

# HOPE Publishing Company

## QUICK STUDY CHORALS

### Glory to God

(Whose Goodness Shines on Me)

For S.A.B. Voices and Piano Accompaniment

Words and Music by  
PAUL M. VASILE  
Arranged by  
JOEL RANEY

Expressively ( $\text{♩} = \text{c. } 72$ ) rit.

Piano *mp*

4 S.A. Unison *mp* 3 5 Soulfully ( $\text{♩} = \text{c. } 68$ )

Glo-ry to God, whose good-ness shines on me, and to the

Baritone *mp* 3

Soulfully ( $\text{♩} = \text{c. } 68$ )

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2

7

Son, whose grace has par - doned me, and to the

Since 1892

9

Spir - it, whose love has set me free. As it

11

was in the be - gin - ning, is now, and ev - er shall be, a -

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13 *poco accel.* men! World with-out end, with - out

14 *More rhythmically* (♩ = c. 72) World with-out end, with - out

15 end, a - men. World with-out end, with - out

17 end, a - men. World with-out end, with - out

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19

end, a - men. As it was in the be - gin - ning, is  
end, a - men.

21

now, and ev - er shall be, a - men. To  
poco accel.

**TO GOD BE THE GLORY**  
Words: Inspired by a text by Margaret Clarkson  
Music: William H. Doane

23

**With intensity** (♩ = c. 76)

Glo - ry to God! Glo - ry to God! Glo - ry to God!  
God be the glo - ry, our trust is in  
With intensity (♩ = c. 76)

\*May be performed S.S.A., S.A.T., or S.A. by eliminating cue-sized notes.

Glory to God (Whose Goodness Shines on Me)

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HOPE Publishing Company  
Since 1892

26  
Glo-ry to God! Glo-ry to God! Glo-ry to God!  
you, Cre a - tor, Sus - tain - er, ev - er

29  
faith - ful and true. Our Sov ereign Re -  
faith - ful and true. Glo-ry to God.

32  
deem - er, our cov - e - nant, Lord, both  
Glo-ry to God cov e - nant, Lord,

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35

now and for ev - er, your name be a

Since 1892

39 Driving *f*

38

dored. Glo-ry to God, glo-ry to God, who

Glo-ry to God whose good - ness

40

shines on me, and to the Son who

shines on me, and to the Son, whose grace has

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49 *HOPE Publishing Company* *sub. p*  
*Since 1892*  
 now and ever shall be, *sub. p*

Piano accompaniment for measures 49-50, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

51 *cresc. poco a poco*  
 men, a men, a men, *f*  
*cresc. poco a poco*

*sub. p* *cresc. poco a poco* *f*

Piano accompaniment for measures 51-53, showing a gradual increase in volume from *sub. p* to *f* in both hands.

54 *ff* *no rit.*  
 a men, *ff*

*ff* *no rit.*

Piano accompaniment for measures 54-55, featuring a powerful *ff* dynamic and a complex rhythmic pattern in the right hand.

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