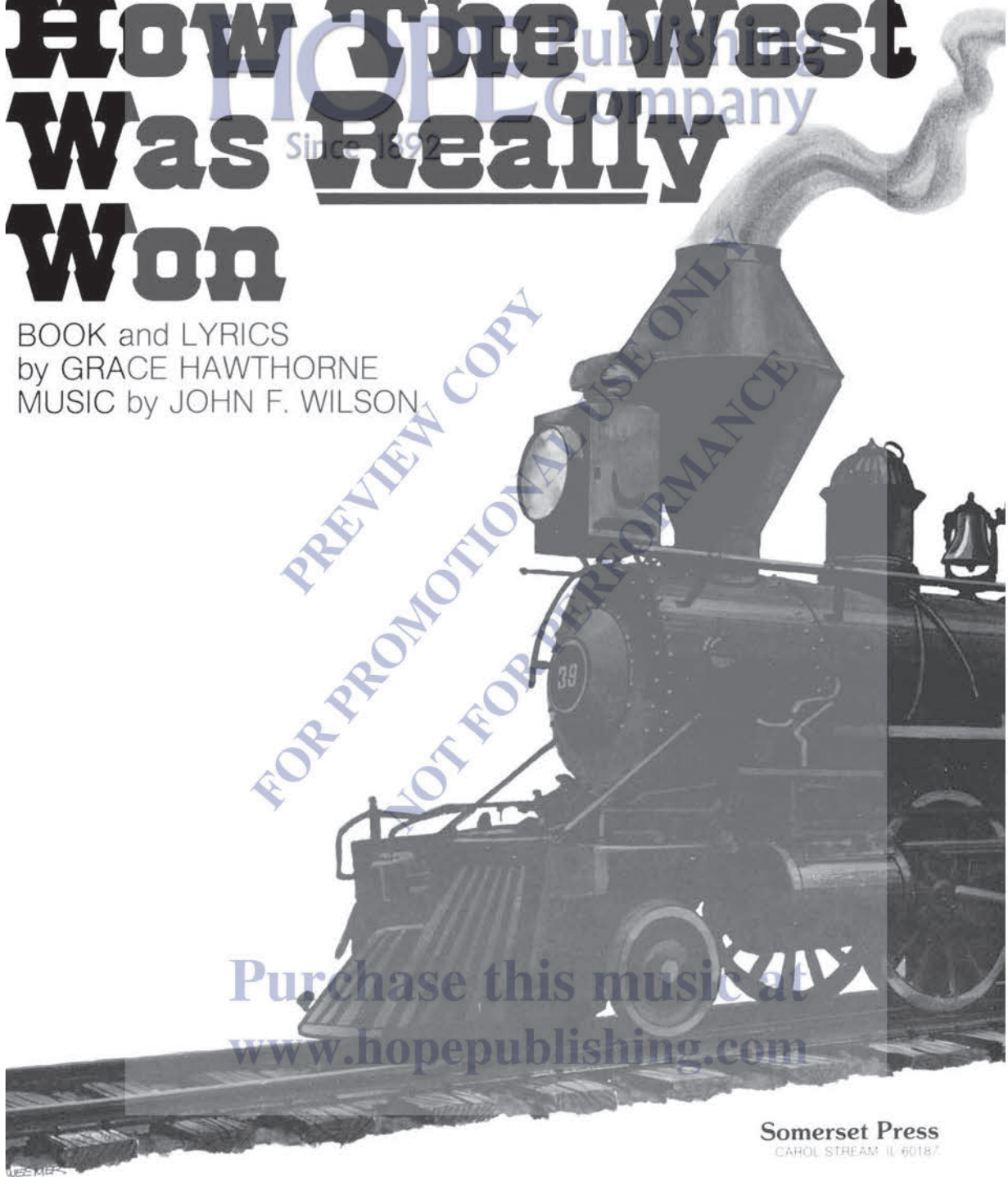


A MUSICAL FOR YOUNG VOICES

# How The West Was Really Won

BOOK and LYRICS  
by GRACE HAWTHORNE  
MUSIC by JOHN F. WILSON



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# How the West Was Really Won

