

HOPE Publishing
Company

Since 1892

WOMEN IN SONG II

SACRED
SETTINGS FOR
WOMEN'S VOICES

Compiled and
Arranged by
Jack Schrader and
Jane Holstein

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Hope Publishing Company
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

Since 1892 *Slowly* (♩ = c. 56)

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

Soprano
Alto

Je-sus was cru - ci -

mf

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

p, *mf*, *p*, *pp*

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

Allegro (♩ = c. 144)

(Hb.) *f*

Keyboard *f*

*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.

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(Hb.)

Brass

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20

mf

25

f

mf

f

*Play cued notes in absence of brass.

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30

On the third day, _____ on the

Alto *f*

third day, _____ on the third day Christ a -

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35

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rose. _____ On the third day, _____ on the

36

third _ day, _____ on the third day Christ a -

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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

50

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

Ah, _____

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Sk Sk

f *f* *div. mf*

end. Christ is ris - en

f *mf*

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55 from the dead, he is ris - en as he said.

60 He is a - live, he is a - live, Al - le - lu - ia!

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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 -

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(S. I, II) live, al - le - lu - ia! S. I He as
(A. I, II) unis. *mf*

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Al - le - lu - ia!

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

mf

Al - le - lu - ia! Al - le - lu -

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

75

ia!

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

div.

80

Ah, ah,

*Play cued notes in absence of brass.

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ah, al - le -

85 1. 2. 1. 2. 1. 2. 1. 2.

lu - ia! lu - ia! On the unis. *ff*

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The musical score is written for a vocal ensemble and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into systems, each containing vocal staves and piano accompaniment. The lyrics are 'ah, al - le -' and 'lu - ia! lu - ia! On the unis. ff'. The score includes first and second endings, indicated by '1.' and '2.'. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible at the top.

90

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

95

third day Christ a - rose! _____

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At the Table of the Lord

13

For S.S.A. Voices with Piano Accompaniment

Words and Music by
JAY ALTHOUSE

Pensively (♩ = ca. 72-76)

Piano *mp*

The piano introduction is in G major, 4/4 time, marked *mp*. It consists of 8 measures. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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⑤ Solo (Opt. S.A. Unison) *mp*

At the ta - ble of the Lord bread is

The vocal solo begins at measure 5. The melody is in G major, 4/4 time, marked *mp*. The lyrics are 'At the ta - ble of the Lord bread is'. The piano accompaniment continues with chords and single notes, with a label '(L.H.)' pointing to the left hand.

bro - ken. At the ta - ble of the Lord we are fed. We re -

The vocal and piano accompaniment continues from measure 6. The melody is in G major, 4/4 time. The lyrics are 'bro - ken. At the ta - ble of the Lord we are fed. We re -'. The piano accompaniment continues with chords and single notes.

⑩ mem - ber now the words that Christ has spo - ken: "This is my bod - y," he

The vocal and piano accompaniment continues from measure 10. The melody is in G major, 4/4 time. The lyrics are 'mem - ber now the words that Christ has spo - ken: "This is my bod - y," he'. The piano accompaniment continues with chords and single notes.

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15

said.

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cresc.

S. I, II *mf*

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

Alto *mf*

mf

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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Lord.

25

mp

At the ta - ble of the Lord we are

mp

30

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meet - ing. In com - mun - ion we are man - y in
one. For wher - ev - er we are gath - ered,

35 *mf* there our Lord will be, *rit.* there our Lord will

mf *8va* *rit.*

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mp *somewhat freely*

be. At the ta-ble of the Lord, at the ta-ble of the Lord, at the

mp *somewhat freely*

8va

mp

40 *slowing* *p*

ta-ble of the Lord we shall be free.

p

slowing *p*

8vb

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

5

S. I, II *mp*

In the

10

mp

bulb there is a flower; in the seed, an apple 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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div. In the

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

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

mf

mf

, unis.

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

mf

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

Flowing (♩ = ca. 96)

Solo (opt. Sopranos) *mp*

1. Put —

Keyboard *mp*

5

peace in - to each oth - er's hands and like a

10

treas - ure hold it; pro - tect it like a

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(15)

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

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(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

(35) S. I, II

ways, in touch with God's cre - a

A.

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(40)

tion.

mf

(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

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55

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

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

60

meant for car - ing. 4. Give thanks for

life is meant for car - ing. Alto *f*

S. I, II *f*

(65)

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

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(70)

poco rit. *mp* *a tempo*

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

mp *poco rit.* *mp* *a tempo*



(75)

mf

out,— the heights of love ex— press —

mf



80

ing.

