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Since 1892
Easy Anthems

for Classic Worship Volume 2

11 Arrangements
for the Smaller Choir

Compiled & Arranged by
Jane Holstein

Score — 8451
Piano Accompaniment CD — 8451C

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Carol Stream, IL 60188
Since 1892

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Foreword

Easy Anthems for Classic Worship, Vol. 2 follows on the wide appeal of Vol. 1 and continues this choral series which presents useful anthem settings with the smaller, yet discriminating church choir in mind. Each of the 11 selections has been voiced to offer easy accessibility while maintaining beautiful choral writing. An array of respected composers and arrangers are represented, including: Jay Althouse, Fred Baldwin, John Carter, Hal Hopson, Jane Holstein, Joel Raney, Jack Schrader and Natalie Sleeth.

The *Classic* series is designed to provide music that spans the church year, so you will find both seasonal and general selections included in both volumes. A separate piano accompaniment CD is available to assist with rehearsal and performance.

As a local church music director, I, like you, am aware of the times throughout the year when there is a need for such a resource that offers easy success with minimal rehearsal time. For those occasions, this is a recommended collection filled with the great truths of our faith.

—Jane Holstein, Editor

Were You There on That Christmas Night?

For S.A.B. Voices

Words and Music by
NATALIE SLEETH

With subdued intensity (♩ = c. 84)

Keyboard *mp sempre legato*

6 S.A.B. Unison *mp*

Were you there, were you there on that

11

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

16

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

*This composition may be performed with handbell accompaniment, Code #1701 for 3-5 octave handbells.

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21 S.A. *mp*

earth? Did you see, did you

B. *mp*

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(mp)

26

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

31

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

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36 birth. _____ unis. *mf*

loud at his birth, his birth. Did you

mel. mf

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41

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

46 *mel.*

of the sight? Did you hear how the bells of

51

heav - en rang, all through the night?

56

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

mf Ah Did you

rall.

61

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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66

love, that was sent from a - bove to the earth?
of the world be - gun? Did you know it was love that was

71

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

76

mp *rall.* bove to the earth? *p* Were you there?
mp *p*

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Halle, Halle, Halle

For S.A.B. Voices with optional percussion for maracas, claves, and drum

Traditional Caribbean Text

Additional text based on Psalm 150 by
HAL H. HOPSON

Traditional Caribbean Tune

Original Music and Setting by
HAL H. HOPSON

With lively, joyful, well-marked exuberance (♩ = 104)

Keyboard

Tom-tom
(Or any medium size drum)

S.A. f

Hal - le, hal - le, hal - le - lu - jah.

B. f

Hal - le, hal - le, hal - le lu, hal - le - lu - jah.

Drum

Maracas

Claves

Simile (through measure 18 and each Refrain)

9

Hal - le, hal - le, hal - le lu - jah.

Hal - le, hal - le, hal - le lu, hal - le - lu - jah.

13

Hal - le, hal - le, hal - le lu - jah. Hal - le - lu - jah, hal -

18

1. le - lu - jah. 2. jah.

le - lu, hal - le - lu - jah. hal - le - lu - jah.

1. 2.

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into three systems. The first system (measures 9-12) features a vocal melody with lyrics 'Hal - le, hal - le, hal - le lu - jah.' and a piano accompaniment. The second system (measures 13-16) continues the vocal melody with lyrics 'Hal - le, hal - le, hal - le lu - jah. Hal - le - lu - jah, hal -' and the piano accompaniment. The third system (measures 18-21) includes a first ending (1.) and a second ending (2.) for the vocal part, with lyrics 'le - lu - jah.' and 'jah.' respectively. The piano accompaniment also has first and second endings. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

23 *mf* S.A. Unison

Praise God in this ho - ly place, ev - ery na - tion, ev - ery race.

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27

Come, make joy - ful mu - sic to the Lord.

31 *mf* B.

Sound the trum - pet, sound it clear, Sound it for the world to hear.

