

FOREWORD

Women in Song III is the third in a series of sacred choral collections for women's voices following a similar format of the previous volumes, which includes a wide variety of offerings for two- to four-part women's chorus. All have been carefully selected and edited with the treble voice in mind.

The anthems in *Volume III* include selections suitable for many occasions including: Thanksgiving, Christmas, Lent and Easter, as well as devotional themes, music suitable for memorial services and scripture-based material. The composer/arranger list is an exciting representation of today's church musicians and includes:

Mary Kay Beall

Dwight Gustafson

Jane Holstein

Lloyd Larson

David Rasbach

Jack Schrader

K. Lee Scott

Douglas E. Wagner

Harriet Ziegenhals

As an Editor with Hope Publishing Company, it has been my pleasure to compile this collection, drawing on choral music from within the Hope archives—adapting some tried and proven “chestnuts” for women's ensemble, as well as taking the opportunity to introduce some new names to our existing choral catalog. As you further the ministry of music within your own church, it is my hope and prayer that these settings might provide both joy and satisfaction to your congregation, singers, and ultimately bring glory to God.

Jane Holstein

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Just a Closer Walk

For S.S.A. Voices with Piano Accompaniment

Source Unknown

Arranged by JACK SCHRADER

Heavily accented (♩ = 84)

Piano

mf *mp* *f* *mf*

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8vb

4

S. I, II *mf*

Dai - ly walk-in' close to thee,

A. *mf*

Smoother

5 4 2

7

f *mf*

let it be, dear Lord, let it

f *mf*

8vb

*Note to Accompanists: Every grace note is actually a "crush"—it is played simultaneously, then lifted, to allow the regular notes to sound.

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10 unis. *mp*

be. 1. I *mp* am

13 weak, but thou art strong;

16 Je - sus keep me from all wrong.

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19 *mf* I'll be sat-is-fied as

22 long as I walk, let me

25 walk close to thee.

legato

mf

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Refrain

28 A little faster (♩ = c. 88)

mf

Just a clos-er walk with thee,

mf

thee, with

A little faster (♩ = c. 88)

mp

31

grant it, Je-sus, is my

thee,

34

plea,

f

dai - ly

f

plea, my plea,

mf

37

walk-in' close to thee; let it

40

be, O dear Lord, let it be.

43

unis. *mf*

2. Through this world of toil and

mf

mf

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The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The key signature is one flat (B-flat). The first system starts at measure 37 with the lyrics 'walk-in' close to thee; let it'. The second system starts at measure 40 with the lyrics 'be, O dear Lord, let it be.'. The third system starts at measure 43 with the lyrics '2. Through this world of toil and'. There are dynamic markings: 'mf' (mezzo-forte) at the beginning of the first system, at the start of the second system, and at the start of the third system. There is also a 'f' (forte) marking in the piano part of the second system. The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY - NOT FOR PERFORMANCE'.

46

snares, if

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8vb

49

cares?

fal - ter, Lord, who cares, who cares?

52

unis.

Who with me my bur - den shares?

55

None but thee, O dear Lord, none but

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58

thee.

slight accel.

Refrain
unis. **f** A little faster (♩ = c. 88)

Just a

A little faster (♩ = c. 88)

mf

slight accel.

f

61

clos-er walk with thee,

thee, with thee,

64

grant it, Je-sus, is my plea, plea, my

67

molto f

dai ly walk-in' close to

molto f

plea,

70

thee: let it be, O dear Lord,

f

f

f

73 *mf* let it be, dear Lord, *mp* walk in' *mp*

76 *mf* close, dear Lord, close to thee, dear Lord, *rit.* let it *mf*

80 **Rubato** (Choir follows Piano Cadenza) *unis. mp* be; Lord, let it be! *p*

mf cadenza *colla voce mp* *p*

(no Ped.) 8vb

Hurry, Shepherds, Run!

