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**Carole  
With  
Singing  
Heart**

SACRED SOLOS FOR MEDIUM VOICE BY  
**John Carter & Mary Kay Beall**

Code No. 1053

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CAROL STREAM IL 60188

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## Foreword

The superlative husband-and-wife song-writing team of John Carter and Mary Kay Beall have contributed many successful anthems to the Hope Publishing Company choral catalog in recent years. To know them is to observe that they have a song in their hearts. To work with them is to appreciate their fine musicianship and creativity.

One of the true tests of craftsmanship in musical composition is the staying power of the melody. In other words, "Can you sing it on Sunday, and then catch yourself whistling it on Wednesday?" In this collection of vocal solos are ten "Wednesday-whistlers," if you will — beautiful melodies distilled from their best-selling anthems. Beyond this, the messages of these texts are certain to encourage, to confront, to teach, and to challenge the listeners with the truth of the gospel.

COME WITH A SINGING HEART will minister effectively in worship, or in any setting where the aim is to ". . . make melody from your heart to the Lord."

The Publishers

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This collection  
is dedicated with affection  
to Carol Marty,  
who has given  
the gift of song to so many.



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# Seek the Lord

JOHN CARTER (ASCAP)

Isaiah 55: 6-7

*Quietly; not rushed*

mf

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10

*mf Smoothly and sustained throughout*

Seek the Lord while He may be found, \_\_\_\_\_

*simile*

Call up - on Him while He is near; \_\_\_\_\_

Seek the Lord while He may be found, \_\_\_\_\_ Call up -

20

on Him while He \_\_\_\_\_ is near.

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Let the wick - ed for-sake his

way, and the un - right - eous man his thoughts; Let him re - turn to the

*cresc.*

Lord, that He may have mer - cy on him, and to our God,

(40)

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for He will a - bun - dant - ly par - don.

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*f*  
Seek the Lord while He may be found,

(50)  
call up - on Him while He is

*decresc.* *slowing slightly* *mf*  
near; Seek the Lord while He

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*cresc.* (60)

may be found, \_\_\_\_\_ Call up -

*cresc.* 3

*f* *sub. mf*

on Him, Call up - on Him, Call up -

*sub. mf*

on Him while He \_\_\_\_\_ is near; Seek the

(70)

Lord, Seek the Lord. \_\_\_\_\_

*slowing* *mp*

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Composed for the congregation of Mountview Baptist Church, Columbus, Ohio, on the celebration of their 35th anniversary.

# How Lovely Is Thy Dwelling Place

Psalms 84: 1-4

JOHN CARTER (ASCAP)

*Moderately; not rushed*

*mf* sustained throughout

*mf* Since 1892

How love - ly is Thy dwell - ing place, O Lord of

hosts! My soul longs, yea faints for the

*slowing slightly a tempo cresc.*

courts of the Lord. My heart and flesh sing for

*slowing slightly a tempo cresc.*

30

joy to the liv - ing God.

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*slowing* *mf a tempo* 40  
E - ven the spar - row finds a home, and the

*slowing* *mf a tempo*

swal - low a nest, where she may lay her young. At the

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(50) *cresc.*

al - tars, O Lord of hosts, my King and my God. Bless - ed are

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*cresc.*

(60)

those who dwell in Thy house, ev - er sing - ing Thy praise! \_\_\_\_\_

*slowing f* *a tempo*

— How love - ly is Thy dwell - ing place, O Lord \_\_\_\_\_

*f* *slowing* *a tempo*

(70)

— of hosts! \_\_\_\_\_ My soul longs, yea\_ faints

*cresc.*

for the courts of the Lord; My heart and

*cresc.*

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*ff* *decesc.*

flesh sing for joy to the liv - ing God.

*ff* *decesc.*

*mf* *mp* *mf* (90)

How love ly, how love - ly, How love - ly

*mf* *mp* *mf*

L.H. L.H.

*slowing 5/8* *a tempo decresc.* *slowing greatly*

is Thy dwell - ing place, O Lord.

