

9022 Simple Settings, Vol. 2
9022C Performance/Accompaniment CD
9027 Preview Pack (Book & Listening CD)

SAB

Simple Settings

HOPE Publishing Company
For SAB Choirs, Vol. 2
Since 1892

Original Compositions and Arrangements by
*Joel Raney, Lloyd Larson, Jack Schrader,
Joseph M. Martin, Victor Johnson,
Pepper Choplin, Jay Althouse, Brad Croushorn,
Richard A. Nichols & Andrew Miller*

HOPE Publishing Company
Carol Stream, IL 60188
Since 1892

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Code No.

9022 Score

9022C Performance/Accompaniment CD

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Make This Church a Welcome Place

For S.A.B. Voices and Piano Accompaniment

Words by
J. PAUL WILLIAMS

Music by
JOEL RANEY

Fervently (♩ = c. 108)

Piano *mp*

5 *poco rit.*

9 **a tempo**
All Voices Unison
mp

Lord of mer - cy, Lord of — grace,

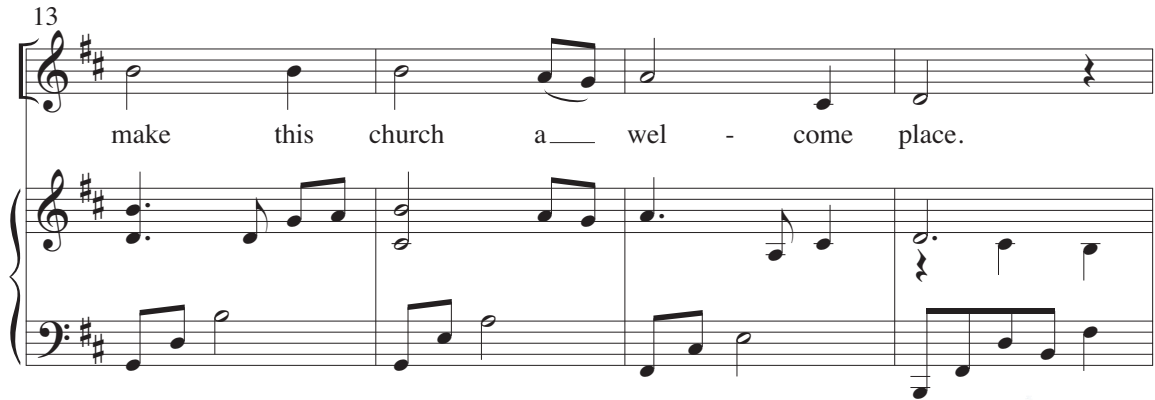
a tempo

The musical score is written for piano and voices. It begins with a piano introduction in 3/4 time, marked 'Fervently' with a tempo of approximately 108 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand, both in the key of D major. A large watermark for 'HOPE Publishing Company' is overlaid on the first system. The score continues with a second system marked 'poco rit.' and a third system marked 'a tempo' for an 'All Voices Unison' section. The lyrics 'Lord of mer - cy, Lord of — grace,' are written below the vocal line. The piano accompaniment continues with a steady rhythm. A final system is also marked 'a tempo'.

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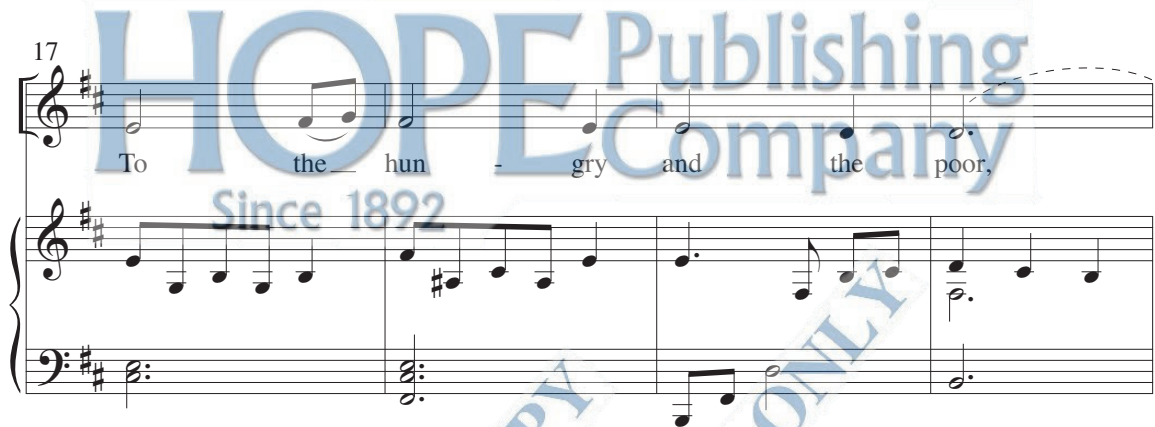
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13



make this church a welcome place.