11

For S.S.A.A. Choir and Piano Accompaniment

Words by
CHARLOTTE LEE

Music by
DOUGLAS E. WAGNER

Piano

(♩ = c. 69)

p

3

5

S.S.A. Unison

mp

Still was the sky o - ver Beth - le - hem,

7

bright were the stars that lit the way._

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9 S. *mf*
Dis - tant the sound of an - gel voic - es,
A. *mf*
mp

11 tell - ing the world_ that hope is born to - day... Hur - ry, shep - herds,
f
f
mf

13 run to the man - ger, leave your sheep and come,

The musical score is for a piece titled 'Hurry, Shepherds, Run!'. It features three systems of music. The first system (measures 9-10) has a Soprano (S.) part starting with a mezzo-forte (*mf*) dynamic and an Alto (A.) part also starting with *mf*. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The lyrics for the Soprano part are 'Dis - tant the sound of an - gel voic - es,'. The second system (measures 11-12) continues the vocal parts and piano accompaniment. The lyrics for the Soprano part are 'tell - ing the world_ that hope is born to - day...'. The piano part has a forte (*f*) dynamic. The third system (measures 13-14) shows the vocal parts and piano accompaniment. The lyrics for the Soprano part are 'run to the man - ger, leave your sheep and come,'. The piano part has a mezzo-forte (*mf*) dynamic. A large diagonal watermark across the page reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

15
unis.
come with gen - tle kings_ and peo - ple all. Hur-ry, hur-ry,

17
run, kneel, a - dore, _ o - pen your hearts to him; the

19
world_ is born_ a - new in hum - ble stall.

The image shows a musical score for a song. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system starts at measure 15 and ends at measure 16. The second system starts at measure 17 and ends at measure 18. The third system starts at measure 19 and ends at measure 20. The lyrics are: 'come with gen - tle kings_ and peo - ple all. Hur-ry, hur-ry, run, kneel, a - dore, _ o - pen your hearts to him; the world_ is born_ a - new in hum - ble stall.' The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The logo for 'HOPE Publishing Company Since 1892' is also visible in the background.

21

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23 S.S.A. unis. *mp* Since 1892

Bathed in the glow of the soft moon-light,

25

there on the golden straw he lay. — Close by his side we shall

28

S. ev - er stay; tell all the world that love is born to-day. —

A.

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30 *mf* Hur-ry, shep-herds, run to the man - ger, leave your

32 *mp* sheep and come, *unis.* come with gen - tle kings_ and peo - ple

34 all. Hur-ry, hur-ry, run, kneel, a - dore, o - pen your

The image shows a musical score for a piece titled 'Hurry, Shepherds, Run!'. The score is written for voice and piano. It consists of three systems of music, numbered 30, 32, and 34. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 30-31) features a vocal melody with lyrics 'Hur-ry, shep-herds, run to the man - ger, leave your' and a piano accompaniment. The second system (measures 32-33) continues the vocal melody with lyrics 'sheep and come, come with gen - tle kings_ and peo - ple' and includes a 'unis.' (unison) instruction. The third system (measures 34-35) concludes the vocal melody with lyrics 'all. Hur-ry, hur-ry, run, kneel, a - dore, o - pen your'. The piano accompaniment consists of chords and moving lines in both hands. The score is marked with dynamics: 'mf' (mezzo-forte) at measure 30 and 'mp' (mezzo-piano) at measure 32. A large, diagonal watermark reading 'PREVIEW COPY! NOT FOR PERFORMANCE' is overlaid across the entire page. The HOPE Publishing Company logo is also visible in the background.

36

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hearts to him; the world is born a new in hum-ble

38

stall.

40

p Hur-ry, hur-ry, hur-ry, run to the man-ger, hur-ry, hur-ry, hur-ry, run to the stall.

p

p

Hurry, Shepherds, Run!

42 S.1 Ah *mp*

Hur-ry, hur-ry, hur-ry, come_ to the man-ger, born is the Lord_ of all_

44 Ah

Hur-ry, hur-ry, hur-ry, run_ to the man-ger, hur-ry, hur-ry, hur-ry, run_ to the stall.

46 *mf*

Hur-ry, hur-ry, hur-ry, come_ to the man-ger, born is the Lord_ of all_ Hur-ry, hur-ry, *mf*

mp

48

run to the man - ger, leave your sheep and come,

50

unis.

come with gen - tle kings_ and peo - ple all. Hur-ry, hur-ry,

52

run, kneel, a - dore, o - pen your hearts to him; the

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54

world is born a new in hum - ble stall.

