

8712 Score — Women in Song VI  
8712C Accompaniment CD

Compiled by Jane Holstein

SSA

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*Women in Song VI*

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Compiled by

*Jane Holstein*

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# *Women in Song VI*

Compiled by

*Jane Holstein*

Code No.

8712	Score
8712C	Accompaniment CD

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# Order My Steps (In Your Word)

Arranged by  
JACK SCHRADER

For S.S.A. Voices and Piano Accompaniment

Words and Music by  
GLENN BURLEIGH

Gospel (♩ = 76-80)

Piano

4

7

11 S.S. *mp*

A. Or-der my steps in your Word, dear Lord, — lead me, guide me,

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14 *mf*

ev-er-y day. *mf* Send your a - noint - ing, Fa-ther, I pray.

*mf*

17 *mp*

Or - der my steps — in your Word, please, or - der my steps — in your

*mp*

20

Word. Hum - bly I ask thee, teach me your will,

*mp*



23

while you are work - ing, help me be still. Tho'

25

Sa - tan is bus - y, God is real! Or - der my steps — in your

28

Word, please, or - der my steps — in your Word! I want to walk

*mf*

31 (opt. Solo) ALL

wor - thy, walk wor - thy, Lord, — my

(opt. Solo) ALL

33

call - ing to ful - fill. — Please or - der my steps, Lord, —

36 (opt. Solo) ALL

or - der my steps, — and I'll do your bless - ed will. —

(opt. Solo) ALL

38

(opt. Solo)

ALL

The world is ev-er chang-ing, yes, chang-ing, Lord, but

41

you are still the same. If you or-der my steps, I'll

*f*

44

1. name. praise your name, praise your name. I want to walk

*mf*

1. *mf*

47 2. name. \_\_\_\_\_

name, praise your name. Or-der my steps

**Hushed, with excitement\***  
*p-pp*

2. **Hushed, with excitement\***  
*p-pp*

*8vb* *loco*

50

in your Word, — or-der my tongue in your Word; —

n.b. *mp-p*

n.b. *mp-p*

*mp-p*

53 **Building** **Smoother**

guide my feet in your Word, — wash my heart

*mf* *mf*

**Building** **Smoother**

wash my heart, O

*cresc.* *mf*

\*Well-marked, almost staccato.  
Order My Steps



56 *f* *sub. p* As before  
in your Word. Show me how to walk in your Word,  
*f* *sub. p*  
Lord, in your Word. —  
As before  
*f* *sub. p*

59 *mp*  
show me how to talk in your Word. When  
*mp*  
*mp*

61 *mf*  
I need a brand new song to sing, —  
*mf*  
*mf*

63 *f*

show me how to let your prais - es ring, — in your Word, —

*f*

65 *mf*

— your Word, — in your Word, —

*mf*

(cooling out) *mf*

67 *sub. mp*

— your Word! — Please, *sub. mp*

*sub. mp*

69

1. D.S.

or - der my steps — in your Word.

71

2.

(Repeat at will)

Word, please or - der my steps — in your Word, please,

2.

(Repeat at will)

74

Slower

*mp*

rit.

*p*

or - der my steps — in your Word.

Slower

*mp*

rit.

*p*

# Surely the Presence of the Lord Is in This Place

11

For S.S.A. Voices and Piano Accompaniment

Based on Gen. 28:10-17  
Arranged by JACK SCHRADER

Words and Music by  
LANNY WOLFE

HOPE Publishing Company  
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Smoothly (♩ = 72)

Piano *mp*

5 All - Unison *mp*

Sure - ly the pres-ence of the Lord is in this place; I can

9 *p*

feel his might-y pow-er and his grace. I can

*opt. gva---*

*pp*

The image shows a musical score for a song. It includes a piano introduction with a tempo marking of 'Smoothly (♩ = 72)' and a dynamic of 'mp'. The piano part is in 3/4 time. The vocal part begins at measure 5 with the instruction 'All - Unison mp'. The lyrics are: 'Sure - ly the pres-ence of the Lord is in this place; I can feel his might-y pow-er and his grace. I can'. The score continues to measure 9, where the dynamic changes to 'p'. There is an optional vocal line marked 'opt. gva---' and a piano dynamic of 'pp' at the end of the section. A large watermark 'HOPE Publishing Company Since 1892' and 'NOT FOR PROMOTIONAL USE ONLY' is overlaid on the page.