17



To the hungry and the poor,

21



may there be an open door.

25 Baritone



To the weary and distressed,

29 S.A. *p* poco rit.

may this be a place of rest.

may this be a place of rest.

poco rit.

34 *a tempo* *mf*

Lord of mer - cy, Lord of grace, make this

a tempo *mf*

39 *poco rit.* *a tempo* *mp*

church a wel - come place.

poco rit. *a tempo* *mp*

59 rit.

and all.

and all. rit.

64 a tempo

ff Lord of mer - cy, — Lord of — grace, make this

ff

a tempo

ff

69 *mf*

church — a — ho - ly place, where we — come to seek the

mf

mf

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The image shows a musical score for a hymn. It consists of three systems of music. The first system (measures 59-63) features a vocal line with lyrics 'and all.' and a piano accompaniment. The second system (measures 64-68) features a vocal line with lyrics 'Lord of mercy, — Lord of — grace, make this' and a piano accompaniment. The third system (measures 69-73) features a vocal line with lyrics 'church — a — ho - ly place, where we — come to seek the' and a piano accompaniment. The score includes dynamic markings such as 'rit.', 'a tempo', 'ff', and 'mf'. A large watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

Make This Church a Welcome Place

75 *f*

truth; fill our hearts and wor - ship you

80 *mp*

in our words and through our deeds, know - ing

85 *poco rit.* **89** *a tempo*

you will meet our needs. Lord of

poco rit. *a tempo*

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The image shows a page of a musical score for a church song. It consists of four systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with dynamics such as *f* (forte) and *mp* (mezzo-piano). There are tempo markings *poco rit.* (ritardando) and *a tempo* (return to original tempo). The lyrics are: 'truth; fill our hearts and wor - ship you in our words and through our deeds, know - ing you will meet our needs. Lord of'. A large watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

90 *mf*

mer - cy, Lord of grace, make this church,

mf

mf

95 *poco rit.* *a tempo* *mp*

make this church a wel -

make this church, *mp*

poco rit. *a tempo* *mp*

mp

100 *dim. e rit.*

come place. A - men.

dim. e rit.

dim. e rit.

Jesus Walked This Lonesome Valley

For S.A.B. Voices and Piano Accompaniment

Traditional Spiritual
Arranged by
VICTOR C. JOHNSON

Plaintively (♩ = c. 69-72)

Piano *mp*

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3 *mp* 5

Je-sus walked this lone-some

6

val - ley, he had to walk it by him -

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8 S.A. Unison *mp*

Oh, no - bod-y else _____ could walk it

self.

10 *poco rit.*

for him, _____ he had to walk _____ it by him -

poco rit.

12 *a tempo* *mf* Je - sus

self. *mf* Je - sus

a tempo

The musical score is written for Soprano and Alto voices in unison and piano accompaniment. It is in the key of B-flat major and 4/4 time. The piano part features a steady accompaniment with some triplet figures. The vocal line includes lyrics and performance directions like 'poco rit.' and 'a tempo'. A large watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

14 prayed, _____ there in the gar - den, _____ he had to

prayed, Je - sus prayed in the gar - den, _____

mf

16 pray _____ all by him - self. Oh,

he had to pray all by him - self. Oh, _____

18 *mf* no - bod - y else _____ could pray there with him, _____ he had to

mf no - bod - y else could pray with him, _____

mf *pp*

20 pray _____ all by him - self.

mp he had to pray all by him - self.

mp

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a measure of rest followed by a melodic line for the words "pray all by him - self." The bottom staff is a piano accompaniment in bass clef, starting with a *mp* dynamic marking and providing harmonic support for the vocal line.

mp *cantabile*

This system contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand has a flowing, arpeggiated accompaniment, while the left hand provides a steady bass line. The dynamic marking is *mp* and the performance instruction is *cantabile*.

This system contains the piano accompaniment for the third system. It continues the arpeggiated accompaniment in the right hand and the bass line in the left hand, maintaining the *mp* dynamic.

24 rit. *B. mp* Je - sus _____

This system contains the fourth system of music. The top staff is a vocal line in treble clef, starting with a measure of rest and then a melodic line for the words "Je - sus". The bottom staff is a piano accompaniment in bass clef, starting with a *B. mp* dynamic marking. The tempo instruction *rit.* is placed above the vocal staff.

rit.

This system contains the piano accompaniment for the fifth system. It features a grand staff with treble and bass clefs. The right hand has a flowing, arpeggiated accompaniment, while the left hand provides a steady bass line. The tempo instruction *rit.* is placed above the vocal staff.

