

# "GIVE ME A CLEAN HEART"

The Music of  
Dr. Margaret Pleasant Douroux



# SONGBOOK

# Give Me A Clean Heart

*The 50 Beloved Songs of Margaret Pleasant Douroux*

This songbook is dedicated to:

**Mr. Donald Douroux, the man who gives up Margaret Pleasant Douroux more than anyone else**

*In memory of*

*Rev. Earl Amos Pleasant and Olga Pleasant, parents of Margaret*

*Thurston Gilbert Frazier, mentor of Margaret*

*Rev. Earl Alfred Pleasant, brother of Margaret*

*Rev. James Cleveland and Rev. Donald Vails, friends of Margaret*

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## Douroux Songbook Committee

I was exposed to the music of Dr. Margaret Douroux at an early age, before I even considered a role in music ministry. I can recall the church choir singing songs like Take the Time Out, Give Me A Clean Heart and We're Blessed. As time progressed, I was able to witness Dr. Douroux in ministry, presenting music and ministering to the masses.

I'm reminded of an appropriate cliché, *Dr. Margaret Douroux is the "real deal."* She always has words of encouragement; she gives you that little push when you're feeling down. Dr. Douroux ministry will definitely draw your heart towards God.

It has been a privilege to work with Dr. Douroux over the years. I thank God for steering me in her direction.

Thank you Dr. Douroux for your contributions to Gospel Music as your songs will be shared for years to come. May God continue to bless you.

*Mr. Michael G. Burns, Houston, TX*

I came to know the music of Dr. Margaret Pleasant Douroux long before I knew her personally. Who would've thought that after being captivated by the song "Follow Jesus" at the age of 4-5, I would be a lifelong fan? It has been one of the great joys of my life to know Dr. Douroux personally, write my doctoral thesis on her life and music and have the privilege of presenting this body of her work to the masses. There is no one else who is humbler, more deserving, and more worthy of such an honor. The music of Margaret Pleasant Douroux has been the soundtrack to my life. When I couldn't think to pray, I thought of "Sooner than Right Now," when I didn't have words to express, I thought of "If It Had Not Been for the Lord on My Side," and when I think of Jesus, I think of "He would not come down from the cross just to save himself, "He Decided to Die" just to save me!" Thank you, Dr., for all you've been, for trusting God with your life and pen (being available as you always say), and for trusting us with this task.

*Dr. Damian D. Price, Houston, TX*

I was told by my fiancé, Jeffrey Richardson that we had to go to meet a very special person and dear friend of his. He spoke of how close they were and how he played for her at her church. I suspected it was a size Carmela up kind of meeting; so, I put on one of my nice Nordstrom dresses and shoes to match and off we went. She lived in a town that was almost unheard of by natives - so, it was a long ride. I did not know what to expect; however, I figured it would be fine. And fine it was! I thought maybe we would eat on china and drink out of crystal goblets. I figured the table would be set with linen. I mean after all; this was Dr. Margaret Douroux's house. Much to my surprise, we had chili dogs and carrot cake that was wrapped in aluminum

foil. We had a variety of sodas from which to choose. Although I was relieved that there was no pretense or “fu-fu-ness” I was taken aback by how warm and friendly Dr. Douroux was. She was just a sweet down to earth lady who happened to write songs people went crazy over. Who knew? I certainly did not! Well I am happy and thankful to say, I made the cut. Margaret later told me that She and God approved of me and that is why she let Jeff marry me. (and she said it in that order) It seems as though I have known her my entire life. Dr. Douroux is a stellar mother in Zion. She has a heart of gold. A laugh that is contagious and a smile that lights up a room. I am privileged to know her. I am blessed to be called one of her daughters. I love you Margaret!

*Min. Carmela Richardson, Detroit, MI*

For Margaret.

It is both easy and difficult for me to write a paragraph about my love and admiration for Dr. Margaret Douroux. Continuing almost 40 years from when I was first introduced to her, she has been an inspiration, encourager, mentor, motivator, counselor, confidant, and so much more. Condensing what could easily be a book into one paragraph is an unfair task. So, I will say thank you to Dr. Damian Price for including me in the process of making this presentation of selected songs from the pen of Dr. Douroux a reality.

I served as her organist and witnessed her teaching many of her songs for the first time at choir rehearsals at Greater New Bethel Baptist Church, in Inglewood, CA. She is among the finest people I know. Her music flows from her life. “Jefferson”, (as only she can call me) has been eternally blessed by this living legend. I have no doubt you will be lifted and inspired by this hand-picked collection.

*Pastor Jeffrey Richardson, Detroit, MI*

### **The Margaret Pleasant Douroux Songbook Committee**

Mr. Michael G. Burns, Houston, TX  
Dr. Damian D. Price, Houston, TX  
Min. Carmela Richardson, Detroit, MI  
Pastor Jeffrey Richardson, Detroit, MI

“We sat side by side at the piano bench in the modest home on the side of the hill overlooking the basin of Los Angeles, as the Lord gave us chords and progressions while we wrestled with the time signature; debating whether there would be six beats to the measure, or an extended twelve, to accompany the living lyrics and majestic melody the Lord had placed in her head and heart – in a ritual we would repeat over and over:

“The Lord is speaking,  
to you; to you.  
The Lord is speaking to you.  
Can’t you hear, what He’s saying?  
Why are you waiting?  
The Lord is speaking, to you.”

My mind raced as I imagined the accompanying organ compliment to enhance and not overpower the simple melody and lofty lyrics. In the providential step ordering of God, this scene would morph into an indefinite reprise. Little did we know, but in His sovereignty, God the Holy Spirit was crafting a gift that would become a global voice in ecclesiastical worship. More than once, I said amazed that I was being allowed to participate in musical creativity with a genius!

The Lord has continued to speak through the anointed vessel of my sister, colleague in the ministry of music, and gift to the Body of Christ, Dr. Margaret Pleasant Douroux. She is the generational extension of her multi-talented Father, Dr. Earl A. Pleasant, who himself could traffic from the manuscript of a sermon to the microphone of corporate praise and worship all in a moment, in the twinkling of an eye. She was prodigy of the maestro, and co-founder, along with the great Rev. James Cleveland of The Gospel Music Worship of America, Prof. Thurston Frazier. This work contains the melodious voice of the Divine with messages from the Master that will lift you from the terrestrial to the celestial dimensions of church music, praise and worship.

I remain amazed that the Lord loved me enough to allow me to sit beside, play along with, and follow her as she donned the podium with as a uniquely forceful, regimented almost militaristic metronomic maestro, commanding the attention of both those before, behind and around her as she launched a musical journey into the presence of the Lord. No one could set the tempo for a musical presentation like Margaret!

This work is a compilation of a life lived as a voice and a vessel of the biblical exhortation to utilize music as an instrument of praise, worship and spiritual growth. Dr. Douroux’s compositions create a common ground for the biblical genres of kerygmatic, koinonic and leitourgic content. You will read, hum and sing lyrics and melodies that proclaim the gospel of the Kingdom, enhance spiritual fellowship, and often serve as ushers leading you behind the veil into the very presence of God. As you join the excursion of this hymnody, you will repeatedly realize why her musical masterpieces, often simple yet profound; always profoundly simplistic, have been used by God as profitable for exhortation, encouragement, enlightenment and inspiration unto the uttermost parts of the world.

Over and over the Bible exhorts us or exemplifies the exhortation to “sing a new song”. Dr. Margaret Douroux is a contemporary Psalmist in the likeness of the sweet psalmist of Israel, David who declared in Ps 40:3 *And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the LORD.* KJV. The word used here for “new” speaks of a creative new; brand new; a never seen or heard before new” – a “new” that only comes from God. Such is the creative gift of Dr. Margaret Douroux. Hers was never a “sampling” ministry or redressing, re-doing, remixing what others have done. She was the repository of a “new” song, fresh from the throne and voice of God. Ps 33:3 declares: *Sing to him a new song; play skillfully, and shout for joy.* NIV. The Davidic formula musically move through the new song, with skill, to shout. Invariably, Holy Spirit would take you to the double dot at the double bar instructing us to repeat, until we made it to the “shout!” Following the model of the Psalmist, you will sing, and with skillful accompaniment, worship on the path to praise and shouts of joy. Welcome to a musical experience from the pen of Dr. Margaret Douroux, and from the mind of God.

*Kenneth C. Ulmer, Ph. D., D. Min.*

Pastor, Faithful Central Bible Church, Los Angeles, CA

# Give Me A Clean Heart

Based on Psalm 51:10

*Moderato (Very Deliberate)*

Words and Music by  
Margaret Pleasant Douroux

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a whole rest in the upper staff, followed by a series of chords and melodic lines in both staves.

5

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a whole rest in the upper staff, followed by a series of chords and melodic lines in both staves. The lyrics "Give me a clean heart, so I may" are written below the upper staff.

Give me a clean heart, so I may

8

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a whole rest in the upper staff, followed by a series of chords and melodic lines in both staves. The lyrics "serve thee. Lord fix my heart, so that" are written below the upper staff.

serve thee. Lord fix my heart, so that



Give Me A Clean Heart, p. 2

11

I, my be used by thee. For I'm not

14

wor - thy of all these bless - ings. Give me a

18

clean heart, and I'll fol - low thee. *Last time*

22 Verses

I'm not ask - ing for the rich - es of the  
Some - times I am for and some - times I am

Give Me A Clean Heart, p. 3

25

land. \_\_\_\_\_ I'm not ask - ing for high men to know my name. \_\_\_\_\_  
down. \_\_\_\_\_ Some-times I am al - most lev - el to the ground. \_\_\_\_\_

Musical score for measures 25-29, featuring a vocal line and piano accompaniment in a key with two flats.

30

— Please — give me Lord, a clean heart that I may fol - low Thee. Give me a  
— Please — give me Lord, a clean heart that I may fol - low Thee. Give me a

Musical score for measures 30-34, featuring a vocal line and piano accompaniment.

35

clean heart, a clean heart and I will fol - low Thee. \_\_\_\_\_  
clean heart, a clean heart and I will fol - low Thee. \_\_\_\_\_

1. \_\_\_\_\_ 2. D.C. \_\_\_\_\_

Musical score for measures 35-39, featuring a vocal line and piano accompaniment. The score includes first and second endings and a Da Capo (D.C.) instruction.

