

8842 Women in Song VII — SSA
8842C Accompaniment CD

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Women in Song VII

Settings by
*Joel Raney,
Mark Hayes,
Lloyd Larson
Mary McDonald,
& Jack Schrader*

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Code No.

8842 Score

8842C Accompaniment CD

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Then Sings My Soul

How Great Thou Art

For S.S.A. Voices with Piano Accompaniment*

Words and Music by
STUART K. HINE, 1899-1989

Choral Setting by
MARY McDONALD

HOPE Publishing Company

Slow, unhurried (♩ = c. 58)

Piano

p

pedal harmonically

3

All voices unison *p*

O Lord, my

6

God! when I in awe-some won-der con-sid-er

The musical score is written for S.S.A. voices and piano accompaniment. It begins with a piano introduction in 4/4 time, marked 'p' and 'pedal harmonically'. The tempo is 'Slow, unhurried' with a quarter note equal to approximately 58 beats per minute. The key signature has three flats. The score is divided into three systems. The first system shows the piano accompaniment. The second system shows the vocal entry for 'All voices unison' with the lyrics 'O Lord, my'. The third system continues the vocal line with the lyrics 'God! when I in awe-some won-der con-sid-er'. The piano accompaniment provides harmonic support throughout.

*Orchestration available: Code No. C 57010.

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8

all the worlds thy hands have made, I see the

10

stars, I hear the roll - ing thun - der, thy pow'r thro' -

12

out the u - ni - verse — dis - played. When thro' the

mp

mp

p

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S1, S2

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The first system starts at measure 8 and ends at measure 9. The second system starts at measure 10 and ends at measure 11. The third system starts at measure 12 and ends at measure 13. The lyrics are: 'all the worlds thy hands have made, I see the stars, I hear the roll - ing thun - der, thy pow'r thro' - out the u - ni - verse — dis - played. When thro' the'. There are dynamic markings: *mp* (mezzo-piano) at the start of measures 10 and 12, and *p* (piano) at the start of measure 13. There are also performance markings: 'S1, S2' above measure 12 and a fermata over measure 13. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system, and 'FOR PROMOTIONAL USE ONLY' is overlaid diagonally across the entire page.

14

woods and for - est glades I wan - der, and hear the

A mp

When thro' the woods I wan - der,

mp

16

birds sing sweet - ly in the trees, when I look

the birds sing sweet - ly in the trees,

18

cresc. poco a poco

down from lof - ty moun-tain gran - deur, and hear the

cresc. poco a poco

cresc. poco a poco

20 *poco rit.*

brook and feel the gen - tle breeze. Then sings my

22 *a tempo* **f**

soul, my Sav-ior God, to thee: how great thou

24 *a tempo* **f**

art, thou art how great thou art! Then sings my

26

soul, my Sav - ior God, to

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Detailed description: This block contains the musical notation for measures 26 and 27. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is B-flat major (two flats). The time signature is 2/4. The lyrics are 'soul, my Sav - ior God, to'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the page, and a diagonal watermark 'FOR PROMOTIONAL USE ONLY' is also present.

28

thee: how great thou art, how great thou

mf

Detailed description: This block contains the musical notation for measures 28 and 29. The key signature remains B-flat major. The time signature changes to 4/4. The lyrics are 'thee: how great thou art, how great thou'. The dynamic marking *mf* is present. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the page, and a diagonal watermark 'FOR PROMOTIONAL USE ONLY' is also present.

30

art, how great, how great thou art!

art, how great thou art!

Detailed description: This block contains the musical notation for measures 30 and 31. The key signature remains B-flat major. The time signature changes to 2/4. The lyrics are 'art, how great, how great thou art!' and 'art, how great thou art!'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the page, and a diagonal watermark 'FOR PROMOTIONAL USE ONLY' is also present.

32 *mp*

And when I think that God, his Son not

mp

mp

34

spar - ing, sent him to die, I scarce can take it

36 *cresc.*

in, that on the cross, my bur - den glad - ly

cresc.

cresc.