35 *cresc.* *f*

Come, make joy - ful mu - sic to the Lord.

cresc. *f*

39 S.A. *f*

Hal - le, hal - le, hal - le - lu jah.

B. *f*

Hal - le, hal - le, hal - le - lu, hal - le - lu - jah.

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43

Hal - le, hal - le, hal - le - lu jah.

Hal - le, hal - le, hal - le - lu, hal - le - lu - jah.



47

Hal - le, hal - le, hal - le - lu jah. Hal - le - lu - jah, hal -



52 le - lu - jah. 1. - jah. 2. - jah.

le - lu, hal - le - lu - jah. hal - le - lu - jah.

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57 *mf* Ev - ery-thing that breathes now praise; sing your songs, let voices raise.

mf

mf

61 Come, make joy - ful mu - sic to the Lord.

Sing to the Lord.

Sing, sing, sing to the Lord.

65

Play the cym-bals, play the lute; play the tim-brel, play the flute.

cresc.

69 Come, make joy - ful mu - sic to the Lord.

Sing, sing, sing to the Lord.

Sing to the Lord.

cresc.

73 Descant - A few Sopranos

f Hal - le - lu - jah. Hal - le - lu - jah.

S.A. *f* Hal - le, hal - le, hal - le lu - jah.

B. *f* Hal - le, hal - le, hal - le - lu, hal - le - lu - jah.

77

Hal - le - lu - jah. Hal - le - lu - jah.

Hal - le, hal - le, hal - le - lu jah.

Hal - le, hal - le, hal - le - lu, ——— hal - le - lu - jah.

81

Hal - le - lu - jah. Hal - le - lu - jah. Hal -

Hal - le, hal - le, hal - le - lu jah. Hal - le - lu - jah, hal -

Halle, Halle, Halle

86

1. le, hal - le - lu - jah. 2. hal - le - lu - jah.

le - lu - jah. le - lu - jah.

le - lu, hal - le - lu - jah. hal - le - lu - jah.

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91

ff Hal - le, hal - le, hal - le - lu - jah. Hal - le - lu -

ff

97

jah.

ff **sfz** **r.h.** **sfz** **sfz**

Drums

ff **sfz** **sfz**

Halle, Halle, Halle

God Is There

For S.A.B. Voices

Words and Music by
JAY ALTHOUSE

Piano

Tenderly (♩ = ca. 72)

mp

The piano introduction is in 4/4 time, starting with a treble and bass clef. The treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. The music is marked *mp* and *Tenderly* (♩ = ca. 72).

5 *mp* S.A. Unison

Ev-ery-where I go God is watch-ing, Ev-ery-where I go God is

Measures 5-7 of the vocal and piano accompaniment. The vocal part is in S.A. Unison, marked *mp*. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "Ev-ery-where I go God is watch-ing, Ev-ery-where I go God is".

8 *mf* unis.

there. In my joy and in my pain, through rain-bow and the rain, God is

cresc. *mf*

Measures 8-10 of the vocal and piano accompaniment. The vocal part is in unison, marked *mf*. The piano accompaniment features a crescendo in the left hand, marked *cresc.* and *mf*. The lyrics are: "there. In my joy and in my pain, through rain-bow and the rain, God is".

11

watch-ing... God is there.

Men *mp*

Ev-ery-where I go God is

14

mp God is watch - ing

mf with ten-der care. When I'm

watch-ing, - hold-ing me with love and ten-der care.

mf

17

filled with doubt and fear, I know God's love is near. God is

unis.

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19

watch-ing... God is there. In God I place my trust and my de-

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22

vo-tion. My faith is grow-ing stron-ger ev-ery day For

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25

God a-lone is light with full and end-less sight that

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27 unis.

com-forts me and guides me on my way.

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30 *mp*

When I need a friend and com-pan-ion, I can speak with God in my

mp

mp

33 *mf*

prayer. When I'm in a time of need, my

mf

mf

35 unis.

God, a-lone, will lead. God is watch-ing, God is

God is watch-ing.