26 Mournfully (♩ = c. 60)
p

ah, ah,

died way out on Cal - v'ry, he was

Mournfully (♩ = c. 60)

mp

28

ah, ah, oh,

pierced and cru - ci - fied

30

f *mp*

no - bod - y else could die in his place, he had to

f *mp*

f

32 *poco rit.* *a tempo*

die all by him - self.

poco rit. *a tempo*

mp

35 *poco accel.* *Sop. mf*

We must

poco accel.

7

37 **Tempo I** (♩ = c. 69-72)

walk this lone - some val - ley, we have to

Alto & Bar. mf

We must walk this lone - some val - ley,

Tempo I (♩ = c. 69-72)

mf

walk _____ it by our - selves.

we have to walk _____ it by our - selves.

Oh,

B.

no - bod - y else _____ can walk it for

broadening

broadening

us; _____ we have to walk, _____ we have to

f *mf* *poco rit.* *a tempo*

f *mf* *poco rit.* *a tempo*

f *mf* *opt. a cappella* (play)

45 walk we have to walk **poco rit.** it by our -
 walk, we have to walk, we have to walk, we have to walk it by our -
 walk we have to walk, we have to walk it by our **poco rit.**

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "walk we have to walk poco rit. it by our -". The middle staff is another vocal line with lyrics: "walk, we have to walk, we have to walk, we have to walk it by our -". The bottom staff is a piano accompaniment with lyrics: "walk we have to walk, we have to walk it by our poco rit." The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

47 **a tempo** selves. Since 1892
 selves.
 selves.
a tempo

The second system of the score consists of three staves. The top staff is a vocal line with lyrics: "selves. Since 1892". The middle staff is another vocal line with lyrics: "selves.". The bottom staff is a piano accompaniment with lyrics: "selves. a tempo". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. There are triplets in the right hand.

49 **rit.** Walk this lone - some val - ley. *p*
p
rit. *pp*

The third system of the score consists of three staves. The top staff is a vocal line with lyrics: "Walk this lone - some val - ley. p". The middle staff is another vocal line with lyrics: "p". The bottom staff is a piano accompaniment with lyrics: "rit. pp". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system ends with a double bar line.

Alleluia

For S.A.B. Voices, unaccompanied

Words and Music by
ANDREW MILLER

Reverently (♩ = 60)
Baritone *p*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Piano (rehearsal only) *p*

4

Alto *p*

Al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

7

Soprano *p*

Al-le-lu - ia,
al - le-lu - ia, al - le - lu - ia, al - le-lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

10

al - le-lu - ia, al - le-lu - ia, al - le - lu - ia,
al - le-lu - ia, al - le-lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

13

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

16

cresc.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

cresc.

19 *mf with fervor*

ia, al - le - lu - ia, al - le - lu - ia. Lift your voice to the

mf with fervor

al - le - lu - ia, al - le - lu - ia. Lift your voice, O

mf with fervor

al - le - lu - ia, al - le - lu - ia. Lift your voice to the

mf with fervor

22 *p*

Lord, give your thanks, give, O give your praise, all

p

lift your voice, give your thanks, give your praise, all

p

Lord, give your thanks, give, O give your praise, all

25 *cresc.* *f* **Broaden**

glo - ry and hon - or are yours for - ev - er -

glo - ry and hon - or are yours for - ev - er -

glo - ry and hon - or are yours for - ev - er -

cresc. *f* **Broaden**

glo - ry and hon - or are yours for - ev - er -

glo - ry and hon - or are yours for - ev - er -

glo - ry and hon - or are yours for - ev - er -

Since 1892

28 *ff joyfully*

more! Al - le - lu - ia, al - le - lu -

ff joyfully

more! Al - le - lu - ia, al - le - lu - ia,

ff joyfully

more! Al - le - lu - ia, al - le - lu - ia,

joyfully

Peace

For S.A.B. Voices and Keyboard Accompaniment

Words and Music by
PATRICIA MOCK

Arranged by
RICHARD A. NICHOLS

With calm assurance (♩ = c. 120)

Keyboard

mf

5

S.A. Unison *mf*

Oh,

9

Lord, through the strife bring your peace. _____ Where

mp

13

wor - ry pre - vails, give re - lease. _____ As the

17

shad - ows lin - ger all a - round, ^{s.} to our

B. mf

mf

21

A. trou - bled minds

trou - bled minds and bro - ken land. _____

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Peace

26

25

mp

Let there be peace.

mp

29

mp

Let there be peace.

34

B. mf

Oh, Lord, through the dark shine your light.

mp

Peace

38

Where truth seems un - clear, help our sight.

42

S.A. *mp*
veil that cov - ers.

Lift the veil that cov - ers blind - ed

46

mf
Give a vi - sion of you, on - ly
eyes; vi - sion of you, on - ly

Peace

28

50

S. mp

Let your light shine.

wise. Let your light shine. Let your light

wise.

p

54

Since 1892

Let your light shine.

shine. Let your light

mp Let your light shine.

