

1

T · H · E

Steven V. Taylor

C O L L E C T I O N

V O L U M E I I

ARRANGEMENTS
FOR 3-PART
CHOIR

F E A T U R I N G

SOMEDAY
SWEET LOVE
EXALT THE NAME / HE IS EXALTED
ALL THINGS
SIMPLE, DEVOTED AND TRUE
MY ONE THING
ALRIGHTOKUHHUHAMEN
I HEAR LEESHA
GLORIA
THE LIGHT HAS COME

T H E
Steven V. Taylor
COLLECTION
VOLUME II
ARRANGEMENTS
FOR 3-PART
CHOIR

Foreword

When we created the first Steven V. Taylor Collection we actually had no idea for a series. We packaged five number one contemporary songs, five other great songs and asked Steve to bring a book which contained singable arrangements of these powerful lyrics and musical settings.

The response was wonderful. So...enter volume two! Again we started with great songs—four of them are already number one's—and added Steve Taylor. That combination equals quality and extremely useful music for any choir or ensemble.

Behind this collection are some of the special artists who brought to us the original recordings: *First Call*, Michael W. Smith, Sandi Patti, Michele Wagner, Twila Paris, Rich Mullins and Tramaine Hawkins—what an incredible lineup! But Steve brings you one new idea: an original song for the church—first! It will be recorded and may be out there very soon, but in the meantime you can sing it before you hear it on the radio: *All Things* by Geoff Thurman (composer of *Jehovah* and *Praise to the King*).

Thanks, Steve. Your gifts give all the glory to God.

The Publishers

Exalt the Name/He Is Exalted

1

SAB and Keyboard

MARCELO CARVALHO

Words and Music by

TWILA PARIS

Arranged by Steven V. Taylor

1 Moderately, in two

F2(no 3)

mf

4

SOPRANOS and ALTOS *mf unis.*

He is ex - alt - ed, the King is ex - alt - ed on

BARITONES *mf*

F2(no 3)/A

7

high; I will praise Him! He is ex - alt - ed, the

div. *unis.*

Bb C Dm C F2(no 3)

10

King is ex - alt - ed on high; I will praise His *div.*

13

name, I will praise His name, I will

16

praise His name!

rit. Driving rock beat

rit.

Dm Csus C Fsus/Bb

MARCELO CARVALHO

3

20

1st time: ALTO SOLO (or all ALTOS)*
2nd time: WOMEN in UNISON *mp*

1. He
2. He

23

walks up - on the wind, He rides a - bove the storm;
rules the un - i - verse, yet hears the hum - ble cry,

Fsus/Bb

Fsus/Gb

mp

26

(sing cued notes second time only)

bring - ing light com - ning flash - es from His
to the bro - ken

Ebsus/F

*Solo may be sung by a Baritone, if desired.

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29

1st time: ALTO SOLO (or all ALTOS)

2nd time: BARITONES

throne. heart. The eyes of mor - tal men -

mp

2. The pow - er of His Word

E♭sus *E♭* *Fsus/B♭*

32

— can not be - hold His form. All au -

— can split the earth and sky, yet

Fsus/G♭

35

thor - i - ty is His a - lone.

mend the lives that sin has torn a - part.

E♭sus/F *E♭sus*

38

Both times: CHOIR

The Ho - ly and the awe - some is
The love of the Lord nev - er

Eb Db Cm7

41

MARCELO CARVALHO

He; great is His maj - es -
ends; sing His praise once a -
cresc. cresc.

Fm Eb/F Fm Db Bbm Bbm6
cresc.

45

ty. gain. Ex - alt the name, the name
f *name div.*

Csus N.C. F C/F F
f

48 *unis.*

of the Lord! He de - serves wor-

C/F F B $\flat$ F/B $\flat$ B $\flat$ C F Gm7 F2(no 3)
A

52

ship from our heart. Ex-alt the name, the name

B $\flat$ maj7 C F C/F F

56 *unis.*

of the Lord, and of - fer up the

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

MARCELO CARVALHO

60

sac - ri - fice _ of praise. De - clare and ex -

C2 C Dm C/D Dm C F#sus/Bb

64

alt the name! 1. *div.* *mp* *unis.* 2. He

C#sus C 1. Eb2 Eb F N.C.

mp

69

name! 2. *div.* *mf* *unis.* Ex - alt the name!

