

8983 Essential Two-Part Anthems, Vol. 2
8983C Accompaniment CD

Two-Part Mixed

Essential *Two-Part* *Anthems*

HOPE Publishing Company
Since 1892

Volume 2

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Essential Two-Part Anthems

Since 1892

Volume 2

*Two-Part Mixed Arrangements by
Joel Raney, Mark Hayes, Mary McDonald,
Lloyd Larson, Jack Schrader & Jane Holstein*

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Score — 8983
Accompaniment CD —8983C

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Soon and Very Soon

For Two-Part Voices and Piano Accompaniment

Arranged by
JACK SCHRADER

Words and Music by
ANDRAÉ CROUCH

Piano

Deliberately, freely *rit.*

mp *mf* *mf* *mf*

4 **Steady tempo** (♩ = 100)

Women *mp*

Men *mp*

Steady tempo (♩ = 100)

8

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

The musical score is written for two-part voices (Women and Men) and piano accompaniment. It begins with a piano introduction marked 'Deliberately, freely' and 'rit.', featuring a melody in the right hand and a bass line in the left hand, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The vocal entry for the Women is on measure 4, marked 'Steady tempo' (♩ = 100) and mezzo-piano (mp). The Men enter on the same measure. The lyrics are: 'Soon and ver - y soon, — we are'. The piano accompaniment continues with a steady tempo. On measure 8, the vocal lines continue with the lyrics: 'going to see the King; — soon and ver - y soon, — we are'. The piano accompaniment provides harmonic support throughout.

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12 (add Rhythm)

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

16 *mf*

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

19 *mp*

lu - jah! — We're going to see the King. —

mp

F/C B $\flat$ m/D $\flat$ B $\flat$ m F/C A m/C F F7 B $\flat$ Bdim7

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 12-15) includes the instruction '(add Rhythm)' and the lyrics 'going to see the King; — soon and ver-y soon, — we are'. The piano part features chords F, G m/C F, and B $\flat$ /F. The second system (measures 16-18) includes the lyrics 'going to see the King; — Hal-le - lu - jah! — Hal - le -' and the dynamic marking *mf*. The piano part features chords F, F7/A, and B $\flat$. The third system (measures 19-22) includes the lyrics 'lu - jah! — We're going to see the King. —' and the dynamic marking *mp*. The piano part features a sequence of chords: F/C, B $\flat$ m/D $\flat$, B $\flat$ m, F/C, A m/C, F, F7, B $\flat$, and Bdim7. The score is watermarked with 'HOPE Publishing Company' and 'Since 1892'.

4

23

mf

Soon and ver - y soon, — we are

mf

F/C 3 C7 F B $\flat$

mf

26

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

F C7

29

— we are going to see the King; —

F 3 C7

32

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

F B $\flat$ F C $\sharp$ dim Dm

35

Hal - le - lu - jah! — Hal - le - lu - jah! — We're

F7/A B $\flat$ F/C B $\flat$ m/D $\flat$ B $\flat$ m

38

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

F/C A m/C G m F N.C. G7 C7

sub. p

6

41

mf jah! Hal - le - lu

mf

F G7 C7

44

jah! No more dy-ing there, —

f

F Cm6/E^b Dsus D7 G A m/G G

47

— we are going to see the King; —

C G G/D A m G

50

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

D7 A m E m D D7/F# G G/D A m G

This system contains measures 50, 51, and 52. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "no more dy - ing there, — we are going to see the King; —". The chords are: D7, A m, E m, D, D7/F#, G, G/D, A m, G.

53

— no more dy - ing there, — we are

G G/D A m G C

This system contains measures 53, 54, and 55. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "— no more dy - ing there, — we are". The chords are: G, G/D, A m, G, C.

56

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

G G/D E m G/D G7/B C

This system contains measures 56, 57, and 58. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "going to see the King. — Hal-le - lu - jah! — Hal-le -". The chords are: G, G/D, E m, G/D, G7/B, C.

lu - jah! — We're going to see the King! —

mf

G/D Cm6/E♭ Cm6 G/D B m/D A m G

mf

(opt.) clap hands on beat 3

mf Women and Congregation

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

(Men) *f*

G7

Soon — goin' to see — the King, —

f mp

— soon and ver - y soon, — we are

and ver - y soon, — ver - y soon, — we are goin', —

D7/F#

f mp

68

going to see the King. — Soon and ver-y soon, —

G7 goin' to see the King. — Hal-le-lu, hal-le - lu.

f mp *f mp* *f mp*

(clapping ends)

71

— we are going to see the King! — Hal-le -

Soon we're goin' to see the King! —

f mp *f* *f*

G B E m G/D

74

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

G7/B C G/D Cm6/E^b Cm6 G/D B m/D A m G

77, *sub. p* *f*

Hal - le - lu - jah! Hal - le

N.C.

