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Since 1892

WOMEN IN SONG II

SACRED SETTINGS FOR WOMEN'S VOICES

PREVIEW COPY

Compiled and Arranged by
Jack Schrader and
Jane Holstein

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Code No. 8272

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CAROL STREAM IL 60188

On the Third Day

For S.S.A.(A.) Voices and Keyboard with optional Handbells, Brass, and Timpani*
or with Full Orchestral** Accompaniment

Handbells used: 4 octaves (17 bells)



Adaptations from the *Apostles' Creed*
with original text by ALLEN POTE

Music by
ALLEN POTE

Slowly (♩ = c. 56)

†Handbells *mp L.V.* Unison (or Solo) *p*

Soprano Alto Je-sus was cru - ci -

fied. Je-sus was cru - ci - fied. He died and was bur-ied,

died and was bur-ied. Je-sus was cru - ci - fied.

Allegro (♩ = c. 144)

(Hb.) *f* 15

f Keyboard

*Separate Brass & Timpani Parts—F 1000B; Handbell Part—F 1000HB.

**Orchestration—C 5124O; Rehearsal/Performance CD—C 5124C.

†Handbell players are encouraged to memorize part and ring from within the choir.

In absence of handbells, keyboard sustains these notes.

(Hb.)

Brass

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mf

20

f

mf

f

25

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*Play cued notes in absence of brass.

(30)

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On the third day, _____ on the

Alto **f**

third day, _____ on the third day Christ a -

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Musical score for three voices (SATB) and piano. The vocal parts are in G clef, and the piano part is in F clef. The key signature is one flat. Measure 35 consists of eighth-note chords. Measures 36-39 show a melodic line in the soprano part with harmonic support from the piano.

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rose. _____ On the third day, _____ on the

Measures 40-44 continue the melodic line in the soprano part. The piano part provides harmonic support with sustained notes and chords.

Measures 45-50 show a continuation of the melodic line in the soprano part. The piano part provides harmonic support with sustained notes and chords.

third day, _____ on the third day Christ a -

Measures 51-55 show a continuation of the melodic line in the soprano part. The piano part provides harmonic support with sustained notes and chords.

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(45)

rose. He as - cend-ed in - to heav-en and sit -

- teth at the right hand of God the Fa-ther Al-might y. He will

come a-gain to judge the liv - ing and the dead, his king-dom will have no

Ah,

(50)

The musical score consists of five systems of music. System 1 starts with a forte dynamic and includes lyrics 'rose.' and 'He as - cend-ed in - to heav-en and sit -'. System 2 continues with 'teth at the right hand of God the Fa-ther Al-might y. He will'. System 3 begins with 'come a-gain to judge the liv - ing and the dead, his king-dom will have no'. System 4 starts with 'Ah,'. System 5 concludes the hymn. Measure numbers 45 and 50 are circled above specific measures. The piano part features sustained notes and chords throughout.

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music.

System 1: The piano part features two staves of sixteenth-note patterns labeled "Sk". The vocal parts enter with a forte dynamic (**f**). The lyrics are "Christ is ris - en". The piano part ends with a forte dynamic (**f**).

System 2: The vocal parts sing "div. *mf*". The piano part begins with a forte dynamic (**f**) and then continues with a dynamic of *mf*. The lyrics are "Christ is ris - en".

System 3: The vocal parts sing "from the dead, — he is ris - en as he said.". The piano part has sustained notes and dynamics of *mf*.

System 4: The vocal parts sing "He is a - live, — he is a - live, Al - le - lu - ia!". The piano part has sustained notes and dynamics of *mf*.

Piano Part:

- System 1: Two staves of sixteenth-note patterns labeled "Sk".
- System 2: Sustained notes and dynamics of *mf*.
- System 3: Sustained notes and dynamics of *mf*.
- System 4: Sustained notes and dynamics of *mf*.

Text Overlay: A large, diagonal watermark reads "FOR PREVIEW COPY ONLY NOT FOR PROMOTIONAL PERFORMANCE".

S. I

Al - le - lu ia, al - le - lu

S. II

Christ has con-quered death and sin,

A. I

Christ has con-quered death and sin,

A. II

Christ has con-quered death and sin,

(65)

ia, al - le - lu ia, he is a -

died for us our souls to win, he is a - live, he is a -

died for us our souls to win, he is a - live, he is a -

died for us our souls to win, he is a - live, he is a -

8

(S. I, II)

live, al - le - lu ia! (A. I, II)

S. I He as
unis. *mf*

Since 1892

Al - le - lu - ia!

