

8376 Score — WOMEN IN SONG
8376C Accompaniment CD

Compiled & Arr. Jane Holstein

SSA(A)

HOPE Publishing Company

Since 1892

WOMEN IN SONG III

SACRED
SETTINGS FOR
WOMEN'S VOICES

Compiled and
Arranged by
Jane Holstein

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HOPE Publishing Company
Carol Stream, IL 60188
Since 1892
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800-323-1049

FOREWORD

Women in Song III is the third in a series of sacred choral collections for women's voices following a similar format of the previous volumes, which includes a wide variety of offerings for two- to four-part women's chorus. All have been carefully selected and edited with the treble voice in mind.

The anthems in *Volume III* include selections suitable for many occasions including: Thanksgiving, Christmas, Lent and Easter, as well as devotional themes, music suitable for memorial services and scripture-based material. The composer/arranger list is an exciting representation of today's church musicians and includes:

Mary Kay Beall

Dwight Gustafson

Jane Holstein

Lloyd Larson

David Rasbach

Jack Schrader

K. Lee Scott

Douglas E. Wagner

Harriet Ziegenhals

As an Editor with Hope Publishing Company, it has been my pleasure to compile this collection, drawing on choral music from within the Hope archives—adapting some tried and proven “chestnuts” for women's ensemble, as well as taking the opportunity to introduce some new names to our existing choral catalog. As you further the ministry of music within your own church, it is my hope and prayer that these settings might provide both joy and satisfaction to your congregation, singers, and ultimately bring glory to God.

Jane Holstein

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Just a Closer Walk

For S.S.A. Voices with Piano Accompaniment

Source Unknown

Arranged by JACK SCHRADER

Heavily accented (♩ = 84)

Piano

The piano introduction is in 4/4 time with a tempo of 84 beats per minute. It features a melody of heavily accented eighth notes in the right hand and a bass line in the left hand. Dynamics range from *mf* to *f*. A watermark 'HOPE Publishing Company' is visible in the background.

4

S. I, II *mf*

A. *mf*

Dai - ly walk-in' close to thee,

Smoother

The first system of the score shows the vocal parts and piano accompaniment for the first line of lyrics. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The piano part includes a 'Smoother' section with a melodic line in the right hand and a bass line in the left hand. Dynamics are marked as *mf*. A watermark 'HOPE Publishing Company' is visible in the background.

7

f let it be, dear Lord, let it

f *mf*

The second system of the score shows the vocal parts and piano accompaniment for the second line of lyrics. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics are marked as *f* and *mf*. A watermark 'HOPE Publishing Company' is visible in the background.

*Note to Accompanists: Every grace note is actually a "crush"—it is played simultaneously, then lifted, to allow the regular notes to sound.

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10

unis. *mp*

be. 1. I am

mp

p

13

weak, but thou art strong;

16

Je - sus keep me from all wrong.

19

mf

I'll be sat-is-fied as

mf

mf

22

long as I walk, let me

legato

legato

25

walk close to thee.

mf

mf

Refrain

28 A little faster (♩ = c. 88)

mf

Just a clos-er walk with thee,

mf

thee, with

A little faster (♩ = c. 88)

mp

31

grant it, Je-sus, is my

thee,

34

plea, dai - ly

f

plea, my plea,

f

mf

37

walk-in' close to thee: let it

40

be, O dear Lord, let it be.

43

2. Through this world of toil and

unis. *mf*

46

snares, if I

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49

cares?

fal - ter, Lord, who cares, who cares?

52

unis.

Who with me my bur - den shares?

55

None but thee, O dear Lord, none but

58

slight accel.

Refrain
unis. *f* A little faster (♩ = c. 88)

thee. Just a

f

A little faster (♩ = c. 88)

slight accel.

mf *f*

61

clos-er walk with thee, thee, with thee,

64

grant it, Je-sus, is my plea, plea, my

67

molto f

molto f

dai - ly walk-in' close to plea,

70

thee: let it be, O dear Lord,

73

mf let it be, dear Lord, *mp* walk - in'

mf *mp*

mf *mp legato*

76

close, dear Lord, close to thee, dear Lord, let it

mf *mf*

rit. *rit.*

3 2 1

Rubato

80 (Choir follows Piano Cadenza) unis. *mp*

be; Lord, let it be!

mp *p* *mp* *p*

mf cadenza *colla voce* *mp* *p*

(no Ped.)

8vb

Hurry, Shepherds, Run!