# Move Yourself

(If You Move Yourself)

Words and Music by  
Margaret Pleasant Douroux

First system of musical notation. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "If you move your-self out of God's way, He will work the mir-a-cles that you". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Second system of musical notation, starting at measure 4. The vocal line continues with the lyrics: "need. — If you move your-self out of God's way, He will make your life full and com-". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with chords and a bass line.

Third system of musical notation, starting at measure 8. The vocal line continues with the lyrics: "plete. — When you feel you're be-ing test-ed and you're feel-ing so de-ject-ed. If you". The piano accompaniment continues with chords and a bass line.

Move Yourself, p. 2

11

Move, Move, Move your-self, if you Move, Move, Move your-self, if you

15

Move your-self then God can have His way.

19 Chorus

He won't need an-y help from you; He will know what is

22

best to do. If it's a friend you need, He is a friend in-deed. He is a prob-lem bear-er and a

26

bur-den shar-er If you Move your-self then God can have His way.

# Take The Time Out

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The lyrics are: "It's so fun - ny how bu - sy we get. It's so our fun - ny how we see, to for - get. We Af - ter the all Lord the Lord has us done, the bat - tle is fought and the vic - t'ry is won. We don't when share the heav - y bur - den we all have to bear. But, when take the time said to and say, "Thank you for - Lord, for how the vic - t'ry to ver - day." You bet - ter take the time out. to praise, praise the come. You bet - ter take the time out. to praise, praise the"

1  
It's so fun - ny how bu - sy we get. It's so our  
It's so fun - ny how quick - ly we we pray. That our

3  
fun - ny how we see, to for - get. We Af - ter the all Lord the Lord has  
nights be we changed in to day. We beg the Lord to help us

6  
done, the bat - tle is fought and the vic - t'ry is won. We don't when  
share the heav - y bur - den we all have to bear. But, when

9  
take the time said to and say, "Thank you for - Lord, for how the vic - t'ry to ver -  
all is said to and done, we for get how we o - ver

12  
day." You bet - ter take the time out. to praise, praise the  
come. You bet - ter take the time out. to praise, praise the

Take The Time Out , p. 2

15

Lord, Lord. You bet - ter take the time out to praise the

Musical notation for measures 15-18, including a grand staff with treble and bass clefs, a key signature of three flats, and a common time signature. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Lord, Lord. You bet - ter take the time out to praise the".

19

Lord. You bet - ter take the time out, to praise the

Musical notation for measures 19-22, including a grand staff with treble and bass clefs, a key signature of three flats, and a common time signature. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Lord. You bet - ter take the time out, to praise the".

23

Lord. Praise Him for the prob - lems He's brought you through, praise Him for the

Musical notation for measures 23-26, including a grand staff with treble and bass clefs, a key signature of three flats, and a common time signature. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Lord. Praise Him for the prob - lems He's brought you through, praise Him for the".

27

bles - ings He's giv - en to you. You bet - ter take the time out,

Musical notation for measures 27-29, including a grand staff with treble and bass clefs, a key signature of three flats, and a common time signature. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "bles - ings He's giv - en to you. You bet - ter take the time out,".

30

to praise, praise the Lord.

Musical notation for measures 30-33, including a grand staff with treble and bass clefs, a key signature of three flats, and a common time signature. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "to praise, praise the Lord.".

# Resting Place

Based on Matthew 11:30

Words and Music by  
Margaret Pleasant Douroux

Come un-to me, ye that la - bor.  
Take my yoke up - on you;

All who are hea - vy of la - den; for  
You should learn of me. For

I am low - ly in your heart.  
I give you rest for your soul. am

I am a rest - ing place.  
I am a rest - ing place.

Rest - ing in Je - sus, I rest in Je - sus.

Resting Place , p. 2

11

He is a rest - ing place.

13

Yoke is so ea - sy; Yoke is so ea - sy

15

Bur - den is light.

17

He is a rest - ing place.



(I Have Never Seen)  
The Righteous Forsaken

Based on Psalm 37

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for a grand piano in 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb). The lyrics are: "I have nev - er seem the right - eous for - sak - en nor his seed e - ver beg - ging for bread. The steps of a good man are or - dered by the Lord and his seed is blessed saith the Lord. If you trust in Him, de - light in Him, com - mit your ways and rest, you will". The piano accompaniment features a steady bass line and a treble line with chords and some melodic lines. There are some triplets in the piano part at measures 9 and 10.

I have nev - er seem the right - eous for - sak - en nor his

3  
seed e - ver beg - ging for bread. The

5  
steps of a good man are or - dered by the Lord and his

7  
seed is blessed saith the Lord. If you

9  
trust in Him, de - light in Him, com - mit your ways and rest, you will

I Have Never Seen The  
Righteous Forsaken, p. 2

11

nev - er see the right - eous for - sak - en no, nev - er. You will

Musical notation for measures 11-12. The treble clef staff contains a series of chords and single notes, with a melodic line in the right hand. The bass clef staff contains a simple bass line. The lyrics are: nev - er see the right - eous for - sak - en no, nev - er. You will

13

nev - er see the right - eous for - sak - en no nev - er. Nor his

Musical notation for measures 13-14. The treble clef staff continues the melody, with a key signature change to one flat (B-flat) at measure 14. The bass clef staff continues the bass line. The lyrics are: nev - er see the right - eous for - sak - en no nev - er. Nor his

15

seed e - ver beg - ging for bread. \_\_\_\_\_ Nor his

Musical notation for measures 15-16. The treble clef staff features a melodic line with a slur over measures 15 and 16. The bass clef staff continues the bass line. The lyrics are: seed e - ver beg - ging for bread. \_\_\_\_\_ Nor his

17

see e - ver beg - ging for bread. \_\_\_\_\_

Musical notation for measures 17-18. The treble clef staff features a melodic line with a slur over measures 17 and 18. The bass clef staff continues the bass line. The lyrics are: see e - ver beg - ging for bread. \_\_\_\_\_

# Rivers of Joy

Based on Psalm 46:4

Words and Music by  
Margaret Pleasant Douroux

When the Ho - ly Spir - it starts to  
midst of trib - u - la - tion in some

5

move with - in my to soul, it  
way I start my to smile. Then my

9

starts a fire burn - ing that I  
load is al - ways lift - ed e - ven

13

just can - not con - trol. It  
though I don't know how. There are

Rivers of Joy , p. 2

17

starts times \_\_\_\_\_ my when feet I'm to so shout joy - ing, ful \_\_\_\_\_ it and puts I

21

clap don't \_\_\_\_\_ ping know \_\_\_\_\_ all the rea - son hands, why; \_\_\_\_\_ and the it I

25

makes feel \_\_\_\_\_ my the eyes Ho - ly start ly cry Spi - rit \_\_\_\_\_ tears mov - ing I

