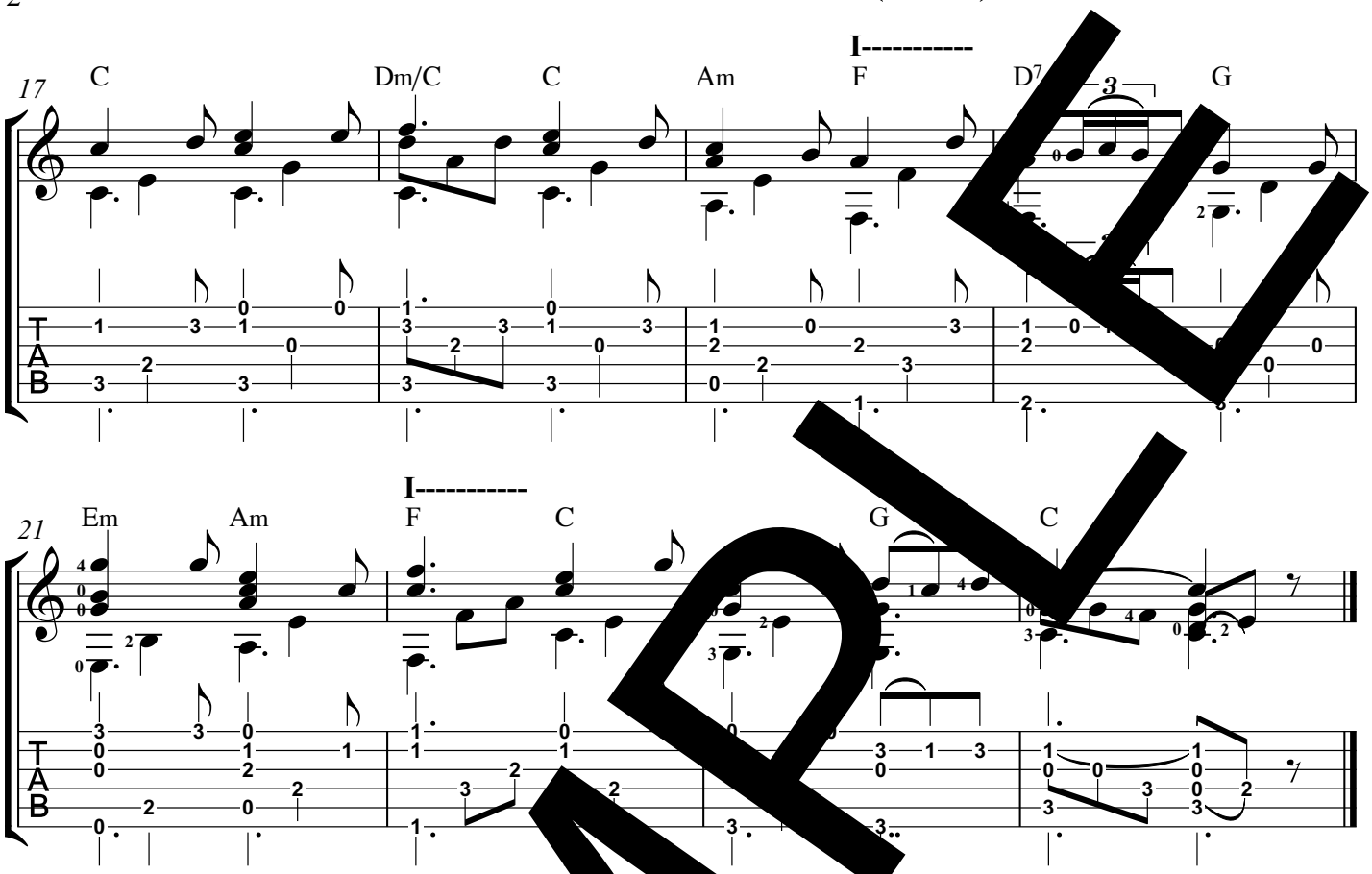
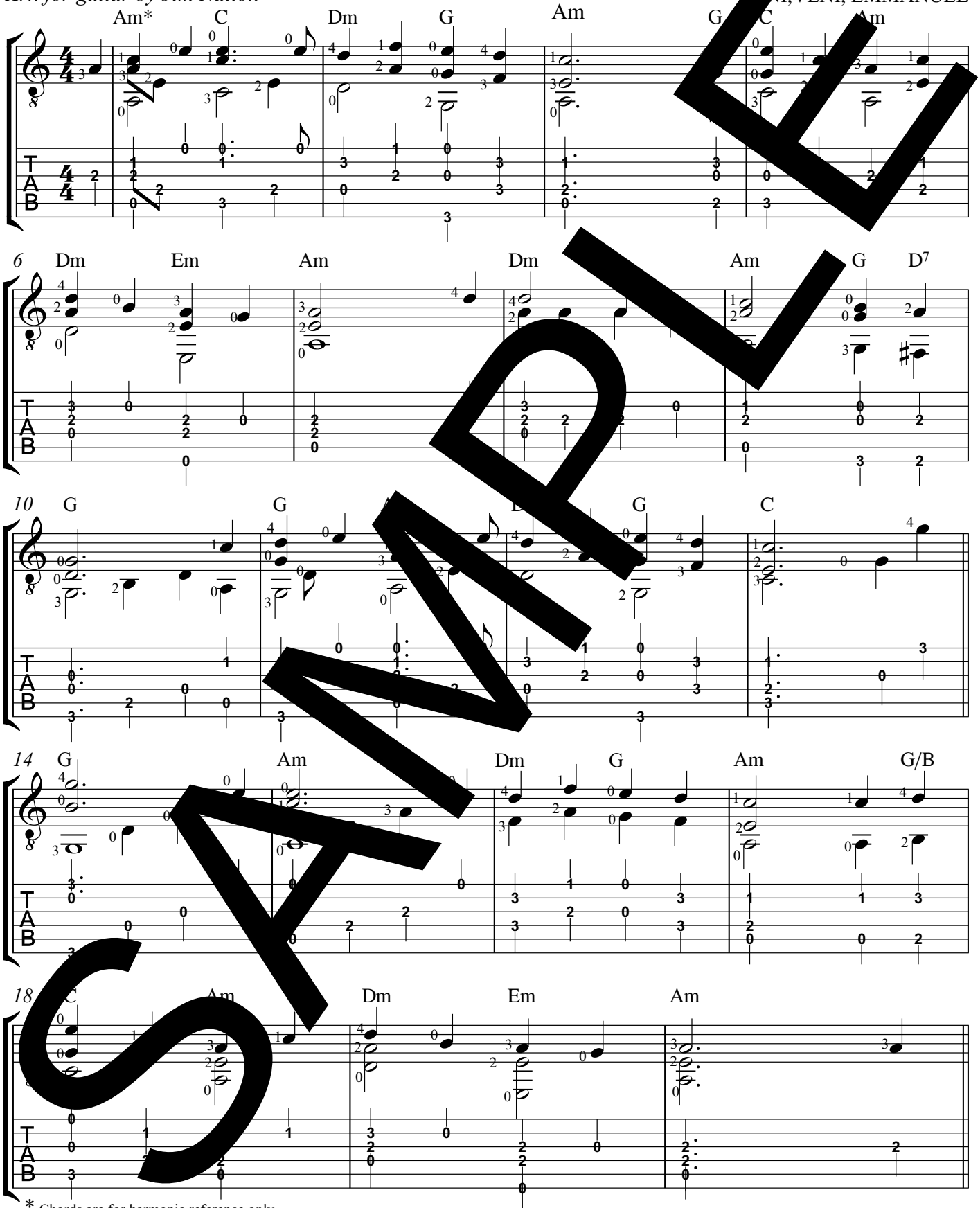
O Come, Divine Messiah (cont.)



SAMPLE

O Come, O Come, Emmanuel

Arr. for guitar by Jim Nailon



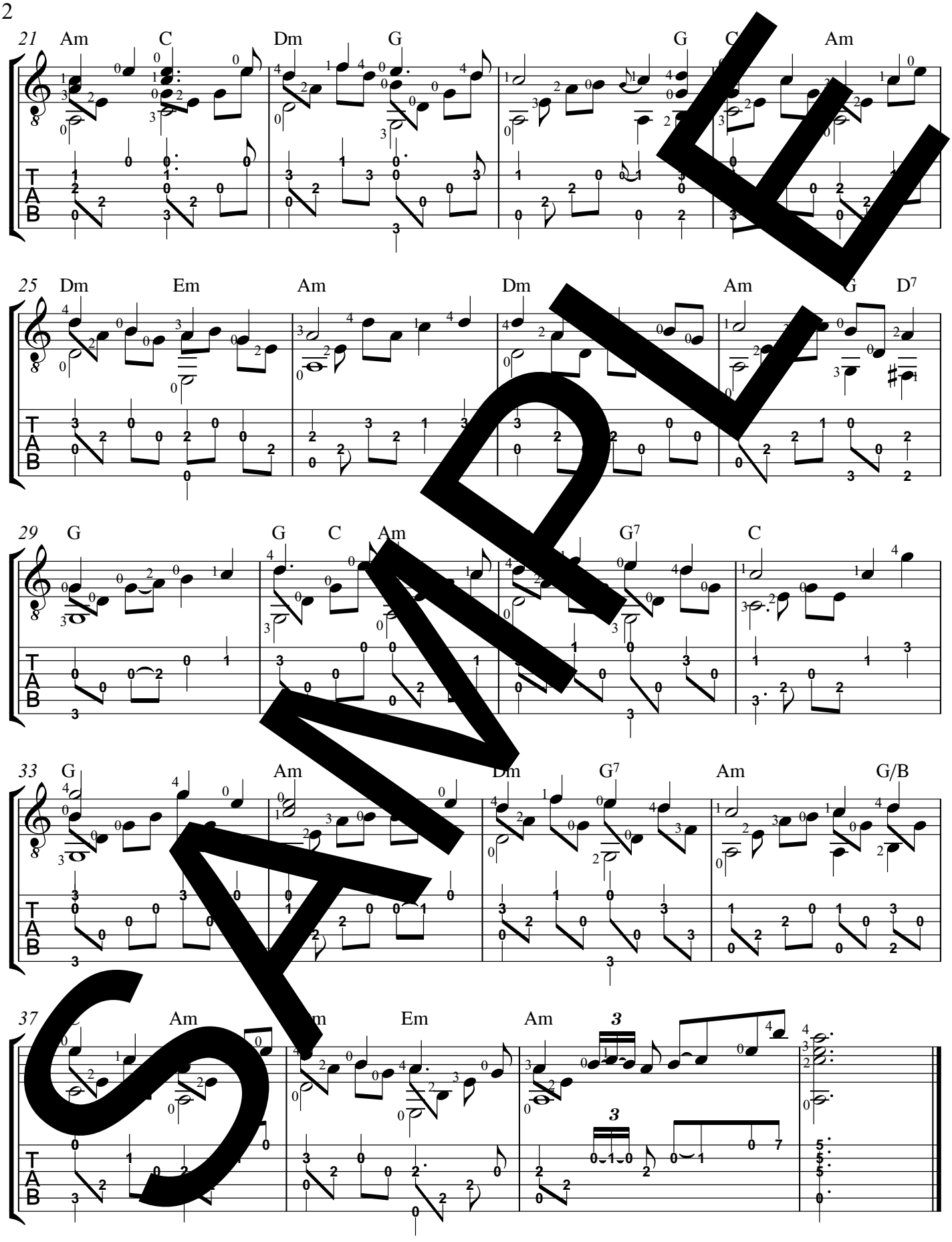
* Chords are for harmonic reference only.

SAMPLE

Arrangement ©, 2003 by Jim Nailon

O Come, O Come, Emmanuel (continued)

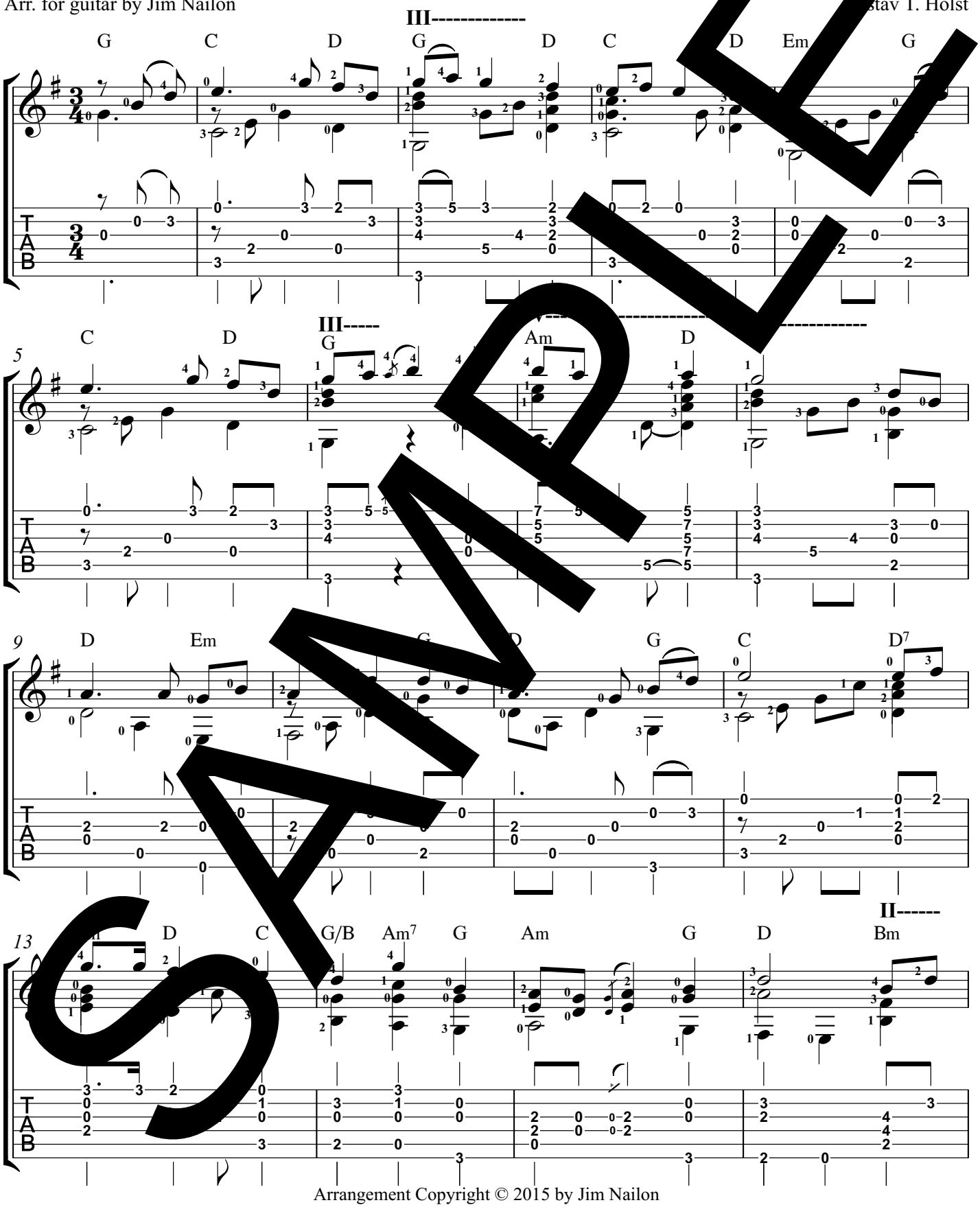
2



SAMPLE

O God beyond All Praising

Arr. for guitar by Jim Nailon



SAMPLE

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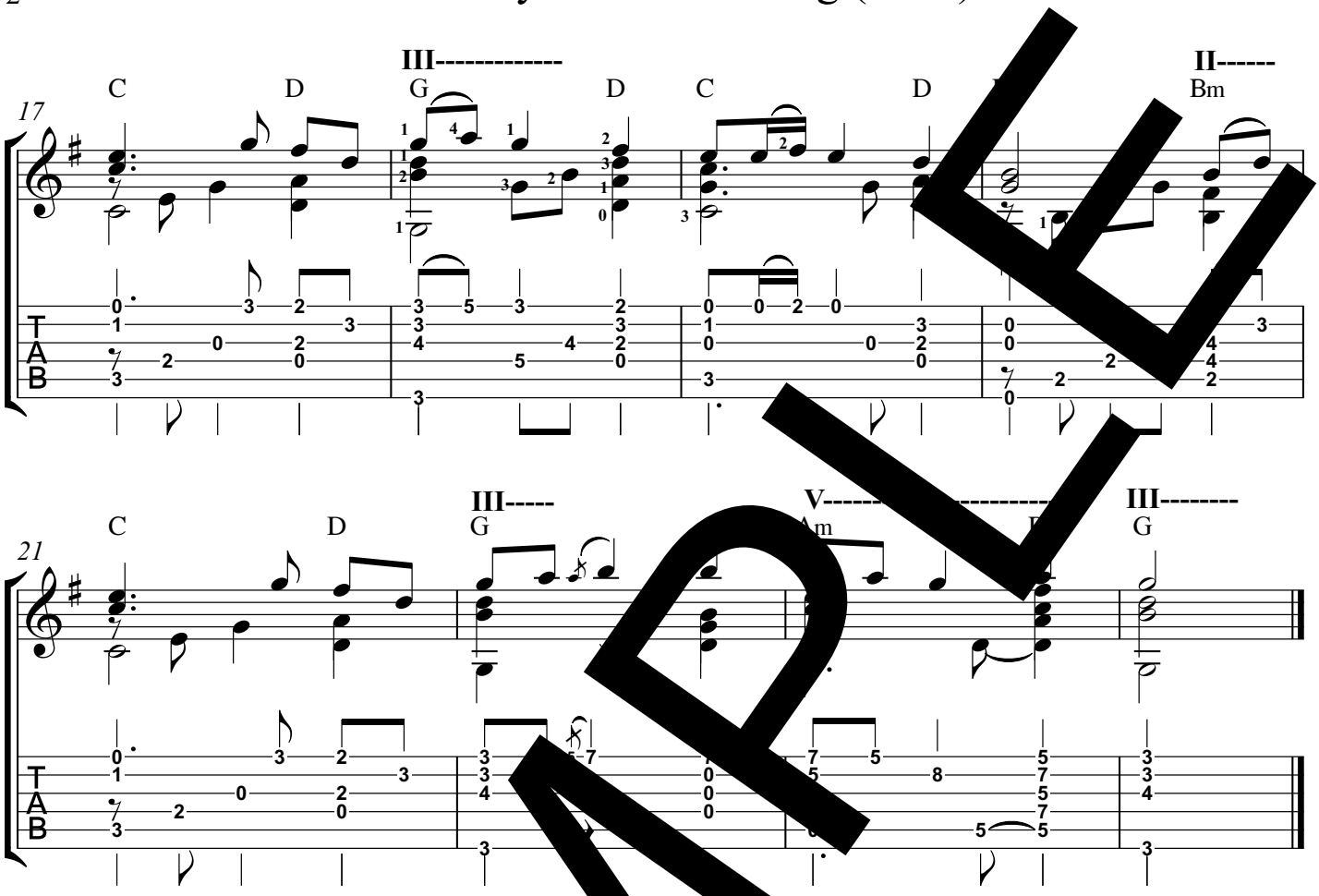
O God beyond All Praising (cont.)

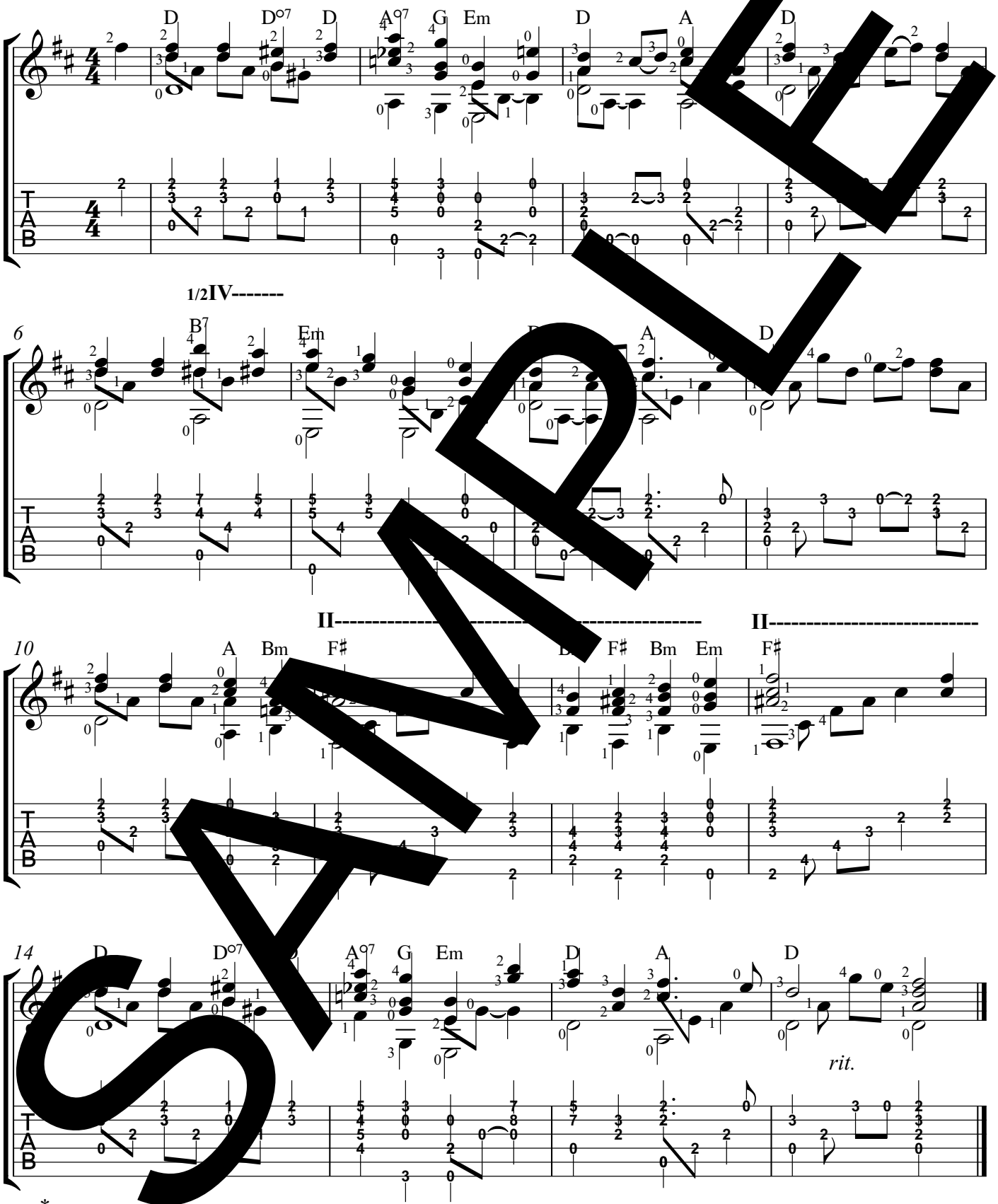


SAMPLE

O Little Town of Bethlehem

Arr. for guitar by Jim Nailon

Lewis H. Redner



SAMPLE

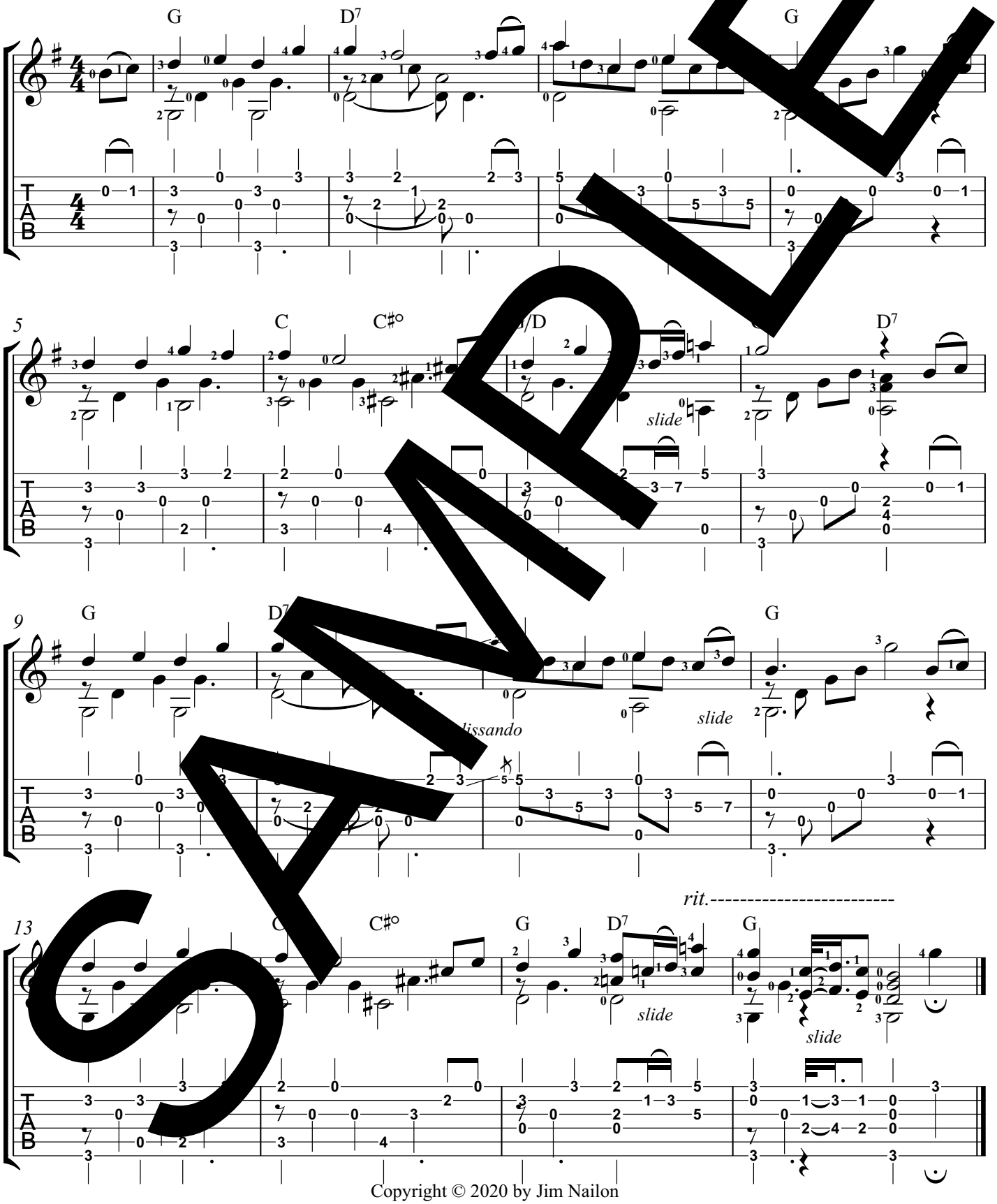
* Two-fingered A chord: 1st finger plays strings 3 and 4.

Arrangement ©, 2003 by Jim Nailon

O Lord, I Am Not Worthy

Arr. for guitar by Jim Nailon

Anon.



SAMPLE

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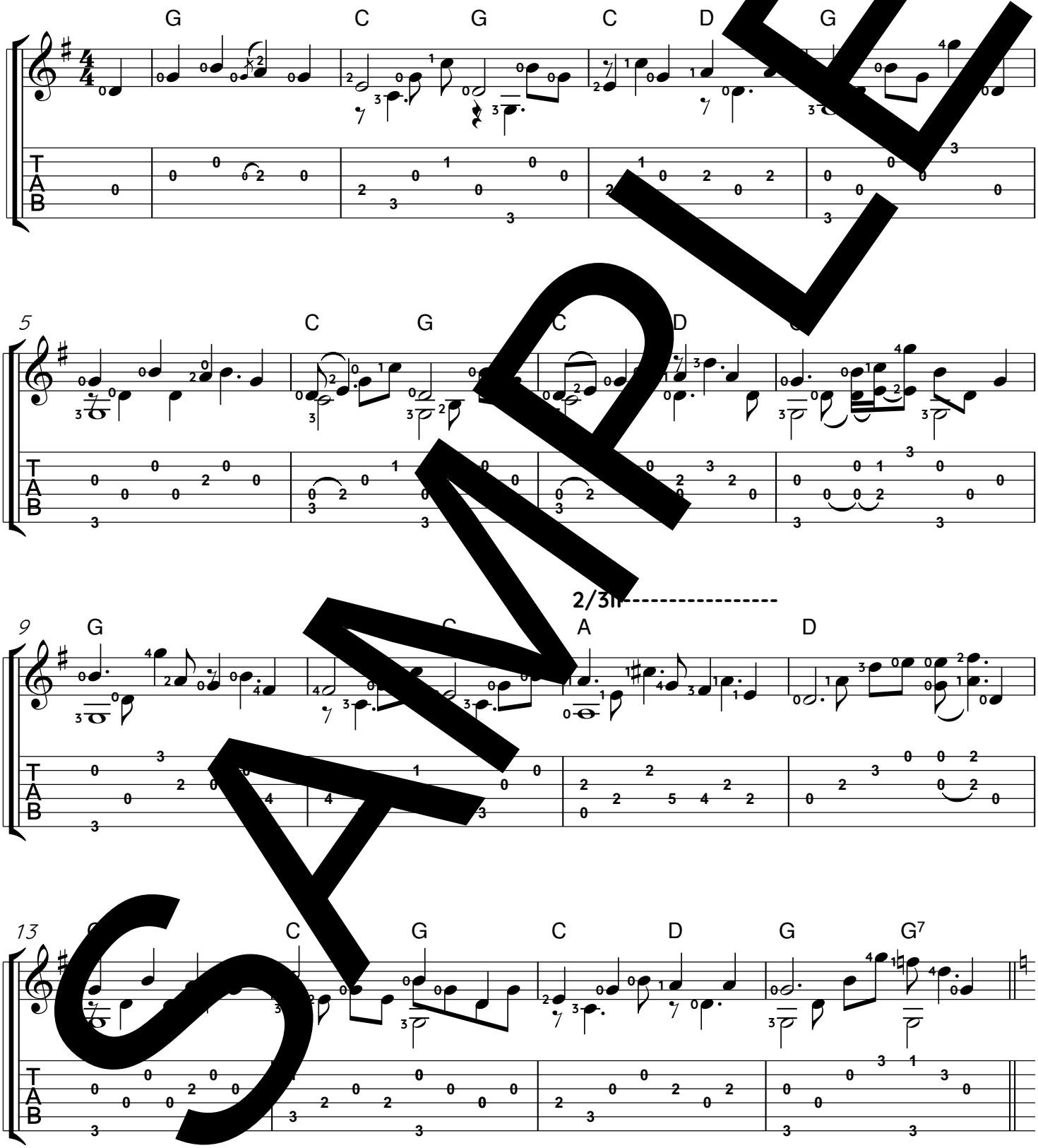
O Sacrament Most Holy

FULDA

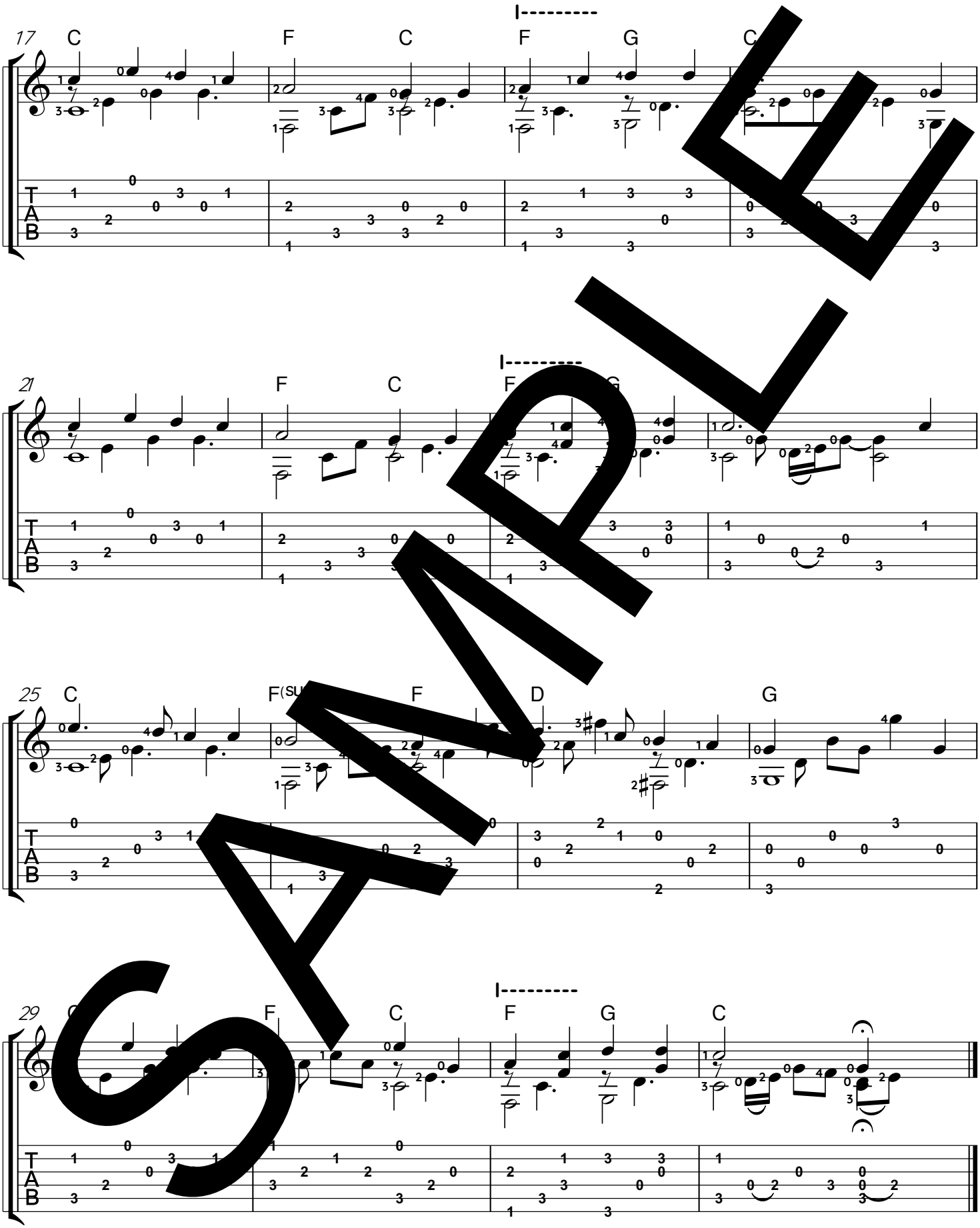
Arran[illegible] by Jim Nailon



SAMPLE

Music: Gebet-und Gesangbuch, Fulda, 1891. Guitar arrangement © 2024 by Jim Nailon

O Sacrament Most Holy (cont.)

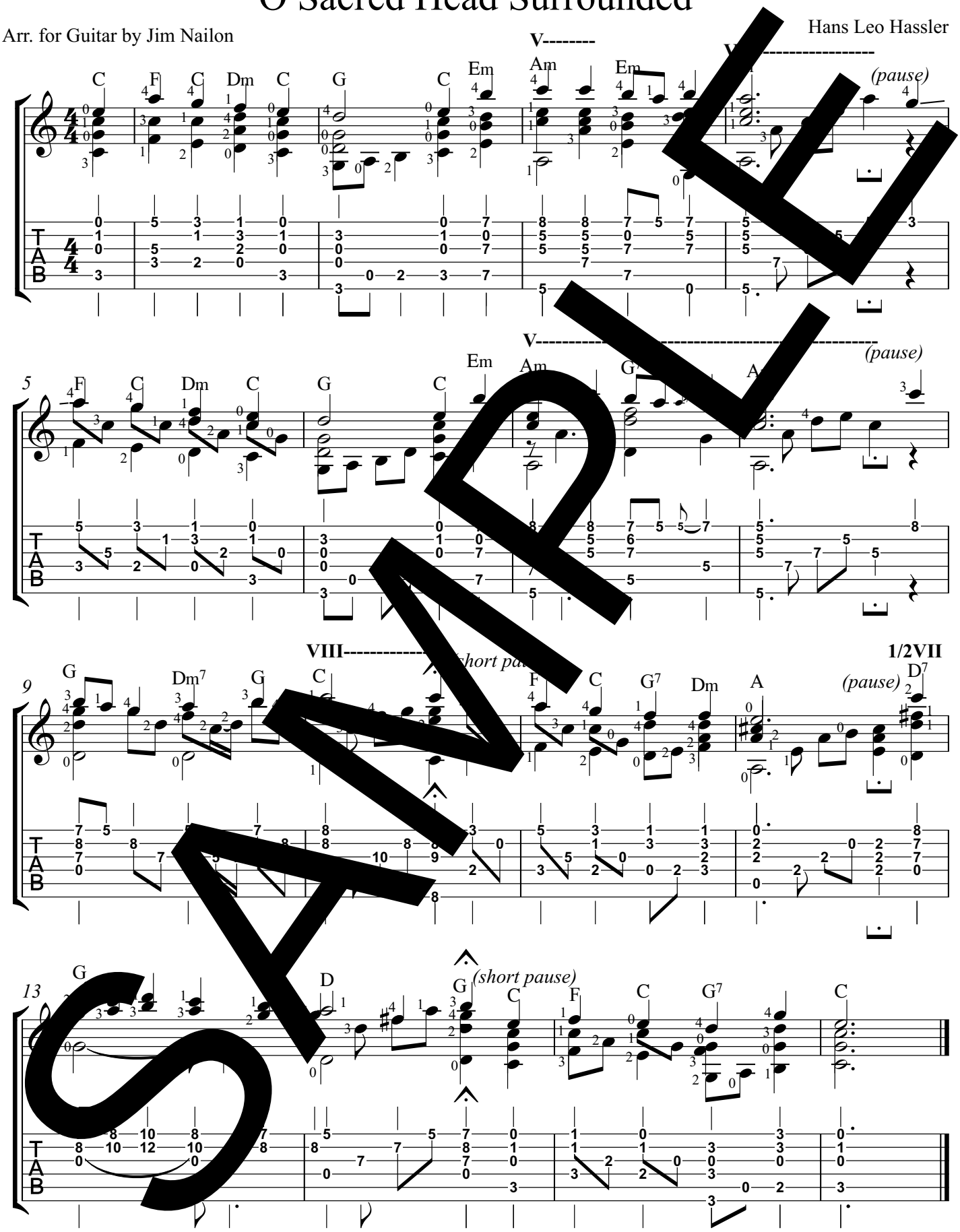


SAMPLE

O Sacred Head Surrounded

Arr. for Guitar by Jim Nailon

Hans Leo Hassler



SAMPLE

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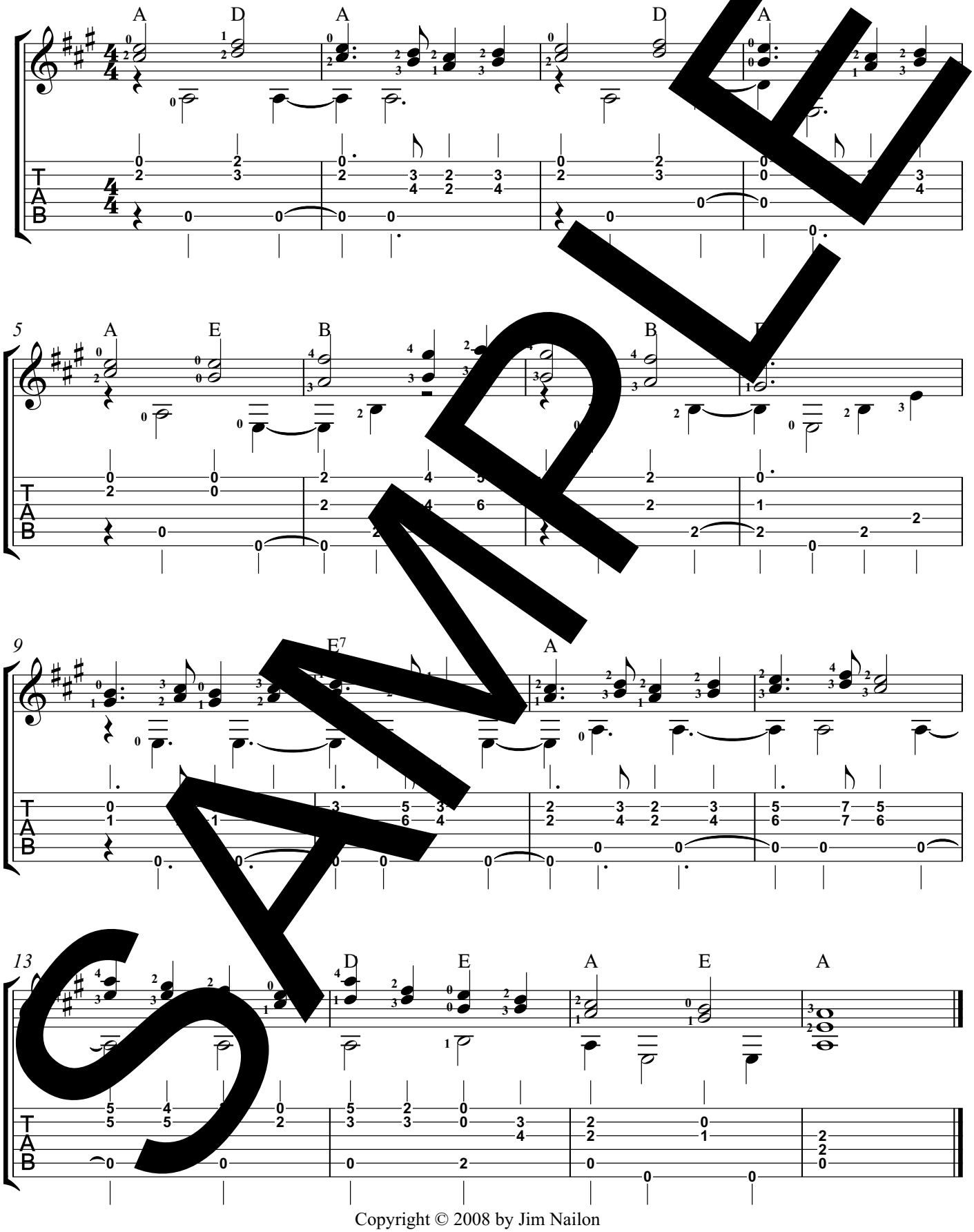
O Sanctissima