1

## 1. Go West, Young Man

GRACE HAWTHORNE

JOHN F. WILSON

*Freely* 4 5  $\text{♩} = 120$  *rhythmically* *Boy - Solo: mp* 10

Go West, young man, go West; —

That's where the liv - ing is best! — Take my ad-vice and I sug-

20 *mf* 25 *cresc.*

gest — Go — West, — Go West! —

*Boys: mf* 30

Go West, young man, go West; — That's where the liv-

35 *cresc.*

ing is best. — (clap) We'll make our for-tunes and in-

40 West, young man, go West, young

vest — in the West, —

man, 45 Go West, young man, go West.

go West! —

*Girls: mf* 50

Hey, what a - bout us? Please give us some at - ten - tion!

*Blacks, Indians, etc.:* 55

And what a - bout us? Don't we de - serve some men-tion?



Both: Hey, what a - bout us? Yes, we all gave our best! (60)

*sarcastically* What makes you think it was you, who tamed the rug - ged West? (65) (70)

*mp(spoken)* The Chi - nese and the I - rish laid the rail - road tracks! (75)

*(News flash)* 7 You nev - er could have formed the states with - out the blacks! (85)

*(News flash)* 7 The In - dians helped to blaze the trails that (95)

took you there! (100) *(News flash)* 7 And what a - bout the wo - men?

(110) They were work - ing ev - ery - where. (115) So

that's how the West (120) was real - ly won! 2

*in tempo* 3 *mf* Go West, let's all go West; (130) That's where the liv -

ing is best. (135) *cresc.* (clap) We'll make our for - tunes and in -

vest (140) in the West, go West, go West, go

Go West! (145) West, go West, go West, go West, go West!

(See full score for dialogue)

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# 2. But We Love It

3

GRACE HAWTHORNE

JOHN F. WILSON

(Settler in a heavy winter coat steps up to the microphone.)

**SETTLER:** It's hard to make people back in the States understand the West. For one thing, it's too big. I mean, while Davy Crockett and Jim Bowie are fighting Santa Anna at the Alamo in the *southwest*, I'm fighting snowstorms in the *northwest*. (Music In)

(Pioneer woman joins the settler.)

**PIONEER**

**WOMAN:** You've got snowstorms . . . we've got dirt! Living in a sod house, there's dirt everywhere. Dirt's always falling from the ceiling. I have to cook holding an umbrella to keep dirt out of my pots.\*

Happy, bright



10 \* *mf*



(Second pioneer woman joins the group)

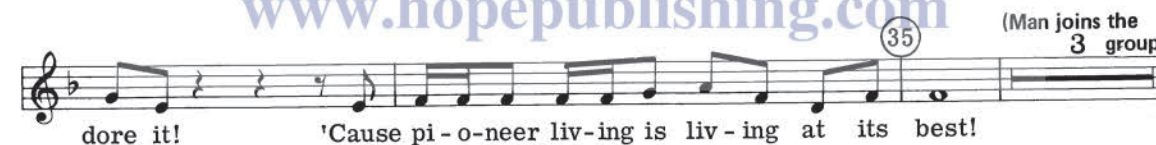
**SECOND WOMAN:** You think sod houses are bad, you should try living in a dugout in the side of the hill. We don't just have *dirt* falling through the ceiling, we have cows and wagons and anything else that happens to wander onto the roof.\*