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12

13

hear the brush of an - gels' wings, I see glo - ry on each

*p*

*p*

(8va)

12

12

*mp*

Detailed description: This system contains measures 12 through 15. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes a right-hand part with a trill-like figure and a left-hand part with a rhythmic pattern of eighth notes. A dynamic of *mp* is indicated at the end of the system.

16

face; sure - ly the pres - ence of the Lord is in this place.

*mp*

*mp*

Detailed description: This system contains measures 16 through 20. The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

21

Sure - ly the pres - ence of the Lord is in this

*mf*

*mf*

4 2 1 3

Detailed description: This system contains measures 21 through 24. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active right-hand part with a trill-like figure and a left-hand part with a rhythmic pattern. A dynamic of *mf* is indicated. Fingering numbers 4, 2, 1, 3 are shown above the right-hand piano part in the final measure.

Surely the Presence of the Lord Is in This Place

25

place: I can feel his might-y pow-er and his grace,

grace, his

29

I can hear the brush of an-gels' wings, I see glo - ry on each

grace.

*mp* *mf*

*mp* *mf*

*mp*

33

face; sure - ly the pres - ence of the Lord is in this place.

*mf*

Surely the Presence of the Lord Is in This Place

Words: St. Patrick's Breastplate  
Music: Traditional Gaelic melody

*With utmost simplicity  
and reverence*

A little faster (♩ = c. 84)  
*p*

38

Christ be - side

A little faster (♩ = c. 84)

*mp* *p*

43

me, Christ be - fore me, Christ be -

48

hind me— King of my heart;

53 *mp*

Christ with - in me, Christ be -

57

low me, Christ a boye me,

62 *slowing*

nev - er to part.

*mp* *mf*



16

With assurance (♩ = 76)

67 *f*

Sure-ly the pres-ence of the Lord is in this place; I can

With assurance (♩ = 76)

71 *mf*

feel his might-y pow-er and his grace, — his grace. — I can

75

hear the brush of an-gels' wings, I see glo - ry on each

Surely the Presence of the Lord Is in This Place

78 *mf* sure - ly the pres - ence,

face; *mf* sure - ly the

82 pres - ence of the Lord is in this

85 place, *mp* rit. *p*

place, is in this place. *mp* *p*

rit.

# The Power of the Cross

For S.S.A. Voices and Piano Accompaniment

Arranged by  
JACK SCHRADER

Words and Music by  
KEITH GETTY and  
STUART TOWNEND

*(♩ = c. 88)*

Piano *p*

5 *p* All - Unison

Oh, to see the dawn of the dark - est day:

9

Christ on the road to Cal - va - ry;

The image shows a musical score for piano and voice. It begins with a piano introduction in 4/4 time, marked 'piano' and 'p'. The tempo is indicated as approximately 88 beats per minute. The score then transitions to a vocal line for an all-unison voice part, also marked 'piano'. The lyrics are: 'Oh, to see the dawn of the dark - est day: Christ on the road to Cal - va - ry;'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

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13

tried by sin - ful men, torn and beat - en, then

17 *mp* *mf*

nailed to a cross of wood. This the

21 pow'r Christ be-

pow'r, this the pow'r of the cross: Christ be-



25 came \_\_\_\_\_ took the

came, Christ be - came sin for us; took the

29 blame, \_\_\_\_\_ , *f*

blame, he took the blame, — bore the wrath! We — , *f*

32 *mf*

stand for - giv - en at *mf* the cross.

35 *mp*

Now the day - light

39 *mf*

flees, now the ground be - neath quakes as its

43

Ma - ker bows his head. Cur - tain torn in

two; dead are raised to life; "Fin - ished!" the

Oh,

*f*

51

vic - t'ry cry! This the pow'r, this the

*mf* pow'r

*sub. mp* *f* *mf*

*8va*

55

pow'r of the cross: Christ be -

Christ be -

58 came \_\_\_\_\_ took the

came, Christ be - came sin for us; took the

62 blame, \_\_\_\_\_ , *f*

blame, he took the blame, — bore the wrath! We — , *f*

65 \_\_\_\_\_ *mf*

stand for - giv - en at \_\_\_\_\_ the cross. \_\_\_\_\_ *mf*

24

69

rit.

