

JACK SCHRADER'S

Collected Choral Works, Vol. 1

Since 1892

Arranged by

Jack Schrader

Book — 8430

Rehearsal/Performance CD — 8430C

Preview Pack — 8435

HOPE Publishing Company
Carol Stream IL 60188
Since 1892

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FOREWORD

Since 1892

Jack Schrader is one of the most well-known names in the church choral music market and for good reason. His choral settings are some of the best-selling and widely sung anthems released over the course of the past three decades. Collected here to commemorate Jack's thirtieth year at Hope Publishing Company are ten of his all-time top-selling choral anthems for SATB choirs. The contents includes two Christmas pieces, two for Easter, and six general settings in a variety of styles, from neo-classical to blues-gospel, and meditative ballads to upbeat Contemporary Christian praise songs, all on useful themes that will minister spiritual truth to your congregation. The Rehearsal/Performance CD (8430C) includes seven orchestrations, two rhythm, and one organ and brass track. Separate instrumental parts for all of these selections are available individually from the publisher.

— *The Publishers*

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Since 1892

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Majesty

Choral Setting by
JACK SCHRADER

Words and Music by
JACK W. HAYFORD

Stately (♩ = 100)

Piano

sfz *p* *mf* *cresc.*

8vb *Red.* *

5 *f* *sub. mp* *slight rall.* *

9 S.A. Unison *a tempo* *f* Maj - es - ty, wor-ship his maj - es - ty;

T.B. Unison *a tempo with intensity* *f*

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12

un - to Je - sus be all glo - ry, hon - or, and praise;

and praise, give him

16

unis. Maj - es - ty, king - dom au -

praise.

mp f

19

thor - i - ty, bow from his throne un - to his

8vb

22 *mp* Smoother

own; his an - them raise. So ex -

mf unis. (T.B. melody) Smoother

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25

alt, lift up on high the name of Je - sus; mag - ni -

29

fy, come glo - ri - fy Christ Je - sus, the King.

slight rall.

slight rall.

33 ***f*** *a tempo*

Maj - es - ty, wor-ship his maj - es - ty; Je - sus who

37 Reverently, lighter
unis. *sub. mp*

died, now glo - ri - fied, King of all kings. *He is

He is Gently
sub. mp

41

Lord, he is Lord; he is

Lord, lift up his name, the name of Je - sus; he is

45 *mf* and he is Lord. *p*

ris - en from the dead, and he is Lord, he is Lord.

ris - en from the dead, and he is Lord, he is Lord.

mf *p*

mf *p*

49 With restraint and great awe *p*

*Ho - ly, Ho - ly, Ho - ly! Lord God Al - might y!

p

p (accomp. optional)

53 *mp*

Ear - ly in the morn - ing our song shall rise to thee;

mp

mp

*"Holy, Holy, Holy!" - Text: Reginald Heber; Music: John B. Dykes, altered.

Majesty

57 unis. *mp* *mf*

Maj - es - ty, wor-ship his maj - es - ty; un - to

unis. *mp* *mf*

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and might - y!

mp *mf*

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61

Je - sus be all glo - ry, hon - or, and praise,

God in three per - sons, bless - ed Trin - i - ty!

slight rall. *f*

8vb

65 *f* Slightly broader (♩ = 92)

Maj - es - ty, wor-ship his maj - es - ty,

f

Slightly broader (♩ = 92)

f

8vb

8vb

Majesty

Mary, Did You Know?

Choral Setting by
JACK SCHRADER

Words and Music by
MARK LOWRY and BUDDY GREENE

Legato (♩ = 92-96) rit. a tempo

Piano

3

6

S.A. Unison *mp*

Ma-ry, did you

colla voce

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9

know that your ba by boy would some-day walk on wa -

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12

- ter?

T.B. Unison *mp*

Ma-ry, did you know that your ba by boy would

15

mf Did you know that your ba -

mf save our sons and daugh - ters?

mf

18

unis. *mp*

by boy has come to make you new? This

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21

child that you de-liv-ered,

will soon de-liv-er

mp

24

mp

Ma-ry, did you know that your ba-by boy will

you.

8va

27

give sight to a blind man?

mp

Mary, did you know that your ba-

30

Did you know

mf

by boy will calm a storm with his hand?

mf

33

that your ba - by boy has walked where an - gels trod?