58

shine. Lord of all

Let your light shine.

Peace

62

mer - cy and grace, _____ rain down your
Lord of all mer - cy and grace, _____

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66

love in this place. _____ In a world where _____
_____ rain down your love. In a world where _____

f

70

ha - tred seems so strong, may your _____
ha - tred seems so strong,

30

74

grace right the wrong.

Musical notation for measures 74-77, including vocal line and piano accompaniment.

Musical notation for piano accompaniment for measures 74-77.

78

mp

Musical notation for measures 78-81, including piano accompaniment.

82

Musical notation for piano accompaniment for measures 82-85.

86

mp

Oh, Lord, through the strife bring your

Musical notation for measures 86-89, including vocal line and piano accompaniment.

p

Musical notation for piano accompaniment for measures 86-89.

Peace

90

peace. _____ Where wor - ry pre - vails, give re -

94

lease. _____ As the shad - ows lin - ger

mf

98

all a - round, s. to our trou - bled minds
A. trou - bled minds and

32

102

S. mp

Let there be

bro - ken land.

106

peace.

Let there be

Let there be peace.

110

peace.

Let there be, let there be peace.

Let there be peace.

Give your

Peace

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114 *p*

Lord give your
peace,

pp

118

peace, peace,
peace, peace.

122 *rit.*

peace.

rit.

Peace

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Prepare the Way

For S.A.B. Voices and Piano Accompaniment

Words based on
ISAIAH 40:3-4, MATTHEW 3:3,
LUKE 12:35

Words and Music by
BRAD CROUSHORN

Soulful walking tempo, some urgency (♩ = c. 106) ♩ = ♩³♩
(Opt. Baritone solo) *mf* 3

Pre - pare the way of the Lord...

4
Pre - pare the way of the Lord... Make

7
haste, get read - y, don't de - lay... Pre - pare the way of the Lord...

mp
(accomp. opt. through m. 9)

*Opt. fingersnaps on beats 2 & 4 during the choruses.

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10 S.A. Unison *mf* 12

(end Solo) Baritone *mf*

Pre - pare the way of the Lord...

13

Pre - pare the way of the Lord... Make

16

haste, get read - y, don't de - lay. Pre - pare the way of the Lord...

mf

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Prepare the Way

opt. Solo *f*

A voice cried out in the

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S.A. *mf*

B. *mf*

opt. Solo *f*

Pre - pare the way of the Lord.

wil - der - ness, -

You bet - ter

Pre - pare the way of the Lord. -

straight - en those road - ways and lev - el those hills. -

28 29

Pre - pare the way of the Lord. — Pre -

Pre - pare, pre - pare the way of the Lord. —

31

pare the way of the Lord. — Make haste, get read-y, —

— Pre - pare the way of the Lord. —

34

don't_ de - lay. — Pre - pare the way of the Lord. —

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The image shows a musical score for the hymn 'Prepare the Way'. It consists of three systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system starts at measure 28 and ends at measure 30. The second system starts at measure 31 and ends at measure 33. The third system starts at measure 34 and ends at measure 36. The lyrics are: 'Pre - pare the way of the Lord. — Pre -', 'Pre - pare, pre - pare the way of the Lord. —', 'pare the way of the Lord. — Make haste, get read-y, —', '— Pre - pare the way of the Lord. —', 'don't_ de - lay. — Pre - pare the way of the Lord. —'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score, along with a diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'.

S.A.

opt. Solo *f*

Pre-

B.

Clear out the ha - tred, pet-ty jeal-ous-y and lies.—

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pare the way of the Lord.—

opt. Solo

Make room for the Way,— the Truth,—

S.A.

Pre - pare the way of the Lord.—

Pre-

B.

— and the Life.—

Pre-

46

pare the way of the Lord. — Pre - pare the way of the Lord. —

pare, pre - pare the way of the Lord. — Pre - pare the

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49

— Make haste, get read - y, — don't de - lay. —

way of the Lord. — Make haste, get read - y, — don't de - lay. — Pre -

52

53 "Keep Your Lamps Trimmed and Burning"
Traditional Spiritual

Keep your lamps trimmed and burn - ing.

p

pare the way of the Lord. —

mp

40

55

grad. cresc.

Keep your oil filled up high. Keep your lamps

58

trimmed and burn - ing. Keep your oil filled up high. *mf*

61

mf

Keep your lamps trimmed and burn - ing. Keep your oil

pare the way of the Lord. Pre- pare the way of the Lord..

Prepare the Way

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64 *grad. cresc.*

filled up high. — Keep your lamps trimmed and burn - ing.

grad. cresc.

— Make haste, get read-y, — don't de - lay. — Pre -

grad. cresc.