38

mf

bear - ing, he bled and died to take a - way my

mf

mf

40

rit. *a tempo*

sin. When Christ shall come with shout of

rit. *a tempo*

f

f

42

ac - cla - ma - tion and take me home, what joy shall fill my

44

heart! Then I shall bow in hum-ble ad-o-

46

ra-tion, and there pro-claim, "My God, how great thou-

48

art!" Then sings my soul, my Sav-ior

molto rit. *a tempo*

mf

10

50

God, to thee: how great thou art, thou art how great thou

art, _____

This system contains two staves of vocal music and a grand staff of piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a fermata over the word 'art,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

52

art! _____ Then sings my soul, my Sav-ior

This system contains two staves of vocal music and a grand staff of piano accompaniment. The vocal line has a fermata over 'art!' and begins a new phrase 'Then sings my soul, my Sav-ior'. The piano accompaniment continues with similar rhythmic patterns.

54

God, to _____ thee: how great thou

This system contains two staves of vocal music and a grand staff of piano accompaniment. The key signature changes to two sharps (F#, C#). The time signature changes from 4/4 to 2/4. The vocal line has a fermata over 'to _____' and begins the phrase 'God, to _____ thee: how great thou'. The piano accompaniment features a more active bass line.

56

art, how great thou art! — How great thou art! How

59

great thou art! *ff*

61

How great thou art! *molto rit.*

8vb

Come to Jesus

(Untitled Hymn)

For S.S.A. Voices and Piano Accompaniment

Arranged by
MARK HAYES

Words and Music by
CHRIS RICE

Slowly, with freedom (♩ = 66)

The musical score is arranged in three systems. The first system is for the piano accompaniment, starting with a treble clef and a 4/4 time signature. It includes two measures of music with chords C2/E and F. The second system continues the piano accompaniment with three measures, including chords C/G, G7sus, and F2. The third system introduces the vocal parts, labeled 'S1, S2 Unison' and 'A', with a mezzo-piano (*mp*) dynamic. The lyrics are: 'Weak and wound - ed sin - ner, lost and left to die; O,'. Below the vocal staves is the piano accompaniment for this section, with chords C, Dm7(4), C2/E, G, Am7, and G/B.

7

raise your head, — for Love is pass - ing by. Come to Je -

Dm7 F Gsus G

9

- sus, — come to Je - sus, — come to Je -

C2 C F

11

- sus and live!

C/G G7sus G7 G7sus C F/G

14

13

Now your bur - den's lift - ed and car - ried far a - way, and

C Dm7(4) C/E G F/A G/B

15

pre - cious blood _ has washed a - way the stain. So sing to Je -

Dm7 F Gsus G F/G

mf

17

- sus, _ sing to Je - sus, _ sing to Je -

C F

19

- sus and live!

C/G G G7sus C

21

Like a new - born ba - by, don't be a - fraid to crawl, re -

D^b E^bm7 D^b/F A^b G^b/B^b A^b/C

23

mem - ber when _ you walk some - times you fall. So fall on Je -

mf

E^bm7 D^b/F G^b A^bsus A^b G^b/A^b

16

25

- sus, — fall on Je - sus, — fall on Je -

D^b G^b

27

- sus and live!

D^b/A^b A^b A^b7sus D^b E^bm7 D^b/F G^b

29

p Some-times the way is lone - ly, and
p

A^b G^b/B^b A^b/C D^b E^bm7(4) D^b/F

p *ff*

31 *cresc.*

steep and filled with pain, so if your sky is dark and pours like

cresc.

A^b B^bm7(4) A^b/C E^bm7 G^b

cresc.

33 *f*

rain, ——— then cry to Je - sus, ——— cry to Je -

f

A^bsus A^b A^o7 B^bm

35

- sus, ——— cry to Je - sus and

G^b G^b/B^b D^b/A^b A^b G^b/A^b

live! O,

G^b2/B^b A^b2/C B^b2/D

when the love — spills o - ver, and mu - sic fills the night, and

E^b F m7 E^b/G B^b C m7 B^b/D

when you can't — con - tain your joy in - side, then dance for Je -

F m7 E^b/G A^b A^b/C B^bsus B^b A^b/B^b

43

sus, — dance for Je - sus, — dance for Je -

E^b *A^b*

45

sus and live!