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36 *unis. mp* *slower*

When you kissed your lit - tle ba - by, *unis.*

then you *rit.*

mp

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39

kissed the face of God, *a tempo*

colla voce *mf*

42

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mf
The blind will see, — the deaf will hear, — the

mp *mf*

f *mf*
dead will live a - gain; the

f *mf*

53

lame will leap, the dumb will speak the prais - es of the

f *rit.*

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56

Lamb. Ma-ry, did you know that your ba -

ff *slowly* *unis. mf* *a tempo*

8va *loco* *ff* *mf* *a tempo*

8vb

59

- by boy is Lord of all cre - a - tion? Ma-ry, did you

62

know that your ba by boy will one day rule the na -

65

- tions? Did you know that your ba by boy was

68

heav-en's per - fect Lamb? This sleep - ing child you're

71 Holding back *mp* *mf* rit.

hold - ing, is the great, the great "I

Holding back *mp* *mf* rit.

74 a tempo

AM!"

a tempo

77 rit. *p* Slower

p *pp* 8vb *

rit. Slower

p l.h. *p*

pp 8vb *

*Use alternate chord if primary option is not feasible.

Mary, Did You Know?

King Jesus Is His Name

Choral Setting by
JACK SCHRADER

Words and Music by
BABBIE MASON
and DONNA DOUGLAS

Piano

Steady tempo (♩ = 88)

p *cresc.*

The piano introduction is in 4/4 time, starting with a steady tempo of 88 beats per minute. It features a treble and bass staff. The treble staff begins with a whole note chord of G4, B4, and D5, marked with a piano (*p*) dynamic. The bass staff begins with a whole note chord of G2, B2, and D3, also marked with a piano (*p*) dynamic. The music then moves to a half note chord of G4 and B4 in the treble, and a half note chord of G2 and B2 in the bass, marked with a crescendo (*cresc.*) dynamic. The piece concludes with a whole note chord of G4, B4, and D5 in the treble, and a whole note chord of G2, B2, and D3 in the bass.

5 S.A. Unison *mp*

Run and tell — ev-ery-bod-y you see, —

7

Beth - le - hem — had a lit-tle ba - by; —

The vocal and piano accompaniment consists of two systems. The first system, starting at measure 5, features a Soprano and Alto (S.A.) unison line in the treble staff, marked with a mezzo-piano (*mp*) dynamic. The lyrics are "Run and tell — ev-ery-bod-y you see, —". The piano accompaniment is in the bass staff, marked with a mezzo-piano (*mp*) dynamic. The second system, starting at measure 7, features a Soprano and Alto (S.A.) unison line in the treble staff, marked with a mezzo-piano (*mp*) dynamic. The lyrics are "Beth - le - hem — had a lit-tle ba - by; —". The piano accompaniment is in the bass staff, marked with a mezzo-piano (*mp*) dynamic.

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9

T.B. Unison.
mp

born in a sta - ble late - one night, un - der -

11

The star made the night shine - like day, -

neath a sky - so star-ry bright.

14

and the shep - herds came - to bring him praise. -

mp

5 1 2 5

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16

mp

mf

Wise men brought him beau-ti-ful gifts:

18

mf unis.

they bro't gold and myrrh and frank-in-cense.

mp

Oo

20

mf $\% (f - 2nd\ time)$

What did they call that lit-tle bit-ty ba-by? King

unis. *mf* $(f - 2nd\ time)$

$\%$

f - 2nd time

22 unis. Je - sus is his name!_ What did the heav-en-ly host pro-claim?_ King

24 unis. *mp* Je-sus is his name!_ Who would've tho't this ti-ny lad would

27 *mf* hold all pow-er in his hand? Tell me what did they call him? King *2nd time to Coda* ⊕

mf *2nd time to Coda* ⊕

8va

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29

Je - sus is his name!

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31

unis. *mf*

The

unis. *mf*

34

peo - ple came from all a - round, and they

mp

mf

mp

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36

knelt be-fore this King they found. The

38 With awe

man-ger held such a ho-ly sight; this

40

gift from heav'n would bring them life.