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67 *f*

Keep your oil filled up high.

f

pare the way of the Lord. — Pre-prepare the way of the Lord. —

69

PREPARE THE WAY OF THE LORD

70

— Pre - pare the way of the Lord. — Make

— Pre - pare the way of the Lord. — Make

Prepare the Way

42

73

haste, get read-y, — don't de-lay. — Pre-pare the way of the Lord. —

haste, get read-y, — don't de-lay. —

This system contains three staves of music. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The lyrics are: "haste, get read-y, — don't de-lay. — Pre-pare the way of the Lord. —".

This system shows the piano accompaniment for measures 73-75, consisting of two staves (treble and bass clef).

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76

Pre-pare the way of the Lord. —

Pre-
mp

mf *mp*

This system contains three staves of music. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The lyrics are: "Pre-pare the way of the Lord. —". Dynamic markings include *mf* and *mp*. A box around measure 77 contains the number "77".

mf *mp*

This system shows the piano accompaniment for measures 76-77, consisting of two staves (treble and bass clef). Dynamic markings include *mf* and *mp*.

79

pare the way of the Lord. —

pp *pp*

This system contains three staves of music. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The lyrics are: "pare the way of the Lord. —". Dynamic markings include *pp*.

(piano out)

This system shows the piano accompaniment for measures 79-80, consisting of two staves (treble and bass clef). The instruction "(piano out)" is written in the first measure.

Prepare the Way

Bethlehem

For S.A.B. Voices and Piano Accompaniment

Words by
WILLIAM H. NEIDLINGER
and PHILLIPS BROOKS

Music by
LLOYD LARSON

Gently, expressively (♩ = c. 84)

Piano *mp*

3 *poco rit.* Baritone *mp* 5 *a tempo*

In the lit - tle vil-lage of

poco rit. *a tempo*

6

Beth - le - hem, there — lay a child one day, and the

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9



sky was bright with a ho - ly light o'er the place where Je - sus



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Since 1892 S.A. Unison *mp* 13

12



'Twas a hum - ble birth - place, but



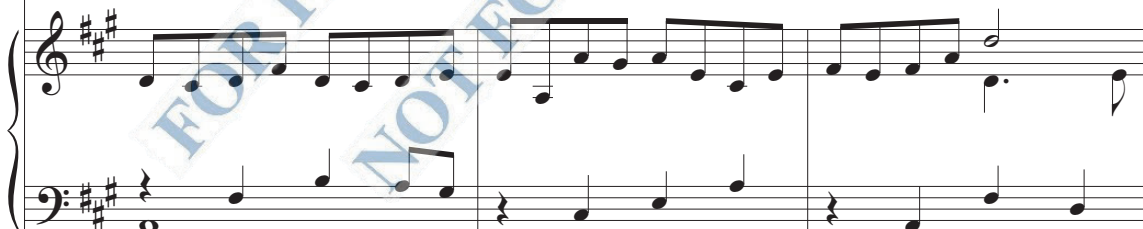
lay.



14



O how much God gave to us that day; from the



17

man - ger bed what a path has led, what a

19

per - fect, ho - ly way. *mf* 21 O lit - tle town of

22

Beth - le - hem, how still we see thee lie! A -

mf

mf

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The image shows a musical score for a piece titled 'Bethlehem'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'man - ger bed what a path has led, what a per - fect, ho - ly way. O lit - tle town of Beth - le - hem, how still we see thee lie! A -'. There are dynamic markings of 'mf' (mezzo-forte) at measures 19 and 22. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score, and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also present.

Bethlehem

46

25

bove thy deep and dream-less sleep the si-lent stars go

28

29

by. Yet in thy dark streets shin-eth the

mf

There shines the

31

ev-er-last-ing Light; the hopes and fears of

ev-er-last-ing Light; the hopes and fears of

Bethlehem

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34 *mp*
all the years are met in thee to - night.
mp
all the years are met in thee to - night.

37 *rit. mp*
mp How
rit.

40 *a tempo mf*
si - lent - ly, how si-lent-ly the - won - drous gift is
a tempo mf

Bethlehem

48

43

giv'n; so God im - parts to hu - man hearts the

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46

48

bless - ings of his heav'n! No ear may hear his

(mel.)

No ear may hear his

49

com - ing, but in this world of

com - ing, but in this world of

Bethlehem

51

sin, where meek souls will receive him still the

sin,

Detailed description: This block contains the first system of music, measures 51-53. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'sin, where meek souls will receive him still the' on the top line and 'sin,' on the bottom line. The piano part consists of chords and moving lines in both hands.

Detailed description: This block shows the piano accompaniment for measures 51-53. It includes the right and left hand staves with chords and melodic fragments.

