

8981 Simple Settings, Vol. 1
8981C Performance/Accompaniment CD
8986 Preview Pack (Book & Listening CD)

SAB

Simple Settings

HOPE Publishing Company
Since 1892

For SAB Choirs, Vol. 1

*Original Compositions
and Arrangements by*

Joel Raney

Jack Schrader

Mary McDonald

Joseph M. Martin

Patrick Liebergen

HOPE Publishing Company
Since 1892
Carol Stream IL 60188

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Simple Settings

For SAB Choirs, Vol. 1

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Original Compositions & Arrangements by

Joel Raney, Jack Schrader, Mary McDonald,

Joseph M. Martin, Patrick Liebergen

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Separate parts available from the publisher:

* Rhythm Parts — C6154R, † Orchestration — C6108O, ‡ Rhythm Parts — C5878R,

§ Orchestration — C6170O

Score — 8981

Performance/Accompaniment CD — 8981C

Preview Pack (Book & Listening CD) — 8986

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I Will Be with You

For S.A.B. Voices and Piano with opt. Rhythm*

Words based on
ISAIAH 43

Words and Music by
JOEL RANEY

Slow gospel groove (♩ = c. 108)

Piano *mp*

4 *mf*

7 S.A. Unison *mp*

When you

B. *mp*

mp

*Rhythm Parts - C6154R

11

pass through the wa - ter, — when you walk through the fire, —

This system contains measures 11, 12, and 13. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

14

— when the riv - ers o - ver - flow, I will be

This system contains measures 14, 15, and 16. It continues the vocal melody and piano accompaniment. The watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible.

17

with you. — When you walk through the des -

This system contains measures 17, 18, and 19. It concludes the vocal phrase shown on this page. The watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible.

4

20

ert, — when you

when you're caught in the storm, —



23

lose your way, I will be with — you, —

f



26

When you can't find the an - swer, — when you're

mf

27



29

filled with de-spair, — when you stum — ble — and fall

This system contains measures 29, 30, and 31. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "filled with de-spair, — when you stum — ble — and fall".

32

I will be with you. — When you're tired from the strug-

This system contains measures 32, 33, 34, and 35. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "I will be with you. — When you're tired from the strug-".

36

- gle, — when you're weak from the pain, — lean on

This system contains measures 36, 37, 38, and 39. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "- gle, — when you're weak from the pain, — lean on".

I Will Be with You

me. I will be with you!

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Measures 39-41: Treble and bass staves with piano accompaniment. Measure 39 has a piano (p) dynamic. Measure 40 has a forte (f) dynamic. The lyrics are "me. I will be with you!".

For I have called you by name, you've heard the ech-

Measures 42-43: Treble and bass staves with piano accompaniment. Measure 42 has a piano (p) dynamic. Measure 43 has a piano (p) dynamic. The lyrics are "For I have called you by name, you've heard the ech-".

- o of my voice whis-per, "I love you,

Measures 45-46: Treble and bass staves with piano accompaniment. Measure 45 has a piano (p) dynamic. Measure 46 has a piano (p) dynamic. The lyrics are "- o of my voice whis-per, 'I love you,'".

48

you are mine." For you are

51

pre - cious in my sight, and I will guide you through the night._

54

When you walk, walk by

I Will Be with You

57

faith, and I will be with you.

mf

mf

mf

60

mf

64

65

In your joy, —

f

In your joy, — and in your —

f

67

and in your pain, if you call out my name, I will be

pain,

71

with you. When you walk through the val - ley of the

75

shad - ow of death, have no fear, I will be

10

79

with you! For I have called you by name,

f

81

f

f

82

you've heard the ech - o of my voice — whis-per, "I

3

3

3

85

love you, you are mine." And you are

f

I Will Be with You

89 *mp*

pre - cious in my sight, *mp*

and I will guide you through the night, -

mp

92 *cresc. poco a poco*

through the storm, through the rain, *cresc. poco a poco*

cresc. poco a poco

96

through the joy, through the

I Will Be with You

12

99

pain. When you walk,

ff

ff

ff

102

— walk by faith, and

mf

mf

106

I will be — with you,

mp

I will be with you,

mf

mp

I Will Be with You

110 *mf* *f*

mf I will be with you, *f* I will be with you,

I will be with you, I will be

f

114 *molto rit.* *mp* *a tempo*

I will be with you,

mp

with you, *molto rit.* *a tempo*

mp

118 *molto rit.*

with you.

molto rit.