56

unis. *f*

f

Hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, run, run, shep-herds,

mf

58

run!

ff

ff

f

Hurry, Shepherds, Run!

O Sing to the Lord

For S.S.A. Voices and Piano Accompaniment

Adapted from Psalm 96

Words and Music by
DWIGHT GUSTAFSON

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Joyfully (♩ = 120)

mp s. *mp* sing.

Piano

mf *p*

6 *mf* *mp* *mf*

O sing, O sing un-to the Lord a new

mp *mf*

O sing, O sing, O

mf *mp* *mf*

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11

mp *mf*

song: O sing un-to the Lord, all the earth.

sing a new song. O sing, all the

mp *mf*

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16

Sing un-to the Lord, O bless his name; show

earth.

21

forth his sal - va - tion from day to day. O sing, O

26 *f* *poco rit.*
sing to the Lord.

31 *mp* *a tempo - poco meno*
Give to the Lord the glo - ry due him: bring him an

36 *mf* *mf* *mf* *mf*
off - 'ring, come in - to his courts. unis. Wor - ship the Lord in the

O Sing to the Lord

41

beau - ty of ho - li - ness; trem - ble be - fore him,

46

all the earth.

51

poco rit. a tempo mf

poco rit. a tempo mf p

O—

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56

mf mp

sing un-to the Lord a new song: O sing un-to the

mf mp

O sing a new song!

61

mf

Lord, all the earth. Let the heav - ens re-joice, let the

mf

O sing, all the earth.

66

earth be glad, let the fields be joy - ful and all there -

The image shows a musical score for the hymn 'O Sing to the Lord'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The first system (measures 56-60) features a vocal melody starting on a half note, followed by eighth and quarter notes. The piano accompaniment consists of eighth and quarter notes. The second system (measures 61-65) continues the vocal melody with a long note followed by a half note, and then eighth and quarter notes. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 66-70) shows the vocal melody with a half note, quarter notes, and eighth notes. The piano accompaniment continues with eighth and quarter notes. The score is marked with 'mf' (mezzo-forte) and 'mp' (mezzo-piano) dynamics. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

71

f *mp*

in: O sing, O sing, O

f

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f

76

cresc. poco a poco *rit.*

sing, O sing, O sing, O sing to the

mp *cresc. poco a poco*

O sing, O sing, O sing, O sing to the

mp *cresc. poco a poco*

rit.

82

f *a tempo* *no rit.*

Lord.

f

a tempo *no rit.* *8va*

f

8vb

How Great the Love

For S.S.A. Voices and Piano Accompaniment

Words and Music by
MARY KAY BEALL

Flowing (♩ = 72)

Piano *mp*

The piano introduction is in 4/4 time with a tempo of 72 beats per minute. It features a treble and bass staff. The treble staff begins with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The bass staff begins with a half rest followed by a quarter note G2, then a half note F2, and a quarter note E2. The music is marked *mp* (mezzo-piano).

4 S. *mp*

How great the love that held him there

A. *mp*

up - on a cru - el, lone - ly tree.

The vocal and piano staves are arranged in three systems. The first system shows the vocal staves (Soprano and Alto) and the piano accompaniment. The Soprano staff begins with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The Alto staff begins with a half rest followed by a quarter note G3, then a half note F3, and a quarter note E3. The piano accompaniment begins with a half rest followed by a quarter note G2, then a half note F2, and a quarter note E2. The music is marked *mp* (mezzo-piano). The second system shows the vocal staves and the piano accompaniment. The Soprano staff begins with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The Alto staff begins with a half rest followed by a quarter note G3, then a half note F3, and a quarter note E3. The piano accompaniment begins with a half rest followed by a quarter note G2, then a half note F2, and a quarter note E2. The music is marked *mp* (mezzo-piano). The third system shows the vocal staves and the piano accompaniment. The Soprano staff begins with a half rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The Alto staff begins with a half rest followed by a quarter note G3, then a half note F3, and a quarter note E3. The piano accompaniment begins with a half rest followed by a quarter note G2, then a half note F2, and a quarter note E2. The music is marked *mp* (mezzo-piano).

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9

How great the gift! How great the love.