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The image shows a musical score for the hymn 'King Jesus Is His Name'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal part (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has one flat (B-flat), and the time signature is 4/4. The first system starts at measure 36 with the lyrics 'knelt be-fore this King they found. The'. The second system starts at measure 38 with the lyrics 'With awe man-ger held such a ho-ly sight; this'. The third system starts at measure 40 with the lyrics 'gift from heav'n would bring them life.'. The piano accompaniment features chords and moving lines in both hands. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

42 *mf* *un.*
life for-ev - er in a heav'n-ly place, for ev-ery
mf *un.*
Since 1892
mf *f* *mp*

44
na - tion, col-or, creed and race.
mf

46 With excitement *un.*
This lit-tle ba-by's gon-na change the world, in the
un.
6

48 *f* D.S. al Coda

hearts of men, — wom-en, boys and girls. What do you

50 *f* Brighter unis.

Je - sus is his name! What do you

f Brighter unis.

52

call that lit-tle bit-ty ba - by? King Je - sus is his name!_

more accented

53 unis.

What do the heav-en - ly host pro - claim? King Je - sus is his name!

unis.

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56 Sop. only *mf* Smoothly

Who would-'ve tho't this ti - ny lad would

Tenor only *mf*

8va Bass

58

hold all pow-er in his hand? Tell me what do you call him? King

60

Je - sus is his name!

mf *mp*

63

p unis. *p*

Tell me what do you call him?

Tell me what do you call him?

p

65

mp

Tell me what do you call him?

mp

Tell me what do you call him?

mp

67 *mf* Tell me what do you call him? *f* King

69 Je - sus is his

71 *ff* name!

(opt.) R.H. 8va

ff

The musical score is for the hymn 'King Jesus Is His Name'. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 67-68) features a vocal melody starting on a whole note, with piano accompaniment in the right hand. Dynamics are marked *mf* and *f*. The second system (measures 69-70) continues the vocal melody and piano accompaniment. The third system (measures 71-72) features a vocal melody with a fermata, and piano accompaniment. Dynamics include *ff* and *ff*. A watermark 'HOPE Publishing Company Since 1892' is visible across the score. A large diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present.

Because He Lives

29

Words by
GLORIA GAITHER
and WILLIAM J. GAITHER

Music by
WILLIAM J. GAITHER
Arr. by JACK SCHRADER

Piano

Very legato, steady (♩ = c. 84)

mp

simile

The piano introduction is in 4/4 time, marked 'Very legato, steady' with a tempo of approximately 84 beats per minute. It features a melody in the right hand with eighth-note triplets and a bass line in the left hand with quarter notes. The dynamic is mezzo-piano (mp). A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid on the score.

4 All Voices - Unison *mp*

1. God sent His Son, they called Him

7 Je - sus. He came to love,

10 heal, and for- give; He lived and

The vocal part is for all voices in unison, starting at measure 4. The piano accompaniment continues from the introduction. The lyrics are: '1. God sent His Son, they called Him Je - sus. He came to love, heal, and for- give; He lived and'. The piano part includes triplets and a final cadence. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid on the score.

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13 S.A. *mf*
 died to buy my par - don, an emp-ty
 T.B. *mf*

17 unis.
 grave — is there to prove my Sav-ior lives. Be-cause He

21 unis.
 lives I can face to - mor - row;
 Be - cause He lives I can face to -

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24

be - cause He lives all fear is
mor - row; be - cause He lives

27

gone; be - cause I know, I
all fear is gone; be - cause I

30

know He holds the fu - ture, and life is worth the liv - ing
unis. unis.

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f, *f*

f

f

34 *mf* slight rall.

just be-cause He lives.

37 *a tempo* *mp* 8vb

40 S.A. unis. *mp*

2. How sweet to hold a new-born ba - by,

44 and feel the pride and joy he gives;

The musical score is for the hymn 'Because He Lives'. It consists of four systems of music. The first system (measures 34-36) features a vocal line with lyrics 'just be-cause He lives.' and a piano accompaniment. The second system (measures 37-39) is a piano solo marked 'a tempo' and 'mp'. The third system (measures 40-43) is for Soprano and Alto voices, marked 'S.A. unis.' and 'mp', with lyrics '2. How sweet to hold a new-born ba - by,'. The fourth system (measures 44-46) continues the vocal line with lyrics 'and feel the pride and joy he gives;'. The score includes various musical notations such as treble and bass staves, clefs, key signatures (one sharp), time signatures, dynamics (mf, mp), articulation (accents), and performance instructions (slight rall., a tempo). There are also triplets and an 8vb marking in the piano parts.