E^b/B^b *B^b* *A^b/B^b* *E^b* *A^b/E^b*

47

rit. *p*

And with your fi - nal heart - beat

p

E^bM7 rit. *A^b/E^b* *E^b* *F m7* *E^b/G*

mp *p*

20

49

musical score for measures 49-50. It features a vocal line with lyrics: "kiss the world good-bye, then go in peace and laugh on glo-ry's". Below the vocal line are two staves for piano accompaniment. Chord symbols are placed below the piano staves: B^b, C m, B^b/D, F m7, and A^b.

musical score for measures 51-52. The vocal line continues with lyrics: "side. And fly to Je - sus, fly to Je - sus, fly to Je - sus, fly to Je -". Below the vocal line are two staves for piano accompaniment. Chord symbols are placed below the piano staves: B^bsus, B^b, A^b/B^b, and E^b2.

musical score for measures 53-54. The vocal line continues with lyrics: "sus, fly to Je - sus, fly to Je - sus, and". Below the vocal line are two staves for piano accompaniment. Chord symbols are placed below the piano staves: A^b2, E^b2, B^b, and A^b/B^b.

55 *mf*

mf live! Fly to Je -

mf

E^b2 A^bM7 E^b2 A^bM7

57

- sus, fly to Je - sus, fly to Je -

E^b2 A^b2

59 rit. *mp* *p* a tempo rit.

- sus and live!

mp *p*

rit. a tempo rit.

E^b/B^b B^b E^b A^bM9 A^b6 B D^b E^b2

mp *p*

Come to Jesus (Untitled Hymn)

God's Peace

(Come Away from Rush and Hurry)

For S.S.A. Voices and Piano Accompaniment

Words by
MARVA J. DAWN

BEACH SPRING
Attr. B.F. WHITE
Arranged by C.J. ADAMS

Expressively (♩ = c. 84)

mp

Come a -

mp

Expressively (♩ = c. 84)

Piano *mp*

5

way from rush and hur - ry to the still - ness of God's peace;

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9

from our vain am - bi - tion's wor - ry, come to Christ and find re -

13

lease. Come a - way from noise and clam - or, life's de -

mf

17

mands and fren-zied pace; come to join the peo-ple

mp

gath - ered here to seek and find God's grace, God's
 gath - ered here to seek and find God's grace, God's grace,

grace. In the pas - tures of God's good - ness we lie
 find God's grace.

down to rest our soul. From the wa - ters of God's mer - cy we drink

33

deep - ly, are made whole. At the ta - ble of God's

mf

37

pres - ence all the saints are rich - ly fed. With the

40

oil of God's a - noint - ing in - to ser - vice we are led, led, we are

rit. *a tempo*
mp

mp

rit. *a tempo*

mp

we are led... Come then

led, we are led.

chil - dren, with your bur - dens, life's con - fu - sions, fears, and

pain. Leave them at the cross of Je - sus, take in -

54

stead his king-dom's reign. Bring your

57

thirsts, for he will quench them, he a-lone will sat-is-fy.

61

— All our long-ings find at-tain-ment when to

rit. slowly

rit. slowly

65

a tempo

self we glad - ly die.

a tempo

mp

This system contains measures 65 through 68. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 65 starts with a 4/4 time signature and a key signature of one flat. Measures 66 and 67 change to a 3/4 time signature. Measure 68 returns to 4/4. Dynamics include *mp* (mezzo-piano) and *a tempo* markings.

69

hushed
p

Come a - way from rush and hur - ry to the

p

This system contains measures 69 through 71. The key signature remains one flat, and the time signature is 4/4. The piano part features a *p* (piano) dynamic marking. The lyrics are "Come a - way from rush and hur - ry to the".

72

rit.

still - ness of God's peace.

rit.

This system contains measures 72 through 75. The key signature remains one flat, and the time signature is 4/4. The piano part features a *rit.* (ritardando) marking. The lyrics are "still - ness of God's peace." The system concludes with a double bar line and a *rit.* marking.

Change My Heart, O God

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

Choral Setting by
JOEL RANEY

Words and Music by
EDDIE ESPINOSA

HOPE Publishing Company
since 1892

Freely (♩ = c. 82)

Piano *mp*

5

9 S1, S2 *mp*

A *mp*

Change my heart, O God,

Reverently (♩ = c. 88) *mf*

Reverently (♩ = c. 88) *mp*

The musical score is written for piano accompaniment and includes vocal parts for Soprano 1 (S1) and Soprano 2 (S2). The piece is in 4/4 time. The first system (measures 1-4) is marked 'Freely (♩ = c. 82)' and 'Piano mp'. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-12) features vocal entries for S1 and S2, marked 'Reverently (♩ = c. 88) mp'. The lyrics 'Change my heart, O God,' are written under the vocal lines. The piano accompaniment in the third system is marked 'Reverently (♩ = c. 88) mf' and 'mp'. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.