54

Since 1892

dear Christ enters in. O lit - tle town of

(mel.) *f* 56

Detailed description: This block contains the second system of music, measures 54-56. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'dear Christ enters in. O lit - tle town of'. There is a dynamic marking '(mel.) f' and a measure number '56' in a box. A watermark 'Since 1892' is visible over the first part of the system.

Detailed description: This block shows the piano accompaniment for measures 54-56. It includes the right and left hand staves with chords and melodic fragments.

57

Beth - le - hem, how still we see thee

Detailed description: This block contains the third system of music, measures 57-59. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'Beth - le - hem, how still we see thee'.

Detailed description: This block shows the piano accompaniment for measures 57-59. It includes the right and left hand staves with chords and melodic fragments.

Bethlehem

50

59

lie! A - bove thy deep and dream - less sleep the

62

si - lent stars go by. — Yet in thy dark streets

65

shin - eth — the ev - er - last - ing

There shines the ev - er - last - ing

Bethlehem

67

Light; the hopes and fears of all the years are —

Light; the hopes and fears of all the years are

70 *mp*

met in thee to - night, are

met in thee to - night,

73 *rit. poco a poco al fine* *p*

met in thee to - night.

rit. poco a poco al fine *p*

Bethlehem

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Since 1892

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52 In honor of the Rev. Dr. Philip C. Lawton, who has selflessly and with extravagant generosity shared his faith, service, knowledge, beliefs and love for 31 years with his church family at the Felton-Viola United Methodist Church, on the occasion of his retirement.

Angels Unaware

For S.A.B. Voices and Piano Accompaniment

Inspired by
HEBREWS 13:1-2

Words and Music by
PEPPER CHOPLIN

With a sense of mystery (♩ = 80)

8^{va} -----

Piano *p*

4

7

S.A. Unison (or Solo) *mp*

Peo-ple are a - round, they're a -

sub. mp

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10

round on the cor - ner, peo - ple who have needs, who have

12

need of care. Man - y who take time to be

14

kind have been kind to an - gels un - a - ware.

mf

mf

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The image shows a musical score for the hymn 'Angels Unaware'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'round on the cor - ner, peo - ple who have needs, who have need of care. Man - y who take time to be kind have been kind to an - gels un - a - ware.' The score includes dynamic markings of *mf* (mezzo-forte) and a large diagonal watermark that reads 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. The publisher's name 'HOPE Publishing Company Since 1892' is also visible.

16 (end Solo) S.A.
 Peo - ple on the street, on the
 B. *mp*

18
 street we are walk - ing, o - pen up your eyes, you may

20
 see them there. Man - y who take time to be

22

kind, have been kind to an - gels un - a - ware.

24

Or is the strang - er just a

26

just a broth - er of hu -
broth - er,

28

man - i - ty? Or a sis - ter who is

30

tired, who is suf - fer - ing in - side, who needs heal - ing in her

32

soul, who needs heal - ing in her soul? Brothers are a -

rit. *mf* *mp accel.* *mp* *rit.* *mf* *mp accel.*

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The image shows a page of a musical score for the hymn 'Angels Unaware'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three systems. The first system (measures 28-29) contains the lyrics 'man - i - ty? Or a sis - ter who is'. The second system (measures 30-31) contains the lyrics 'tired, who is suf - fer - ing in - side, who needs heal - ing in her'. The third system (measures 32-33) contains the lyrics 'soul, who needs heal - ing in her soul? Brothers are a -'. The piano part includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), as well as performance directions like *rit.* (ritardando) and *accel.* (accelerando). A large watermark for 'HOPE Publishing Company' is overlaid on the score.

35 Solo (or a few sopranos) *mf* *f* **a tempo**

Peo - ple are a - round.

Sis - ters are a - round. Peo - ple are a - round, they're a -

round. Peo - ple are a - round, they're a - round, they're a -

a tempo

37

On the cor - ner, there are peo - ple.

round on the cor - ner, peo - ple who have needs, who have

round on the cor - ner,

39

Man - y who are kind, _____
 need of care. Man - y who take time to be

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41

_____ have been kind to an - gels un - a - ware. *(end Solo)*
 kind, have been kind to _____ an - gels un - a - ware.

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43 *mf* *mp*

If we o - pen up our eyes

mp

and we try to be

mf *mp*

46

show - ing love and care,

kind,

gva

49 *rit.* *p* *pp*

it's like there are an - gels ev - 'ry - where.

pp

rit. *gva* *p* *pp*

Remember, Remember Me

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JACK SCHRADER

Freely **rall.** **Steady tempo** (♩ = c. 54)

Piano *l.h.*

9 S.A. Unison *mp*

7 This bread is my bod - y, bro - ken for

B. mp

12 you; this cup is my life - blood, poured out for you.

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17

Each time when you drink it, each time you par-take, re -

21

mem - ber, re - mem - ber me.

