

*Essential*  
**HOPE** Publishing Company  
*Two-Part*  
Since 1892  
*Anthems*  
Volume 4

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Since 1892

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# Essential Two-Part Anthems

HOPE Publishing Company  
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Volume 4

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### Separate parts available from the publisher:

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**Score — 9065    Accompaniment CD — 9065C**

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# Hymn of Promise

For Two-Part Mixed Voices or Treble Voices and Piano with opt. Handbells\*

Words and Music by NATALIE SLEETH

Legato (♩ = c. 80-88)

Piano *mf*

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6 Part I (Trebles) *mf* 9

In the bulb there is a

10 flow - er; in the seed, an ap - ple tree; in co - coons, a hid - den

14 prom - ise: but - ter - flies will soon be free! In the cold and snow of 17

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Legato' and 'mf'. The piano part features a flowing accompaniment with eighth and sixteenth notes. The vocal part, labeled 'Part I (Trebles)', enters at measure 6 with the lyrics 'In the bulb there is a'. The score continues with two more lines of music, ending at measure 17. The lyrics for the second line are 'flow - er; in the seed, an ap - ple tree; in co - coons, a hid - den'. The lyrics for the third line are 'prom - ise: but - ter - flies will soon be free! In the cold and snow of'. The piano accompaniment includes various dynamics and articulations such as accents and slurs.

\*3-5 oct. Handbells and opt. 2-4 oct. Handchimes (Level 3) accompaniment available: 1519

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18

win - ter, there's a spring that waits to be, un - re - vealed un - til its

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22

sea - son, some-thing God a-lone can see.

*mf*

26

31

Part II (Men) *mf* 33

There's a song in ev-ery si - lence, seek-ing

*mp*

35

word and mel-o - dy; there's a dawn in ev-ery dark - ness, bring-ing

39

41

hope to you and me. From the past will come the fu - ture; what it

43

holds, a mys-ter - y, un-re - vealed un-til its sea - son, some-thing

47

God a - lone can see.

51

*mp*

56

*mp* [57]

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

*mf* (mel.)

In our end is our be - gin - ning; in our time, in - fin - i -

60

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

ty. In our doubt, there is be - liev - ing; in our life, e - ter - ni -

64

*mf* (mel.) [65]

ia. In our death, a res - ur - rec - tion; at the last a vic - to -

ty. In our death, a res - ur - rec - tion; at the last a vic - to -

*mf*

ry, un-re-vealed un-til its sea-son, some-thing God a-lone can

ry, un-re-vealed un-til its sea-son, some-thing God a-lone can

Since 1892

see; un-re-vealed un-til its sea-son, some-thing yet un-known, which

see; un-re-vealed un-til its sea-son, some-thing yet un-known, which

*mp*

(a few high voices on upper notes)

*a tempo*

God a-lone can see. rit.

God a-lone can see. rit.

*p*

*pp*

*a tempo*

*rit.*



# Down to the River to Pray

with Lord, Listen to Your Children

For Two-Part Mixed Voices and Piano Accompaniment

Arranged by  
MARY McDONALD

Traditional Spiritual  
Words and Music by  
KEN MEDEMA

Steady, unhurried (♩ = 63)

Piano

4 Part II *mp* 5

As I went down to the riv-er to pray, stud-y-in' a-

6

bout that good ole way and who shall wear the star-ry crown, good

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8

Lord, show me the way. O broth-er, let's go down,

10

let's go down, come on down.— O broth-er, let's go down,

12

Part I *mp*

down to the riv-er to pray,— down to the riv-er to pray.

14

*mf*

Lord, lis-ten to your chil-dren pray - in', O

*mf*

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8<sup>vb</sup>

16

Lord, send your Spir-it in this place. O

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18

Lord, lis-ten to your chil-dren pray - in', send us

20

love, send us pow'r, send us grace. \_\_\_\_\_

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22

*f* Some-thing's gon-na hap-pen like the world has nev-er known, — when the

*f*

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24

peo-ple of the Lord — get down to pray. \_\_\_\_\_

26

A door's gon-na swing o-pen and the walls come a-tum-bl-in' down, when the

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28

peo - ple of the Lord get down to pray.