\* *mf*



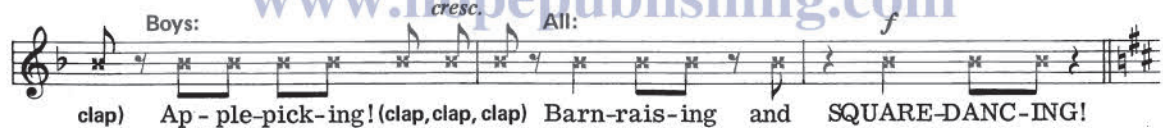
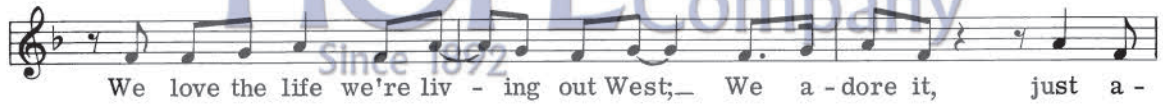
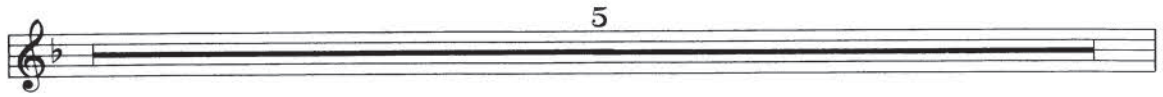
30



(Man joins the 3 group)



MAN: Don't forget about the snakes that crawl in through the dirt walls and the dust storms and prairie fires and the swarms of insects . . . and the wind that blows twenty-four hours a day across those wide open spaces.\*



(Everybody cheers while dancers run to their places.)  
Segue to Square Dance

\*Individual speakers may take each part.

# 3. Square Dance

JOHN F. WILSON

CALLER: Bow to your partner . . . . . Bow to your corner . . . . . All join hands . . . . . and

*mf* (Bass cue)

circle to the left . . . . . Now circle to the right . . . . . Square your sets, you're lookin' outa sight!

*f* (sing)

Prom-e-nade one and all to-ge-th-er. . . . . Prom-e-nade one and all with your

part-ner by your side. All join hands and cir-cle to the left.

CALLER: 1. Do sa do your corner, . . . . .  
2. Elbow swing your corner, . . . . .

O. K. now, let's cir-cle to the right!

1. . . . . Do sa do your partner, . . . . . with  
2. giving it your all . . . . . Also swing your own . . . . . Be careful now, don't fall! . . . . .

1. heel and toe . . . . . sashay one slow . . . . . Balance to your partner . . . then back . . . . . Let's go!  
2. Give a circle left, . . . . . to right hand star we call . . . . .

*f* (sing)

Prom-e-nade one and all to-ge-th-er. . . . . Prom-e-nade one and all with your

part-ner by your side. All join hands and cir-cle to the left.

O. K. now, let's cir-cle to the right. O. K. now let's cir-cle to the right.

CALLER: Bow to your partner, and to your corner, too. . . . . Now to the people, because you are all through!

(See full score for dialogue)



# 4. Treasures

GRACE HAWTHORNE

JOHN F. WILSON

*Moderately - flowing*

7

\*Part 1: *mp* Part 2: ⑩ Part 1: Both:

1. A pic-ture, - a book, a lock-et - and  
 (2.) rib-bon, - a coin, a need-le - and

⑮ Part 1:

two rings, My pre-cious trea-sures, my most spec-ial things. A  
 some lace; My pre-cious trea-sures, no time can e-rase. A

Part 2: Part 1: Part 2: ⑳

Bi-ble, - a comb, a mir-ror, - some seed,  
 sau-cer, - a cup, a song-book, - a glove,

Both: ㉕ 4

These are - the trea-sures I need.  
 These are - the trea-sures I love.

(unison)\*\* ㉚

Trea-sures - of yes-ter-day, - saved for - to-mor-row. -

㉞ 1 2 Part 1:  
 2. A

Bits of - my life, - My joy and my sor-row. -

㊸ 2

sor-row. - Trea-sures - of yes-ter-day - saved for - to -

㊼

mor-row. Bits of this my life, My

㊺ *rit.*

joy - and my sor-row. - Oh.