*Instrumental parts (Conductor's Score, Flute, Clarinet, Violins 1 & 2, Viola (in lieu of Vln. 2), Cello, Elec. Bass, and String Reduction for Organ or Synth), C 5750P.

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30

13

make it ev - er true. Change my heart, O

This system contains measures 13, 14, and 15. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "make it ev - er true." and "Change my heart, O".

16

God, may I be like you.

This system contains measures 16, 17, and 18. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "God, may I be like you.".

19

Change my heart, O God, make it ev - er

Change my heart, O God,

This system contains measures 19, 20, and 21. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Change my heart, O God, make it ev - er" and "Change my heart, O God,". A dynamic marking of *mf* is present in the piano part.

22

true. Change my heart, O God,
make it ev - er true. Change my heart, O

25

mp

may I be like you. You are the
God, may I be like you. You are the

28

Pot - ter, I am the clay; mold me and
Pot - ter, I am the clay, I am the clay; mold me and

make me, this is what I pray.

rit.

Slower (♩ = c. 84)

p "Search Me, O God"
Words by J. Edwin Orr; Music: *EVENTIDE*

Search me, O God, and know my heart to - day;

p

Slower (♩ = c. 84)

try me, O Sav - ior, know my thoughts, I

mf

mf

43 *mp*

pray. Take all my will, my

mp

46 *mf*

pas - sion, self, and pride; I now sur -

mf

49

ren - der, Lord, in me a - bide.

52 **f** **Con moto** (♩ = c. 90)

You are the Pot - ter, I am the

f **Con moto** (♩ = c. 90)

55

clay. Mold me and make me,

58 **poco rit.**

this is what I pray.

poco rit.

61 *Slower* (♩ = c. 84) *mp*

Change my heart, O God, make it ev-er true.

65 *mp*

Change my heart, O God, make it ev - er

69 *rit.* *p*

like you.

rit. like you. *pp* *va*

Come, Share the Lord

For S.S.A. Voices and Piano Accompaniment

Arranged by
LLOYD LARSON

Words and Music by
BRYAN JEFFERY LEECH

Piano

Tenderly (♩ = ca. 84) *mp*

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It consists of three measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with whole notes and half notes.

4 S1, S2, A unis. *mp*

We gath-er here _____ in Je-sus' name, his love is

Measures 4-6 of the vocal line. The vocalists enter on measure 4 with the lyrics 'We gath-er here'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

7

burn - ing in our hearts like liv - ing flame; for through his

Measures 7-8 of the vocal line. The vocalists continue with the lyrics 'burn - ing in our hearts like liv - ing flame;'. The piano accompaniment remains consistent.

9

lov - ing Son _____ the Fa - ther makes us one; come, take the

Measures 9-10 of the vocal line. The vocalists continue with the lyrics 'lov - ing Son _____ the Fa - ther makes us one;'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

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11

bread, come, drink the wine, come, share the Lord.

13 S1, S2

No one is a stran-ger here, ev - ery - one be -

A

cresc.

16

longs; find - ing our for - give-ness here, we in

mf

mf

19

mp *poco rit.*

turn for-give all wrongs.

mp *mel.*

poco rit. He joins us

22

a tempo

He joins us here, he breaks the bread,

here, he breaks the bread, the Lord who

a tempo *l.h.*

24

mel.

the Lord is ris - en from the dead; the one we

pours the cup is ris - en from the dead;

26

love the most — is now our gra - cious host; come, take the

28

bread, come, drink the wine, come, share the Lord.

30

We are now a fam - i - ly — of which the Lord is

cresc.

33 *mf*

head; though un - seen he meets us here in the

mf

mf

36 *rit.*

break - ing of the bread. We'll gath - er

rit.

39 *f a tempo*

soon where an - gels sing; we'll see the

f

a tempo

f

41

glo - ry of our Lord and ris - en King; now we an -

43

tic - i - pate — the feast for which we wait; come, take the

45

bread, come, drink the wine, come, share the Lord.

42

47

rit. *mf*

Come, take the bread,

mf

Come, drink the

dim. e rit. *mf*

49

mp

come, share the Lord, come,

mp

wine,

mp

51

molto rit.

share the Lord,

molto rit.