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38 watch-ing. God is there.

mf

42 *p* God is there. *p*

mp *pp*

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Draw Me Nearer

19

For S.A.B. Voices

Words by
Fanny J. Crosby

Music by William H. Doane
Arr. by JACK SCHRADER

Gently *Expressively* *S.A.* *mp* Draw me near - er.
Draw me near - er. O
B. *mp*

Piano *mp* *colla voce*

5 *rit.* Tempo (♩. = 72)
near-er, bless-ed Lord, to the cross where thou hast died.

rit. Tempo (♩. = 72) Gospel Style
mp

8 *mf*

*Rhythm parts, Code C 5210R. Rehearsal/performance CD, Code C 5210C.

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12 All - Unison *mf*

1. I am thine, O

16 Lord, I have heard thy voice, and it told thy

20 S.A.
love to me. But, I long to

B.

24 rise in the arms of faith, and be clos - er

28

drawn to thee. Draw me near

32

er, near-er, bless - ed Lord, to the cross where

36

thou hast died, draw me near

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40

er, near-er, bless - ed Lord, to thy

44 *mf*

pre - cious, bleed - ing side.

48 *rit.* *mp* Expressively

2. There are depths of love that I

rit. *mp* *colla voce*

52

can - not know till I cross the nar - row sea. There are

55

heights of joy that I may not reach, till I rest in peace with -

59

thee. Draw me near - er,

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a tempo
rit.
mf
3

a tempo
rit.
mf
3

unis. f
f

63

near-er, bless - ed Lord, to the cross where thou hast

67

died; died, hast died; draw me near er,

71

near-er, bless - ed Lord, to thy pre - cious

mf

mf

mf

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75 *poco rit.* *Slightly slower* *mp*

bleed - ing side. Draw me near - er.

79 *poco rit.* *Slightly slower* *mp*

near - er, near - er, near - er, dear Lord,

84 *rit.* dear Lord.

near - er, dear Lord.

rit. *p*

The musical score is for the hymn 'Draw Me Nearer'. It consists of three systems of music. The first system (measures 75-78) shows the vocal melody and piano accompaniment. The vocal line has lyrics 'bleed - ing side. Draw me near - er.' and includes markings for 'poco rit.' and 'Slightly slower' with a mezzo-piano (*mp*) dynamic. The piano accompaniment also has 'poco rit.' and 'Slightly slower' markings. The second system (measures 79-83) continues the vocal melody with lyrics 'near - er, near - er, near - er, dear Lord,' and includes 'poco rit.' and 'Slightly slower' markings. The piano accompaniment features a more active melody. The third system (measures 84-87) concludes the piece with lyrics 'near - er, dear Lord.' and includes a 'rit.' (ritardando) marking. The piano accompaniment ends with a final chord marked 'p' (piano).

All Things Work Together for Good

For Two-Part Mixed Voices

Romans 8:28

JOHN CARTER

Moderately; not too fast (♩ = 68)

Keyboard

f



4

Men *f*

All things work to-gether for

good to those who love the Lord, who love the



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8 ***f*** Women

All things work to-gether for good to those who love the
Lord. All things work for good to those who love the

10

Lord, who love the Lord.
Lord. All things work to-gether for

12

All things work to-gether for good, work to-gether for
good, all things

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14 *mf*

good, all things, all things, all things work to -

16

geth - er for good to those who love the Lord.

18 *f* 2nd time to Coda

All things work to-gether for

f 2nd time to Coda

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20

good to those who love the Lord.

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22

To

mf

25

those who are called ac - cord - ing to his pur - pose,

mf

all

27

To

things work for good to those who love the Lord.

29

those who are called ac - cord - ing to his pur - pose,

all

31

D.S. al Coda 

to those who love the Lord.

things work for good to those who love the Lord.