Slower (♩ = 80)

*f*

Oh, to see my

72

rit.

Slower (♩ = 80)

*f*

name writ - ten in the wounds,

75

for through your  
for through your suf - f'ring I am



78

free! ————— Death is crushed to death;

81

life is mine to live, ————— won through your

won through your

84

self - less love, your love! This the

*mf*

*mf*

Tempo I (♩ = 88)

87

pow'r

pow'r, this the pow'r of the cross: Son of

Tempo I (♩ = 88)

91

God

God, Son of God slain for us!

94

What a name, what a

O what a name,

*f* *n.b.* *f* *n.b.* *ff*

97 *ff*

cost! We stand for - giv - en,

100 *mf* *f*

stand for - giv - en,

103 *ff*

stand for - giv - en at the cross!

# How Deep the Father's Love for Us

For S.S.A. Voices and Piano Accompaniment

Arranged by  
LARRY SHACKLEY

Words and Music by  
STUART TOWNEND

Peacefully (♩ = 56)

Piano *mp*

4 All - Unison *mp*

How deep the Fa - ther's love for us, how

6 vast be - yond all mea - sure that he should give his on - ly Son to

The image shows a musical score for piano and voice. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked 'Peacefully' with a quarter note equal to 56 beats per minute. The score is arranged for piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is a single staff with lyrics. The score is divided into three systems. The first system shows the piano introduction. The second system starts at measure 4 and is marked 'All - Unison' and 'mp'. The third system starts at measure 6. There are fermatas under measures 2, 4, and 6. A large watermark 'HOPE Publishing Company' is visible across the score.

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8 S. I, II *mf*

make a wretch his trea - sure. How great the pain of sear-ing loss. The

A. *mf*

10 *mp*

Fa - ther turns his face a - way as wounds which mar the Cho-sen One bring

*mp*

12 *f*

man - y sons to glo - ry. How high, how —

*f*



wide, how deep the Fa - ther's love, Be - love for

hold the man up-on the cross, my sin up-on his shoul - ders. A - us.

shamed, I hear my mock-ing voice call out a-mong the scof - fers. It I hear my voice. It was my

22

was my sin that held him there un - til it was ac - com - plished; his  
sin, it was my sin, ac - com - plished;

24

dy - ing breath has brought me life. *mp* I know it is fin -  
I know, I know it is fin -

26

ished. *f* How pure, how strong, how *mf*  
ished. *f* *mf*

32

29

deep the Fa - ther's love — for us.

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Detailed description: This block contains the musical score for measures 29 through 32. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "deep the Fa - ther's love — for us." The piano part consists of chords and moving lines in both hands.

33

rit. *f* a tempo

I will not boast in an - y - thing; no

rit. *f* a tempo

Detailed description: This block contains the musical score for measures 33 through 35. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "I will not boast in an - y - thing; no". The piano part includes dynamic markings like *f* and tempo markings like *rit.* and *a tempo*.

36

gifts, no pow'r, no wis - dom. But I will boast in Je - sus Christ: his

Detailed description: This block contains the musical score for measures 36 through 39. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "gifts, no pow'r, no wis - dom. But I will boast in Je - sus Christ: his". The piano part continues with chords and moving lines in both hands.

38

death and res-ur - rec - tion. Why should I gain from his re - ward? I

40

can - not give an an - swer. — But this I know with all my heart: his

42

wounds have paid my ran - som.

44

*f*

How high, how wide. How

*mf*

47

*mp* *poco rit.*

pure, how strong. How deep the Fa - ther's love

*mp*

51

*ten.* *a tempo* *poco rit.*

for us.