Come, Share the Lord

10,000 Reasons

43

(Bless the Lord)

For S.S.A. Voices and Piano Accompaniment

Arranged by
LLOYD LARSON

Words and Music by
JONAS MYRIN
and MATT REDMAN

Gently, steadily (♩ = 76-80)

Piano *mp*

4 S1, S2, A unis. *mp*

Bless the Lord, O my soul, O — my soul;

wor-ship his ho - ly name. — Sing like nev - er be-fore,

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10

S1, S2

O my soul; I'll wor-ship your ho - ly name. —

A[♭] B[♭] Cm A[♭]M7 B[♭]sus4 E[♭]sus4 E[♭]

13

The sun comes up, it's a new day dawn-ing,

E[♭]sus4 E[♭] A[♭]2 E[♭] B[♭] B[♭]sus4 Cm E[♭]/
B[♭]

16

mp
What-ev-er may — pass, and what-
it's time to sing your song — a-gain. —

A[♭]2 E[♭] B[♭] Cm A[♭] E[♭]

19 *cresc.*

ev-er lies be - fore me, let me be sing-ing when the

mp cresc.

cresc.

B \flat C \flat C \flat A \flat 2 E \flat

22 *mf*

eve - ning comes. Bless the

mf

E \flat B \flat A \flat 2 E \flat E \flat sus4 E \flat

25

Lord, O my soul, O my soul; wor-ship his ho - ly name. -

Bless the Lord, O my soul, my soul; wor-ship his ho - ly name. -

A \flat E \flat B \flat C \flat A \flat E \flat

Sing like nev - er be - fore, O my soul; I'll
Sing like nev - er be - fore, my soul; I'll

B^bsus4 B^b E^b/
G A^b B^b Cm A^b B^b Cm

wor-ship your ho - ly name. — You're
mel.
wor-ship your ho - ly name. — You're

A^bM7 B^bsus4 E^bsus4 E^b E^bsus4 E^b

rich in love and you're slow to an-ger. Your name is great and your
rich in love and you're slow to an-ger. Your name is great and your

A^b2 E^b B^b B^bsus4 Cm E^b/
B^b A^b E^b

37

heart is kind. — For all your good-ness, I will keep on

B^b Cm A^b E^b B^b Gm B^b

40

sing - ing; ten thou-sand rea-sons for my heart to —

cresc.

Cm11 Cm B^b C Cm A^b2 E^b E^b/B^b B^bsus4 B^b

cresc.

43

f find. — Bless the Lord, O my soul, O — my soul;

f mel.

E^bsus4 E^b E^bsus4 E^b A^b E^b B^b Cm

f

47

wor-ship his ho - ly name. Sing like nev - er be-fore,

A^b E^b B^bsus4 B^b E^b/_G A^b Cm

50

O my soul; I'll wor-ship your ho - ly name.

A^b B^b Cm A^bM7 B^bsus4 E^bsus4 E^b

53

f

And
mel. *f*

A^b B^b Cm A^bM7 B^b Cm A^b F_m/_{B^b} C2 B^b/_C C

mp

57

on that day when my strength is fail - ing, the end draws near and my

on that day when my strength is fail - ing, the end draws near and my

B \flat 2 F C Csus4 Dm $\frac{E}{C}$ B \flat 2 F

60

time has come; — still my soul will sing your praise un -

mel.

C Dm B \flat F C $\frac{Am}{C}$

63

end - ing ten thou - sand years and then for - ev - er -

cresc. cresc.

Dm B \flat $\frac{E}{A}$ $\frac{Gm}{B\flat}$ $\frac{F}{C}$ Csus4 C7

cresc.

66 *ff* *poco rit.* *a tempo*

more! Bless the Lord, O my soul,

ff

poco rit. *a tempo*

Fsus4 F Fsus4 F $\frac{F}{A}$ B \flat F

69

O my soul; wor-ship his ho - ly name. Sing like

C Dm B \flat F Csus4 C $\frac{F}{A}$

72

nev - er be-fore, O my soul;

B \flat Dm B \flat C Dm

75 *mf* *mp*

I'll wor-ship your ho - ly name. — I'll

mf *mp*

Dm C B^bM7 C7sus4 Dm Am C

mf

78

wor - ship your ho - ly name. —

B^bM7 C B^b B^bM7 C7sus4 B^b Dm

mp

81 *molto rit.*

B^bM7 C Dm Gm7 *molto rit.* E^b F

p

Down to the River to Pray

with Lord, Listen to Your Children

For S.S.A. Voices and Piano Accompaniment

Arranged by
MARY McDONALD

Traditional Spiritual
Words and Music by
KEN MEDEMA

Steady, unhurried ($\text{♩} = 63$)