80

lu - jah!

A7 D7 G G7/B

83

rit. *Deliberately mp* rit.

Soon and ver - y soon.

rit. *Deliberately mp* rit.

C C#dim7 G/D G7 C7 Adim/C G

colla voce

Make Me a Channel of Your Peace

11

(Prayer of St. Francis)

For Two-Part Mixed Voices and Keyboard Accompaniment

Arranged by
JANE HOLSTEIN

Words and Music by
SEBASTIAN TEMPLE

Gently, in two (♩ = c. 66)

Keyboard

vs. 1 - Women
vs. 2 - Men

5

Women *mp*

Men *mp*

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

9

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

p.

D Gmaj7/D D Gmaj7/D

D Bm C2 A7sus A7

Dedicated to Mrs. Frances Tracy.

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12

13

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

Em G/A A9

17

All, both verses

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

Em A13 A7 D C/D D9 D¹¹₁₃ D7

21

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

G Em F#m Bm

25

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

Em A7 D G/D D7 D¹¹₁₃ D7

29

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

G Em7 F[#]m Bm

33

loved, as to love, with all my soul.

poco rit.

E A/E E A G/A A7

poco rit.

14

37

rit.

a tempo *f*

3. Make me a

f

rit.

a tempo

B $\flat$ A $\flat$ /B $\flat$ B $\flat$ 7 E $\flat$

40

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

A $\flat$ maj7/E $\flat$ E $\flat$ maj7 A $\flat$ maj7/E $\flat$ E $\flat$ maj7

44

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

Cm D $\flat$ A $\flat$ /B $\flat$ B $\flat$ 7 A $\flat$ /B $\flat$ B $\flat$ Fm

48

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

Fm/B^b Fm 3 A^b/B^b B^b7 A^b/B^b B^b7 Fm Fm7

52 *Slower* *mp*

born to e - ter - nal

Slower Gm6 B^b9 B^b7 *p*

56 *pp*

life. Peace. *pp*

Make me a chan - nel of your peace.

E^b A^bmaj7/E^b E^b *pp*

Make Me a Channel of Your Peace

10,000 Reasons

(Bless the Lord)

For Two-Part Mixed Voices and Piano Accompaniment

Arranged by
LLOYD LARSON

Words and Music by
JONAS MYRIN and
MATT REDMAN

Gently, steadily ♩ = 76-80

Piano *mp*

Women *mp*

Bless the Lord, O my soul,

O my soul; wor-ship his ho - ly name. Sing like

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9

nev - er be - fore, O my soul; I'll

A^b Cm A^b B^b Cm

11

wor-ship your ho - ly name. — The Men *mp*

A^bMaj7 B^bsus4 E^bsus4 E^b E^bsus4 E^b

14

sun comes up, it's a new day dawn-ing, it's time to sing your song —

A^b2 E^b B^b B^bsus4 Cm E^b/B^b A^b2 E^b

— a - gain. — What - ev - er may — pass, and what - ev - er lies be -

B $\flat$ C m A $\flat$ E $\flat$ B $\flat$

fore — me, let me be sing - ing when the

cresc.

D m/C C m A $\flat$ 2 E $\flat$

cresc.

eve - ning comes. —

mf

mf (mel.)

Bless the

E $\flat$ /B $\flat$ B $\flat$ A $\flat$ 2 E $\flat$ E $\flat$ sus4 E $\flat$

mf

25

Bless the Lord, O my soul, my soul; wor-ship his ho - ly name. —

Lord, O my soul, O — my soul; wor-ship his ho - ly name. —

A^b E^b B^b Cm A^b E^b

28

Sing like nev-er be - fore, my soul;

— Sing like nev - er be - fore, O my soul; I'll

B^bsus4 B^b E^b/G A^b B^b Cm A^b B^b Cm

31

(mel.) *mf*

You're *mf*

wor-ship your ho - ly name. — You're

A^bMaj7 B^bsus4 E^bsus4 E^b E^bsus4 E^b

rich in love and you're slow to an-ger. Your name is great and your

rich in love and you're slow to an-ger. Your name is great and your

A^b2 E^b B^b B^bsus4 Cm E^b/B^b A^b E^b

heart is kind. — For all your good-ness, I will keep on

heart is kind. —

B^b Cm A^b E^b B^b G m/B^b

40 *cresc.*

sing - ing, ten thou-sand rea-sons for my heart to

cresc.