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30

*mf* chil-dren, let's go down, let's go down, come on down.

*mf*

*mf*

32

O chil-dren, let's go down, down to the riv-er to pray,  
to the riv-er to

34

down to the riv-er to pray, down to the riv-er to pray, to  
pray, to the riv-er to pray, to the riv-er to pray,

37

36

pray: Lord, lis - ten to your chil - dren

38

pray - in'. O Lord, send your Spir-it in this

40

place. O Lord, lis-ten to your chil - dren

42

pray - in', send us love, send us pow'r, send us

44 *sub. mp* 45

grace. \_\_\_\_\_ Send us love, send us pow'r, send us

*sub. mp*

*sub. mp*

46 *mf*

grace. \_\_\_\_\_ Send us love, send us

*mf*

Lord, send us

*mf*

48

pow'r, send us grace.

pow'r, send us grace.



50 51 *mp*

*mp* I went

I went down to the riv-er to pray,

*mp* Since 1892

52 *rit.*

down to the riv-er to pray, to pray,

I went down to the riv-er to pray,

*rit.*

54 **Slower, freely**

to the riv - er to pray.

**Slower, freely**

# At the Table of the Lord

For Two-Part Mixed Voices and Piano Accompaniment

Words and Music by  
JAY ALTHOUSE

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Pensively (♩ = c. 69-76)

Piano *mp*

4 Part I Unison or Solo *mp* 6

At the ta - ble of the Lord bread is

7 (end Solo)

bro - ken. We re-

Part II Unison or Solo *mp* (end Solo)

At the ta - ble of the Lord we are fed. We re-

The musical score is written for piano and two-part mixed voices. It begins with a piano introduction in 4/4 time, marked 'Pensively' with a tempo of approximately 69-76 beats per minute. The piano part consists of two staves. The vocal parts enter at measure 4 with the lyrics 'At the ta - ble of the Lord bread is'. The first part is labeled 'Part I Unison or Solo' and ends at measure 6. The second part, 'Part II Unison or Solo', begins at measure 7 with the lyrics 'bro - ken. We re-' and continues with 'At the ta - ble of the Lord we are fed. We re-'. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

10

mem - ber now the words that Christ has spo - ken:

mem - ber now the words that Christ has spo - ken:

12

"This is my bod - y," he said.

"This is my bod - y," he said.

14

*mf*

At the

*mf*

17

ta - ble of the Lord, in thanks - giv - ing, we have

*mf*

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Detailed description: This block contains the musical notation for measures 17 and 18. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a dynamic marking of *mf*. A large watermark for 'HOPE Publishing Company' is overlaid on the score, along with the text 'Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

19

come to drink the wine which is poured. We re -

Detailed description: This block contains the musical notation for measures 19 and 20. It features a vocal line with lyrics, a bass line, and a piano accompaniment. A large watermark for 'HOPE Publishing Company' is overlaid on the score, along with the text 'PREVIEW COPY NOT FOR PERFORMANCE'.

21

mem - ber him, who died for us, now liv - ing.

Detailed description: This block contains the musical notation for measures 21 and 22. It features a vocal line with lyrics, a bass line, and a piano accompaniment. A large watermark for 'HOPE Publishing Company' is overlaid on the score, along with the text 'PREVIEW COPY NOT FOR PERFORMANCE'.

23

We re-mem-ber Christ, our Lord.

26

*mp*

29

At the ta-ble of the Lord we are meet - ing. In com-

*mp*

mun - ion we are man - y in one. For wher-

*mf*

*8va*

Since 1892

ev - er we are gath - ered, there our Lord will be,

*mf*

*8va*

there our Lord will be. At the

*rit.* *mp*

*mp* (mel.)