Arr. for Guitar by Jim Nailon

Tattersall's Improved Psalmody, 1794



SAMPLE

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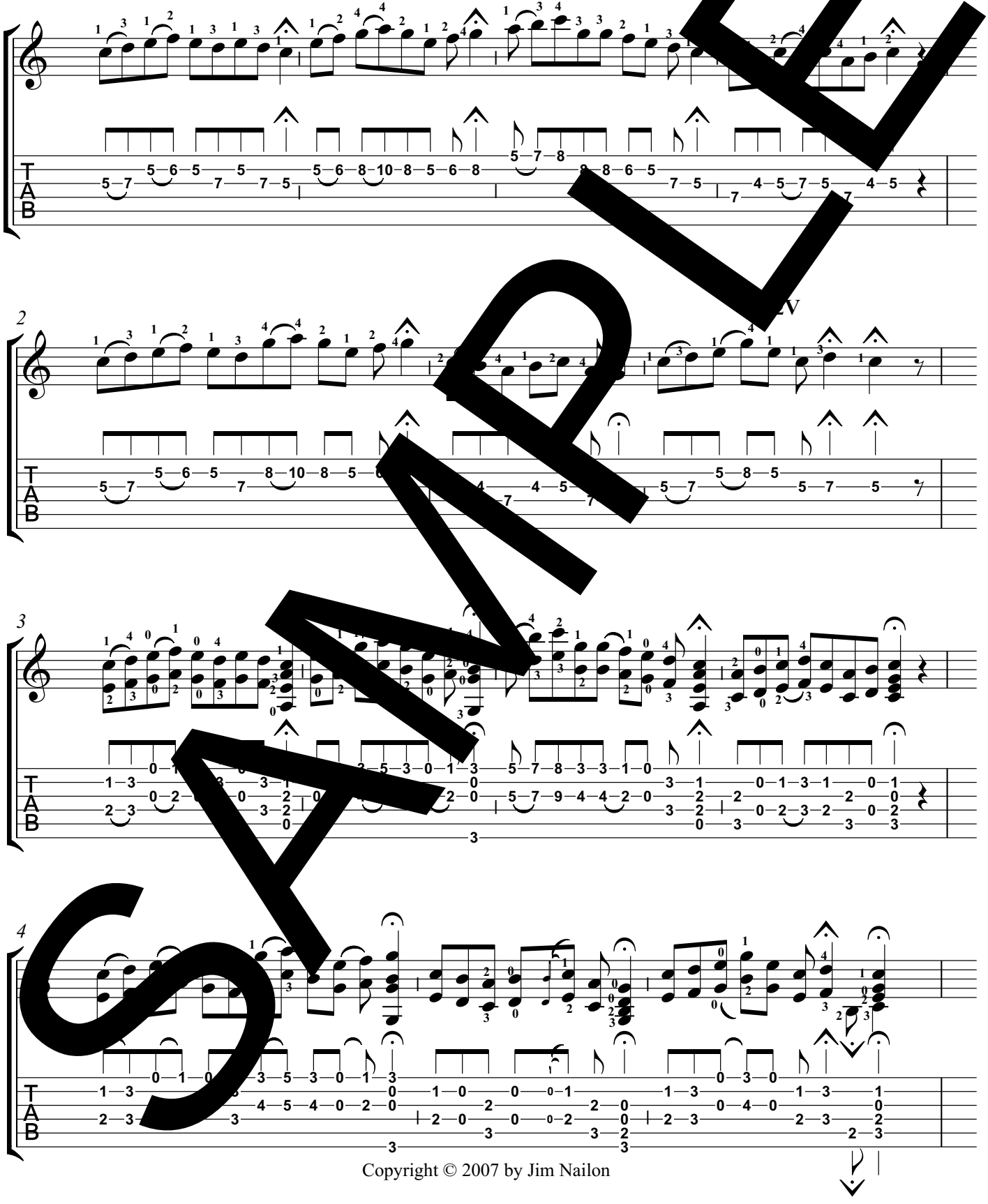
Of the Father's Love Begotten

Arr. for Guitar by Jim Nailon

12th Cent. Chant, Mode V



SAMPLE

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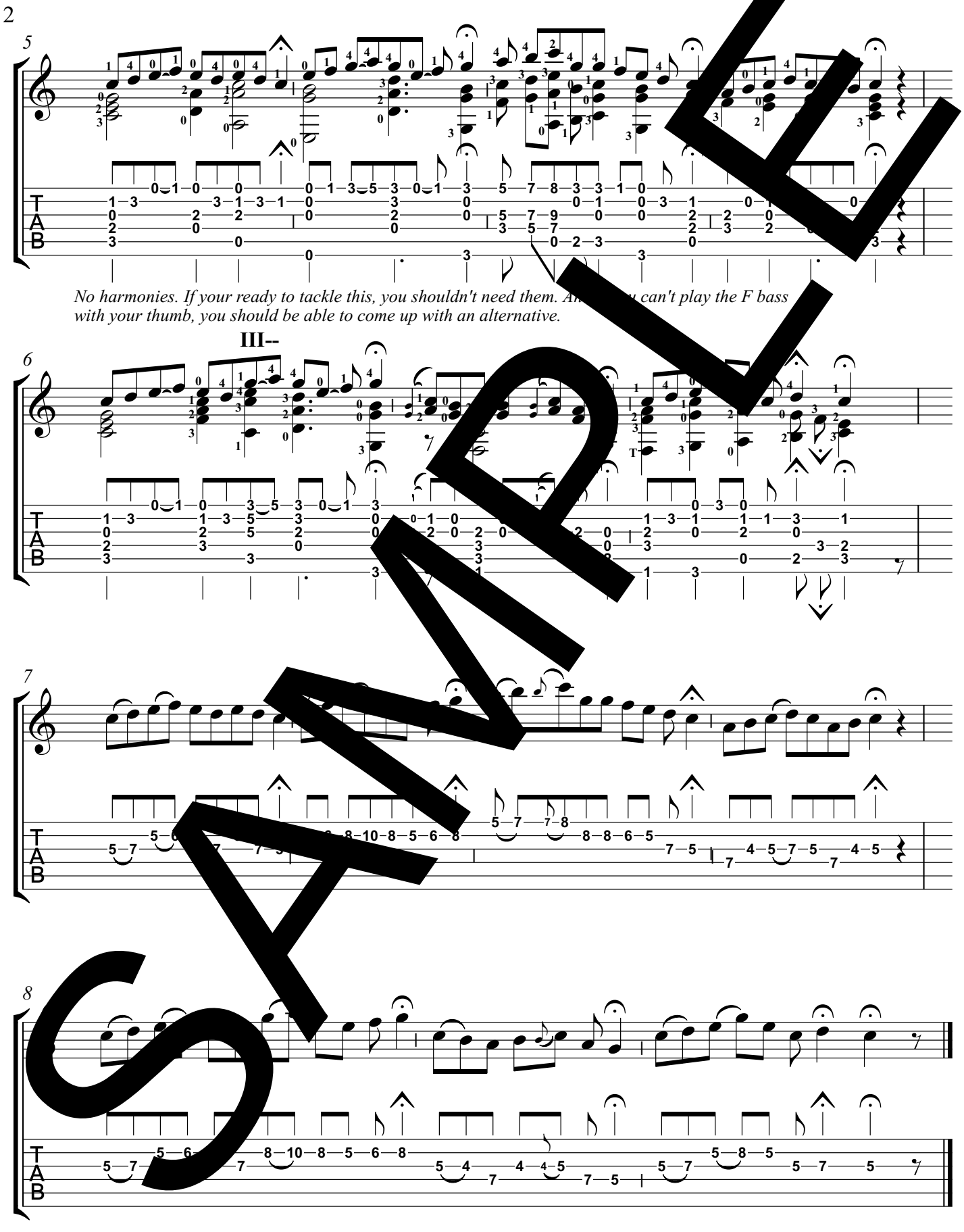
Of the Father's Love Begotten (continued)

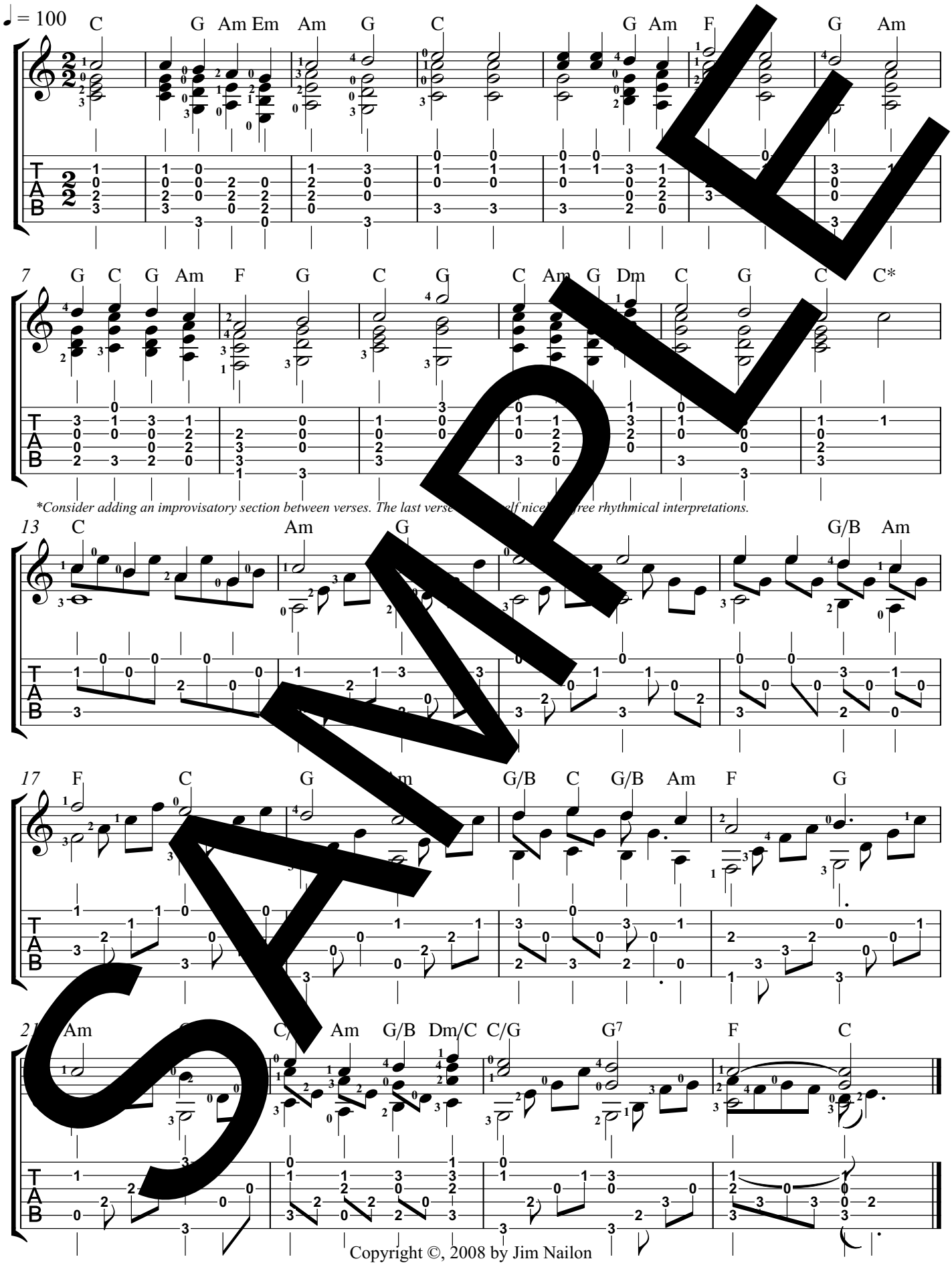


SAMPLE

Old Hundredth

Arr. for guitar by Jim Nailon

Louis Burgeois



SAMPLE

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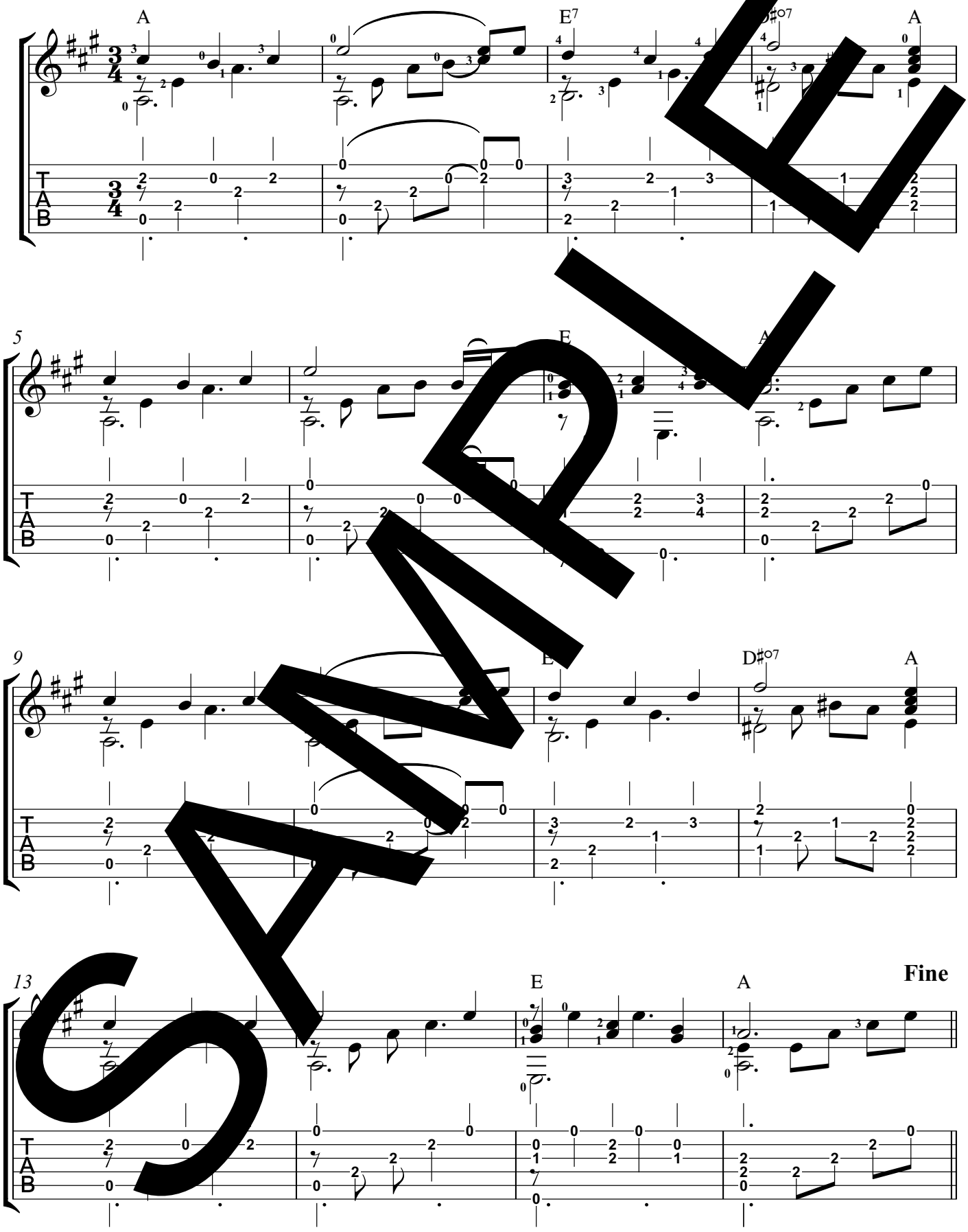
On This Day, O Beautiful Mother

Arr. for guitar by Jim Nailon

Louis Lambillotte, SJ



SAMPLE

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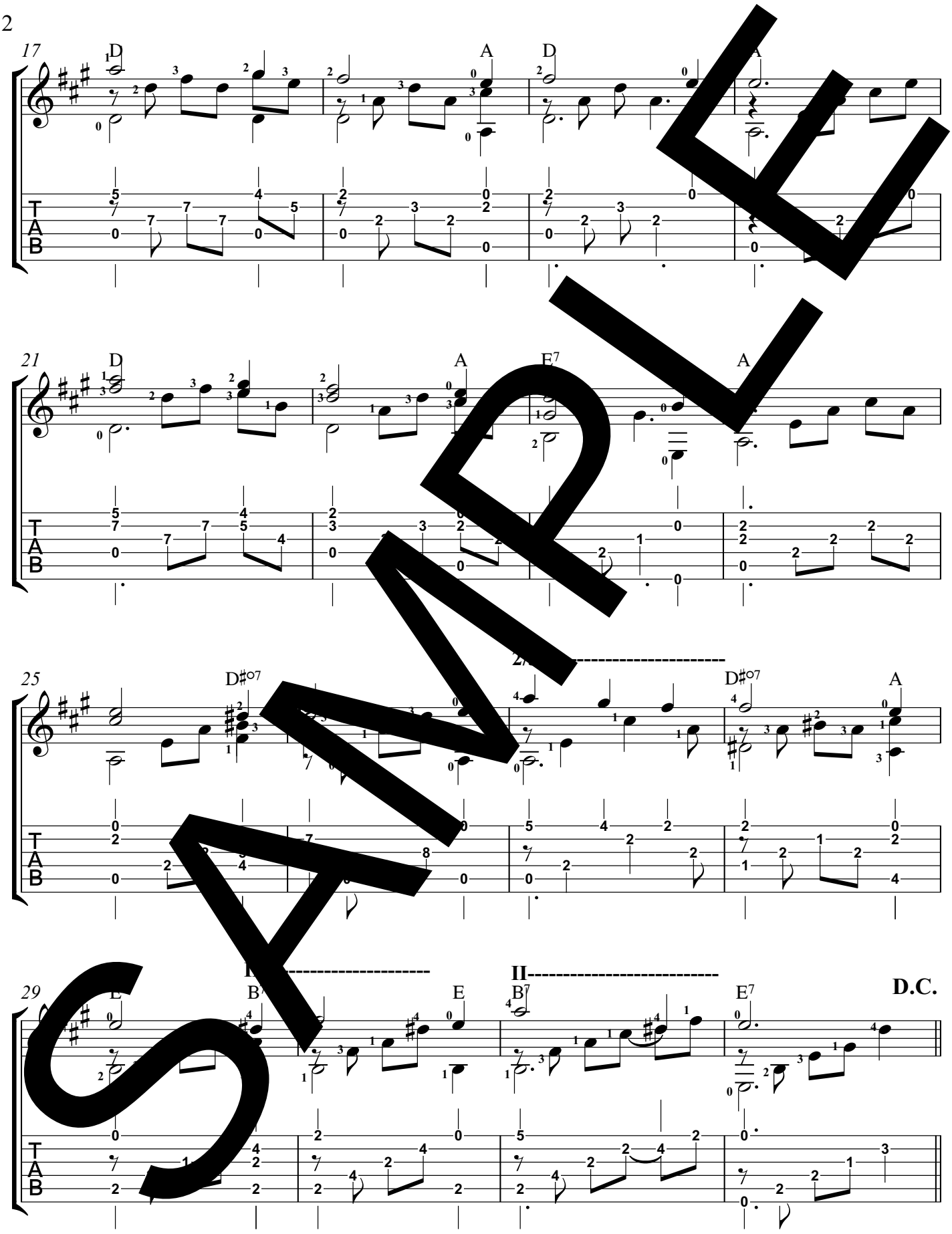
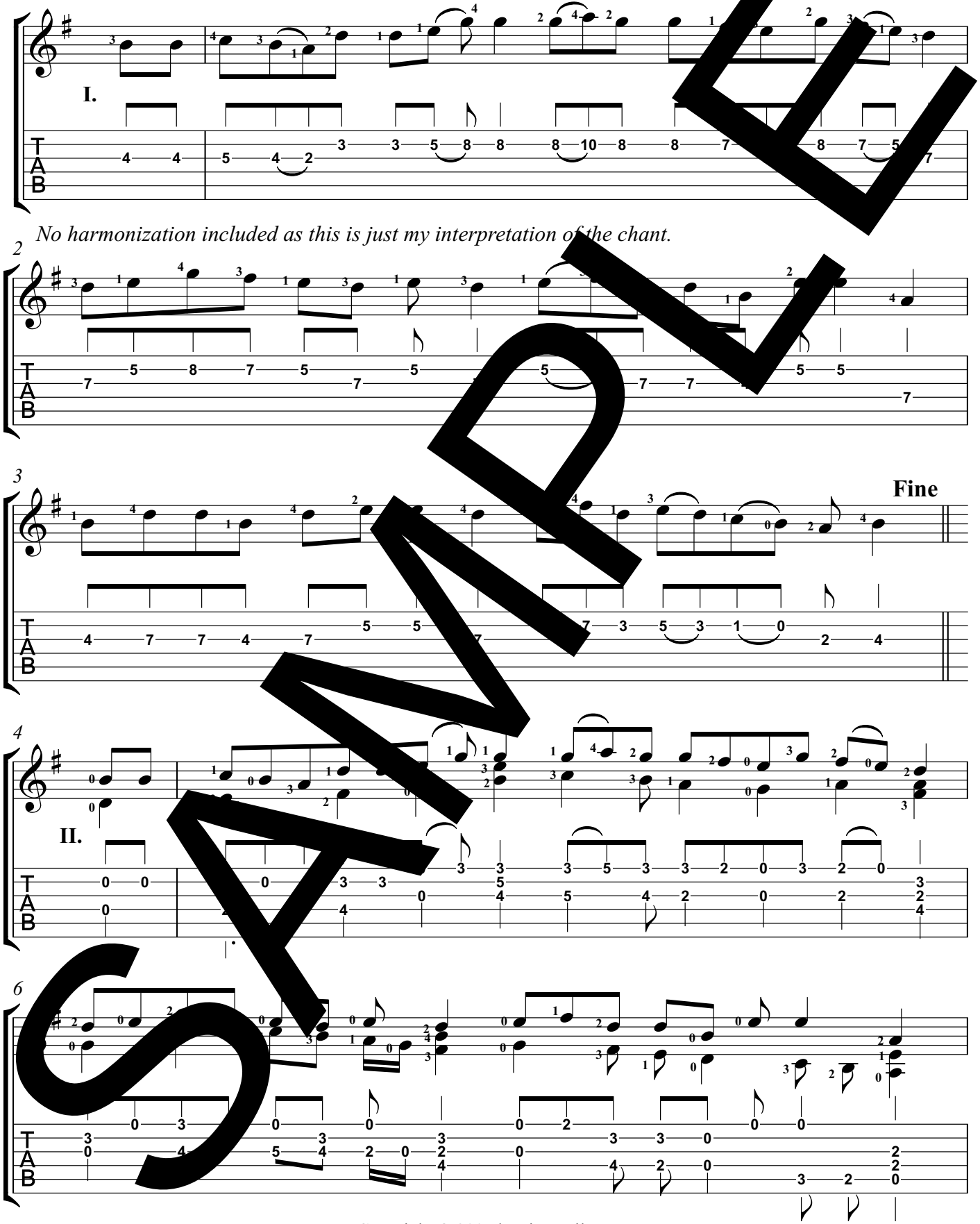


SAMPLE

Pange, Lingua, Gloriosi

Arr. for Guitar by Jim Nailon

Chant, Mode III



SAMPLE

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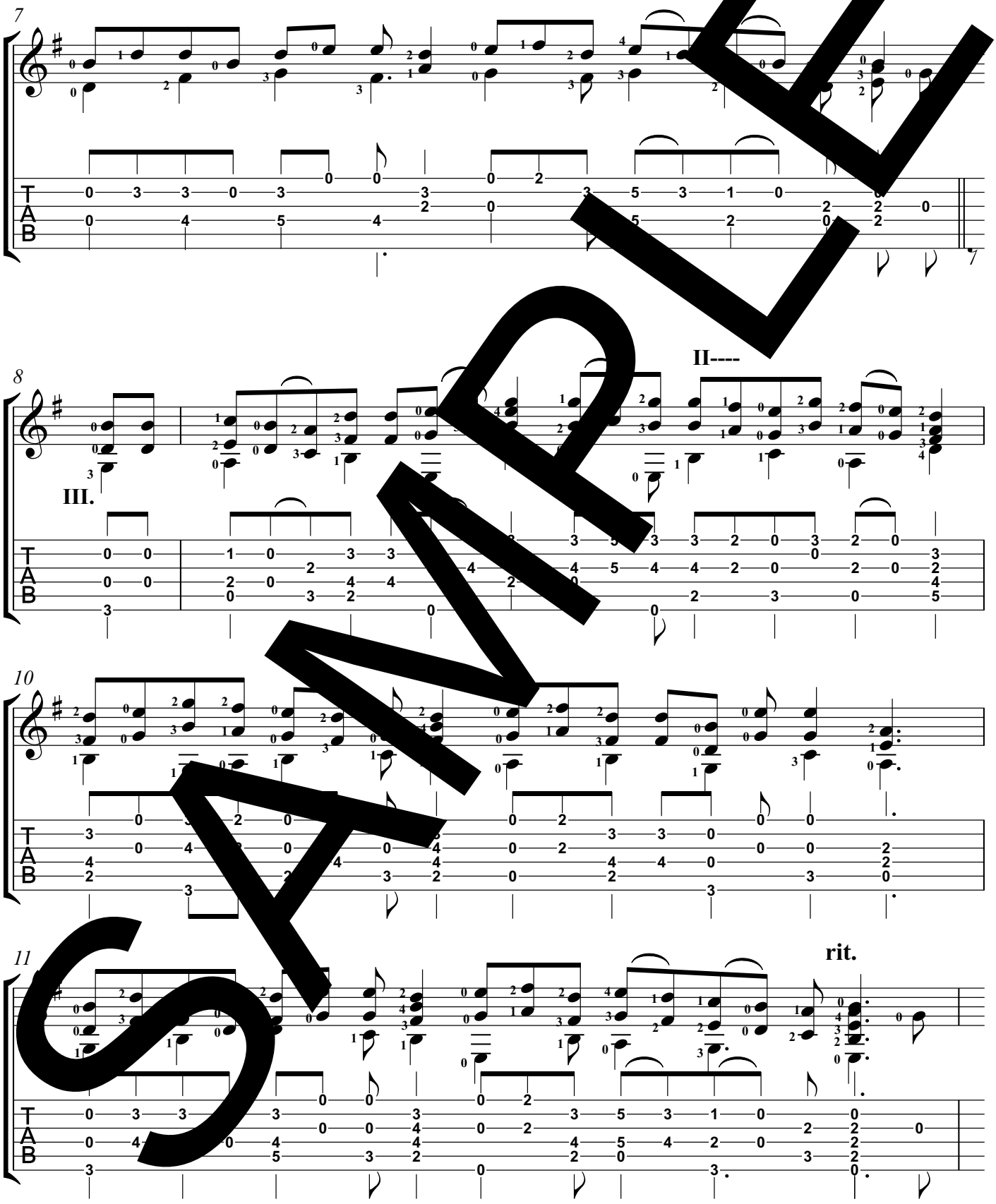
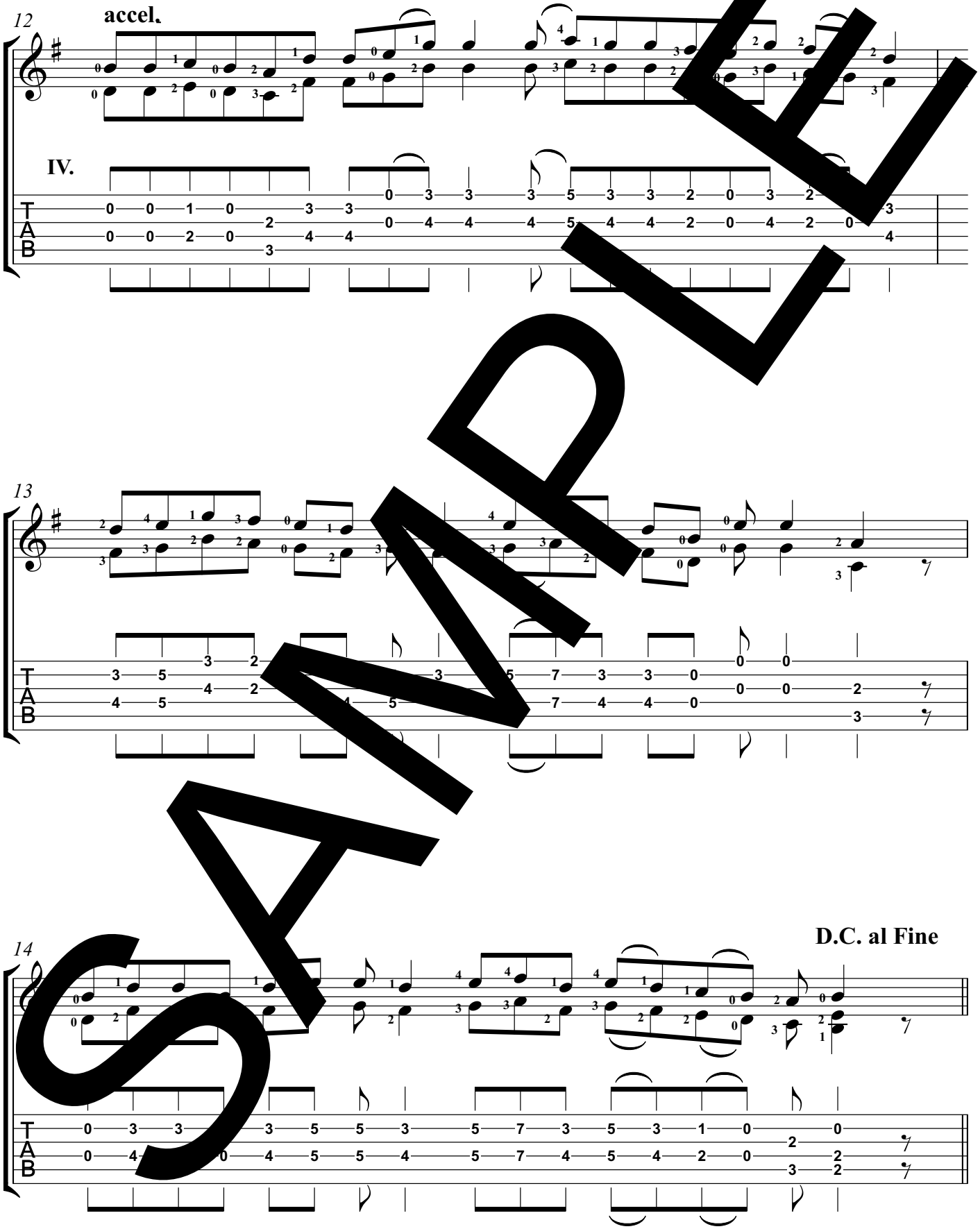
Pange Lingua (continued)



SAMPLE

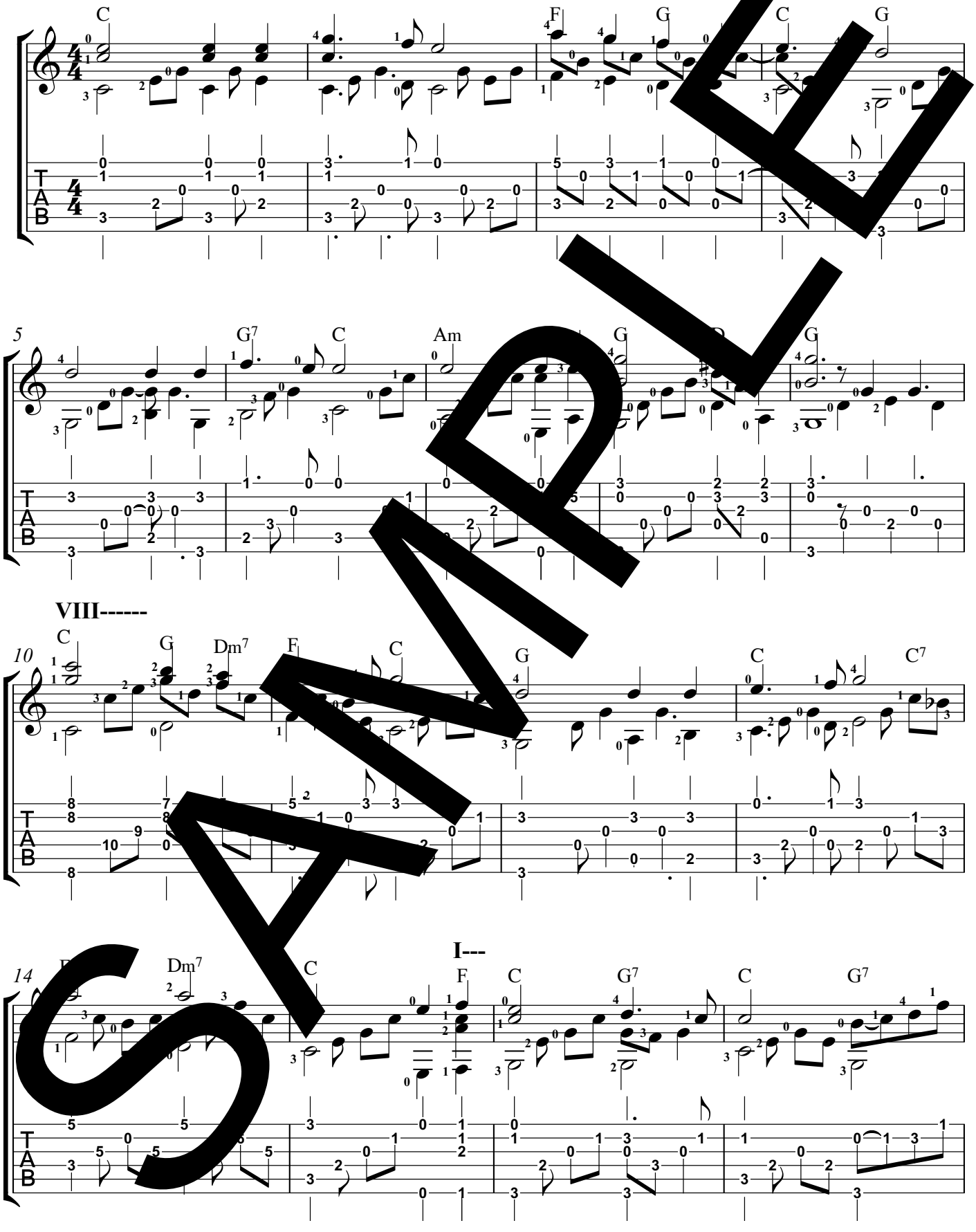


SAMPLE

Panis Angelicus

Arr. for Guitar by Jim Nailon

Louis Lambillitte



SAMPLE

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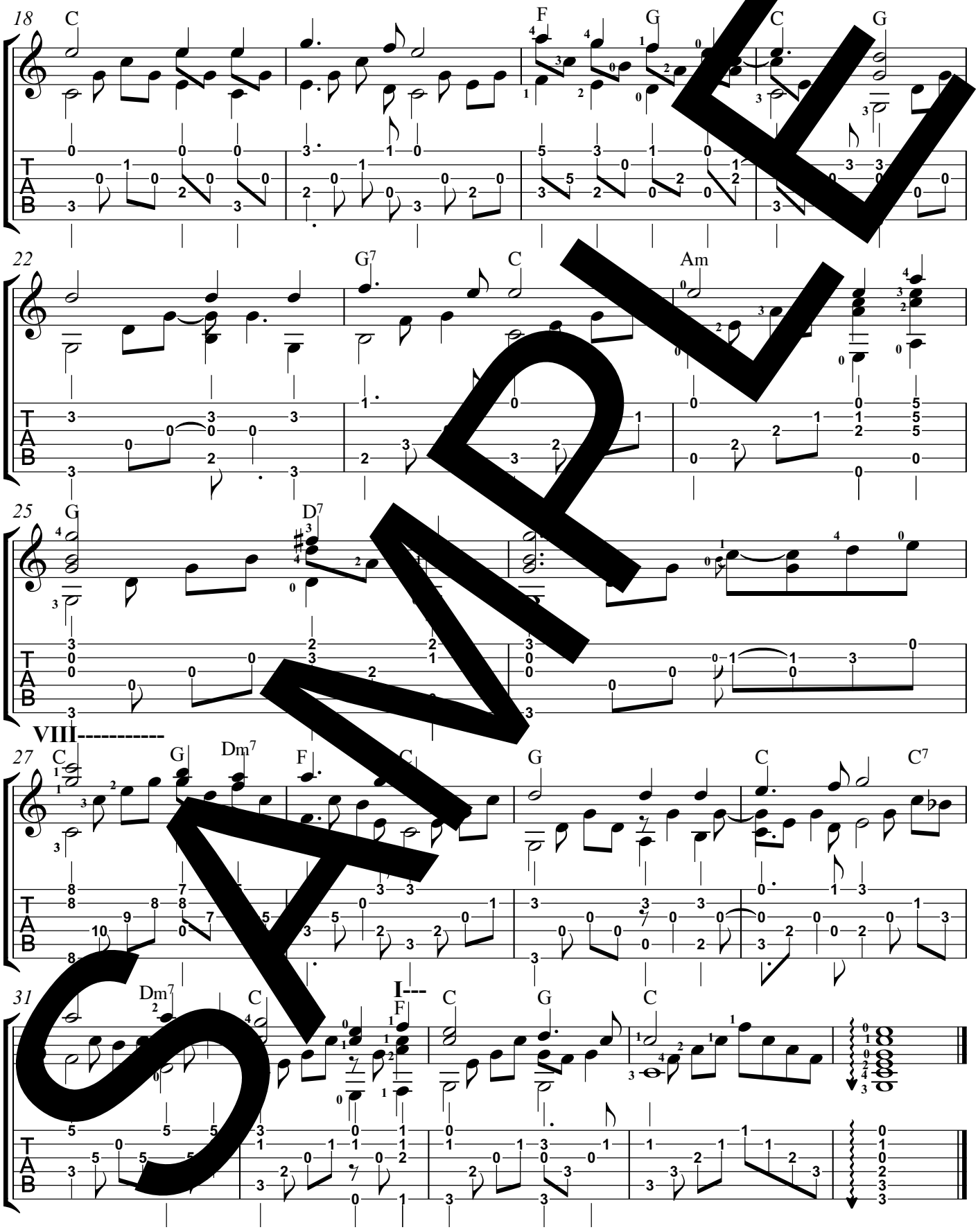
Panis Angelicus (cont.)