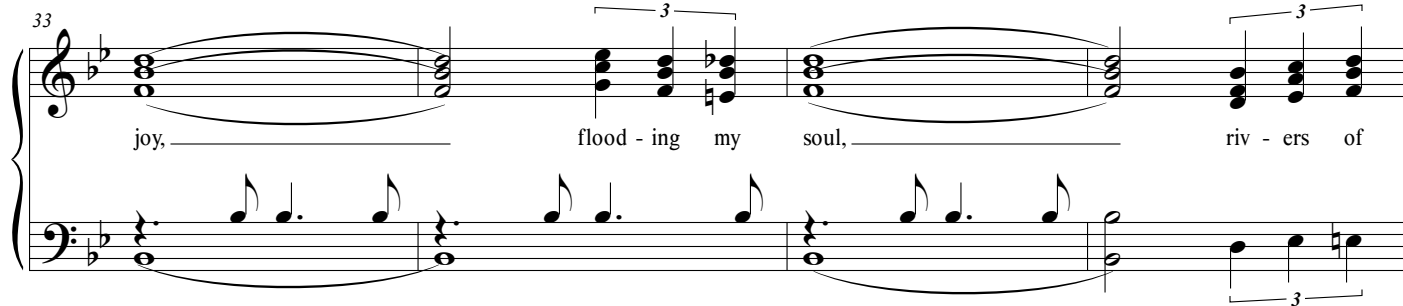
29

Chorus

just more \_\_\_\_\_ don't and more un - der in - side. \_\_\_\_\_ Riv - ers of

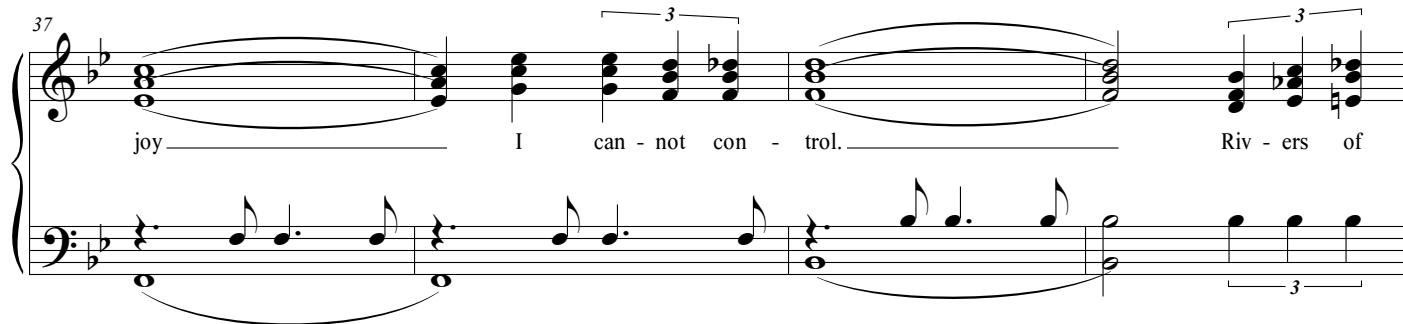
Rivers of Joy , p. 3

33



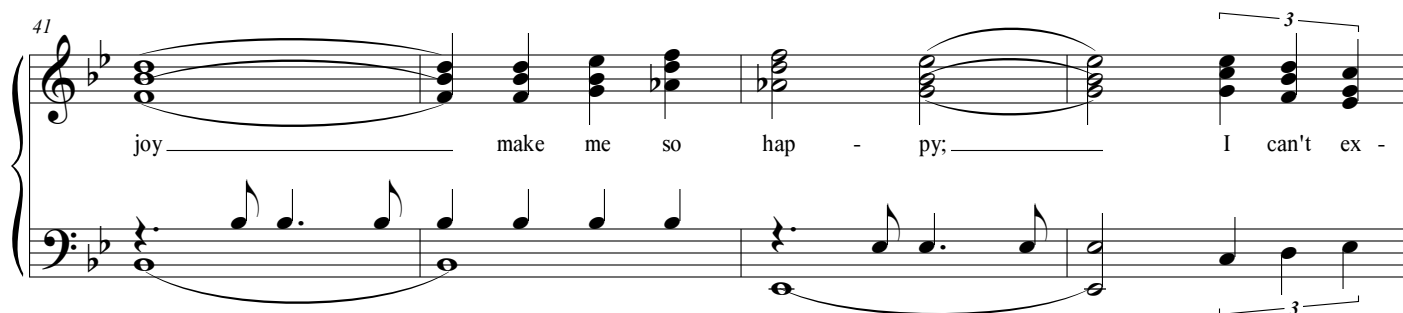
joy, flood - ing my soul, riv - ers of

37



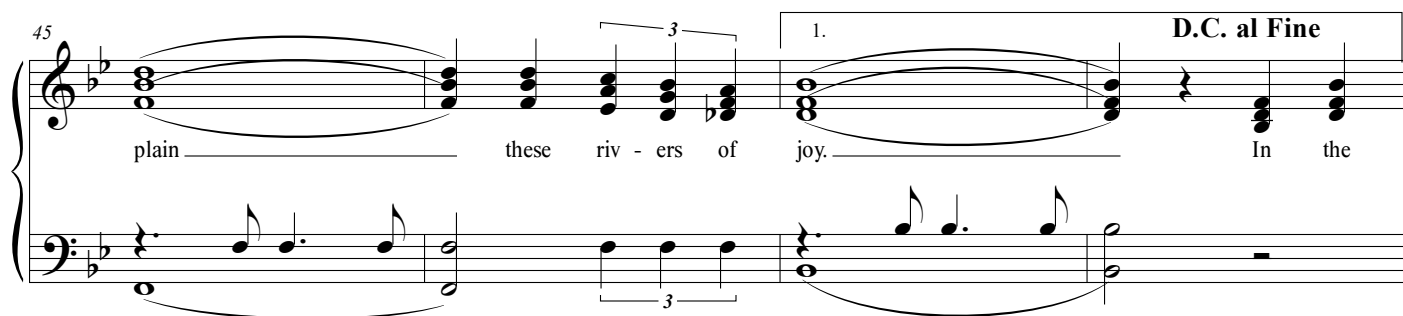
joy I can - not con - trol. Riv - ers of

41



joy make me so hap - py; I can't ex -

45



plain these riv - ers of joy. In the

1. **D.C. al Fine**

49



joy.

2.

# Sooner Than Right Now

Words and Music by  
Margaret Pleasant Douroux

*Moderate Rhythm*

The musical score is written for piano and voice in 4/4 time. It consists of five systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a treble line with chords and some melodic movement. The lyrics are: "Soon - er than right now, fast - er than im - me - diate - ly the Lord an - swers my prayer. He an - swers my prayer. Soon - er than right now, fast - er than im - me - diate - ly. He an - swers my prayer, right then and there. While I'm yet pray - ing and be - fore I say, 'A - men.' The Ho - ly Spi - rit speaks to me, He says, 'trust me, you're in My hand.' Soon - er than right now, fast - er than im - me - diate - ly the".

3  
an - swers my prayer. He an - swers my prayer. Soon - er than right now,

6  
fast - er than im - me - diate - ly. He an - swers my prayer, right then and there.

9  
While I'm yet pray - ing and be - fore I say, "A - men." The Ho - ly Spi - rit speaks to me, He says,

12  
"trust me, you're in My hand." Soon - er than right now, fast - er than im - me - diate - ly the

Sooner Than Right Now , p. 2

15

Lord an - swers prayer. I say,

19

"Lord I am sick." He says, "I am a heal - er." I say, "Lord I am lone - ly." He says,

22

"I am a com - pa - ny keep - er." I say, "Lord, I have no food." He says, "I'll pre - pare a ta - ble, — what -

25

ev - er - you need me to do I am a - ble." — Soon - er than right now,

28

fast - er than im - me - diate - ly the Lord an - swers prayer.

(The Lord Be Praised)  
**Day and Night Praise**

*Based on Psalm 113*

Words and Music by  
Margaret Pleasant Douroux

Unison Women:

Un - til the set <sup>3</sup> - ting of the sun, The

Unison Men: Un - til the go - ing down of the same.

Lord be praised, the Lord be

praised. From the time that the

sun comes up 'til the go - ing down of the

same. The Lord be praised.



# Trees

Based on Judges 9:8-15

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice. It consists of five systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are written below the treble staff. The first system starts with measure 1. The second system starts with measure 4. The third system starts with measure 8. The fourth system starts with measure 12. The fifth system starts with measure 16. The lyrics are: 'Trees don't want to be mount - ians, they just praise the Lord. Winds don't want to be dark clouds, they just praise the Lord. Mount - ains nev - er are val - leys they just praise the Lord. Dark clouds nev - er are sun - ny, they just praise the Lord. The Sun, the Moon and stars are hap - py in their hea - ven - ly A grain of sand is hap - py sitt - ing on a cool sea - space; the ri - vers and the o - ceans just keep mo - ving from place to shore; or e - ven in the hott - est pla - ces mak - ing a des - erts place. So, if I want to be a ser - vant of teh

Trees , p. 2

19

man who made the trees I've got to live the life He

**Fine**

22

wants me to love. live.

27

I ain't gon - na wor - ry a - bout the

29

peo - ple and what they say; I'm gon - na do what

32

Je - sus tells me each and ev - er - y day. So,

**D.S. al Fine**

# What Shall I Render

Based on Psalm 116:12

Words and Music by  
Margaret Pleasant Douroux

Hymn

The musical score is written for piano and voice. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "What shall I render unto God for all His mercies? That's all that I can give. God had ev'ry-thing; ev'-ry thing be-long to Him. God has ev'-ry-thing; ev'-ry-thing be-long to Him. What shall I render, what shall I give?"

What shall I ren - der — un - to God for all His  
All I can ren - der — is my God - y and my  
mer - cies?  
soul. — That's all that I can ren - der, — That's  
What shall I give?  
all — I can give. God had ev' - ry - thing;  
ev' - ry thing be - long to Him. God has ev' - ry - thing; ev' - ry - thing be - long to Him.  
What shall I ren - der, — what — shall I give?

Twice, New Testament Scripture references types of songs we (the Body of Christ) are to sing. Psalms, hymns, and spiritual songs are the three. They are for the purpose of encouraging, exhorting, and instructing. These words do not pertain to specific styles of music as we understand today. Rather, they speak of lyrical content and intention.

The compositions of Dr. Margaret Pleasant Douroux follow this injunction perfectly. As an instrument of God, she has adorned our fellowships with sounds of psalms, hymns, and spiritual songs. Flawlessly, Dr. Douroux has crafted works that preserve a historical sound, while also presenting a fresh new auditory imprint. It would be correct to say that her catalogue consists of both praise and worship and gospel music.

Dr. Margaret Douroux has influenced many young writers. Her music has blessed and inspired millions. This present collection is proof of such. The music will continue. It will be preserved in the hearts of those who know her and love sacred music. Whether on the stages of great venues or in the sanctuaries of churches around the world, her music will be performed, ministered, arranged, and rendered for epochs, surpassing her physical presence.

I am honored to call her friend; to have worked with her; to have traveled with her; to have learned from her. Writing this forward has been nothing less than a reverent honor.

It is my prayer that this work will be appreciated and celebrated by all who have heard and loved her musical offerings. I also pray that distant generations will value this treasure, keeping it foundational as they pursue their own service, creating new sounds for their time.

*Rev. Calvin Bernard Rhone*

Pastor, Hope of Glory Christian Center of Los Angeles

Chapter Representative for the Los Angeles Chapter of the Gospel Music Workshop of America

# I'm Glad

Based on Genesis 1:27

Words and Music by  
Margaret Pleasant Douroux

*Moderate Tempo*

Piano introduction in 6/8 time. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

8

I'm glad man didn't make sun - shine, for  
I'm glad man didn't make heart - ache, for

Musical notation for measures 8-12, including vocal line and piano accompaniment.

13

he may not let it shine on me. I'm glad man didn't make rain-drops  
he'd give me more than I can bear. I'm glad man didn't make tear-drops

Musical notation for measures 13-19, including vocal line and piano accompaniment.

20

for me may for - get to wa - ter the grain. I'm glad man didn't give  
for he's find joy in the tears I shet, I'm glad man didn't

Musical notation for measures 20-24, including vocal line and piano accompaniment.

I'm Glad, p. 2

27

life to me, \_\_\_\_\_ for he \_\_\_\_\_ would sure - ly, sure-ly for sake me. \_\_\_\_\_ And I'm glad,  
cre - ate me, \_\_\_\_\_ for he \_\_\_\_\_ would sure - ly, sure-ly de - stroy me. \_\_\_\_\_ And I'm glad,

Musical score for measures 27-33. The system includes a vocal line with lyrics, a piano accompaniment with chords and bass line, and a treble clef staff with a key signature of one flat.

34

glad, glad, glad, glad, that that God God made made. me. me.

Musical score for measures 34-39. The system includes a vocal line with lyrics, a piano accompaniment with chords and bass line, and a treble clef staff with a key signature of one flat.

40

He made \_\_\_\_\_ me in \_\_\_\_\_ His im - age \_\_\_\_\_

Musical score for measures 40-43. The system includes a piano accompaniment with chords and bass line, and a treble clef staff with a key signature of one flat.

44

He made \_\_\_\_\_ me just \_\_\_\_\_ like Him.

He

Musical score for measures 44-47. The system includes a piano accompaniment with chords and bass line, and a treble clef staff with a key signature of one flat.

I'm Glad, p. 3

49

trust - ed the world in my hands, but He

53

promised to see about me.

He

57

gave me wisdom and knowledge, He

61

gave me eyes to see. And I'm

65

glad, glad, glad, glad, glad that God made me.