Piano *mp*

4 All voices unison *mp*

As I went down to the riv-er to pray, stud-y-in' a-

6

bout that good ole way and who shall wear the star-ry crown, good

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8 S1, S2

Lord, show me the way. O broth - er, let's go down,

10 let's go down, come on down. — O broth - er, let's go down,

12 down to the riv - er to pray, — down to the riv - er to pray. O —

14

mf

Lord, lis - ten to your chil - dren pray - in' O

mf

mf

8^{vb}

16

Lord, send your Spir - it in this place. O

18

Lord, lis - ten to your chil - dren pray - in', send us

20

love, send us pow'r, send us grace.

22

f Some-thing's gon-na hap-pen like the world has nev-er known, when the

f

24

peo - ple of the Lord get down to pray.

A door's gon-na swing o-pen and the walls come a-tum-bl-in' down, — when the

peo - ple of the Lord — get down — to pray.

mf O chil - dren, let's go down, let's go down, come on down. —

32

O chil-dren, let's go down, down to the riv-er to pray,
to the riv-er to

34

down to the riv-er to pray, down to the riv-er to pray, to
pray, to the riv-er to pray, to the riv-er to pray, to

36

pray: Lord, lis - ten to your chil - dren

f

f

The image shows a musical score for the hymn 'Down to the River to Pray'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The first system (measures 32-33) begins with the lyrics 'O chil-dren, let's go down, down to the riv-er to pray, to the riv-er to'. The second system (measures 34-35) continues with 'down to the riv-er to pray, down to the riv-er to pray, to pray, to the riv-er to pray, to the riv-er to pray, to'. The third system (measures 36-37) starts with 'pray: Lord, lis - ten to your chil - dren'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a forte (*f*) marking at measure 36. A large watermark 'HOPE Publishing Company' is overlaid on the page.

58

38

prayer in' O Lord, send your Spirit in this

This system contains measures 38 and 39. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "prayer in' O Lord, send your Spirit in this".

40

place. O Lord, listen to your children

This system contains measures 40 and 41. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "place. O Lord, listen to your children".

42

prayer in', send us love, send us power, send us

This system contains measures 42 and 43. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "prayer in', send us love, send us power, send us".

44 *sub. mp*

grace. Send us love, send us pow'r, send us

sub. mp

sub. mp

46 *mf*

grace. Send us love, send us

mf

Lord, send us

mf

48

pow'r, send us grace.

pow'r, send us grace.

60

50

mp *mp* *mp*

I went
I went down to the riv - er to pray,

52

rit.

down to the riv - er to pray, to pray,
I went down to the riv - er to pray,
rit.

54

Slower, freely

to the riv - er to pray.

Slower, freely

Sweet Little Jesus Boy

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

Choral Setting by
JACK SCHRADER

Words and Music by
ROBERT MACGIMSEY

HOPE Publishing
since 1892

Smoothly, lightly (♩ = 60)

Piano *mp*

4 All - Unison *mp* a tempo

Sweet lit - tle

slight rit. a tempo

7 Je - sus boy, they made you be born in a man - ger.

FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Smoothly, lightly (♩ = 60)' and 'mp'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. At measure 4, the voice enters with the lyrics 'Sweet lit - tle' in a 2/4 time signature, marked 'All - Unison mp a tempo'. The piano accompaniment continues with a steady rhythm. At measure 7, the voice enters with the lyrics 'Je - sus boy, they made you be born in a man - ger.' in a 2/4 time signature, marked 'slight rit. a tempo'. The piano accompaniment provides harmonic support throughout.

*Orchestration - C 50010.

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10 S1, S2

Sweet lit-tle Ho-ly Child, did-n't know who you

A

13

were. Did-n't know you'd come to save us, Lord, to

16

take our sins a - way. Our eyes were blind, we

mf

mf

mf

19 rit. *mp* a tempo

could-n't see; we did-n't know who you

mp rit. a tempo

22 *mp* *rit.* * 3

were.