11

For S.S.A. Choir and Piano Accompaniment

Words by
CHARLOTTE LEE

Music by
DOUGLAS E. WAGNER

Piano

(♩ = c. 69)

3

5 S.S.A. Unison *mp*

Still was the sky o - ver Beth - le - hem,

7

bright were the stars that lit the way...

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9

S. *mf*

Dis - tant the sound of an - gel voic - es,

A. *mf*

mp

11

tell - ing the world_ that hope is born to - day. -

f

Hur - ry, shep - herds,

f

mf

13

run to the man - ger, leave your sheep and come,

15 unis.
come with gen - tle kings_ and peo - ple all. Hur-ry, hur-ry,

17
run, kneel, a - dore, o - pen your hearts to him; the

19
world_ is born_ a - new in hum - ble stall.

21

23 S.S.A. unis. *mp*

Bathed in the glow of the soft moon-light,

p

25

there on the gold-en straw he lay. _ Close by his side we shall

28 S.

ev - er stay; tell all the world_ that love is born to-day._

A.

30

mf

Hur-ry, shep-herds, run to the man - ger, leave your

mf

mp

32

sheep and come, *unis.* come with gen - tle kings_ and peo - ple

34

all. Hur-ry, hur-ry, run, kneel, a - dore, o - pen your

36

hearts to him; the world is born a new in hum-ble

38

stall.

40

Hur-ry, hur-ry, hur-ry, run to the man-ger, hur-ry, hur-ry, hur-ry, run to the stall.

Hurry, Shepherds, Run!

42 S.1 Ah *mp*

Hur-ry, hur-ry, hur-ry, come_ to the man-ger, born is the Lord_ of all_

44 Ah

Hur-ry, hur-ry, hur-ry, run_ to the man-ger, hur-ry, hur-ry, hur-ry, run_ to the stall.

46 *mf*

Hur-ry, hur-ry, hur-ry, come_ to the man-ger, born is the Lord_ of all_ Hur-ry, hur-ry, *mf*

mp

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 42-43) features a vocal line with lyrics 'Hur-ry, hur-ry, hur-ry, come_ to the man-ger, born is the Lord_ of all_' and a piano accompaniment. A dynamic marking of *mp* is present. The second system (measures 44-45) continues the vocal line with lyrics 'Hur-ry, hur-ry, hur-ry, run_ to the man-ger, hur-ry, hur-ry, hur-ry, run_ to the stall.' and piano accompaniment. The third system (measures 46-47) repeats the first line of lyrics and adds a second vocal line with lyrics 'Hur-ry, hur-ry, Hur-ry, hur-ry,'. Dynamic markings of *mf* and *mp* are used. The piano accompaniment includes a prominent bass line with a steady eighth-note rhythm.

Hurry, Shepherds, Run!

48

run to the man - ger, leave your sheep and come,

50

come with gen - tle kings_ and peo - ple all. Hur-ry, hur-ry,

52

run, kneel, a - dore, _ o - pen your hearts to him; the

54

world_ is born_ a - new in hum - ble stall.

56

unis. *f*

f

mf

Hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, run, run, shep-herds,

58

ff

ff

f

run!

Hurry, Shepherds, Run!

O Sing to the Lord

For S.S.A. Voices and Piano Accompaniment

Adapted from Psalm 96

Words and Music by
DWIGHT GUSTAFSON

Joyfully (♩ = 120)

S. *mp*

O_ sing,

Piano

mf *p*

6

mf *mp* *mf*

O sing, O sing un-to the Lord a new

A. *mp* *mf*

O sing, O sing, O

mf *mp* *mf*

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11 *mp* *mf*

song: O sing un-to the Lord, all the earth.

sing a new song. O sing, all the

16

Sing un-to the Lord, O bless his name; show

earth.

21

forth his sal - va - tion from day to day. O sing, O

26 *f* *poco rit.*

sing to the Lord.

f *poco rit.*

31 *mp* *a tempo - poco meno*

Give to the Lord the glo - ry due him: bring him an

mp *a tempo poco meno*

36 *mf* *unis.*

off - 'ring, come in - to his courts. — Wor - ship the Lord in the

mf *mf*

41

beau - ty of ho - li - ness; trem - ble be - fore him,

p

46

all the earth.

p

51

poco rit. *a tempo* *mf*

poco rit. *a tempo* *mf* *p*

56

mp

sing un-to the Lord a new song: *mf* O sing un-to the *mp*

mf

O sing a new song: *mp*

61

mf

Lord, all the earth. *mf* Let the heav - ens re-joyce, let the

O sing, all the earth.

mf

66

earth be glad, let the fields be joy - ful and all there -

71

in: O sing, O sing, O

f *mp*

76

mp *cresc. poco a poco* rit.

sing, O sing, O sing, O sing to the

O sing, O sing, O sing, O sing to the

mp *cresc. poco a poco* rit.