8^{vb}

All Good Gifts

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JOSEPH M. MARTIN

Simply, with sincere expression (♩ = c. 112)

F(no3)

Piano

pp

4

8

S.A. Unison *mp*

The

Baritone *mp*

F Gm/F FMaj7 Gm/F

12

treas - ures of life are — gifts sent from heav - en,

F2 Gm/F Gm Csus C7

mp

16

bles - sings more pre - cious than sil - ver or gold.

F2 Gm/F F/A Bb2

20

Fam - 'ly and friends, the laugh - ter of chil - dren;

Gm F/A Asus A Dm

16

24

these are the dia - monds that fill us with hope.

Gm F/A Gm7 C^{sus} C

28

mf All good gifts a - round

mf F Am Gm

32

us, come from heav'n a - bove.

C^{sus} C7 F Am B^b

All Good Gifts

36

So, thank you, Lord, so, thank you,

Dm/A Gm7 C/B $\flat$ F/A

40

Lord, for all of the treasures of life,

Dm7 Gm7 C sus C7 Dm

44

mp for all of your gifts of life. *p*

mp *p*

B $\flat$ m6 F/C C9 F

18

48

rit.

S.A.

a tempo
mp

"For the Beauty of the Earth"
 Words: Folliott S. Pierpoint
 Music: Conrad Kocher

For the

Gm/F *F* *rit.* *C/E* *D2* *mp*

52

beau - ty of the earth, for the

Em7/D *Em7/A* *D* *G*

56

glo - ry of the skies,

Em7 *A* *D*

59

B. *mf*

for the love which from our

F *Gm/F* *Gm/C* *mf*

All Good Gifts

62

birth o - ver and a - round us

F Gm7 C F/A B $\flat$ /D C Dm Edim

66 S.A. *mf*

Lord of all, to thee we

lies,

F C/E Dm C Dm7 C7/E

70 *cresc. poco a poco*

raise this our hymn of grate -

cresc. poco a poco

F2 B $\flat$ F/A Gm7 F/C

cresc. poco a poco

ful praise... Lord, we

C sus C N.C. Am/D Bm/D

give you our praise! *rit.* *f* The *f*

C/D Bm/D Am/D D sus D *rit.*

Broadly (♩ = c. 108)

treas - ures of life are — meant for the shar - ing.

Broadly (♩ = c. 108)

G Am/G Am7 D sus D

f

85

Blessed to be bless - ings, our cup o - ver - flows. And

G Am/G G/B C2

Since 1892

89

now is the time to cel - e - brate har - vest by

mf

Am7 G/B B Em

93

cresc. poco a poco

giv - ing to oth - ers and help - ing them grow.

cresc. poco a poco

mf *cresc. poco a poco*

Am G/B Am7 Dsus

97 **rit.** **f** **a tempo**

All good gifts a -

100 round us, come from

103 heav'n a - bove. So,

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The musical score is for the hymn 'All Good Gifts'. It is written for a three-part setting: Soprano, Alto, and Piano. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system (measures 97-100) begins with a 'rit.' (ritardando) and 'f' (forte) dynamic, followed by 'a tempo'. The lyrics are 'All good gifts a -'. The second system (measures 100-103) continues the lyrics 'round us, come from'. The third system (measures 103-106) continues the lyrics 'heav'n a - bove. So,'. The piano part features various chords and arpeggiated figures, with some measures marked 'f'. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

106

thank you, Lord, so, thank you,

Am7 D/C G/B

Since 1892

109

Lord, for all of the treasures of life,

Em7 Am7 C/D D Bdim

113

for all of your gifts of

E Am G/B C6 Dsus D7

mf

116 *mp* *p*

life. For

mp

G(no3) Em

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120 *rall.* *p*

all of your gifts of life.

Your gifts of

p

A m *rall.* D sus D7 G C/G

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124

life.