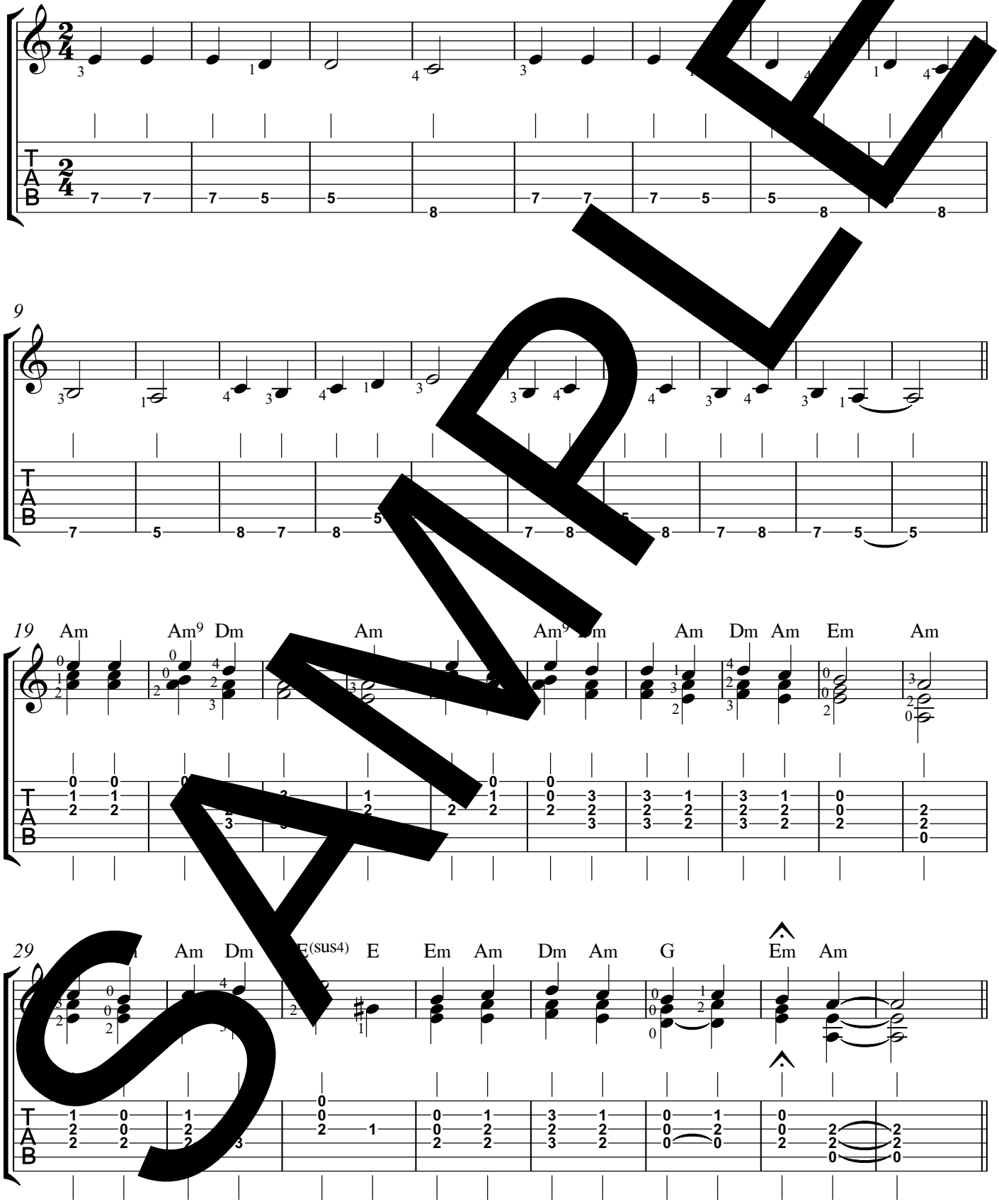
SAMPLE

Parce Domine

Arr. for Guitar by Jim Nailon

Gregorian Chant

Very free and expressive



SAMPLE

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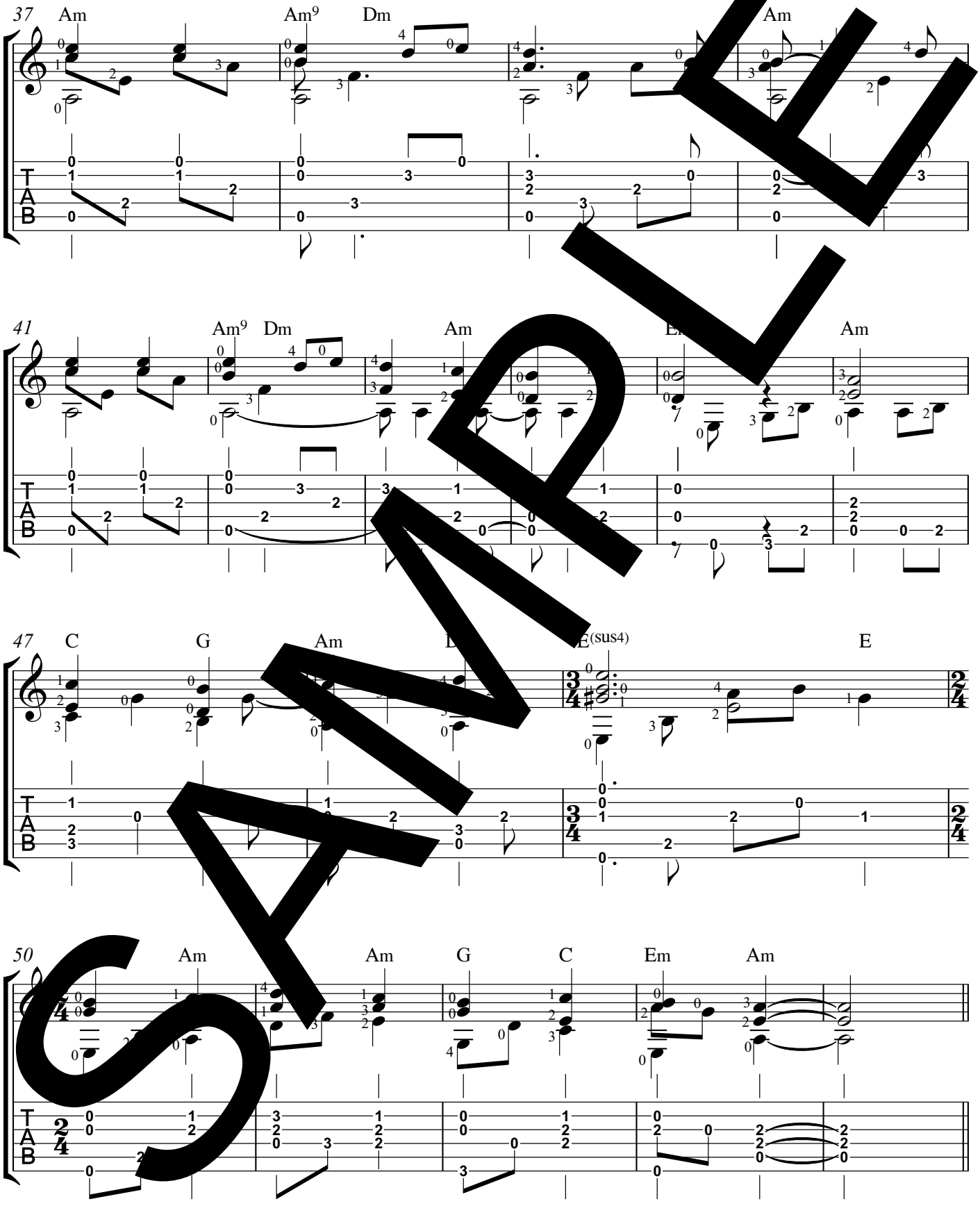
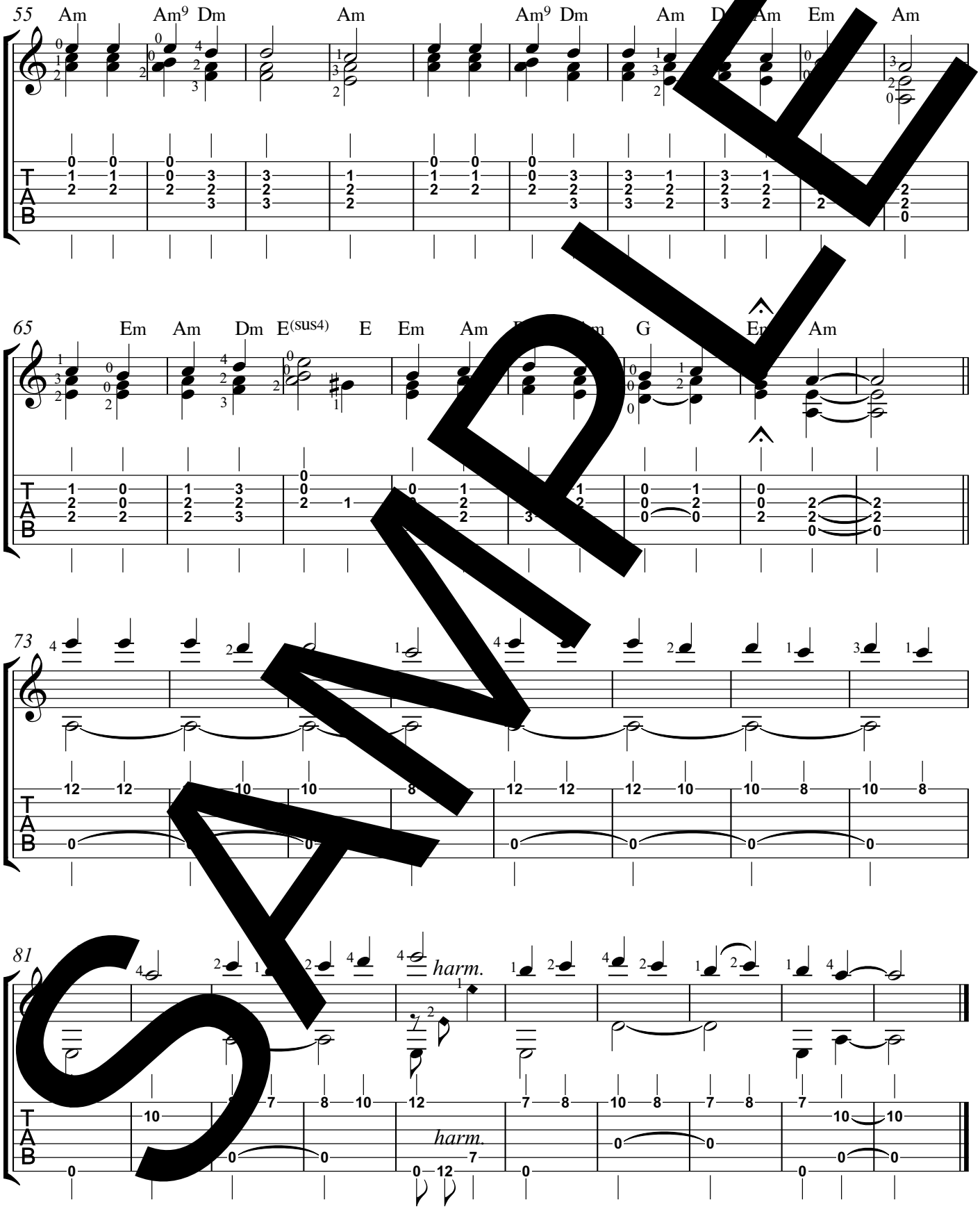
Parce Domine (continued)



SAMPLE

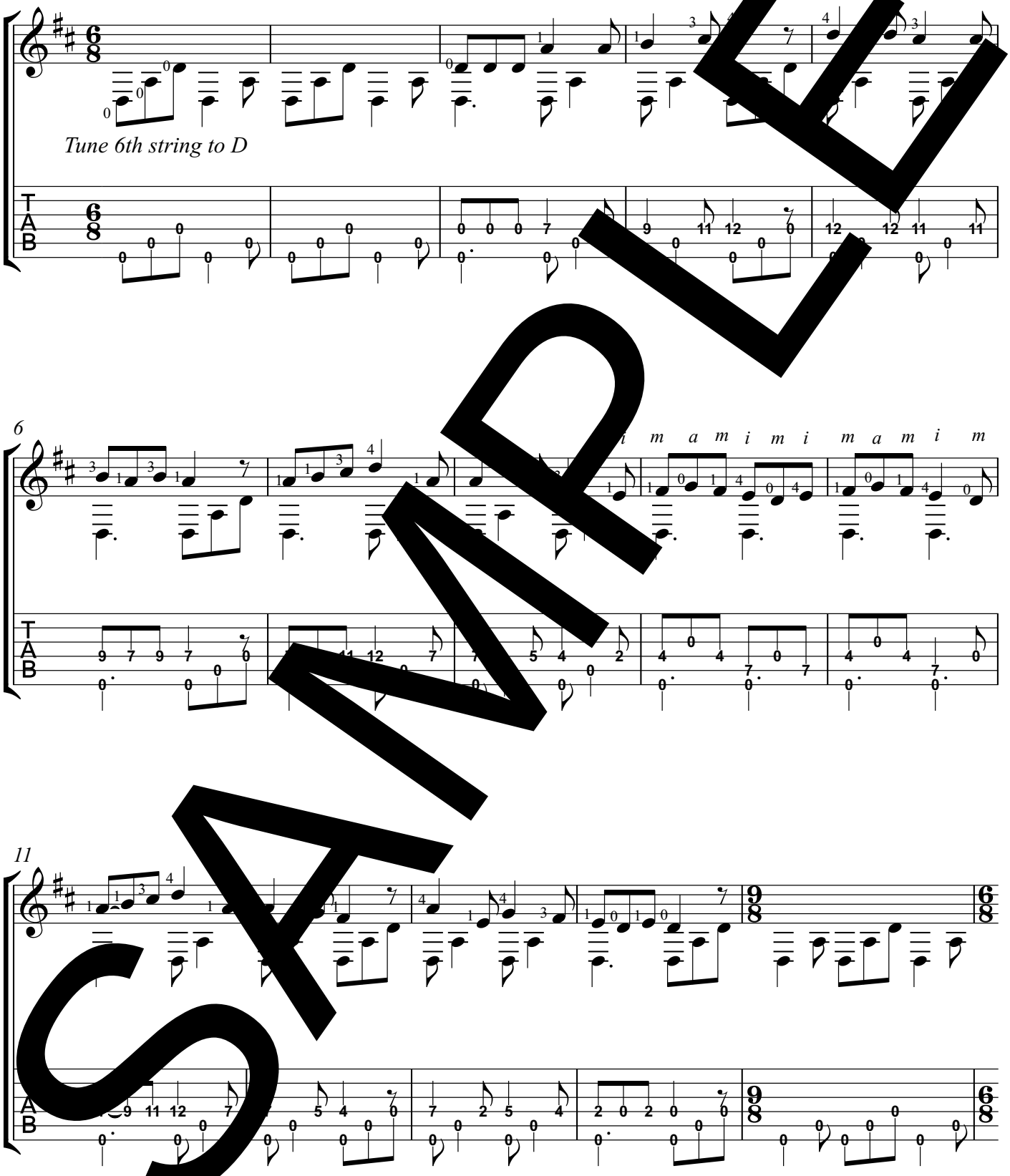

55
Am
Am9
Dm
Am
Am9
Dm
Am
Em
Am
65
Em
Am
Dm
E(sus4)
E
Em
Am
G
Am
73
81
harm.
harm.
T
A
B

SAMPLE

People, Look East

Arr. for guitar by Jim Nailon

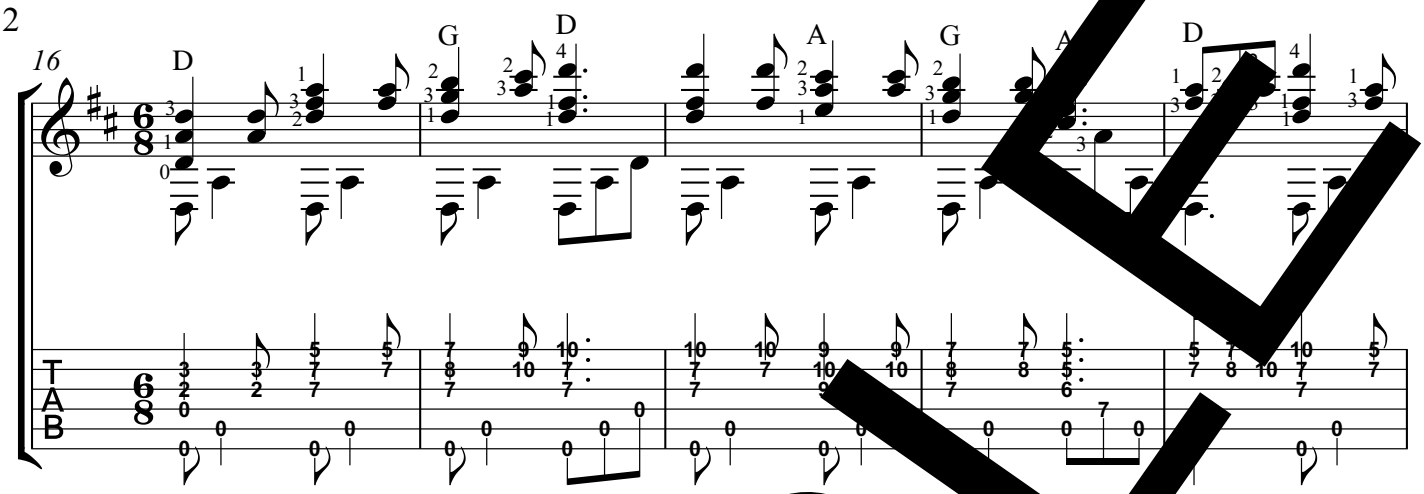
BESANCON
French Trad. Carol



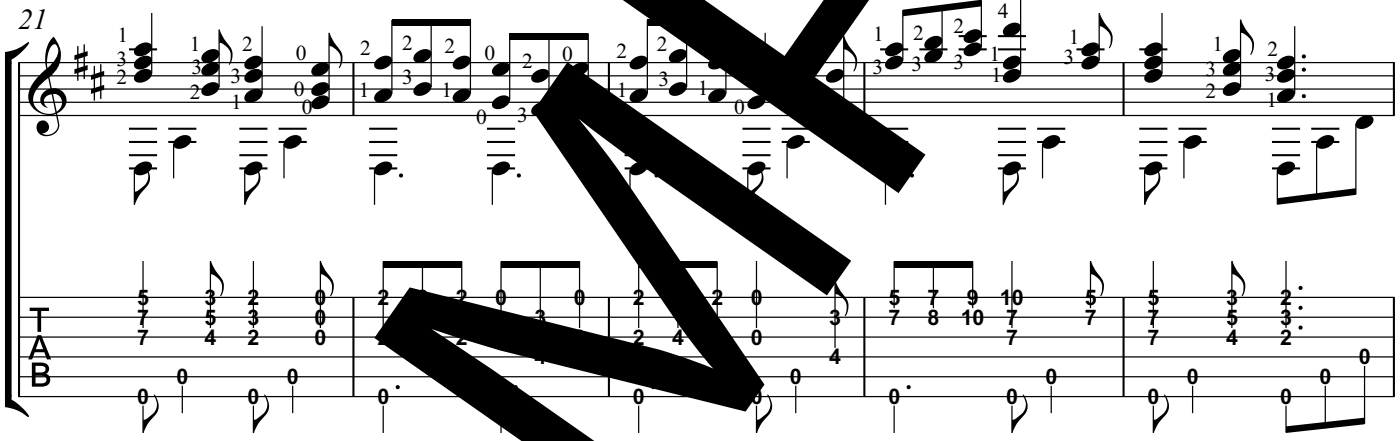
SAMPLE

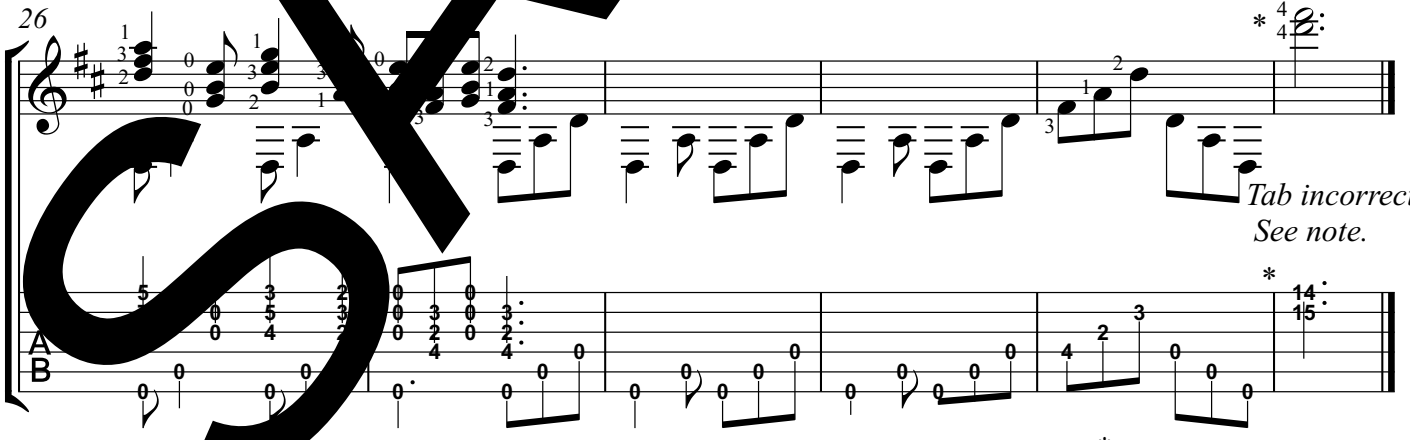
Arrangement ©, 2003 by Jim Nailon

2



Sorry. I gave up on writing in the harmony. Th anges are jus o fast and would be meaningless.





Tab incorrect. See note.

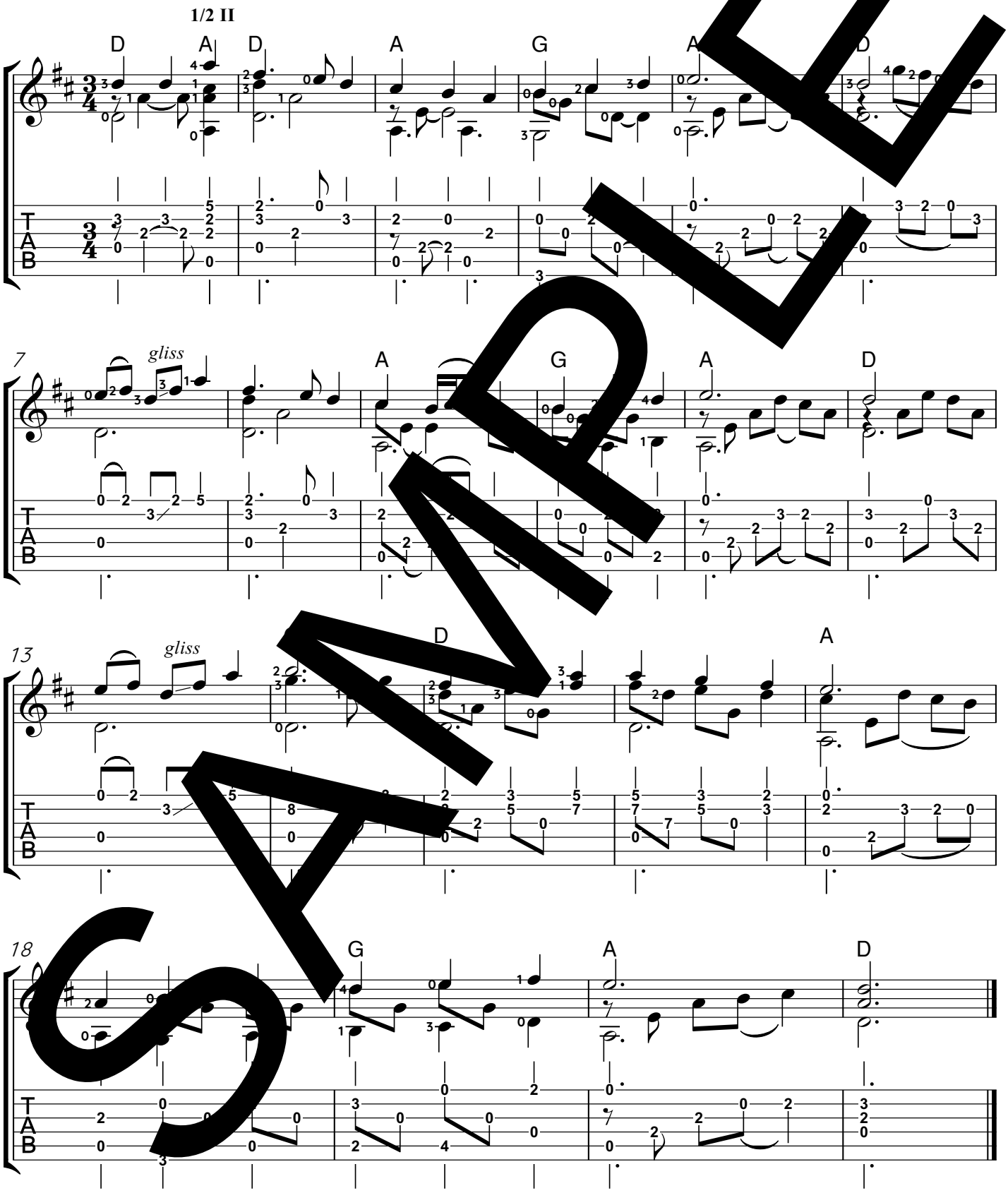
**Final notes are harmonics on 2nd and 3rd string at the 7th fret.*

SAMPLE

Praise To the Lord

Arr. for guitar by Jim Nailon

Ernewerte Gesangbuch, 1665



SAMPLE

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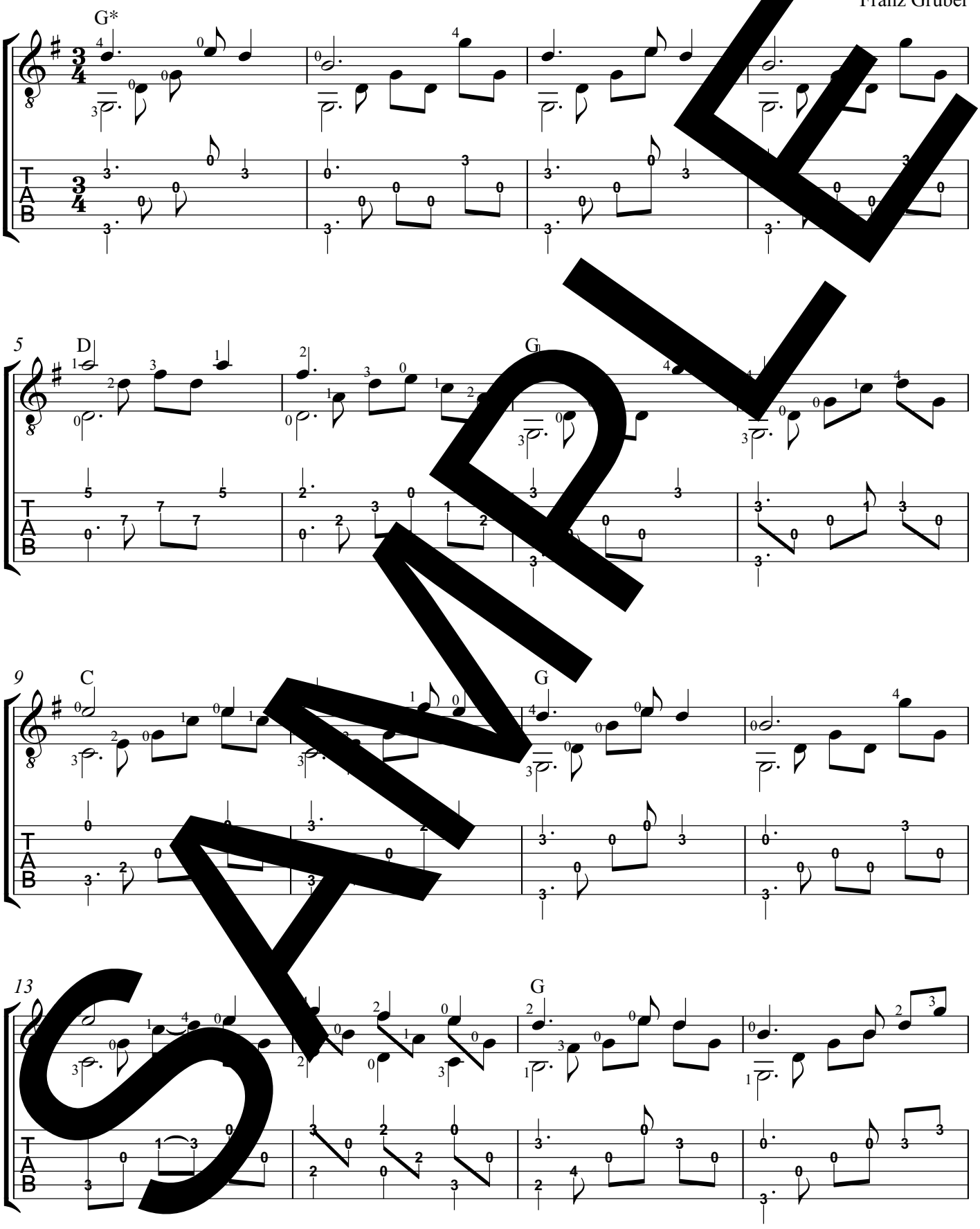
Silent Night

Arr. for guitar by Jim Nailon

Franz Gruber



SAMPLE

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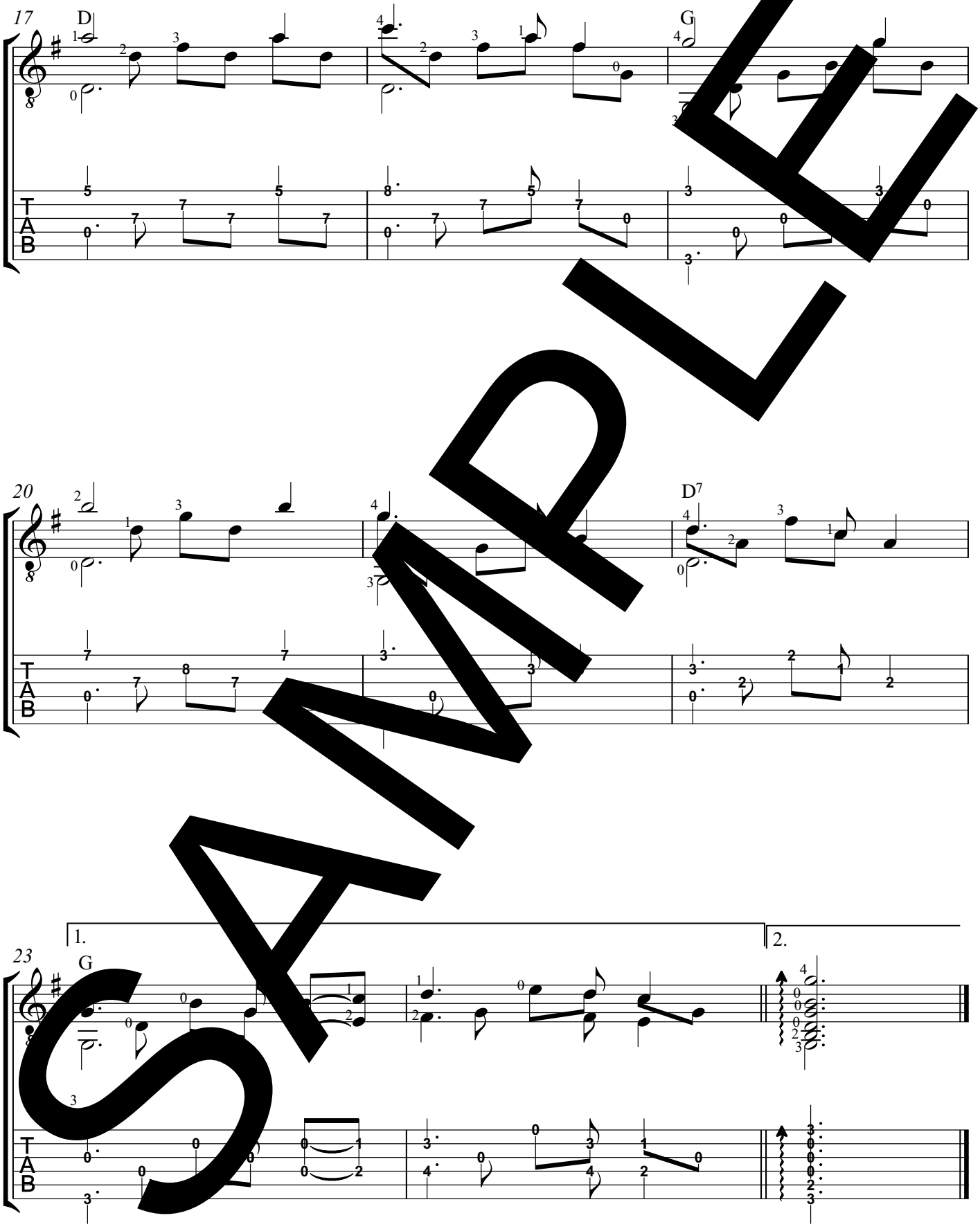
Silent Night (cont.)

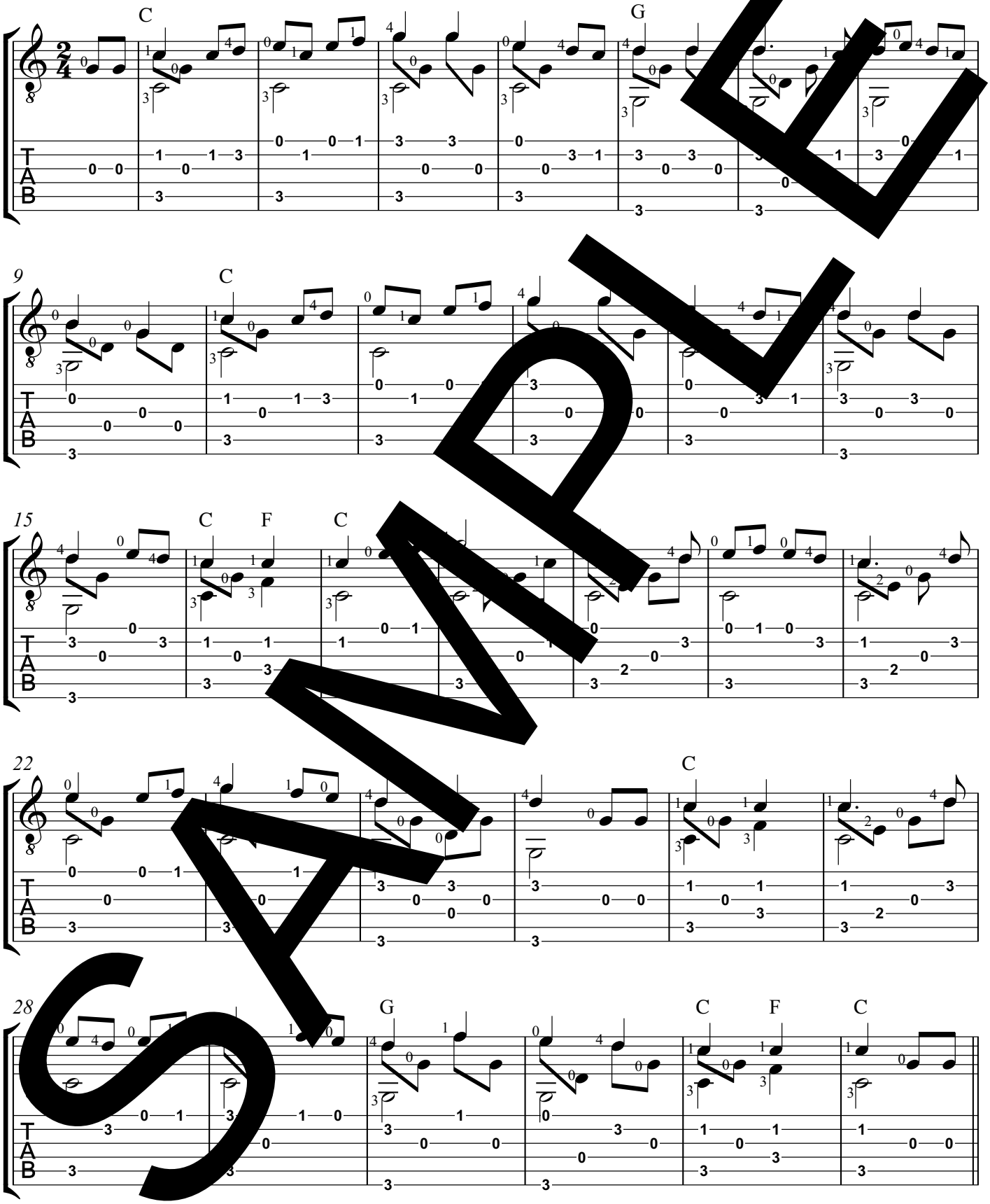


SAMPLE

Simple Gifts/Lord of the Dance

Arr. for guitar by Jim Nailon

Shaker Song



SAMPLE

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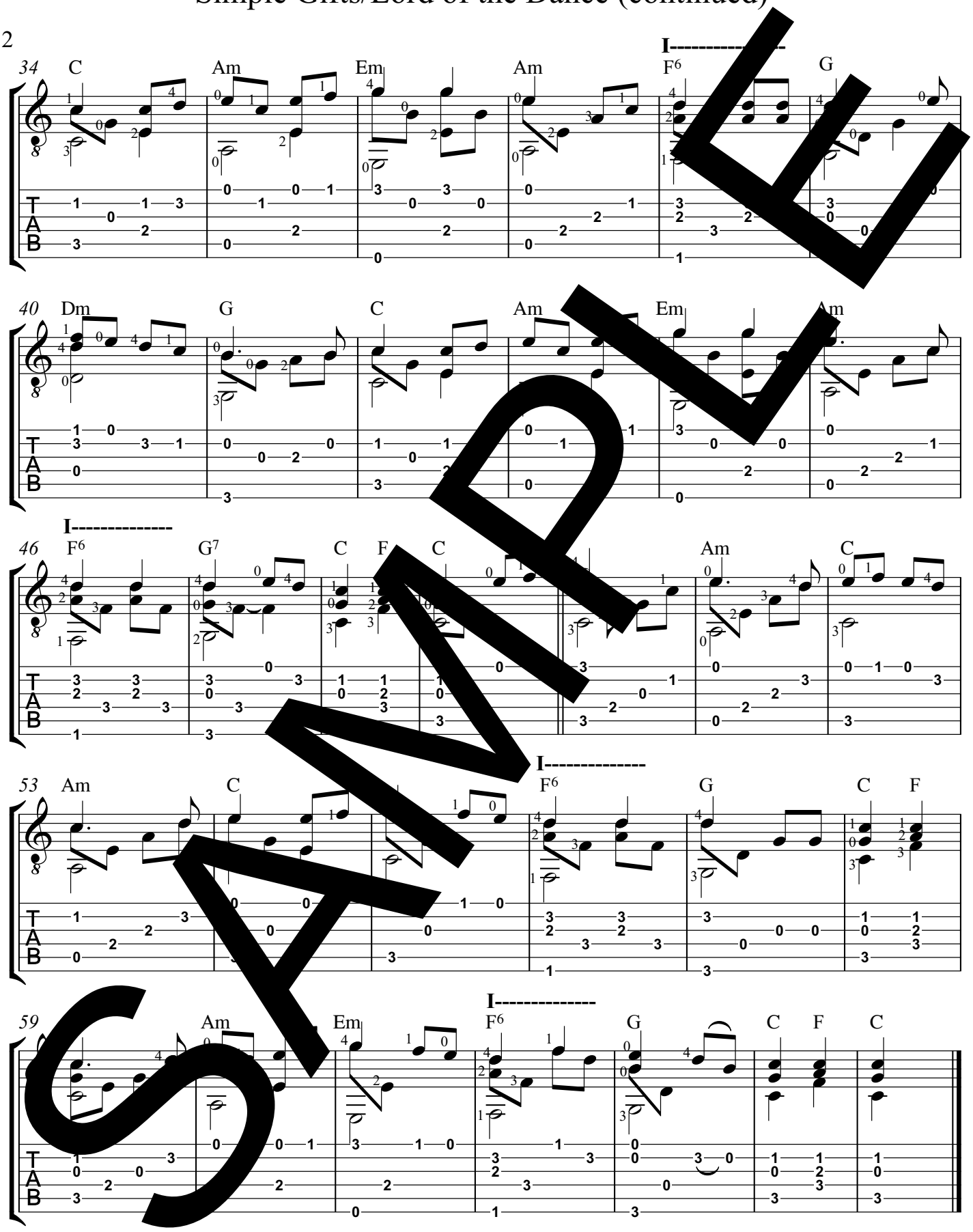
2

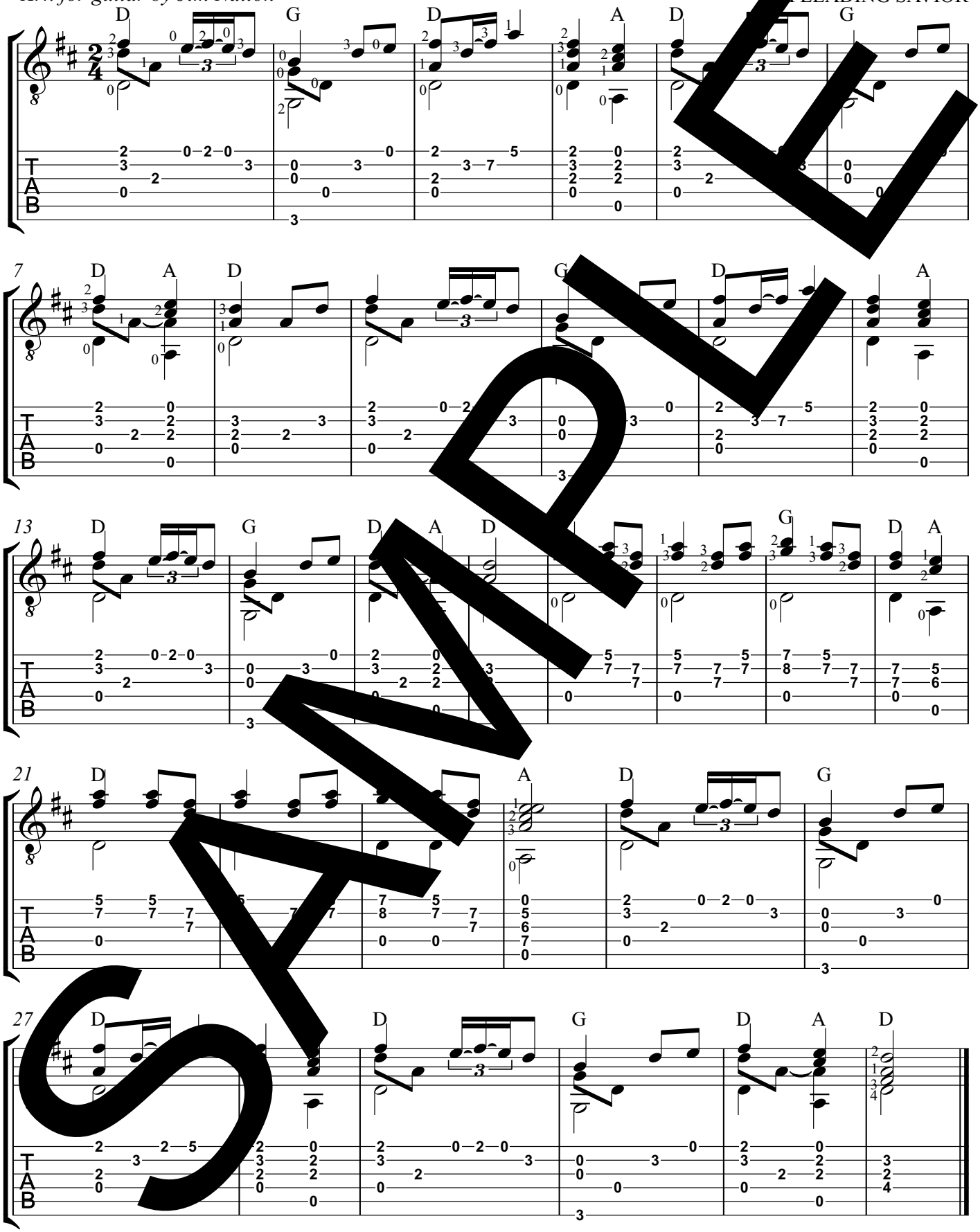

34 C Am Em Am I---------- F6 G
40 Dm G C Am Em Am
I----------
46 F6 G7 C F C Am C
I----------
53 Am C F6 G C F
I----------
59 Am Em F6 G C F C