70 cend - ed in - to heav - en and sit - teth at the right hand of God -

Al - le - lu ia!

the Fa-ther Al-might - y. He will come a-gain to judge the liv -

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(75)

ia!
- ing and the dead. His king-dom will have no end.
div.

Sk ff Sk f

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80

f

f

f

Ah,
f

ah,

f

*
f

*Play cued notes in absence of brass.

The musical score is for a three-part choir (SATB) and piano. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano part is labeled "Piano". The score consists of six staves. The top two staves are soprano (S), the middle staff is alto (A), and the bottom two staves are bass (B). The vocal parts are labeled "Soprano", "Alto", "Tenor", and "Bass". The piano part is labeled "Piano". The score includes lyrics such as "ah, al - le -", "lu - ia!", and "On the unis.". Measure 85 starts with a forte dynamic (ff).

(90)

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third day, _____ on the third day, _____ on the

ff

(95) **Sk** **R**

ff

ff

ff

third day Christ a - rose! _____

At the Table of the Lord

For S.S.A. Voices with Piano Accompaniment

13

Words and Music by
JAY ALTHOUSE

Pensively (♩ = ca. 72–76)

Piano

The musical score consists of four staves. The top staff is for the piano, marked *mp*. The second staff is for the basso (B) part of the SSA voices, with a dynamic marking of *mp* and a note labeled *(L.H.)*. The third staff is for the alto (A) part of the SSA voices. The fourth staff is for the soprano (S) part of the SSA voices. The vocal parts begin at measure 5, marked *Solo (Opt. S.A. Unison) mp*. The lyrics are:

At the ta - ble of the Lord bread is
(L.H.)
bro - ken. At the ta - ble of the Lord we are fed. We re -
mem - ber now the words that Christ has spo - ken: "This is my bod - y," he

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14

15

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cresc.

S. I, II *mf*

At the ta - ble of the Lord, in thanks-giv - ing, we have

Alto *mf*

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20

come to drink the wine which is poured. We re -

mem-ber him, who died for us, now liv - ing. We re-mem-ber Christ, our

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(25)

Lord.

(30)

At the ta - ble of the Lord we are

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(35) *mf*
there our Lord will be,
mf rit.
there our Lord will
8va rit.
mf rit.
there our Lord will
rit.
rit.

Performance Notes

Performance options from measure 30 to the end.

1. The choir may perform the piece a cappella (with or without the full-sized accompaniment notes in measures 31, 33, 35 and 37) from measure 30 to measure 41, ending with the unison D on "free."
2. The choir may perform the piece a cappella (with the full-sized accompaniment notes in measures 31, 33, 35 and 37) from measure 30 to measure 41, followed by the piano playing measures 41 to the end.
3. The piano may double the voices by playing the cue-sized notes, adding (or not, at the director's discretion) the full-sized accompaniment notes in measures 31, 33, 35 and 37.

Hymn of Promise

For S.S.A. Voices with Keyboard or Handbell* Accompaniment

Words and Music by
NATALIE SLEETH

Legato (♩ = 80–88)

Keyboard { *mp* Since 1892

S. I, II *mp*

In the

(10)

bulb there is a flow - er; in the seed, an ap-ple tree;

Alto

in co -

*This composition can be performed with our handbell publication Code No. 1519 for 3-5 octave handbells.

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(15) div.

In the
coons, a hid-den prom - ise: but-ter - flies will soon be free!

(20)

cold and snow of win - ter there's a spring that waits to be, un-re -
mf

mf

vealed un - til its sea - son, some-thing God a-lone can see.

mf

The musical score consists of three staves. The top staff is for the Soprano voice, the middle for the Alto, and the bottom for the Bass. The piano accompaniment is in the bass staff. The score is divided into three sections by measure numbers 15, 20, and 25. Measure 15 starts with a rest for the vocal parts, followed by a melodic line for the soprano. Measure 20 begins with a piano introduction. Measure 25 starts with a melodic line for the alto. The lyrics describe butterflies emerging from winter, a spring coming, and a secret revealed in God's timing. Dynamic markings include 'mf' (mezzo-forte) and 'div.' (divisi). The piano part features chords and eighth-note patterns. The score is annotated with a large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY'.