82

f a tempo no rit. 8va

Lord.

f a tempo no rit. 8va

How Great the Love

For S.S.A. Voices and Piano Accompaniment

Words and Music by
MARY KAY BEALL

Flowing (♩ = 72)

Piano *mp*

The piano introduction consists of two staves in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Flowing' with a quarter note equal to 72 beats per minute. The music is in mezzo-piano (mp) dynamics. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment of quarter notes.

4

S. *mp*

How great the love that held him there

A. *mp*

mp

Measures 4-6 of the vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter in measure 4 with the lyrics 'How great the love that held him there'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and quarter notes in the left hand. Dynamics are marked as mezzo-piano (mp).

7

up - on a cru - el, lone - ly tree.

Measures 7-8 of the vocal and piano accompaniment. The vocal parts continue with the lyrics 'up - on a cru - el, lone - ly tree.' The piano accompaniment maintains the same rhythmic pattern. Dynamics are marked as mezzo-piano (mp).

9

How great the gift! How great the love,

11

slowing unis.

that he would die for e - ven me.

slowing

13

a tempo *mf*

How great the pain he had to bear,

mf

a tempo

How great the

mf L.H.

L.H.

15

the bit - ter cup, the ag - o - ny.
pain, the ag - o - ny.

L.H. L.H.

17

How great the pain, how great the love,
ny. How great the love,

L.H. L.H.

19

that he would die for e - ven me.

slowing mp 8va loco mp mf

21 **a tempo, with motion**
mf

How great the debt_ of love I owe

a tempo, with motion

23

for sins for - giv-en, souls set free.

25 *unis.*

How great the debt_ of love I owe

27 *slowing* *f* *slowing greatly*

for now and all e - ter - ni - ty.

f

slowing *slowing greatly*

f

29 *with intensity* *mf*

How great the love that held him there!

mf

with intensity

mf

L.H.

L.H.

31

How great the cost of vic - to - ry, of vic - to -

How great the cost of vic - to - ry!

L.H.

L.H.

33 **slowing**

ry! How great the gift! How great the love, how great the

How great the gift! How great the love,

L.H. L.H. L.H.

35 **mp** **p deliberate**

love, would glad - ly die for e - ven

that he would die for e - ven

8va 8va

mp p

38 **slowing** **slowing greatly**

me.

R.H.

Now Let the Heavens Be Joyful

For Three-Part Treble Voices with Optional Flute or Violin and Piano Accompaniment

Words by John of Damascus

Provençal Carol

English Version by John Mason Neale (Alt.)

Arranged by

Alternate text by HARRIET ZIEGENHALS

HARRIET ZIEGENHALS

Flute or Violin

Joyful (♩ = 126)

mf

Piano

Joyful (♩ = 126)

mf

5

All Unison *mf*

1. Now let the heav'ns be joy - ful, let earth her song be -

8

gin. Our voic - es raised tri - um - phant, with flute and vi - o -

12

Part I Part II All

lin. He is ris - en! He is ris - en! Christ the Lord is
 *Sing - ing prais - es! Sing - ing prais - es! Grate - ful - ly sing thy

16

ris - en, our joy that hath no end.
 prais - es, with joy that hath no end.

20

Part I *mf*

2. From death to life e - ter - nal, from earth un - to the
 2. Each flow - er in the wood - land, ev - ery bird up in the

Part II, III *mf*

*Alternate text is for the regular church year.

Now Let the Heavens Be Joyful

24

sky, our Christ has won the vic - t'ry our life to sanc - ti -
 sky, are works of thy cre - a - tion, thy name to glo - ri -

28

f

fy. He is ris - en! He is ris - en!
 fy. Sing - ing prais - es! Sing - ing prais - es!

f

Christ is ris - en! Christ the Lord!
 Sing - ing prais - es! Sing - ing praise!

31

Christ the Lord is ris - en, our joy that hath no end.
 Grate - ful - ly sing thy prais - es, with joy that hath no end.