25 Moving ahead *mp*

Long time a - go, you were

Moving ahead *mp*

slowing slightly

born, born in a man-ger low,

(♩ = 58)

sweet lit-tle Je - sus boy. The world treats you mean, — Lord; —

But that's how things are down here, — we treats me mean, — too;

rit. mp

rit. mp

Red. *

37 **a tempo** (♩ = 60)

don't know — who — you are.

a tempo (♩ = 60) (no rit.) *mf*

40 **Moving ahead** *mp*

You have — told us how; — we are a-

Moving ahead *mp*

43 *mf* rit.

try-in' — Mas-ter, — you have shown us how, —

mf rit. *mp* Red. *

46 *Freely mp* you were dy-in'. *Freely mp*

mp Ev-en when you were dy-in', dy-in'. *mp* Just seems like we can't do right;

you were dy-in'.

colla voce (piano opt.) (piano)

49 *mf* Moving ahead

look how we treat-ed you. But please, Sir, for - give us, Lord;

mf Moving ahead

53 *f rit.* *molto rit.* *mf* a tempo

for-give us, Lord; we just did-n't know 'twas

f *mf*

rit. *molto rit.* *a tempo*

f *mf*

Lea * *Lea* *

56 CODA *mp*

you. Sweet lit-tle Je-sus boy;

mp

Leg. * *Leg.* *

59 *mp* rit. *p* Freely

Sweet lit - tle Ho-ly Child; and we did-n't know who you

p

rit. *p* *colla voce*

Leg. *

62 lit - tle Je - sus boy. Slowly

were, Je - sus boy.

lit - tle Je - sus boy. Slowly

opt. 8va

(piano)

Leg. *

You Are Mine

For S.S.A. Voices and Piano Accompaniment
with optional Flute*

Words based on PSALM 46:10,
ISAIAH 43:1, JOHN 14:27

Words and Music by
DAVID HAAS
Arranged by MARK HAYES

Moderately slow (♩ = 80)

Flute

mp

Moderately slow (♩ = 80)

Piano

mp

B^b2 E^b6/B^b B^b9 E^b6/B^b

3

S1, S2 Unison

mp

I will come to you in the

A

B^b2 E^b6/B^b B^b9 E^b6/B^b B^b E^b/B^b

(- Fl.)

*Flute part on page 78

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6

si - lence, — I will lift you from all your fear.

B^b F/A G m E^b F_{sus} F F7/A

9

You will hear my voice, I claim you as my choice, be

B^b2 E^b A_{sus}/E D/F# G m

mf

11

still and — know I am here.

Cm7 B^b/D E^bMaj7 G m/E F_{sus} F E^b2/G F 2/A

(+ Fl.)

14

I am hope for all who are hope-less, — I am eyes for all who long to

mp

B \flat 2 E \flat /B \flat B \flat 2 F/A Gm E \flat

17

see. In the shad-ows of the night

F sus F B \flat /D E \flat

19

mf I will be your light, come and — rest in

mf

D/F# Gm Cm7 B \flat /D E \flat Maj7 Gm/E

21 *rit.* **a tempo**

me. Do not be a-fraid, I am

F sus *rit.* F7 B \flat 2 **a tempo** E \flat /B \flat *mp*

24

with you. I have called you each by name.

F 2 G m E \flat E \flat /C F sus F7 (- Fl.)

27 *mf*

Come and fol - low me, I will bring you

B \flat B \flat /D E \flat F D/F# *mf* (+ Fl.)

home; — I love — you and you are mine.

G m G m/F E^b C m7 E^b/F F7 B^b2 F/B^b

E^b/B^b F/B^b B^b2 F/B^b E^b/B^b F/B^b F/A

mp

mf I am

mf I am strength for all the de - spair - ing, —

G C Maj7 G Maj7 D sus

mf (- Fl.)

37

strength, I will

heal - ing for the ones who dwell in shame.

G CMaj7 F2

39

heal. Run free and all will know my

All the blind will see, the lame will all run free, and all will know my

Em9 Am Bsus B Em C/A CMaj7 C/E

42

name. Do not be a-fraid, I am

name.

Dsus Am7 D C/E D/F# Bb Eb/Bb

(+ Fl.)

with you. I have called you each by

F/A Gm Eb

name. _____ Come and fol-low me, I will bring you

Fsus F Bb Bb/D Eb F D7/F#

home; _____ I love you and you are mine, you are

you are mine, _____

Gm Gm/F Eb Cm7 Eb/F F7 Bb Eb2/Bb

53

mine.

— you are mine.