11

slow unis.
that he would die for e - ven me.

13

a tempo *mf*
How great the pain he had to bear,

mf
How great the

a tempo *mf*
L.H. L.H.

15

the bit - ter cup, the ag - o - ny.

pain, the ag - o -

17

How great the pain, how great the love,

ny. How great the love,

19

slowing *mp*

that he would die for e - ven me.

mp

8va loco

slowing *mp*

mf

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21 a tempo, with motion *mf*

How great the debt_ of love I owe

mf

a tempo, with motion

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23

for sins for - giv-en, souls set free.

25 unis.

How great the debt_ of love I owe

27 *slowing f* *slowing greatly*

for now and all e - ter - ni - ty.

29 *with intensity mf*

How great the love that held him there!

31 *with intensity mf*

How great the cost of vic - to - ry, of vic - to -

How great the cost of vic - to - ry!

L.H. L.H. L.H. L.H.

33 **slowing**

ry! How great the gift! How great the love, how great the

How great the gift! How great the love,

slowing

L.H. L.H. L.H.

35 **mp** **p deliberate**

love, would glad - ly die for e - ven

that he would die for e - ven

8va

8va

mp **p**

38 **slowing** **slowing greatly**

me.

R.H.

Now Let the Heavens Be Joyful

For Three-Part Treble Voices with Optional Flute or Violin and Piano Accompaniment

Words by John of Damascus

Provençal Carol

English Version by John Mason Neale (Alt.)

Arranged by

Alternate text by HARRIET ZIEGENHALS

HARRIET ZIEGENHALS

Flute or Violin

Joyful (♩ = 126)

mf

Piano

Joyful (♩ = 126)

mf

5

All Unison *mf*

1. Now let the heav'ns be joy - ful, let earth her song be -

8

gin. Our voic - es raised tri - um - phant, with flute and vi - o -

12

tr

Part I Part II All

lin. He is ris - en! He is ris - en! Christ the Lord is
 *Sing-ing prais - es! Sing-ing prais - es! Grate-ful-ly sing thy

16

tr

ris - en, our joy that hath no end.
 prais - es, with joy that hath no end.

20

Part I *mf*

2. From death to life e - ter - nal, from earth un - to the
 2. Each flow - er in the wood - land, ev - ery bird up in the

Part II, III *mf*

*Alternate text is for the regular church year.

Now Let the Heavens Be Joyful

24

sky, our Christ has won the vic - t'ry our life to sanc - ti -
 sky, are works of thy cre - a - tion, thy name to glo - ri -

28 *f*

fy. He is ris en! He is ris en!
 fy. Sing - ing prais es! Sing - ing prais es!

Christ is ris - en! Christ the Lord!
 Sing - ing prais - es! Sing - ing praise!

31

Christ the Lord is ris en, our joy that hath no end.
 Grate-ful - ly sing thy prais es, with joy that hath no end.

Now Let the Heavens Be Joyful

35

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f

3. We praise thee, Lord and Savior, our
3. We lift our hearts and voices, our

f

3. Let us praise him, our
3. Lift our voices, our

39

notes of glad-ness blend. For Christ the Lord is ris-en, our
notes of glad-ness blend. To fill the air with mu-sic, and

notes of glad-ness blend-ing. Christ is ris-en,
notes of glad-ness blend-ing. Fill with mu-sic,

Now Let the Heavens Be Joyful

43

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joy that hath no end. He is ris - en! He is ris - en!
joy that hath no end. Al - le - lu - ia! Al - le - lu - ia!

joy that hath no end - ing. Christ is ris - en! Sing with joy!
joy that hath no end - ing. Al - le - lu - ia! Al - le - lu!

47

rit.

Christ the Lord is ris - en, Al - le - lu - ia!
Al - le - lu - ia, A - men,

Al - le - lu ia! our joy that hath no end!
with joy that hath no end!

rit.