48 *mp* *mf*

but great-er still the calm as sur-ance,

T.B. unis. *mp* *mf*

52

this child can face un-cer-tain days— be-cause He

55

lives. Be-cause He lives

unis. *f* slight rall. a tempo

unis. *f*

slight rall. a tempo Be-cause He

3

58

I can face to - mor - row, be - cause He

lives I can face to - mor - row,

61

lives all fear is gone;

be - cause He lives all fear is

64

be - cause I know, I know He holds the

gone; be - cause I know He holds the

Because He Lives

67

fu - ture, and life is worth the liv - ing, —

unis.

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70

Freely moving *mp* rall. —

just be - cause_ He

mp

r.h. rall.

[Accomp. may double vocal parts, if desired]

l.h.

8vb

74

a tempo rit.

lives...

a tempo rit.

p *pp*

8vb *

Because He Lives

Lift High the Cross

Words by GEORGE W. KITCHIN
and MICHAEL R. NEWBOLT

Music by SYDNEY H. NICHOLSON
Arranged by JACK SCHRADER

Martial (♩ = 78)

Keyboard *sfz*

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4 All voices - Unison *mf*

Lift high the cross, the love of Christ pro -

detached

8 smoother

claim, till all the world a - dore his sa - cred name.

smoother

(Manuals only) (Pno. out)

Ped.

13 Choir, with Organ only
S.A. (a cappella, second time - optional)

1. Come, Chris - tian, fol - low where our Sav - ior trod, our King vic -
2. O Lord, once lift - ed on the glo - rious tree; as thou hast -

T.B.

*Optional Brass, p. 41 (3 B♭ Trumpets, 2 Trombones)

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18

to - rious, Christ, the Son of God,
prom - ised. Draw the world to God, (Kybd. in)

22 2.

Thee.

(Tpts. muted)

(Brass) *mp*

25 (open)

mf *f*

28 S.A. unis. *f*

Lift high the cross, the love of Christ pro - claim, till

T.B. unis. *f* unis. *mf*

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32

all the world a - dore his sa cred name.

smoother

(Manuals only)

(Tbns.)

Ped.

36

f unis. For thy blest cross which doth for all a - tone, cre -

f unis.

(Tpts.) Strong, rhythmic

mf

40

a - tion's prais - es rise be-fore thy throne.

mp *mf* *f*

(Brass out)

mp *mf* *f* *fp*

(Brass)

8vb

44 unis. Lift high the cross, the love of Christ pro -

48 *mf* claim, till all the world a - dore his sa cred -

mf smoother (Manuals only)

52 name; till all the world

(Brass) *f* *mf* *mp*

Ped.

8vb

55 *f* *rall.*
a - dore his sa - cred

58 *a tempo*
name; A - men, a -

61 *ff* *ff*
men, a - men!

*On last two measures, Organ plays treble clef and pedals.
Lift High the Cross

8vb

8va

8vb

Lift High the Cross

41

TRUMPETS I, II, III in B \flat

SYDNEY H. NICHOLSON

Arranged by JACK SCHRADER

Martial (♩ = 78)

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1. 2. muted (open)

mp muted (open)

open mf f mf

37 3

43 fp ff f

3

53 **2** **rall.** **a tempo**

59 *a2* *ff* *sfz*

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Lift High the Cross

TROMBONES I, II

SYDNEY H. NICHOLSON

Arranged by JACK SCHRADER

Martial (♩ = 78)

20 1. 2. *mp* *mf* **3**

26 *f* *mf* *ff* **7**

38 *f* *fp* *ff* **3** *a2* **7**

53 **2** **rall.** **a tempo**

60 *ff* *sfz* **3**

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We Will Glorify

Choral Setting by
JACK SCHRADER

Words and Music by
TWILA PARIS

With driving energy (♩ = 76-80)

Piano

mf sub. mp

4

7

10 All Voices - Unison *mf*

1. We will glo - ri - fy the King of kings, we will

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13 S.A. unis.
T.B. unis.

glo - ri - fy the Lamb; we will glo - ri - fy the

16 unis.
Lord of lords, who is the great I AM.