# Jesus Gave Me A Light

Based on Matthew 5:14-16

Words and Music by  
Margaret Pleasant Douroux

Je - sus gave me a light. I've got to let it shine.

The first system of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Je - sus gave me a light. I've got to let it shine."

Je - sus gave me a lighth; I've got to let it shine. He said take this lit-tle

The second system of music continues the melody and accompaniment. The lyrics are: "Je - sus gave me a lighth; I've got to let it shine. He said take this lit-tle"

light and set it on a hill, since Je - sus gave me a light,

The third system of music continues the melody and accompaniment. The lyrics are: "light and set it on a hill, since Je - sus gave me a light,"

I've got to let it shine. The Da shine.

1. 2. Fine

The fourth system of music concludes the piece. It features a first ending (1.) and a second ending (2.) that leads to a "Fine" marking. The lyrics are: "I've got to let it shine. The Da shine."



Jesus Gave Me A Light , p. 2

18

He - brew child - ren were warned by the great and might - y King, when you hear that trum - pet  
niel was told — and warned by the King who reigned that day. He said, "Do not praise your

The musical score for measures 18-22 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with a key signature of two flats. The music is in a 4/4 time signature. The lyrics are: "He - brew child - ren were warned by the great and might - y King, when you hear that trum - pet niel was told — and warned by the King who reigned that day. He said, "Do not praise your

23

blow, bow down on your knees. But the He - brew child - ren knew if they were to  
God, do not dare to pray." But then Da - neil raised his voice and prayed in his

The musical score for measures 23-28 continues the vocal line and piano accompaniment. The lyrics are: "blow, bow down on your knees. But the He - brew child - ren knew if they were to God, do not dare to pray." But then Da - neil raised his voice and prayed in his

29

bow their lights would not be seen by the King and all his crowd.  
way, His light was sure - ly seen from his win - dow that same day.

The musical score for measures 29-33 concludes the vocal line and piano accompaniment. The lyrics are: "bow their lights would not be seen by the King and all his crowd. way, His light was sure - ly seen from his win - dow that same day."

# Like A Tree

Based on Psalm 1

Words and Music by  
Margaret Pleasant Douroux

*Hard Gospel Feel*

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass clef staff. The lyrics are written below the notes. Measure numbers 3, 6, 9, and 12 are indicated at the start of their respective systems. The piece features a steady bass line and a treble line with chords and melodic lines. A triplet of eighth notes is marked in the first system.

3  
Just like a tree that's plant - ed by the wa - ter.

3  
I shall not be moved. Though the winds are blow - ing all a -

6  
round me I shall not be moved. — These

9  
winds will nev - er last, this storm is sure to

12  
pass, this trial is just a test so,

Like A Tree, p. 2

15

I shall not, I shall not, oh

Musical notation for measures 15-16. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 15 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. Measure 16 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. The lyrics are: "I shall not, I shall not, oh".

17

I shall not be moved. ———— Though

Musical notation for measures 17-18. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 17 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. Measure 18 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. The lyrics are: "I shall not be moved. ———— Though".

19

waves of af - flic - tion sweep o - ver my soul and bil - lows and storm clouds con - tin - ue to roll.

Musical notation for measures 19-20. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 19 features a treble staff with a triplet of eighth notes, followed by a triplet of eighth notes, and a bass staff with a quarter note. Measure 20 features a treble staff with a triplet of eighth notes, followed by a triplet of eighth notes, and a bass staff with a quarter note. The lyrics are: "waves of af - flic - tion sweep o - ver my soul and bil - lows and storm clouds con - tin - ue to roll."

21

Faith in God's pro - mi - ses an - chors my soul, I shall not,

Musical notation for measures 21-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 21 features a treble staff with a triplet of eighth notes, followed by a triplet of eighth notes, and a bass staff with a quarter note. Measure 22 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. The lyrics are: "Faith in God's pro - mi - ses an - chors my soul, I shall not,".

23

I shall not, oh I I shall not be moved. ————

Musical notation for measures 23-24. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 23 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. Measure 24 features a treble staff with a dotted quarter note chord, followed by two eighth notes, and a bass staff with a quarter note. The lyrics are: "I shall not, oh I I shall not be moved. ————".

# The Lord Is Speaking

Words and Music by  
Margaret Pleasant Douroux

*Very Deliberate*

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/4. The tempo is marked 'Very Deliberate'. The lyrics are: 'The Lord is speaking to you, a storm tossed sea. He speaks through a speaking night to you, so sweetly and quietly. Can't you'. The piano accompaniment features chords and melodic lines that support the vocal melody.

The Lord is speaking to you, a storm tossed sea. He speaks through a speaking night to you, so sweetly and quietly. Can't you

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The Lord Is Speaking, p. 2

9

hear what \_\_\_\_\_ He's say - ing?

11

Why \_\_\_\_\_ are you wait - - - ing? \_\_\_\_\_ The

13

Lord \_\_\_\_\_ is speak - ing to \_\_\_\_\_ you. \_\_\_\_\_

# One More Day

Words and Music by  
Margaret Pleasant Douroux

One more day, one more day,  
One more day, chance, one more day, chance,

The first system of musical notation is in 4/4 time. The treble clef staff contains chords for the words 'One', 'more', 'day, chance,', 'one', 'more', and 'day, chance,'. The bass clef staff contains a simple bass line with quarter notes.

I thank God just for one more day.  
I thank God just for one more chance.

The second system of musical notation starts with a measure rest marked '3'. The treble clef staff contains chords for the words 'I thank God just for one more day.' and 'I thank God just for one more chance.'. The bass clef staff contains a simple bass line with quarter notes.

One more day, the Lord has made a way.  
One more day, chance, to do the best I can.

The third system of musical notation starts with a measure rest marked '5'. The treble clef staff contains chords for the words 'One more day, the Lord has made a way.' and 'One more day, chance, to do the best I can.'. The bass clef staff contains a simple bass line with quarter notes.

I thank God just for one more day.  
I thank God just for one more chance.

The fourth system of musical notation starts with a measure rest marked '7'. The treble clef staff contains chords for the words 'I thank God just for one more day.' and 'I thank God just for one more chance.'. The bass clef staff contains a simple bass line with quarter notes.

# Remember Me

Based on Luke 23:42

Words and Music by  
Margaret Pleasant Douroux

Re - mem - ber me, re - mem - ber me when you  
come in - to your king - dom. E - ven though I  
fail to do the good I could. E - ven though I  
fail, to live the way I should. Please for - give me and re -  
mem - ber please re - mem - ber please for -

The musical score is written in 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody includes several triplet markings (indicated by a '3' above the notes) and various rests. The lyrics are placed below the notes, with lines of text corresponding to the musical phrases. The score is divided into five systems, each starting with a measure number (1, 3, 5, 7, 9).

Remember Me, p. 2

11

give me and re - mem - ber me. \_\_\_\_\_ The

13

day that Je - sus died on the cross to suf - fer for the sin - sick and lost.

15

At the same time He died, two thieves were cru - ci - fied. But, one

17

thief as he died be - fore he closed his eyes said, "Re - mem ber, \_\_\_\_\_ please re -

20

mem ber, \_\_\_\_\_ please for - give me and re - mem - ber me."



# The Angels Sang

Based on Matthew 2

Words and Music by  
Margaret Pleasant Douroux

Verse: Slow and Sweetly

How pre - cious this is the gift God  
God, let that great child be born, in a  
When that great child was born, His

3  
gave man - to all man - kind. There is no and great - er  
man - ger ents loved Him so, A But bright when the shin - er  
par - ents loved Him so, But bright when the time had

6 Chorus  
gift, I know you'll ev - er find. The An - gels  
star showed they knew wise men that where He would lay. The An - gels  
come, they knew that He would go. The An - gels

The Angels Sang, p. 2

9

sang, "Hal - le - lu - jah, Glo - ry Hal - le -

12

lu jah! Peace on Earth, good will to men.

15

Je - sus Christ is born."

# Through A Storm

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice in 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "If you can't calm the storm, you can't make it through a sea. How can you say that God's the captain of your life? If you can't make it through the storm, you can't make it through the storm." The piano accompaniment features chords and melodic lines that support the vocal melody. The score includes measure numbers 3, 6, 10, and 14.

3  
If you can't calm the storm, you can't make it through a sea.

6  
How can you say that God's the captain of your life? If you can't

10  
make it through the storm, you can't make it through the storm.

# We're Blest

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: 'We're blest, we're blest, we're blest, we're blest. We've got shel - ter, cloth - ing, health and strength, we are blest. We're blest, we're blest, we're blest we're blest. We don't de - serve it but yet we're blest. I don't Did you know if you've stopped to think a - bout life, but here's what I've found to be read in the news of the plane that failed, and how all the loved ones were true, we al - ways find the time to com - plain and feel sad, And lost? Do we know of a friend who is sick? And we're well, if we'

3

6 Verse

9

12

We're Blest, p. 2

15

nev - er stop to think how we're blest. We have  
do we will shout how we're blest. Did you

Musical notation for measures 15-16, featuring a treble and bass clef with lyrics underneath.

17

eve - ry thing we need, to en - joy our lives, and we  
hear a - bout the child, with no food to eat and the

Musical notation for measures 17-18, featuring a treble and bass clef with lyrics underneath.

19

sel - dom have to do with are - out. And  
moth - er, fath - er, both gone? It

Musical notation for measures 19-20, featuring a treble and bass clef with lyrics underneath. A triplet of eighth notes is marked with a '3' above it.

21

yet we find it ea - sy, so ea - sy to cry; but we're  
comes to my mind, we bet - ter stop now and think how we're

Musical notation for measures 21-22, featuring a treble and bass clef with lyrics underneath.

23

blest, we're blest, we're blest, we are blest.  
blest, we're blest, we're blest, we are blest.

Musical notation for measures 23-24, featuring a treble and bass clef with lyrics underneath.