My Faith Looks Up to Thee

37

For S.S.A. Voices and Piano Accompaniment

Words by
RAY PALMER

OLIVET by LOWELL MASON
Arranged by DAVID RASBACH

Molto espressivo (♩ = 60)

Piano

mp

3

4

S. *mp*

A. *mp*

My faith looks up to thee,

7

thou Lamb of Cal - va - ry. Sav - ior di -

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10 *p* vine! Now hear me *p*

13 while I pray, take all my guilt a-way,

16 *mf* O let me from this day be whol - ly *mf*

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19 *mp*

thine!

mp

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22

May thy rich grace im-part

25

strength to my faint-ing heart, my zeal in -

My Faith Looks Up to Thee

28 *f* *mp*
spire; as thou hast
f *mp*
Since 1892 *8va*
f *mp*

31 *poco rit.*
died for me, O may my love to thee
poco rit.

34 *p* *a tempo*
pure, warm, and change-less be, a liv-ing
p
a tempo *p*

The image shows a musical score for the hymn "My Faith Looks Up to Thee". It consists of three systems of music, each with a vocal line (soprano and alto) and a piano accompaniment. The first system (measures 28-30) features a piano introduction with a rising eighth-note pattern in the left hand and chords in the right hand. The vocal lines enter with the lyrics "spire; as thou hast". The second system (measures 31-33) continues the vocal melody with the lyrics "died for me, O may my love to thee". The piano accompaniment provides harmonic support with chords and moving lines. The third system (measures 34-36) begins with the lyrics "pure, warm, and change-less be, a liv-ing". The piano part continues with a steady eighth-note accompaniment. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), as well as tempo markings like *a tempo* and *poco rit.* (poco ritardando). A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the entire page.

37 *f* fire!

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40 *mp* While life's dark maze I tread

43 and griefs a - round me spread, be thou my

My Faith Looks Up to Thee

46 *mf* guide; bid dark - ness turn to day,
mf bid dark - ness turn to day,
mf

49 wipe sor - row's tears a - way, nor let me
wipe sor - row's tears a - way, nor let me

52 ev - er stray from thee a - side.
cresc.

The image shows a musical score for the hymn "My Faith Looks Up to Thee". It consists of three systems of music, each with a vocal line (soprano and alto) and a piano accompaniment. The first system starts at measure 46 with the lyrics "guide; bid dark - ness turn to day,". The second system starts at measure 49 with the lyrics "wipe sor - row's tears a - way, nor let me". The third system starts at measure 52 with the lyrics "ev - er stray from thee a - side.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A "cresc." marking appears in the piano part at the end of the third system. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the entire page.

55

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poco rit.

3 simile

58

f

When ends life's tran - sient dream,

f

a tempo

f

3

60

when death's cold, sul - len stream shall o'er me

63

roll, blest Sav - ior,

66

then, in love, fear and dis - trust re - move;

69

O lift me safe a - bove, a

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8va

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The image shows a musical score for a hymn. It consists of three systems of music, each with a vocal line (soprano and alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 63-65) has lyrics 'roll, blest Sav - ior,'. The second system (measures 66-68) has lyrics 'then, in love, fear and dis - trust re - move;'. The third system (measures 69-71) has lyrics 'O lift me safe a - bove, a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large, diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company Since 1892' is also visible in the background.

71

ran - somed soul!

73

75

A men.

pp

pp

pp

3 3 3

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My Faith Looks Up to Thee

Do Not Let Your Heart Be Troubled

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

Adapted from John 14:1-3

Words and Music by
LLOYD LARSON

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Expressively, freely (♩ = 80)

Solo (or Section) *mp*

Do not

Piano *mp*

5

let your heart be trou - bled, nei - ther let it

10

cresc. be a - fraid. *mf* Put your trust in God, be -

cresc. *mf*

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15

dim. *mp*

lieve in me. You are mine, do not be a - fraid.

dim. *mp*



20

mp S. I, II

Do not let your heart be trou - bled, nei - ther

mp A.