*ten.*

*ten.* *a tempo* *poco rit.*

*ten.* *p*

*8<sup>vb</sup>*



# Amazing Grace

## (My Chains Are Gone)

35

Arranged by  
JOEL RANEY

For S.S.A. Voices and Piano Accompaniment

Words and Music by  
CHRIS TOMLIN  
and LOUIE GIGLIO  
with "Amazing Grace"  
NEW BRITAIN

Words by JOHN NEWTON



Earnestly (♩ = c. 56)

Piano

*mp*

D 2                      D 2/G                      A sus4                      D 2

4

Sop. I, II (opt. Solo) *mp*

A - maz - ing - grace! - how

Alto (opt. Solo) *mp*

D 2/G                      D 2

7

sweet - the sound - that saved - a - wretch - like -

D 2/G                      D 2

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me! I once was lost, but

A sus4 D2

now am found, was blind, but now I

G/D G2 A 7sus4

see. Now I see, now I

*mf* *p* *mf* *p*

D G/D D G/D

15 *mp*

see. *mf* "oo"

'Twas grace that taught my

D G/D D

17 *mf*

"oo" How

heart to fear, and grace my fears re - lieved;

G/D D A

20

pre - cious did that grace ap - pear the hour I first be -

D G/D G A 7sus4

38

23

lieved! My chains are gone, I've been set

*f*

D G D G G2

This system contains measures 23 and 24. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The music is in the key of D major and 4/4 time. A dynamic marking of *f* (forte) is present. The guitar chords are D, G, D, G, and G2.

25

free. My God, my Sav - ior has ran - somed

D G

This system contains measures 25 and 26. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The music is in the key of D major and 4/4 time. The guitar chords are D and G.

27

me, and like a flood, his mer - cy

D D/F# G G2

This system contains measures 27 and 28. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The music is in the key of D major and 4/4 time. The guitar chords are D, D/F#, G, and G2.

29

*mp*

reigns; un - end - ing love, a - maz - ing grace. —

*mp*

D A 7sus4

*mp*

31

*mf*

The —

D 2 D 2/G D 2

34

*mf*

his — word my hope se -

Lord has — prom - ised good to me,

D C/D G D E m/D B m7 G Maj7

*mf*



40

37

cures; he will my shield and por - tion be as  
 he will, he  
 A sus4 G/A D D7 G D G6

40

long as life en - dures. My chains are  
 D/A A7sus4 D G D

42

gone, I've been set free. My God, my  
 G G2 D

44

Sav - ior has ran - somed me, and like a

G D D/F#

46

flood, his mer - cy reigns; un - end - ing love, -

G G2 D

48

a - maz - ing grace. My chains are

A7sus4 D G D

*mp* *mf*

42

50

*f*

gone, I've been set free. My God, my

*f*

*ff*

A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup>

52

Sav - ior has ran - somed me, and like a

A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup> E<sup>b</sup>/G

54

flood, his mer - cy reigns; un - end - ing love, -

A<sup>b</sup> A<sup>b</sup>2 E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

*mf*

56 *mp*  
a - maz - ing grace, *mp*  
B<sup>b</sup>7sus4 Cm

58  
un - end - ing love a -  
F m7 B<sup>b</sup>7sus4

60 *rit.*  
maz - ing grace. *pp*  
A<sup>b</sup>M7 B<sup>b</sup>11 B<sup>b</sup>7 E<sup>b</sup>2 *rit.*

The musical score is for the hymn 'Amazing Grace'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat major or D minor). The score is divided into three systems. The first system (measures 56-57) includes the lyrics 'a - maz - ing grace,' with a piano dynamic of *mp*. The piano accompaniment features chords B<sup>b</sup>7sus4 and Cm. The second system (measures 58-59) includes the lyrics 'un - end - ing love a -' with a piano dynamic of *mp*. The piano accompaniment features chords F m7 and B<sup>b</sup>7sus4. The third system (measures 60-61) includes the lyrics 'maz - ing grace.' with a piano dynamic of *pp*. The piano accompaniment features chords A<sup>b</sup>M7, B<sup>b</sup>11, B<sup>b</sup>7, and E<sup>b</sup>2, and is marked with a *rit.* (ritardando) hairpin. A large watermark 'HOPE Publishing Company' is overlaid on the score.

Amazing Grace (My Chains Are Gone)

# You Are My All in All/ Fairest Lord Jesus

Arranged by  
LARRY SHACKLEY

For S.S.A. Voices and Piano Accompaniment

Words and Music by  
DENNIS JERNIGAN

With calm reverence (♩ = 69)

Piano

4 All - Unison *mp*

You are my strength when I am

6 weak, you are the trea - sure that I seek, you are my All in

8 All. Seek - ing you as a pre - cious

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10

jewel, Lord, to give up I'd be a fool, you are my All in

12

*mf*

All. Je - sus, Lamb of God,

*mf*

15

wor - thy is your name.