*“Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. And whatever you do in word or deed, do all in the name of the Lord Jesus, giving thanks to God the Father through Him.”* Colossians 3:16-17 King James Version

The compositions of Dr. Margaret Pleasant Douroux have long served as a conduit for the Gospel of Jesus Christ. Her catalogue is a testament to her spiritual relationship with Christ, and as a vehicle of evangelism--reaching the souls of men and women throughout the country and around the world. She has enthusiastically shared her capability of songwriting throughout the years, with such memorable compositions as “If God Is Dead”, “High Praise”, “Give Me A Clean Heart”, “The Lord Strong And Mighty” (one of my personal favorites) and many others that have blessed the hearts and souls of Gospel music enthusiasts everywhere. And now, the perfect collectable of modern-day hymns compiled to bring joy to today’s minstrels. These songs are guaranteed to lift spirits, to bring peace to troubled minds, and to offer praise to God. As you peruse and use these blessed compositions, allow the Spirit of the Lord to permeate your soul and saturate your spirit. Enter into His gates; make your way to His courts; and worship—be it privately or corporately- as you sing these melodies with a grateful heart and enthusiasm.

*Elder A. Jeffrey LaValley*  
Minister of Music, Composer, Producer

# Already Done

Words and Music by  
Margaret Pleasant Douroux

*Slowly, with feeling*

1. Al - read - y done, \_\_\_\_\_

2. al - read - y done. \_\_\_\_\_

4  
What - ev - er you've been ask - ing the Lord to do \_\_\_\_\_ it's \_\_\_\_\_ al - read - y  
You're try - ing, you're as - pir - ing, some - times cry - ing, now it's al - read - y

8  
done. \_\_\_\_\_ He lis - tened while you prayed. \_\_\_\_\_ He  
done. \_\_\_\_\_ The bless - ing is pre - pared. \_\_\_\_\_ Just

11  
knows how long - you had to wait. \_\_\_\_\_ Don't give up, keep the faith, for its  
know the Sa - vior real - ly cares. \_\_\_\_\_ He heard your ev' - ry prayer, and it's

15  
1: al - read - y done. Al - read - y done. done!  
al - read - y done. done!

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Already Done , p. 2

19 **Vamp**  
(repeat as directed) (repeat as directed)

Wait-ing for an an - swer! Wait-ing for an an - swer!

23

Wait-ing for an an - swer! To see what the end will be; for it's

27 **Fine**

al - read - y done. for it's al - read - y done!



# All These Blessings Are Mine

Based on Matthew 7:7

Words and Music by  
Margaret Pleasant Douroux

Ask  
Come

and un - to  
it shall  
me

be gi - ven  
and I will  
un - give  
to you

4  
you;  
rest;

seek  
for

and my

ye ———  
bur - den ———

shall  
is

7  
find;  
light;

knock  
give

and the  
and it

10  
door  
shall

shall  
be

o - pen  
gi - ven

un -  
un -

to you.  
to you.

13  
All  
All

thes  
these

bles - ings —  
bles - ings —

are  
are

mine. ———  
mine. ———

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are placed below the notes, with some words spanning across multiple notes. The score is divided into five systems, each starting with a measure number (4, 7, 10, 13). The music includes various note values, rests, and dynamic markings.

All These Blessings Are Mine , p. 2

17

All these bless - ings are mine.

21

All these bless - ings are mine.

25

Ask an - y - thing that you will in My name,

29

all these bless - ings, all these

32

bless - ings all these bless - ings are mine.

# If It Had Not Been For the Lord

(Dedicated to Rev. Melvin Wade and Mount Moriah Baptist Church)

Based on Psalms 124

Words and Music by  
Margaret Pleasant Douroux

Moderate Rhythm

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "If it had not been for the Lord on my side, tell me where would I be. He kept me - my en - i - mies a - way; He let the be. He ne - ver left me all a lone; He gave the sun shine through a clou - dy day. He rocked me in the cra - dle of His peace and joy I'd nev - er known. He an - swered when I knelt to real - ly arm pray, when He knew I had been bat - tered and His scorned, so if it and in vic - t'ry had the Lord brought me and His way, so if it". The score includes a repeat sign at the beginning, a first ending bracket labeled "1. Fine" at measure 4, a second ending bracket labeled "2." at measure 9, and a "D.S. al Fine" instruction at measure 15. A triplet of eighth notes is marked with a "3" above it in the piano part at measure 2.

If it had not been for the Lord on my  
side, tell me where would I be. where would I be.  
be. He kept me - my en - i - mies a - way; He let the  
He ne - ver left me all a lone; He gave the  
sun shine through a clou - dy day. He rocked me in the cra - dle of His  
peace and joy I'd nev - er known. He an - swered when I knelt to real - ly  
arm pray, when He knew I had been bat - tered and His scorned, so if it  
and in vic - t'ry had the Lord brought me and His way, so if it

# He Decided To Die

Inspired from a sermon by Civil Rights Leader,  
Rev. Jesse Jackson, Sr.

Based on Matthew 27: 41

Words and Music by  
Margaret Pleasant Douroux

*Moderate Rhythm*

The musical score is written in 8/8 time and consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a treble clef, and a bass line with a bass clef. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "When Je - sus hung on Cal - va - ry, life, peo - ple came from miles to ti - ple come to cri - ti - see. They said, 'If You be - you the Christ, come cize. But I am con - vinced you will find, He'll".

He Decided To Die , p. 2

down \_\_\_\_\_ and save \_\_\_\_\_ Your life." \_\_\_\_\_ But Je - sus  
 give \_\_\_\_\_ you peace \_\_\_\_\_ of mind. \_\_\_\_\_ Like Je - sus

nev - er an - swered them, \_\_\_\_\_ He knew \_\_\_\_\_ that Sa - tan was  
 when \_\_\_\_\_ Sa - tan \_\_\_\_\_ tempt - ed \_\_\_\_\_ Him don't \_\_\_\_\_ waste time trying to

tempt - ing Him. \_\_\_\_\_ If He had come down from the cross, \_\_\_\_\_  
 an - swer them. \_\_\_\_\_ If He had come down from the cross, \_\_\_\_\_

\_\_\_\_\_ my soul \_\_\_\_\_ would still \_\_\_\_\_ be lost. \_\_\_\_\_  
 \_\_\_\_\_ my soul \_\_\_\_\_ would still \_\_\_\_\_ be lost. \_\_\_\_\_  
 He would not come

He Decided To Die , p. 3

34

down from the cross just to save. Him - self. He de - ci - ded to

39

die just to save, me. He would not come down from the

44

cross just to save Him - self. He de - cid - ed to die just to

49

save me. He would not come down from the cross just to save Him -

55

self. He de - cid - ed He de - cid - ed to die just to save me.

# High Praise

Based on Psalm 146:2

Words and Music by  
Margaret Pleasant Douroux

Light Praise - *Legato*

Pre - cious, Ho - ly bless - ed Sav - ior, You are wor - thy to be praised.

5

Hea - ven and earth bow be - fore You, You are wor - thy to be praised.

*Special Chorus\**

9

Pre - cious, Ho - ly bless - ed Sav - ior, You are wor - thy to be praised.

(Sop)  
(Alt)  
(Ten)  
(Bass)

Hal - le - lu - jah, Hal - le - lu - jah,  
Hal - le - lu - jah, jah  
Hal le lu jah

11

Heav - en and earth bow be - fore You, You're wor - thy to be praised.

Hal - le - lu - jah, You're wor - thy to be praised.

# Hold On

(A Spiritual Arrangement)

Arranged by  
Margaret Pleasant Douroux

*Traditional Negro Spiritual*

Hold on a lit - tle while — long - er,

hold on a lit - tle while — long - er,

hold on a lit - tle while — long - er,

ev - ery - thing's gon - na be al - right.

See the storm pass - ing o - ver,

The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The lyrics are: 'Hold on a lit - tle while — long - er,' (repeated three times), 'ev - ery - thing's gon - na be al - right.', and 'See the storm pass - ing o - ver,'. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line has a melodic line with some triplets and a long note on 'while'.



Hold On , p. 2

11

see the storm pass - ing o - ver,

Musical notation for measures 11-12. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 contains the lyrics 'see the storm' and measure 12 contains 'pass - ing o - ver,'. The melody is in the treble clef, and the bass line is in the bass clef.

13

see the storm pass - ing o - ver, ev - ery - thing's gon - na

Musical notation for measures 13-14. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. Measure 13 contains the lyrics 'see the storm pass - ing o - ver,' and measure 14 contains 'ev - ery - thing's gon - na'. The melody is in the treble clef, and the bass line is in the bass clef.

16

be al - right. See the Lord mov - ing in — your fa - vor,

Musical notation for measures 16-17. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. Measure 16 contains the lyrics 'be al - right. See the Lord' and measure 17 contains 'mov - ing in — your fa - vor,'. A triplet of eighth notes is marked with a '3' above it in measure 17. The melody is in the treble clef, and the bass line is in the bass clef.

19

see the Lord mov - ing in — your fa - vor, see the Lord

Musical notation for measures 19-20. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. Measure 19 contains the lyrics 'see the Lord' and measure 20 contains 'mov - ing in — your fa - vor, see the Lord'. A triplet of eighth notes is marked with a '3' above it in measure 20. The melody is in the treble clef, and the bass line is in the bass clef.

22

mov - ing in — your fa - vor, ev - ery thing's gon - no be al - right.

Musical notation for measures 22-23. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three flats. Measure 22 contains the lyrics 'mov - ing in — your fa - vor,' and measure 23 contains 'ev - ery thing's gon - no be al - right.'. A triplet of eighth notes is marked with a '3' above it in measure 22. The melody is in the treble clef, and the bass line is in the bass clef.

# Home Over The Mountain

Words and Music by  
Margaret Pleasant Douroux

Verse: Soloist /Alto Section Solo

I start-ed on this jour-ney seems like a long time a  
When trav'-ling days are o-ver I'll take my rest o-ver

4 go. I thought it would be ea-sy Lord, Lord,  
there. I'm liv-ing there for that morn-ing when I

7 Lord see I did not know. But I'm hold-ing my po-  
that land so fair, I'll keep

Home Over The Mountain, p. 2

10

si - tion \_\_\_\_\_ 'til its safe for me to climb.