(mf) sub. mp

19

mf

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22

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f *sub. mp*

25 With hushed excitement *mp*

2. Lord Je - ho - vah reigns in maj - es - ty, we will

mp *(mp)*

28

bow be - fore his throne; we will wor - ship him in

31 *mf*
right-cous-ness, we will wor-ship him a lone.
mf
sub. mp

34 *f*
3. He is
mf *f*

37
Lord of heav en, Lord of earth, he is Lord of all who
f

The image shows a musical score for a hymn. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#). The first system starts at measure 31 with the lyrics 'right-cous-ness, we will wor-ship him a lone.' and includes dynamic markings 'mf' and 'sub. mp'. The second system starts at measure 34 with the lyrics '3. He is' and includes dynamic markings 'f' and 'mf'. The third system starts at measure 37 with the lyrics 'Lord of heav en, Lord of earth, he is Lord of all who' and includes a dynamic marking 'f'. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

40

live; he is Lord a-bove the u - ni-verse, all

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MIT FREUDEN ZART, Berlin, 1566*
crisply accented
unis. *mf*

43

praise to him we give. Let

46

all who own Christ's ho - ly name give _____

n.b.

*Words: Johann Schütz, 1675

We Will Glorify

48

God the praise and glo - ry. *unif. mf*

Let all who know his

Since 1892

1 2 1

51

n.b.

pow'r pro - claim a - loud the won - drous

53

Cast ev - ery i - dol

sto ry.

f

55

from its throne; the Lord is God, and he alone; to

58

God all praise and glo - ry!

60

mf

mf

f

r. h.

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The image shows a musical score for the hymn 'We Will Glorify'. It consists of three systems of music. The first system (measures 55-57) features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The second system (measures 58-59) continues the vocal melody and piano accompaniment, with dynamic markings of *mf* (mezzo-forte) and a right-hand (r. h.) section. The third system (measures 60-62) shows the piano accompaniment in the grand staff, with a dynamic marking of *f* (forte). The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

63 *Very slightly slower* *unis. ff* Hal - le - lu - jah to the

66 King of kings, hal - le - lu - jah to the Lamb; hal - le -

69 lu - jah to the Lord of lords, who — *Tempo I f*

Tempo I f

8vb

72 *mf*

is the great I AM; the great I

75 *f*

AM; he is the great, the great I

78 *ff*

AM! The great I AM!

ff

8vb 8vb 8vb

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Psalm of Quietness

Choral Arrangement by
JACK SCHRADER

Words and Music by
JOHN F. WILSON

In a reflective mood, freely

Piano *p*

4 All - Unison *p* Smoothly Tempo (♩ = 88)

How qui-et is the night,

7 how pleas-ant is the day; in the midst of the

10 rush, there's a calm and peace-ful hush that comes my way.

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13 S.A. Unison *mp*
It's the pres-ence of the Lord— I feel his ho-ly pow'r

T.B. Unison *mp*

17 *p*
— day and night, ev-ery mo-ment, ev-ery hour.

21 *mp*
How qui-et is the night, how pleas-ant is the

p
How qui-et is the night,

The musical score is for a piece titled 'Psalm of Quietness'. It features three parts: Soprano and Alto Unison (S.A. Unison), Tenor and Bass Unison (T.B. Unison), and a piano accompaniment. The score is divided into three systems. The first system (measures 13-16) has a mezzo-piano (*mp*) dynamic. The lyrics are 'It's the pres-ence of the Lord— I feel his ho-ly pow'r'. The second system (measures 17-20) has a piano (*p*) dynamic. The lyrics are '— day and night, ev-ery mo-ment, ev-ery hour.'. The third system (measures 21-24) starts with a mezzo-piano (*mp*) dynamic and changes to piano (*p*) in measure 23. The lyrics are 'How qui-et is the night, how pleas-ant is the' and 'How qui-et is the night,'. The piano accompaniment consists of chords and moving lines in both hands. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

24

day; in the midst of the rush, there's a calm and peace-ful
 how pleas-ant is the day; there's a calm and peace-ful

27

hush that comes my way. Lord, of the
 hush that comes my way. It's the pres-ence of the Lord

31 *mp* unis. 2nd time to CODA ⊕

Lord, feel his ho - ly pow'r day and night, ev - ery
 I feel his ho - ly pow'r day and night, ev - ery

2nd time to CODA ⊕

35 *mp*

mo-ment, ev - ery hour. What a peace - ful

39

feel - ing comes up - on me when I kneel be -

43

fore my Lord and Sav - ior. In the midst of all my

unis.

unis.

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47 *p*
bus - y day's ac - tiv - i - ty, can

50 *mp* *p* *D.S. al CODA*
know the ver - y pres-ence, the pres-ence of the Lord.