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85

f

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

f



90

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

3

3

3



95

ure; in love make peace, give peace a

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and share it like a treas -

S. I *mf* 100

chance S. II *mf* and share it

and share it like a treas -

8va

ure; , 105 dim. al fine *molto rit.* *p*

like, and share it like a treas -

mp dim. al fine *p*

ure; dim. al fine *molto rit.* *p*

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

mp sempre legato

S.A. Unison
mp

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

Chords: F, F^{sus}, F, C/F, F, B^b/F, C^{sus}, C, F, Am, B^b, C^{sus}, C, Am, Dm, Gm7, C

Measures: 5, 10, 15, 20

*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? Did you see, did you

A. *mp*

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(*mp*)

Dm Gm C F (30) Am

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

B $\flat$ C Am Dm (35) Gm

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

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C **F** **Bb/F** **F** **F7** (40) *unis. mf*

loud at his birth, his birth. Did you

Bb **C/Bb** **Am7** **Dm** (45) **Gm**

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

C **Fmaj7** **F7** **Bb** (50) **C/Bb**

of the sight? Did you hear how the bells of

Am Dm , div. Gsus G (55) Csus

heav - en rang , all through the night?

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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

Dm , Gm C F (70) Dm

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 -
sent from a - bove?



C F *rall.* Bb/F *p* F (80)

bove to the earth? Were you there?



(40)

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

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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.

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

mf

mf

With movement

Slightly broader (60) *f* unis.

Par-don for unis. *f*

Slightly broader (♩ = c. 80)

poco rit.

f

Ped. harmonically

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

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

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Since 1892

70 day and bright hope for to - mor - row, bless - ings all

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Since 1892

(75)

mine, with ten thou - sand be - side!

marcato

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REFRAIN *With great confidence*

f unis. (80)

Great is thy faith-ful-ness! Great is thy faith-ful-ness! Morn-ing by

f unis.

f *legato*

(85)

mf *div.*

morn-ing new mer - cies I see; all I have need - ed thy

mf *div.*

mf

hand hath pro - vid - ed — , *f* (90) great is thy faith - ful - ness, —

great is thy faith - ful - ness, *ff* Lord, un - to me; *mf* (95)

Lord, un - to me. *mp* (100) *rit.*

Lord, O Lord, un - to me. *unis. mp*

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

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Sing a Song of Christmas

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

Words and Music by
JOEL RANEY

Animato (♩ = 138–152)

Flute
Violin

Piano

mp

with pedal

5

10

mp S.S.A. Unison

Sing a song of hope,

[illegible]

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ev - er - last - ing.

of love ev - er - last - ing.

Sing a song of Christ - mas.

mf div.

mf

mf

30 GLORIA
French carol, 18th c.

p unis.

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

p unis.

p

35

o'er the plains, and the moun-tains

in re-ply ech-o back their

40

div. *mf* joy-ous strains.

mf

mf

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The image shows a page of a musical score, page 46. It contains three systems of music. The first system starts with a measure marked '35'. The vocal line has lyrics 'o'er the plains, and the moun-tains'. The piano accompaniment is in the left hand. The second system continues the vocal line with 'in re-ply ech-o back their'. The piano accompaniment continues. The third system starts with a measure marked '40'. The vocal line has lyrics 'joy-ous strains.' and includes dynamic markings 'div. mf' and 'mf'. The piano accompaniment continues. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the page. The publisher's name 'HOPE Publishing Company Since 1892' is also visible.

45

unis. *mf*

Sing a song of stars

mf

mf

mf

mf

S.S.A. unis.

shin - ing in the night.

50

Sing a song of

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child like won-der.

div.

55

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

mf *poco a poco cresc.*

div. Sing a song

bound - ing. Sing a song of

bound ing. Sing a song of

65

f *mf* unis.

Christ - mas. Come to Beth - le - hem and see

f opt. div. *mf* unis.

70

mf

him whose birth the an - gels sing;

75

come, a - dore on bend - ed knee Christ the Lord, the

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div. new born King. unis. *f* Sing of an gels.

80

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

85

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

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90

mp *unis.* *mp*
san - na. Sing of shep - herds kneel - ing by the man - ger.
mp *unis.* Shep - herds kneel - ing by the man - ger.

Sing of wise men fol - low - ing the

95

f *tr* light. Sing a song of hope,

f

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S.S.A. unis.

100

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sing a song of peace,

sing a song of joy un -

105

div.

end - ing.

A.

unis.

Sing a song of love

mp

110

mp *poco a poco cresc.* *poco a poco cresc.*

ev - er - last ing.

of love ev - er - last ing.

poco a poco cresc.

115

f

Sing a song

div.

Sing a song of Christ mas.

f *opt. div.*

Sing a song

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Sing unis.

120

glo - ri - a.

ff

Sing ff glo ri - a

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125

S. I in ex -

cel - sis De

130

S. II *mf* Ho - san - na!

mf

mp Ho - san - na!

div. mp

rit.

mp

rit.