*rit.* *8va* *mp*

38 somewhat freely

ta - ble of the Lord, at the ta - ble of the Lord, at the

somewhat freely

40 slowing

ta - ble of the Lord we shall be free.

slowing

*p*

42

8<sup>vb</sup>

At the Table of the Lord

# Walk by Faith!

For Two-Part Mixed Voices and Piano with opt. Rhythm

Words by  
J. PAUL WILLIAMS

Music by  
JOEL RANEY

Resolute (♩ = 80)

Piano

4 5 *mp with intensity*

Walk, walk by faith! O

*mp with intensity*

7 *gradually building*

walk, walk by faith! O

*gradually building*

*gradually building*

\*Rhythm parts (Elec. Guitar, Bass Guitar, B-3 Organ (or Synth), and Drums available: C5653R

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9 *mf*

walk, walk by faith! O \_\_\_\_\_

*mf*

*mf*

11 *f*

walk, walk by faith, walk by faith, walk by faith. \_\_\_\_\_

*f*

walk by faith, walk by

14 *mf* 15

By faith,

*mf*

faith. By faith, No - ah built an ark in the

*mf*

By faith,  
 midst of doubt and fear. By faith, he wait-ed pa-tient-ly till the

By faith,  
 plan of God was clear. By faith, Dav-id slew Go-li-ath

*f*  
 By faith, Mo-ses spoke for God, say-ing  
 with a might-y blow. *f* By faith,

22 *ff* *f*

"Let my peo-ple go," he walked\_ by faith, walk by faith.

*ff* *f*

faith, walk\_ by

*ff* *f*

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24 *mp*

O\_ walk, walk by faith,

*mp*

faith!

*mp*

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27 *f* *mf*

walk, walk by faith! By

*f* *mf*

*f*

faith, Es - ther told the king\_ Ha-man was an e - vil man. By

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mf

31

faith, the Is - rael - ites\_ were saved, ac - cord - ing to\_ God's plan. By

faith, By

33

faith, Deb - 'rah told Bar - ak\_ that peace would be\_ re - stored. By

faith, By

*f*

35

faith, Han-nah prayed to God\_ and a son was her re-ward! She walked\_by  
 faith, Han-nah prayed to God\_ and a son was her re-ward! She walked\_by

*ff* *f* *ff* *f*

Since 1892

37

faith, walk by faith. By faith, Je-sus came to earth,\_ in  
 faith, walk\_by faith!

*f* *mf* *f* *mf*

39

40

low - ly hu-man frame. By faith, he o - beyed the plan\_ that

42

God in heav-en made. By faith, we will walk each day, his

44

spir - it by our side; by faith, we will find our way, by

46

faith and not by sight! O walk, walk by

49

*mf*

faith! O — walk, walk by faith! O —

*mf*

*mf*

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52

*f* *ff* *ff* *ff* *ff* *ff*

rall. *f* *ff* *ff* *ff* *ff* *ff*

walk, we'll walk — by faith, walk by

Broadly (♩ = c. 92)

*f* *ff* *ff* *ff* *ff* *ff*

rall. *f* *ff* *ff* *ff* *ff* *ff*

Broadly (♩ = c. 92)

55

*fp* *ff* *ff* *ff*

faith, by faith!

*fp* *ff* *ff* *ff*

walk — by faith!

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

Walk by Faith!

Commissioned by Pastor Patricia Kriss and Music Director James Moriarty  
of First Congregational Church in Danbury, Connecticut, in recognition of all  
first responders who make every effort to bring victims "from darkness towards the light."

# An Advent Reflection

For Two-Part Mixed Voices and Piano Accompaniment

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VENI EMMANUEL  
Words and Music by  
JOSEPH M. MARTIN

Since 1892

Slowly, with freedom

Piano *p*

*mp*

5 rit. Moderately (♩ = c. 66)

*mp*

8 Part I *mp*

In the shad - ows of our wait - ing, in the still - ness



11

of our — night,

Part II *mp*

in the shad - ows, we are lis - tening

14

for the mus - ic of your light. Now in - to our

for the mus - ic of your light.