D.S. al Coda 



The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 27-28) has the vocal line starting with a whole rest followed by a half note G4, and the piano accompaniment starting with a half note G3 and a half note F3. The second system (measures 29-30) continues the vocal line with a half note E4 and a half note D4, and the piano accompaniment with a half note C3 and a half note B2. The third system (measures 31-32) features a vocal line with a half note G4 and a half note F4, and a piano accompaniment with a half note E3 and a half note D3. The score includes a large, diagonal watermark that reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

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CODA
34 *f*
All things work to-ge-th-er for good, work to-ge-th-er for good to those who
All things work to-ge-th-er for good to those who

CODA
36 *rit.*
love who love the Lord, who love the
love the Lord, who love the
rit.
38 *a tempo*
Lord.
Lord. *a tempo* *molto rit.*

Crown Him with Many Crowns

For S.A.B. Voices

Words by
Matthew Bridges
and Godfrey Thring

Music by George Elvey
DIADEMATA
Arranged by JOEL RANEY

Majestically

Piano

f Since 1892

+ Brass

rit.

Rhythmic and steady (♩ = c. 108)

ff

mf

9

S.A. Unison *mf*

Crown him with man - y crowns, the

B. *mf*

- Brass

*A Brass packet (2 B♭ Trumpets, 2 Trombones (Horn in lieu of 1st Trombone), Organ and Timpani) is available separately; Code C 5388B.

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13

Lamb up - on his throne. Hark! how the heaven - ly

16

f an - them_ drowns all *f* mu - sic_ but its own. *mp* A -

20

wake, my soul, and sing *mp* of him who died for thee, and

A - wake and sing, a - wake and

- Brass

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24 *f* *mp*

hail him as thy match - less king through all e - ter - ni -

f *mp*

hail him as thy match - less king through all e - ter - ni -

f *mp* + Brass

28 *f*

ty.

f

ty.

33 *mf* with quiet urgency

(mel.) Crown him the Lord of life, who

relax with quiet urgency

mf - Brass

37

tri-umphed o'er the grave, and rose vic-tor-ious in the strife for

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41

those he came to save: his

mf

p + Brass

44

glo-ries now we sing who died and rose on high, who

f

mf - Brass

48 *subito p* *f*

died e-ter-nal life to bring, and lives that death may

subito p *f*

f + Brass *subito p*

52

die.

f *rall.*

57 *Broadly ff*

Crown him the Lord of years, the

ff

ff

60

po - ten - tate of time, Cre - a - tor of the

63

roll - ing spheres in - ef - fa - bly sub - lime. All

67

hail, Re - deem - er, hail! for thou hast died for me; thy

unis.

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- Brass

+ Brass

The image displays a musical score for the hymn 'Crown Him with Many Crowns'. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'po - ten - tate of time, Cre - a - tor of the roll - ing spheres in - ef - fa - bly sub - lime. All hail, Re - deem - er, hail! for thou hast died for me; thy unis.' The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. Additionally, there is a circular logo for 'HOPE Publishing Company' with 'Since 1892' written inside, and a smaller watermark 'Since 1892' near the piano part.

71 *mp*

praise shall nev - er, nev - er fail through - out e -

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74 *f* *ff* *ff*

ter - ni - ty. And crown him

78

Lord of all.

We Are One with You, O Lord

39

For S.A.B. Voices

Words and Music by
JAY ALTHOUSE

Gently (♩ = ca. 100–104) S.A. Unison *mp*

We are one with you, O Lord.

B. *mp*

Piano *mp*

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4

We are one with you, O Lord. When we

7

break the bread and taste it, we are one with you, O Lord.

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10

And we know that you have suf - fered for you

13

gave your on - ly Son. We are one, O Lord,

16

we are one.

cresc.

The image shows a musical score for a song. It consists of three systems of staves. Each system has a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has one flat (B-flat). The first system starts at measure 10 with the lyrics 'And we know that you have suffered for you'. The second system starts at measure 13 with the lyrics 'gave your only Son. We are one, O Lord,'. The third system starts at measure 16 with the lyrics 'we are one.' and ends with a piano accompaniment marked 'cresc.'. A large, diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The logo 'HOPE Publishing Company Since 1892' is also visible in the upper left area.