G

pp

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Great Is Thy Faithfulness

For S.A.B. Voices and Piano with opt. Orchestra*

Words by
THOMAS O. CHISHOLM

Music by
WILLIAM M. RUNYAN
Arranged by
MARY McDONALD

[1] Dramatically (♩ = c. 76)

Piano

f

decresc. poco a poco

mp

6 All Voices Unison *mp*

Great is thy faith - ful-ness,

*Orchestra parts available: C61080

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26

9

O God, my Fa - ther, there is no

12

poco rit. a tempo

shad - ow of turn - ing with thee;

15

thou chang - est not, thy com - pas - sions they

18

fail not; as thou hast been thou for -

Great Is Thy Faithfulness

21 **poco rit.** [2] **a tempo**

ev - er wilt be.

poco rit. **a tempo**

23 S.A. **rit.**

Thou wilt be.

B.

rit.

26 **Slightly faster** (♩ = c. 80) **mf**

and spring - time and

mf

Sum - mer and win - ter, spring - time and

Slightly faster (♩ = c. 80) **mf**

28

29

har - vest, sun, moon, and stars,
har - vest, sun, moon, and stars in their

This block contains the musical notation for measures 28 through 31. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "har - vest, sun, moon, and stars, har - vest, sun, moon, and stars in their".

32

their cours-es a - bove — join with all
cours - es a - bove

This block contains the musical notation for measures 32 through 34. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "their cours-es a - bove — join with all cours - es a - bove".

35

na - ture in man - i - fold — wit - ness

This block contains the musical notation for measures 35 through 38. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "na - ture in man - i - fold — wit - ness".

Great Is Thy Faithfulness

38

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

41

love.

rit.

rit.

44

mp a tempo

Par - don for sin and a peace that en -

mp

a tempo

mp

p

Great Is Thy Faithfulness

30

48

dur - eth, thine own dear pres - ence to cheer and to

guide; — strength for to - day,

strength for to - day and bright hope for to -

Great Is Thy Faithfulness

60

mor - row, bless - ings all mine, with ten thou - sand be -

64

side! _____ Great is thy faith - ful-ness!

68

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

The image shows a musical score for the hymn 'Great Is Thy Faithfulness'. It consists of three systems of music, each with a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The first system (measures 60-63) has the lyrics 'mor - row, bless - ings all mine, with ten thou - sand be -'. The second system (measures 64-67) has the lyrics 'side! _____ Great is thy faith - ful-ness!'. The third system (measures 68-71) has the lyrics 'Great is thy faith - ful-ness! Morn - ing by'. A large, diagonal watermark 'HOPE Publishing Company Since 1892' is overlaid across the page. A smaller watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also visible. A circled number '5' is placed above the vocal line at measure 64.

32

71

morn - ing new mer - cies I see;



74

all I have need - ed thy hand hath pro -



77

vid - ed - great is thy faith - ful - ness,



Great Is Thy Faithfulness

80 *cresc.*

Lord, un - to me,

cresc.

8^{va}

cresc.

3 3 3 3

83 [6] *rit. ff*

Lord, un - to

ff

(8^{va})

loco

rit.

ff

3 3 3 3 3 3 3 3

86 *a tempo* *rit.*

me!

a tempo *rit.*

Sing Hosanna, Sing!

For S.A.B. Voices and Piano Accompaniment
with opt. Unison Choir or Soloist and 7 Handbells*

Handbells used: A5, B $\flat$ 5, C6, D6, F6, G6, C7

Words and Music by
JOEL RANEY

Triumphantly (♩ = 120)
(Handbells 2nd time only)

Handbells

mf

Piano

mf

5

Unison Choir or Solo

mf

Sing ho - san - na, sing ho - san - na, lift your voic - es,

*Handbell part is on page 77.