26

p

Oo

mp

This bread is my bod-y, bro-ken for you,

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The image shows a musical score for the hymn 'Remember, Remember Me'. It consists of three systems of music. The first system (measures 17-20) features a vocal line with lyrics 'Each time when you drink it, each time you par-take, re -' and a piano accompaniment. The second system (measures 21-25) continues the vocal line with 'mem - ber, re - mem - ber me.' and the piano accompaniment. The third system (measures 26-30) begins with a piano introduction marked 'p' and 'Oo', followed by the vocal line 'This bread is my bod-y, bro-ken for you,' and the piano accompaniment. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid across the score. The publisher's name 'HOPE Publishing Company Since 1892' is also visible.

Remember, Remember Me

31

oo

mp

mf

this cup is my life - blood, poured out for you.

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35

mf

mp

Each time when you drink it, each time you par-take, re -

mp

mem-ber, re - mem - ber me.

39

mem-ber, re - mem - ber me.

43 *mf* 45

Re - mem-ber, re - mem-ber my

47

love for you: _____ the sac - ri-fice I will-ing-ly

51

made. _____ Re - mem-ber what I taught you, re -

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The image shows a musical score for the hymn 'Remember, Remember Me'. It consists of three systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The first system starts at measure 43 and ends at measure 45. The second system starts at measure 47. The third system starts at measure 51. The lyrics are: 'Re - mem-ber, re - mem-ber my love for you: _____ the sac - ri-fice I will-ing-ly made. _____ Re - mem-ber what I taught you, re -'. The score includes dynamic markings like 'mf' and a rehearsal mark '45'. A large watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the page.

64

55

mp

mem - ber my — grace. Re - mem - ber, re - mem - ber

mp

59

me. —

p

This bread is my bod-y,

Reflectively (*softer than before*)

65

p

This cup is my life-blood, poured out for

bro-ken for you.

Remember. Remember Me

70 *mp*

you. Each time when you drink it, each time you par-

mp

Detailed description: This system contains measures 70 through 73. The vocal line starts with a rest in measure 70, then sings "you." in measure 71, followed by "Each time when you drink it," in measure 72, and "each time you par-" in measure 73. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 70-73. The right hand features chords and melodic fragments, while the left hand provides a steady bass line. Dynamics are marked as *mp*.

74

take, re - mem-ber, re-mem - ber me,

Detailed description: This system contains measures 74 through 77. The vocal line continues with "take, re - mem-ber, re-mem - ber me," across these measures. The piano accompaniment continues with chords and moving lines.

Detailed description: This system shows the piano accompaniment for measures 74-77. The right hand has chords and moving lines, while the left hand has a bass line with some chordal accompaniment.

79

re - mem - ber me.

p

Detailed description: This system contains measures 78 through 81. The vocal line concludes with "re - mem - ber me." in measure 81. The piano accompaniment features a crescendo leading to a *p* dynamic in measure 81.

pp

p

8vb

Detailed description: This system shows the piano accompaniment for measures 78-81. It includes a *pp* dynamic marking in measure 81 and an *8vb* (octave below) marking for the left hand in the final measure. The system ends with a double bar line.

What Have They Done?

For S.A.B. Voices and Piano with opt. B \flat Clarinet*

Words and Music by
JAY ALTHOUSE

Adagio (♩ = c. 76)
(+ Cl.)

Piano *mp*

4

What have they done?

(- Cl.)

6

What have they done? And Je - sus knelt to

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S.A. Unison *mp*

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*Part for B \flat Clarinet is on page 79.

8

prayer.

Baritone *mp*

What have they done?

(+ Cl.) (- Cl.)

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10

mf

They

mf

What have they done? They took our Lord a - way.

(+ Cl.)

13

brought him be - fore the learn - ed men, so they could

(- Cl.)

mf

15

charge him _____ with a crime. When Pi-late asked him, _____ "Are you the

(+ Cl.)

18

son of God?" He an - swered, "You say I am."

rit. moving ahead

rit. moving ahead

21

a tempo
mp

What have they done? What have they done

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a tempo

(- Cl.)

What have they done? What have they

23

ear - ly on that morn? What have they done?

done on that morn? What have they

(+ Cl.) (- Cl.)

26

What have they done? They gave him a crown of thorn. They

done? What have they done, a crown of thorn.

mf *mf*

(+ Cl.)