19

mf We are one with you, O Lord...

22

unis. mf

We are one.

We are one. When we

We are one with you, O Lord...

25

pour the wine and drink it, we are one with you, O Lord...

28

And your Spir - it will be with us till our

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31

life on earth is done. We are one, O Lord, we are

35

one. For all that you have giv - en, for

39

all we will re - ceive, we thank you, Lord, we thank you, and we be -

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43

lieve. Yes, we be - lieve! We are

47

a tempo

one with you, O Lord. We are one with you, O Lord. You have

a tempo

51

giv - en us our faith, and we are one with you, O Lord. And your

55

love is ev - er - last-ing, like the moon and stars and sun. We are

59

one, O Lord, we are

mf

mf

mf

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The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems, each with a measure number (51, 55, 59). The first system (measures 51-54) includes the lyrics 'giv - en us our faith, and we are one with you, O Lord. And your'. The second system (measures 55-58) includes 'love is ev - er - last-ing, like the moon and stars and sun. We are'. The third system (measures 59-62) includes 'one, O Lord, we are'. The piano accompaniment consists of chords and moving lines in both hands. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and the founding year 'Since 1892' are also visible in the background.

62

mp

one. A men.

mp

decresc

mp

66

A men.

mp

70

p *rit.*

men.

p

rit.

I Saw Three Ships

For S.A.B. Voices

Traditional English melody

Setting by FRED BALDWIN

(♩. = ca. 112)

Piano *mf*

Men *mf*

Hrmmm. Hrmmm. Hrmmm.

10

Hrmmm. Hrmmm. Hrmmm. Hrmmm.

14

S.A. *mf*

I saw three ships come sail-ing in, on Christ-mas Day, on Christ-mas Day; I

Hrmmm. Hrmmm. Hrmmm. Hrmmm. Hrmmm.

*A full orchestration is available separately, Code C 54250.

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19

saw three ships come sail - ing in on Christ - mas Day in the morn - ing.

Hrmmm. Hrmmm. Hrmmm. Hrmmm.

mf

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24

And what was in those

f

mp

28

What was

ships all three, on Christ - mas Day, on Christ - mas Day? And what was in those

32

in those ships, in the morn - ing?

ships all three, on Christ-mas Day in the morn - ing?

Since 1892

f

36

41

f

Christ-mas Day in the morn - ing.

45

f Christ - mas Day in the morn - ing.

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mp

49

mf The Vir - gin Ma - ry and Christ were there on

mp The Vir - gin Ma - ry and

53 Christ - mas Day, on Christ - mas Day; the Vir - gin Ma - ry and Christ were there on

Christ were there; the Vir - gin Ma - ry, on

57

Christ-mas Day in the morn - ing.

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61

cresc. poco a poco

f

66

unis. *f*

Then let us all re-joice and sing on Christ-mas Day, on

f

mf

70

Christ-mas Day; then let us all re-joice and sing on Christ-mas Day in the

74

morn - ing! And all the bells on earth shall ring on Christ - mas Day, on
morn - ing! All the bells on earth shall

78

Christ - mas Day; and all the bells on earth shall ring on Christ - mas Day in the
ring; and all the bells shall ring in the

82

morn - ing. And all the bells on earth shall ring on Christ-mas Day, on

86

Christ-mas Day, and all the bells on earth shall ring on Christ-mas Day in the morn-ing!

91

On Christ-mas Day in the morn - ing!

Make Me a Channel of Your Peace 53

(Prayer of St. Francis)

Choral Setting by
JANE HOLSTEIN

For Two-Part Mixed Voices

Words and Music by
SEBASTIAN TEMPLE

Keyboard

Gently, in two (♩ = c. 66)

mp

5

vs. 1 - Women
vs. 2 - Men

mp

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

mp

9

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

Dedicated to Mrs. Frances Tracey.

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13

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

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17

All - both times **f**

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

21

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

25

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

29

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

33

loved, as to love, with all my soul.

poco rit.

poco rit.