I've <sup>3</sup>got a

3

13

home o - ver the moun - tain, \_\_\_\_\_ and I must get there on

3

16

time. \_\_\_\_\_ I'll keep climb - ing \_\_\_\_\_ up the moun - tain \_\_\_\_\_ and I'll

19

make it \_\_\_\_\_ round<sup>3</sup> - by round. \_\_\_\_\_ I'll let noth - ing \_\_\_\_\_

22

block me \_\_\_\_\_ I am sure - ly \_\_\_\_\_ hea - ven bound. \_\_\_\_\_

# Is Your Lamp Ready?

Based on Matthew 25:1-8

Words and Music by  
Margaret Pleasant Douroux

*Moderato - Traditional Gospel*

Is your lamp rea - dy for ser - vice? Do you have all that you need to  
Be - hold the bride - groom is com - ing, and we know not the day nor

shine? The Bride - groom is com - ing to greet you. You won't have  
hour. He'll ap - pear be - fore you so quick - ly. You won't have

time to buy oil when He comes. Keep your lamp trimmed and burn - ing and be  
time to buy oil when He comes.

rea - dy to shine. There won't be time for wast - ing don't get left be - hind. Is your

lamp rea - dy for ser - vice? there won't be time to buy oil when He comes.

# Mercy That Suits

Words and Music by  
Margaret Pleasant Douroux

I need mer - cy that suits my  
mer - cy that suits my

5

case. I need it this min - ute, this hour, this ver - y  
case, You are the truth, the light, You are the

9

day. I need mer - cy that suits my  
way. I need mer - cy that suits my

13

case, while I'm wait - ing in I'm this place.  
case in Your mer - cy in I have faith.

17

Mer - cy that suits my case.  
Mer - cy that suits my my case. Not

Mercy That Suits , p. 2

22

gen - er - a - lized, but I need per - son - a lized,

25

mer - cy. Not so - ci - a - lized, but I need in - di - vi - du - a - lized

29

mer - cy. Not hu - man - ized but I need spe - cial - ized

33

mer - cy that suits my case. I need

38

case.

# I Thank You Lord

Words and Music by  
Margaret Pleasant Douroux

1 When thank days you were Lord, I and

3 thank you Lord. I thank you for the bless - ings you've gi - ven  
friends were few. Yet, You were there to see me safe - ly

7 me. through. You've o let - pended doors, You walk

10 and and made talk a with way. You've You

13 gi - ven me that the I things, could, I de - pend - ly on need. you.

No one can imagine the consecutive hours that this writer has spent in prayer in order to produce and write the hundreds of melodies, words, tunes and songs that has qualified her as the “Dean” of gospel music writers. Margaret Pleasant Douroux has given birth to songs that we will never forget for years to come. Her incomparably broad and varied styles of composing reflects her diverse and rich musical abilities and embraces a message that one knows upon hearing the text, renders a biblical revelation. As stated in Colossians 3:16, “*Let the word of Christ richly dwell within you, with all wisdom, teaching and admonishing one another with psalms and hymns and spiritual songs....*” suggests that her biblical knowledge gives balance and spiritual challenge in every songs that she composes. One immediately knows she is not a novice in Bible study. Her compositions are doctrinally sound and will always minister and teach biblical principles to others. The simplicity found in her selecting composition titles immediately denotes a message that is relational and easily transformed into a personal testimony by the singer and listener.

Dr. Douroux as a matured Christian displays a guiding faith, a faith system which gives her purpose for her musical thematic composing in series that speaks to and addresses needs, ideals and values. It is evidenced that she recognized her giftedness very early in life and develop the skills and competencies necessary to exercise her gift and talents. Her abilities to teach, mentor, coach and pour into other musicians the interpretations of her compositions represent self-knowledge, which is insight into oneself. She knows what, how and when to impart into others what God placed in her for the edification of the church and building the confidence of others. Without fail these “on-stage” actions have become a viable part of her “Douroux” brand down through many years of her public music ministry.

“Give Me A Clean Heart” 1970, “What Shall I Render” 1975, “Trees” 1979, down to “God Said I Got This” 2015 and many, many others represent half a century of treasured gospel songs that have had a remarkable impact upon the world of Christendom, given to us by my friend of 30 plus years, Dr. Margaret Pleasant Douroux. An unselfish, humble and accomplished composer that flies with the “eagles”.

*Dr. Ulysses G. Moyé, II*

Third Vice-President National Conventions of Gospel Choirs and Choruses



# No Trouble At The River

(A Spiritual Arrangement)

Arranged by  
Margaret Pleasant Douroux

The musical score is written for piano and voice. It consists of four systems of music. Each system has a grand staff (treble and bass clefs) and a vocal line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: 'I don't want no trou-ble at the ri-ver. I don't want no trou-ble at the ri-ver. I don't want no hold up at the ri-ver. I don't want no hold up at the ri-ver.' The score includes a variety of musical notations such as eighth notes, quarter notes, and chords.

I don't want no trou-ble at the ri-ver. I don't want no trou-ble at the ri-ver.  
I don't want no hold up at the ri-ver. I don't want no hold up at the ri-ver.

4

I don't want no trou-ble at the ri-ver. I don't want no trou-ble at the ri-ver.  
I don't want no hold up at the ri-ver. I don't want no hold up at the ri-ver.

6

I don't want no trou-ble at the ri-ver. I don't want no trou-ble when it's  
I don't want no hold up at the ri-ver. I don't want no hold up, when it's

8

time for me to cross to the oth-er side. \_\_\_\_\_ Some -  
time for me to cross to the oth-er side. \_\_\_\_\_

No Trouble At The River, p. 2

10

times I feel mis - treat - ed. ——— Some - times I feel de - feat - ed. ——— Some

12

times I feel like I should just give up. ————— But

14

then I think of Jor - dan, ——— I've got to cross that Jor - dan, and

16

I don't want no trou - ble when it's time for me to cross to the oth - er side.

# Chosen

Based on Revelation 17:14

Words and Music by  
Margaret Pleasant Douroux

*Deliberate*

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Deliberate'. The lyrics are: 'We are cho - sen, called \_\_\_\_\_ out \_\_\_\_\_ to praise the Lord, praise the Lord. \_\_\_\_\_ We are cho - sen called \_\_\_\_\_ out to praise the Lord, praise the the Lord. \_\_\_\_\_ He called me to be a wit - ness, \_\_\_\_\_ He's been es -'. There are three measures of music between the first and second systems, and three measures between the second and third systems. A section symbol (§) is placed above the first measure of the fourth system. A triplet of eighth notes is marked with a '3' above it in the final measure of the fourth system.

We are cho - sen, called \_\_\_\_\_ out \_\_\_\_\_ to

praise the Lord, praise the Lord. \_\_\_\_\_ We are

cho - sen called \_\_\_\_\_ out to praise the Lord, praise the

Lord. \_\_\_\_\_ He called me to be a wit - ness, \_\_\_\_\_ He's been es -

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Chosen , p. 2

9

pe - cial - ly good to me. I've been cho - sen, called \_\_\_\_\_ out to

**Fine**

11

praise the Lord, praise the Lord, praise the Lord. \_\_\_\_\_ Hal - le -

13

lu - jah, \_\_\_\_\_ Hal - le - lu - jah, \_\_\_\_\_ Hal - le -

**D.S. al Fine**

15

lu - jah, \_\_\_\_\_ Hal - le - lu \_\_\_\_\_ jah. He

# Deep Water

Words and Music by  
Margaret Pleasant Douroux

Solo or Unison

A - fraid as I could be,  
no - where I could go,

In deep wa - ter, \_\_\_\_\_ In deep wa - ter. \_\_\_\_\_

This system contains the first three measures of the piece. It features a vocal line for 'Solo or Unison' and a piano accompaniment for 'Choir and Accompaniment'. The time signature is 12/8. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

4

pray - ing that Je - sus would come and res - cue me. \_\_\_\_\_ Just \_\_\_\_\_ at the time, \_\_\_\_\_ when I  
I won - dered if I would ev - er get a - shore. \_\_\_\_\_ All \_\_\_\_\_ I could do \_\_\_\_\_ was to

This system contains measures 4 through 6. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with chords and a bass line.

7

thought that I would drown \_\_\_\_\_ Je - sus stretched out His hand and He calmed the o - cean down.  
hold my head up high and wait un - til the high seas \_\_\_\_\_ and the roll - ing bil - lowa sub - side

In deep

This system contains measures 7 through 9. The vocal line continues with quarter notes E4, D4, C4, B3, A3, G3, F#3, and a quarter rest. The piano accompaniment continues with chords and a bass line.

Deep Water, p. 2

10

knocked and tossed a - bout,  
a mir - a - cle you see,

wa - ter, In deep wa - ter,

13

I did - n't think that I would make it out,  
I can't be - lieve that this is real - ly me,

But as you can plain - ly see, the wa - ter

16

did not swal - low me.; Je - sus came and now I'm safe.

# Follow Jesus

Based on Luke 9:23

Words and Music by  
Margaret Pleasant Douroux

*Optional solo lead*

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are as follows:

Fol - low Je - sus, take no  
Fol - low Je - sus, He will

chance get - ting lost. Fol - low Je - sus, there'll be  
lead, He will guide. Fol - low Je - sus, Through life's

des - serts you'll have to cross. Fol - low Je - sus, He's got a  
tem - pest He'll let you hide. Fol - low Je - sus, reach out and

safe moun - tain plan; and if He can't take you to the top, there'e  
touch, hold His hand; and if He can't take you to the top, there's

Follow Jesus, p. 2

8 Chorus

no - bo - dy else \_\_\_\_\_ who can. Don't wor - ry if you can - not see; \_\_\_\_\_ learn to  
no - bo - dy else \_\_\_\_\_ who can,

10

trust Him and to fol - low His lead. \_\_\_\_\_ Don't

11

wor - ry, be it day \_\_\_\_\_ or night; \_\_\_\_\_ He is

12

bright - er than the bright - est light. \_\_\_\_\_ And if

13

He can't take you to the top, there's no - bo - dy else \_\_\_\_\_ who can.