Put Peace into Each Other's Hands

For S.S.A. Voices and Keyboard Accompaniment

Words by
FRED KAAN

Irish melody

ST. COLUMBA

Arranged by JANE HOLSTEIN

Solo (opt. Sopranos) *mp*

1. Put —

Flowing (♩ = ca. 96)

The sheet music consists of four staves. The top staff is for the Solo (opt. Sopranos) in *mp*, starting with "Put —". The second staff is for the Keyboard. The third staff begins at measure 5 with lyrics: "peace in - to each_ oth - er's hands and_ like a". The fourth staff begins at measure 10 with lyrics: "treas - ure hold it; pro - tect it like a". Measure numbers 5 and 10 are circled. The music is in 3/4 time, with a key signature of four flats.

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(15)

can - dle flame, with ten - der - ness en

(20) S.S.A. Unison *mp*

fold it. 2. Put peace in -

(25)

to each_ oth - er's hands with_ lov - ing ex - pec -

(30)

ta - tion; be gen - tle in your words and

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(35) S. I, II
ways, in touch with God's cre - a
A.

(40) tion.
-

(45) Part I* *mf*
3. Put _ peace in - to each_ oth - er's
Part II* *mf*
3. Put _ peace in - to each_

*Divide S.S.A. into two equal voice parts, verse 3 only.

50



hands, like_ bread we break for shar - ing; look
oth - er's hands, like_ bread we break for shar -

Since 1892

55



peo - ple warm - ly in the eye; our life is
ing; look peo ple warm - ly in the eye; our

60



S. I, II **f**
meant for car - ing.
4. Give thanks for
Alto **f**
life is meant for car - ing.

strong— yet ten - der hands, held out in trust and

bless - ing. Where words fall short, let hands speak

out, the heights of love ex - press -

poco rit. *mp* *a tempo*

poco rit. *mp* *a tempo*

mf

80



ing.

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This page contains the first system of a musical score. It features four staves: Treble, Alto, Bass, and Soprano. The key signature changes from G major (two sharps) to F major (one sharp). Measure 80 starts with a half note in G major followed by a measure of rests. The bass staff has a bass clef and a key signature of one sharp. Measures 81-82 show eighth-note patterns in G major. Measure 83 begins with a forte dynamic (f) in F major, followed by eighth-note patterns.

85



5. Put Christ in - to each oth - er's

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This page contains the second system of the musical score. It features four staves: Treble, Alto, Bass, and Soprano. The key signature changes to B-flat major (one flat). Measure 85 starts with a half note in B-flat major followed by eighth-note patterns. Measure 86 continues with eighth-note patterns. Measure 87 begins with a forte dynamic (f) in B-flat major, followed by eighth-note patterns.

90



hands, he is love's deep - est meas -

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This page contains the third system of the musical score. It features four staves: Treble, Alto, Bass, and Soprano. The key signature changes to B-flat major (one flat). Measure 90 starts with a half note in B-flat major followed by eighth-note patterns. Measure 91 continues with eighth-note patterns. Measure 92 begins with a forte dynamic (f) in B-flat major, followed by eighth-note patterns.

ure; in love make peace, give peace a

(95)

S. I *mf* and share it like a treas -
chance
S. II *mf* and share it

and share it like a treas -

8va

(100)

and share it like a treas -

ure;

(105) dim. al fine

molto rit.

ure; , like, and share it like a treas - ure.
ure; , and share it dim. al fine a treas - ure.
ure; , dim. al fine a treas - ure.

Were You There on That Christmas Night?

For S.S.A. Voices with Keyboard or Handbell* Accompaniment

Words and Music by
NATALIE SLEETH

With subdued intensity (♩ = c. 84)

Keyboard

The musical score consists of five systems of music. System 1 (measures 1-4) shows the keyboard part with chords F, Fsus, F, C/F, and a vocal entry starting at measure 5. System 2 (measures 5-9) shows the keyboard part with chords Bb/F, Csus, C, and S.A. Unison entries. System 3 (measures 10-14) shows the keyboard part with chords F and Dm, and a vocal entry. System 4 (measures 15-19) shows the keyboard part with chords Bb6, C, F, Am, and Bb. System 5 (measures 20-24) shows the keyboard part with chords Csus, C, Am, Dm, Gm7, and C.

mp Sempre legato

5 F

10 Dm

15 Bb

20 C

Were you there, were you there on that

Christ - mas night, when the world was filled with a ho - ly

light? Were you there to be - hold, when the won - der fore - told came to

*This composition can be performed with our handbell publication Code No. 1701 for 3-5 octave handbells.