35

f

3. We praise thee, Lord and Sav - ior, our_
 3. We lift our hearts and voic - es, our_
f

3. Let us praise him, our
 3. Lift our voic - es, our

f

39

notes of glad - ness blend. For Christ the Lord is ris - en, our_
 notes of glad - ness blend. To fill the air with mu - sic, and_
 notes of glad - ness_ blend - ing. Christ is ris - en,
 notes of glad - ness_ blend - ing. Fill with mu - sic,

43

joy that hath no end. He is ris - en! He is ris - en!
 joy that hath no end. Al - le - lu - ia! Al - le - lu - ia!

joy that hath no end - ing. Christ is ris - en! Sing with joy!
 joy that hath no end - ing. Al - le - lu - ia! Al - le - lu!

47

Christ the Lord is ris - en, Al - le - lu - ia!
 Al - le - lu - ia, A - men,

Al - le - lu - ia! our joy that hath no end!
 with joy that hath no end!

My Faith Looks Up to Thee

37

For S.S.A. Voices and Piano Accompaniment

Words by
RAY PALMER

OLIVET by LOWELL MASON
Arranged by DAVID RASBACH

Molto espressivo (♩ = 60)

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, starting with a half rest followed by chords on G4, F4, E4, and D4. The left hand plays a continuous eighth-note accompaniment in the bass clef, featuring triplets of eighth notes. The tempo is marked 'Molto espressivo' with a quarter note equal to 60 beats per minute. The dynamics are marked 'mp'.

4

S. *mp*

A. *mp*

My faith looks up to thee,

This system contains measures 4, 5, and 6. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter in measure 4 with the lyrics 'My faith looks up to thee,'. The piano accompaniment continues with the eighth-note accompaniment from the introduction, including triplets. The dynamics are marked 'mp' for both voices and piano.

7

thou Lamb of Cal - va - ry. Sav - ior di -

This system contains measures 7, 8, and 9. It features two vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'thou Lamb of Cal - va - ry. Sav - ior di -'. The piano accompaniment continues with the eighth-note accompaniment, including triplets. The dynamics are marked 'mp'.

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10

p

vine! Now hear me

p

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13

while I pray, take all my guilt a-way,

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16

mf

O let me from this day be whol - ly

mf

mf

19 *mp*

thine!

mp

mp

22

May thy rich grace im-part

mp

25

strength to my faint ing heart, my zeal in -

mp

28 *f* *mp*

spire; as thou hast

f *mp*

f *mp*

8va

31 *poco rit.*

died for me, O may my love to thee

poco rit.

34 *p* *a tempo*

pure, warm, and change - less be, a liv - ing

p *a tempo*

p *a tempo*

37 *f*

fire!

f

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40 *mp*

While life's dark maze I tread

mp

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43

and griefs a - round me spread, be thou my

46

mf

guide; bid dark - ness turn to day,

mf

bid dark - ness turn to day,

49

wipe sor - row's tears a - way, nor let me

wipe sor - row's tears a - way, — nor let me

52

ev - er stray from thee a - side.

cresc.

55

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poco rit.

3 simile

58

f

When ends life's tran - sient dream,

f

a tempo

f

3

60

when death's cold, sul - len stream shall o'er me

63

roll, blest Sav - ior,

66

then, in love, fear and dis - trust re-move;

69

O lift me safe a - bove, a

The image shows a page of a musical score for the hymn "My Faith Looks Up to Thee". It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 63-65) features the lyrics "roll, blest Sav - ior,". The second system (measures 66-68) features "then, in love, fear and dis - trust re-move;". The third system (measures 69-71) features "O lift me safe a - bove, a". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A watermark for "HOPE Publishing Company" is visible across the page.

Do Not Let Your Heart Be Troubled

For S.S.A.A. Voices and Piano Accompaniment

Adapted from John 14:1-3

Words and Music by
LLOYD LARSON

Expressively, freely (♩ = 80) Solo (or Section) *mp*

Piano *mp*

Do not

5

let your heart be trou - bled, nei - ther let it

10

be a - fraid. Put your trust in God, be -

cresc. *mf*

cresc. *mf*

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15

lieve in me. You are mine, do not be a - fraid.

dim. *mp*

dim. *mp*

20

mp S. I, II

Do not let your heart be trou - bled, nei - ther

mp A.

25

a - fraid. let it be a - fraid, a - fraid. Put your trust in

cresc. *mf*

cresc. *mf*

cresc. *mf*

30

God, be-lieve in me. You are mine, do not be a -
 Do not be a -

dim.

dim.

dim.