16 *mf*

17

frag - ile long - ing, we lift our voice and we pray.

The image shows a musical score for a piece titled 'An Advent Reflection'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The first system starts at measure 11 with the lyrics 'of our — night,'. The second system starts at measure 14 with the lyrics 'for the mus - ic of your light. Now in - to our'. The third system starts at measure 17 with the lyrics 'frag - ile long - ing, we lift our voice and we pray.' There are dynamic markings: *mp* (mezzo-piano) at the beginning of the first system, and *mf* (mezzo-forte) at the start of measures 16 and 17. A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the score. A diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present.

Come, O come, E - man - u - el. Come,

sing in - to our lives — to day.

*mp*

27 *mp*

In the qui - et of our wor - ship,

*mp*

29

in the whis - per of our — prayers. Lord, we are

We are yearn - ing

32

yearn - ing, — and new hope for our de - spair.

for as - sur - ance,

35

*mf* With each can - dle's gold - en flick - er, we cry to you in —

*mf*

34

38

faith. Come, O come, E - man - u -

41

el. Come, heal our wound - ed heart to -

44

day. Come, Promis - ed One!

47

*mf*

Come, and fill this place. How we long for

*mf*

your em-brace. Come, live in our praise!

50

53 *poco a poco cresc.* rit. 55 *a tempo f*

Live in our praise! In the ris - ing

*poco a poco cresc.* *f*

Come, Lord

rit. *a tempo f*

*poco a poco cresc.* *f*

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The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 47-50) features a vocal line with lyrics and a piano accompaniment. The second system (measures 51-54) continues the vocal line and piano accompaniment, including a triplet in the vocal line. The third system (measures 55-58) shows a key change to B-flat major and includes dynamic markings like *poco a poco cresc.*, *rit.*, and *a tempo f*. The piano accompaniment includes various textures, such as chords and moving lines in both hands.

of our spir - its, in the beau - ty of your love.  
 Je - sus, in the beau - ty of your love.

We find mer - cy, we find com - fort, strength to lift our  
 Come, Mes - si - ah, strength to lift our

eyes a - bove. Now we see your star be - fore us,

65

teach us to fol-low and o - bey. Come, O come, E -

68

man - u - el. Come, shine up - on our world\_ to -

*rit.*

72

day. Come,

*mf* *mp*

*a little slower to the end*

76

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sing in - to our night.

Come, - heal our wound - ed

79

*p* *rit.*

Come, - shine up - on our world - to -

hearts.

*p* *rit.*

82

*smorzando* *rit.*

day.

*smorzando* *rit.*

*pp*



# Were You There on That Christmas Night?

For Unison or Two-Part Voices and Piano with  
opt. Accomp. for 3-5 oct. Handbells with opt. 2 oct. Handchimes\*

Words and Music by  
NATALIE SLEETH

With subdued intensity ( $\text{♩} = \text{c. } 84$ )

Piano

6 Unison *mp*

Were you there, were you there on that

11

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

16

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

\*Accomp. for 3-5 oct. Handbells with opt. 2 oct. Handchimes (Level 2) available: 1701

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21

Part I

earth? \_\_\_\_\_ Did you see, did you

Part II *mp*

F B $\flat$ /F C $\text{sus}$  C F

26

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

Dm Gm C F Am

31

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

B $\flat$  C Am Dm Gm

36 *mf*

loud at his birth? \_\_\_\_\_ Did you *mf*

C F B $\flat$ /F F F9 *mf*

Since 1892

41

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

B $\flat$  C/B $\flat$  Am7 Dm Gm

46

of the sight? \_\_\_\_\_ Did you hear how the bells of

C FMaj7 F7 B $\flat$  C/B $\flat$

heav - en rang, all through the night?