54 *mp* *p* *pp* *D.S. al CODA*
mo - ment. Be still and know that
mo - ment, ev - ery hour.

Very gently

Psalm 46:10; Music - Anonymous
With great reverence

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57

I am God. Be still and

mp

Very delicately

pp

60

know that I am God. Be still and

mp

mp

64

know that I am God. It's the pres-ence of the

p

mp

mp

colla voce

p

Psalm of Quietness

Order My Steps (In Your Word)

59

Arranged by
JACK SCHRADER

Words and Music by
GLENN BURLEIGH

Gospel (♩ = 76-80)

Piano *mp*

4

7

11 S.A. *mp*

Or - der my steps in your Word, dear Lord, lead me, guide me,

T.B. *mp*

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14 *mf*

ev - er - y day. Send your a - noint - ing, Fa - ther, I pray.

mf

mf

17 *mp* unis.

Or - der my steps _ in your Word, please, or - der my steps _ in your

mp unis.

mp

20

Word. Hum - bly I ask Thee, teach me your will,

23

while You are work - ing, help me be still. Tho'

25

Sa - tan is bus - y, God is real! Or - der my steps_ in your

28

Word, please, or - der my steps_ in your Word! I want to walk

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mf

mf

mf

31

wor - thy, my

mf (Bass) walk wor - thy, Lord,

33

call - ing to ful - fill. — Please or - der my steps, Lord,

36

and I'll do your bless - ed will.

(Bass) or - der my steps,

38

The world is ev-er chang - ing, but

(Bass) yes, chang - ing, Lord.

41

You are still the same. — If You or - der my steps, I'll

44

1. name. —

praise your name, praise — your name. — I want to walk

8vb

8vb

47 2. name. *p-pp* Hushed, with excitement* *p-pp* Or-der my steps

name, praise your name. *p-pp*

50 n.b. *mp-p* in your Word, or-der my tongue in your Word; n.b. *mp-p*

53 Building *mf* Smoother guide my feet in your Word, wash my heart wash my heart, O *mf*

cresc.

*Well-marked, almost staccato.

Order My Steps

56 *f* *sub. p* As before

in your Word. Show me how to walk in your Word,

Lord, in your Word.

59 *mp*

show me how to talk in your Word. When

61 *mf*

I need a brand new song to sing,

63 *f* show me how to let your praises ring, in your Word,

65 your Word, in your Word, *mf*

67 your Word! Please, *sub. mp*

(cooling out) *mf*

sub. mp

sub. mp

69 unis. 1. D.S.

or - der my steps in your Word.

71 2. *mp* (Repeat at will)

Word, please, or-der my steps in your Word, please.

74 Slower rit. *p*

or-der my steps in your Word.

Slower rit. *p*

Order My Steps

8vb

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Lord, Listen to Your Children

Choral Setting by
JACK SCHRADER

Words and Music by
KEN MEDEMA

$\text{♩} = 63$ (never rushed) Alto only *mp*

Soprano
Alto Lord, lis-ten to your chil-dren

Tenor
Bass T.B. *mp* 8

Steady tempo (mel.)

Keyboard *mp*

5 pray - ing, Lord, send your Spir-it in this

9 place; Lord, lis-ten to your chil - dren

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13

pray - ing, send us love, send us pow'r, send us

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17

grace.

mf S.A. 8

Lord, *mf* lis-ten to your chil - dren

21

pray - ing, Lord, send your Spir-it in this

25

place; Lord, lis-ten to your chil-dren

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29

pray-ing, send us love, send us pow'r, send us

33

2nd time to CODA ⊕

mp grace. *unis. mf*

2nd time to CODA ⊕

mf Some-thing's gon-na hap-pen like the

37

world has nev-er known, when the peo-ple of the Lord get down to

41

pray; A door's gon-na swing

44

o - pen and the walls come a-tum-bl-ing down, when the

47 *D.S. al CODA*

peo-ple of the Lord get down to pray.