Cm11 Cm B^b/C Cm A^b2 E^b E^b/B^b B^bsus4 B^b

cresc.

43 *f* find. ——— Bless the Lord, O my soul,

f E^b sus4 E^b E^b sus4 E^b A^b E^b

46 O — my soul; wor-ship his ho - ly name. — Sing like

B^b Cm A^b E^b B^b sus4 B^b E^b/G

49 nev - er be - fore, O my soul; I'll

A^b Cm A^b B^b Cm

10,000 Reasons

22

51

wor-ship your ho - ly name.

A^bMaj7 B^bsus4 E^bsus4 E^b A^b B^b Cm

mp

54

f

And *f*

A^bMaj7 B^b Cm A^b Fm/B^b C2 B^b/C C

And

57

on that day when my strength is fail - ing, the

on that day when my strength is fail - ing,

B^b2 F C C^bsus4 Dm F/C

f

59

end draws near and my time has come;—

the end draws near and my time has come;—

B $\flat$ 2 F C Dm

61

still my soul will sing your praise un - end - ing

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

64

cresc. *ff*

ten thou-sand years and then for - ev - er - more! —

cresc. *ff*

B $\flat$ F/A G m/B $\flat$ F/C C sus4 C7 F sus4 F

cresc.

67

Bless the Lord, O my soul, O my soul;

Fsus4 F F/A B^b F C Dm

70

wor - ship his ho - ly name. Sing like

B^b F Csus4 C F/A

72

nev - er be - fore, O my soul;

B^b Dm B^b C Dm

75 *mf* *mp*

I'll wor-ship your ho - ly name. I'll

mf *mp*

D m/C B $\flat$ Maj7 C7sus4 Dm A m/C

78

wor - ship your ho - ly name.

B $\flat$ Maj7 C/B $\flat$ B $\flat$ Maj7 C7sus4 B $\flat$ Dm

mp

81

B $\flat$ Maj7 C Dm Gm7 E $\flat$ F

p

10,000 Reasons

Mary, Did You Know?

For Two-Part Mixed Voices and Piano Accompaniment

Arranged by
JACK SCHRADER

Words and Music by
MARK LOWRY and BUDDY GREENE

Legato (♩ = 92-96)
rit. a tempo

Piano *p*

3

6

Women *mp*

Ma-ry, did you

colla voce

The musical score is for a piano accompaniment. It begins with a tempo marking of Legato (♩ = 92-96) and a dynamic of piano (p). The score is in 4/4 time and consists of three systems. The first system shows the piano introduction. The second system starts at measure 3 and continues the piano accompaniment. The third system starts at measure 6 and includes a vocal line for 'Women' with the lyrics 'Ma-ry, did you'. The piano accompaniment continues below the vocal line, with a 'colla voce' marking indicating it should follow the vocal line's phrasing.

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9

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

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12

- ter? Men

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

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15

Did you know — that your ba -

mf

mf

save our sons — and daugh - ters? —

mf

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18 *mp*

by boy — has come to make — you — new? — This

21

child that you — de - liv - ered, — *mp*

will soon de - liv - er

24

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

you.

8va

27

give sight — to — a — blind — man? *mp*

Ma-ry, 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? —

36 *mp* *rit.*

When you kissed your lit - tle ba - by, — then you *rit.*

mp

39 *a tempo*

kissed the face of God. *a tempo*

colla voce *mp*

42

45

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Measures 45-47: Treble and bass staves for vocalists and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

48

mf

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

mf

mp *mf*

Measures 48-50: Vocalists enter with the lyrics. The piano accompaniment continues with chords and moving lines.

51

f *mf*

dead will live— a — gain; — the

f *mf*

Measures 51-53: The vocalists continue the phrase. The piano accompaniment features a crescendo leading into measure 53.

53

f *rit.*

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

56

ff *slowly* *mf* *a tempo*

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

59

8va *loco* *8va* *a tempo* *8vb*

- 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

Holding back

71 *mp* *mf* rit.

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

mp *mf* rit.