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S. I, II

F

B \flat /F

Csus

C

mp (25) F

earth?

A.

Did you see, did you

mp

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Dm

Gm

C

F

(30) Am

see how they hailed him King, with the gifts so rare that they

chose to bring? Did you see how they bowed as they praised him a -

C birth. **B_b/F** his birth. **F** Did you
loud at his birth, his birth. **F7** unis. *mf*

B_b **C/B_b** **Am7** **Dm** **45 Gm**

hear how the choirs of an - gels sang at the glo - ry

C **Fmaj7** **F7** **B_b** **50 C/B_b**

of the sight? Did you hear how the bells of

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(55) Csus

Am Dm , div. Gsus G

heav en rang all through the night?

C f unis. F Dm Gm (60) C

Did you know, did you know it was God's own Son, the sal-

mf

Ah Did you

= rall.

F Am Gm7 C , (65) Am

va - tion of the world be - gun? Did you know it was

know, did you know it was God's own Son, the sal - va - tion

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Love, that was sent from a - bove to the earth?

of the world be - gun? Did you know it was love that was

Gm7 C div. *mf* Am Dm 75 Gm7

Did you know it was love that was sent from a -
, *mf* sent from a - bove?

C F *rall.* B_b/F *p* F 80

bove to the earth? Were you there?

mp *rall.* p

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(40)

to thy great faith - ful-ness, mer - cy and love.

REFRAIN *Enthusiastically*
f unis.

Great is thy faith-ful-ness! Great is thy faith-ful-ness!

f unis.

(45)

mf

Morn - ing by morn - ing new mer - cies I see;

mf

legato

div.

(50)

all I have need - ed thy hand hast pro - vid - ed

div.

Since 1892

great is thy faith - ful-ness, Lord un - to me!

With movement

Slightly broader
60 *f* unis.

Par-don for
unis. *f*

Slightly broader ($\text{d} = \text{c. } 80$)

poco rit.
f

Ped. harmonically

sin and a peace that en - dur - eth, thy own dear

(65) pres - ence to cheer and to guide; strength for to

(70) day and bright hope for to - mor - row, blessings all

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mine, with ten thou - sand be - side!

(75) *marcato*

REFRAIN *With great confidence*
f unis.

Great is thy faith-ful-ness! Great is thy faith-ful-ness! Morn-ing by
f unis.

(80) *legato*

morn-ing new mer - cies I see; all I have need - ed thy
, *mf* div.

(85) *mf* div.

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hand hath pro - vid - ed— great is thy faith - ful - ness,

f (90)

great is thy faith - ful - ness, Lord, un - to me;

ff (95) *mf*

great is thy faith - ful - ness, Lord, un - to me;

ff *mf*

Lord, un - to me.

mp (100) *rit.*

Lord, O Lord, un - to me.

unis. *mp*

mp gently *rit.* *p* *pp*

Sing a Song of Christmas

For S.S.A. Choir and Piano Accompaniment with Optional 2 C Instruments

Words and Music by
JOEL RANEY

Flute
Violin

Piano { Since 1892 *mp* with pedal

Animato (♩ = 138–152)

5

10

mp S.S.A. Unison

Sing, a song of hope,

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(15)

S. I., II

A.

mf

mf

mf

mf

mf

mp

20

Sing a song of love.

Sing a song —

mp

ev - er - last - ing.

— of — love — ev - er - last - ing.

Sing a song.

mf div.

of Christ - mas.

(30) GLORIA
French carol, 18th c.

p unis.

An - gels we have heard on high sweet - ly sing - ing

p unis.

o'er the plains, and the moun - tains
Since 1892

in re - ply ech - o back their

joy - ous strains.

div. *mf*

mf

mf

mf

35

40

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45

unis. *mf*

Sing a song—of stars

mf

Since 1892

mf

S.S.A. unis.

shin - ing in the night.

50

Sing a song— of

(55)

child - like won - der. div. f

unis. *mp* poco a poco cresc.

Sing a song of grace

mp poco a poco cresc.

Sing a song of grace a -

mp poco a poco cresc.