SAMPLE

Sing of Mary

Arr. for guitar by Jim Nailon

PLEADING SAVIOR



SAMPLE

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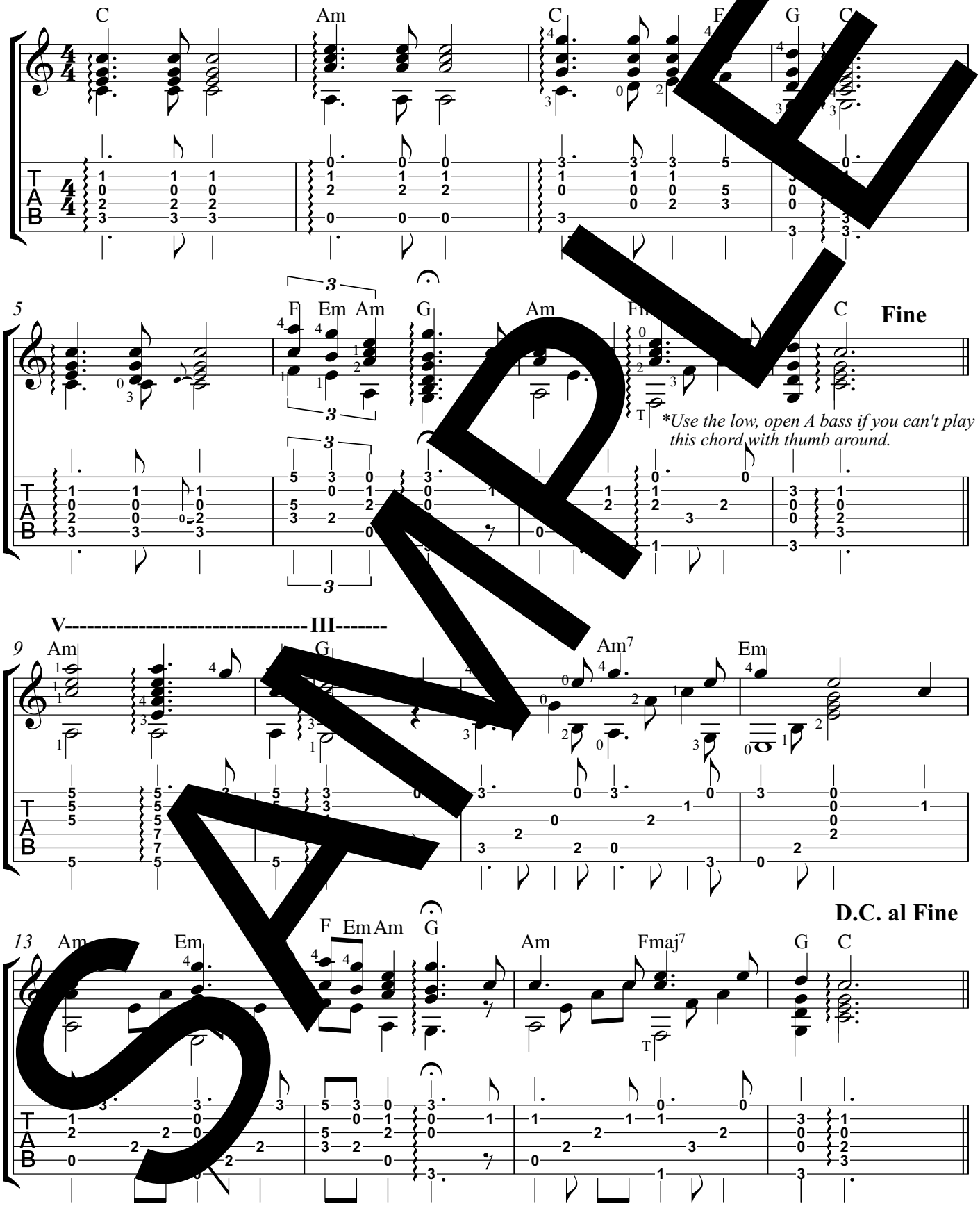
Steal Away

Arr. for Guitar by Jim Nailon

Spiritual



SAMPLE

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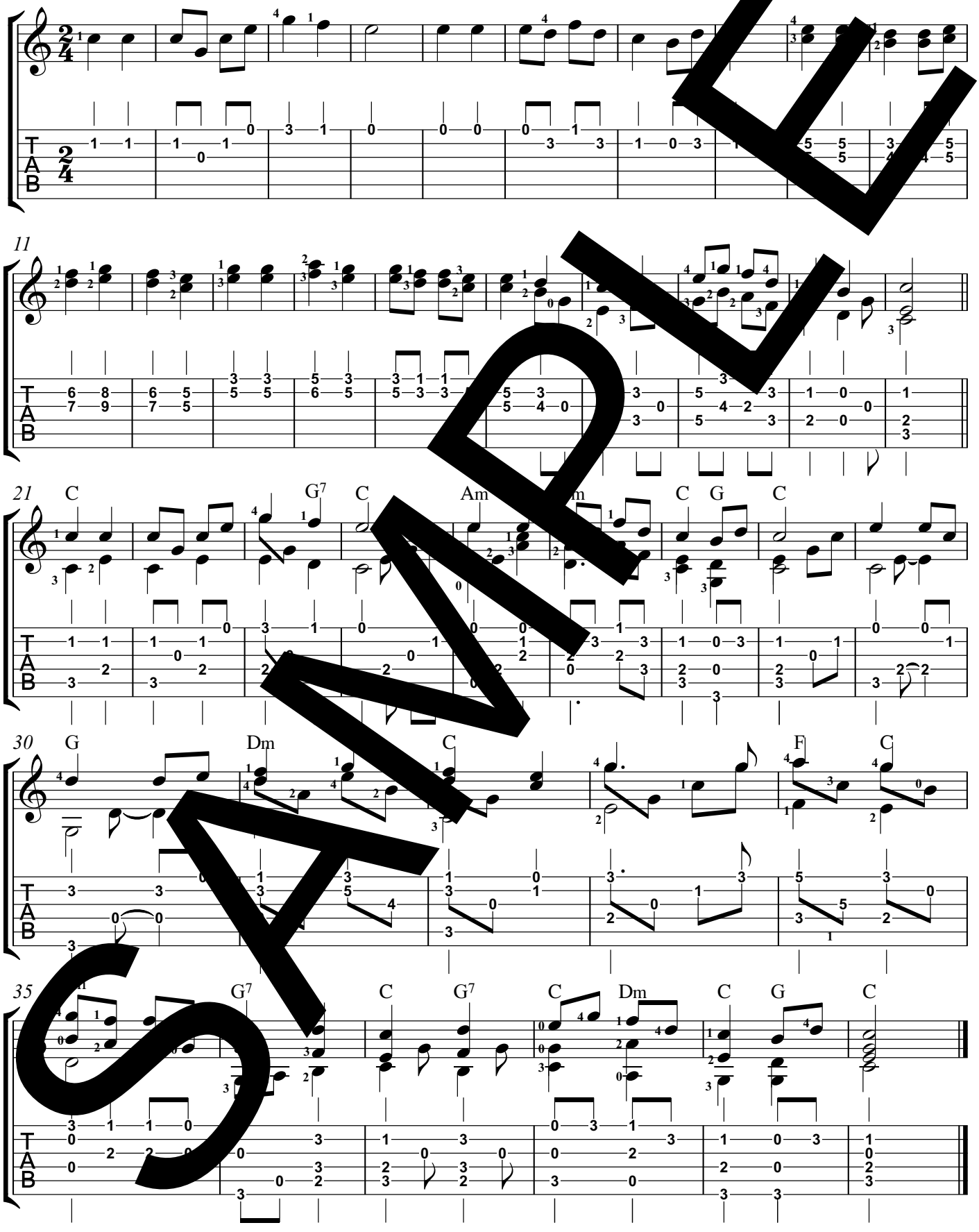
Take My Life, and Let It Be

Arr. for guitar by Jim Nailon

Henri Cesar Malan



SAMPLE

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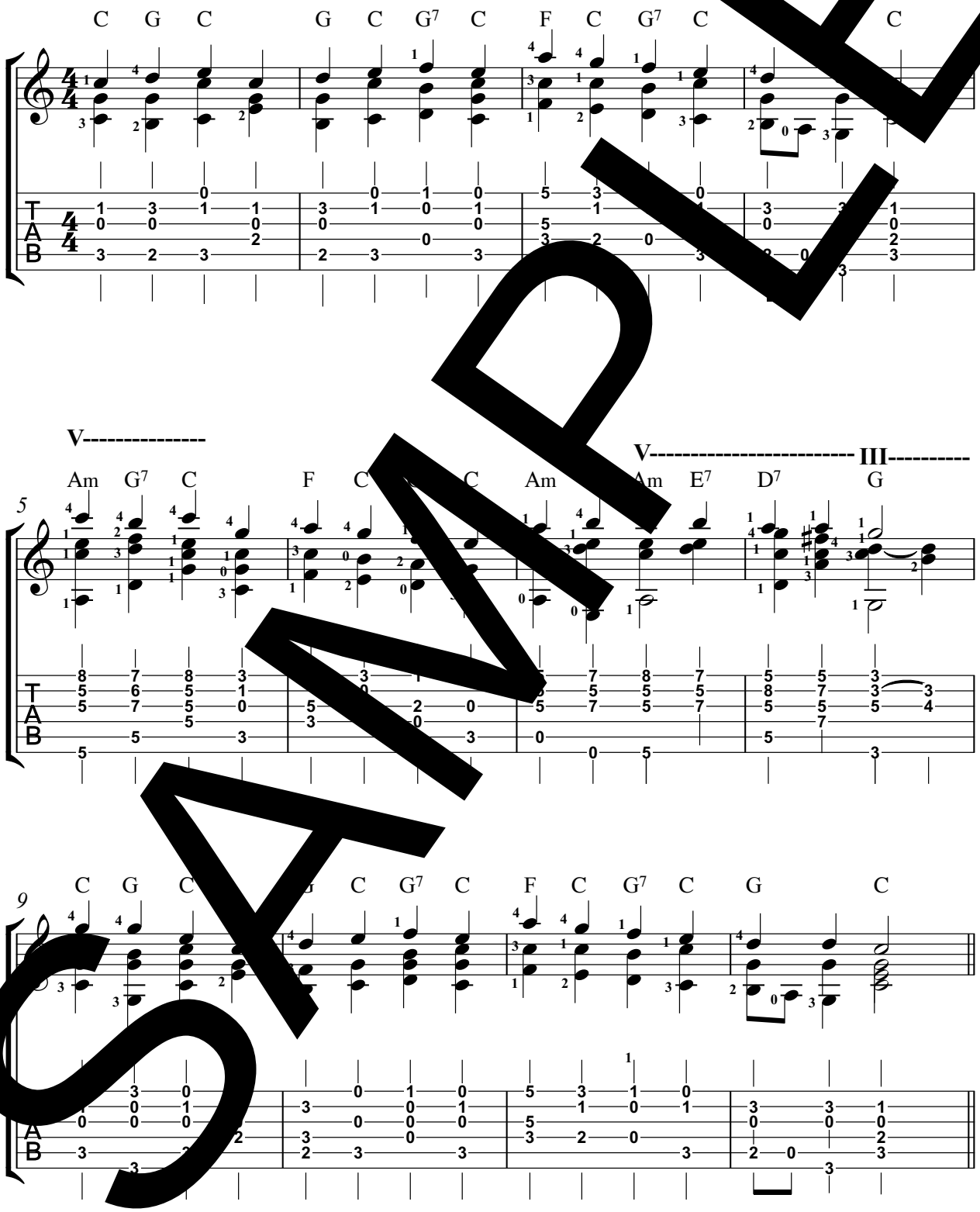
TANTUM ERGO

Arr. for Guitar by Jim Nailon



SAMPLE

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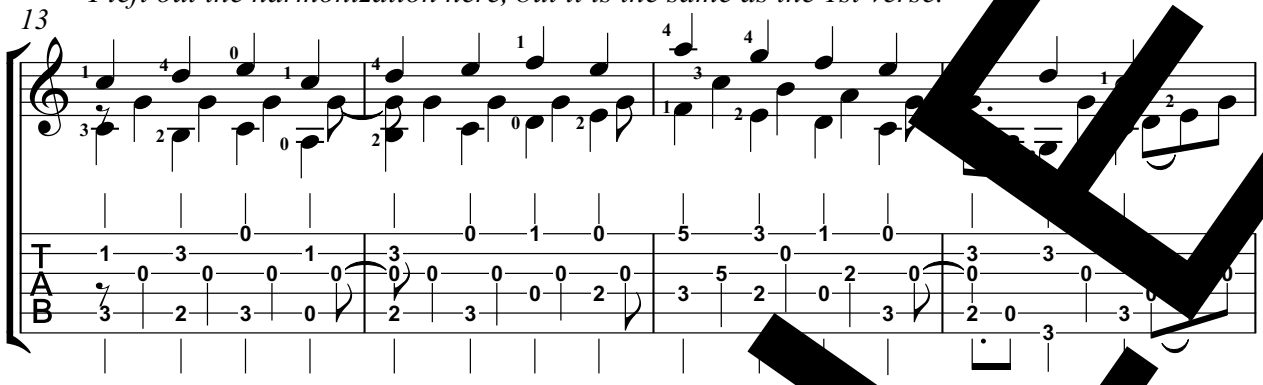
TANTUM ERGO (cont.)

2

I left out the harmonization here, but it is the same as the 1st verse.

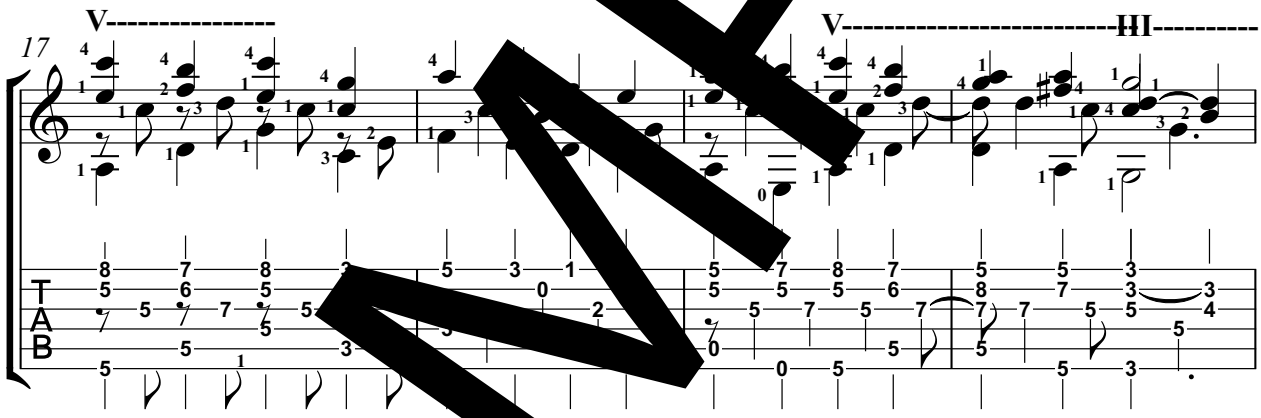
13



17

V----------

V----------HI----------



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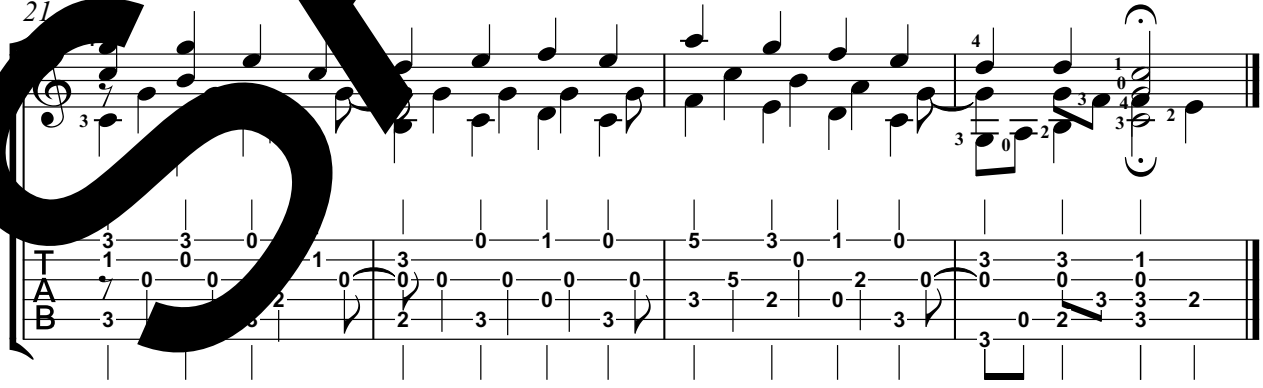
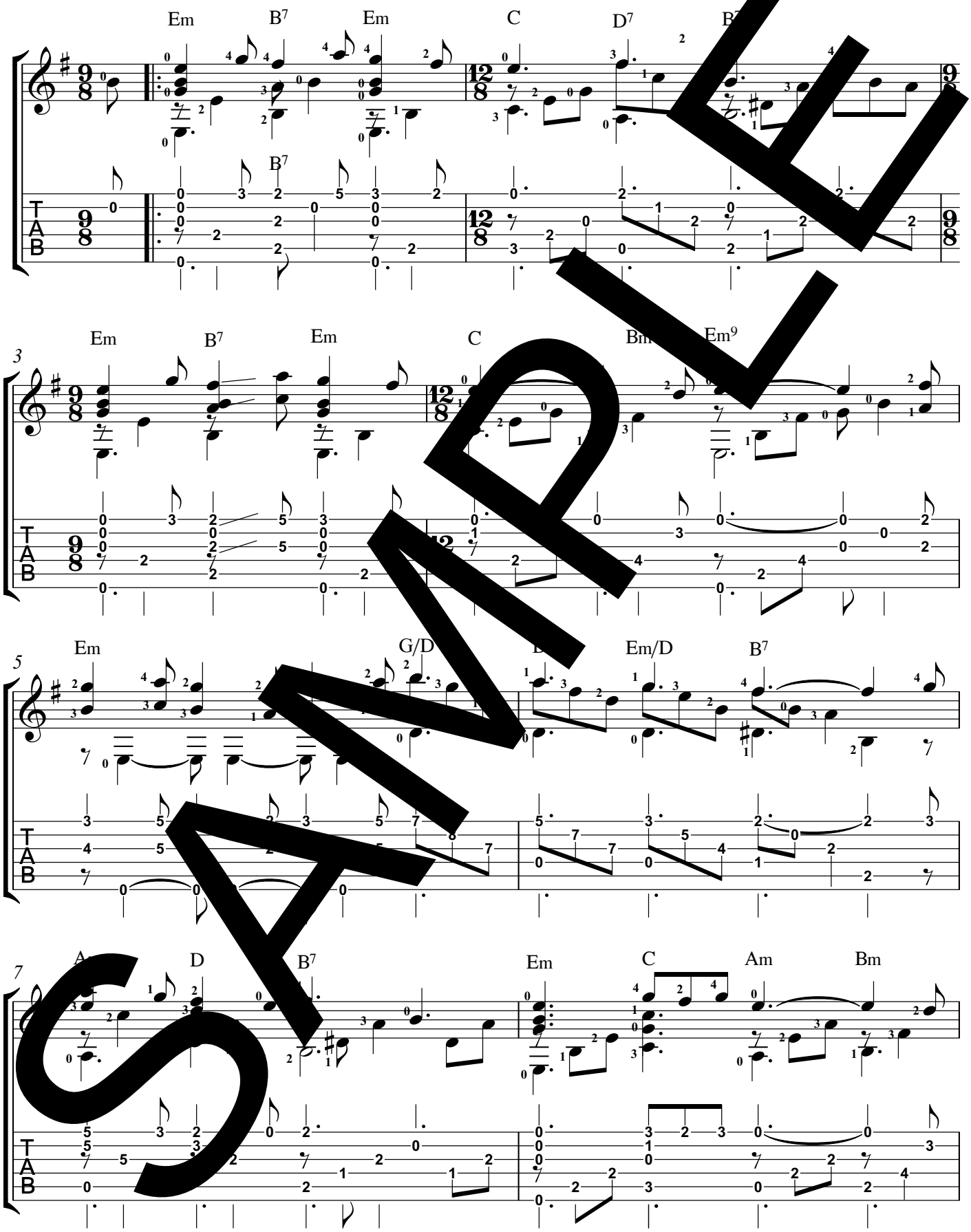


SAMPLE

The Angel Gabriel

Arr. for guitar by Jim Nailon

Basque Carol



SAMPLE

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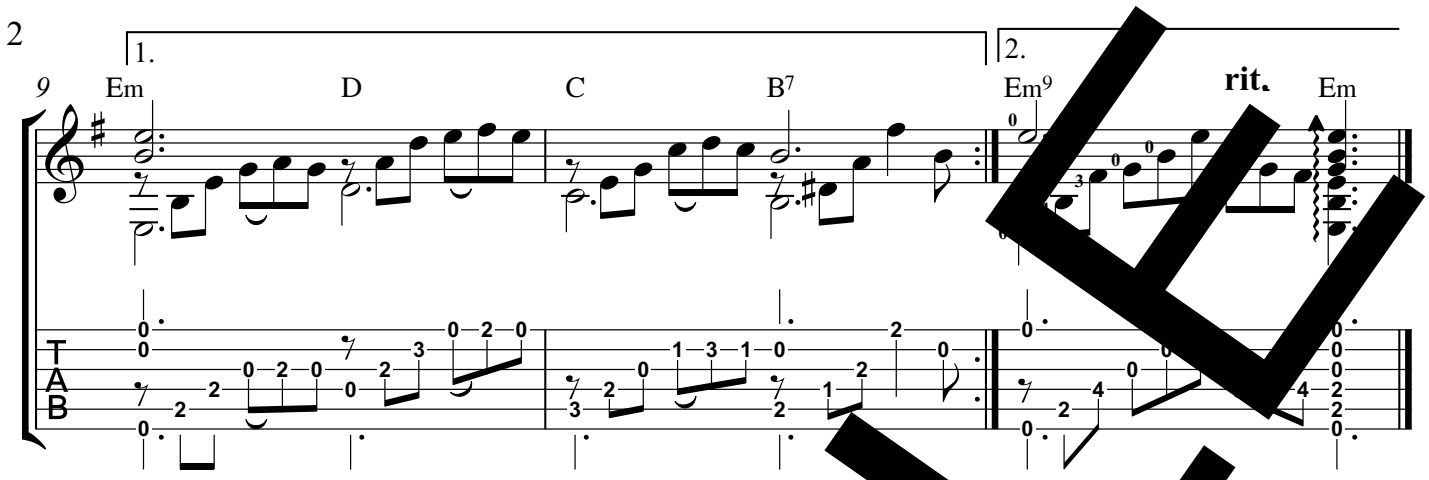
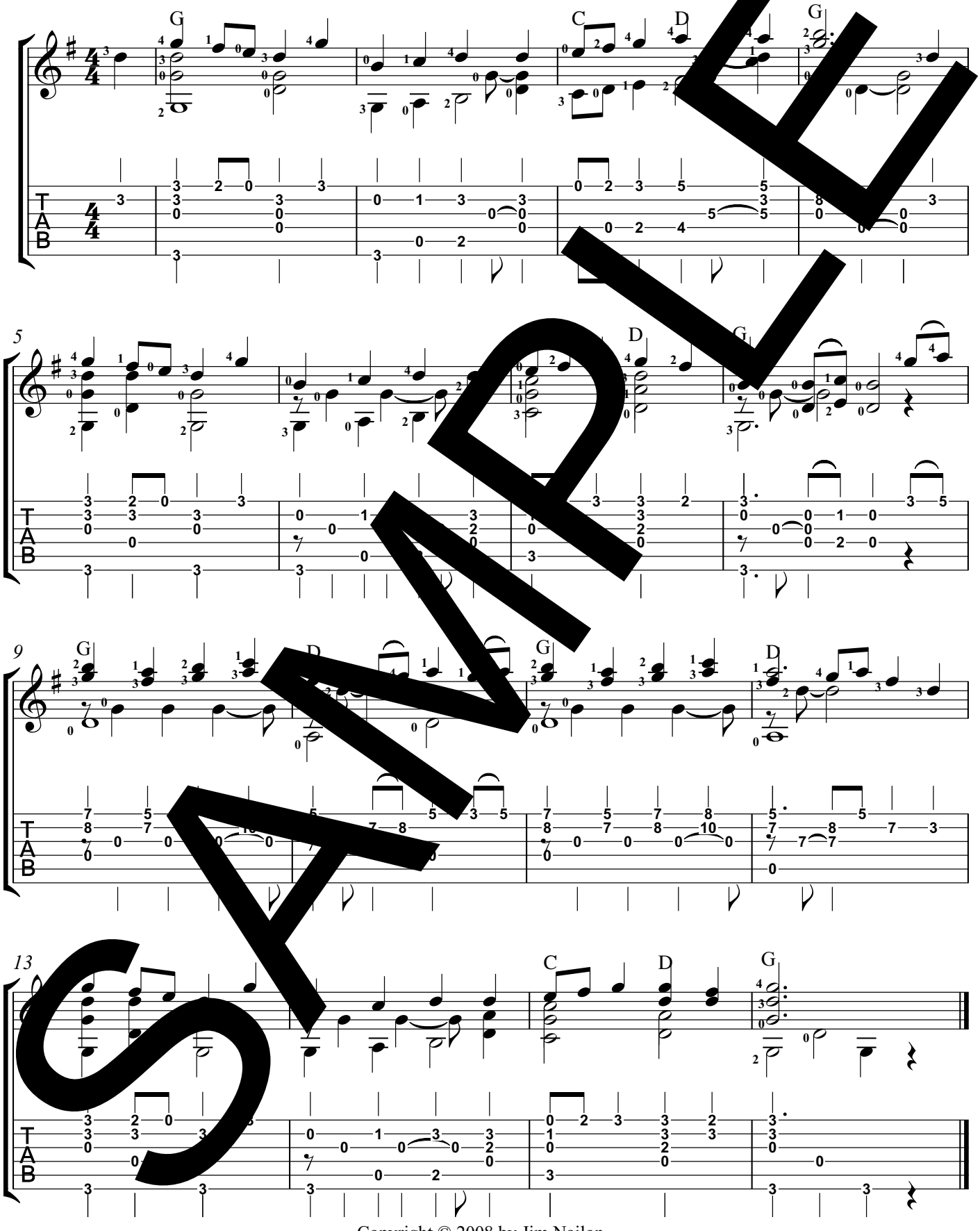


SAMPLE

The Day of Resurrection

arr. for Guitar by Jim Nailon

Wurth's Kath[illegible]ches Gesangbuch, 1863



SAMPLE

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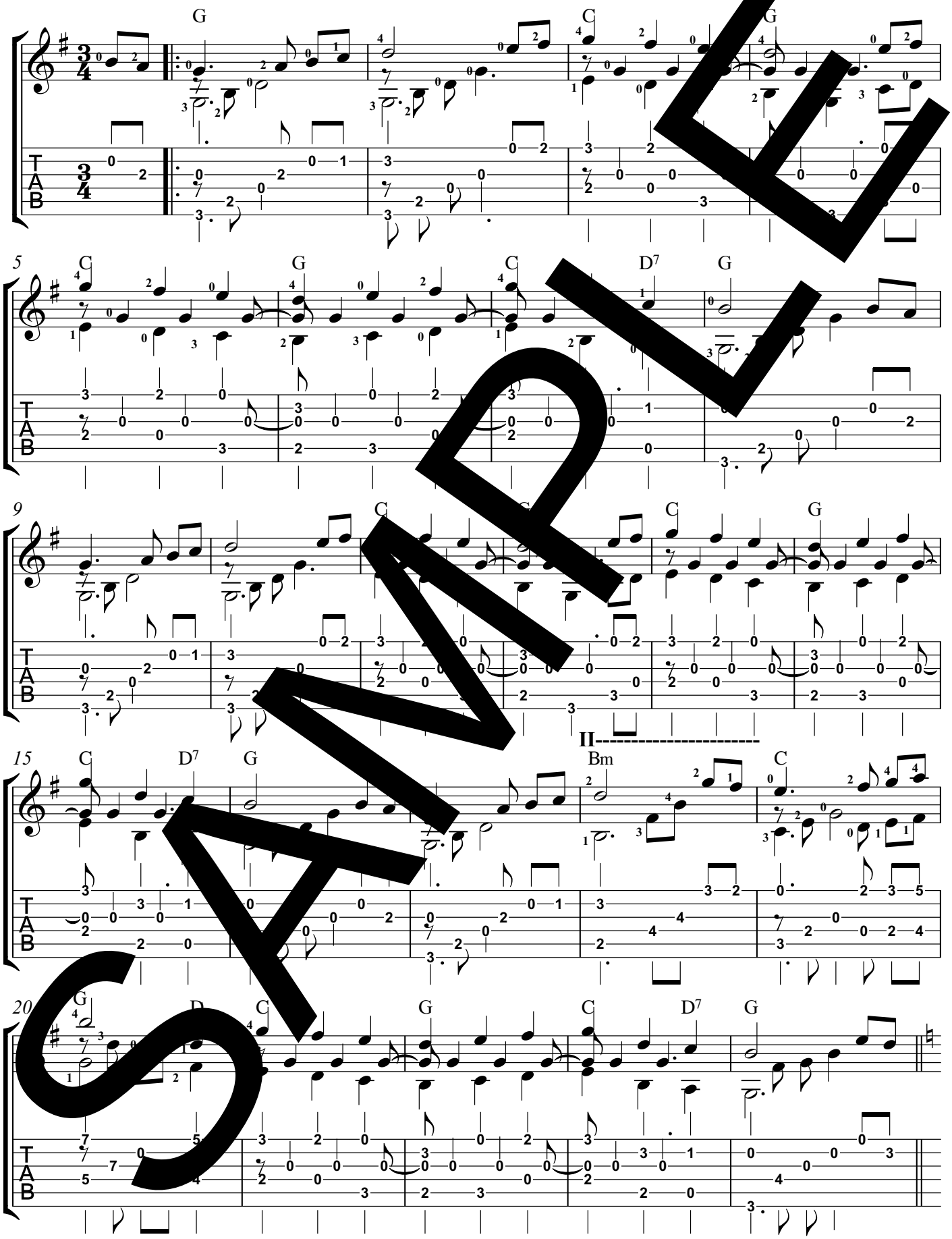
The First Nowell

Arr. for Guitar by Jim Nailon

Trad. English Carol



SAMPLE

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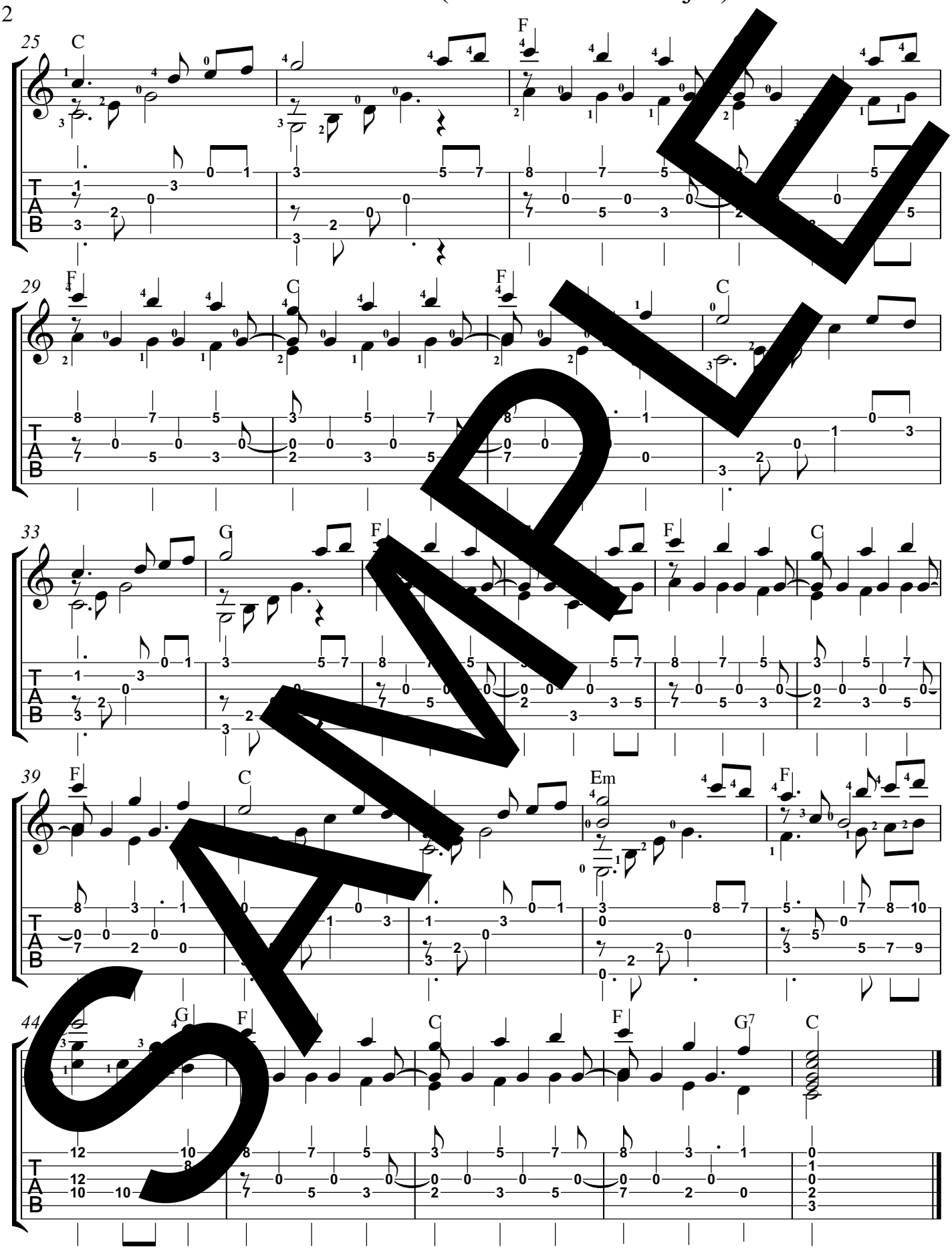
2

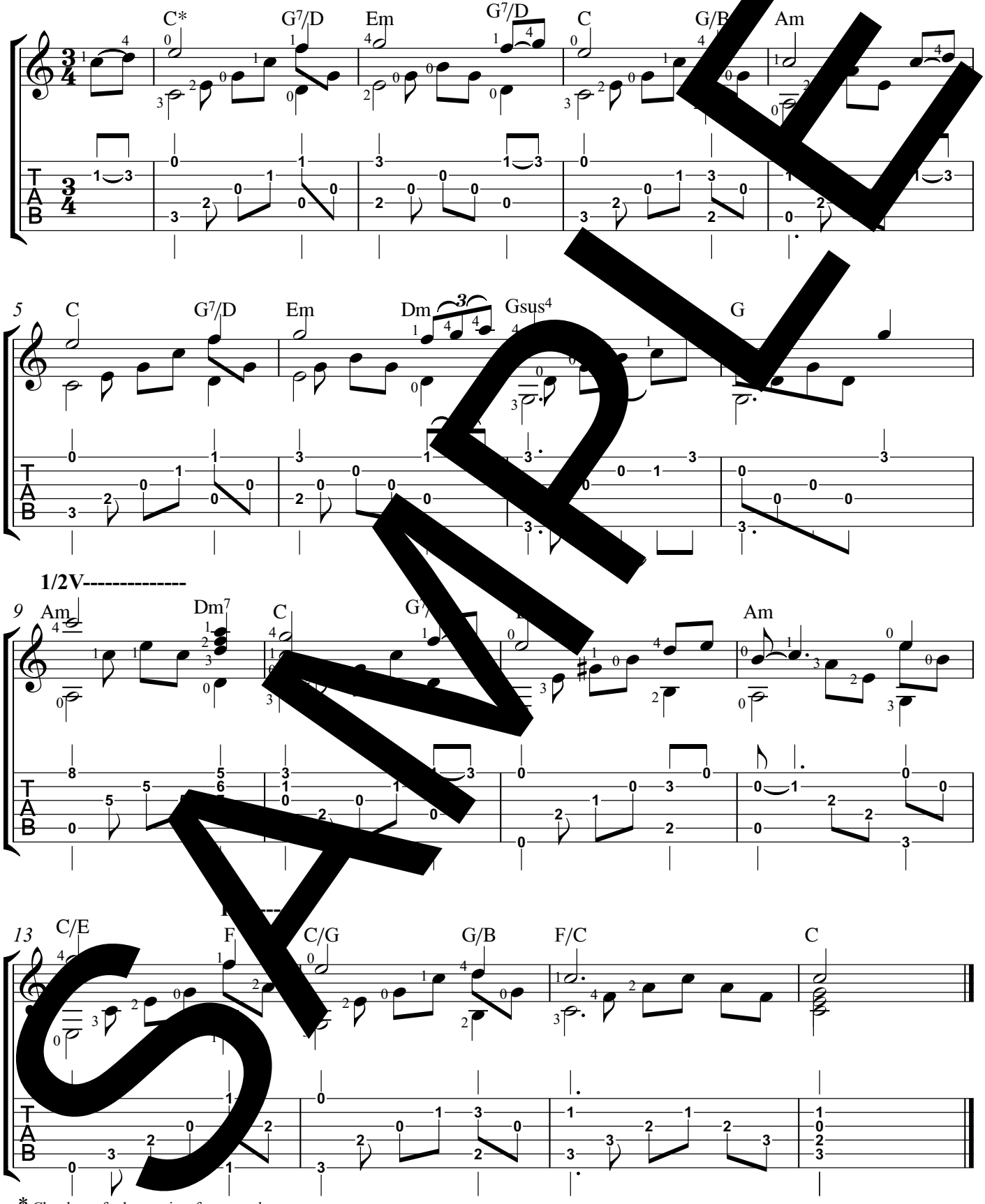


SAMPLE

The King of Love My Shepherd Is

Arr. for Guitar by Jim Nailon

Trad. Irish Melody



SAMPLE

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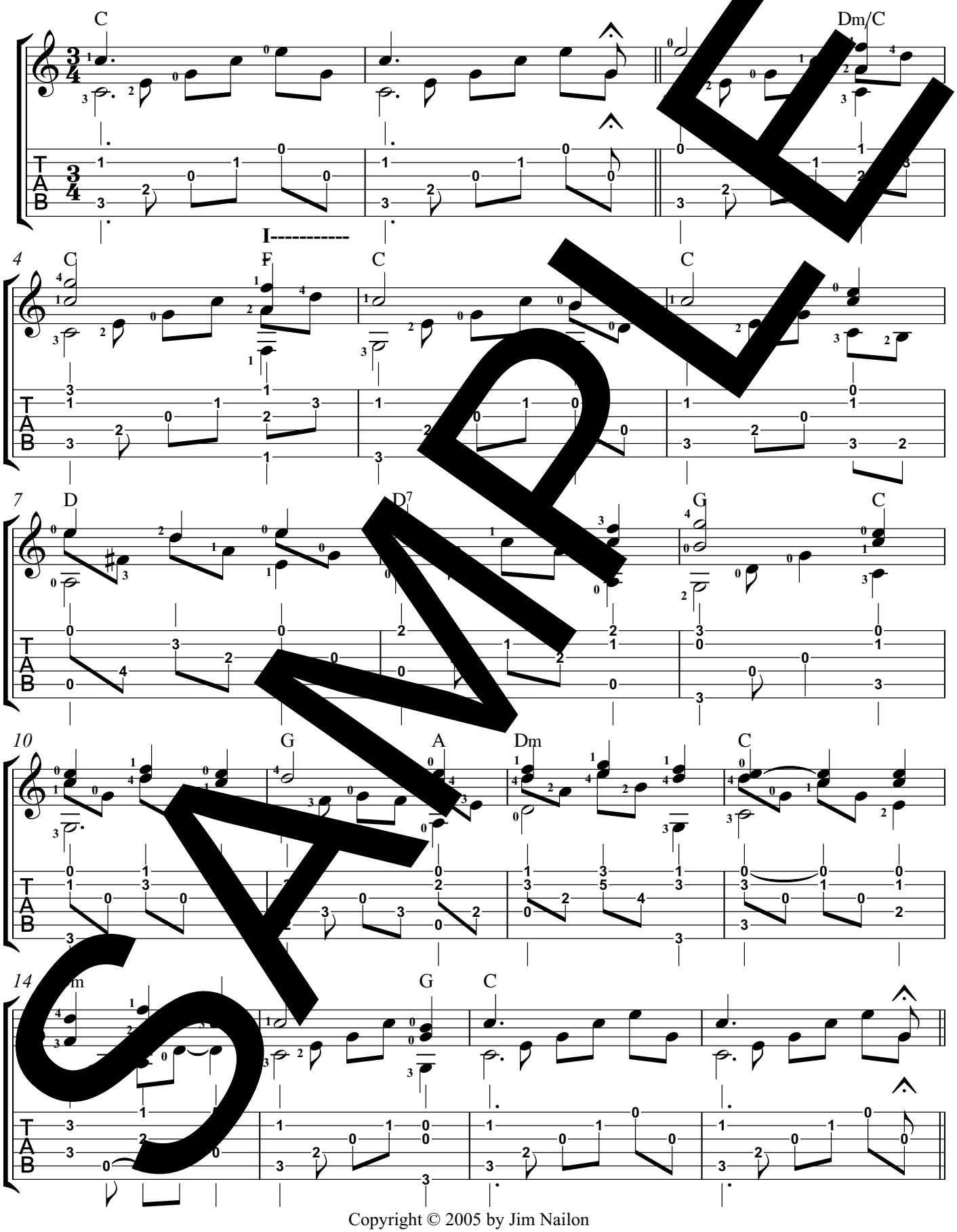
The Lord Is My Shepherd