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37 *a tempo* ***f***

3. Make me a

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40

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

3

44

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

3

48

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

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52

born to e - ter - nal

mp

56

life. Peace.

mp *pp*

Make me a chan - nel of your peace.

pp

O Lord, Most Holy

For Two-Part Mixed Voices (or S.A. Voices)

Latin hymn *Panis Angelicus*
and HAL H. HOPSON

CESAR FRANCK (1822–1890)

Arranged by HAL H. HOPSON

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Slow and expressive (♩ = ca. 84)

Keyboard *p*

(opt. Organ) Ped.

4

7

cresc.

10

dim.

poco rall.

Handbell and solo instrument parts available separately.

Three octave handbells AA 1685HB; C Instrument AA 1685C; Horn in F AA 1685F.

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13 ***p*** S.A. (or Solo)
O Lord, most ho - ly, O Lord most
a tempo
(*p*)
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16
might - y, O God of mer - cy, hear us,

19
hear, O God of love. Help us to

22
know - you, know you and love - you,

25 *cresc.* *mf*

Sav - ior, Sav - ior, grant us your truth and

cresc. *mf*

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28 *p* *cresc.*

grace. Sav - ior, Sav - ior,

p *cresc.*

31 *mf*

guide and de - fend us.

mf *mp*

34 *dim.*

37 Part 1 *p*

Rule all our will - ful hearts. Guard all our

Part 2 *p*

Rule all our will - ful hearts.

40 *mf*

wan - d'ring thoughts. Lord of the

Guard all our wan - d'ring thoughts.

cresc. *mf*

42 *dim.*

brok - en-heart - ed, bring your peace and joy.

dim.

Lord of the brok - en-heart - ed, bring your peace and

dim.

45 *cresc.*

Guide in temp - ta - tion's hour. Save through your

joy. *cresc.* Guide in temp - ta - tion's hour.

cresc.

48 *f*

might - y power. Lord, have

Save through your might - y power. *f*

f

50 *dim.* *cresc.*

mer - cy, hear our prayer, O God.

dim. *cresc.*

Hear our prayer, O God.

dim. *cresc.*

53 *f* *dim.*

Show your fa vor, Lord, we sing and give

f *dim.*

Lord, we give praise

f *dim.*

56 *rall.* *a tempo*

praise to you.

rall. *a tempo*

to you.

59 *rall.* *pp*

The Gift of Love

For Two-Part Mixed Voices

Words by HAL H. HOPSON

Based on I Corinthians 13

American folk tune

Arranged by HAL H. HOPSON

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Keyboard

In Two (♩ = 56)

p

4 All - Unison
mp

Though I may speak _____ with brav-est fire,

8

and have the gift _____ to all in -

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11 *mf*

spire, and have not love; my words are_

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15 *holding back mp*

vain, as sound-ing brass, and hope-less_

holding back

19 *a tempo*

gain.

a tempo

23 *Women mf*

Though I may give_ all I pos -

27

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sess, and striv-ing so my love pro -

31

fess, but not be giv'n by love with -

35

in, the pro - fit soon turns strange-ly

holding back
decresc.

holding back
decresc.

39 a tempo
p

thin.

a tempo
p

42 (Women)

Come, Spir - it come, our hearts con - trol,

Men *mf*

Come, Spir - it come, our hearts con -

46

Our spir - its long to be made whole.

trol. Our spir - its long to be made whole. O

50 *f*

Let in - ward love guide ev - 'ry deed.

come, Spir - it, come let in - ward love, let love guide ev - 'ry

54 **holding back a tempo**

By this we wor-ship and are freed.

deed. By this we wor-ship, we are freed.

holding back a tempo

58 **mf** **rit.**

A - men, a - men, a - men, a -

mf **rit.**

A - men, a -

62 **a tempo** **mp** **decresc.** **pp**

men. **mp** **decresc.** **pp**

men. **a tempo** **mp** **decresc.** **pp**

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