25

cresc. *mf*

let it be a - fraid, a - fraid. Put your trust in

cresc. *mf*



30 *dim.*
God, be-lieve in me. You are mine, do not be a-
dim.
Do not be a-

35 *unis. p* *cresc. poco a poco*
fraid. In my Fa-ther's house are man-y rooms. These
p *cresc. poco a poco*
fraid.
mp *p* *cresc. poco a poco*

39 *mp* *mf*
prom-is-es are true. I will go to pre-
mp *mf*
mf

The image shows a musical score for a song. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 30-34) features a vocal line with lyrics 'God, be-lieve in me. You are mine, do not be a-' and a piano accompaniment. The second system (measures 35-38) continues the vocal line with 'fraid. In my Fa-ther's house are man-y rooms. These' and the piano accompaniment. The third system (measures 39-42) continues with 'prom-is-es are true. I will go to pre-' and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like 'dim.', 'p', 'mp', and 'mf'. A large, diagonal watermark reading 'PREVIEW ONLY' is overlaid across the entire page.

42

pare a place, pre - pare a place for you, then I'll

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45

come a - gain! I will come a - gain! building

48

Yes, I'll come a - gain, come, I'll come, for

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you, broaden
come for you, for you! broaden
you, broaden

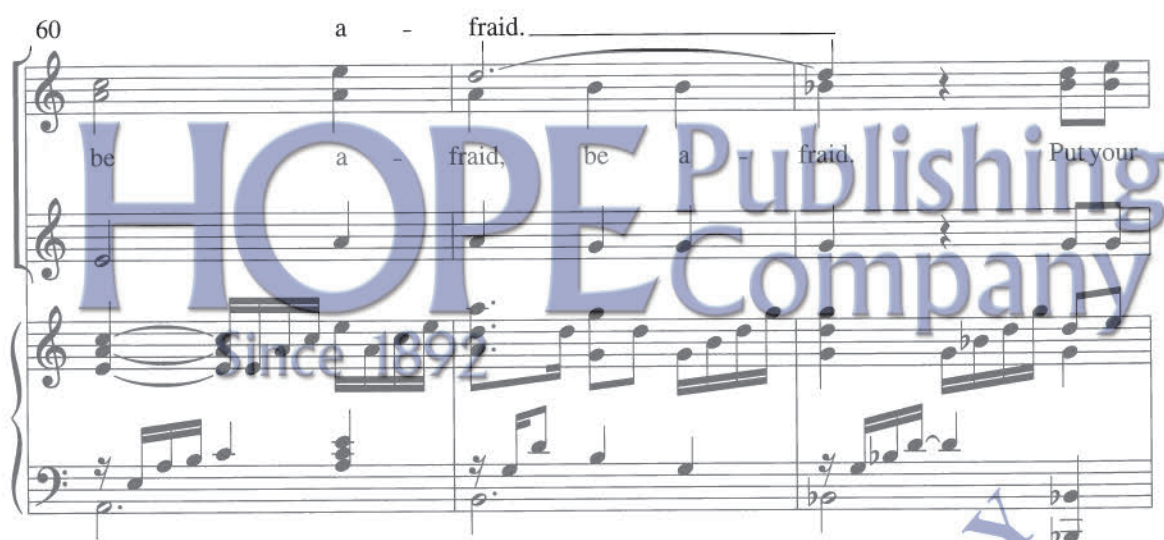
54 *molto rit.* Broadly
Do not let your heart be

57
trou - bled, nei - ther let it

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first line of the song. The second system starts at measure 54 and includes the instruction 'molto rit.' and 'Broadly'. The third system starts at measure 57 and continues the vocal melody and piano accompaniment. The piano part consists of chords and arpeggiated figures. The vocal part includes lyrics in English.

60 a - fraid.

be a - fraid, be a - fraid. Put your



63 trust in God, be - lieve in



66 me. You are mine, do not be a -



69

fraid. You are mine, do not be a

f *dim. e rit.*

73

mf *mp*

fraid. Do not

mf *mp*

77

slowly, freely

let your heart be a afraid.

slowly, freely

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Star-Led and Wonder Bound

53

For S.S.A. Voices and Piano Accompaniment

Words and Music by
MARY KAY BEALL

Piano Moderately ($\text{♩} = 100$) *mp*

5 S.A. Unison *mp*
You

9 don't have to be a king to wor-ship him, you
legato

13 don't have to be a king to fol - low the star. You

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17 *mf*
don't have to be a king to wor-ship him; just