(See full score for dialogue)

\*Individual parts may be sung as solos, or entire verse (to m. 29) may be one soloist.

\*\*Top part optional, second time only.



# 5. Ballad of Joe Watson

7

GRACE HAWTHORNE

JOHN F. WILSON

*Sinister, steady beat*  $\frac{3}{4}$   $\textcircled{5}$  Narrator: *mp*

Joe Wat - son was this fel - low's name, And

(Narrator:)

oh, how he want - ed gold! He left his farm and

Choir: *p*

How he want - ed gold!

$\textcircled{10}$

all he had to go and search for gold! He

To go and search for

$\textcircled{15}$

panned the riv - er, worked the mine. Each day he thought he'd

gold. Oh

sure - ly find the rich - es that had been fore - told; The

*mp*

the rich - es that had been fore - told;

$\textcircled{20}$

for - tune men called "gold!." The

*mp*

Oh Gold, gold, hear the sound of gold.

(25)

years went by, but Joe stayed on and searched in vain for

*p*

He

gold. He lost his home and lost his wife, but

searched in vain for gold.

still he want - ed gold! His youth was spent, his

But still he want - ed gold! Oh

*cresc.*

(35) *mf* *cresc.*

mon - ey, too. And then one day his dream came true!

Ah!

*cresc.*

*f*

He found more wealth than he could hold! He found a vein of

*f*

He found a vein of

(40) *ff*

gold! Real

gold! Hear the sound of gold!

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gold! Sol - id gold!

Hear the sound of gold. Hear the sound of gold!

*dim.*

(Choir:) *mf* Hear the sound of gold! *mp* Hear the sound of gold!

Narrator: *mp* Since 1892  
Old Joe was rich on the day he died, His

cof-fin gleamed with gold. And peo-ple came from ev-ery-where this

*p* His cof-fin gleamed with gold.

min - er to be - hold. Some folk say you

*mp* This min - er to be - hold. Oh

*cresc.*

still can see Old Joe out min-ing des-p'rate-ly! There is no peace with -

*cresc.*

in his soul. He has to search for gold.

*mp* Hear the sound of gold!

(Choir:) *mp - p - pp* Hear the sound of gold. Hear the sound of gold! Hear the sound of gold.

*(repeat and fade)*  
*(See full score for dialogue)*

SHOPKEEPER: (Music In) Finally somebody took a sample to an assayer and the word was out. There's silver in Washoe County!

# 6. Silver in Washoe, Hi Ho

GRACE HAWTHORNE  
Bright, very moderately

JOHN F. WILSON

(Bass) 4 5 3 mp 10

1. They came from Cal - i - for - ni - a — in  
2. The wo - men who went min - ing — all

trains and boats and teams, To U - tah Ter - ri - to - ry to  
worked in dust and grime. But there were those who braved it and

15 cash in on their dreams. — They crossed the high Si - er - ras  
struck it rich in time! — Those peo - ple carved out for - tunes,

20 In snow and freez - ing cold, They walked right thru those moun - tains,  
But they carved some - thing more, The state we call Nev - a - da,

25 rit. High Voices: a tempo  
To find that new white gold! There's sil - ver 'cross the moun -  
In eight - een six - ty - four!

30 Low Voices: High Voices:  
tains, — Sil - ver, don't you know! — Sil - ver in the Com - stock - Lode; —

Low Voices: 35 All: 1. D.C.  
Sil - ver in Wash - oe! — Hi - ho! Hi - ho! Hi - ho! —

40 High Voices: Low Voices:  
There's sil - ver 'cross the moun - tains, — Sil - ver don't you know! —

45 High Voices: Low Voices: 1. 2. All:  
Sil - ver in the Com - stock - Lode, — Sil - ver in Wash - oe. — Hi -

50 (repeat and fade) (optional ending)  
ho! Hi - ho! Hi - ho! — Hi - ho! — (See full score for dialogue)

\*High notes optional.