# God Is Not Dead

Inspired from a sermon by my father,  
the late Rev. Earl Amos Pleasant

Words and Music by  
Margaret Pleasant Douroux

*Slowly with feeling*

Verse

1. If God is dead, what makes the flow - ers bloom? If  
2. If God is dead, what who mends the bro - ken heart? If

5

God is dead, what makes sum - mer and come in June? If God is  
God is dead, who keeps night and day a part? If God is

9

dead, who is list' ning and who an - swers prayers? I'm glad I  
dead, who can show me where His bo - dy lies? I'm glad I

13

know, He lives, He lives, He lives, He lives, He lives, He lives, He lives, He  
know, He lives, He lives, He lives, He lives, He lives, He lives, He

16

Chorus

lives! I can feel Him mov - ing through the trees, in the wind  
lives! I can feel Him mov - ing through the trees, in the wind

God Is Not Dead, p. 2

19

and the breeze. I can see Him shin - ing through the night,

22

in the stars that glow so bright. If God is

25

dead, What makes my life worth liv -

28

ing? I'm glad I know He lives, He lives, He lives, He

31

lives, He lives He Lives!

# Somebody, Somebody Touch Me

Words and Music by  
Margaret Pleasant Douroux

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line of quarter notes and a treble line of chords. The lyrics are as follows:

Some - bo - dy, some bo dy touched me. Some bo dy, some - bo - dy  
Some - bo - dy, some - bo - dy suf - fered. Some bo dy, some - bo - dy  
I know, I know it was Je - sus. I know, I know it was

4

touched me. Some - bo - dy, some bo - dy touched me.  
suf - fered. Some - bo - dy, some - bo - dy suf - fered.  
Je - sus. I know, I know it was Je - sus.

7

Touched me so that I could live e - ter - nal - ly.

*\*Optional: Transpose 1/2 step up after 1 and 2 verses.*

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# He Prepareth A Table

Based on Psalm 23:5

Dedicated to Johnny Youngblood, Brooklyn, NY

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano accompaniment features chords and melodic lines, with some triplets and slurs. The lyrics are: He pre - par - eth when a ta - ble be - I re - joice when I think a - bout the fore - me, ble in the pre - sence of all my en - e - mies and in the pre - sence of all my en - e - mies and ev' - ry - thing I need. He places there for noth - ing they do can keep His bless - ings from me. Heal - ing; de - li - ve - rance; a me. Pow - er; au - thor - i - ty; add - Com - fort - er; a Prince of Peace. Come and dine at the ed strength in the time of need. Come and dine at the

He Prepareth A Table, p. 2

15

ta - ble. Ev' - ry - thing there is free.  
ta - ble. Ev' - ry - thing there is free.

Chorus

18

Sil - ver, gold, rich - es un -

21

told. Joy, peace, sal -

24

va - tion full and free. Come and

26

dine at the ta - ble. Ev' - ry - thing there is free.

# The Lord Strong and Mighty

Based on Psalm 24

Words and Music by  
Margaret Pleasant Douroux

*Deliberate and Bold*

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "The Lord strong and mighty. The Lord mighty in bat - tle. The Lord strong and mighty. The Lord mighty in bat - tle. He is the King of Glo - ry, The King of Glo - ry. Lift up your heads and the King shall come in." The piano accompaniment features chords and melodic lines that support the vocal melody. There are some triplets in the piano part in the final system.

The Lord strong and mighty. The Lord mighty in  
bat - tle. The Lord strong and mighty. The Lord mighty in  
bat - tle. He is the King of Glo - ry, The  
King of Glo - ry. Lift up your heads and the King shall come in.

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# Move Mountain

Based on Matthew 17:20

Words and Music by  
Margaret Pleasant Douroux

Let me tell you how to move a moun-tain \_\_\_\_\_ that's too hard for you to  
Let me tell you how to move a moun-tain \_\_\_\_\_ when the climb-ing gets you

4  
climb.  
down. Let me tell you how to move a moun-tain, \_\_\_\_\_  
Let me tell you how to move a moun-tain, \_\_\_\_\_

7  
one that hides the bright sun - shine. \_\_\_\_\_ When your  
when you've trav - eled your last round. \_\_\_\_\_ When your

10  
hands are bleed - ing and torn, \_\_\_\_\_ and your  
friends have left you be - hind, \_\_\_\_\_ and your

12  
feet are wear - y and worn; \_\_\_\_\_ when you try to climb up but the  
way you can - not find; \_\_\_\_\_ when your prayer is for help but you

Move Mountain , p. 2

15

rocks and reels make the go - ing tough, just say, "Move, moun-tain, move moun-tain,  
stand a - lone, feel - ing by your - self, just say, "Move, moun-tain, move, moun-tain,

18

Special Ending:

moun - tain, get out of my way!" — If you have faith the  
moun - tain, get out of my way!" —

21

size of a mus - tard seed, just say, "Move, moun-tain, move, moun-tain,

24

move, moun - tain, move.

26

Moun - tain, get out of my way!" —



# Out of His Way

Words and Music by  
Margaret Pleasant Douroux

The Lord went out of His way for me; out of His way for me. when He left His man - sion

high, \_\_\_\_\_ to live in Beth - a - ny \_\_\_\_\_ ro march to Cal - va - ry, \_\_\_\_\_ where He

knew that He would die. Out of His way;

Out of His way; Out of His way

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system (measures 1-3) features a melody in the right hand and a bass line in the left hand. The second system (measures 4-6) includes triplets in the right hand. The third system (measures 7-9) continues the melody and bass line. The fourth system (measures 10-12) also features triplets in the right hand. The lyrics are placed below the notes, with some words underlined to indicate phrasing.

Out of His Way , p. 2

13 Fine

Out of His way for me.

17

Out of His way to Sa - ma - ri - a to meet the wo-man at the well.

19

Out of His way just to save her, from the burn-ing gates of hell;

21

Out of His way to give her wa - ter so she'd ne - ver thirst a - gain

23 D.C. al Fine

Out of His way to for-give her for all of her sins.

# I'm Gonna Take My Burdens Lord

(A Spiritual Arrangement)

Words and Music by  
Margaret Pleasant Douroux

Solo/Unison

I'm gon-na take my bur-dens, Lord, and leave them at Je - sus'  
I'm gon-na take my trou-bles, Lord, and tell Him what folks —

5

feet. ——— Im gon - na take my bur - dens, — Lord, — and  
done me. I'm gon - na take my trou - bles, — Lord, — and

8

Choir

leave them at Je - sus feet. I'll take my bur - dens  
tell Him what folks — done me. I'll take my bur - dens

11

there; On - ly Je - sus cares. I'm gon - na take my  
there; On - ly Je - sus' cares. I'm gon - na take my

15

bur - dens, — Lord, — and leave them at Je - sus' feet.  
bur - dens, — Lord, — and leave them at Je - sus' feet.

On this special occasion of your 80<sup>th</sup> Birthday, I am humbled and honored to have been invited to share words with you. You have proven yourself as California-based minister of music, pianist, composer, music publisher, educator, author, clinician, and lecturer and referred to by many as a Living Legend and “Reigning Queen of African American Gospel Music.”

Following in the rich legacy of the eleventh century composer Hildegard (von Bingen), nineteenth century gospel songwriter Fanny J. Cosby and early twentieth century African American women songwriters Roberta Martin, Lucie E. Campbell, and Doris Akers, your hymns have found their way into mainline denominational hymnals and supplements, into the hearts and on the lips of countless Christians and African American gospel music aficionados. You have written more than 150 original copyrighted compositions, conducted workshops across the country and abroad and have had many of your compositions recorded by outstanding artists and choirs all over the United States.

You once told us: “The 98<sup>th</sup> Psalm is my testimony”, and that “My commitment to the work has to be because the Lord has done marvelous things, and because He has been consistently faithful. He has done more for me than I have done for myself.” We have all witnessed your commitment, faithfulness, dedication, passion, and perseverance in your anointed music ministry across at least five decades. Your songs have inspired, comforted, enriched, enhanced, and uplifted us in worship and along life’s journey, to which I say To God be the Glory for the great work that He has done in you and through you!

God says you are...**UNIQUE** (Psalm 139:13), **SPECIAL** (Ephesians 2:10), **LOVELY** (Daniel 12:3), **VIRTUOUS** (Proverbs 31:10-31), **PRECIOUS** (I Corinthians 6:20, Psalm 18:35), **CHOSEN** (John 15:16) and **FORGIVEN** (Psalm 103:12). On this special day, I wish you all the very best, all the joy, peace, and love you can ever have, bountiful blessings and “strength for today and bright hope for tomorrow” and all the days to come.

With Love,

*Jimmie*

James Abbington, DMA, FHS

Associate Professor of Church Music and Worship, Emory University

# Bless Me Today

Words and Music by  
Margaret Pleasant Douroux

*Hymn Style*

Oh Lord I need a blessing to day. Oh Lord please  
Oh Lord I need to see your face. Oh Lord please

an - swer this pray - er I pray. Re - new my joy.  
I need to feel your em - brace. In - crease my faith,

Strength - en my heart. I need a blessing, I need a  
teach - me to wait. I need a blessing, I need a

bless - ing, I need a blessing to - day. Lord, I need a  
bless - ing, I need a blessing to - day. Lord, I need a

*Chorus - With Gospel Feel*

bless - ing, bless me, oh Lord. Lord, I need a blessing,

Bless Me Today, p. 2

25

bless me, oh Lord. Lord, I need a

28

bless - ing, bless me, oh Lord.

31

I need a bless - ing, I need a

34

bless - ing, I need a bless - ing to - day.

# Blessing In This House

Words and Music by  
Margaret Pleasant Douroux

The musical score is written for piano and voice in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "There's a blessing in this house for you. There's a blessing in this house for you. Ev - en though you can't see it the Lord knows you need it. Be - lieve me when I tell you, there's a blessing in this house for you." The piano accompaniment features a steady bass line and chords in the right hand, with some melodic lines in the upper register.

There's a bless - ing in this house for  
you. There's a bless - ing in this house for  
you. Ev - en though you can't see it the  
Lord knows you need it. Be - lieve me when I tell you, there's a  
bless - ing in this house for you.

# Glory Be To The Father

Based on Philippians 4:20

Words and Music By  
Margaret Pleasant Douroux

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Glo - ry be to the Fa - ther, for all the good things, He has done. Glo - ry be to the Fa - ther for all the good things, all of the good things, He has done. If I sing, I sing for the glo - ry of God. If I shout, I shout that His name will be praised. If I give, I give out of thank - ful - ness, for all the good things. All of the good things He has done." The piano accompaniment features a steady bass line and a treble line with chords and triplets. The lyrics are placed below the vocal line, with some words underlined.

Glo - ry be to the Fa - ther, for all the good things, He has done.