21 *mp* *mp*
come as you are. You can be

25
star - led and won - der bound,

29 *S. mf* *A. mf*
Led by a star's light to Beth - le - hem town,

The musical score is for a song in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with eighth-note chords and a left hand with a simple bass line. The vocal line has lyrics in both English and Chinese. The score is divided into four systems, each with a measure number (17, 21, 25, 29) and a dynamic marking (*mf*, *mp*, *S. mf*, *A. mf*). A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

33 *f* unis.
bound for the won - der that waits to be found,
f
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37 *p*
star - led and won - der bound.
p
mp
p

41 *mf*
You don't have to trav - el far to
mf

45

wel-come him. You don't have to trav-el far to
to wel-come him, to

mp

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49

look on his face. You don't have to trav-el far to
look on his face. Oo

mp

53

wel-come him, he's here, here in this
He is here in this

mp

57

place. Come and be star led, and

f

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61

won - der bound, led by a star's light to

65

Beth - le - hem town, bound for the won - der that

69 **slowing** unis.

waits to be found, star- led and won- der

73 *cresc.* *f* **slowing** *f*

bound, won- der bound. You

77 **a tempo** unis.

don't have to bring a gift to hon- or him. You

a tempo

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81

don't have to bring a gift of sil-ver, of sil-ver or
don't have to bring a gift of sil-ver or gold. You

85

gold to hon-or him, just
don't have to bring a gift to hon-or him, just

89

come, come and be-hold him. Just come and be

93

star - led and won - der bound,

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97

unis.
led by a star's light to Beth - le - hem town,

101

unis.
bound for the won - der that waits to be found,

105 *slowing* *unis. mf* *mp*

star led, won der

mf *mp*

slowing *mf* *mp*

109 *p* *slowing greatly*

bound, star - led and won - der bound.

p *slowing greatly* *mp*

113

For the Fruit of All Creation

For S.S.A. Voices with Piano Accompaniment

Words by
FRED PRATT GREEN

AR HYD Y NOS

Welsh melody

Arranged by JANE HOLSTEIN

Joyously (♩ = c. 92)

Piano

f

rit.

5

S. Warmly *mf*

A. *mf*

For the fruit of all cre-a - tion,

a tempo

mf

9

thanks be to God. For his gifts to ev - ery na - tion,

mf

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13

thanks be to God. For the plow - ing,

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16

sow - ing, reap - ing, si - lent growth while we are sleep - ing,

poco rit.

19

a tempo
unis.

fu - ture needs in earth's safe - keep - ing, thanks be to

a tempo

22

God.

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f *mf*

26 *mf*

In the just re - ward of la - bor, God's will is done.

mf mel.

8va

mp

30

In the help we give our neigh - bor, God's will is done.

loco

34 **f** *poco rit.*

In our world-wide task of car-ing for the hun-gry and des-pair-ing.

38 **a tempo** *mf* *unis.*

in the har-vests we are shar-ing, God's will is done.

42 **a tempo** *mf* *poco rit.*

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Slightly broader (♩ = 88)

46 *f*

For the har - vests of the Spir - it, thanks be to God.

50 *unis.*

For the good we all in - her - it, thanks be to God.

54 *unis.*

For the won - ders that as - tound us, for the truths that

57 *poco rit.* *a tempo; deliberately*
unis.

still con - found us, most of all, that love has found us,

poco rit. *a tempo*

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60

thanks — be to God. *ff* Come to God's own tem - ple, come, *ff*

64 *rallentando*

raise the song of har - vest home. _____

rallentando

Red. *8vb* *

Write Your Blessed Name

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

Thomas à Kempis (1380–1471)

Tr. S. Kettlewell, alt.

Music by

K. LEE SCOTT

Piano

Moderately (♩ = 84)

mp

The piano introduction is in 3/4 time, marked 'Moderately' with a tempo of 84 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand, both in a minor key. The melody begins with a half note, followed by quarter notes, and includes a large slur over the first four measures.

5 S.A. Unison *mp*

Write your bless-ed name, — O Lord, up-on my heart, there to re -

The vocal entry for the S.A. Unison part begins at measure 5. The melody is in a minor key and features a series of eighth and quarter notes. The lyrics 'Write your bless-ed name, — O Lord, up-on my heart, there to re -' are written below the staff.