8

let them ring! Sing ho - san - na, sing ho - san - na to the King of

12

14

mf

kings! Sing ho - san - na, sing ho - san - na,

S.A. *mf*

Sing ho - san - na,

B. *mf*

The musical score is for a piece in B-flat major, 4/4 time. It features a vocal melody and piano accompaniment. The vocal part begins at measure 8 with the lyrics 'let them ring! Sing ho - san - na, sing ho - san - na to the King of'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. At measure 12, the vocal part continues with 'kings! Sing ho - san - na, sing ho - san - na,'. The piano accompaniment continues with the same pattern. At measure 14, the vocal part has two staves: 'S.A. mf Sing ho - san - na,' and 'B. mf Sing ho - san - na,'. The piano accompaniment continues. The score is marked with a large 'HOPE Publishing Company' watermark and 'Since 1892'.

Sing Hosanna, Sing!

16

lift your voic - es, let them ring! Sing ho - san - na, sing ho - san - na

sing! O, sing ho - san - na. Sing ho - san - na

20

to the King of kings!

O - pen wide,

to the King of kings! O - pen

23

The image shows a musical score for a song. It consists of two systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a bass line (bass clef). The second system also has three staves: a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a bass line (bass clef). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines. A large, diagonal watermark reading 'HOPE Publishing Since 1892' and 'NOT FOR PROMOTIONAL USE ONLY' is overlaid on the page.

Sing Hosanna, Sing!

24 the gates of Je - ru - sa - lem, _____
wide the gates of Je - ru - sa - lem, _____ lift his

27 ban - ner high for - e - ver - more. _____

31 Sing — as he rides through the streets in maj - es-ty.

Sing Hosanna, Sing!

35

Sk

mp

Bless - ed is he who comes in the name of the Lord.

38

39

f

Sing ho - san - na, sing ho - san - na, lift your voic - es,

f

Sing ho - san - na, sing! O,

f

(Keyboard tacet through m.45 if handbells are used)

Sing Hosanna, Sing!

42

let them ring! Sing ho - san - na, sing ho - san - na to the King of

sing ho - san - na. Sing ho - san - na to the King of

46

48

ff

kings! Sing ho - san - na, sing ho - san - na,

kings! Ho - san - na, sing ho - san - na,

ff

ff

Sing Hosanna, Sing!

50

lift your voices, let them ring! Sing ho - san - na,

sing! O sing ho - san - na. Sing ho -

53

sing ho - san - na to the King of kings!

san - na to the King of kings!

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system starts at measure 50 and ends at measure 52. The second system starts at measure 53 and ends at measure 56. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: 'lift your voices, let them ring! Sing ho - san - na, sing! O sing ho - san - na. Sing ho - sing ho - san - na to the King of kings! san - na to the King of kings!'. There is a large diagonal watermark across the page that reads 'HOPE Publishing Company Since 1892' and 'NOT FOR PROMOTIONAL USE ONLY'.

Sing Hosanna, Sing!

57

mp Sing ho - san - na, sing ho - san - na, sing

60 *ff* to the King of kings! *ff* *Sk*

Sing Hosanna, Sing!

Pacem

For S.A.B. Voices and Piano with opt. Flute*

Choral Setting and new words by
PATRICK M. LIEBERGEN

Based on DONA NOBIS PACEM
and a Traditional Polish Melody

Expressively, smoothly (♩ = c. 92)

Flute *mp*

Piano *mp*

5

4

S.A. Unison *mp*

Oo

Baritone *mp*

Joy - ful

*Flute part is on page 80.

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9

See the
sing - ing we are bring - ing to the child, Em - man - u - el!
(- Fl.)

13

ho - ly in - fant low - ly who came down on earth to

16

17 *cresc. poco a poco*

dwell! Lift a song in ju - bi - la - tion, join with
cresc. poco a poco

Pacem

44

19

us in cel - e - bra - tion! Now the star shines high a -

f

f

f

22

bove; _____

mf *mp*

He's the King of Peace and Love!

mf *mp* (+ Fl.)

25

Pacem

28

S. *mp*

Do - na no - bis pa - cem, pa - cem.

(- Fl.)

Since 1892

32

Do - na — no - bis pa - cem.

36

S.

Do - na no - bis pa - cem,

B. *mp*

Do - na no - bis pa - cem, pa - cem,

Pacem

40

do - na no - bis pa - cem.

do - na - no - bis pa - cem.

44

S.
mf

Do - na no - bis pa - cem.