Arr. for Guitar by Jim Nailon

Jessie S. Irving



SAMPLE

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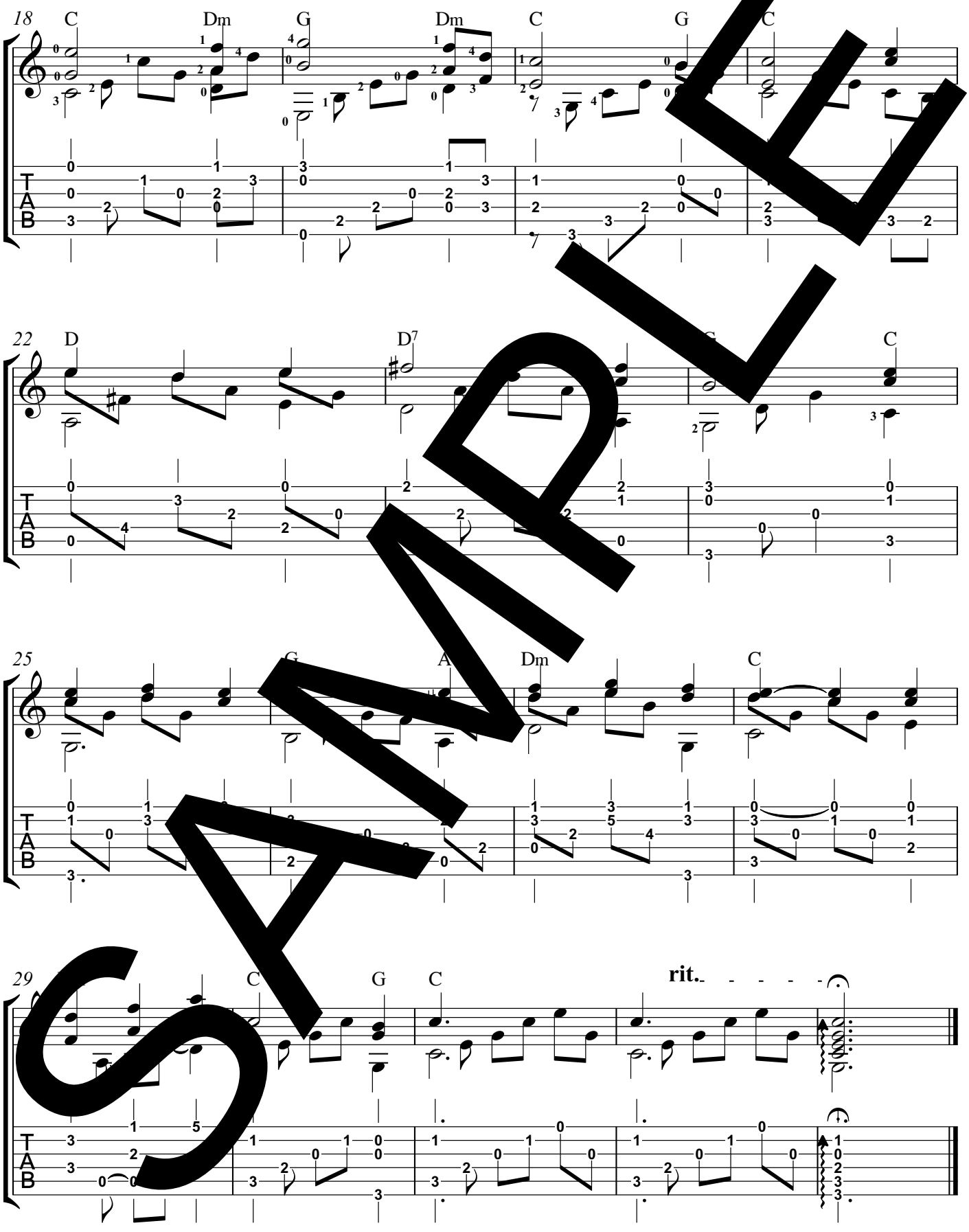
2



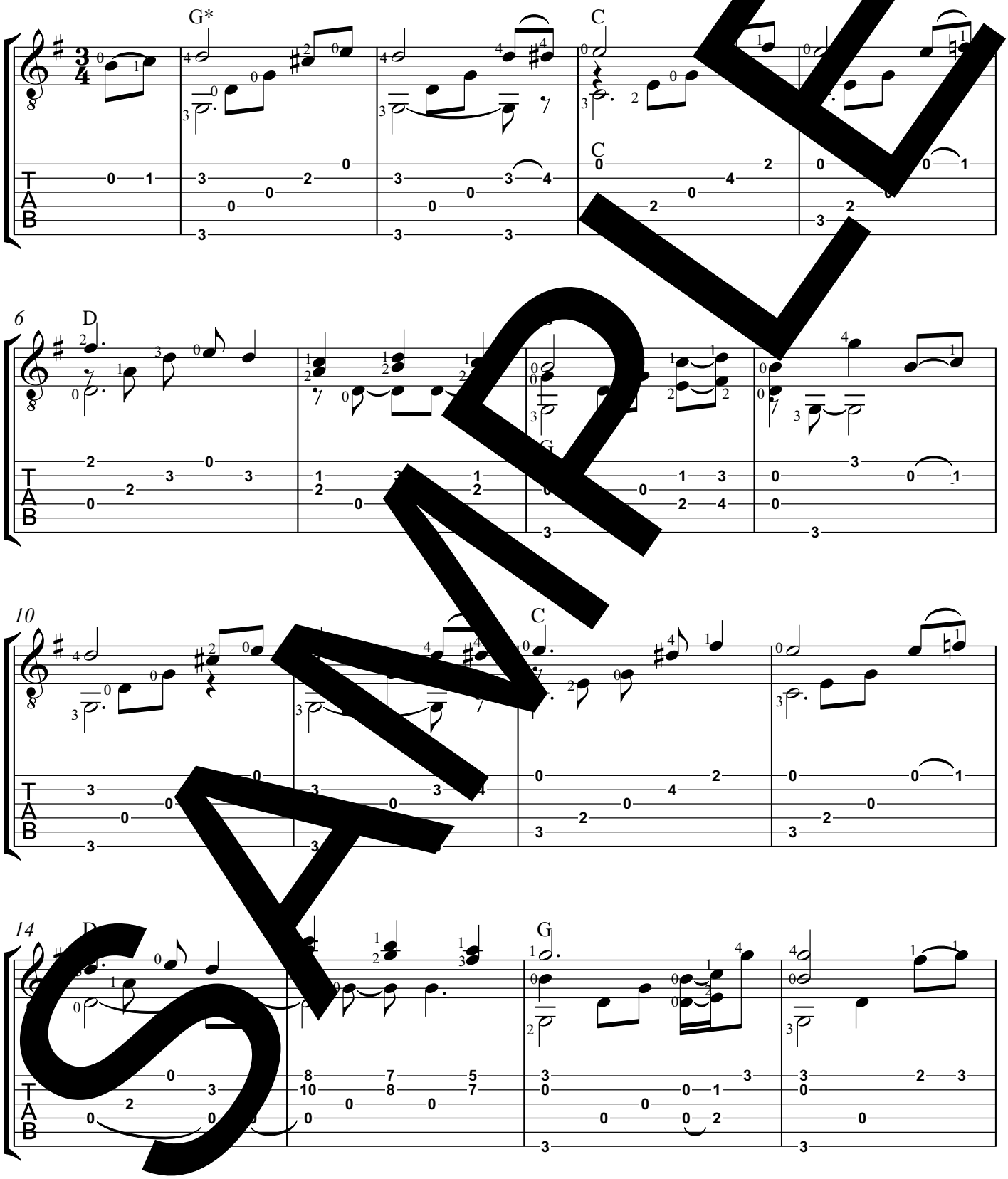
SAMPLE

The Old Rugged Cross

Arr. for Guitar by Jim Nailon

George Bennard

Verse 1 *Slow gospel swing (but it also works in strict time if played freely).*



SAMPLE

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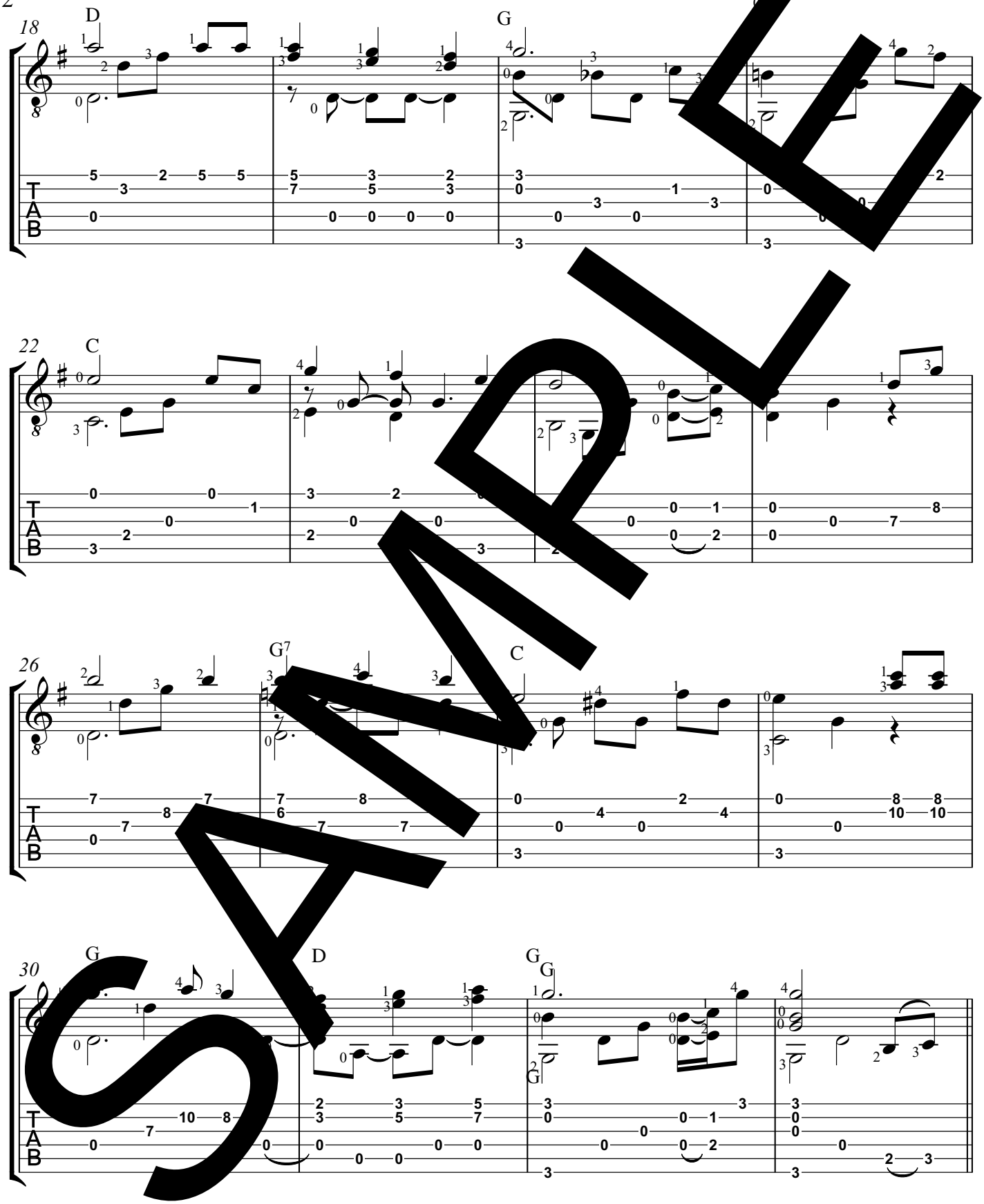
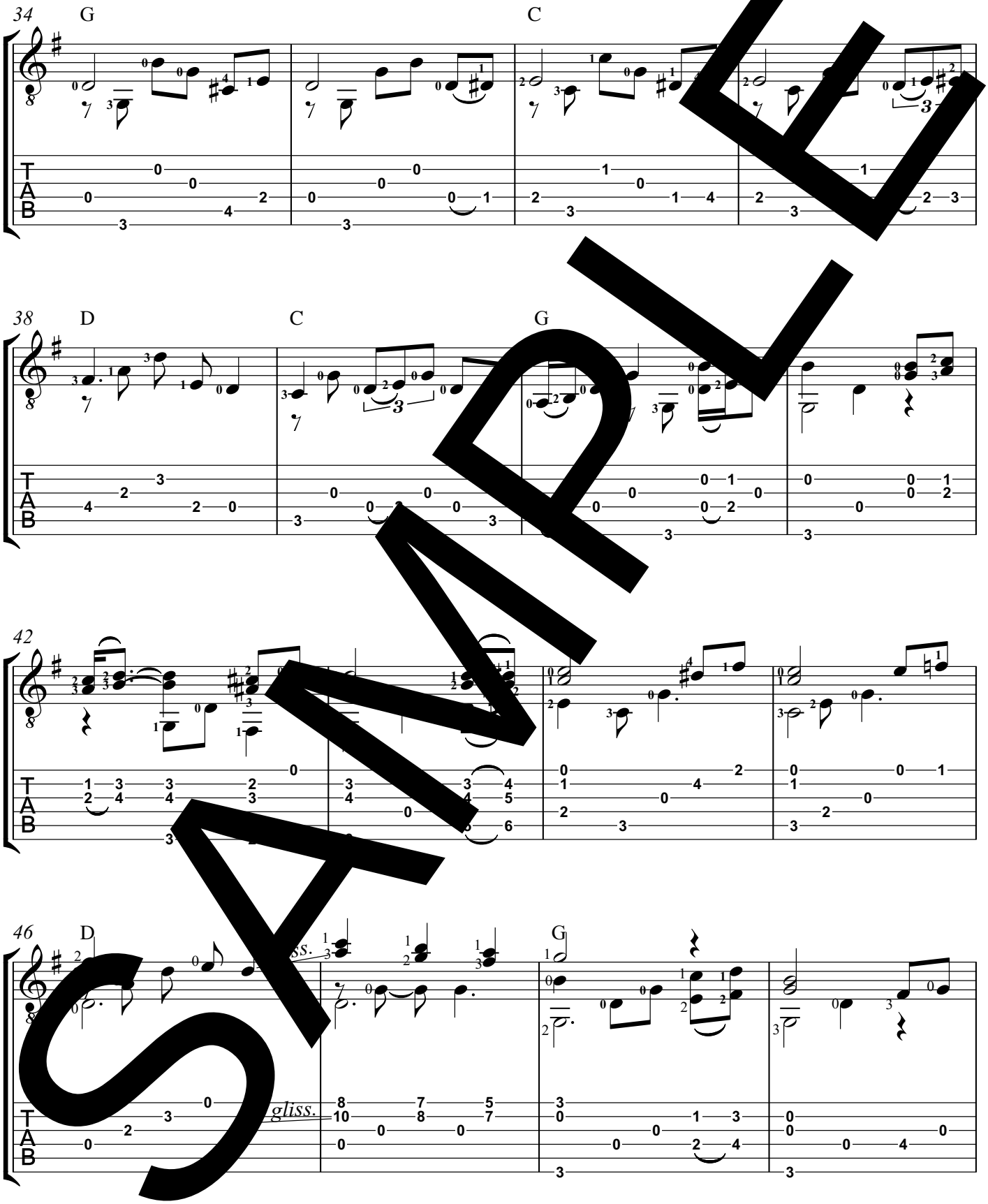
2 **Refrain**



SAMPLE

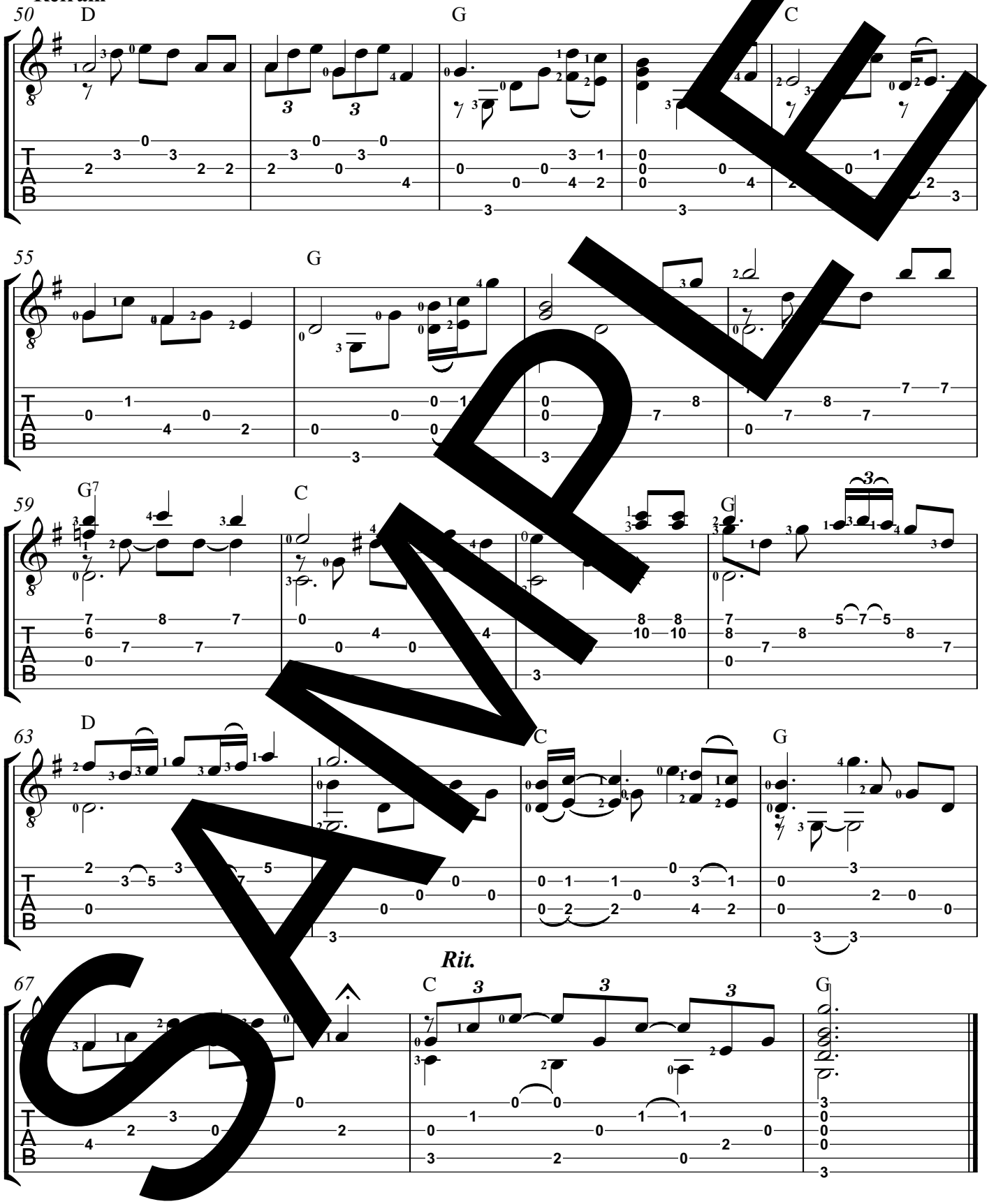
Verse 2



SAMPLE

The Old Rugged Cross (continued)

Refrain

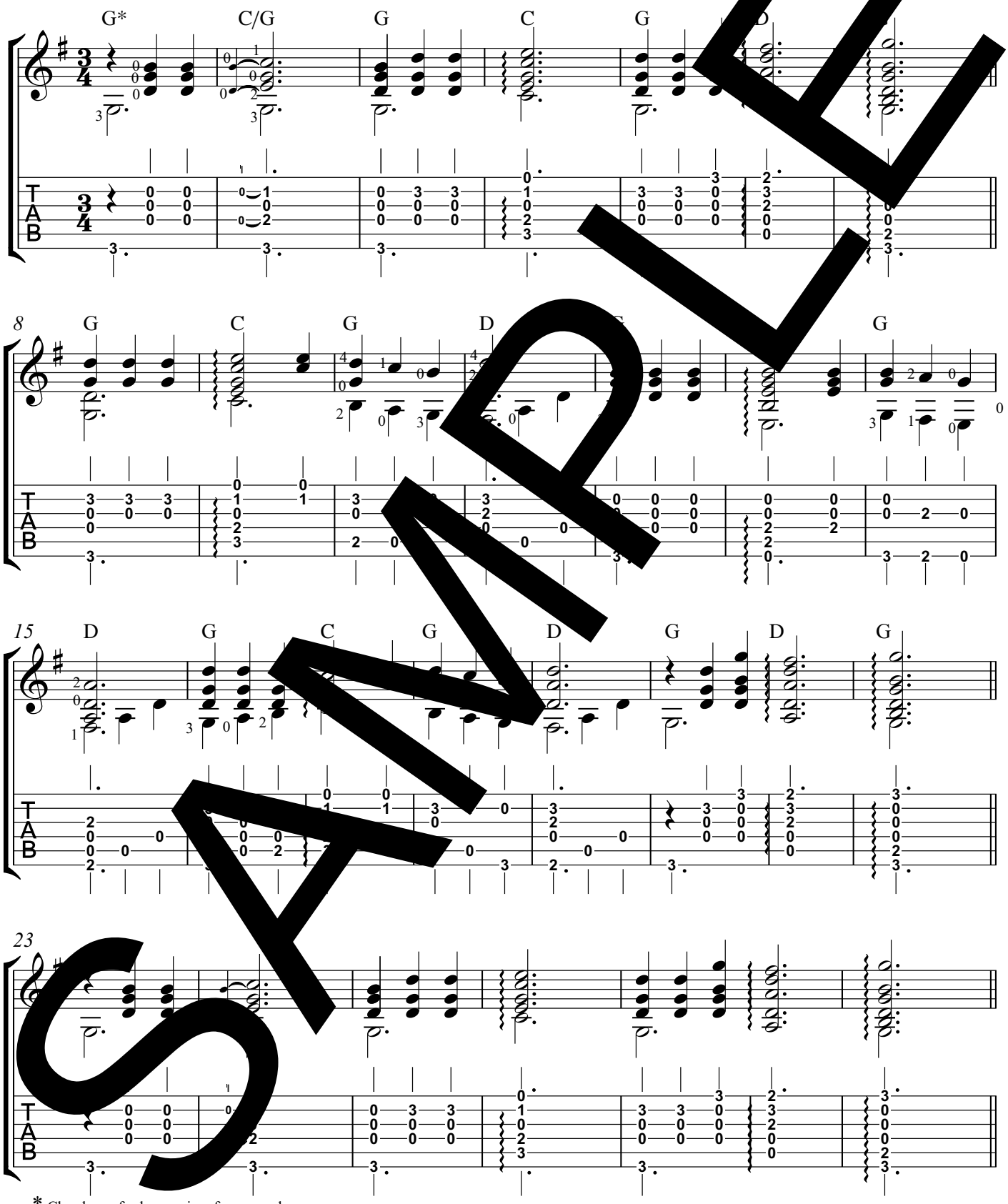


SAMPLE

The Strife Is O'er

Arr. for Guitar by Jim Nailon

Giovanni da Palestrina



SAMPLE

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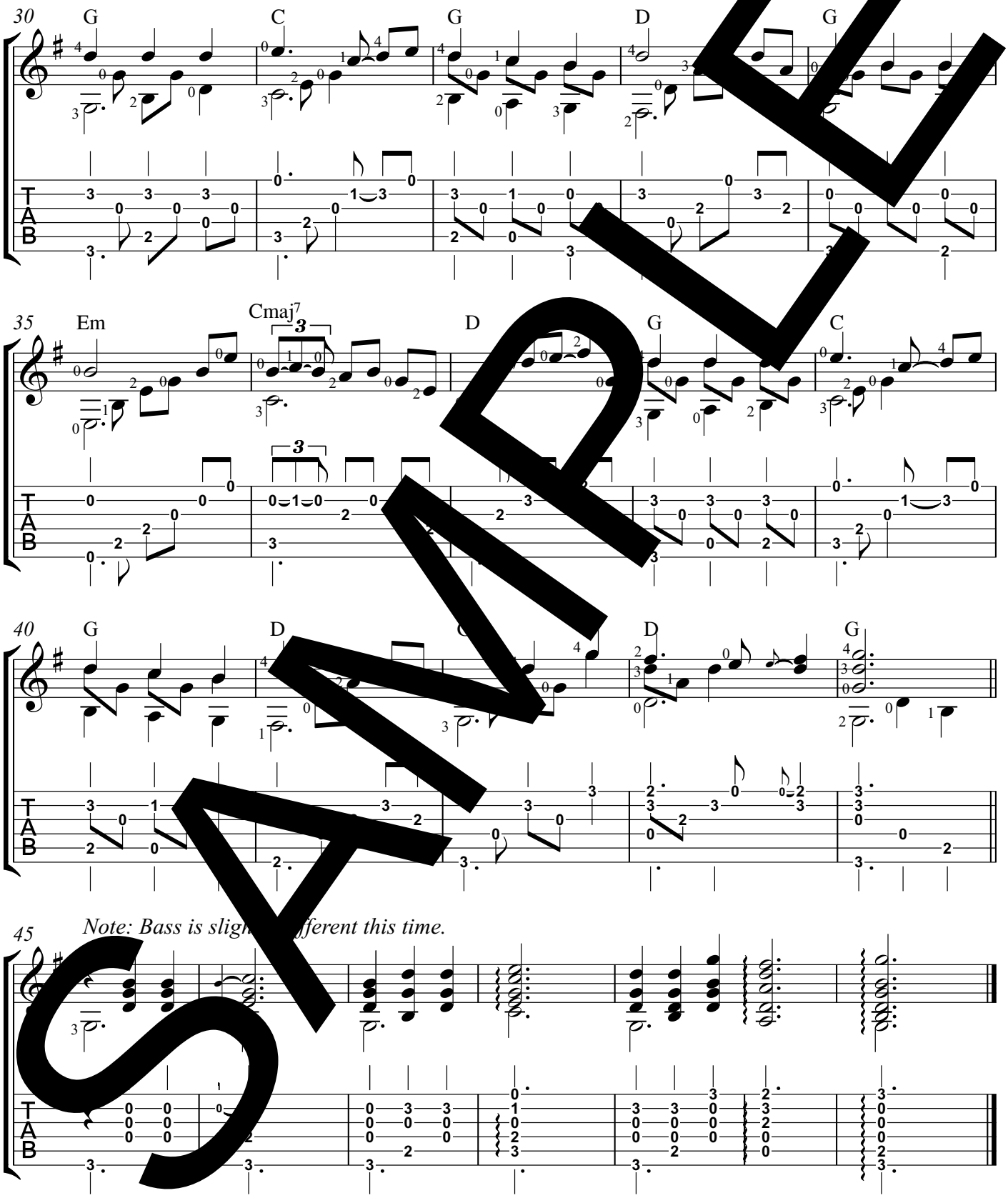
2

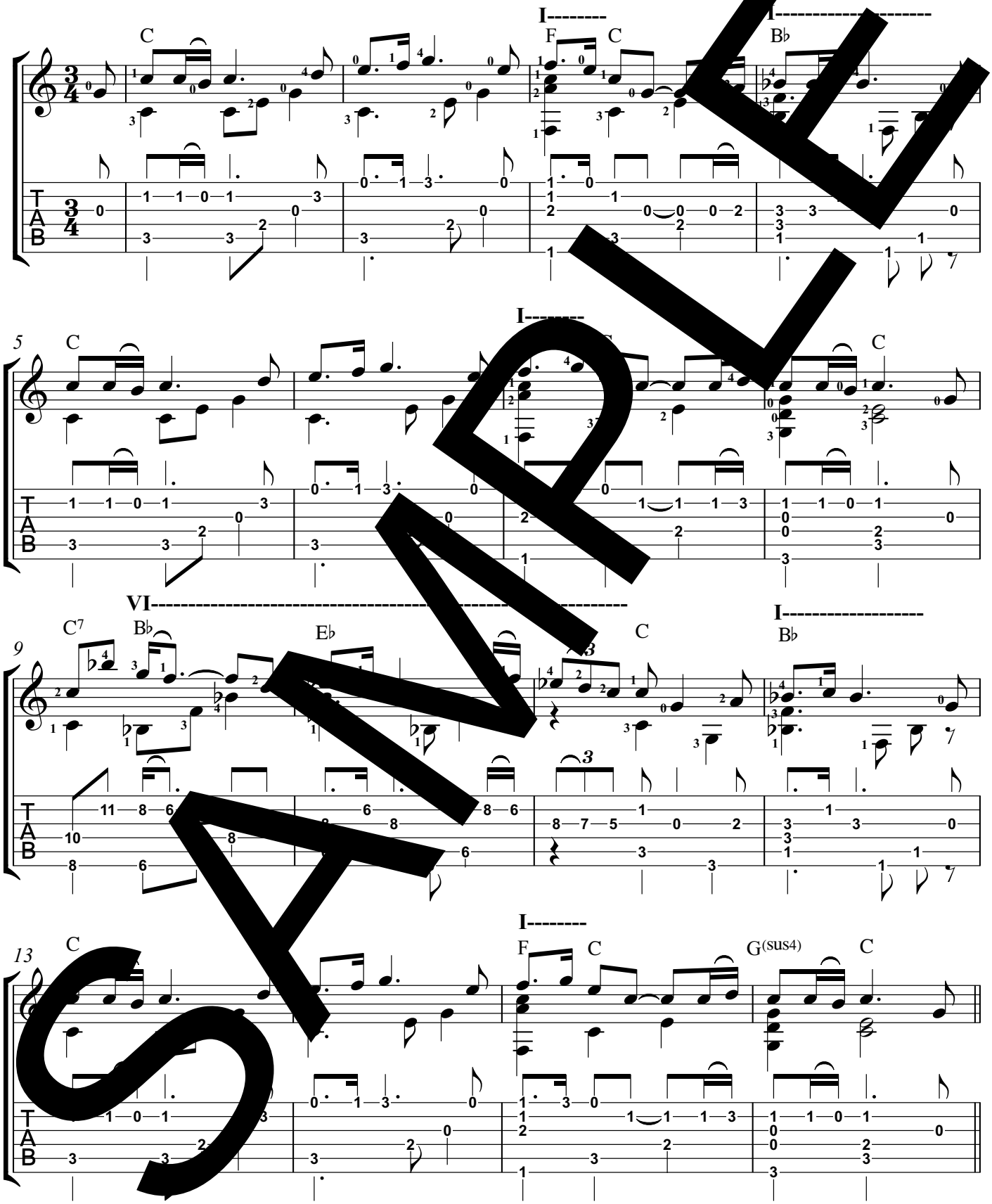

30
G
C
G
D
G
35
Em
Cmaj7
D
G
C
40
G
D
D
G
45
Note: Bass is slightly different this time.

SAMPLE

The Wexford Carol

Arr. for guitar by Jim Nailon

12th Century Irish



SAMPLE

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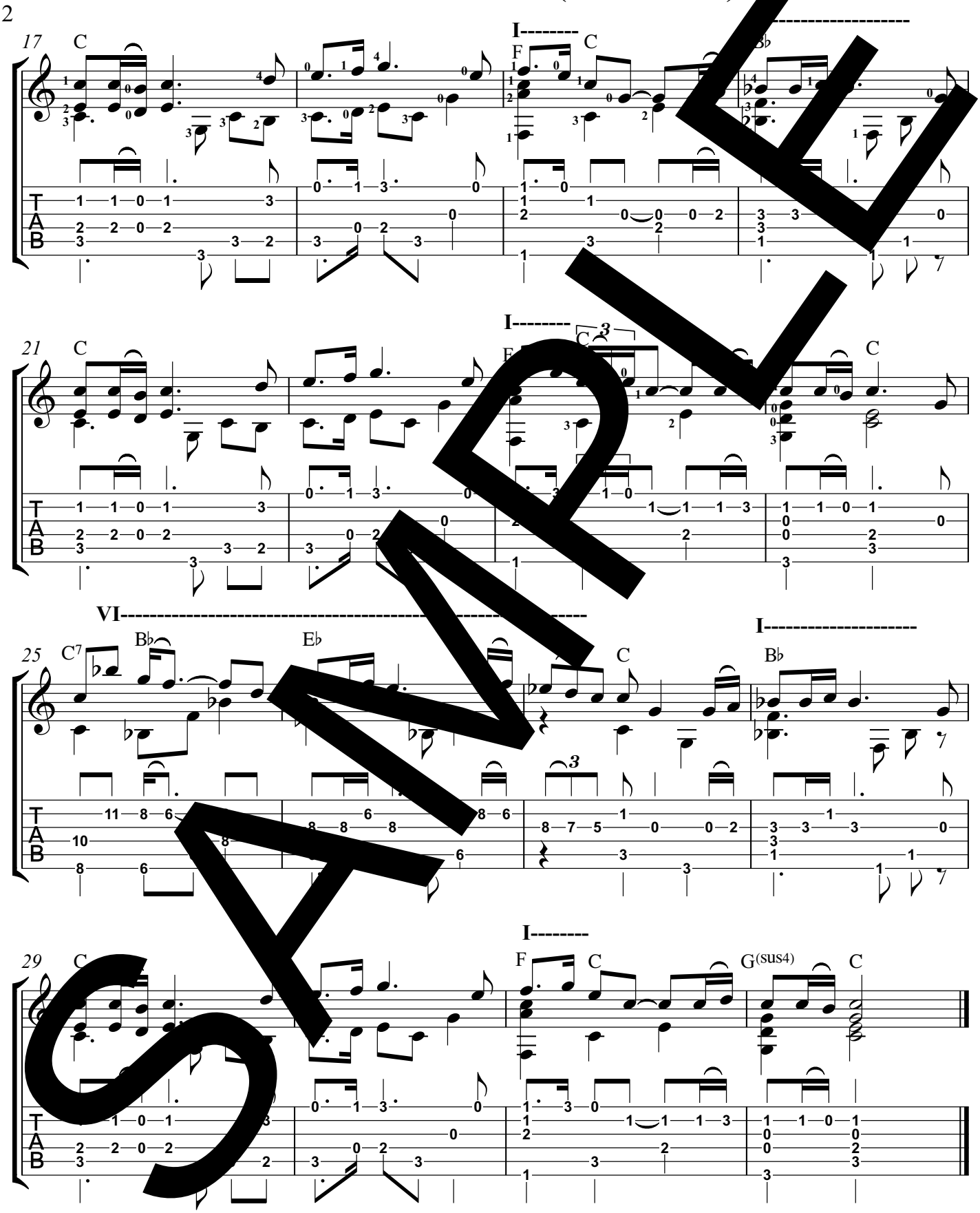
The Wexford Carol (continued)

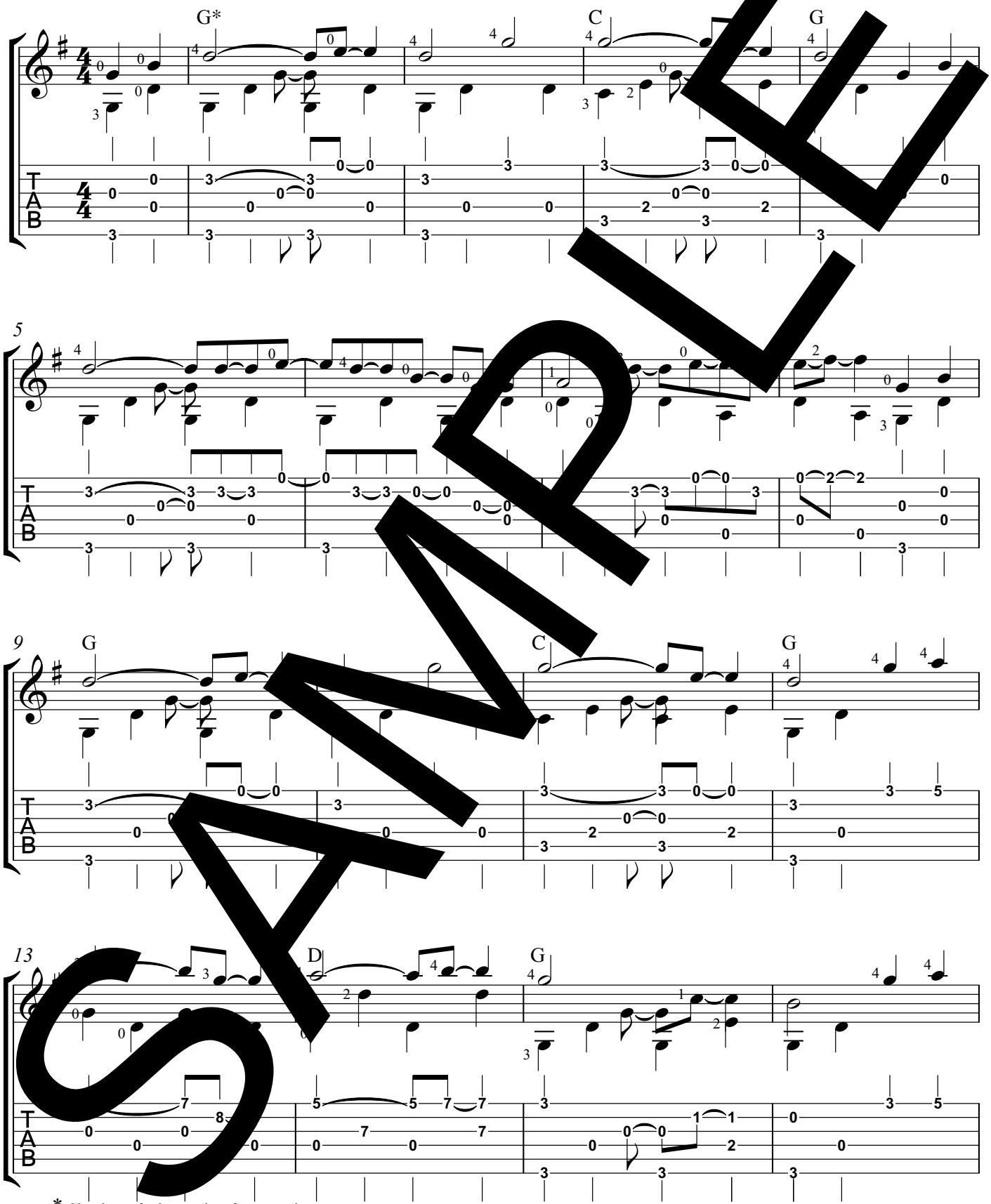


SAMPLE

There Is a Fountain

Arr. for guitar by Jim Nailon

Early American Melody



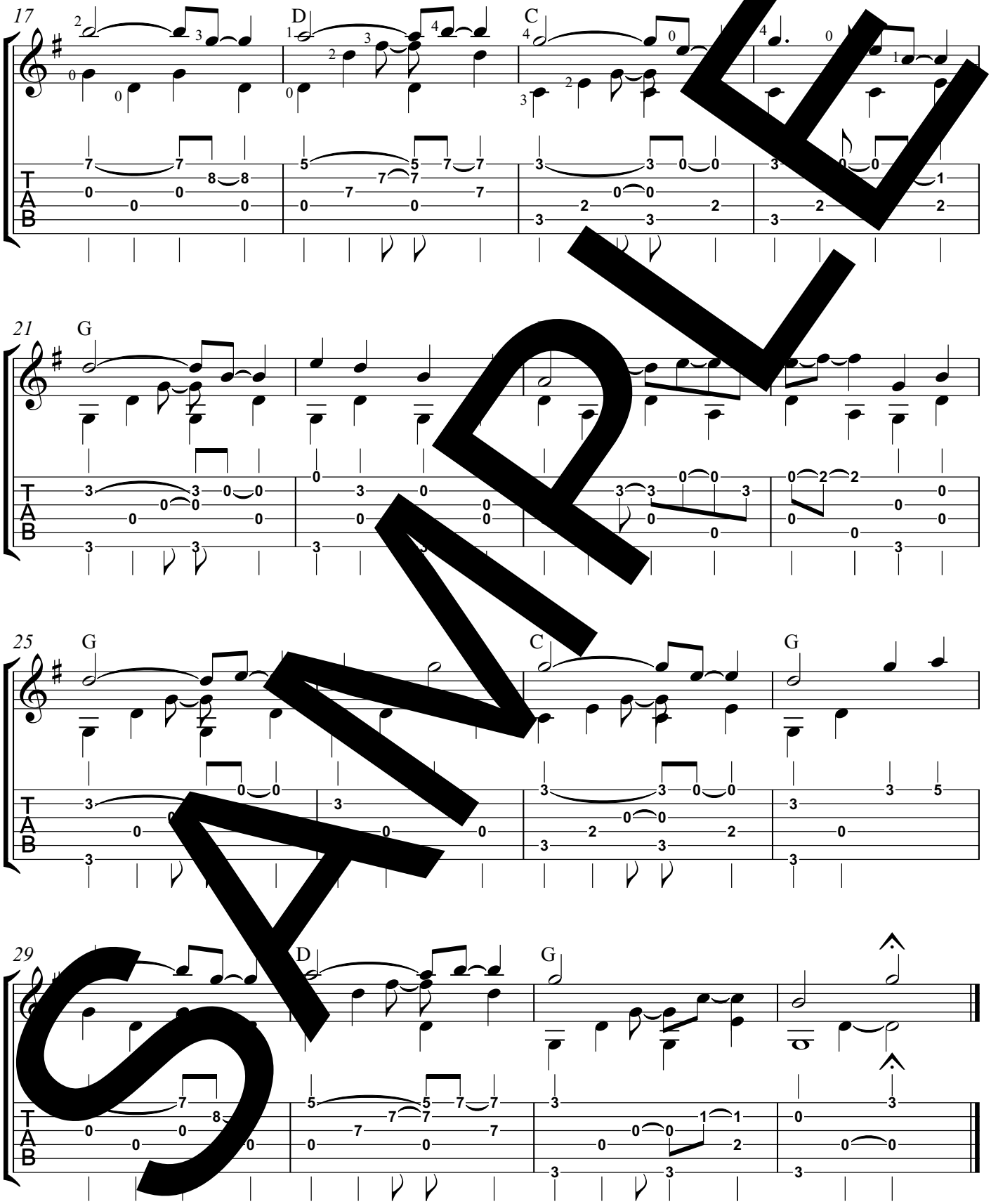
SAMPLE

* Chords are for harmonic reference only.