Am Dm G(no3) Csus

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

rall. *f* *mf* *f*

rall. C F Dm Gm C

Did you

va - tion of the world be - gun? Did you know it was

know, did you know it was God's own Son, the sal - va - tion

F Am Gm7 C Am

66

love, that was sent from a - bove to the earth? \_\_\_\_\_

of the world be - gun? Did you know it was love that was

Dm Gm C F Dm

Since 1892

71

*mf*

Did you know it was love, that was sent from a -

sent from a - bove?

Gm7 C Am Dm Gm7

*mf*

76

*mp* rall.

bove to the earth? \_\_\_\_\_

*mp*

C F rall. B $\flat$ /F F

*mp*

# Lord, I Stretch My Hands to You

For Two-Part Mixed Voices or Treble Voices and Keyboard or opt. Orchestration  
or opt. 3-5 oct. Handbell Accompaniment\*

Words and Music by  
JAY ALTHOUSE

HOPE Publishing Company  
since 1892

Adagio (♩ = c. 66)

Keyboard *mp*

4 5 Part I *mp*

Lord, \_\_\_\_\_ I stretch my hands to

you; no oth - er help I know.

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The image shows a musical score for the hymn 'Lord, I Stretch My Hands to You'. It is in 4/4 time and marked 'Adagio' with a tempo of approximately 66 beats per minute. The score is for keyboard and voice. The keyboard part is in the left hand, and the voice part is in the right hand. The lyrics are: 'Lord, I stretch my hands to you; no other help I know.' The score includes a repeat sign with a first ending bracket over measures 4 and 5. The music is written in a simple, hymn-like style with a focus on the vocal line and a supporting keyboard accompaniment.

\*Orchestration: C61780; 3-5 oct. Handbell accompaniment (Level 2): 2284

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10 *mp*

If you should leave me all a-lone, where, then, shall I go? Oh,

*mp*

13

Lord, I give my soul to

Part II *mp*

Lord, I give my soul to you;

16

you. I seek your care and love.

I seek your care and love. No oth-er bless - ings

do I need but those from you a - bove,

21 *mf*

Lord, I ask you; give me faith, and help me un - der-

24 *f*

stand. And, Lord, when I this life shall leave, just



27

rall. 29 a tempo  
*mp*

hold me in your hand. Lord, \_\_\_\_\_  
*mp*

Lord, \_\_\_\_\_  
*mp*

rall. a tempo

30

— I stretch my hands to you, \_\_\_\_\_ no oth-er help I

— I stretch my hands to you, to you, no oth-er help I

33

know. If you should leave me

know, I know. If you should leave me

all a - lone, where, then, shall I go? Oh,

all a - lone, oh,

Since 1892

37

molto rall. a tempo

Lord, I stretch my hands to you.

where, then, shall I go? Oh, Lord, my hands to you.

molto rall. a tempo

40

rit. p

A - men.

p

rit. p

# The Gift of Love

For Unison or Two-Part Voices and Piano with  
opt. 3-5 oct. Handbells or String Quartet\*

Words by  
HAL H. HOPSON  
Based on I Corinthians 13

Traditional English Melody  
Arranged by HAL H. HOPSON

Gently (♩ = c. 120)

G Am7 Am7

Piano *p*

The piano introduction consists of two staves in G major, 4/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. Chords G, Am7, and Am7 are indicated above the first three measures.

4 All voices in unison *mp*

Though I may speak with brav-est fire,

G Am7 G

The vocal line starts at measure 4 with a melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line as the introduction. Chords G, Am7, and G are indicated above the piano part.

8 and have the gift to all in -

Em Am7

The vocal line continues with a melody: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same bass line. Chords Em and Am7 are indicated above the piano part.