17 *f*

Je - sus, Lamb of God,

19 *mf*

wor - thy is your name.

22 *mp*

Je - sus, Lamb of God,

*mf*

Tak-ing my sin, my cross, my shame, ris-ing a - gain I bless your

24

wor - thy is your name.

name, you are my All in All.

26 *mf*

Je - sus, Lamb of God,

*f*

When I fall down, you pick me up, when I am dry you fill my

28

wor - thy is your name.

cup, you are my All in All.

*mf*

31

*p*

Fair - est Lord Je - sus,

*p*

*p*

34

*mp*

ru - ler of all na - ture, O thou of

*mp*

37

God and man the Son.

*mp*

of God and man the Son.

40 *mf*

Thee will I cher - ish,

42

thee will I hon - or, thou my soul's glo - ry,

45

joy, and crown.



48

*mf*

Beau - ti - ful Sa - vior! Lord of the

*mf*

51

na - tions! Son of God and

54

Son of Man! Glo - ry and

*f*

*f*

*f*

57

hon - or, praise, ad - o - ra - tion, now

60

and for - ev - er - more be - thine!

*ff*

*ff*

*dim.*

63

Je - sus,

*mf*

*mf*

52

66

Lamb of God, wor - thy is your

This system contains measures 66 and 67. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Lamb of God, wor - thy is your".

68

name. Je - sus,

This system contains measures 68 and 69. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "name. Je - sus,".

70

Lamb of God, wor - thy is your

This system contains measures 70 and 71. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Lamb of God, wor - thy is your".

72 Wor - thy is your  
name.

74 name. *p*  
Wor - thy, wor - thy, wor thy

76 is your name. *pp*

# Open the Eyes of My Heart

For S.S.A. Voices and Piano Accompaniment

Arranged by  
JACK SCHRADER

Words and Music by  
PAUL BALOCHE

Freely (♩ = c. 76)

Piano *mp*

The piano introduction consists of two systems of music. The first system is in 4/4 time and features a treble clef with a melodic line of quarter notes and eighth notes, and a bass clef with a simple accompaniment of chords and single notes. The second system continues the melodic line and accompaniment, ending with a final chord.

4 Earnestly *mp* Solo (opt. S.A. Unison)

O-pen the eyes of my heart, — Lord, o-pen the eyes — of my heart; —

The vocal solo begins at measure 4 and is marked 'Earnestly' and 'mp'. It consists of a single melodic line in 4/4 time. The lyrics are 'O-pen the eyes of my heart, — Lord, o-pen the eyes — of my heart; —'. The piano accompaniment continues with chords and single notes, providing a harmonic support for the vocal line.

7 Steady tempo (♩ = 104-108)

— I want to see — you, — I want to see you. — (end solo)

The vocal and piano accompaniment begins at measure 7 and is marked 'Steady tempo' and '(♩ = 104-108)'. The vocal line features a triplet of eighth notes. The lyrics are '— I want to see — you, — I want to see you. — (end solo)'. The piano accompaniment consists of chords and single notes, providing a steady harmonic support.

12

The piano accompaniment continues from measure 12. It features a treble clef with a melodic line of quarter notes and eighth notes, and a bass clef with a simple accompaniment of chords and single notes. The music concludes with a final chord.

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15 Sop. I, II *mp*

O - pen the eyes \_ of my heart, \_ Lord, \_ o - pen the eyes \_ of my heart; \_

Alto *mp*

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18

— I want to see you, — I want to see you. —

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Since 1892

22

— O - pen the eyes \_ of my heart, \_ Lord, \_

HOPE Publishing Company  
Since 1892

25

o - pen the eyes of my heart; I want to see you,

28

I want to see you. To see you high and lift - ed up,

32

shin - ing in the light of your glo - ry;

35

pour out your pow'r and love, as we sing, "Ho-ly, ho-ly, ho-

*p* *v* *ped.* \*

38

- ly." O-pen the eyes\_ of my heart, \_

*mp* *mp*

*ped.* \* *ped.*

41

- Lord, \_ o-pen the eyes\_ of my heart;\_ I want to

\* *ped.*

44

see you, I want to see you. To see you

48

high and lifted up, shin-ing in the light of your glo -

51

- ry, pour out your pow'r and love, as we sing,

Dec. \*

54

“Ho - ly, ho - ly, ho - ly.”