Alto
mf

Do - na no - bis, no - bis pa - cem.

B.
mf

do - na no - bis pa - cem.

mf

Pacem

48

Do - na, no - bis pa
Do - na no - bis pa
Do - na no - bis pa

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51

52

cem. Do - na no - bis, do - na no - bis, do - na
cem. Do na
cem. Do - na -

(+ Fl.)

Pacem

48

54

no - bis - pa - cem. Do - na no - bis
no - bis - pa - cem. Do - na no - bis

f

f

f

58

poco rit.

Slowly, freely

60

pa - cem. Do - na no - bis pa - cem.
pa - cem. Do - na no - bis pa - cem.

ff

ff

ff

poco rit.

Slowly, freely

62

S.A. Unison *mp*

Joy - ful

sub. mp

mf

Pacem

66 **Tempo I** (♩ = c. 92)

Pacem

He Is Born

For S.A.B. Voices and Piano with opt. Flute*

French Carol
Arranged by
JACK SCHRADER

Playfully, dance-like ($\text{♩} = \text{c. } 72$)

Flute

Piano

5

9

S.A. *p*

B. *p*

(Fl. continues)

He is born, the di - vine Christ child; play the o - boe and

mp

mp

mp

mp

*Flute part is on pages 78-79.

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12 *p* *mp*

bag-pipes mer-ri-ly! He is born, the ho-ly child, sing we all of the

p *mp*

p *mp*

16 *mf*

Sav-ior mild. Through long a-ges—

mp

20 *mf* *mp*

of the past proph-ets have fore-told his com-ing;

Oh, proph-ets have fore-told his com-ing; (- Fl.)

52

23

now the time has_ come at last.

through long a - ges_ of the past, oh, come at last.

now the time has_ come at last.

(+ Fl.)

27

29

mp

He is born, the di - vine Christ child;

mp

He is born, the di - vine Christ child;

31

*mf**mp*

play the o - boe and bag-pipes mer-ri-ly! He is born, the_ ho - ly child,

*mf**mp*

play the o - boe and bag-pipes mer-ri-ly! He is born, the_ ho - ly child,

He Is Born

35 *mf*

sing we all of the Sav-ior mild.

mf

mf

39 *mp*

Oh, how love - ly, — oh, how pure is this per-fect — Child of heav - en;

mp

(- Fl.) is this per - fect. Child of heav - en;

mp legato

43

oh, how love - ly, — oh, how pure, gra - cious gift of —

oh, gra - cious gift of —

mf

He Is Born

54

46

48

mp

God sent down. He is born, the di-vine Christ child;

God sent down. (*+ Fl.*)

mp

50

play the o - boe and bag - pipes mer-ri - ly! He is born, the -

mf

mf

1 3 2 (*- Fl.*)

53

ho - ly child, sing we all of the Sav - ior mild.

(*+ Fl.*)

He Is Born

Since 1892

HOPE Publishing Company

rit.

f

tr.

rit.

Reo. _____

61 **Maestoso** (♩ = c. 100)

f

Je - sus, Lord of all the world, com-ing as a child a - mong us;

f

Maestoso (♩ = c. 100)
(- Fl.)

65

Je - sus, Lord of all the world, grant to us your heav'n - ly

56

69

mf *rit.* *mp*

peace, your heav'n - ly peace, your

mf *mp*

mf *rit.* *mp*

p.

72

Tempo I (♩ = c. 72)

peace.

Tempo I (♩ = c. 72) (+ Fl.)

mf

76

78

mf

He is born, the di - vine Christ child,

f mp

He Is Born

80

play the o - boe and bag - pipes mer - ri - ly! He is born, the ho - ly child;

This system contains measures 80 through 83. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "play the o - boe and bag - pipes mer - ri - ly! He is born, the ho - ly child;".

84

sing we all of the Sav - ior mild. He is born

This system contains measures 84 through 87. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "sing we all of the Sav - ior mild. He is born". Dynamics include *mp* (mezzo-piano) and *legato*.

88

He is born, the ho - ly child - Christ is born.

This system contains measures 88 through 91. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "He is born, the ho - ly child - Christ is born.". Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp* (pianissimo).