Holding back

74 a tempo

AM!"

a tempo

77 rit. Slower *p*

Oo

rit. Slower *p*

pp

The musical score is for a piece titled 'Holding back'. It is written for voice and piano. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 71-73) features a vocal line with lyrics 'hold - ing, is the great, the great "I' and a piano accompaniment. Dynamics include mezzo-piano (mp) and mezzo-forte (mf), with a ritardando (rit.) marking. The second system (measures 74-76) continues the vocal line with the lyric 'AM!"' and the piano accompaniment. The tempo is marked 'a tempo'. The third system (measures 77-79) shows the vocal line with 'Oo' and the piano accompaniment. Dynamics include piano (p) and pianissimo (pp), with markings for 'rit.' and 'Slower'. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

How Beautiful

For Two-Part Mixed Voices and Keyboard Accompaniment

Arranged by
LLOYD LARSON

Words and Music by
TWILA PARIS

Expressively, freely (♩ = ca. 100)

Piano

The piano introduction consists of two staves in G major and 3/4 time. The right hand plays a series of eighth notes ascending and then descending, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Expressively, freely' with a quarter note equal to approximately 100 beats per minute.

6 *mp* Sing 1st time only

How beau - ti - ful the

Sing 2nd time only

beau - ti - ful the

Measures 6-10 show the vocal entry. The vocal staves have a melodic line with lyrics. The piano accompaniment continues with a steady eighth-note pattern. There are repeat signs for the first and second times.

11

hands — that — served the wine and the bread and the chil - dren of

heart — that — bled, that took all my sin and — bore it in -

Measures 11-15 continue the vocal melody and piano accompaniment. The lyrics are spread across two lines. The piano part maintains the eighth-note accompaniment.

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16

earth. How beau - ti - ful the feet that walked the
stead. How beau - ti - ful the ten - der eyes that

21

long dust - y roads and the hill to the cross. How beau - ti -
chose to for - give and nev - er de - spise. How beau - ti -

Sing both times *mf*

26

ful, how beau - ti - ful,
ful, how beau - ti - ful, how beau - ti - ful, how

31

how — beau — ti — ful is the

beau — ti — ful, how beau — ti — ful

1. *mp*

36

bod-y — of Christ.

mp

How

41

2. *mp* *f*

is the bod-y — of Christ. And as he laid

mp *f*

2. *mp* *cresc.* *f*

down his life, we of - fer this sac - ri -



fice that we may live just as he died:



mf will-ing — to pay the price, — *mp* will-ing — to



61 *rit.* *mf* *mf* How

pay the price.

65 *a tempo*

beau - ti - ful the feet that bring the sound of good

a tempo *mf*

70 *f* *f*

news and the love of the King. How beau - ti -

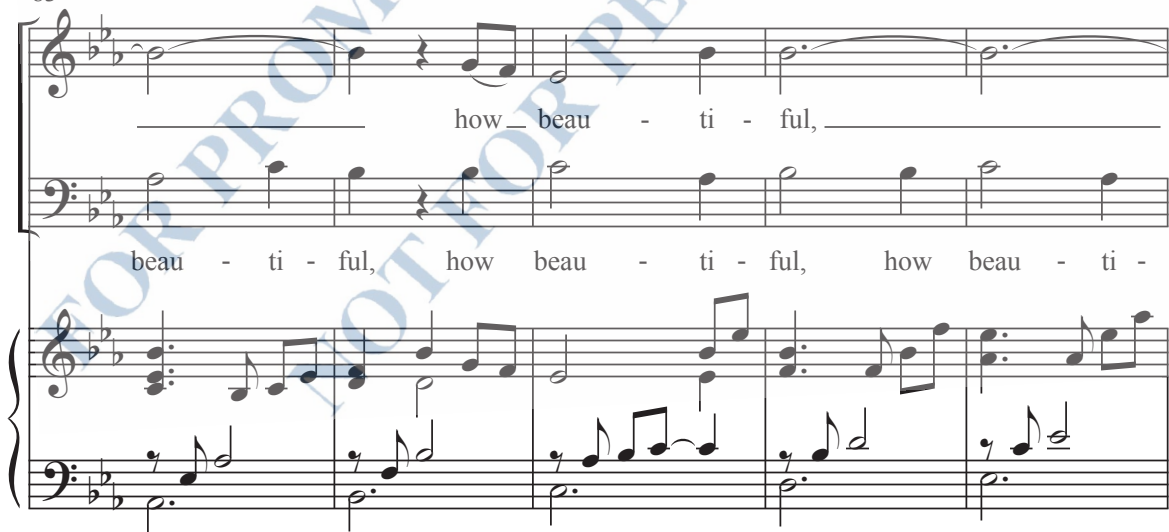
ful the hands that serve the wine and the bread and the



chil - dren of earth. How beau - ti - ful,
How beau - ti - ful, how



how beau - ti - ful,
beau - ti - ful, how beau - ti - ful, how beau - ti -



88

how beau - ti - ful is the

ful,

92

bod-y of Christ.