Arrangement Copyright © 2004 by Jim Nailon

There Is a Fountain (continued)

2



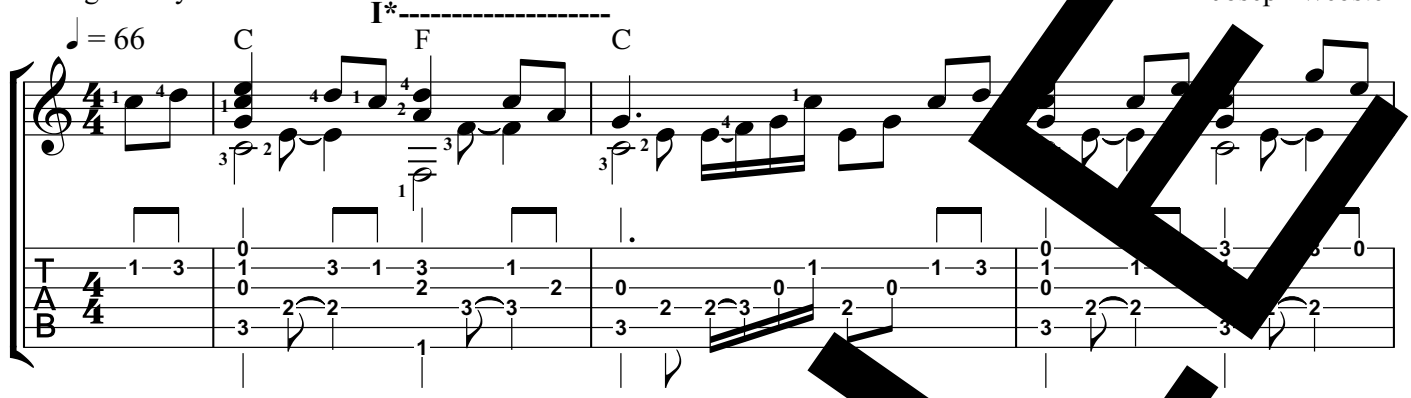
SAMPLE

There's a Land That Is Fairer than Day

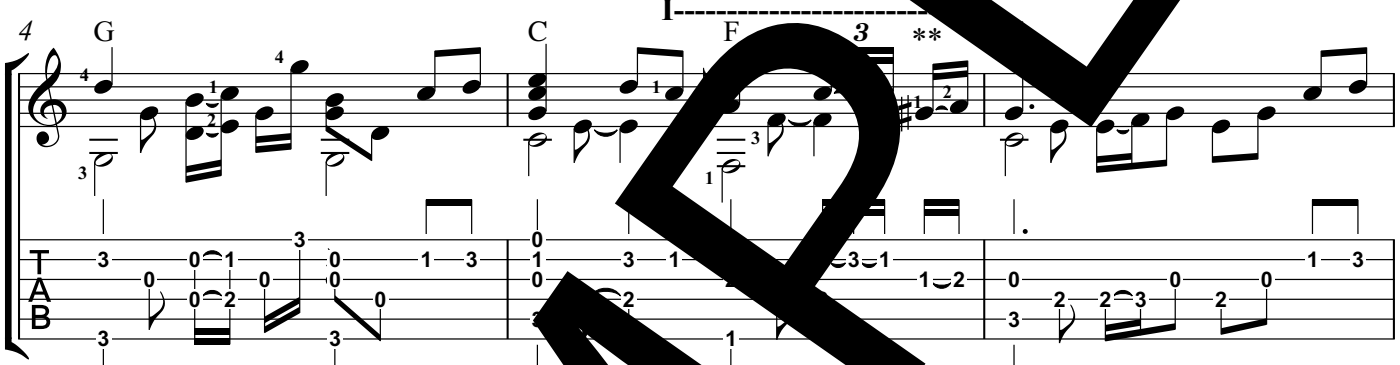
(In the Sweet By and By)

Arr. for guitar by Jim Nailon

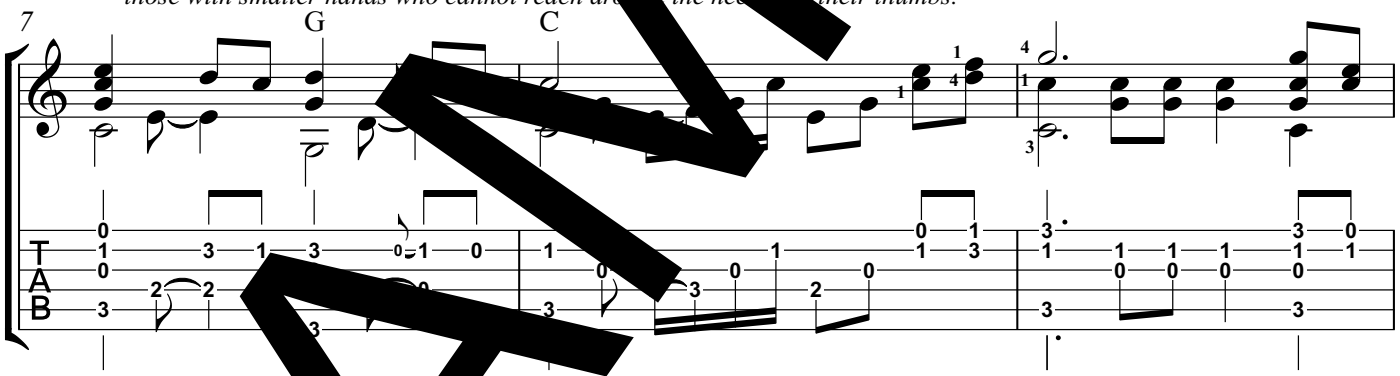
Joseph Webster

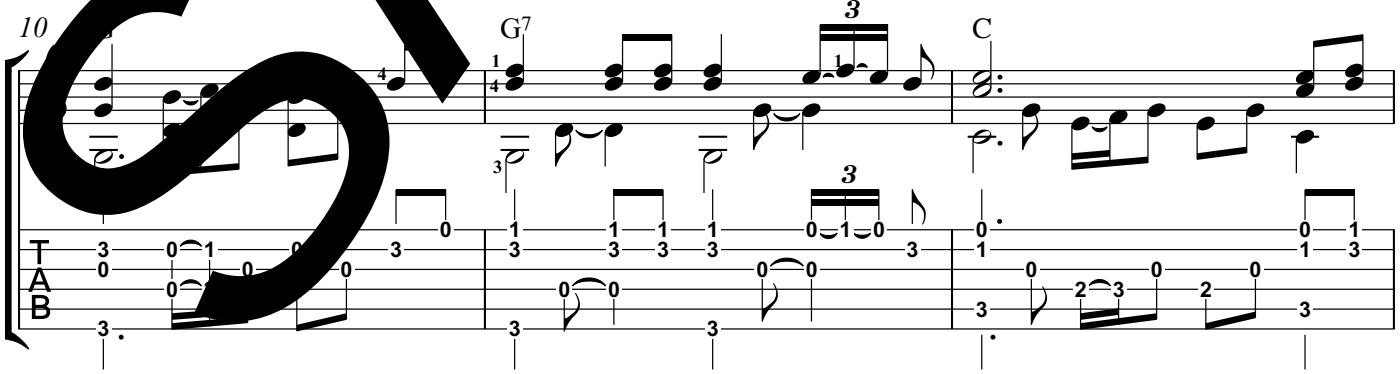


**Placing this barre early, in preparation for the F major chord (when indicated), may help you make a smooth transition.*



***If you can play the low F with your thumb instead of using a barre, the A# can be G natural, which sounds better. That's how I play it, but I have tried to make the arrangements available to everyone, including those with smaller hands who cannot reach around the neck with their thumbs.*





SAMPLE

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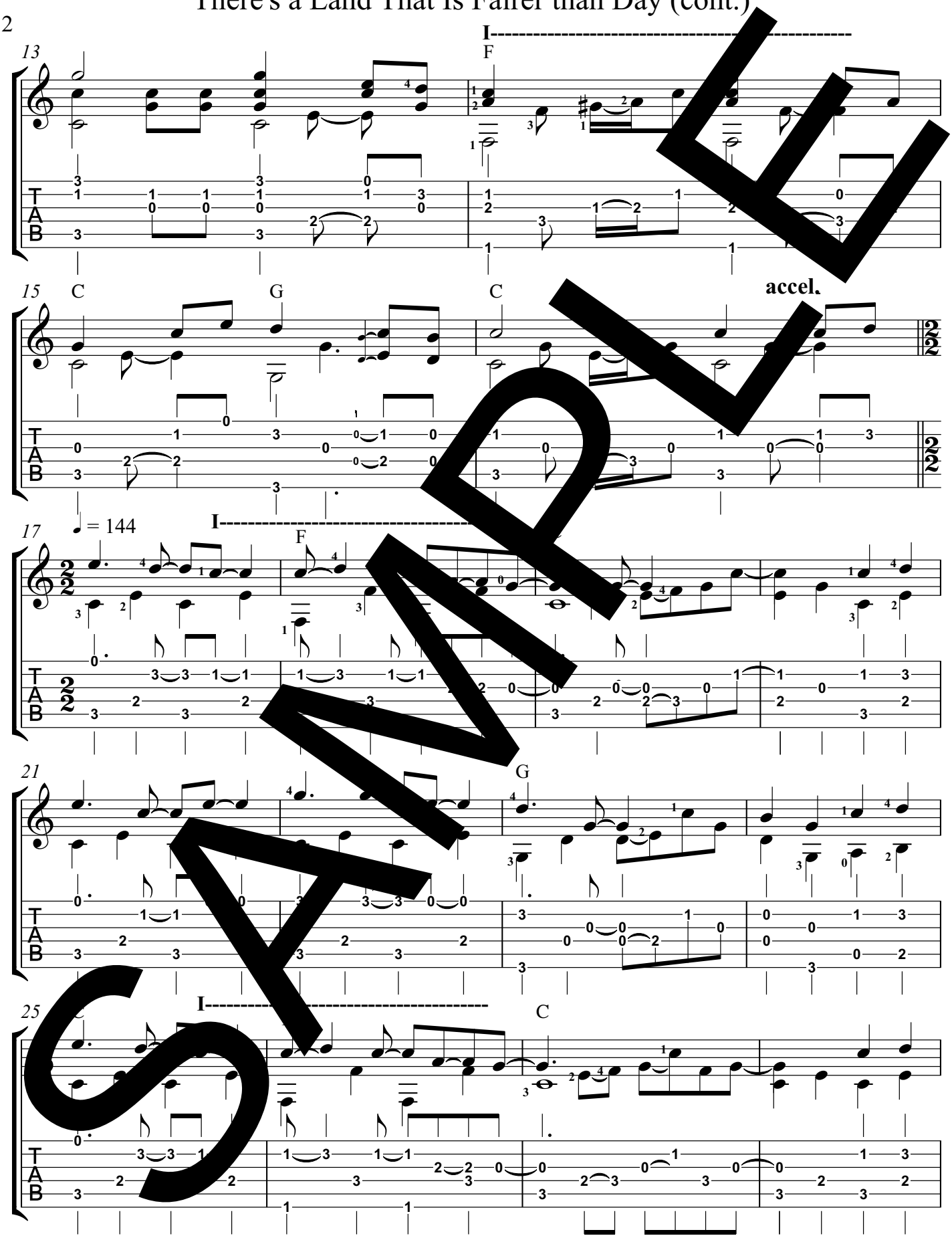

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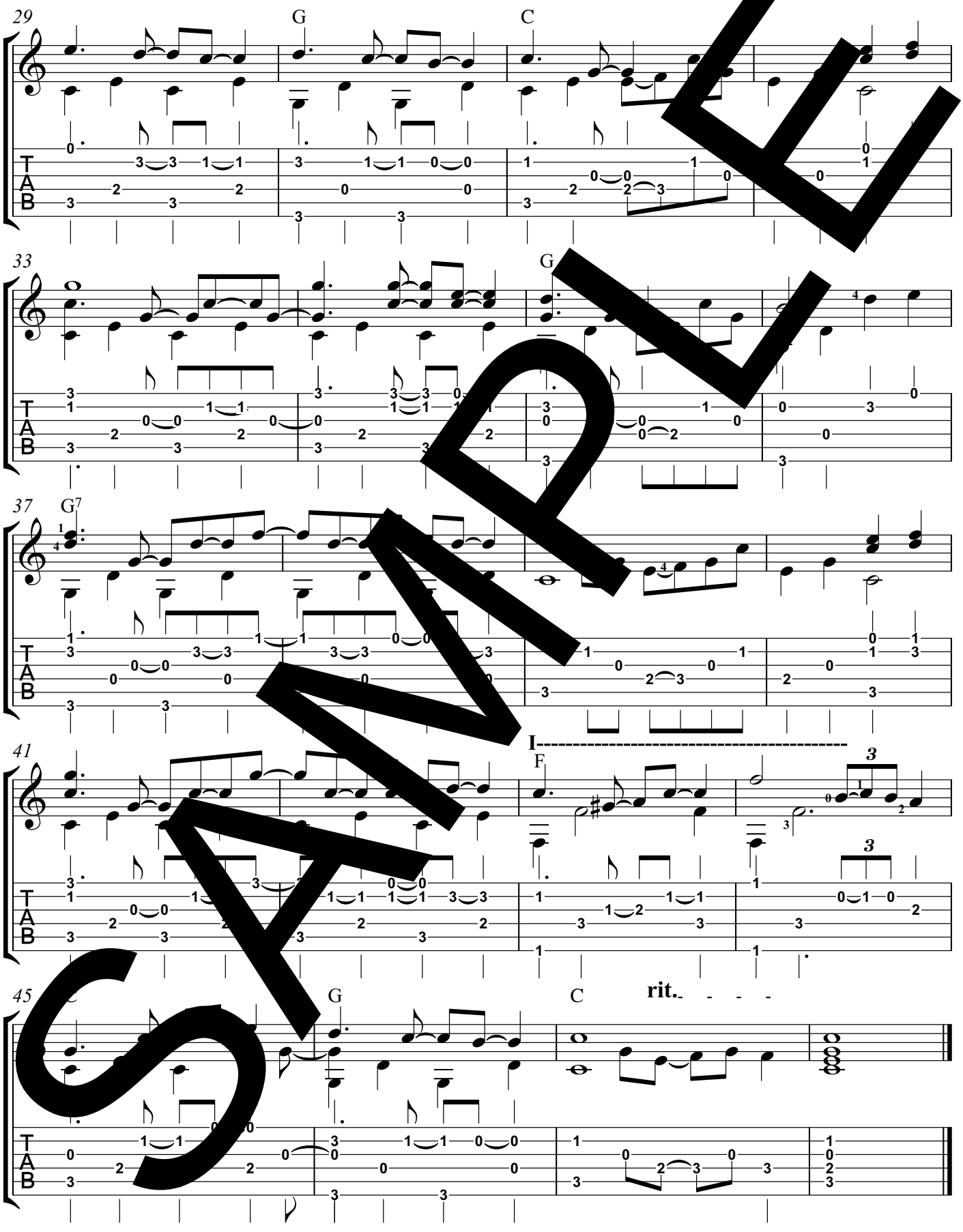
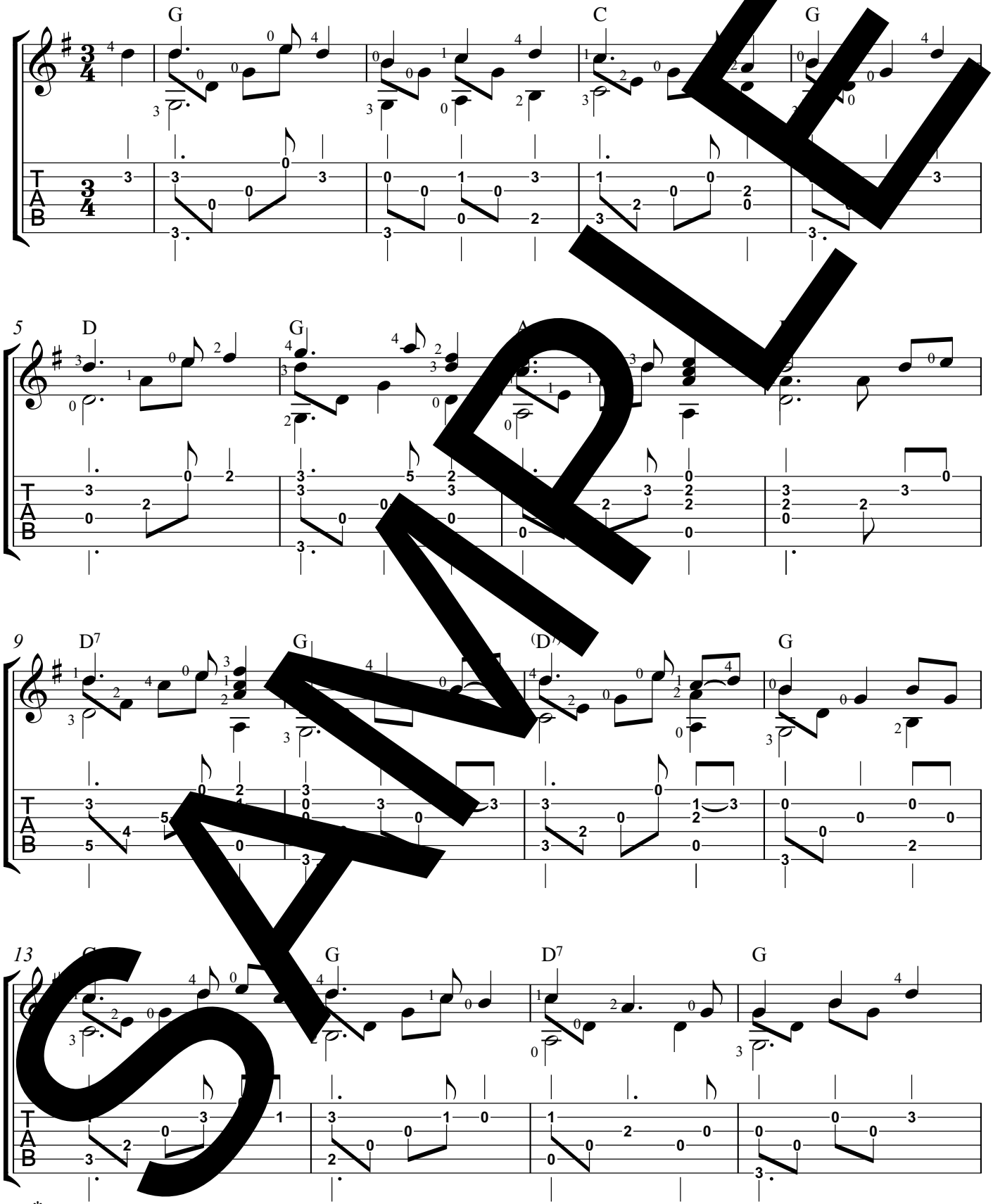


SAMPLE

We Gather Together

Arr. for Guitar by Jim Nailon

Netherlands Folk Song

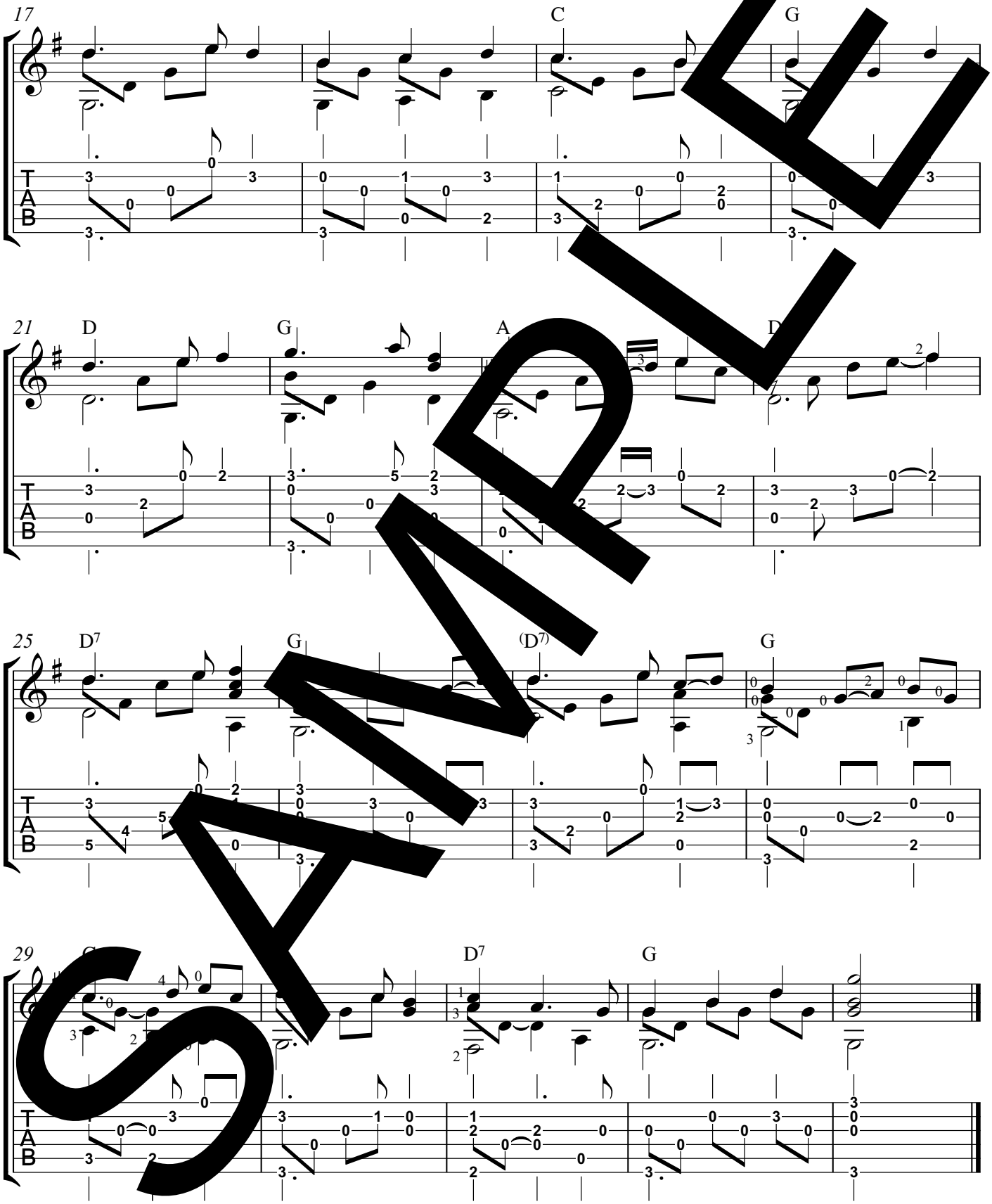


SAMPLE

* Chords are for harmonic reference only.

Arrangement Copyright © 2004 by Jim Nailon

We Gather Together (continued)

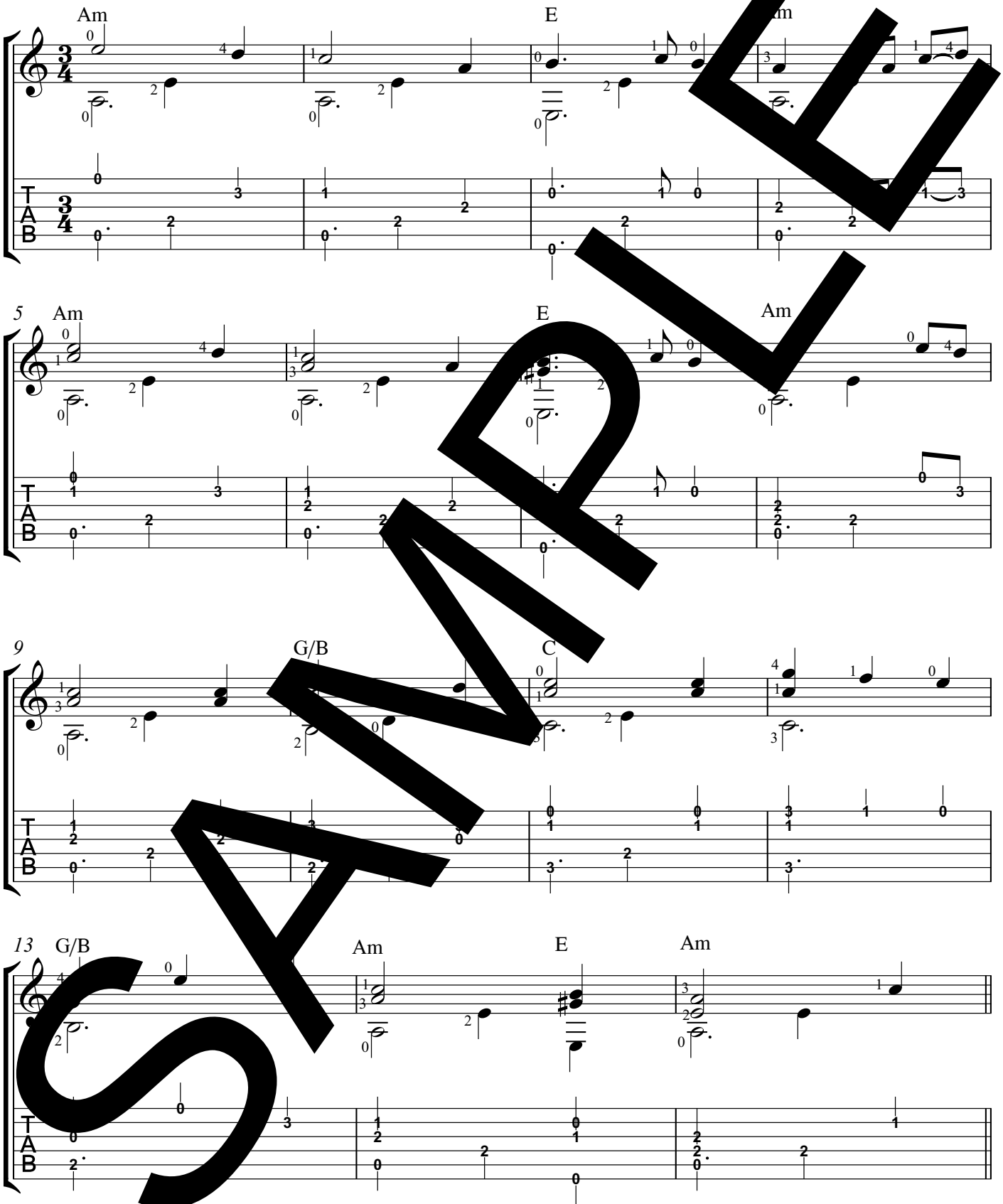


SAMPLE

We Three Kings of Orient Are

Arr. for guitar by Jim Nailon

John Henry Hopkins, Jr.



SAMPLE

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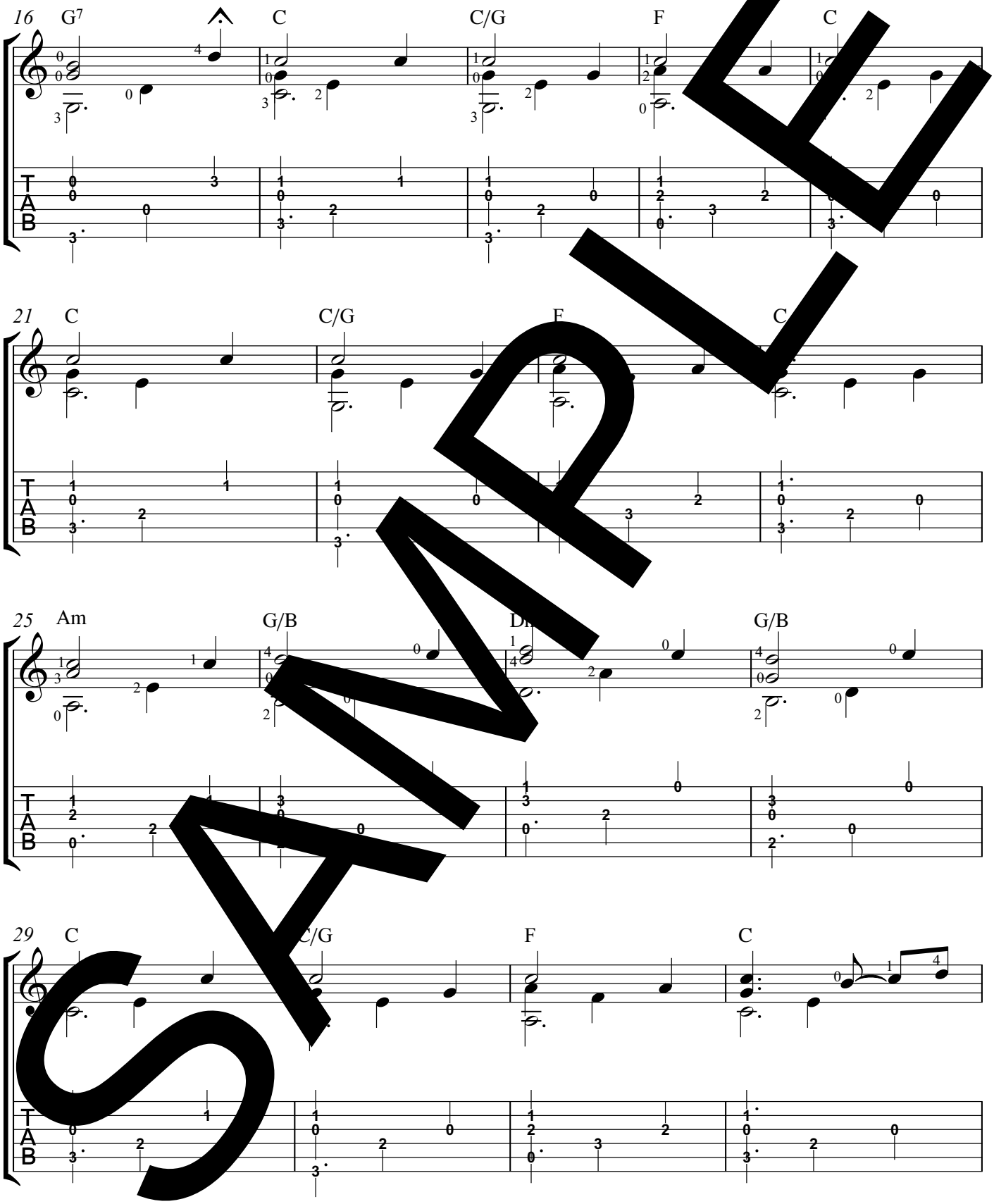
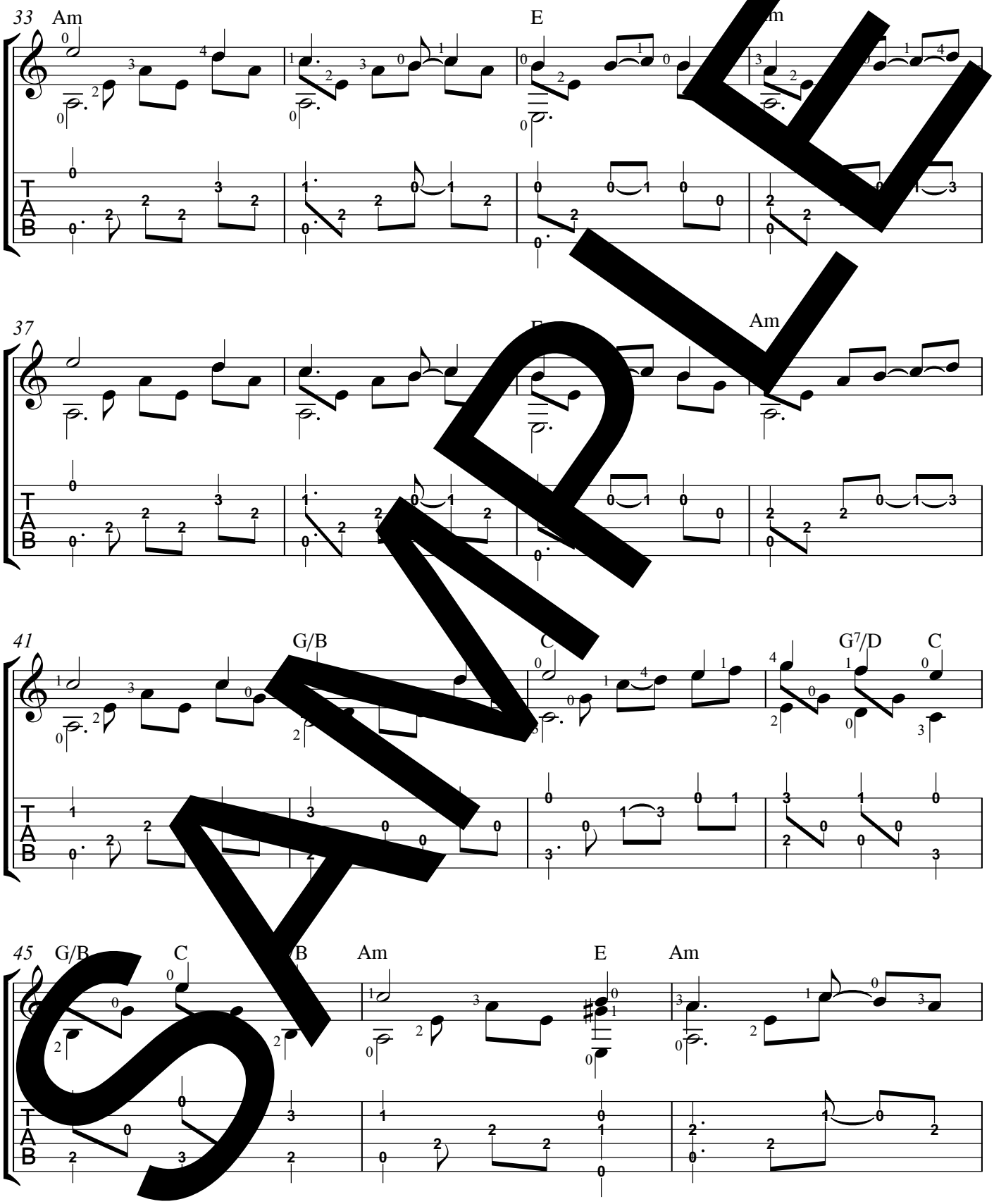
2

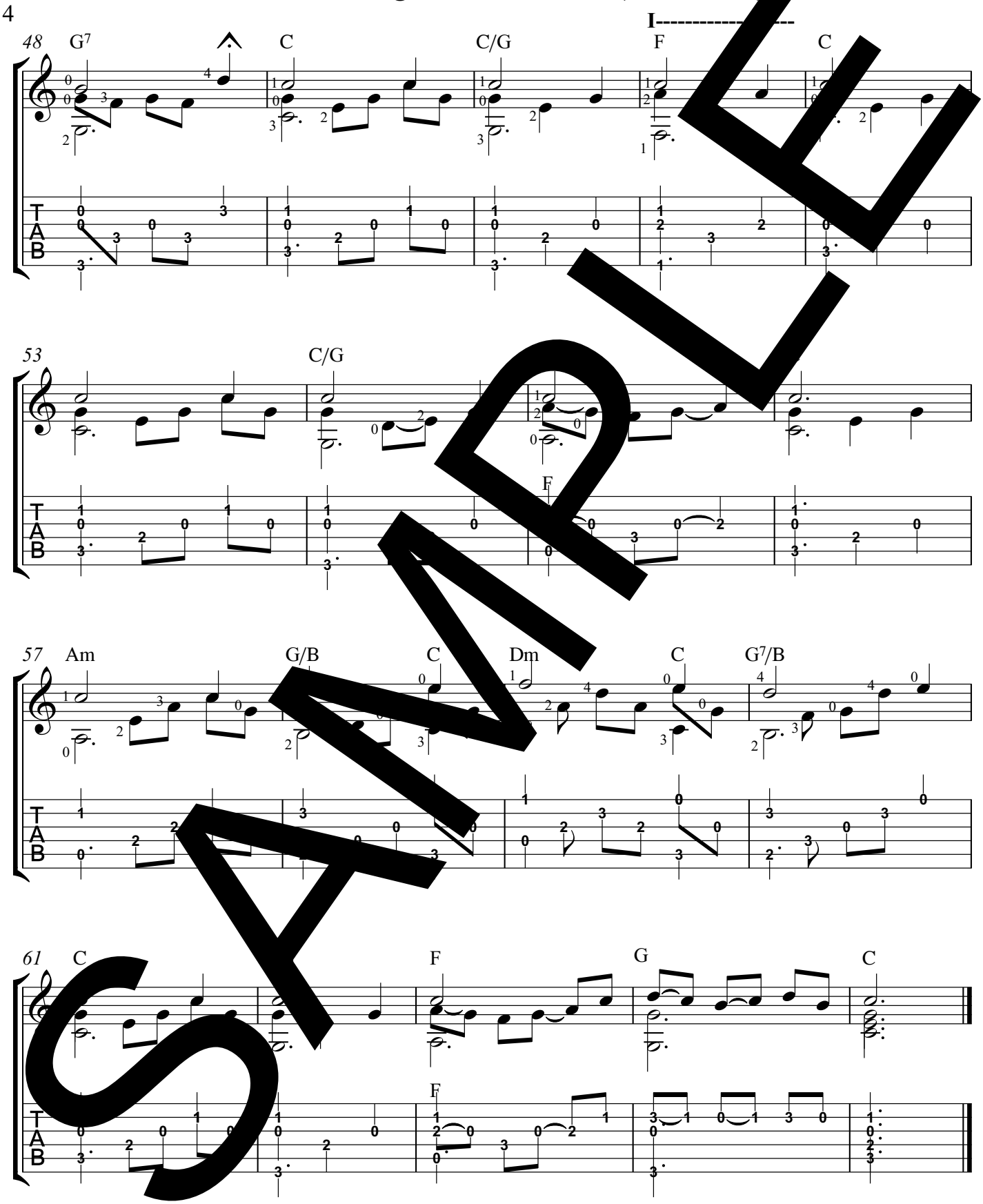


SAMPLE



SAMPLE

We Three Kings of Orient Are (continued)

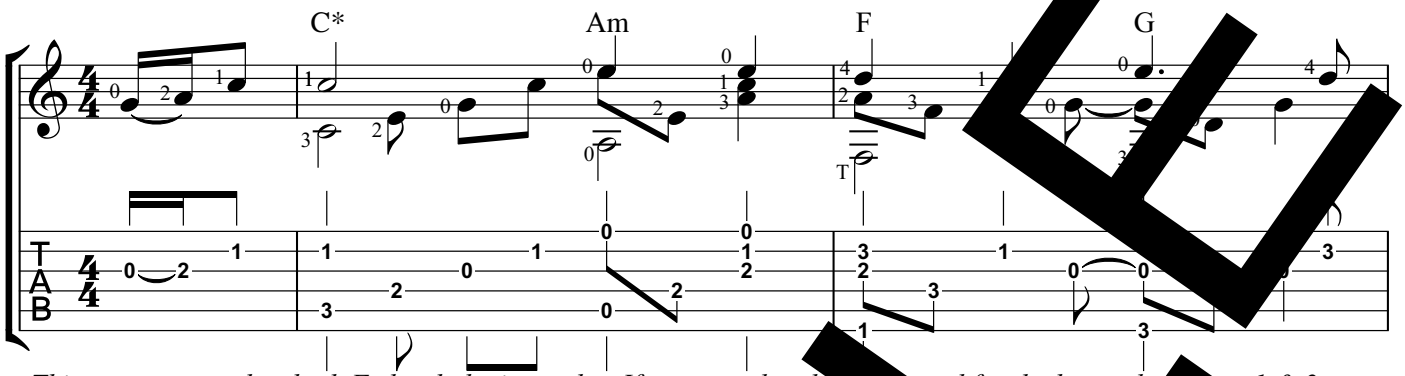


SAMPLE

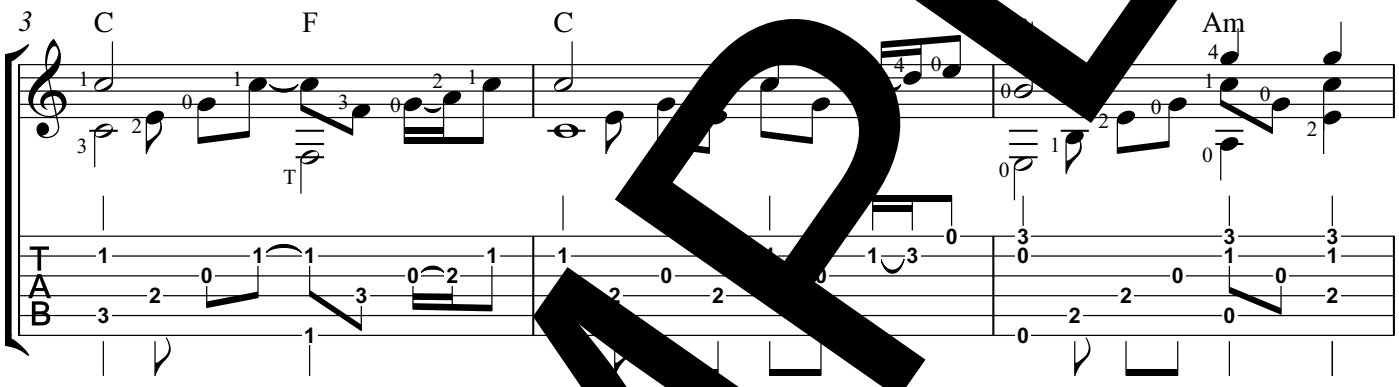
Were You There

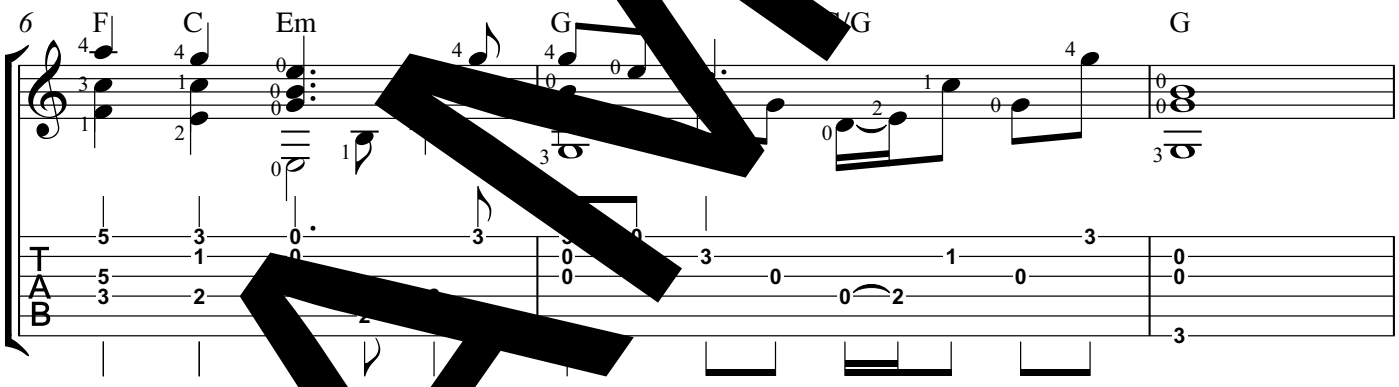
Arr. for guitar by Jim Nailon

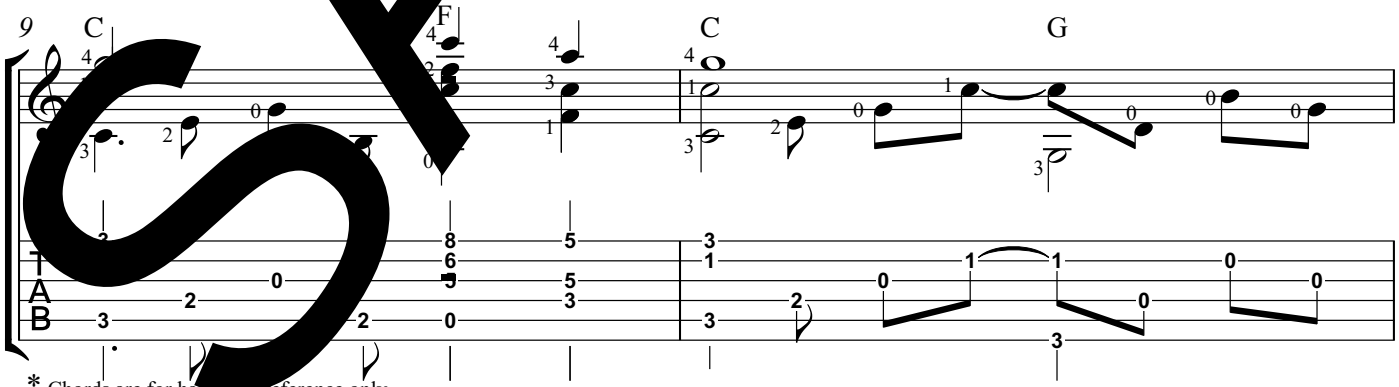
...can American Spiritual



This arrangement has both F chord playing styles. If you can play thum... ...und for the bass, play pages 1 & 2.
If you do the barred F chord, play pages 3 & 4.