# 7. Battle Hymn of the Republic 11

JULIA W. HOWE

WILLIAM STEFFE  
Arr. by JOHN F. WILSON

Cue: telegraph key. (Continue until music starts.)

OPERATOR: War! They've fired on Fort Sumter. It's war! War between the states!

STORYTELLER: That was April 12, 1861. Four years later the telegraph carried the news that the war was over . . . and five days after that that President Lincoln had been shot. In the four years the Civil War lasted, we killed more Americans than our enemies would kill in World War II (Pause) Sad. Sad. (Music In) But you know, it's kinda interesting that out of that war we got a song that's lasted all these years. It was sung by both sides and, ironically, it was written by both North and South. Julia Howe from Boston wrote the words and William Steffe from South Carolina wrote the music. I bet you can sing it right along with us.\*

The musical score is written on a single treble clef staff in 2/2 time, with a key signature of one flat (B-flat). It begins with a tempo marking of 'Solemnly' and a dynamic of 'p'. The score includes lyrics and performance instructions. Measure numbers 8, 10, 15, 20, 25, 30, 35, and 40 are circled. A '4' is written above the final measure. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

8 *Solemnly* *p* Oo \_\_\_\_\_ Oo \_\_\_\_\_

10 \_\_\_\_\_

15 \_\_\_\_\_ Oo \_\_\_\_\_

20 \* \_\_\_\_\_ 25 *f* **Choir and audience**

His truth is march - ing on! \_\_\_\_\_ Glo - ry,

30 glo - ry hal - le - lu - jah! \_\_\_\_\_ Glo - ry, glo - ry hal - le - lu -

35 \_\_\_\_\_ jah! Glo - ry, glo - ry hal - le - lu - jah, His

40 \_\_\_\_\_ 4

truth is march - ing on! \_\_\_\_\_

STORYTELLER: (Brightening) Not much music of the West was written down. It was mostly singalong and passalong. Cattle drives created a new phenomenon . . . men singing to cows! (Urges audience to sing along.)\*  
Segue to 8. The Old Chisholm Trail

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[www.theoldchisholmtrail.com](http://www.theoldchisholmtrail.com)

## 8. The Old Chisholm Trail

Traditional  
Arr. by JOHN F. WILSON

The musical score is written on a single treble clef staff in 2/2 time, with a key signature of one flat (B-flat). It begins with a tempo marking of 'Brightly' and a dynamic of 'f'. The score includes a measure number '3' and an asterisk '\*'. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

*Brightly* 3 \*

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(\*) 5

1. Well, come a - long, boys, — and — lis - ten to my tale, I'll  
 (2. I) woke up one morn - ing on the Old — Chis - holm trail, A

tell you 'bout my trou - bles on the Old Chis - holm trail. Come a  
 rope — in my hand — and a cow by the tail. Come a

10

ti - yi - yip - pee, yip - pee yay, yip - pee yay, Come a

ti - yi - yip - pee, yip - pee yay. — 1 2  
 2. I

Part 1:

3. I'm up in the morn - ing be - fore day - light, And be -

Part 2:

3. I'm up in the morn - ing be -

20

fore I sleep the moon shines bright, Come a

fore day - light, And be - fore I sleep the

ti - yi - yip - pee, yip - pee yay, yip - pee yay, Come a

moon shines bright, Come a ti yi yip - pee, yip - pee

25

ti - yi - yip - pee, yip - pee yay. — 4. My

yay, yip - pee yay, Come a ti - yi - yip - pee, yip - pee yay. — 4. My

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Both:

seat's in the sad-dle and my sad-dle's in the sky, And I'll  
 quit punch-in' cows in the sweet by and by, Come a  
 ti - yi - yip-pee, yip-pee yay, yip-pee yay, Come a  
 ti - yi - yip-pee, yip-pee yay. Come a ti - yi - yip-pee, yip-pee  
 yay, yip-pee yay, Come a ti - yi - yip-pee, yip-pee yay.