(60) Sing a song

bound - ing. Sing a song of

bound - ing. Sing a song of

mf poco a poco cresc.

div. Sing a song

Sing a song

Sing a song

Sing a song

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Christ - mas.
opt. div.

mf unis.

Come to Beth - le - hem and see
mf unis.

him whose birth the an - gels sing;

come, a - dore on bend - ed knee.

Christ the Lord, the

mf

(70)

(75)

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This musical score consists of three staves of music for voices and piano. The top staff features a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure numbers 65, 70, and 75 are indicated above the staves. The lyrics are integrated into the music, appearing below the notes. The piano part is represented by a bass clef staff at the bottom. The vocal parts are labeled with dynamics such as *f*, *mf*, and *p*, and performance instructions like "opt. div." and "mf unis.". A large watermark reading "FOR PRACTICE ONLY NOT FOR PERFORMANCE" is diagonally across the page.

div.

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Sing of an - gels

80

fill-ing the heav - ens with song. loud ho -

85

night.

div. san - nas, ring - ing through the night. Ho - san - na, ho -
opt. div.

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S.S.A. unis.

(100)

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105 #

div.

end - ing.

A.

8

12

16

20

24

28

32

36

40

44

48

52

56

60

64

68

72

76

80

84

88

92

96

100

104

108

112

116

120

124

128

132

136

140

144

148

152

156

160

164

168

172

176

180

184

188

192

196

200

204

208

212

216

220

224

228

232

236

240

244

248

252

256

260

264

268

272

276

280

284

288

292

296

300

304

308

312

316

320

324

328

332

336

340

344

348

352

356

360

364

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676

680

684

688

692

696

700

704

708

712

716

720

724

728

732

736

740

744

748

752

756

760

764

768

772

776

780

784

788

792

796

800

804

808

812

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828

832

836

840

844

848

852

856

860

864

868

872

876

880

884

888

892

896

900

904

908

912

916

920

924

928

932

936

940

944

948

952

956

960

964

968

972

976

980

984

988

992

996

1000

unis.

Sing a song of love

mp

(110) *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.*

ev - er - last ing.

— of love ev - er - last - ing.

poco a poco cresc.

f

Sing a song *div.*

f

Sing a song of Christ - mas. *f opt. div.*

Sing a song

f

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Sing unis.
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(120)

glo ri - a.

Sing glo ri - a.

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120

glo ri - a.

Sing glo ri - a.

Musical score for orchestra and choir, page 55. The score consists of six staves of musical notation. The first three staves are for the orchestra, featuring violins, violas, cellos, and basses. The fourth staff is for the Soprano I (S.I.) vocal part. The fifth staff is for the Soprano II (S.II) vocal part. The sixth staff is for the Alto vocal part. The music is in common time, with key signatures of one flat throughout. Measure 125 begins with a melodic line in the strings and woodwinds, followed by entries from the vocal parts. Measure 130 starts with the cellos and basses, followed by the vocal parts. The vocal parts sing "cel - sis De - o." and "Ho - san - na!" The score includes dynamic markings such as *p*, *f*, *mf*, *mp*, *div. mp*, and *rit.*. The vocal parts also have performance instructions like "in ex -" and "rit." at the end of their lines. The alto part has a dynamic marking of *8va*.

Sheet music for piano, featuring ten staves of musical notation. The music is in common time, mostly in G major (indicated by a 'G' with a sharp sign) and includes several key changes. The dynamics and performance instructions include:

- Staff 1: Measure 51, dynamic *f*; Measure 62, dynamic *f*; Measure 69, dynamic *mf* *poco a poco cresc.*
- Staff 2: Measure 75, dynamic *f*; Measure 82, dynamic *f*; Measure 87, dynamic *mp*.
- Staff 3: Measure 93, dynamic *f*; Measure 98, dynamic *mp*.
- Staff 4: Measure 106, dynamic *mp* *poco a poco cresc.*
- Staff 5: Measure 115, dynamic *f*.
- Staff 6: Measure 121, dynamic *f*.
- Staff 7: Measure 129, dynamic *mf*; Measure 130, dynamic *rit.*

The Power of Your Love

For S.S.A. Voices with Piano Accompaniment

**Choral Setting by
JANE HOLSTEIN**

Words and Music by
GEOFF BULLOCK

Tenderly (♩ = c. 84)

Piano { A E/G♯ F♯m A/E D Bm7

Since 1892

Esus E S.S. Unison (5) A mf E/G♯ F♯m

1. Lord, I come to you; — let my heart be
A. *mf*

C♯m F♯m D

changed, re-newed, — flow-ing from the grace that I found

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(10) Esus E F♯m Bm7 Esus E
in you.