57

Ho-ly, ho - ly, ho - ly, Ho-ly, ho - ly, ho - ly,

61

Ho-ly, ho - ly, ho - ly, I want to see you.



65 Sop. I *mp*

Sop. II, Alto *p* O-pen the eyes of my heart, Lord, o-pen the eyes of my heart, —  
Ho - ly, ho - ly, ho - ly. Ho - ly, ho - ly, ho -

1. I want to see you, I want to  
- ly. Ho - ly, ho - ly, ho - ly, —

2. see you. I want to see you. —  
- ly, —

75 rit. Slightly slower (♩ = 96) Ethereal, very lyrically  
Sop. I, II unis. *p*

Ho - ly, ho - ly, ho - ly.

Alto *pp*

Ho - ly, ho - ly, ho - ly.

rit. Slightly slower (♩ = 96) Ethereal, very lyrically

79

Ho-ly, ho - ly, ho - ly. Ho-ly, ho - ly, ho - ly, I want to

Ho-ly, ho - ly, ho - ly. Ho-ly, ho - ly, I want to

83 rit. Slowly *p*

see you, I want to see you.

rit. Slowly *mp* *p*

# Calypso Lullaby

Based on *Mary's Little Boy Child*  
For S.S.A. Voices and Piano Accompaniment

Words and Music by  
JESTER HAIRSTON

**Bouyantly** (♩ = c. 128)

Piano *mf*

5

9 ALL - Unison *mp*

On a clear and star-ry night, — on a hill - side far a - way, —

12

shep - herds saw a gold - en light, — and they

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15 Sop. I, II *mf*

heard the an - gels say: — “Al - le - lu - ia, shout for joy,” — sweet

Alto *mf*

19

mu - sic fills the sky. — The heav - ens ring while an - gels sing — a

23 *Sweetly mp*

Christ - mas lul - la - by. — Sleep, sleep, sleep, lit - tle one,

*Sweetly mp*

27

rest your head. Dream of peace on earth in your

31

man - ger bed.

35

*mf*  
An - gels filled the ev'n-ing sky and with  
*mf*  
*mf*



38

joy be-gan — to sing: — “Glo - ry be to God on high! — Let the

42

bells of heav - en ring!” — “Al - le - lu - ia, shout

*mf* *mf* *f*

45

for joy,” — sweet mu - sic fills the sky. — The heav - ens ring while



66

49

an-gels sing — a Christ-mas lul - la - by.

This musical system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

*It Came Upon the Midnight Clear*  
Words: Edmund H. Sears

52

*f*  
It came up-on the mid - night clear, — that

*ff* *f*

This musical system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two flats (Bb) and a common time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. Dynamic markings *f* and *ff* are present.

56

glo - rious song of old, — from an - gels bend-ing

This musical system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two flats (Bb) and a common time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

59

near the earth — to touch their harps — of gold. —

62

*mf* “Al-le-lu - ia, shout for joy,” — sweet mu-sic fills the sky. — The

*mf*

66

heav-ens ring while an-gels sing — a Christ-mas lul - la - by. —

68

69

*Sweetly*  
*mp*

Sleep, sleep, sleep, lit - tle one, rest your

*Sweetly*  
*mp*

73

head. Dream of peace on earth in your man - ger

*mf*

77

bed. "Al - le - lu - ia, shout for joy," sweet

*f*

80

mu-sic fills the sky. — The heav-ens ring while an-gels sing — a

84

Christ-mas lul - la - by.