At the Riverside

with Wade in the Water

For S.A.B. Voices and Piano Accompaniment
with opt. Rhythm*

Traditional Spiritual
Arranged by
JOEL RANEY

HOPE Publishing Company

Lively (♩ = c. 128) ♩ = $\frac{3}{4}$

S.A. Unison *mp*

At the

Piano *mp*

5

riv-er - side. _____

Baritone *mp*

At the riv-er - side. _____

*Rhythm parts available: Guitar, Bass, and Drums - C5878R

9 *slight scoop*

Wade in the wa - ter, wade in the wa - ter chil - dren,

13 *mp*

wade in the wa - ter, God's a gon-na trou-ble the

16 *mf*

wa - ter. See that host all dressed in white?_

17 *mf*

At the Riverside

60

19

p

God's a gon-na trou-ble the wa - ter.

p *mf*

The lead - er looks like the

p *mf*

22

p

God's a gon-na trou-ble the wa - ter.

p

Is-rael - ite,

p

25

Wade in the wa - ter, wade in the wa - ter chil - dren,

At the Riverside

29 *mp*

wade in the wa - ter, — God's a gon-na trou-ble — the

mp

32 33 *f*

wa - ter. — Go down to the riv - er - side, — where the

f

f

8vb

35

Sav-ior's arms are o - pen wide. — Leave be-hind your woe and care, —

8vb

take your bur-den, leave it there at the riv-er - side.

ff mp

ff mp

ff mp

See that band all

mf

mf

dressed in red? God's a gon-na trou-ble the wa - ter.

p

p

mf

It

50

p

God's a gon-na trou-ble — the

looks like the band that Mo-ses led. —

mf *p*

53

wa - ter. — Wade in the wa - ter, — wade in the

57

mp

wa - ter chil - dren, wade — in the wa - ter, — God's a gon-na trou-ble — the

mp

64

61

wa - ter. *f* Go down to the riv - er - side, where the

f

f

64

Sav - ior's arms are o - pen wide. Leave be - hind your woe and care,

68

take your bur - den, leave it there, *ff* *mp* at the

ff

ff

At the Riverside

71

riv-er - side, at the riv-er - side.

mp

at the riv-er - side, at the

mp

74

mf

God's a gon-na trou-ble the wa - ter,

mf

riv-er - side.

mf

77

ff

at the riv-er - side!

ff

f

ff

8^{va} - - - ,

At the Riverside

To God Be the Glory

For S.A.B. Voices and Piano with opt. Congregation and Orchestra*

Words by
FANNY J. CROSBY

Music by
WILLIAM H. DOANE
Arranged by
MARY McDONALD

Regally (♩ = c. 86)

Piano *mp*

(snare drum) (snare continues)

5 *mf*

10 Baritone *mp* 11

To God be the glo - ry, great things he hath

mp

*Orchestra: C61700

14

done; so loved he the world that he

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18

S.A. Unison *mp* 21

who yield - ed his

gave us his Son,

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22

life an a - tone - ment for sin, and

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To God Be the Glory

68

26

o - pened the life - gate that all may go in.

This system contains measures 26 through 29. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The lyrics are: "o - pened the life - gate that all may go in." A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the page.

30

31

mf Praise the Lord, praise the Lord, let the earth hear his

This system contains measures 30 through 33. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The lyrics are: "Praise the Lord, praise the Lord, let the earth hear his". The piano part includes a mezzo-forte (*mf*) dynamic marking. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the page.

34

voice! Praise the Lord, praise the Lord, let the

This system contains measures 34 through 37. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The lyrics are: "voice! Praise the Lord, praise the Lord, let the". A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the page.

To God Be the Glory

37 39

peo - ple re - joice! O come to the

40

Fa - ther, through Je - sus the Son, and

f

43

give him the glo - ry, great things he hath

f

To God Be the Glory

47 done. done, hath done.

mf

50 S.A. *mp* 51 O per - fect re - demp - tion, the pur - chase of

mp *legato*

54 blood, to ev - ery be - liev - er the

B. *mp*

The re - demp - tion, ev - ery be - liev - er

To God Be the Glory

58 61

prom - ise of God; the of -
the prom - ise of God; the vil - est of -

62

fen - der who tru - ly be - lieves,
fen - der who tru - ly be - lieves,

65

that mo - ment from Je - sus a

To God Be the Glory

72

68

mf

par - don re - ceives.

mf

mf

cresc.