(See full score for dialogue)

**STORYTELLER:** The history of those years comes to us just like it did with the early settlers . . . through the women. The frontier women kept diaries . . . (Music In) The Indian women wove the history of their tribes into their blankets . . . because they didn't have any written language.

## 9. The Iron Horse

GRACE HAWTHORNE

JOHN F. WILSON

*Sadly* 4 (5) *rit. p* Solo: *a tempo, freely*

1. The white man is com-ing with i-ron horse and  
 (2. The) white man is com-ing with i-ron horse and  
 track to scat-ter the war-riors a-way. I lift up my  
 track. Our lod-ges stand bar-ren and still. The West wind will  
 eyes to the top of the hill. My loved ones will  
 ech-o the sad-ness we feel. The sun god is  
 soon walk the long Spir-it Way.  
 set-ting be-hind yon-der hill.

14

*slightly faster*

All Girls:

My life is writ-ten— in scar - let and black. Wov - en and

tied all to - geth - er. His - to - ry writ-ten— in

scar-let and black. And it will be there for - ev - er. —

1. *rit.* Solo: 2. The — Oh —

2. The white man is com-ing— with i-ron horse and track. I

no long - er rise with the dawn. The war - rior will

play fare - well on his flute. — My peo - ple will

*rit.* (70) *a tempo* 6

per-ish. We soon — will be gone. —

(See full score for dialogue)

## 10. Ten Miles Before Quitting Time

GRACE HAWTHORNE

JOHN F. WILSON

**PROMPTER:** Sure. (Music In) Jack Caseman headed the Union Pacific crew. And he bet Charlie Crocker \$10,000 that his Central Pacific crew of Chinese and Irish workmen couldn't lay ten miles of track in a day. So Charlie just took that bet.

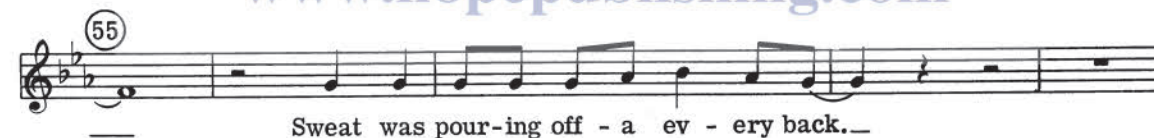
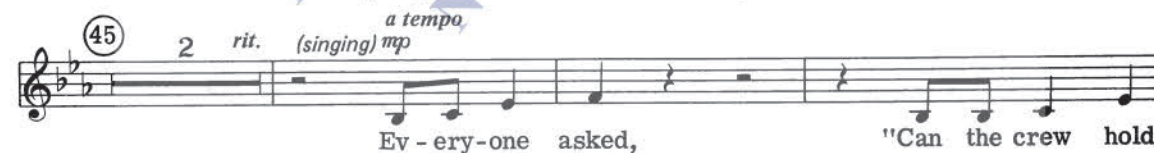
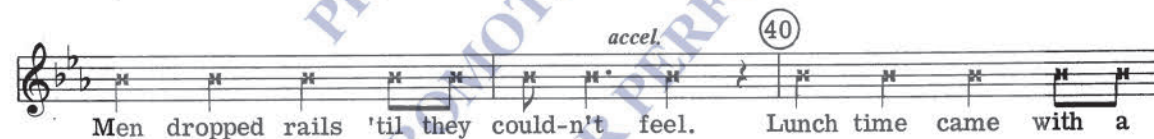
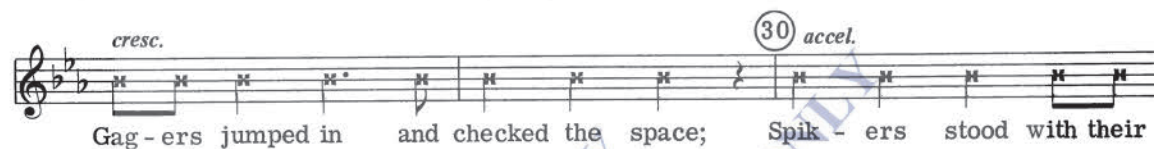
$\text{♩} = 92$ , but increasing in tempo

8 (singing) *mp*

Sev - en o' - clock Crock - er raised his

hand. — Gave the word — and the race be - gan. —





\*Actually only 560.