\*3-5 oct. Handbells: C6180HB; String Quartet: C5764P

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spire, and have not love; \_\_\_\_\_ my words are\_

D A m7 G A m7

*mf*

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15

vain, as sound-ing brass, and hope-less\_

G A m7 D

*mp* holding back

holding back

*decresc.* *mp*

19

a tempo

gain. \_\_\_\_\_

a tempo

G Em C D

23

*mf*

\*Though I may give \_\_\_\_\_ all I pos -

G A m7

*mf*

\*When sung by Two-Part Mixed chorus, treble voices sing this verse.  
The Gift of Love

27

sess, and striv - ing so my love pro -

G Bm Em Am

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Since 1892

31

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

D Am G Am7

35

in, the prof - it soon turns strange - ly

G Am7 D

holding back

holding back

39

thin.

a tempo

G Am7

*p*

\*Part II or instrument *mf*

Part I (melody) *mf*

Come, spir - it — come, — our hearts con -

Come, spir - it come, — our hearts con - trol,

*mf*

G Am7 G

trol, our spir - its long — to be made whole. O

our spir - its long — to be made whole.

*f*

Em Am7 D

*l.h.*

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

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

*f*

G Em7 G

\*Flute or Oboe may take second part if sung in unison.

54 holding back a tempo

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

By this we wor - ship and are freed. \_\_\_\_\_ holding back *G* a tempo

*Em7* *D* *mf*

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58 *mf* *rit.*

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

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

*mf* *Em* *Am* *G* *rit.* *D*

62 *a tempo* *mp* *rit.* *pp*

men. \_\_\_\_\_ *pp*

men. \_\_\_\_\_ *pp*

men. \_\_\_\_\_

*a tempo* *G* *Em* *C* *rit.* *G*

*mp* *pp*

# Halle, Halle, Halle

For Two-Part Mixed Voices and Keyboard with opt. Percussion

Traditional Caribbean Text  
Additional text based on PSALM 150 by  
HAL H. HOPSON

Traditional Caribbean Tune  
Original Music and Setting by  
HAL H. HOPSON

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

Piano

Tom-Tom (or any  
medium-sized drum)

Maracas  
Claves

**5** Part I *f*

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

Part II *f*

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

*f*

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9

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

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

2

2

2

13

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

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

2

2

2

2

2

2

18

1. 2.

le - lu - jah. *repeat to m. 5* jah.

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

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repeat to m. 5

23 Part I *mf*

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

*mf*

27

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

Halle, Halle, Halle

Part II

31 *mf*

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

35 *f*

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

39 S.A. *f*

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

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

Halle, Halle, Halle

43

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

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

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47

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

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

52

1. , | 2. ,

le - lu - jah. *repeat to m. 39* jah. ,

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

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2. | 2.

*repeat to m. 39*

57

*mf*

Ev - ery-thing that breathes now praise; sing your songs, let voic-es raise. ,

*mf*

Ev - ery-thing that breathes now praise; sing your songs, let voic-es raise. ,

*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 52-56) features a vocal line with two parts (1. and 2.) and a piano accompaniment. The lyrics are 'le - lu - jah. jah.' and 'le - lu, hal - le - lu - jah. hal - le - lu jah.'. There are repeat signs and a 'repeat to m. 39' instruction. The second system (measures 57-60) continues the vocal line with the lyrics 'Ev - ery-thing that breathes now praise; sing your songs, let voic-es raise.' and the piano accompaniment. The third system (measures 61-64) shows the piano accompaniment with block chords in the right hand and a moving bass line in the left hand. The dynamic marking *mf* is present throughout. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the page.

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

Sing, sing, sing to the Lord.

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

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

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

Sing, to the Lord.

73

Opt. Descant

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

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

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

*f*

*f*

77

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

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

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

*f*

Halle, Halle, Halle

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

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

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

86

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

1. le - lu - jah. 2. jah. *repeat to m. 73*

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

1. 2. *repeat to m. 73*



(end Descant)

91

*ff*

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

*ff*

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

*ff*

97

jah.