97

rit. *p*

How beau - ti - ful.

rit. *p*

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Then Sings My Soul

(How Great Thou Art)

For Two-Part Mixed Voices with Piano Accompaniment*

Words and Music by
STUART K. HINE, 1899-1989

Choral Setting by
MARY McDONALD

Slow, unhurried (♩ = c. 58)

Piano *p*

pedal harmonically

3

Men *p*

O Lord, my

6

God! when I in awe-some won - der con - sid - er

*Orchestration available: Code No. C 57010.

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8

all the worlds thy hands have made, I see the

10

stars, I hear the roll - ing thun - der, thy pow'r thro' -

12

Women *mp*

When thro' the

out the u - ni - verse dis - played.

p

p

woods and for - est glades I wan - der, and hear the
mp
When thro' the woods I wan - der,

birds sing sweet - ly in the trees, when I look
the birds sing sweet - ly in the trees, —

cresc. poco a poco
down from lof - ty moun-tain gran - deur, and hear the
cresc. poco a poco
cresc. poco a poco

20 *poco rit.*

brook and feel the gen - tle breeze. Then sings my

22 *a tempo* *f*

soul, my Sav-ior God, to thee: how great thou

a tempo *f*

24

art, how great thou art! Then sings my

art, thou art, how great thou art! _____

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into three systems. The first system (measures 20-21) is marked 'poco rit.' and includes the lyrics 'brook and feel the gen - tle breeze. Then sings my'. The second system (measures 22-23) is marked 'a tempo' and 'f' (forte), with lyrics 'soul, my Sav-ior God, to thee: how great thou'. The third system (measures 24-25) continues the 'a tempo' and 'f' markings, with lyrics 'art, how great thou art! Then sings my' and 'art, thou art, how great thou art! _____'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

soul, my — Sav - ior God, to

thee: how great thou art, how great thou

mf

art!

how great, how great thou art!

32 *mp*

And when I think that God, his Son not

34

spar - ing, — sent him to die, I scarce can take it

36

in,

mp *cresc.*

that on the cross, my bur - den glad - ly

cresc.

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system starts at measure 32 with the lyrics 'And when I think that God, his Son not'. The second system starts at measure 34 with the lyrics 'spar - ing, — sent him to die, I scarce can take it'. The third system starts at measure 36 with the lyrics 'in, that on the cross, my bur - den glad - ly'. There are dynamic markings: 'mp' (mezzo-piano) at the beginning of the first system, and 'mp' and 'cresc.' (crescendo) in the third system. The piano accompaniment features chords and moving lines in both hands. A large, diagonal watermark 'HOPE Publishing Company' is overlaid across the entire page.

mf

bear - ing, he bled and died to take a - way my

mf

40

rit. *a tempo* *f*

When Christ shall come with shout of

sin.

rit. *a tempo* *f*

42

ac - cla - ma - tion and take me home, what joy shall fill my

44

heart! Then I shall bow in hum - ble ad - o -

46

ra - tion, and there pro - claim, "My God, how great — thou —

48

art!" Then sings my soul, my — Sav-ior

molto rit. *a tempo*

mf

Then Sings My Soul

50

50

God, to thee: how great thou art, how great thou

art, thou art, how great thou

52

art! Then sings my soul, my Sav-ior

54

God, to thee: how great thou

Then Sings My Soul

56

art, how great thou art! — How great thou art! How

59

great thou art! *ff*

61

How great thou art! *molto rit.*

8vb

8vb

Christmastime

with *Angels We Have Heard on High*

For Two-Part Mixed Voices with Optional Children's (or Unison) Choir
and Piano Accompaniment

Arranged by
LLOYD LARSON

Words and Music by
MICHAEL W. SMITH
and JOANNA CARLSON

Joyously, steady (♩ = ca. 112)