*slowing colla voce* *a tempo decresc.* *slowing greatly* *mp*

# The Shepherd Psalm

Psalm 23 Paraphrase  
by MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

*Quietly, not rushed*

*mf*

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*mf sustained throughout*

Lord \_\_\_\_\_ is my shep-herd, There's noth-ing more I'll ev-er need; I'll

⑩

lie down to dream in a pas-ture of green, I'll fol-low where-ev-er he leads

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me. *mf*  
The

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Lord is my shep-herd, Be - side the still wa - ters I go; My

(20)

soul is re-stored when I walk with my Lord, His right-eous-ness 'round me will flow. And

*cresc.*

if I should walk in the shad - ow of death, I will not be a - fraid; My

*f*

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30

*slowing*

*freely*

*ten. ten. ten.*

shep - herd, the Lord, goes where - ev - er I go, His rod and his staff are my com-fort. I know that the

*slowing* *freely* *ten. ten. ten. decresc.*

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*mf a tempo*

Lord \_\_\_\_\_ is my shep - herd, \_\_\_\_\_ I'll sit at his ta - ble to dine; \_\_\_\_\_ His

*mf a tempo*

40

good-ness and mer-cy will fol - low my days, And heav-en will sure-ly be mine, And

*slowing*

*a tempo*

heav-en will al - ways be mine.

*slowing* *a tempo* *mp slowing* R.H. \*

# Come with Me to Bethlehem

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

*Quietly and sustained* *mf*

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10

Beth-le-hem we'll go; And there we'll find a ti-ny child And a  
moth-er sing-ing low. There we'll find a ti-ny child And a  
moth-er sing-ing low. Come with me to Beth-le-hem, A star will show the

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20

way; And there we'll find the Prince of Peace sleep-ing sweet-ly on the

hay. There we'll find the Prince of Peace sleep-ing sweet-ly on the

hay. Come with me to Beth-le-hem, It

is-n't far to go, And there we'll hear the an-gels sing, "In ex-

cel-sis De-o!" There we'll hear the an-gels sing, "In ex-

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30

cresc.

cresc.

f

f

40

cel-sis De - o!" *mf* Come with me to

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50

Beth - le - hem, We'll kneel and soft - ly pray; For there we'll find God's love re-vealed in the

dawn of Christ - mas Day; There we'll find God's love re-vealed in the dawn of Christ - mas

Day. *ten. slowing*

Day. *colla voce ten. slowing*

Day. *mp slowing* 60

Day. *mp slowing*

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# Who Would Send a Baby?

Words and Music by  
MARY KAY BEALL (ASCAP)

Moderately slow, with motion (♩ = 84)

*mf*

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Who would send a ba - by to heal a world in pain?

Who would send a ba - by, a ti - ny child? When the world is

*cresc. slowing* (20) *a tempo mp*  
cry - ing for the Prom - ised One, Who would send His on - ly

*cresc. slowing* *mp a tempo*

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is 'Moderately slow, with motion' with a quarter note equal to 84 beats per minute. The score includes dynamic markings such as *mf*, *mp*, *cresc.*, and *slowing*. There are rehearsal marks at measures 10 and 20. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

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Son? *mf* Who would send a

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ba - by to light a world with love? Who would send a ba - by, a

ti - ny child? *cresc.* *slowing*  
When the world is hop - ing for the Prom - ised

One; *a tempo*  
Who would send His on - ly Son? ④

*mp* *a tempo*

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*mf*  
Who would choose a man - ger to

*mf*

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*mf* (50)  
cra - dle a King? Who would send an - gels to sing?

*mf*

Who would hang a star in the sky a - bove to

*mf*

*slowing* (60) *a tempo*  
shine on the gift of His in - fi - nite love? Who would send a

*slowing* *mf a tempo*

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ba - by to bless a world with peace? Who would send a ba - by, a

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ti - ny child? When the world is year - ing for the Prom - ised

*f cresc.* (70) *slowing greatly*

*f cresc.* *slowing greatly*

One, Who would send a ba - by? Who would send a ba - by?

*a tempo mf* *gradual slowing to end mp*

*mf a tempo* *gradual slowing to end mp*

Who would send His on - ly - be - got - ten Son?

(80)

*p*

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# Calvary

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

*Quietly, but with movement* (♩ = c. 80)

*mf*

Some came to weep, Some came to mourn;

Some came sin - ners, Some came re - born;

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20

Some came to mock him,— Some came to sigh; But

he came for - giv - ing,— Will - ing to die.