(60) *cresc.* (speaking) *mf*

Twelve thou - sand blows to a mile of track. Near

(65) *cresc. e accel.*

six o'clock, it was get-ting late, the men were mov-ing at a

frant - ic rate. Case - man won-dered a - bout his bet,

(70) Solo: (speaking)

"Those Cen - tral men\_\_ might make it yet!"

All Voices: (singing) (75)

The sun fin -'lly set and the race was done. The

crew did - n't know if they'd lost or won! Then a voice split the

(shouting) (80)

eve - ning air. "They laid ten miles of track, and

11 (fading)

had some left to spare!"

(Everybody cheers and workers run around congratulating each other as they leave stage.)

PROMPTER: (Spoken over music) And they drove the golden spike in 1869, and the country had its first trans-continental railroad line. (See full score for dialogue)

## 11. The American Dream

GRACE HAWTHORNE

JOHN F. WILSON

STORYTELLER: (Music In) It was our Centennial and we gave ourselves one heck of a birthday party in Philadelphia.

*Rather solemn* *mp* (5)

Ah

*Bright, march tempo* 3 Politician: *mf* (10) Choir:

A - mer - i - ca is the land su-preme! Oh,



Soldier:

yes, it's the land su-preme!— A - mer-i - ca is the

(15) Choir: Athlete:

free - dom theme! Oh, yes, it's the free - dom theme!— A -

Choir: (20)

mer-i - ca is the win-ning team! Oh, yes, it's the win-ning team!—

(sing) (25)

And noth - ing beats, Noth - ing beats,

(30)

Noth - ing beats the A-mer - i-can dream.

(35)

1. In A - mer - i - ca we vote to change the gov - ern - ment. And

- 2. In this coun - try we are free to speak out loud and clear. So
- 3. In the U. S. A. it's true that if you do your share. Work

1 (40) 3 Politician:

if you go for pol - i - tics, you can run for Pres-i-dent! Yeh! A -

2 (45) Politician: 3

tell the truth for what it's worth and — say it with-out  
hard and do the best you can, you might be a mil-lion-

Politician: (50) Choir:

A - mer - i - ca is the land su-preme! Oh,

Soldier:

yes, it's the land su-preme!— A - mer - i - ca is the

(55) Choir: Soldier:

free - dom theme! Oh, yes, it's the free - dom theme!— A -

Choir: (60)

mer-i - ca is the win-ning team! Oh, yes, it's the win-ning team!—

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65

And noth - ing beats, Noth - ing beats, Noth - ing

beats the A-mer - i-can dream! Oh, dream; the A-mer - i-can

dream! the A-mer - i-can dream. Oh, yes!

*tempo primo* 75

\*Suggestion: a solo voice may improvise on last 2 measures. (See full score for dialogue)

# 12. Things Change

GRACE HAWTHORNE

JOHN F. WILSON

*Moderately* 3 2 *Choir: mp*

(1. Martha reads letter) 1. Peo - ple change, we watch them grow. Peo - ple change, they  
 (2. Eliza reads letter) 2. Plac - es change, some fade a - way. Plac - es change, they  
 (3. Storyteller speaks) 3. Things can change, you know it's true. Things can change, and

come and go. Peo - ple change their minds, you know! The  
 nev - er stay. Plac - es change, that's for - tune's way! The  
 trou - ble you, Things can change, and of - ten do! The

*accel.* 1 *D.C.* 2-3 *faster mf*

on - ly thing that does-n't change is change. change. But

15 *faster tempo*

Is - n't that won - der-ful? Don't you a - gree? Ev - ery-thing chang-es from

20 *f*

A to Z! That's the ex-cite - ment, The ul - ti - mate test; It

1 *slower* *D.C.* 2 25

all can be changed for the best! Yes, it all can be changed,

30 *f*

Yes, it all can be changed for the best! For the best!