SAMPLE

* Chords are for harmonic reference only.

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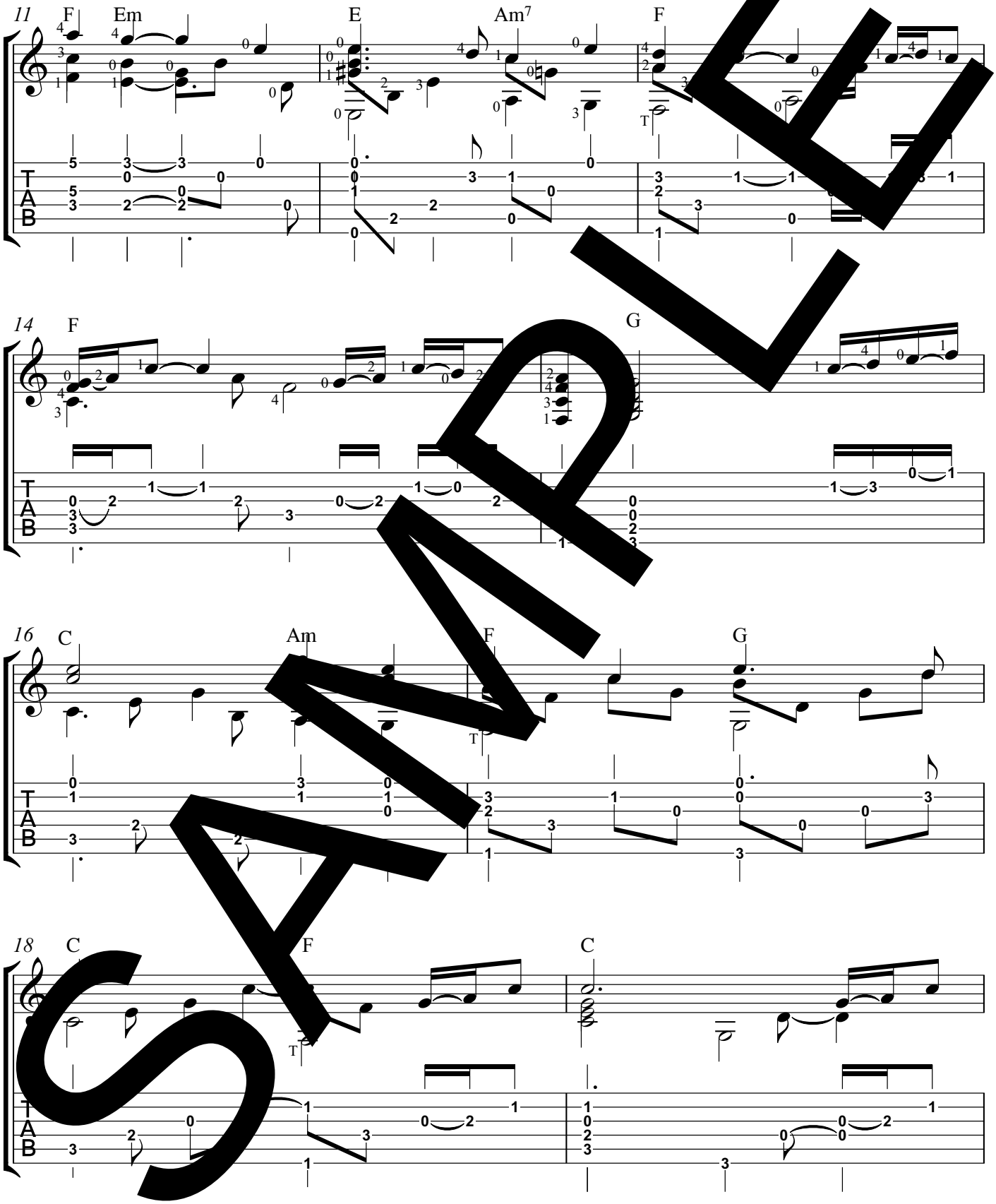
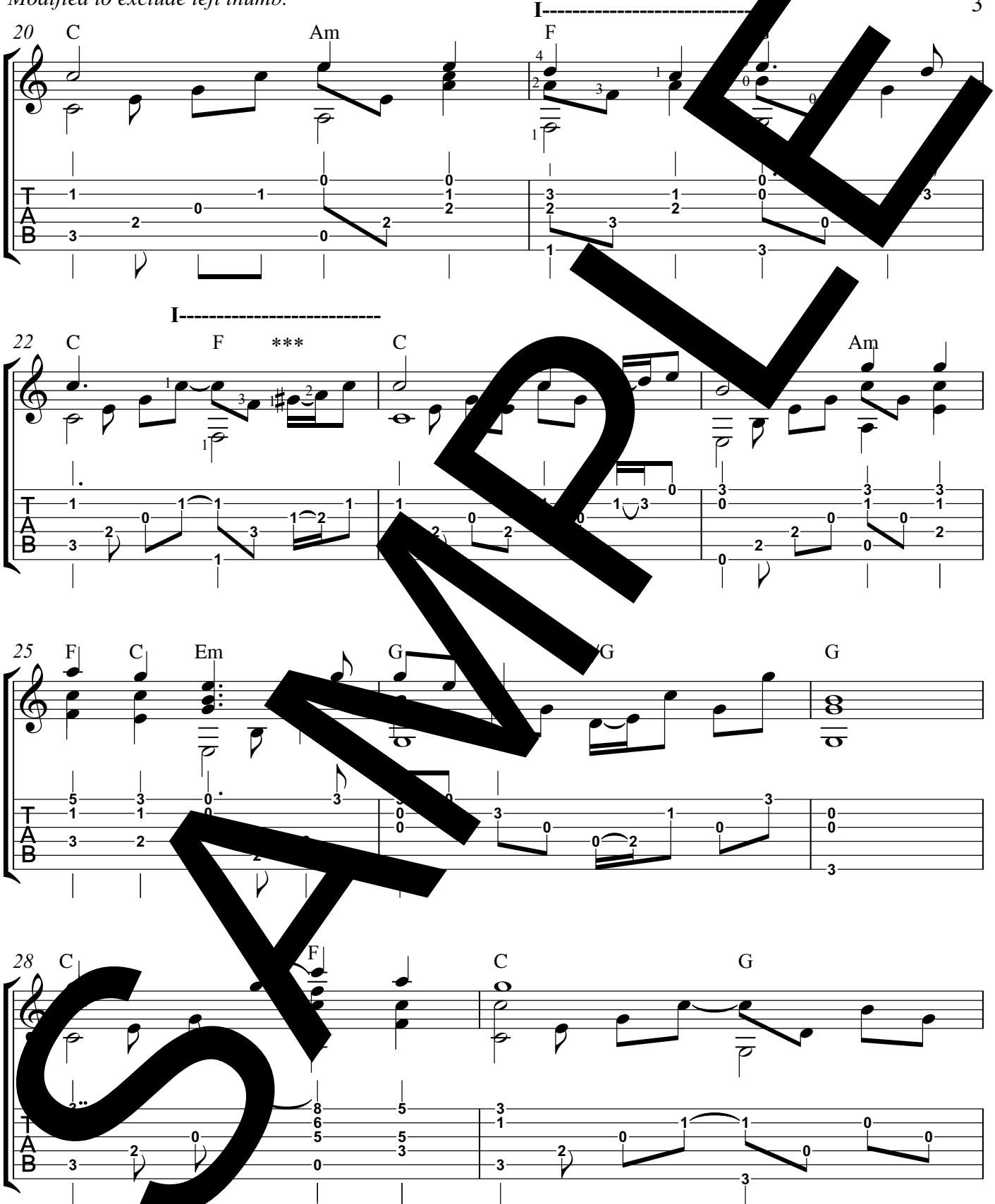
2



SAMPLE

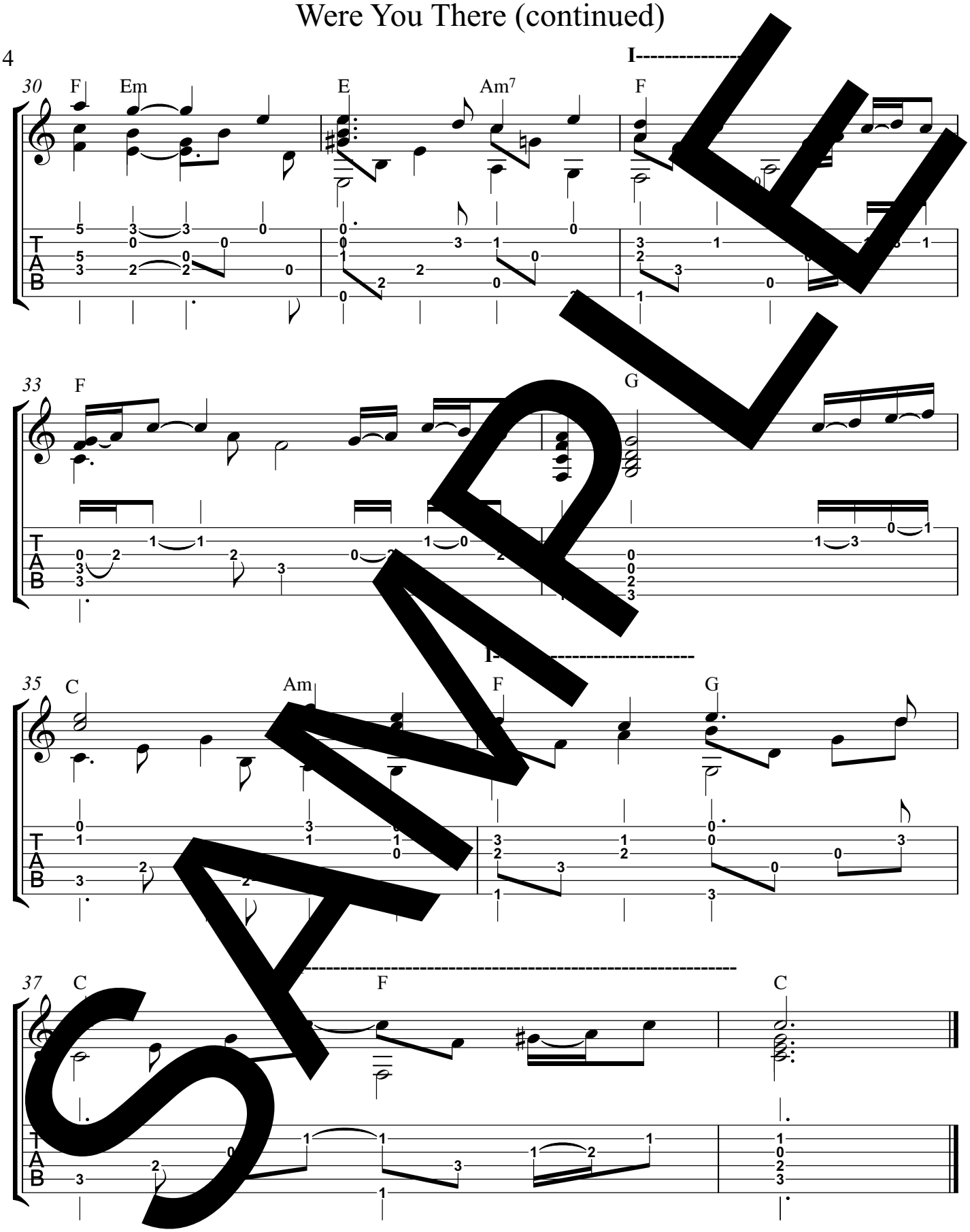
*Modified to exclude left thumb.***



SAMPLE

** Though I usually prefer to my the left thumb (T) for the low F, I have rewritten and refingered the measures that used the thumb.

*** I prefer G natural here and in measure 37 (see meas. 3). It is possible to achieve the G natural by lifting part of the barre, but hold the bass.

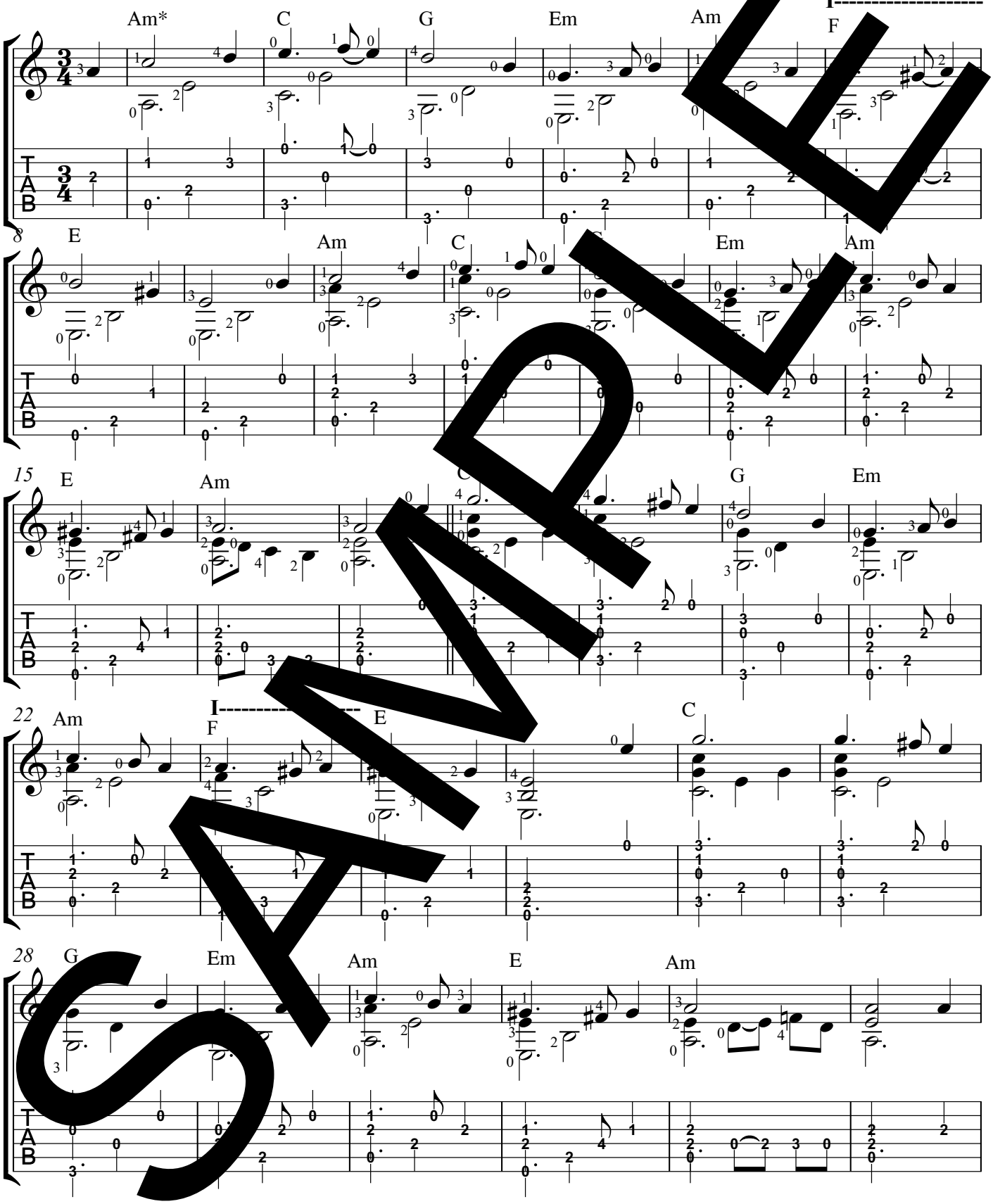


SAMPLE

What Child Is This

Arr. for guitar by Jim Nailon

GREENSLEEVES



SAMPLE

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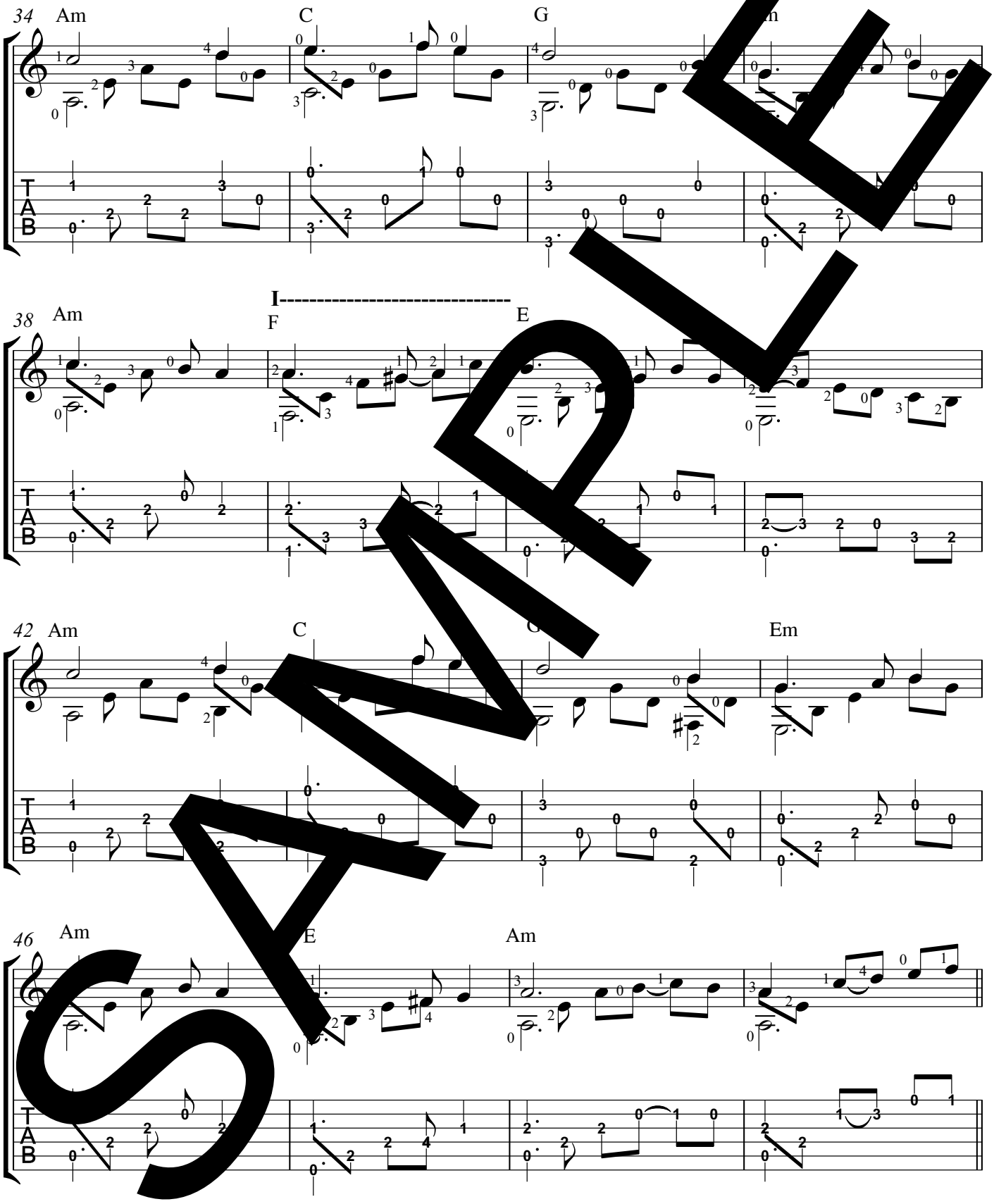
What Child Is This (continued)



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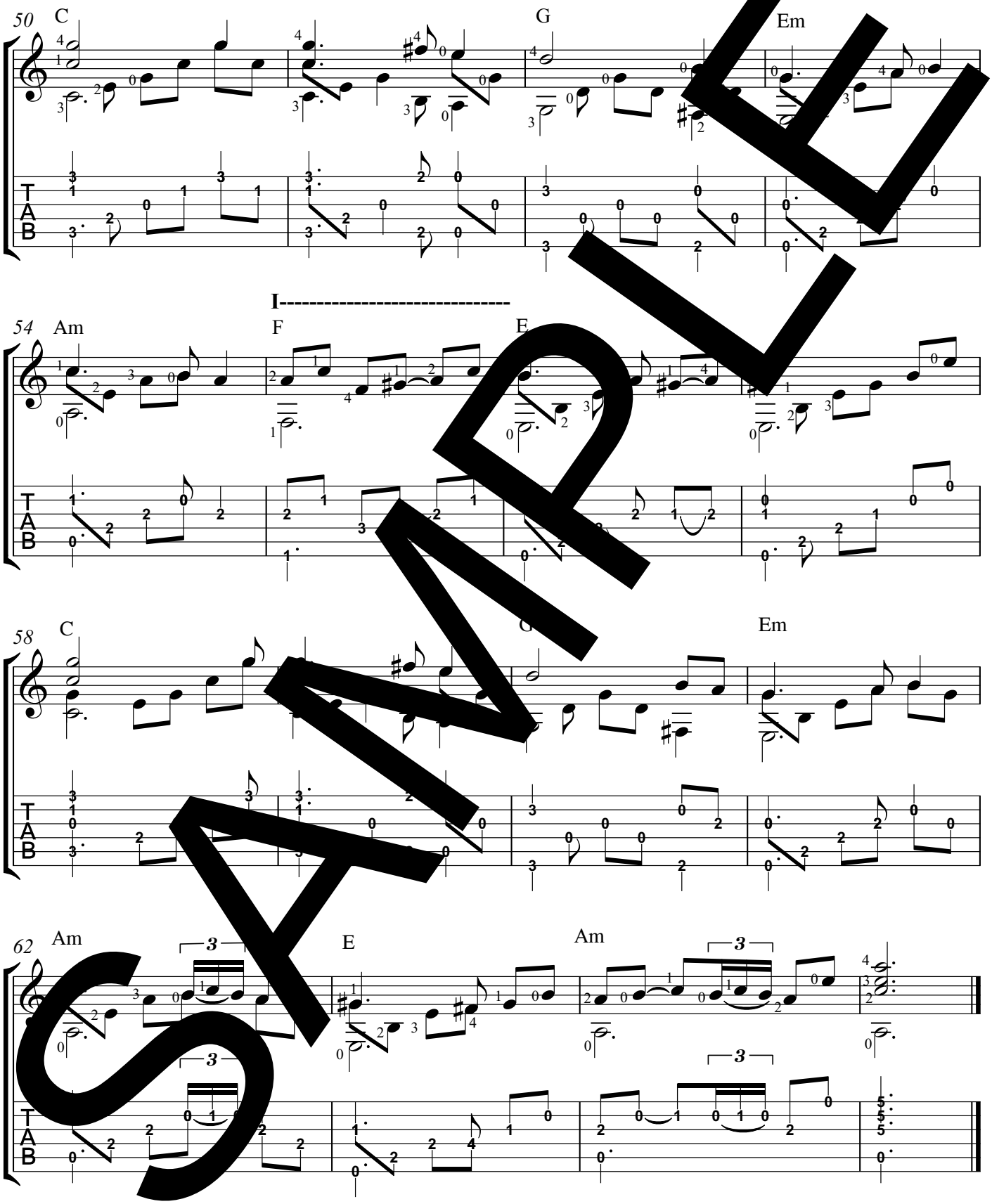
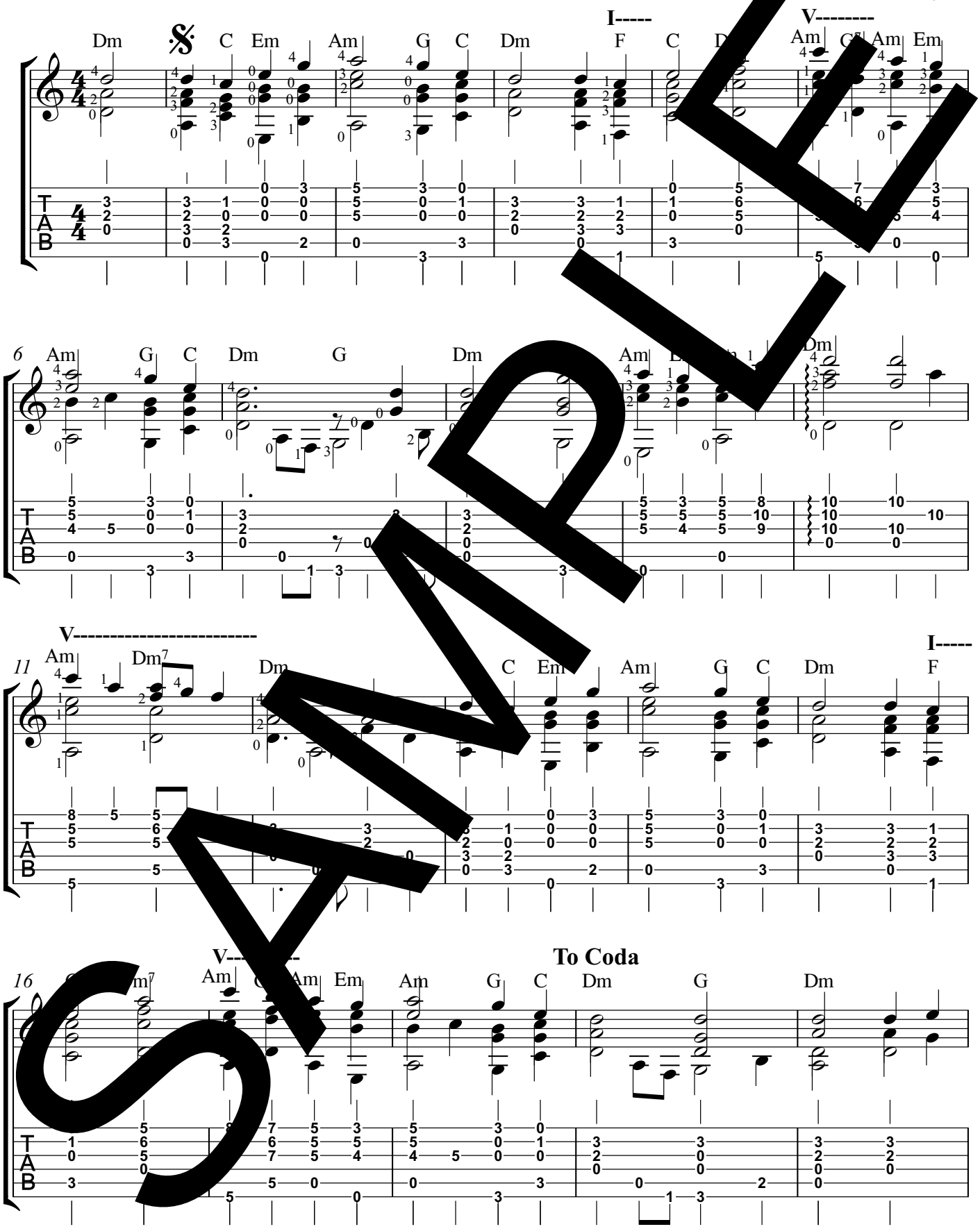


SAMPLE

What Wondrous Love Is This

Arr. for Guitar by Jim Nailon

American Folk Hymn



SAMPLE

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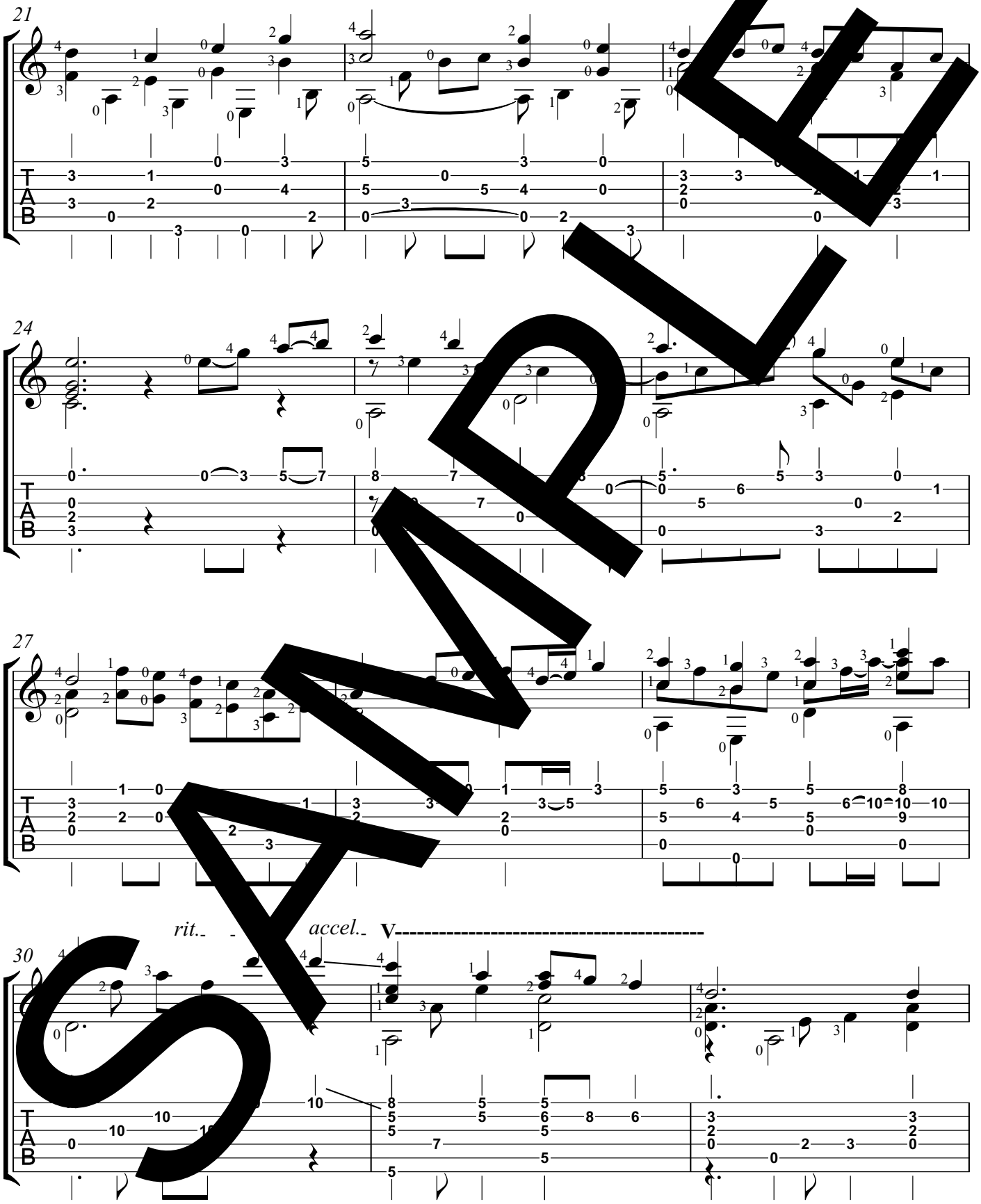
2



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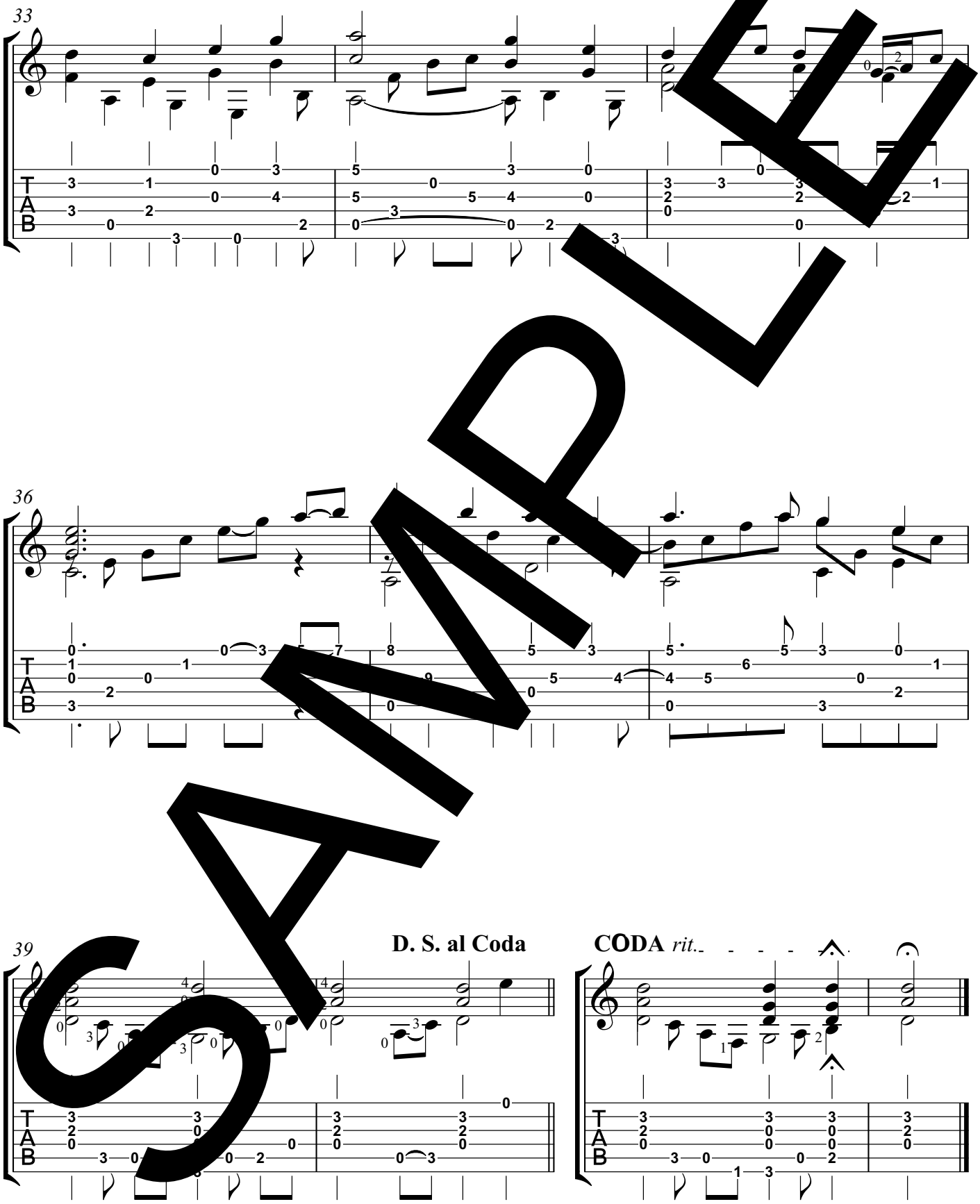
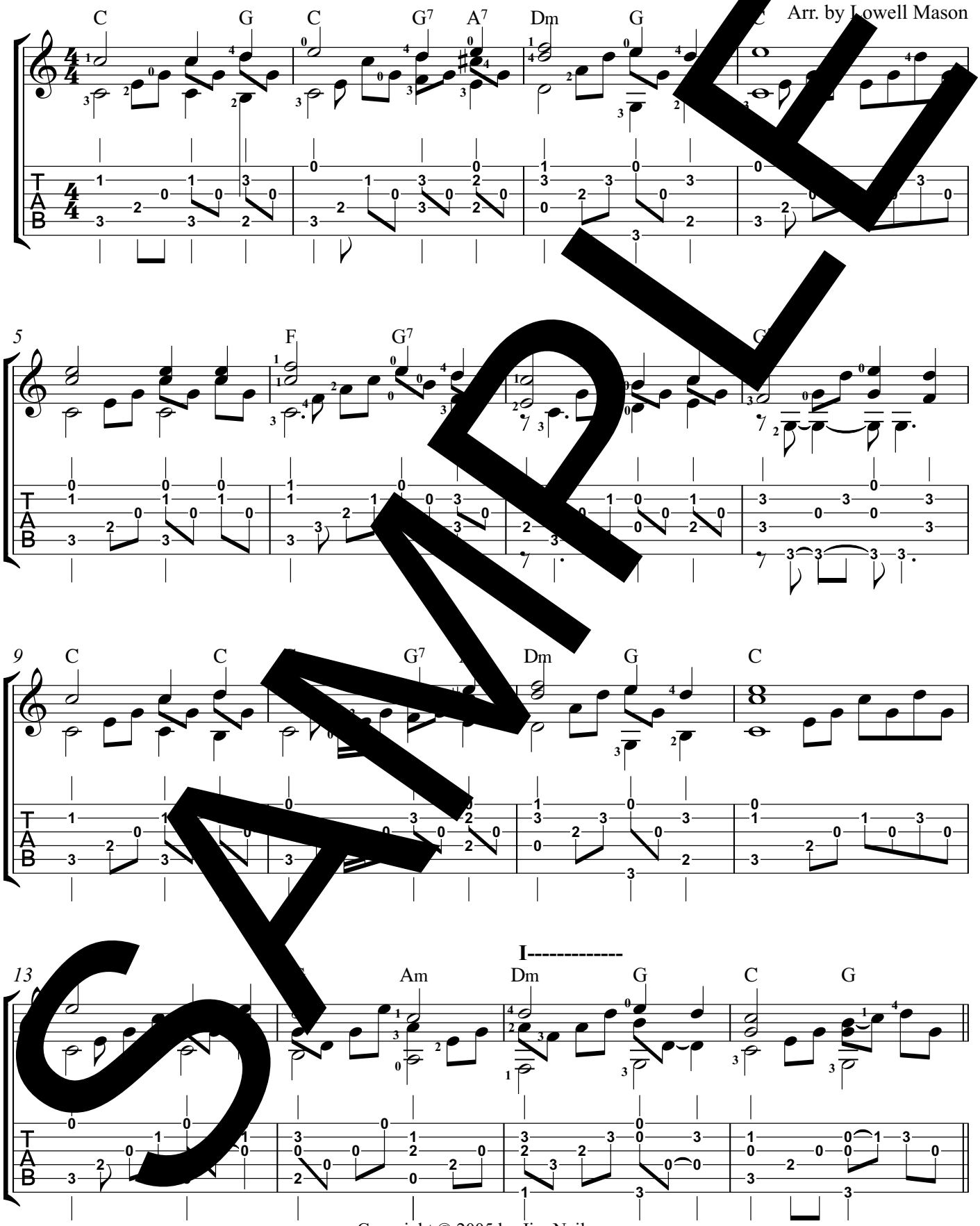