Glo - ry be to the Fa - ther for all the good things, all of the

good things, He has done. If I sing, I sing for the glo - ry of God. If I

shout, I shout that His name will be praised. If I give, I give out of

thank - ful - ness, for all the good things. All of the good things He has done.



# Grace and Mercy Covered Me

Words and Music by  
Margaret Pleasant Douroux

1. I'm glad that I don't look like and all that I've been through. I  
2. I sure do love the Lord and I know He loves me too.

3  
know you don't be - lieve me but this is real - ly true. My bo - dy, soul and mind was sick  
But, I had a prob - lem and didn't know what to do. All my friends and loved ones thought

6  
at that the same time, but Je - sus co - vered me. He co - vered me, He  
I would fail, but Je - sus co - vered me.

9  
co - vered me, He co - vered me. Grace and mer - cy co - vered

The musical score is written for piano and voice. It features a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a measure number (1, 3, 6, 9) at the beginning. The lyrics are written below the notes, with some words hyphenated across lines. The piano accompaniment consists of chords and single notes, while the vocal line is a simple melody.

Grace and Mercy Covered Me , p. 2

12

me. Wrong, He co - vered me.

15

Made mis - takes, He co-vered me. Lost my song, He co-vered me.

19

Could not pray, He co - vered me. Grace and mer - cy co - vered me.

# Count It All Joy

Based on James 1:2

Words and Music by  
Margaret Pleasant Douroux

*Deliberate, Moderate Gospel*

The musical score is written for piano and voice. It features a grand staff with a treble clef for the right hand and a bass clef for the left hand. The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into five systems, each with a measure number (4, 8, 12, 16) at the beginning. The lyrics are written below the treble staff. The music consists of chords and melodic lines, with some measures containing rests for the voice.

I count eve - ry thing as joy, in Christ Je - count I count eve - ry thing as joy, in the  
Lord. All the vic - t'ries I share, all the bur - dens I bear; eve - ry thing,  
eve - ry - thing, eve - ry - thing in Christ is joy. If you're sick, He's a doc - tor, thats  
joy. If in trou - ble, He's a law - yer that's joy. What - ev - er, the pro - blem,  
He can solve them. Eve - ry thing, eve - ry - thing, eve - ry - thing in Christ is joy.

# I Can't Deny It

Words and Music by  
Margaret Pleasant Douroux

*Moderato*

I can't de - ny it God's been good to me.

I can't de - ny it God's been good to me.

He's the sun, the air I breathe. He sup - plies all that I need.

I I I I can't de - ny He's been good to me.

9 Verse:

I don't want to bo - ther you with the ups and downs in life.  
I can't say that e - very - thing has al - ways turned out well.

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11

I don't want to bo - ther you with bur - dens, pain and strife, but  
 I don't know a - bout to - mor - row, this I can not tell, but

13

all a - bout God's good - ness let me tes - ti - fy. Be - cause  
 all a - bout God's good - ness let me tes - ti - fy. Be - cause

15

God has been so good to me, this I can't de - ny oh  
 God has been so good to me, this I can't de - ny oh

17

I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I can't de - ny He's been good \_\_\_\_\_ to me.  
 I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I can't de - ny He's been good \_\_\_\_\_ to me.

# Don't Wait Too Late

Words and Music by  
Margaret Pleasant Douroux

Don't \_\_\_\_\_ wait He too shall late \_\_\_\_\_ to get your  
And \_\_\_\_\_ when He shall come \_\_\_\_\_ to get He will

2  
house - hold \_\_\_\_\_ straight. \_\_\_\_\_ For the Lord is com - ing back real  
know what you've done. \_\_\_\_\_ His re - ward will be in His

4  
soon. \_\_\_\_\_ If you hes - i - late, you may find be  
hand. \_\_\_\_\_ And if you live right, you'll find your

6  
mak - ing a mis - take. For He may come \_\_\_\_\_ morn - ing, \_\_\_\_\_ night or  
name in the book of life. Won't you be rea - dy when \_\_\_\_\_ Je - sus

8  
noon. \_\_\_\_\_ Won't you be rea - dy when Je - sus  
comes. \_\_\_\_\_

Detailed description: This is a musical score for the hymn 'Don't Wait Too Late'. It is written in a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Don't wait too late to get your house - hold straight. For the Lord is coming back real soon. hand. If you hesitate, you may find your name in the book of life. Won't you be ready when Jesus comes.' The score includes various musical notations such as slurs, ties, and triplets. The piano part features chords and single notes in the bass line.

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10

comes; \_\_\_\_\_ don't let Him catch you with you work un -

Detailed description: This system contains measures 10 and 11. Measure 10 features a treble clef with a key signature of one flat (Bb). The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass line has a dotted quarter note followed by a half note. Measure 11 features a treble clef with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note, a quarter note, and a quarter note. A triplet of eighth notes is marked with a '3' above it. The bass line has a quarter note, a quarter note, and a quarter note.

12

done. \_\_\_\_\_ And when He shall come He will

Detailed description: This system contains measures 12 and 13. Measure 12 features a treble clef with a key signature of one flat. The melody consists of a dotted quarter note followed by a half note, then a quarter note, and finally a quarter note. The bass line has a dotted quarter note followed by a half note. Measure 13 features a treble clef with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note, a quarter note, and a quarter note. The bass line has a quarter note, a quarter note, and a quarter note.

14

know just what you've done. Won't you be rea - dy when \_\_\_\_\_ Je - sus

Detailed description: This system contains measures 14 and 15. Measure 14 features a treble clef with a key signature of one flat. The melody consists of a quarter note, a quarter note, a quarter note, and a quarter note. A triplet of eighth notes is marked with a '3' above it. The bass line has a quarter note, a quarter note, and a quarter note. Measure 15 features a treble clef with a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note, a quarter note, and a quarter note. The bass line has a quarter note, a quarter note, and a quarter note.

16

comes. \_\_\_\_\_

Detailed description: This system contains measures 16 and 17. Measure 16 features a treble clef with a key signature of one flat. The melody consists of a dotted quarter note followed by a half note, then a quarter note, and finally a quarter note. The bass line has a dotted quarter note followed by a half note. Measure 17 features a treble clef with a key signature of one flat. The melody consists of a dotted quarter note followed by a half note, then a quarter note, and finally a quarter note. The bass line has a dotted quarter note followed by a half note.

# Until I Reach My Home

Words and Music by  
Margaret Pleasant Douroux

*Lively, Spiritual Style*

The musical score is written in 4/4 time and consists of five systems of piano accompaniment and vocal lines. The piano part features a steady bass line and a treble part with chords and melodic lines. The vocal line is written in a single staff with lyrics underneath. The score includes a key signature of one sharp (F#) and a common time signature of 4/4. The lyrics are: "Un - til I reach my home I don't in - tend to give up. —" (repeated in system 5). The second system includes a triplet of eighth notes. The third system includes three numbered vocal lines: "1. So ma - ny times when my road get dark, and I lose my way.", "2. All of my friends try to talk to me; they say that I'm sick.", "3. I am so glad that I chose this path, tho' it's hard for me." The fourth system includes lyrics: "That's when I just stand tell - right still un - til the light of day.", "but I will just sure be worth - ing them, all, No! No! I just won't quit.", "It will just sure be worth - ing them, all, when His face I just won't quit." The fifth system repeats the first line of the score.

Un - til I reach my home I don't in - tend to give up. —

Un - til I reach my home I don't in - tend — to give up. —

1. So ma - ny times when my road get dark, and I lose my way.  
2. All of my friends try to talk to me; they say that I'm sick.  
3. I am so glad that I chose this path, tho' it's hard for me.

That's when I just stand tell - right still un - til the light of day.  
but I will just sure be worth - ing them, all, No! No! I just won't quit.  
It will just sure be worth - ing them, all, when His face I just won't quit.

Un - til I reach my home I don't in - tend — to give up. —



# Hide Your Word

Based on Psalm 119:105

Words and Music by  
Margaret Pleasant Douroux

Hide Your Word in my heart, oh God. Hide Your Word in my

4 heart, oh God, \_\_\_\_\_ and through Your Word, I will un - der stand Your will for my life if You

7 hide Your Word, if You hide Your Word in my heart. \_\_\_\_\_ Your

10 Word is a lamp, un - to my feet, \_\_\_\_\_ a light \_\_\_\_\_ un - to \_\_\_\_\_ my path - way. \_\_\_\_\_ Your

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12

Word is a lamp, — un - to my feet, — a light un - to — my path - way. — Your

Detailed description: This system contains measures 12 and 13. The vocal line (treble clef) features a melody with eighth and quarter notes, including a B-flat. The piano accompaniment (bass clef) consists of a steady eighth-note bass line and chords in the right hand.

14

Word is a lamp, un - to my feet, — a light — un - to — my path. And through Your

Detailed description: This system contains measures 14 and 15. The vocal line continues the melody from the previous system. The piano accompaniment maintains the same rhythmic pattern.

16

Word, I will un - der stand — Your

Detailed description: This system contains measure 16. The vocal line has a longer note for 'stand' and a rest for 'Your'. The piano accompaniment continues with the same accompaniment.

17

will for my life — if You hide Your Word, if You

Detailed description: This system contains measures 17 and 18. The vocal line continues with the melody. The piano accompaniment continues with the same accompaniment.

19

hide Your Word hide in my heart. —

Detailed description: This system contains measure 19. The vocal line has a longer note for 'hide' and a rest for 'heart'. The piano accompaniment continues with the same accompaniment.

# God Knows Just What He's Doing

As spoken by Pastor William Timothy Glynn

Words and Music by  
Margaret Pleasant Douroux

You may not un - der - stand God's per - fect will, God's per - fect plan.  
I thank God eve - ry day, God al - ways knows the per - fect way.

You may not un - der - stand the pow - er in His hand. \_\_\_\_\_  
I thank God that He hears eve - ry prayer I pray. \_\_\_\_\_

Though you can't ev - er say where God will lead day by day. —  
I don't know what - er will be far down the road I can't see. —

There is one thing you should know, God knows just what He's do - ing. God  
There is on thing that I know, God knows just what He's do - ing. God

**Tenors**  
know just what He's do - ing. Some-times He breaks be - fore He makes you.  
know just what He's do - ing.