35

fraid. In my Fa-ther's house are man-y rooms. These
 afraid.

unis. p *cresc. poco a poco*

p *cresc. poco a poco*

mp *p* *cresc. poco a poco*

39

prom-is - es are true. I will go to pre -

mp *mf*

mp *mf*

mf

42

pare a place, pre - pare a place for you, then I'll

45

come a - gain! I will come a - gain!

building


48

Yes, I'll come a - gain, come, I'll come, for

ff

you, _____ **broadening**

come _____ for you, for you!



54 **molto rit.** **Broadly**

Do not let your heart be

molto rit. **Broadly**



57

trou - bled, _____ nei - ther let it



60 a - fraid.

be a - fraid, be a - fraid. Put your

63 trust in God, be - lieve in

66 me. You are mine, do not be a -

69

fraid. You are mine, do not be a -

f *dim. e rit.*

73

fraid. Do not

mf *mp*

77

let your heart be a - fraid.

slowly, freely

Star-Led and Wonder Bound

53

For S.S.A. Voices and Piano Accompaniment

Words and Music by
MARY KAY BEALL

Moderately (♩ = 100)

Piano *mp*



The piano introduction is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment of quarter notes.

5 S.A. Unison *mp*

You



This system shows the vocal entry at measure 5. The vocal line is a single note (G4) on the word "You". The piano accompaniment continues with a steady eighth-note pattern in the right hand and quarter notes in the left hand.

9

don't have to be a king to wor-ship him, you

legato



Measures 9-12 of the vocal line. The lyrics are "don't have to be a king to wor-ship him, you". The piano accompaniment features a *legato* melody in the right hand and a steady accompaniment in the left hand.

13

don't have to be a king to fol - low the star. You



Measures 13-16 of the vocal line. The lyrics are "don't have to be a king to fol - low the star. You". The piano accompaniment continues with the same *legato* melody and accompaniment.

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17 *mf*

don't have to be a king to wor-ship him; just

mf

21 *mp*

come _____ as you are. You can be

mp

25

star - led and won - der bound,

29 *S. mf*

Led by a star's light to Beth - le - hem town,

A. mf

mf

33 *f* unis.

bound for the won - der that waits to be found,

f

37 *p*

star - led and won - der bound.

p

mp

p

41 *mf*

You don't have to trav - el far to

mf

45

wel-come him. You don't have to trav-el far to

mp

to wel - come him, to

49

look on his face. You don't have to trav-el far to

look on his face. Oo

53

wel-come him, he's here, here in this

He is here in this

57

place. Come and be star - led, and

f

61

won - der bound, led by a star's light to

65

Beth - le - hem town, bound for the won - der that

69 *slowing* unis.

waits to be found, star - led and won - der

slowing

73 *cresc.* *f* *slowing* *f*

bound, won - der bound. You

cresc. *f* *f*

slowing

77 *a tempo* unis.

don't have to bring a gift to hon - or him. You

a tempo

81

don't have to bring a gift of sil - ver, of sil - ver or
 don't have to bring a gift of sil - ver or gold. You

85

gold to hon - or him, just
 don't have to bring a gift to hon - or him, just

89

come, come and be - hold him. Just come and be
 unis.

93

star - led and won - der bound,

97

unis.

led by a star's light to Beth - le - hem_ town,

101

unis.

bound for the won - der that waits to be_ found, _

105 *slowing* unis. *mf* *mp*

star - led, won - der

109 *p* *slowing greatly*

bound, star - led and won - der bound.

113

For the Fruit of All Creation

For S.S.A. Voices with Piano Accompaniment

Words by
FRED PRATT GREEN

AR HYD Y NOS

Welsh melody

Arranged by JANE HOLSTEIN

Joyously (♩ = c. 92)

Piano

f

rit.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a series of eighth and sixteenth notes, followed by a chordal progression. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. The piece concludes with a ritardando (rit.) marking.

5

S. Warmly *mf*

A. *mf*

For the fruit of all cre-a - tion,

a tempo

mf

This system contains the first line of the song. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter at measure 5 with the lyrics 'For the fruit of all cre-a - tion,'. The piano accompaniment continues with a steady eighth-note pattern. The tempo marking 'a tempo' is placed above the piano part.