SAMPLE

When I Survey the Wondrous Cross

Arr. for Guitar by Jim Nailon

from a Gregorian Chant
Arr. by Lowell Mason



SAMPLE

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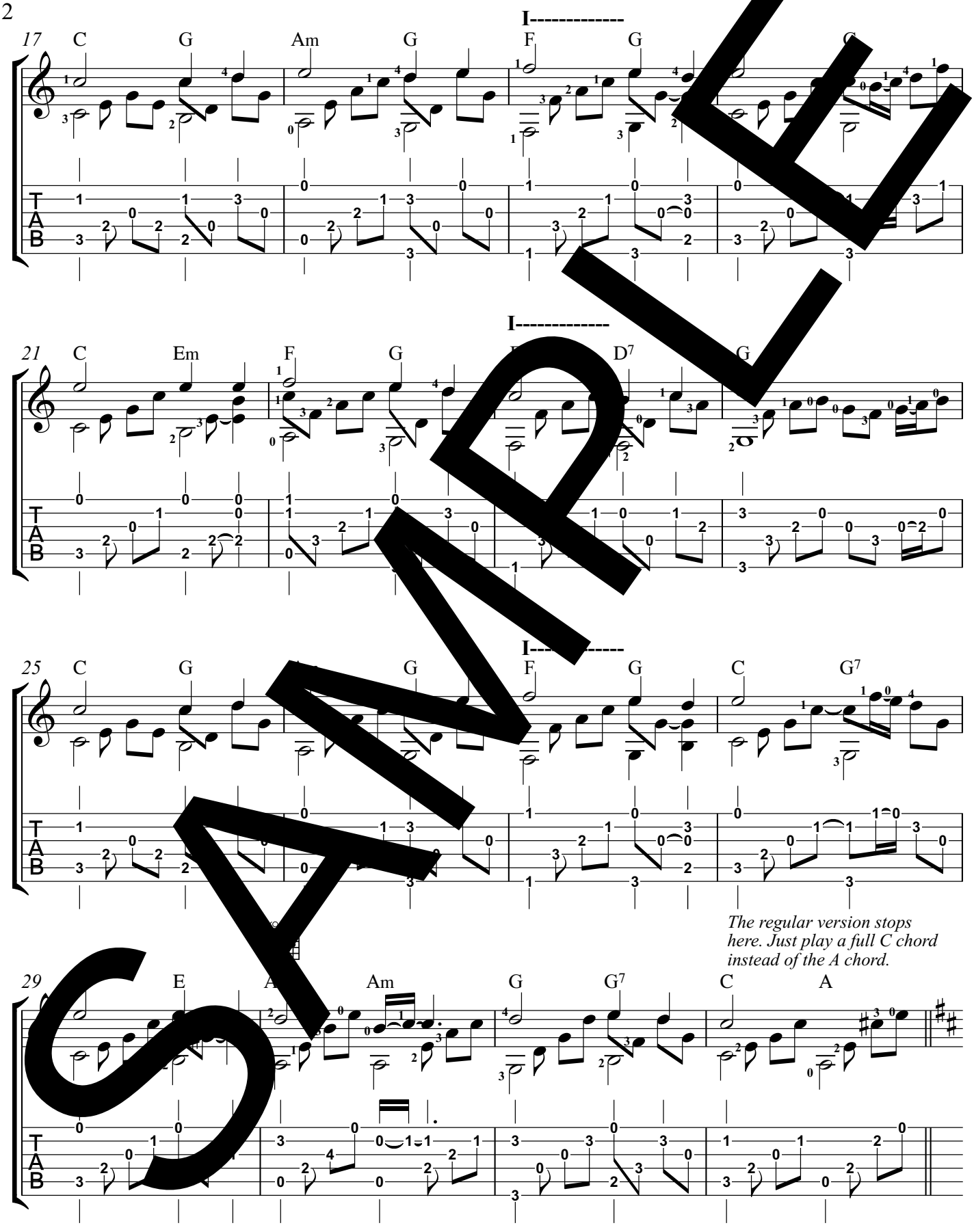
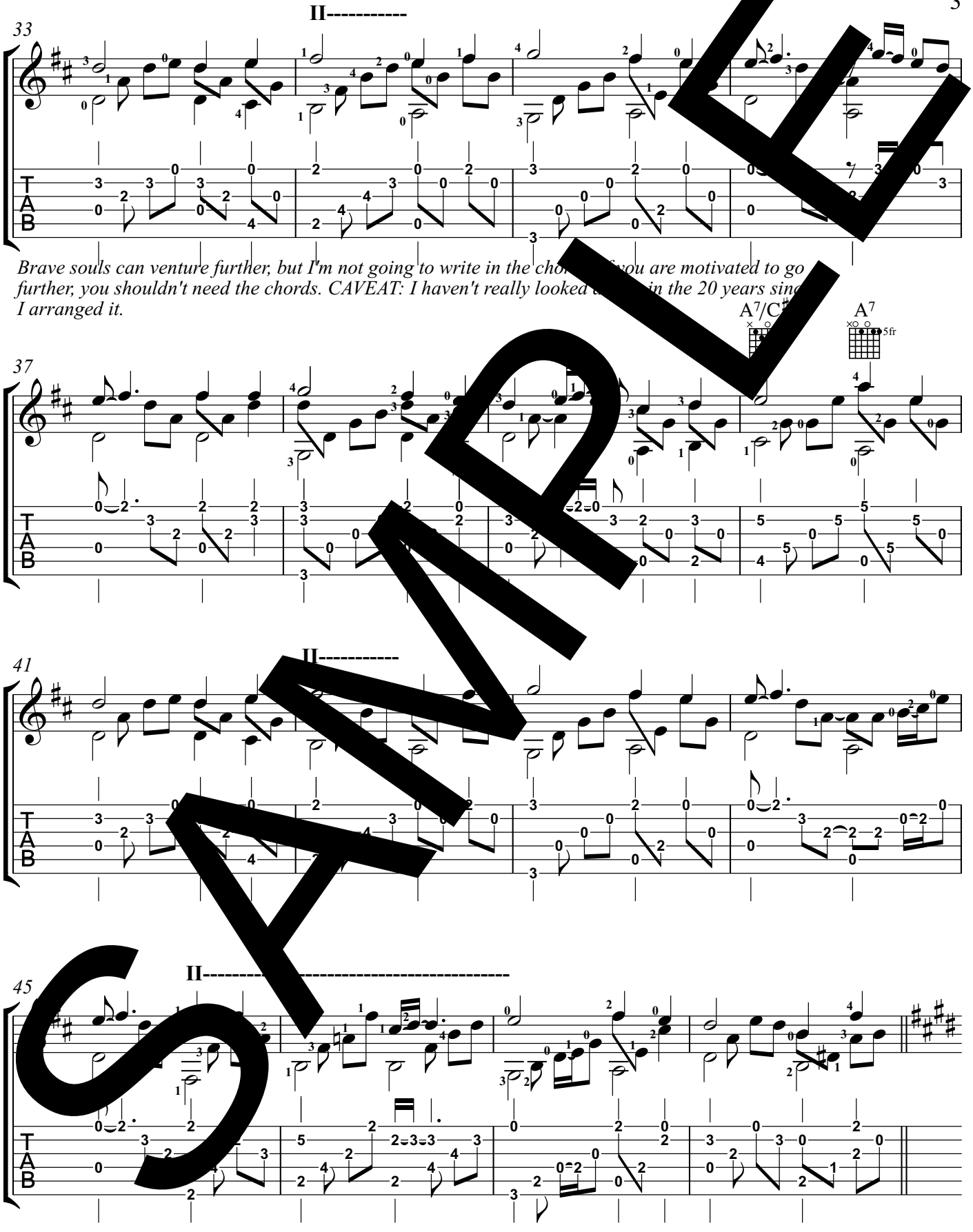
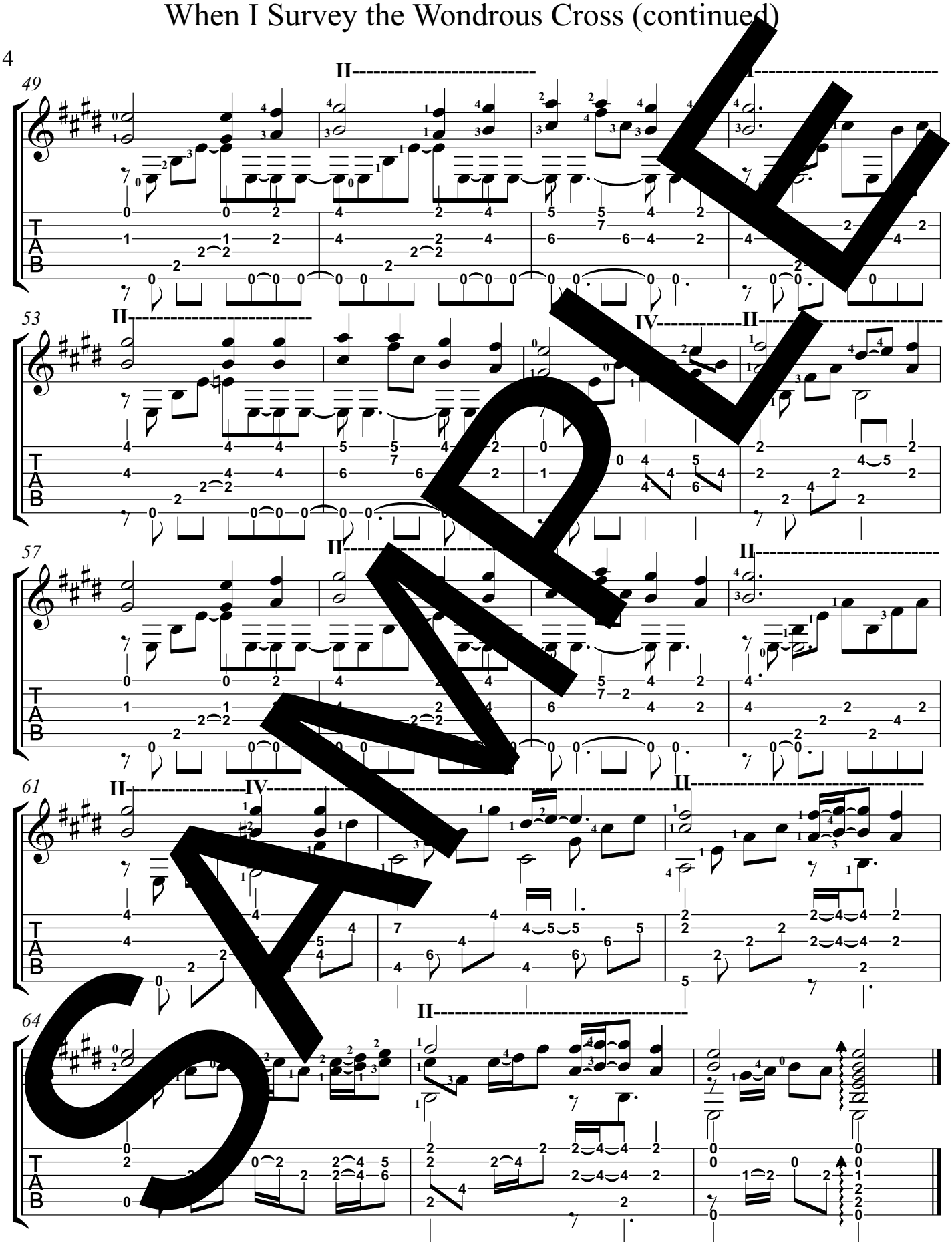
2


I----------
17 C G Am G F G C
I----------
21 C Em F G D7 G
I----------
25 C G G F G C G7
The regular version stops here. Just play a full C chord instead of the A chord.
29 E A Am G G7 C A
T
A
B

SAMPLE


II----------
33
Brave souls can venture further, but I'm not going to write in the cho
you are motivated to go
further, you shouldn't need the chords. CAVEAT: I haven't really looked
in the 20 years sinc
I arranged it.
A7/C♯
A7
5fr
37
II----------
41
II----------
45
T
A
B

SAMPLE

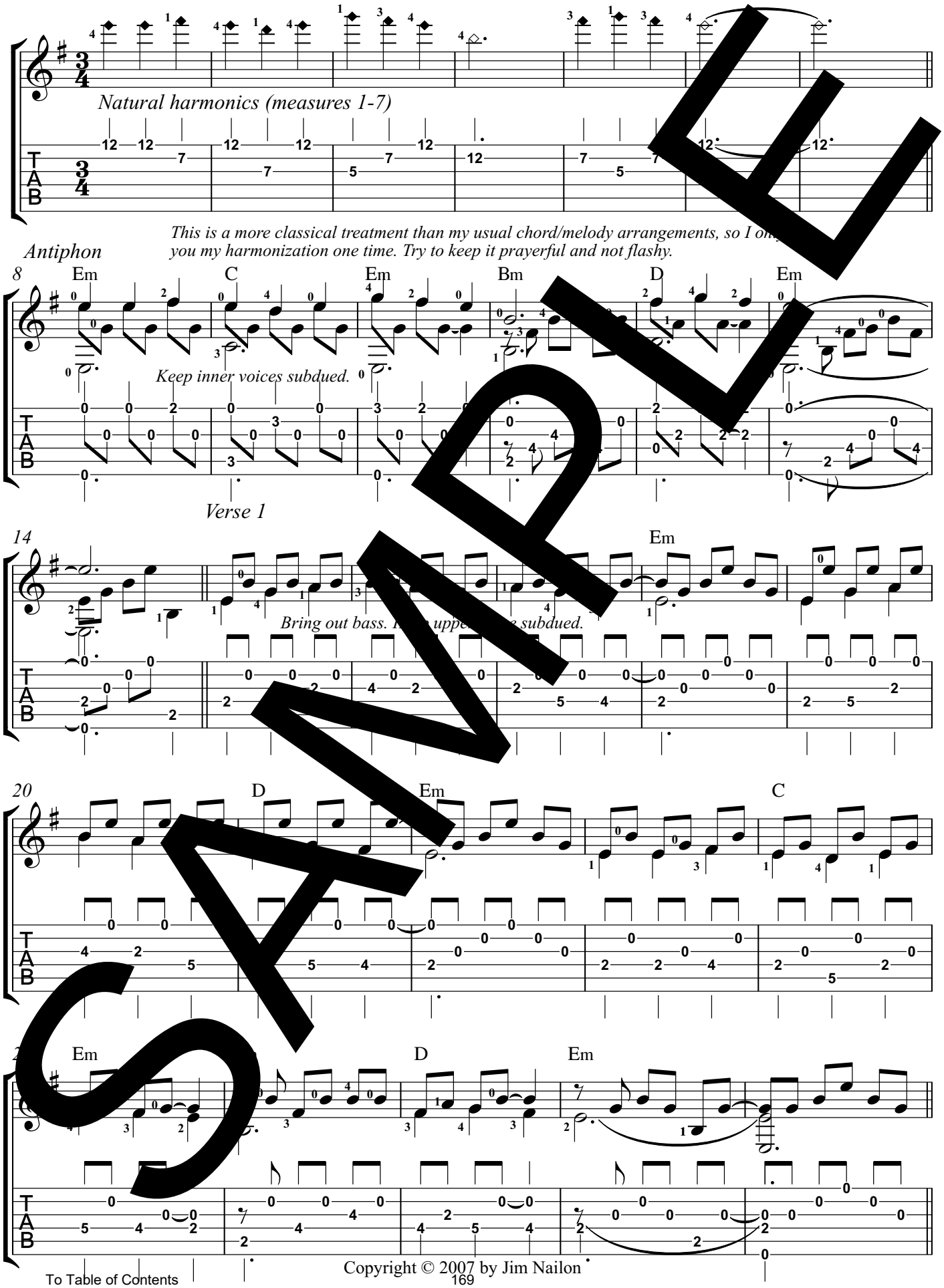


SAMPLE

Ye Sons and Daughters

Arr. for guitar by Jim Nailon

15th cent. French



SAMPLE

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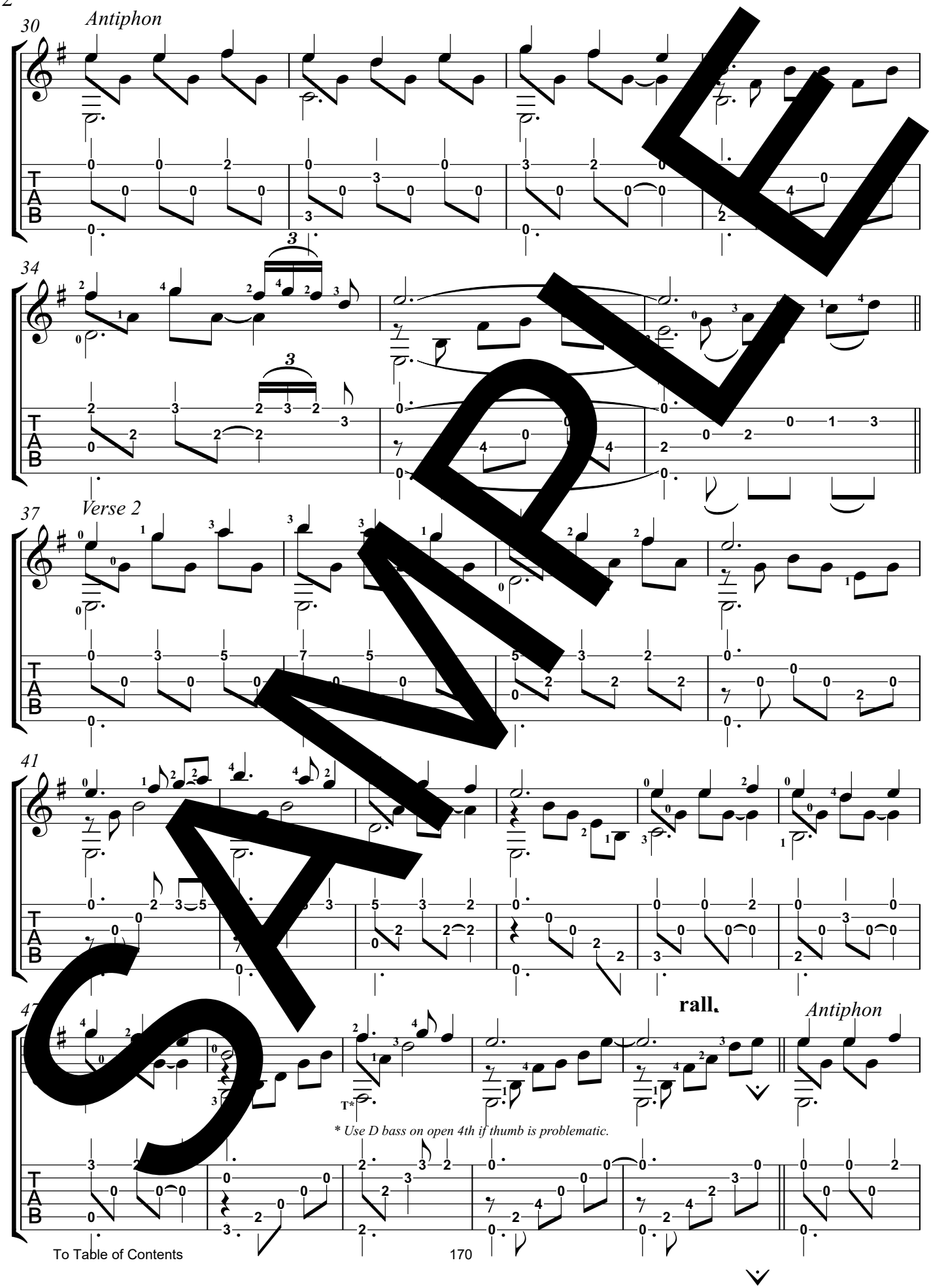
Ye Sons and Daughters (continued)



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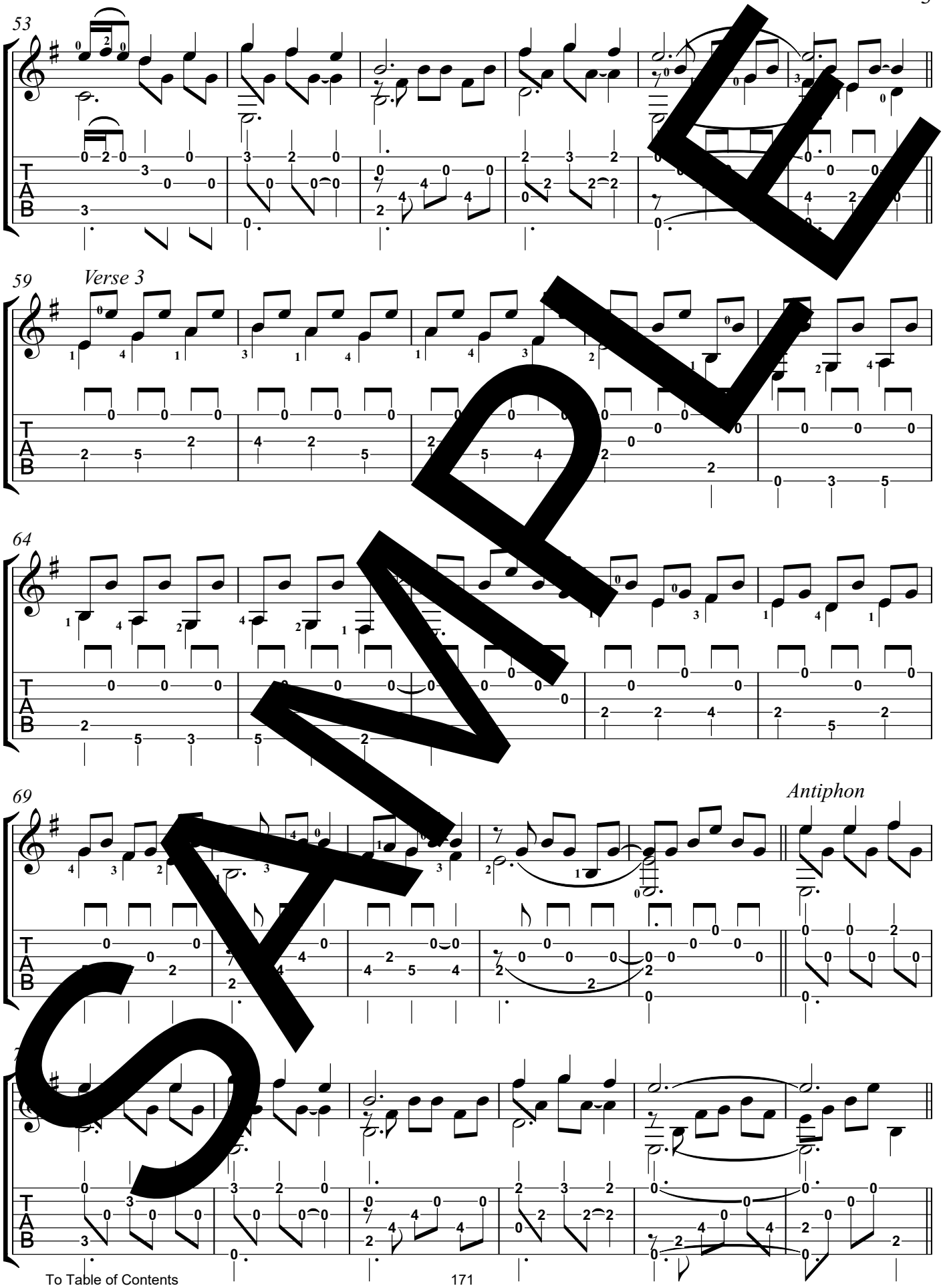
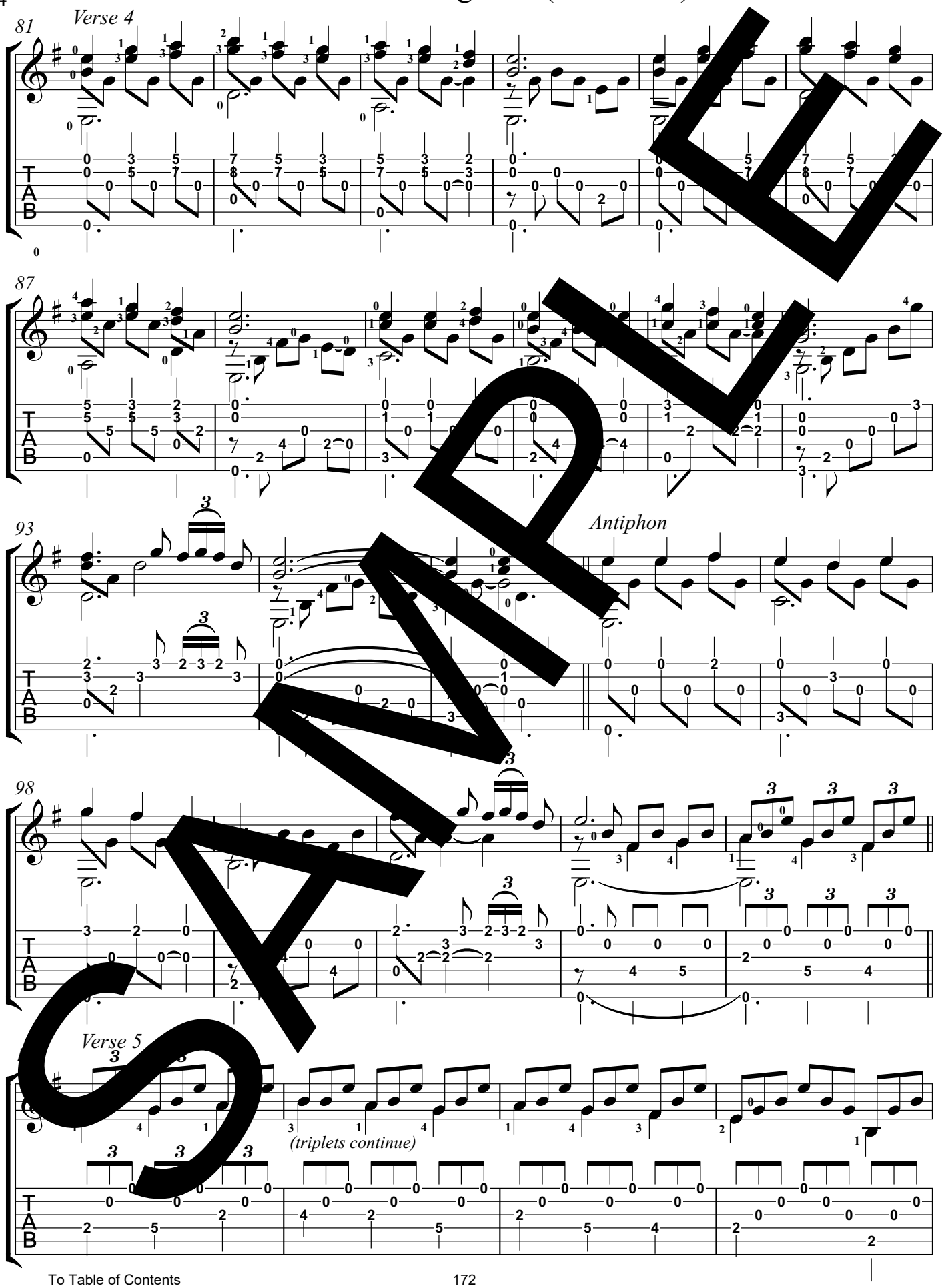


SAMPLE

Ye Sons and Daughters (continued)



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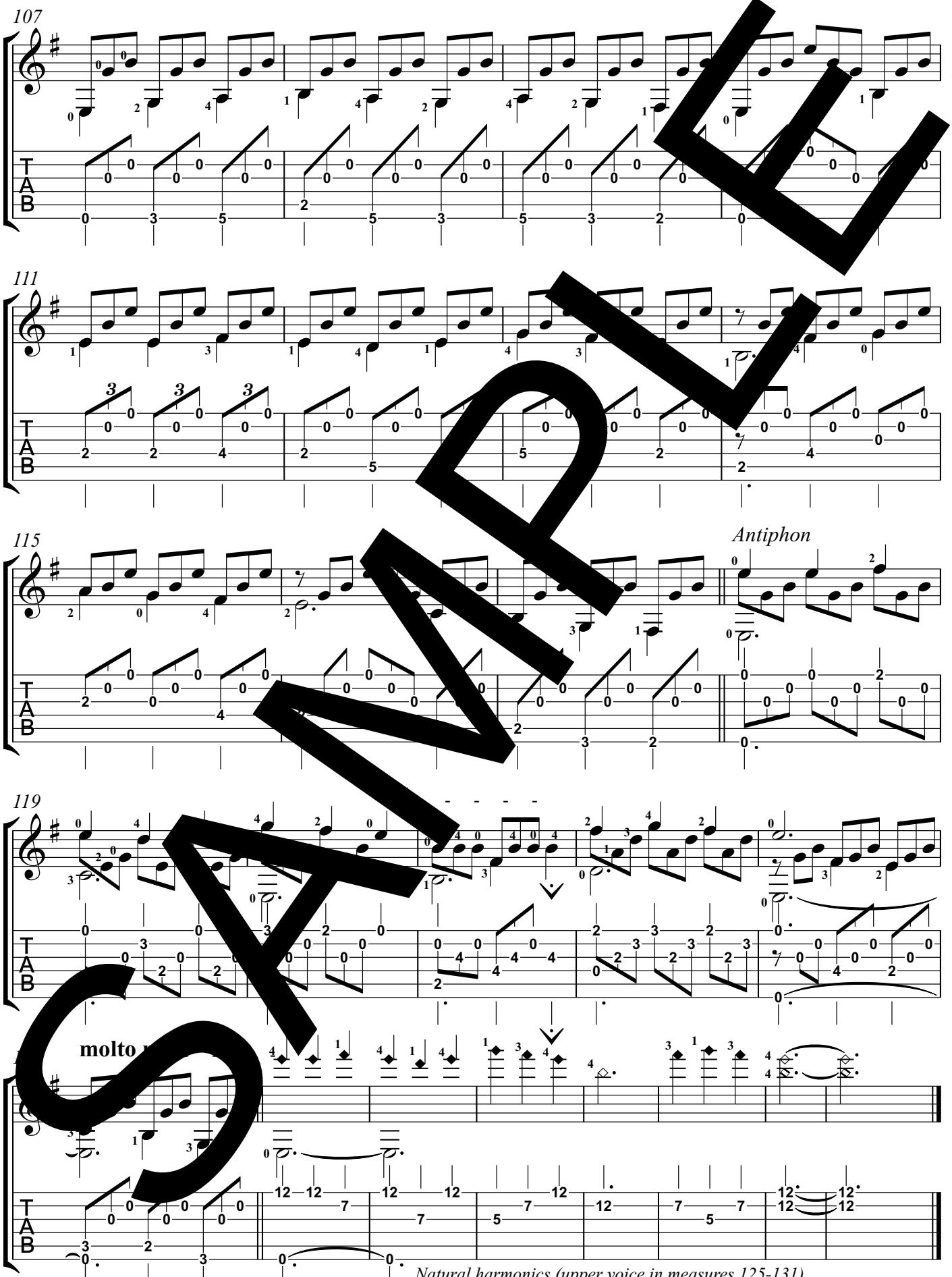

SAMPLE

Natural harmonics (upper voice in measures 125-131)

LITURGICAL INDEX

Adoration

Be Thou My Vision
Fairest Lord Jesus/Beautiful Savior
God We Praise You - Come, Thou Font of Every Blessing
Great Is Thy Faithfulness
Holy God, We Praise Thy Name
How Great Thou Art (Swedish Folk Song)
Humbly, Lord, We Worship You
I Heard the Voice of Jesus
I Need Thee Every Hour
Let All Mortal Flesh Keep Silent
Nearer, My God, to Thee
O Sacrament Most Holy
Old Hundredth (Doxology)
Pange, Lingua, Gloriosi
Panis Angelicus
TANTUM ERGO

Advent

Come, Thou Long-Expected Jesus
Comfort, Comfort, O My People
Creator of the Stars of Night
O Come Divine Messiah
O Come, O Come, Emmanuel
People Look East
The Angel Gabriel fr[illegible] Came

Christmas

Angels We Have Heard o[illegible]igh
Away in a Manger
Coventry C[illegible]
Dona N[illegible]is Pacem
God [illegible]st Ye Merry, G[illegible]en
Har[illegible]The Herald [illegible]gels Sing
Joy t[illegible]e W[illegible]
Lo, How a Rose E're Bloom[illegible]g
O Come, All Ye Faithful
O Little Town of B[illegible]hem
Of the Father's Love Beg[illegible]en
Silent Night
The First Nowell
The Wexford Carol
We Three Kings of O[illegible] Are
What Child Is This

Easter

Christ, the Lord, Is Risen Today
Jesus [illegible]t Is Risen Today
Now the G[illegible] Blade Rises
O Sacred Head [illegible]unded
[illegible]fts (Lord of [illegible]ice)
The Day [illegible]Resurrection
The Strif[illegible]s O'er
Were Y[illegible] There
Wha[illegible]ondrous Love Is This
W[illegible] Survey the Wondrous Cross
Ye So[illegible]d Daughters

Eucharistic Hymns

Be[illegible] My Vision
Dona Nobis Pacem
I Heard the Voice of Jesus
Received the Living God
Let Us Break Bread Together
O Lord, I Am Not Worthy
O Sacrament Most Holy
Panis Angelicus

Funeral

Be Thou My Vision
Dona Nobis Pacem
How Great Thou Art (Swedish Folk Song)
I Heard the Voice of Jesus
I Need Thee Every Hour
Jerusalem, My Happy Home
Nearer, My God, to Thee
Steal Away
The Strife Is O'er

SAMPLE

General Worship

Abide with Me
Amazing Grace
Be Still My Soul (Finlandia)
Be Thou My Vision
Beneath the Cross of Jesus
Children of the Heavenly Father
Coming Home
Day Is Done
Dona Nobis Pacem
Fairest Lord Jesus/Beautiful Savior
Faith of Our fathers
Give Me Jesus
God Be with You
God We Praise You - Come, Thou Font of Every Blessing
Great Is Thy Faithfulness
Healing River of the Spirit/Lord, Whose Love in Humble Service
Holy God, We Praise Thy Name
How Can I Keep from Singing
How Firm a Foundation
How Great Thou Art (Swedish Folk Song)
Humbly, Lord, We Worship You
I Heard the Voice of Jesus
I Love Thee
I Need Thee Every Hour
I Surrender All
Jesus Loves Me
Joyful, Joyful, We Adore Thee
Just As I Am
Let All Mortal Flesh Keep Silent
Morning Has Broken
Nearer, My God, to Thee
Now Thank We All Our
O God beyond All Praising
Old Hundredth (Doxology)
Praise to the Lord
Rock of Ages
Simple Gifts (Lord's Dance)
Take My Life and Let It Be
The King of Love My Shepherd Is
The Lord Is My Shepherd
The Old Rugged Cross
The Strife Is O'er
There Is a Fountain
There's a Land That Is Fairer than Day (In the Sweet By and By)
We Gather Together

Lent

At the Cross Her Station Keeping (STABAT MATER)
Beneath the Cross of Jesus
Jesus Walked This Lonesome Valley
Lord, Throughout These Forty Days
O Sacred Head Surrounded
Parce Domine
Were You There
When I Survey the Wondrous Cross

Mary

Adios, O Virgen de Guadalupe
Immaculate Mary
O Filiissima
On This Day, O Beautiful Mother
Sing of Mary
The Angel Gabriel from Heaven Came

SAMPLE

ABOUT THIS BOOK

The 86 hymn arrangements in the LGH come from my experience as bo[illegible] Protestant and Catholic church musician over a span of 50 years. The arrangements always have two staffs. The top staff is musical notation. The bottom staff is guitar t[illegible]ure (TAB). I do not include the classical indications of encircled string numbers that show [illegible]ing a note is played on, therefore music notation readers will have to look at the TAB di[illegible] below the notes to see when to move up the neck. I have also included chord indicatio[illegible] the top staff. The chords are given only as harmonic guidelines, but they are occasionally omitted when I felt it didn't make sense to include them.

The little numbers next to the musical notes on the top staff a[illegible] suggestion[illegible] the left hand (or right hand if you are a lefty) fingers. When[illegible]ate from t[illegible]ndar[illegible]ingering for a chord, it is usually to make the transition to t[illegible]next ch[illegible] smoother a[illegible]sier for the player to maintain a legato sound during the[illegible]ord change.

Though I usually play a full F chord by usi[illegible]y thumb o[illegible]e bass note, I have fingered these arrangements, where possible, to use t[illegible]red F chord for those with smaller hands. I find it easier and quicker to play the A chord with [illegible]umb around, but I realize many guitarists are classical purists or s[illegible]efer the ba[illegible]rm. You will occasionally find an explanatory note by an F* chord i[illegible]

Fingering for the A major chord in the 1st [illegible]sition a[illegible]resents some challenges. There are at least 2 different fingerings taught in beg[illegible]ng guitar methods (1, 2, 3 on the D, G, A strings, or 1, 3, 2 for tho[illegible]). I use neith[illegible] fingering. I play the D and G strings with my first finger and the B string[illegible] my sec[illegible]. My finger indications for the A chord have changed through the years and[illegible]n, I omit the fingering entirely for that chord. Therefore, don't take any of my A chord fingerin[illegible]o seriously. Play it whichever way feels most comfortable f[illegible]

The TAB for so[illegible] arrangeme[illegible]e-note stems. Others do not. That is because of updates in the S[illegible]ius soft[illegible]re I use to engrave the music no longer allowed me to include the stems in later a[illegible]ng[illegible]ents. I hope this inconsistency is not confusing.

Wi[illegible]Table of Cont[illegible]s on just two pages and by linking each title to its respective hymn [illegible]d each hymn also link[illegible]back to the Table of Contents, you can quickly navigate between hy[illegible]n usi[illegible]his book on a tablet or computer. Also, you could conceivably have it p[illegible]d out a[illegible]made into a spiral notebook or a 3-ring binder. But you could also do [illegible]a lot of wo[illegible]from my website where all these arrangements are free.

The Liturgical Inde[illegible]ives suggested hymns appropriate for different liturgical seasons or purposes. Th[illegible]ex titles are not linked to the hymns.

SAMPLE

RESOURCES

Finding a good teacher who would be willing to use my arrangements as lesson materials is one of the best ways to proceed in mastering them, but I know that is not an option for many guitarists. I have made thorough tutorial videos for most of the hymn arrangements. The easiest way to view them is through my website, www.liturgicalguitarist.com.

On the **Hymnal** page of the website, you will find all the hymns in this book and more that are available at no charge. If there is a little movie camera icon to the right of each hymn title, click on it to view its tutorial. You can also find close arrangements of modern hymns, but I charge a small fee for them since I must pay the publishers a royalty for each of these hymns that I sell.

On my website you will also find a **Lessons** page that contains lessons for good technique and the basics of playing my style. There are free tutorials and sheet music for each lesson. Lessons cover both the plucking and playing hands, proper scale technique and arpeggios, and the basics of chord/melody style, which I employ when making my arrangements. I begin with the chords of the hymn and see if I can play the melody while sustaining the chords. I also try to find the key that makes the piece easiest to play. As a result, most of my arrangements are in the keys of C, G, D, Am or Em.

Lastly, the website provides a **Videos** page where you will find links to tutorial videos of songs that have no sheet music. You will also find tutorials teaching the introductions I play for some of the common hymn settings. On the **Blogs** page I post information about new arrangements and other thoughts on the guitar. Finally, there is a **Store** page where you can purchase the sheet music of my modern hymn arrangements and purchase my CDs in either physical or digital format.

SAMPLE

ABOUT THE AUTHOR

My mission is to enhance the practice and status of the guitar as an instrument of liturgical worship by providing accessible and musical arrangements of hymns [illegible] use as preludes, postludes and musical interludes.

I was raised Southern Baptist and have also been a Methodist and Lutheran in the [illegible] converted to Catholicism in 2000. I had been playing in my parish church, St. Rose in Longview, WA, for a couple years prior. I would usually [illegible] a few hymns on solo guitar as preludes before Mass. Rick Green, a guitarist in a doctor's [illegible] group at my [illegible], wanted to learn my hymn arrangements, which meant I had to [illegible] writing them out. Before that, I had just been working hymns out [illegible] the [illegible] playing them freely in my style.

While I do have a degree in guitar with classical emphasis, I am a folk guitarist at heart. I once wanted to play like Leo Kotke or Chris [illegible] Parker [illegible], but God didn't give me the extra angels on my fingertips required to play [illegible] level in either folk or classical styles. My playing style has evolved [illegible] mixture of [illegible] folk and classical.

As I mentioned in the previous section, I usually play with a [illegible]ord/melody approach to the music. Within that framework, I also think of the music in 3 parts: melody, bass line and inner voice. I do like a flowing sound and [illegible] lots of [illegible] notes to fill the inner voice between the bass and melody. I try to keep the melody clear and strong, louder than the bass while keeping the [illegible] softest of all.

Lastly, I've never envisioned my arrangements as classical pieces that should be played note for note. I don't even do that myself. I view them more as musical sketches. If there is a passage that [illegible] find too hard to play, [illegible] free to simplify it to make it easier for you. Whenever I add extra [illegible] hymn, I usually try to make them interesting by adding a few little variations. I do this to give guitarists new musical ideas so they can grow in their own guitar playing. Many of those ideas are not to your liking, just play the passage as it appears in the first [illegible] modify it to better fit your playing style. And if my ideas are too simple, feel free to add your own.

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