Since 1892

A *mf* E/G♯ F♯m (15) C♯m
And, Lord, I've come to know the weak-ness-es I see in me.
mf

F♯m , D Esus E
will be stripped a - way by the pow'r of your love..
,
by the pow'r of your love,-

The musical score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The key signature is A major (no sharps or flats). The time signature is common time. Chords indicated above the staff include Esus, E, F♯m, Bm7, Esus, E, A *mf*, E/G♯, F♯m, C♯m, F♯m, D, Esus, E, and two instances of 'by the pow'r of your love,'. The lyrics are integrated into the vocal parts, with some words appearing below the staff. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is diagonally across the page.

A D/A E/A (20) A G/A A7 div. **f** D

Hold me close,
your love.

E D/A A C♯m7

let your love sur - round me.

D E E7 A

side..

Bring me near, draw me to you side, your

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A/C# G/A A7 D E
side. And as I wait, I'll rise up like the

Bm/A A, E/G# F#m C#m7
ea - gle, and I will soar with you; your Spir-it leads me

D Bm E7 D/A⁽³⁵⁾ A E/G#
love. on in the pow'r of your love, pow'r of your love.

mf

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F#m A/E D Bm7 Esus E (40) Bm7 E

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Since 1892

A *mf* E/G# F#m C#m

2. Lord, un-veil my eyes; let me see you face to face,—

F#m (45) D E

the know-ledge of your love as you live in

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A G/A A7 div. **f** D E , ,
Hold me close, let your love sur-
love. **f** , ,
Since 1892

D/A (60) A C#m7 D
round me. Bring me near,
me.

E E7 A side. A/C# G/A A7
draw me to your side, your side. And

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(65) D E Bm/A

as I wait, I'll rise up like the ea

A , E/G# 1. F#m , C#m7

gle, and I will soar with you; your Spir - it leads me

D Bm E A G/A A7

on in the pow'r of your love.

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2. F#m , C#m7 D Bm E A rit.

you; your Spir-it leads me on in the pow'r of your love.

2.

(75) slower to end unis. mp E/G# F#m, C#m7 D

And I will soar with you; your Spir-it leads me on in the mp

p slower to end

Bm A/C# Em7 D/A love. (80) A p

pow - er of your love, your love. p

mf

Healing Grace

67

For S.S.A. Voices with Keyboard and optional Rhythm* Accompaniment

Choral Setting by
JANE HOLSTEIN

Words and Music by
JOHN CHISUM
and GARY SADLER

“Hear Our Prayer, O Lord”

George Whelpton

mp Unison

5 “Hear Our Prayer, O Lord”
George Whelton
mp Unison

The musical score consists of four staves of music. The top two staves are for voices (soprano and alto) and the bottom two are for piano. The key signature is G major (one sharp). The tempo is marked as "Moderato". The vocal parts enter at measure 5, singing "Hear our prayer, O Lord; hear our prayer, O Lord; incline thine ear to us, and grant us thy". The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 5, 10, and 15 are indicated above the staff. A large, diagonal watermark reading "PREVIEW COPY FOR PROMOTIONAL USE ONLY" is overlaid across the page.

Hear our prayer, O Lord;
hear our prayer, O Lord;
in - cline thine ear to us,
and grant us thy

*Rhythm Parts—C 5265R; Rehearsal/Performance CD—C 5265C.

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“Healing Grace”
mf

(15)

peace.

Mer - ci - ful God and Fa - - ther,

pp 8va

mf

Since 1892

lov - ing us like no oth - er, hear our prayer,— the

div. (20)

cry of our hearts as we come to you; we ac -

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A musical score page featuring three staves of music in G major (two treble and one bass). The lyrics are: "know - ledge our trans-gres - sions, we con - fess to you our sins,". The piano accompaniment consists of simple chords and sustained notes.



A continuation of the musical score. Measure 25 starts with "unis." above the treble clef staff. The lyrics are: "show us mer - cy and com-pas - sion,". The piano accompaniment includes eighth-note patterns and sustained notes.