29

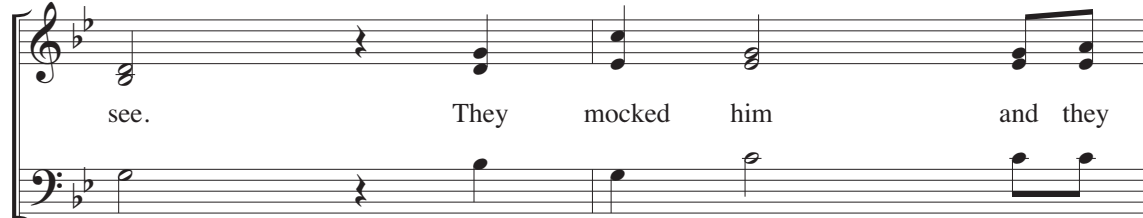
led him on a coun-try road to a place where the mob could

(- Cl.)

70

32

see. They mocked him and they



(+ Cl.)

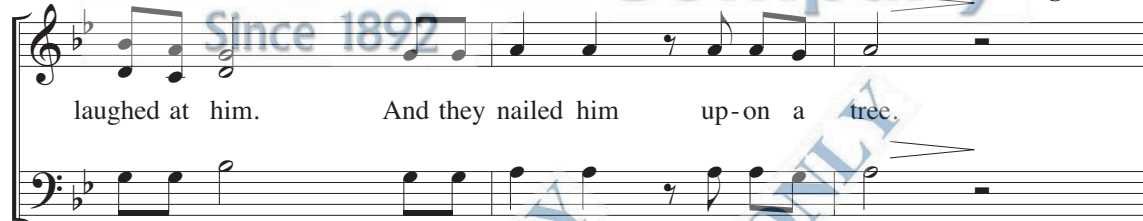
(- Cl.)



34

laughed at him. And they nailed him up-on a tree.

rit. moving ahead



rit. moving ahead (+ Cl.)

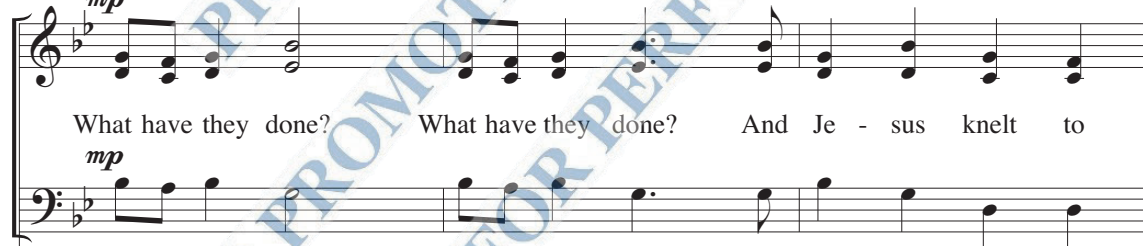


37

a tempo

mp

What have they done? What have they done? And Je - sus knelt to



a tempo

(- Cl.)

mp



What Have They Done?

40

pray. What have they done? What have they done? They

(+ Cl.) (- Cl.)

43

took our Lord a - way. They

rit. *p*

(+ Cl.) *rit.*

46

Slowly

took our Lord a - way.

Slowly (- Cl.) (+ Cl.)

p

A Home of Grace

For S.A.B. Voices and Piano Accompaniment

Words by
JOSEPH M. MARTIN

THE SALLEY GARDENS
Irish Melody
Arranged by
JOSEPH M. MARTIN

With tenderness

Piano *p*

4 S.A. Unison *p*

O, — thank you, — Lord, for — fam — 'ly, how —

7

pre — cious — your de — sign.

Baritone *p*

That — through the — gift of —

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10 *mp*

They *mp*

par - ents we know your love di - vine.

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13 *mp*

lead us and they teach us. They help us find our

16

place. And work - ing all to - geth - er, we

19

build a home of grace.

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22

S.A.
O, thank you, Lord, for

25

fam - ily, no two of them the same. For

B.
no two of them the same.

28

all who care for chil - dren though nev - er share their
 though nev - er share their

31

name. O, teach us, Lord, com - pas - sion and
 name.

34

help us grow our faith, 'til ev - 'ry home is

37

cher - ished and_ built up - on your grace.

40

mf O, -

43

thank you, _ Lord, for _ fam - 'ly. This _ is our _ ear - nest

mf

46

prayer for mothers and for fathers, for the

49

hearts of all who care. And though some-times im-

52

per-fect and though we lose our way,

55 *mp* **a tempo**

to - day we _ pledge and _ prom - ise to _

mp **a tempo**

58 *p* **rit.** Sop. *p* Build a home of

build a _ home _ of _ grace.

p **rit.**

61 *p* *pp*

Build a home of grace.

p *pp*

What Have They Done?

B \flat CLARINET

JAY ALTHOUSE

Adagio (♩ = c. 76)

5

6-7 10-11

13 3 13-15 *mf* rit.

20 moving ahead 21 a tempo 22-23 *mp*

29 26-27 *mf* 30-31

32 rit. moving ahead

37 a tempo 38-39 *mp* 42-43


44 rit. 46 Slowly *p*



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Score



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