8va

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Sing a Song of Christmas

FLUTE
VIOLIN

2 C Instruments

Words and Music by
JOEL RANEY

Animato (♩ = 138-152)

mp

7

13

mf

22

mp

28

GLORIA - French carol, 18th c.

p

35

40

mf

46

mf

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51 *f* *mf poco a poco cresc.*

62 *f* *mf*

69

75

82 *f*

87 *mp*

93 *tr* *f*

98

106 *mp* *poco a poco cresc.*

115 *f*

121

129 *mf* *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

mf

A E/G# F#m A/E D Bm7

Esus E S.S. Unison (5) A *mf* E/G# F#m

I. Lord, I come to you; — let my heart be

A. *mf*

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

C#m F#m D

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10 Esus E F#m Bm7 Esus E

in you.

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15 A mf E/G# F#m 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, _

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

Lyrics: , Hold me close, your love.

Chords: E, D/A, A, C#m7

Lyrics: , let your love sur - round me.

Chords: (25) D, E, E7, A

Lyrics: Bring me near, draw me to you side, your side.

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A/C# G/A A7 D

side. And as I wait, I'll rise up like the

30 E

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

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

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

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

mp

F#m (45) D E

the know-ledge of your love as you live— in

F#m Bm Esus E A E/G#

me. Lord, re-new my mind.

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mf



50 F#m C#m F#m

as your will un - folds in my life, in liv - ing ev - ery



D Esus E 55 A D/A E/A

day by the pow'r of your love. your

by the pow'r of your love,



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System 1:

Chords: A, G/A, A7, D, E

Lyrics: love. Hold me close, let your love sur-

System 2:

Chords: D/A, (60) A, C#m7, D

Lyrics: round me. Bring me near,

System 3:

Chords: E, E7, A, A/C#, G/A, A7

Lyrics: draw me to your side, your side. And

(65) D E Bm/A

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

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

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

(70) D Bm E A G/A A7

on in the pow'r of your love.

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. *rit.*

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

p *slower to end*

Bm *A/C#* *Em7* *D/A* (80) *A* *p*

love. love. love.

mf *p*

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

Flowing (♩ = ca. 76)

Keyboard

f *mf*

5 "Hear Our Prayer, O Lord"
George Whelpton
mp Unison

Hear our prayer, O Lord; hear our prayer, O

10 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. *mf* Mer - ci - ful God and Fa - ther,

pp 8va Since 1892 *mf*

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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know - ledge our trans - gres - sions, we con - fess to you our sins,

25 unis.
show us mer - cy and com - pas - sion,

30 touch our lives with your heal - ing grace a - gain. Re - gain.

div. (35)

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

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div. unis.

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

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(40)

grace.

8va 8va

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f (45) **div.**

(mel.)

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

f (mel.)

f

(50) **unis.**

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

(55) **mf**

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

mf

mf

mer - cy and com - pas - sion, touch our lives with your



heal - ing grace a - gain. Re - lease us from the past,



div. as we seek your face:



unis. div.

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

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70

mf slightly slower

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

mf slightly slower

mf

poco rit. *molto rit.*

ceive your heal-ing grace.

poco rit. *molto rit.*

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 ($\text{♩} = \text{c. } 66$)

Keyboard

mp

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

mp

10

D Bm C2 A7sus A7

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

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there is in - ju - ry, your par - don, Lord, and
there is dark - ness on - ly light, and

where there's doubt, true faith in you.
where there's sad - ness ev - er joy.

Mas - ter, grant that I may nev - er seek _____ so

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Em (15) G/A A9

Em A13 A7 D (20) C/D D9 D¹¹₁₃ D7

f G Em F#m Bm

25 **Em** **A7** **D** **G/D** **D7** , **D¹¹₁₃** **D7**

much to be con - soled as to con - sole to be

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30 **G** **Em7** **F#m** **Bm**

un - der - stood as to un - der - stand to be

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E **A/E** **E** 35 **A** **A7**

loved, as to love with all my soul.

poco rit.

B $\flat$ **A $\flat$ /B $\flat$** **B $\flat$ 7 *rit.*** **E $\flat$ *a tempo***

Sopr. II, Alto (Unison) *f*

3. Make me a

rit. *f a tempo*

40 **A $\flat$ maj7/E $\flat$** **E $\flat$ maj7** **A $\flat$ maj7/E $\flat$** **E $\flat$ maj7**

Sopr. I *mf*

chan - nel of your peace;

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

Cm **Db** **f** **A $\flat$ /B $\flat$** **B $\flat$ 7** **A $\flat$ /B $\flat$** **B $\flat$** **Fm**

45 *mf* S.I., S.II unis.

we are par - doned, in giv - ing of our -

A. *mf*

that we are par - doned,

78

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50

Fm/Bb Fm Ab/Bb Bb7 Ab/Bb Bb7 Fm Fm7

selves that we re - ceive, and in dy - ing that we're

3

Gm6 Bb9 Bb7 55

born to e ter nal

mp mp p

Eb Abmaj7/Eb Eb

Make me a chan - nel of your peace.

life; of your peace, pp

life; peace. pp

life; peace. pp

pp

*

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