A continuation of the musical score. Measure 30 starts with "touch our lives with your heal-ing grace a - gain." The piano accompaniment features more complex chords and rhythmic patterns. The dynamic is marked *f* (fortissimo) at the end of the page.

lease us from the past,
as we seek your face;

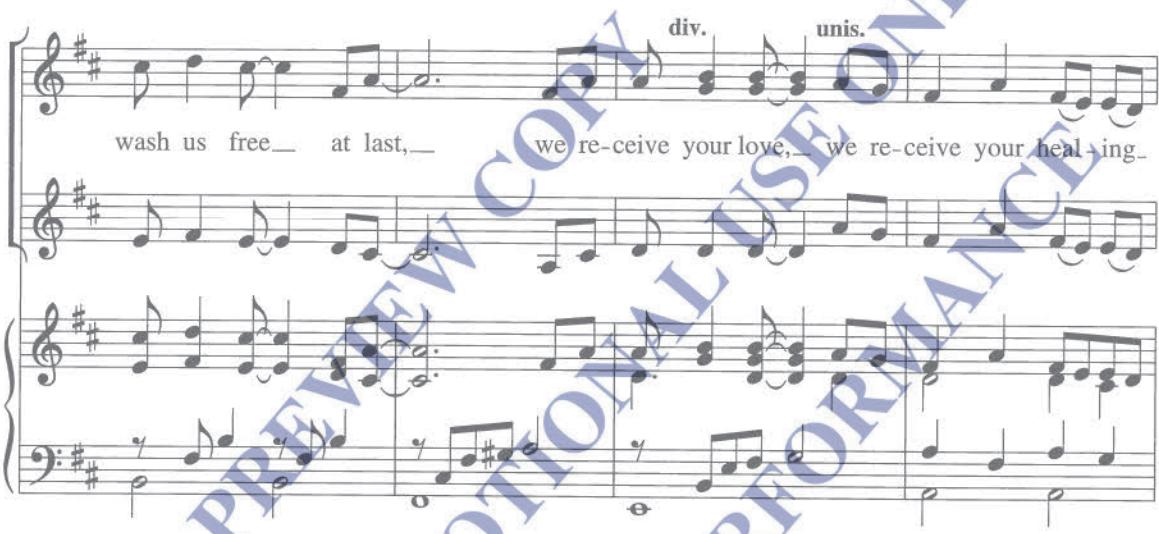
(35)



This is the first page of a musical score. It features three staves of music in G major (two treble and one bass). The lyrics "lease us from the past, as we seek your face;" are written below the top staff. Measure 35 is indicated by a circled number. The music consists of eighth and sixteenth note patterns.

wash us free at last,
we re-ceive your love, we re-ceive your heal-ing-

div. unis.



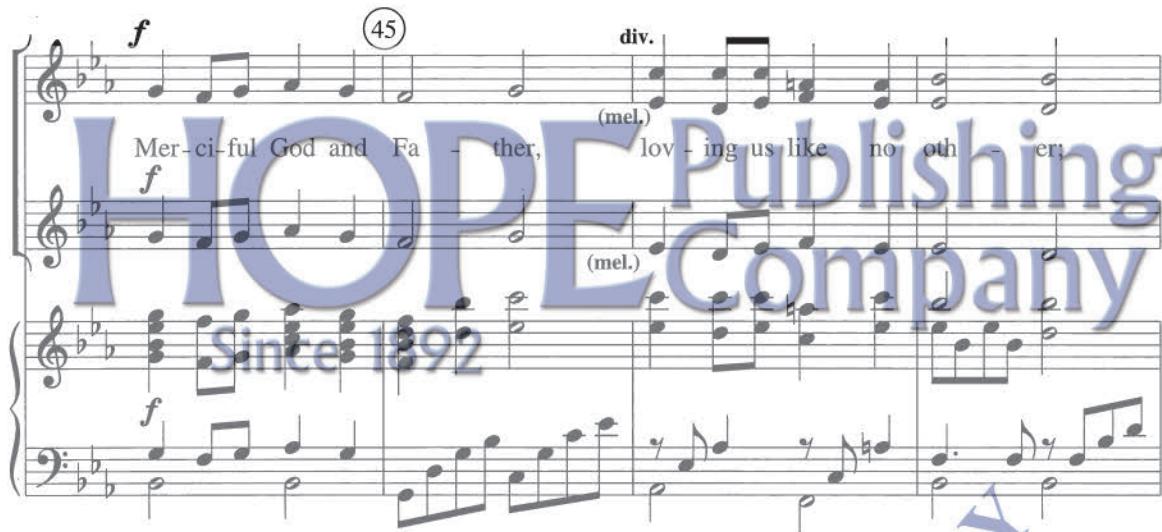
This is the second page of the musical score. It continues the three-staff format in G major. The lyrics "wash us free at last, we re-ceive your love, we re-ceive your heal-ing-" are written below the middle staff. The instruction "div." appears above the top staff, and "unis." appears above the middle staff. The music includes eighth and sixteenth notes.

grace.