89

*rall.* *Freely mp* *rit.*

A Christ-mas lul - la - by. —

*mp*

*rall.* *Freely mp* *rit.* *8va*

*ped.*

# His Eye Is on the Sparrow

For S.S.A. Voices and Piano Accompaniment

Words by  
CIVILLA D. MARTIN

Music by  
CHARLES H. GABRIEL  
Arranged by JACK SCHRADER

**Piano**

*Leisurely*

*accel. to a flourish*

*8va* -----

*r.h.* 2 3 4 5 3 2 1 *r.h.* 1 2 3 4

*l.h.* 5 3 2 1

*mf*

*rit.*

**Tempo** (♩ = 72)

*mf*

**All - Unison** *mf*

Why \_\_\_\_\_ should I

9 Sop. I, II

feel dis-cour-aged? Why should the

Alto

13

shad - ows — come? —

16

Why — should my heart be lone - ly, —

be lone - ly, —



and long for heav'n and  
lone - ly,

home, \_\_\_\_\_

Sop. I *mf*

1. when Je - sus  
2. Though on the

Sop. II, Alto *mp*

1. when Je - sus is,  
2. Though on the path,

*mf*

is my por - tion? My  
path he leads me, just

Je - sus is, Je - sus is my por - tion? My  
on the path, on the path he leads me, O,

28

con - stant friend is he:  
one step I may see:

con - stant friend, con - stant friend is he, is  
just one step, just one step I see, I

31

Sop. I, II *mf*

For his eye is on the

Alto *mf*

he:  
see:

34

spar - row, and I know he

*mp*

*mp*

*mp*

37

watch - es me; his  
watch-es me;

*mf*

*mf*

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Detailed description: This block contains the musical notation for measures 37 through 39. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "watch - es me; his" on the first line and "watch-es me;" on the second line. The piano part includes a treble and bass clef with various chords and melodic lines. A dynamic marking of *mf* is present.

40

eye is on the spar - row,

*mf*

Detailed description: This block contains the musical notation for measures 40 through 42. The lyrics are "eye is on the spar - row,". The piano accompaniment continues with chords and melodic lines. A dynamic marking of *mf* is present.

43

and I know he watch - es

3

Detailed description: This block contains the musical notation for measures 43 through 45. The lyrics are "and I know he watch - es". The piano accompaniment includes a treble and bass clef with chords and melodic lines. A dynamic marking of *mf* is present. A triplet of eighth notes is marked with a '3' in measure 45.

46 *f*

me. I sing be-

*f*

*mf*

*f*

49 I'm hap - py, \_\_\_\_\_

cause I'm hap - py, I'm hap - py, I

52 *ff*

sing be - cause I'm free!

*ff*

*ff*

55

*f*

For his eye is on the

*f*

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58

spar - row, and I know he

*mf*

2nd time to CODA ⊕

*mf* 3

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61

watch - es me.

(straight 8ths)

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64 **In a conversational style, moving ahead**  
Solo *mp* **rit.**

“Let not your heart be trou-bled,”

**In a conversational style, moving ahead** **rit.**

68 **moving ahead** **rit.** **moving ahead**

his ten - der words I hear. And rest - ing on his

**moving ahead** **rit.** **moving ahead**

*colla voce*

71 **rit.** **slowly** **Tempo (♩. = 72)** **D.S. al CODA**

prom-ise, I lose my doubt and fear.

**Tempo (♩. = 72)** **D.S. al CODA**

The image shows a page of a musical score for the hymn 'His Eye Is on the Sparrow'. It features a vocal line and a piano accompaniment. The score is divided into three systems. The first system starts at measure 64 and includes the instruction 'Solo mp' and 'rit.'. The second system starts at measure 68 and includes 'moving ahead', 'rit.', and 'colla voce'. The third system starts at measure 71 and includes 'rit.', 'slowly', 'Tempo (♩. = 72)', and 'D.S. al CODA'. The lyrics are: 'Let not your heart be troubled,' 'his tender words I hear. And resting on his promise, I lose my doubt and fear.' There is a large watermark 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE' overlaid on the page.



♩ CODA

74

know he watch - es

♩ CODA

76

me, he watch - es me; and I

*sub. f* *mf*

*sub. f* *mf*

*f*

78

know he watch - es

*mf*

80 *, sub. f* *, mf*  
me, he watch - es me! And I know  
*, sub. f* *, mf*  
*sub. f* *mf*  
*8vb*

83 *f* *f*  
he watch - es me;  
*f*

86 *rit.* *mf* *mf*  
he watch - es me!  
*mf*  
*rit.* *8va* *mf* *mp*  
*8vb*

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