B^b E^b/B^b G m D m/F C/E F C/E^b B^bsus/D B^b

56

rit. *mp* a tempo, with freedom

I am the Word that leads all to

mp

rit. a tempo, with freedom

C m7 E^b F sus F B^b B^b/D E^b

(- Fl.) *mp*

59

free - dom, — I am the peace the world can - not

B^b Dm/A G m E^b

61

Tempo I (♩ = 80)

mf

give. I will call your name em -

mf

Tempo I (♩ = 80)

mf

F sus F B^b B^b/D E^b2 E^b

63

brac - ing all your pain. Stand up, now — walk, and

f

f

A sus D G m C m7 B^b/D E^b G m/E

65

live!

rit.

F sus G sus G7

(+ Fl.)

67 **a tempo**
ff

Do not be a - fraid.

Do not be a - fraid, I am with you.

a tempo
C F Maj7 G

69

I have called you by name.

I have called you each by name.

C F Maj7 Gsus G

71 **f** **rit.**

Come and fol - low me, I will bring you home.

f

C C/E F G E/G# A m **rit.** E m/G

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 67-68) features a vocal line with lyrics 'Do not be a - fraid.' and 'Do not be a - fraid, I am with you.' The piano accompaniment includes chords C, F Maj7, and G. The second system (measures 69-70) has lyrics 'I have called you by name.' and 'I have called you each by name.' with piano accompaniment chords C, F Maj7, Gsus, and G. The third system (measures 71-72) begins with 'Come and fol - low me, I will bring you home.' and includes a time signature change from 2/4 to 4/4. The piano accompaniment for this system includes chords C, C/E, F, G, E/G#, A m, and E m/G. Dynamics include fortissimo (ff) and forte (f), and a ritardando (rit.) marking is present.

74

mf slightly slower

I love you and

mf I love you and

mf (- Fl.)

decresc. *mf*

8va *slightly slower*

A m/F# D m

76

poco rit. *a tempo*

you are mine.

F/G G7 C G/C F/C F m/C

(+ Fl.)

79

mp *rit.* *p*

You are mine.

mp *p*

F Maj7 C/E D m9 C B^b2 G m9 C 2

mp *p* *pp*

8va

You Are Mine

FLUTE

Words and Music by
DAVID HAAS
Arranged by MARK HAYES

Moderately slow (♩ = 80)

The musical score is written for a flute in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Moderately slow' with a quarter note equal to 80 beats per minute. The score consists of seven staves of music, with measure numbers 5, 15, 19, 23, 29, and 33 indicated at the beginning of their respective staves. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and a triplet of eighth notes at measure 23. A 'rit.' (ritardando) marking is placed above the final measure of the 19th staff. The piece concludes with a final measure containing a whole note G4 and a fermata.

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80

43

mf

Musical staff 43-46: Treble clef, key signature of one flat (Bb). Measure 43 starts with a whole rest. Measures 44-46 contain eighth-note patterns with slurs.

47

Musical staff 47-50: Treble clef, key signature of one flat. Measure 47 has a whole rest. Measures 48-50 contain eighth-note patterns with slurs. Time signatures change from 2/4 to 4/4.

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51

Musical staff 51-55: Treble clef, key signature of one flat. Measures 51-55 contain eighth-note patterns with slurs.

Tempo I (♩ = 80)

56

rit. a tempo, with freedom

4 3

rit. a tempo f

Musical staff 56-65: Treble clef, key signature of one flat. Measure 56 has a whole rest. Measures 57-65 contain eighth-note patterns with slurs. Time signatures change from 4/4 to 3/4. Dynamics include *rit.*, *a tempo*, and *f*.

66

6 6

ff

Musical staff 66-68: Treble clef, key signature of one flat. Measures 66-68 contain eighth-note patterns with slurs. Dynamics include *ff*.

69

rit.

f

Musical staff 69-73: Treble clef, key signature of one flat. Measure 69 has a whole rest. Measures 70-73 contain eighth-note patterns with slurs. Time signatures change from 2/4 to 4/4. Dynamics include *rit.* and *f*.

74

slightly slower poco rit. a tempo

mf

Musical staff 74-78: Treble clef, key signature of one flat. Measure 74 has a whole rest. Measures 75-78 contain eighth-note patterns with slurs. Dynamics include *mf*.

79

rit.

mp p

Musical staff 79-80: Treble clef, key signature of one flat. Measure 79 has a whole rest. Measure 80 contains a few notes with a slur. Dynamics include *mp* and *p*.

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