D.S. al CODA

Since 1892

⊕ CODA

51 *mf* You're gon-na know it, when the Lord stretch-es out his hand, _
mp Oo
mp

⊕ CODA

55 and the peo-ple of the Lord get down to pray, _
Oh to pray, _

The musical score is written for voice and piano. It begins at measure 47 with the instruction 'D.S. al CODA'. The vocal line has the lyrics 'peo-ple of the Lord get down to pray.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system. The second system starts at measure 51 with the instruction '⊕ CODA'. The vocal line has the lyrics 'You're gon-na know it, when the Lord stretch-es out his hand, _' followed by 'Oo' in the next measure. The piano accompaniment continues with similar patterns. The third system starts at measure 55 with the instruction '⊕ CODA'. The vocal line has the lyrics 'and the peo-ple of the Lord get down to pray, _' followed by 'Oh to pray, _' in the next measure. The piano accompaniment continues with similar patterns. The score ends with a final piano chord.

59 — to pray; There's gon-na be a brand new song_ of vic-t'ry in this land, —

to pray; — Ah — Oo —

63 *mf* when the peo-ple *mp* peo-ple of the Lord_ get down to_ pray, to

68 pray. And all the peo-ple sang: Lord, lis-ten to your chil-dren

Lord, Listen to Your Children

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8

8vb

8vb

8vb

72

pray - ing, Lord, send your Spir - it in this

76

place; Lord, lis - ten to your chil - dren

80

pray - ing, love, pow'r

unis. *mp*

send us love, send us pow'r, send us

8vb

84 *p* mel. *pp*

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

p *pp*

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89 *sub. ff*

Send us love, send us pow'r,

sub. ff

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93

send us grace, grace.

ff

8vb

Soon and Very Soon

Choral Arrangement by
JACK SCHRADER

Words and Music by
ANDRAÉ CROUCH

Deliberately, freely rit. Steady tempo (♩ = 100)

Piano

5

Alto (Soprano opt.) *mp*

Soon and ver-y soon, we are going to see the King;

T.B. Unison *mp*

10

soon and ver - y soon, we are going to see the King;

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14

soon and ver - y soon, — we are going to see the King; — Hal-le -

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18

mf lu - jah! — Hal-le - lu - jah! — *mp* We're going to see the King. —

22

S.A. *mf* Soon and ver - y soon, — we are

T.B. *mf*

26

going to see the King;_ soon and ver - y soon, we are

30

going to see the King;_ soon and ver - y soon, we are

34

going to see the King;_ Hal-le - lu - jah!_ Hal-le - lu - jah!_ We're

38 *mp* *mf*

going to see the King! Hal - le - lu jah! Hal - le -

42

lu jah!

46 *f*

No more dy-ing there, we are going to see the King;—

Soon and Very Soon

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50

no more dy-ing there, _ we are going to see the King; _

54

no more dy-ing there, _ we are going to see the King. _ Hal-le -

58

lu - jah! _ Hal-le - lu - jah! We're going to see the King! _

mf

mf

mf

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(opt.) clap hands

62 *mf* *simile (to meas. 73)*

Soon and ver-y soon, — we are going to see the King; —

Soon, — goin' to see the King, — and ver-y soon, —

66

soon and ver-y soon, — we are going to see the King

ver-y soon, — we are goin', — goin' to see the King. — Hal-le-lu, hal-le-

70 (clapping ends)

Soon and ver-y soon, — we are going to see the King! — Hal-le-

lu. — Soon we're goin' to see the King! — Hal-le-

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of G major (one sharp) and 4/4 time. The score is divided into three systems, each with a vocal line and a piano line. The piano part features a steady, rhythmic accompaniment with dynamic markings of *f* (forte) and *mp* (mezzo-piano). The vocal line includes lyrics and performance instructions such as '(opt.) clap hands' and 'simile (to meas. 73)'. The score ends with a 'clapping ends' instruction.

74 *p*
lu - jah! Hal-le - lu - jah! We're going to see the King! Hal - le -

78 *f*
lu - jah! Hal - le - lu

82 *rit.* *mp* Deliberately *rit.* ,
jah! Soon and ver-y soon.
mp
mf *rit.* *mp* *colla voce* *mp*

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 74-77) features a vocal melody with lyrics 'lu - jah! Hal-le - lu - jah! We're going to see the King! Hal - le -' and a piano accompaniment. The second system (measures 78-81) continues the vocal melody with 'lu - jah! Hal - le - lu' and features a more active piano accompaniment. The third system (measures 82-85) includes lyrics 'jah! Soon and ver-y soon.' and features a piano accompaniment with various performance markings such as 'rit.', 'mp', 'colla voce', and 'mf'. The score is marked with a large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'.

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