Piano

Women or Opt. Children's (or Unison) Choir

4

Ring Christ-mas bells, ring them loud with a mes-sage bring-ing

7

peace on the earth, ti-dings of good cheer! Come, car-ol-ers, come and

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10

join with the an - gels sing - ing, "Joy to the world!" Christ-mas -

12 *mf* Men

time is here! — Chil - dren, gath-er a - round and —

15

lis - ten. You'll hear the sound — of — an - gels

18

fill-ing the sky — tell - ing ev-'ry-one Christ-mas - time — is

Opt. Children's (or Unison) Choir

21

f

S.A. *f* Ring Christ-mas bells, ring them loud with a mes-sage bring-ing

Men *f* Ring Christ-mas bells, ring them loud with a mes-sage bring-ing

here! —

f

23

peace on the earth, ti-dings of good cheer! Come, car-ol-ers, come and

peace on the earth, ti-dings of good cheer! Come, car-ol-ers, come and

26

join with the an-gels sing-ing, "Joy to the world!" Christ-mas-time is here! —

join with the an-gels sing-ing, "Joy to the world!" Christ-mas-time is here! —

Men
29 *mf*

Loved ones close to our hearts — and — strang — ers

mf

32

in lands a - far — to - geth - er shar-ing the joy —

Women
35 *mf*

Em - man-u - el, ————— He has come to dwell! ———

Em - man-u - el! Go, tell the world! — He has come to dwell! The

With one voice, let the world re -
time is here!

41 *f* joice!

44 *f* Opt. Children's (or Unison) Choir
Ring Christ-mas bells, ring them loud with a mes-sage bring-ing
Women *f*
Ring Christ-mas bells, ring them loud with a mes-sage bring-ing
Men *f*
*An - gels we have heard on high

*GLORIA (Angels We Have Heard on High). Words and Music: French carol, 18th c.

Christmastime

47

peace on the earth, ti-dings of good cheer! — Come, car - ol - ers, come and
peace on the earth, ti-dings of good cheer! — Come, car - ol - ers, come and
sweet - ly sing - ing o'er the plains, — and the moun - tains

50

join with the an - gels sing - ing, "Joy to the world!" Christ-mas -
join with the an - gels sing - ing, "Joy to the world!" Christ-mas -
in re - ply ech - o back their

time is here! Glo -

time is here! Glo -

joy - ous strains.

- ri - a in ex - cel - sis De - o! Glo -

- ri - a in ex - cel - sis De - o! Glo -

60

ri - a in ex - cel - sis

ri - a in ex - cel - sis

64

mf De - o!

mf De - o!

mf De - o! Ring Christ-mas bells, ring them loud with a mes-sage bring-ing

60

67

f Come, car - ol - ers, come and

f Come, car - ol - ers, come and

f

peace on the earth, ti - dings of good cheer! _

70

join with the an - gels sing - ing, "Joy to the world!" Christ-mas -

join with the an - gels sing - ing, "Joy to the world!" Christ-mas -

Christmastime

72 *ff*

time is here — Sing glo - ri - a, glo - ri - a in ex - cel - sis De - o!

ff

time is here — Sing glo - ri - a, glo - ri - a in ex - cel - sis De - o!

ff

75 *rit.*

Sing glo - ri - a in ex - cel - sis De - o!

rit.

Sing glo - ri - a in ex - cel - sis De - o!

rit.

Christmastime

Amazing Grace

(My Chains Are Gone)

For Two-Part Mixed Voices with Piano Accompaniment
and Optional Rhythm*

Arranged by
JOEL RANEY

Words and Music by
CHRIS TOMLIN
and LOUIE GIGLIO
with "Amazing Grace"
NEW BRITAIN
Words by JOHN NEWTON

Earnestly (♩ = c. 56)

Piano *mp*

4 **Women (opt. Solo)** *mp*

A - maz - ing_ grace! ____ how

7 sweet_ the sound_ that saved_ a_ wretch_ like_ me! I_

D 2 D 2/G A sus4 D 2

D 2/G D 2 A sus4

The musical score is for a two-part mixed voice setting of 'Amazing Grace (My Chains Are Gone)' with piano accompaniment. It is arranged by Joel Raney. The tempo is 'Earnestly' with a quarter note equal to approximately 56 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a mezzo-piano (mp) dynamic. The vocal parts enter at measure 4 with the lyrics 'A - maz - ing_ grace! ____ how'. The piano accompaniment features chords D 2, D 2/G, A sus4, and D 2. The vocal parts continue with the lyrics 'sweet_ the sound_ that saved_ a_ wretch_ like_ me! I_'. The piano accompaniment continues with chords D 2/G, D 2, and A sus4. The score includes a large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'.