*cresc.*

Will - ing to die for sin - ners like me,

30

Will - ing to die that I might be free;

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*decresc.*

Will - ing to die a - lone on a tree.

*decresc.*

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*mf*

He came, will - ing to die.

2nd Time to Coda

*mf*

2nd Time to Coda

*slowing slightly* *mf a tempo*

Some came in awe, Some came in

*slowing slightly* *mf a tempo*

prayer; Some came griev - ing, Some came to stare;

50

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Some came to wor - ship, — Some won - dered why — But

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he came for - giv - ing, — Will - ing to die,

60 *D.S. al Coda*

♠ CODA

Some came sur - prised,

♠ CODA

*cresc.* *slowing slightly*

Some came dis - mayed; Some came lone - ly, —

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70

Some came a - fraid;                      Some came be - liev - ing, —

Some to de - ny,                      But he came for - giv - ing, — *decesc.*

*mf* Will - ing to die. *cresc.* *f* Will - ing to die for

80

sin - ners like me,                      Will - ing to die that

*decresc.* *mf*

I might be free; Will - ing to die a -

*decresc.* *mf*

lone on a tree— He came, will - ing to

*slowing*

die; He came, will - ing to die.

*colla voce* *slowing*

*gradually dying away* (100)

*gradually dying away* *slowing more*

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The image shows a page of musical notation for a song. It includes a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The score is marked with dynamics like *decresc.* and *mf*, and performance instructions such as *slowing* and *gradually dying away*. A large watermark for 'HOPE Publishing Company' is overlaid on the page, along with a diagonal watermark that reads 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. The page number '27' is in the top right corner.

# How Great the Love

Words and Music by  
MARY KAY BEALL (ASCAP)

*Flowing* (♩ = 72)

*mp*

How great the love that held Him there

*mp flowing*

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

tree.

How great the gift! How great the love—

that He would die for e-ven me.

*slowing*

*a tempo*  
*mf*

that He would die for e-ven me.

How great the pain He had to

How great the pain He had to

*slowing*

*mf a tempo*

L.H.

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

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How great the pain, how great the love, that He would die for e - ven

*slowing mp*

me. How great the debt\_ of love I owe

20 *a tempo, with motion mf*

For sins for-giv-en, soul set free. How great the debt\_ of love I

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*slowing*

*slowing greatly*

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

30 *mf with intensity*

How great the love that held Him there!

How great the cost of vic - to -

*slowing*

ry! How great the gift! How great the love

*mp*

*p deliberate*

that He would die,

would glad - ly

die, for e - ven

*slowing*

40

me.

*slowing*

*slowing greatly*

R.H.

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# Only Love Can Answer Why

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

*Moderately; not rushed* *mf*

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a steady eighth-note rhythm. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "On - ly love can an - swer why, on - ly love can say How a Lamb, a per - fect Lamb, could give his life a - way. On - ly love can an - swer why, on - ly love can say. On - ly love can an - swer why, on - ly love can see How a Lamb, a". There are rehearsal marks at measures 10 and 20. The score is overlaid with a large, diagonal watermark that reads "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE".

On - ly love can

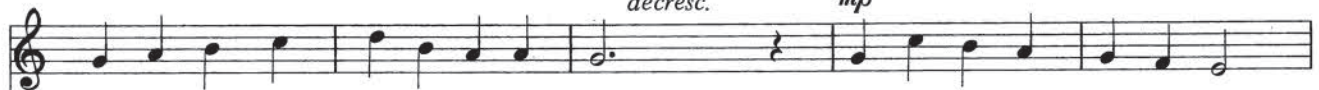
an - swer why, on - ly love can say How a Lamb, a per - fect Lamb, could

give his life a - way. On - ly love can an - swer why, on - ly love can say.