10

main so in - del-i-bly en - graved that no pros - per-i-ty, that

main so in - del-i-bly en - graved no pros - per-i-ty, that

main so in - del-i-bly en - graved that no pros - per - i - ty,

The vocal continuation for the S.A. Unison part begins at measure 10. The melody continues with eighth and quarter notes. The lyrics 'main so in - del-i-bly en - graved that no pros - per-i-ty, that' are written below the staff. The part continues for several more measures, ending with a final phrase 'main so in - del-i-bly en - graved that no pros - per - i - ty,'.

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15 *cresc.* *mf*

no ad-ver-si-ty shall ev-er, ev-er move me

cresc. *mf*

no ad-ver-si-ty shall ev-er, ev-er move me

cresc. *mf*

no ad-ver-si-ty shall ev-er, ev-er move me

20

from your love.

from your love.

from your love.

smoothly *mp*

25 **Clearly pronounced**
unis. *mf*

Be to me a strong tower of de-fense, a

30
com-fort-er in trib-u-la-tion, a de-liv-'rer in dis-tress, and a

34
faith-ful guide to the courts of heav'n through the man-y temp-

39 unis. ta - tions and dan - gers of this life, of

45 this life. O Je - su, my on - ly

51 Sav - ior! rit. Tempo I *p* unis. Sav - ior! Write your bless - ed name, O Lord, up - on my

rit. Tempo I *p*

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61 S. I only

heart, there to re - main so in - del - i - bly en - graved that

no pros - per - i - ty, *cresc.* no pros - per - i - ty, that no ad - ver - si - ty shall

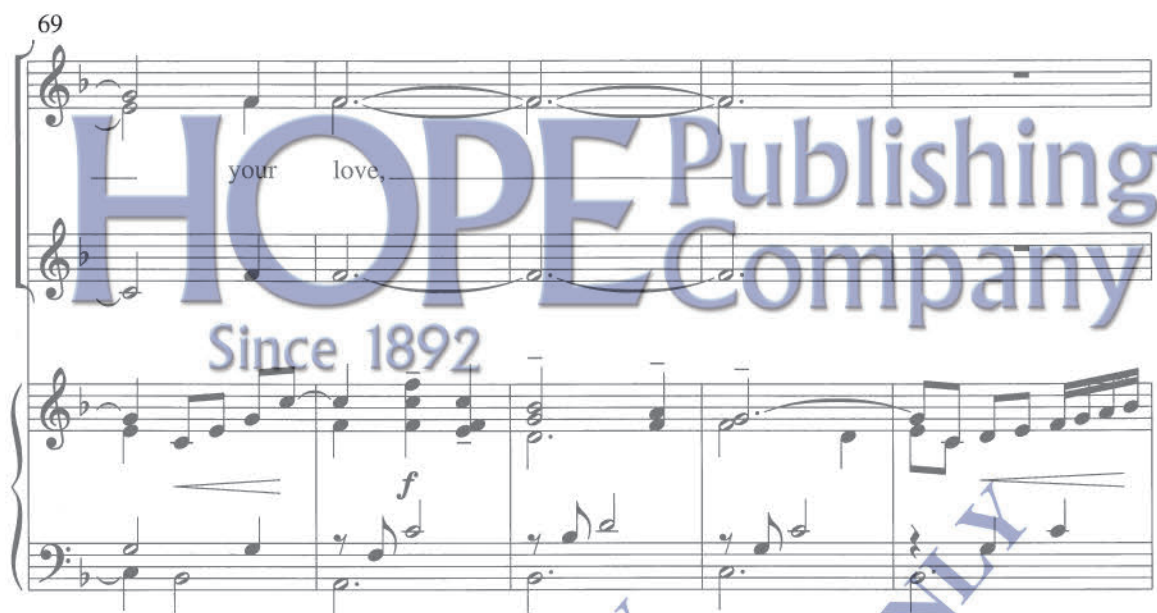
no pros - per - i - ty, *cresc.* no ad - ver - si - ty shall

65 *mf* ev - er, *mf* ev - er move me from

69

your love,

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74

ev - er move me from your love.

ev - er move me from your love.

ev - er move me from your love.

ev - er move me from your love.

ev - er move me from your love.

smoothly

mf



[illegible]

Write Your Blessed Name