(40)



This is the third page of the musical score. It shows two staves of music in G major. The lyrics "grace." are written below the top staff. Measure 40 is indicated by a circled number. The music includes eighth and sixteenth note patterns, with dynamic markings like "8va" (octave up) placed above certain chords.



Merci-ful God and Fa - ther, lov - ing us like no oth - er;

f (mel.)

(45) div.



hear our prayer, — the cry of our hearts, — as we come to you; — we ac -

unis.

(50)



knowl-edge our trans-gres - sions, we con-fess to you — our sins, — show us

mf

(55)

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of three systems of music.

System 1: The vocal parts sing "mer - cy and com-pas - sion," followed by a piano solo section labeled "Sing 1892". The vocal parts then continue with "touch our lives with your".

System 2: The vocal parts sing "heal-ing grace a - gain." and "Re-lease us from the past,". The piano part features a rhythmic pattern of eighth and sixteenth notes.

System 3: The vocal parts sing "as we seek your face:". The piano part has a more sustained harmonic texture. Measure numbers 60 and 65 are indicated above the vocal parts.

Text:

mer - cy and com-pas - sion,
touch our lives with your
heal-ing grace a - gain.
Re-lease us from the past,
as we seek your face:

Performance Instructions:

Sing 1892

div.

f

(60)

(65)

unis.

wash us free at last, we receive your love, we re-

(70)

ceive your heal-ing grace. We re-ceive your love, we re-

mf slightly slower

poco rit.

ceive your heal-ing grace.

poco rit. *molto rit.*

Dedicated to Mrs. Frances Tracy

Make Me a Channel of Your Peace

(Prayer of St. Francis)

For S.S.A. Voices and Keyboard Accompaniment

Choral Setting by
JANE HOLSTEINWords and Music by
SEBASTIAN TEMPLE

Gently, in two (♩ = c. 66)

Keyboard { D Gmaj7/D D Gmaj7/D

5 D mp Gmaj7/D D Gmaj7/D

1. Make me a chan - nel of your peace. Where
2. Make me a chan - nel of your peace. Where

10 Bm C2 A7sus A7

there is ha - ted let me bring your love. Where
there's de - spair in life, let me bring hope. Where

The score consists of three systems of music. System 1 (measures 1-4) shows the keyboard part with dynamics mp and chords D, Gmaj7/D, D, Gmaj7/D. The vocal part has two staves: soprano and alto/bass. The lyrics are: "1. Make me a chan - nel of your peace. Where" and "2. Make me a chan - nel of your peace. Where". System 2 (measures 5-8) continues with the keyboard and vocal parts. System 3 (measures 9-12) shows the keyboard and vocal parts again, with lyrics: "there is ha - ted let me bring your love. Where" and "there's de - spair in life, let me bring hope. Where". The vocal parts are in 2/4 time, and the keyboard part is in 3/2 time.

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25 Em A7 D G/D D7 , D¹¹₁₃ D7
much to be con - soled as to con - sole, to be

Since 1892

G (30) Em7 F#m Bm
un - der-stood as to un - der - stand to be

E A/E E (35) A G/A
loved, as to love with all my soul. *poco rit.*

poco rit.

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B♭ A♭/B♭ B♭7 rit. E♭ a tempo

Sopr. II, Alto (Unison) *f*

3. Make me a

rit.

f a tempo

(40) A♭maj7/E♭ E♭maj7 A♭maj7/E♭ E♭maj7
Sopr. I *mf*

chan - nel of your peace;

chan - nel of your peace. It is in par - don - ing -

Cm D♭ A♭/B♭ B♭7 A♭/B♭ B♭ Fm
f *mf* S.I., S.II unis.

we are par - doned, in giv - ing of our -
A. *mf*

that we are par - doned,



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