*Separate rhythm parts, C 5644R

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10

once was lost, but now am found, was blind, but now I

D 2 G/D G 2 A 7sus4

13 (end solo) *mf* *p* *mf*

see. Now I see, now I see. 'Twas

Men *mf* *p* *mf*

D G/D D G/D D G/D

16

grace that taught my heart to fear, and grace my fears re -

D G/D D

mf

The musical score is for the hymn 'Amazing Grace (My Chains Are Gone)'. It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 10-12) features a vocal melody with lyrics 'once was lost, but now am found, was blind, but now I'. The piano accompaniment consists of chords and moving lines in both hands. The second system (measures 13-15) includes a vocal solo ending at measure 13, followed by the lyrics 'see. Now I see, now I see. 'Twas'. The piano part continues with a rhythmic accompaniment. The third system (measures 16-18) continues the vocal melody with lyrics 'grace that taught my heart to fear, and grace my fears re -'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano). Chord symbols D 2, G/D, G 2, A 7sus4, D, and G/D are indicated above the piano part.

lieved, how pre - cious did that grace ap - pear the

A D G/D

hour I first be - lieved! My chains are gone, I've been set

G A 7sus4 D G D G G 2

f

free. My God, my Sav - ior has ran - somed

D G

27

me, and like a flood, his mer - cy

D D/F# G G2

29

reigns; un-end - ing love, a-maz - ing grace.

mp

D A 7sus4 D2

32

The Lord has prom - ised

mf

D 2/G D2 D C/D

The musical score is for the song 'Amazing Grace (My Chains Are Gone)'. It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 27-28) features a vocal melody with lyrics 'me, and like a flood, his mer - cy' and piano accompaniment with chords D, D/F#, G, and G2. The second system (measures 29-31) continues the vocal melody with lyrics 'reigns; un-end - ing love, a-maz - ing grace.' and piano accompaniment with chords D, A 7sus4, and D2. The third system (measures 32-34) shows the vocal melody with lyrics 'The Lord has prom - ised' and piano accompaniment with chords D 2/G, D2, D, and C/D. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large diagonal watermark 'PREVIEW ONLY NOT FOR PERFORMANCE' is overlaid on the score.

mf

his word my hope se - cures; he

good to me, he will, he

G D E m/D B m7 G Maj7 A sus4 G/A

will my shield and por - tion be as long as life en -

will my shield and por - tion be

D D7 G D G 6 D/A A 7sus4

dures. My chains are gone, I've been set

f

D G D G G 2

43

free. My God, my Sav - ior has ran - somed —

45

me, and like a flood, his mer - cy

47

reigns; un - end - ing love, a - maz - ing grace. —

mp

mp

mp

D G

D D/F# G G 2

D A 7sus4

mp

The image shows a musical score for the hymn 'Amazing Grace (My Chains Are Gone)'. It is arranged for voice and piano. The score is divided into three systems, each starting with a measure number (43, 45, and 47). Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. Chord symbols (D, G, D/F#, G 2, A 7sus4) are placed above the piano staves. Dynamic markings (mp) are placed above the vocal staves. A large, diagonal watermark reading 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

49

mf *ff*

My chains are gone, I've been set—

mf *ff*

D G D E^b A^b A^b2

mf *ff*

51

free. My God, my Sav—ior— has ran—somed—

E^b A^b A^b2

53

me, and like a flood, his mer—cy

E^b E^b/G A^b A^b2

55 *mf*

reigns; un - end - ing love, — a - maz - ing grace, —

mf

mf

E^b A^b/E^b E^b B^b7sus4

57 *mp*

un - end - ing love, —

mp

$C\ m$ $F\ m7$

mp

59 *rit.*

a - maz - ing — grace.

B^b7sus4 A^bM7 B^b11 B^b7 E^b2

pp

You Are Mine

For Two-Part Mixed Voices and Piano Accompaniment with optional Flute

Words by DAVID HAAS

(Psalm 46:10, Isaiah 43:1, John 14:27)

Music by DAVID HAAS

Arranged by MARK HAYES

Moderately slow (♩ = 80)

Piano *mp* (+Flute)

Women *mp*

I will come to you in the si-lence, —

I will lift you from all your fear. You will hear my voice, I

Chords: B^b2, E^b6/B^b, B^b9, E^b6/B^b, B^b2, E^b6/B^b, B^b9, E^b6/B^b, B^b, E^b/B^b, B^b, F/A, G m, E^b, F^{sus}, F, F7/A, B^b2, E^b

(-Flute)

10 *mf*

claim you as my choice, be still and know I am here.

Asus/E D/F# G m C m7 B^b/D E^bM7 G m/E F sus F

mf (+Flute)

13

Men *mp*

I am hope for all who are hope-less,

E^b2/G F2/A B^b2 E^b/B^b B^b2 F/A

mp

16

I am eyes for all who long to see. In the shad-ows of the night

G m E^b F sus F B^b/D E^b

72

19

mf

I will be your light, come and rest in me.