72

76

rit. *f* **78** *a tempo*

Great things he hath taught us, great

f

rit. *a tempo*

To God Be the Glory

80

things he hath done, and great our re -

This system contains measures 80 through 83. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'things he hath done, and great our re -'. A large watermark 'HOPE Publishing Company Since 1892' is visible across the page.

84

Son; joic - ing through Je - sus the Son, the Son; but

This system contains measures 84 through 87. The lyrics are 'Son; joic - ing through Je - sus the Son, the Son; but'. The piano accompaniment continues with chords and moving lines.

88

pur - er, and high - er and great - er will be our

This system contains measures 88 through 91. The lyrics are 'pur - er, and high - er and great - er will be our'. The piano accompaniment features a more active melody in the right hand.

To God Be the Glory

74

92

won - der, our trans - port, when Je - sus we



96

poco rit.
(+ Cong.) **ff**

98 a tempo

see! Praise the Lord, praise the Lord, let the

poco rit. a tempo



100

earth hear his voice! Praise the Lord, praise the



To God Be the Glory

103

Lord, let the peo - ple re - joice! O



106

come to the Fa - ther, through Je - sus the Son,



110

— and give him the glo - ry, great things he —



To God Be the Glory

114

(- Cong.)

hath done. Great

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117

rit. a tempo

things he hath done!

rit. a tempo

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120

molto rit.

molto rit.

sfz *fff*

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Sing Hosanna, Sing!

HANDBELLS

Handbells used: A5, B $\flat$ 5, C6, D6, F6, G6, C7

JOEL RANEY

Triumphantly (♩ = 120)
(2nd time only)

Handbell score for 'Sing Hosanna, Sing!' (2nd time only). The score is written for a single handbell line in 4/4 time, with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 1, 12, 23, 41, 46, 51, 55, and 57 marked. The score includes various musical notations such as rests, eighth notes, and sixteenth notes. Dynamics include *mf*, *mp*, *f*, and *ff*. There are also markings for 'Sk' (skat) and '6' (likely indicating a sixteenth note). The score ends with a double bar line and a *ff* dynamic marking.

He Is Born

FLUTE

French Carol
Arranged by
JACK SCHRADER

Playfully, dance-like ($\text{♩} = \text{c. } 72$)

The musical score for the Flute part of 'He Is Born' is written in 2/2 time. It begins with a dynamic of *mp* and a tempo marking of 'Playfully, dance-like ($\text{♩} = \text{c. } 72$)'. The score includes various articulations such as trills (*tr*) and slurs. Measure numbers 6, 11, 15, 20, 28, 32, and 37 are indicated at the start of their respective staves. Boxed measure numbers 9, 19, 29, and 39 are also present. Dynamics include *mp*, *mf*, *p*, and *f*. There are repeat signs and fermatas. Measure ranges 22-25 and 40-45 are indicated at the bottom of the score.

46 48

mf *mp* *mf*

51 2 52-53

56 *f* *rit.*

61 **Maestoso** (♩ = c. 100) *rit.* **Tempo I** (♩ = c. 72) *mp*

62-69

74 *mf* *f* *mp*

78 *mf*

82-83 *mf* *mp* *mf*

87 *f*

Pacem

FLUTE

Based on *DONA NOBIS PACEM*
and a Traditional Polish Melody
Setting by PATRICK M. LIEBERGEN

Expressively, smoothly (♩ = c. 92)

mp

5 9 17 7 28

9-16 17-23

24 *mp*

7 36 8 44 8 52

29-35 36-43 44-51 *mf*

53 *f*

60 Slowly, freely

poco rit.

58 *ff* sub. *mp*

66 Tempo I (♩ = c. 92)

63 *mf* *mp* 3 67-69

rit. poco a poco al fine

70-72 3 *p* *pp*

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Score