On - ly love can an - swer why, on - ly love can see How a Lamb, a

*decresc.*

*mp*



per - fect Lamb, could die at Cal - va - ry,

On - ly love can an - swer why,



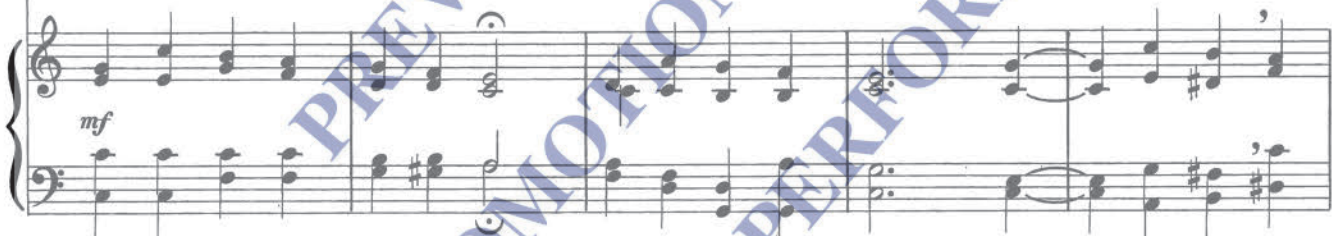
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on - ly love can see.



On - ly love can an - swer why, on - ly love can tell How a Lamb, a



per - fect Lamb, could love me, oh, so well, On - ly love can an - swer why, -



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on - ly love can tell.

*mf cresc.* *cresc.* *slowing*

*f a tempo* (50)

On - ly love can an - swer why, on - ly love can know How a Lamb, a

*f a tempo*

per - fect Lamb, could pay the debt I owe. On - ly love can an - swer why, On - ly love,

*ten. ten.*  
*colla voce*

*slowing greatly*  
*sub. mf* *decresc.* *mp*

on - ly love, On - ly love can know, On - ly love can know.

*mf* *slowing greatly* *decresc.* *mp*

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For Ruth Shogren

# Surely He Will Care for Me

Matt. 6: 28-34

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

*Quietly and gently*

*mf*

If

*mf sustained throughout*

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God can dress a lil - y in a gown of white, If God can guide a moon-beam thro' the

dark of night, If He can help a riv - er find a friend - ly sea, Then

sure - ly He will care for me. If God can paint a rain - bow when the

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rain is done, If God can give a sum-mer day the gift of sun, If

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He can teach a night-in-gale a mel-o-dy, Then sure-ly He will care for

me. He's with me when I sleep, He's with me when I wake; He

hears my soft-est prayer. Where-ev-er I may go, what-

ev - er path I take, I know He will be there, I

know He will be there. If God can greet a morn-ing with a

30 *slowing* *a tempo*

new blue sky, If God can show a young bird how a bird should fly, If

He can hang a blos-som on a cher-ry tree, Then sure-ly He will care for

me, Then sure-ly He will care for me.

40 *slowing* *decresc.* *mp*

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# He is There!

Words and Music by  
MARY KAY BEALL (ASCAP)

*Lilting* (♩ = 132)

*mp* *mf*

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In the sky, in the sea, in the wel - come of  
spring, In the warmth of the sun, in the song that I sing, He is  
there, there, like an un - spo - ken prayer, \_\_\_\_\_

*mf* *dim.* *dim.*

♯

The musical score is written in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes a large watermark for 'HOPE Publishing Company' and 'Since 1892'. The score is marked with dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance instructions like *dim.* (diminuendo). There are also rehearsal marks (10 and 20) and a final cadence symbol.

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*mp* He is there! \_\_\_\_\_ *mf* In the green of the

*mp* *mf*

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grass, in the red of a rose, In the gold of a star, in the

moon when it glows, He is there, there, like an un - spo - ken

prayer, \_\_\_\_\_ *mp* He is there!

*dim.* (40) *mp*

*dim.* *mp*

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*mp*

Si - lent as the whis - p'ring

*mp*

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50 *mf*

wind, end - less as the sea.

*mf*

*f* *slowing*

Look! You'll find Him ev - ery - where... in you...

*slowing*

60 *mp* *slowing greatly* *a tempo*

in me. In the song of a bird, in a

*slowing greatly* *a tempo*

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ba - by's sweet cry, In the dance of the rain, in a soft lul - la - by, He is

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there, He is there, like an un - spo - ken prayer; *mf sustained*

He is there!

*slowing mp slowing greatly dim. pp*  
He is there!

*mf slowing mp slowing greatly dim. pp*

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