2. Eb2 Eb F

mf

OLIVIA'S OLBIVAM

73

Ex - alt the name! *f*

E♭2 *C/D*

76 **Tempo One** *mf*

He is ex - alt - ed, the King is ex - alt - ed on

mf

D N.C. *G2(no 3)* *G2(no 3)/B*

f *mf*

79 *div.* *unis.*

high; I will praise Him! He is ex - alt - ed, for -

C *D* *Em* *D* *G2(no 3)*

82

div.

ev - er ex - alt - ed, and I will praise His

I will praise His

G2(no 3)/B C D/C C/D D

85

f

name, His name! He is the

f

E E/G# Am G

MARCELO CARVALHO

88

unis.

Lord; for - ev - er His truth shall reign.

D/F# D G G/B C G/B

91 *div.* *unis.* *div.*
 Heav - en and earth re - joice in His ho - ly

94 *unis.*
 name! He is ex - alt - ed, the King is ex - alt - ed on

97
 high!

He is ex - alt - ed, the

G2(no 3) G2(no 3)/B C Em D C G/B Am7. Am/G

100

King is ex - alt - ed on high!

Am7/F Am7/D G2(no 3) G2(no 3)/B C Em D C G/B

103

He is ex - alt - ed, the King is ex - alt - ed on high!

Am7 Am/G Am7/F Am7/D G2(no 3)

106

MARCELO CARVALHO

I will praise His

G2(no 3)/B C D Em D

109

name! I will praise His name! I will

C D Em D C D

112

praise His name! *unis.*

Em Dsus D G2(no 3)

115

Musical score for measures 115-117. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Praise His name! Praise His". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

MARCELO CARVALHO

118

Musical score for measures 118-120. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "name!". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The score includes dynamic markings: *ff* (fortissimo) and *cresc. to end* (crescendo to end).

Someday

SAB and Keyboard

Words and Music by
MARCELO CARVALHO MARTY McCALL, VICKIE McCALL
and KEITH THOMAS
Arranged by Steven V. Taylor

4 Moderately SOPRANOS and ALTOS *mf unis.*

We'll be to-gether

BARITONES *mf*

mf Dm7/F C/E N.C. Dm7 C N.C. C F

4 *unis.* 1st time: WOMEN *mp unis.*

O! some - day, some - day. 1. O, it chills

2nd time: SOLO* *mp*

2. Beau-ty shouts

Dm7 G Dm7/F C/E N.C. Dm7 C

me to the bone to see this

on ev - 'ry hill that our

Csus/G C *mp*

*May be sung by either a male or female soloist.

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9

place that we__ call home once

Lord is Lord__ e-ven__ still. The

F/G G

11

peace - ful per - fect, now__ in - vad - ed, __

bat - tle for__ this land__ re - mains. __

Dm7 Am7 G

13

MARCELO CARVALHO

a war__ zone be - in' raid - ed. __

as Sa - tan__ tries to stake his claim. __

Am Bbmaj7 Csus/G G F2

15

1st time: MEN *mp* *unis.*

The air is cold _ and the streets are hard; _

2nd time: SOLO* *mp*

This wound-ed earth _ may _ weep _ to - day, _

Dm7 G

17

life is spilled _ on the bou-le - vard, _

but our tears must soon _ be wiped _ a - way, _

Dm7 G

19

and our hope - less-ness _ is grow - ing strong - er. _

and our faith - ful-ness _ is grow - ing strong - er. _

Dm7 Am7

*May be sung by either a male or female soloist.

21

1st time: MEN

Both times: WOMEN

How can we wait an-y long - er? O

2nd time: CHOIR

Both times: MEN

O I can't wait an-y long - er! O

24

mf *div.*

unis.

some - day, you know we're gon-na leave - it all - be - hind - us.

mf

C2 F Dm7 G

mf

26

div.

unis.

Some - day, O heav-en's gon - na find - us some - day.

C2 F Dm7 G

MARCELO CARVALHO

28 6 (2nd time) div.

We'll be to- geth - er. O some - day,

C F Dm7 G Dm7/F C/E N.C.

31 5

1. some - day.