9

thanks be to God. For his gifts to ev - ery na - tion,

mf

This system contains the second line of the song. It features two vocal staves and a piano accompaniment. The vocal parts enter at measure 9 with the lyrics 'thanks be to God. For his gifts to ev - ery na - tion,'. The piano accompaniment continues with a steady eighth-note pattern.

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13

thanks be to God. For the plow - ing,

16

sow - ing, reap - ing, si - lent growth while we are sleep - ing,

poco rit.

19

a tempo
unis.

fu - ture needs in earth's safe - keep - ing, thanks be to

a tempo

22

God.

26 *mf*

In the just re - ward of la - bor, God's will is done.

mf mel.

8va

mp

30

In the help we give our neigh - bor, God's will is done.

loco

34 *f* **poco rit.**

In our world-wide task of car - ing for the hun - gry and des - pair - ing,

f **poco rit.**

f **poco rit.**

38 **a tempo**
mf unis.

in the har - vests we are shar - ing, God's will is done.

mf

a tempo

mf

42

f **poco rit.**

Slightly broader (♩ = 88)

46 *f*

For the har - vests of the Spir - it, thanks — be to God.

50 unis.

For the good we all in-her - it, thanks — be to God.

54 unis.

For the won - ders that as - tound us, for the truths that

57 *poco rit.* *a tempo; deliberately unis.*

still con - found us, most of all, that love has found us,

poco rit. *a tempo*

60 *ff*

thanks — be to God. Come to God's own tem-ple, come,

ff

ff

64 *rallentando*

raise the song of har - vest home. _____

rallentando

Red. *8vb* *

Write Your Blessed Name

For S.S.A.A. Voices and Piano Accompaniment

Thomas à Kempis (1380–1471)

Tr. S. Kettlewell, alt.

Music by

K. LEE SCOTT

Moderately (♩ = 84)

Piano *mp*

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The left hand plays a bass line with quarter notes G2, B1, and C2, followed by eighth notes D2 and E2, and finally a quarter note F2. The tempo is marked 'Moderately' with a quarter note equal to 84 beats per minute. The dynamic is 'mp' (mezzo-piano).

5 S.A. Unison *mp*

Write your bless-ed name, — O Lord, up-on my heart, there to re -

The first system of the song features a vocal line for S.A. Unison and piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The piano accompaniment consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The left hand plays a bass line with quarter notes G2, B1, and C2, followed by eighth notes D2 and E2, and finally a quarter note F2. The dynamic is 'mp' (mezzo-piano).

10

main so in - del - i - bly en - graved that no pros - per - i - ty, that

main so in - del - i - bly en - graved no pros - per - i - ty, that

main so in - del - i - bly en - graved that no pros - per - i - ty,

The second system of the song features three vocal lines and piano accompaniment. The first vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The second vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The third vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The piano accompaniment consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The left hand plays a bass line with quarter notes G2, B1, and C2, followed by eighth notes D2 and E2, and finally a quarter note F2. The dynamic is 'mp' (mezzo-piano).

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15 *cresc.* *mf*
no ad - ver - si - ty shall ev - er, ev - er move me
cresc. *mf*
no ad - ver - si - ty shall ev - er, ev - er move me
cresc. *mf*
no ad - ver - si - ty shall ev - er, ev - er move me



20
from your love.
from your love.
from your love.

smoothly
mp



Write Your Blessed Name

25 **Clearly pronounced**
 unis. *mf*

Be to me a strong tower of de - fense, a

cresc. *mf*

30

com - fort - er in trib - u - la - tion, a de - liv - 'rer in dis - tress, and a

34

faith - ful guide to the courts of heav'n through the man - y temp -

39 unis.

ta - tions and dan - gers of this life, of

45 *poco rit.* *p* a little slower warmly

this life. O Je - su, my on - ly

51 *rit.* *Tempo I* *p* unis.

Sav - ior! Write your bless - ed name, O Lord, up - on my

61 S. I only

heart, there to re - main so in - del - i - bly en - graved that

61

no pros - per - i - ty, *cresc.*
no pros - per - i - ty, that no *cresc.* ad - ver - si - ty shall

65

ev - er, *mf* ev - er move me from

69

your love,

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74

ev - er move me from your love.

ev - er move me from your love.

ev - er move me from your love.

ev - er move me from your love.

smoothly

mf

Write Your Blessed Name

79

unis. *mp*

A

unis. *mp*

A

mp

84

(one Sop.)

men. A men.

men, a men.

men, a men.

men, a men.

rit.

p