*div.*

jah.

*ff*

*sfz*

*sfz*

*ff*

*sfz*

*sfz*

Halle, Halle, Halle

# When You Prayed Beneath the Trees

For Two-Part Mixed Voices and Piano with opt. Instruments\*

Words by  
CHRISTOPHER IDLE

Music by  
LLOYD LARSON

Pensively (♩ = c. 80)

Piano

Part II *p*

When you

prayed be - neath the trees, it was for me, O Lord; when you

cried up - on your knees, how could it be, O Lord? When in

The image shows a musical score for piano and two-part mixed voices. It is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Pensively' with a quarter note equal to approximately 80 beats per minute. The score is divided into three systems. The first system shows the piano accompaniment. The second system starts at measure 5 and includes the vocal line for Part II, which begins with the lyrics 'When you'. The third system starts at measure 9 and continues the vocal line with lyrics 'prayed be - neath the trees, it was for me, O Lord; when you cried up - on your knees, how could it be, O Lord? When in'. The piano accompaniment consists of chords and simple melodic lines in both hands. There are dynamic markings of *p* (piano) and a crescendo hairpin at the end of the third system.

\*Conductor's Score and parts for Flute, Oboe, Horn, and Cello available: C5206P

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17 *mp*

blood and sweat and tears, you dis-missed your fi-nal fears, when you

*mp*

21 *poco rit.*

faced the sol-diers' spears, you stood for me, O

*poco rit.*

25 *a tempo* Part I *mp*

Lord... When their

*p* *mp*

*a tempo*

29

tri - umph looked com-plete, it was for me, O Lord; when it

*mp*

*p*

33

seemed like your de - feat, they could not see, O Lord! When you

*mf*

*mf*

*p*

37

faced the mob a - lone, you were si - lent as a stone, and a

*p*

poco rit.

41

tree be-came your throne; you came for me, O me, for me,

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45

Lord,

a tempo  
mp

49

When you

poco rit. *f*

53

a tempo

stum - bled up the road, you walked for me, O Lord; when you

57

took your dead - ly load, that heav - y tree, O

60

Lord; when they lift - ed you on high, and they nailed you up to

64

die, and when dark - ness filled the sky, it was for me, me, for

68

*molto rit.*  $\text{mf}$  *freely* *mp*

O Lord.

me, *molto rit.* *freely*  $\text{mf}$  *mp*

72

*dim. e rit.*

*dim. e rit.* *p*

# A Celtic Silent Night

For Two-Part Mixed Voices and Piano with opt. Violin and Rhythm\*

Words by  
JOSEPH MOHR

*STILLE NACHT*  
Music by FRANZ GRUBER  
Setting by PATRICK TIERNEY

Lilting gently (♩. = c. 72)

*mp*

B $\flat$ 2 B $\flat$ /A E $\flat$ 6/G

4 F7sus4 (+ Violin) B $\flat$ 2 G m7 E $\flat$ 2

*mf*

8 9 Part I *mp* Part II *mp*

Si - lent night! ho - ly

F7sus4 B $\flat$ 2 (- Violin) G m B $\flat$ 2

*mp*

The musical score is written for piano and two-part mixed voices. It begins with a piano introduction in 3/8 time, marked 'Lilting gently' with a tempo of approximately 72 beats per minute. The piano part features a melody in the right hand and sustained chords in the left hand. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 1-3) includes piano accompaniment with chords B-flat2, B-flat/A, and E-flat6/G. The second system (measures 4-7) includes piano accompaniment with chords F7sus4, B-flat2, G m7, and E-flat2, and a violin part. The third system (measures 8-11) features two vocal parts, Part I and Part II, with lyrics 'Si - lent night! ho - ly'. The piano accompaniment continues with chords F7sus4, B-flat2, G m, and B-flat2. The score is marked with dynamics *mp* and *mf*.