D/F# G m C m7 B $\flat$ /D E $\flat$ M7 G m/E F sus

mf

22

rit.

a tempo

mp

Do not be a-fraid, I am with you.

rit. F7 B $\flat$ 2 E $\flat$ /B $\flat$ F2

mp

(-Flute)

25

mf

I have called you each by name. Come and fol-low me,

mf

G m E $\flat$ E $\flat$ /C F sus F7 B $\flat$ B $\flat$ /D E $\flat$

mf

(+Flute)

28

I will bring you home; — I love you and you are

F D/F# G m G m/F E^b C m7 E^b/F F7

31

mine. —

B^b2 F/B^b E^b/B^b F/B^b B^b2 F/B^b E^b/B^b F/B^b/A

mp

35

mf I am strength, —

mf I am strength for all the de-spair-ing, — heal-ing for the ones who dwell in

G C M7 G M7 D sus G C M7

mf (-Flute)

74

38

I will heal. Ooo

shame. All the blind will see, the lame will all run free, and

F2 Em9 A m B_{sus} B Em

41

all will know my name.

all will know my name.

C/A CM7 C/E D_{sus} A m7 D C/E D/F#

(+Flute)

44

Do not be a-fraid, I am with you. I have called you each by

I am with you,

B^b E^b/B^b F/A G m E^b

47

name. Come and fol-low me, I will bring you
called you by name. Come and fol-low me, I will bring you

Fsus F B $\flat$ B $\flat$ /D E $\flat$ F D7/F $\sharp$

50

home; I love you and you are mine, you are
home; I love you and you are, you are mine,

G m G m/F E $\flat$ C m7 E $\flat$ /F F7 B $\flat$ E $\flat$ 2/B $\flat$

53

mine. I
you are mine. I

B $\flat$ E $\flat$ /B $\flat$ G m D m/F C/E F C m/E $\flat$ B $\flat$ sus/D B $\flat$ C m7 E $\flat$ Fsus F

rit. mp

76

58

a tempo, with freedom

am the Word that leads all to free-dom, I am the peace the world can - not

N.C. **a tempo, with freedom**
mp (for rehearsal only)
 (-Flute)

61

Tempo I (♩ = 80)

give. I will call your name em - brac-ing all your pain. Stand

mf *f*

Tempo I (♩ = 80)

F B $\flat$ B $\flat$ /D E $\flat$ 2 E $\flat$ A sus D G m

(Play) *mf*

64

up, now walk, and live!

rit.

C m7 B $\flat$ /D E $\flat$ G m/E F sus G sus G7 rit.

f (+Flute)

You Are Mine

67 **a tempo**
ff

Do not be a - fraid. I have called you by

ff

Do not be a-fraid, I am with you. I have called you each by

a tempo **C** **F M7** **G** **C** **F M7**

70 **f**

name. Come and fol-low me, I will bring you

f

G^{sus} **G** **C** **C/E** **F** **G** **E/G#**

73 **rit.** **mf**

home. I

rit. **A m** **E m/G** **A m/F#** **8va** **mf**

9

75 **slightly slower****poco rit. a tempo**

love you and you are mine.

mf

I love you and you are mine.

slightly slower**poco rit. a tempo**

Dm *F/G* *G7* *C* *G/C* *F/C* *Fm/C*

79

*mp***rit.***p*

You are mine.

mp *p*

You are mine.

mp **rit.** *p* *pp*

F M7 *C/E* *Dm9* *C* *Bb2* *Gm9* *C2* *gva*

You Are Mine

FLUTE

Music by DAVID HAAS
Arranged by MARK HAYES

Moderately slow (♩ = 80)

Since 1892 *mp*

5-11 *mf* *mp*

15 *rit.*

19 *mf*

23 *a tempo* 24-26 *mf*

29

33 *mp* 36-42 *7*

The musical score is written for a flute in 4/4 time. It consists of six staves of music. The first staff begins with a key signature of one flat (Bb) and a tempo marking of 'Moderately slow (♩ = 80)'. The music features various dynamics including mezzo-piano (mp), mezzo-forte (mf), and piano (p), as well as articulation like slurs and accents. There are also performance markings such as 'rit.' (ritardando) and 'a tempo'. The score includes measure numbers 5-11, 15, 19, 23, 24-26, 29, 33, and 36-42. A large, diagonal watermark reading 'HOPE Publishing' and 'NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.

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80
43

mf

47

51

55

rit. 58-61 4 62-64 3

a tempo, with freedom Tempo I (♩ = 80)

65

f 6 6 *ff*

68

f

73

rit. slightly slower poco rit. a tempo

mf

78

rit. *mp* *p*

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