\*Middle notes optional (See full score for dialogue)



# 13. Finale: A Little Bit of "West" 19

GRACE HAWTHORNE

JOHN F. WILSON

**STORYTELLER:** (Music In) And, more or less, that's how the West was really won. But, you know, the story doesn't end there, 'cause I think there's always gonna be a little bit of "West" to be won . . . somewhere.\*

*Moderately, with movement* 3

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music with lyrics underneath. The score includes dynamic markings such as *mp*, *mf*, *f*, and *cresc.*, as well as performance instructions like *unison* and *to Coda*. Measure numbers 10, 15, 20, 25, 30, 35, and 40 are circled. A large watermark 'HOPE Publishing Company' is overlaid on the score.

1. There are moun-tains to be climbed\_\_ no mat-ter where you live.\_\_  
 3. There are treas-ures to be found\_\_ and plac-es to ex-plore.\_\_

Goals to be ful-filled\_\_ if you have hope\_\_ to\_\_ give.\_\_  
 You can be the one\_\_ to find that dis-tant\_\_ shore.\_\_

Don't wor-ry if the coun-try goes\_\_ from sea to shin-ing sea!  
 Make sure that you al-ways are\_\_ the best that you can be.\_\_

There will al-ways be a lit-tle bit of "West!"

Wait-ing for you and me.\_\_

*f* (unison)  
 There's a lit-tle bit of West to be won!\_\_ An A-

mer-i-can phe-nom-e-non.\_\_ There will al-ways be a lit-tle

bit of\_\_ "West"\_\_ to be won! To be won! To be

*to Coda*  $\oplus$   
 won by ev-ery-one.\_\_

Solo: (freely phrased)  
*mp*

2. There are riv - ers to be crossed\_ and chal - leng - es to

(45)

meet, so you still have the chance\_ to make the dream\_ com -

(50) \*Oh\_ to make the dream com-plete.\_ (Solo continues)

plete. The fron-tiers still are

(55) All Voices: (Solo on lower part)

wait - ing there so act ac - cord - ing - ly; There will

al - ways be a lit - tle bit of "West,"

(60) *cresc.* *f*

Wait - ing for you and me. There's a lit - tle bit of

(65)

West to be won, An A - mer - i - can phe - nom - e - non.

There will al - ways be a lit - tle bit of "West!" to be

(70)

won, To be won, To be won by ev - ery - one!\_

(75) 2 *D.S. al Coda*

There's a lit - tle bit of

*CODA*

There's a lit - tle bit of West to be won, An A -

(80) *(unison)*

mer - i - can phe - nom - e - non. There will al - ways be a lit - tle bit of West\_ to be

\*Optional.



85

won, To be won, To be won by ev - ery-one! To be

*cresc.* 90 **Part 1: slowing to a majestic tempo**

won, To be won, To be won! There's a lit - tle bit of

**Part 1: f**

West to be won, An A - mer - i - can phe - nom - e - non,

**Part 2: f**

1. Moun - tains to be climbed, Riv - ers to be crossed,  
2. Rac - es to be run, Bat - tles to be won,

95 *mf*

There will al - ways be a lit - tle bit of West, There will

*mf*

Al - ways be a lit - tle bit of West,

*cresc.*

al - ways be a lit - tle bit of West, There's a

*cresc.*

Man - y, man - y plac - es to ex - plore.

100

al - ways be a lit - tle bit of West to be

*cresc.*

al - ways be a lit - tle bit of West to be

105 *ff*

won. To be won!

*ff*

won. To be won!

\*Middle part optional

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