\*Part for Violin is on pages 79-80. Rhythm parts (Guitar, Bass, and Synth) available: C5663R.

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12

night! All is calm, all is

G m C m7 F 9 B $\flat$ 2

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16

bright 'round yon virgin mother and

(+ Violin)  
E $\flat$ 2 B $\flat$ 2

20

child: ho - ly in - fant, so ten - der and

G m7 E $\flat$ 2 C m7 D m7

24 25 *mf*

mild, \_\_\_\_\_ sleep in heav - en - ly

*mf*

Gm Cm7 F11 F9

27 *p*

peace, \_\_\_\_\_ sleep in heav - en - ly

*p*

Gm C9 Bb2/F F7sus4

31

peace, \_\_\_\_\_

*mf*

Bb2 Gm Eb2

34

(mel.) *mf*

Si - lent night, ho - ly

F7sus4 Bb2 Gm7 Bb2

38

night! Shep - herds quake at the

G m7 C m7 F9 Bb2

42

sight,

glor - ies stream from heav - en a -

( - Violin)  
Eb2 D m7

46

Heaven - ly hosts sing al - le - lu -

far. heaven - ly hosts sing al - le - lu -

Gm7 Eb2 Cm7 Dm7

50

51

ia; (mel.) Christ, the Sav ior, is

ia;

Gm7 Cm7 F9

53

born! Christ, the

born! Christ, the

Gm7 C9 Bb2/F

56

Sav - ior, is born!

F sus4 B $\flat$ 2 G m7

59

C2 A m7 F2 G7sus4

*f*

63

*f*

Si - lent night! ho - ly

Si - lent night!

C2 A m7 C2

66

night! Son of God,

ho - ly night! Son of

Am7 D m7 E7

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69

Love's pure light. ra - diant

God, pure light.

A m7 C 9 F2

mf

72

beams from thy ho - ly face,

D m7 E m7 A m7

75

with the dawn of re - deem - ing

F2 D m7 Em7

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78

79 *f*

grace, Je - sus, Lord at thy

*f*

A m7 D m7 E7(b9)

*f*

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81

birth, at thy birth,

rit.

A m A m/G D9 *rit.*

Tempo I (♩. = c. 72)

84 *mp* *mf*

Je - sus, Lord at thy birth.

*mp* *mf*

Tempo I (♩. = c. 72)

Fm6 C2/G G11 G7 C2

*mp* *mf*

88 *rall.*

*rall.* *G sus4*

A m F2

91 *Freely* (♩. = c. 60) *p*

Sleep in heav - en - ly peace.

*p*

*Freely* (♩. = c. 60)

C2/G G11 G7 C2

*mp* *p*



# A Celtic Silent Night

VIOLIN

*STILLE NACHT*  
 Music by FRANZ GRUBER  
 Setting by PATRICK TIERNEY

Lilting gently (♩ = c. 72)

The score is written for violin in G major (one flat) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3-measure rest. The tempo is 'Lilting gently' with a quarter note equal to approximately 72 beats per minute. The first staff contains measures 1-3, marked *mp* and *mf*. The second staff starts at measure 7 and includes a 9-measure rest and a 7-measure rest, with a 10-16 measure rest indicated below. The third staff starts at measure 17, marked *p* and *mp*, with a 25-measure rest below. The fourth staff starts at measure 22, marked *mf*. The fifth staff starts at measure 27, marked *mp*. The sixth staff starts at measure 32, marked *mf*, with a 35-measure rest below. The seventh staff starts at measure 36. The eighth staff starts at measure 40, marked *mf*, and includes a 3-measure rest and a 43-45 measure rest below.

46 *mp*

51 *f* *mp*

57 *f*

61 *f*

66

71 *mf*

77 *f*

82 *rit.* **Tempo I** (♩. = c. 72) **2** *mf*

89 *rall.* **Freely** (♩. = c. 60) **2** *p*

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