1. Dm7 Am F/A G/B G Am F/A G/B

35 SOLO

2. Beau-ty shouts some day. Far be-yond clouds of

2. Dm7 C I G/B can

CH 1 2 3 4 5 6 7 8 9 10

38

dark - ness I can see — a host of an - gels to wel - come me. —

see, wel - come me.

F/A G/B F/A

41

I see You stand - ing at — the end of the road, just

I see You, — just

G/B F/A

MARCELO CARVALHO

43

wait - ing there, wait - ing there — to car - ry me home. —

F/Bb F/G C F

46

div.

I've been a - wait-in' for _ this mo - ment now, _

48

hold-in' on, _ I've been hold - in' out; wait-in' for _ this day _ to come, _

50

some - day! _ I look to the left, _ I look to the right,

52

look-in' for the ci - ty lights, - some - day,

Dm7 G Dm7/F C/E N.C.

54

some - day! I've been a - some - day, some - day,

Dm7 C 2. Dm7 C Dm7/F C/E N.C.

57

MARCELO CARVALHO

some - day, some - day, some - day!

Dm7 C Dm7/F C/E N.C. Dm7 C C(single)

Simple, Devoted and True

SAB and Keyboard
MARCELO CARVALHO

Words and Music by
MICHELE WAGNER
Arranged by Steven V. Taylor

7 **Gently, not too slowly**

Chords: G C2/D D G

mp

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, while the bass line features a steady quarter-note accompaniment. The tempo/mood is marked 'Gently, not too slowly' and the dynamics are 'mp'.

4

SOPRANOS and ALTOS *mp unis.*

Sim-ple, de-vot - ed and true — is the way I've got — to

BARITONES *mp*

Chords: C/D G G/B C C/D D

This system contains the vocal entries for Sopranos and Altos (marked 'mp unis.') and Baritones (marked 'mp'). The piano accompaniment continues with the same harmonic structure as the introduction, with chords G, C2/D, D, G, C, C2/D, and D indicated above the staff.

7

live all my life — just for You, — ev - 'ry day and night. —

Chords: G G/B C C/D D D/C

This system continues the vocal and piano accompaniment. The piano part features chords G, G/B, C, C/D, D, and D/C. The vocal lines for Sopranos and Altos and Baritones are shown with their respective lyrics.

9

div. *unis.*

Lord, I pray I stay fol - low - ing You,

Bsus *B/D#* *Em9* *A2* *Am9* Third time to Coda ⊕

12

1st time: TACET
2nd time: WOMEN

sim - ple, de - vot - ed and true. 2. My mind,

1st time: SOLO*
2nd time: MEN

1. 'Cause this world can be a
2. With my mind I can

C/D *G* *Am7*

14

MARCELO CARVALHO

know You'll be there ev - 'ry step.

heav - y load that my soul just can't bear,
plan my way, and I know You'll be there ev - 'ry step.

G/B *Em9* *C* *C/D* *D*

*May be sung by either a male or female soloist, but male is preferred.

16 1st time: SOLO*
2nd time: WOMEN

1. un - less I learn — to
2. And though this world — may

G C/G G D/F# Em9 Asus A

18 1st time: MALE/FEMALE SOLOS in DUET
2nd time: CHOIR in PARTS Second time: D.S. al Coda ⊕

trust — to You — my wor-ries and — my cares. —
want me to stray, — Your words I can't — for - get. —

D G Am9 C/D Second time: D.S. al Coda ⊕

21 CHOIR

I know, — have their words — to say; —
And I know — there — will be those — who will have their words — to say; —

G Am7 G/B Em9 C C/D

*May be sung by either a male or female soloist, but female is preferred.

24

— and wrong may seem right — through im-per-fect eyes, — but

27

I know I — must stay — sim-ple, de-vot - ed and true. —

Am9 C/D D Coda C/D

30

— You're true! Simple, de-vot - ed and true — is the way I've got — to

D/E E A A/C# D D/E E mf

MARCELO CARVALHO

33

live all my life just for You, ev - 'ry day and night.

A A/C# D D/E E

35

Lord, I pray I stay fol - low - ing You,

C#sus C#/E# F#m9 B9 Bm

38

sim - ple, de - vot - ed and true, Ev - 'ry day!

D/E A A/C#

40 *unis.* *div.* Help me stay —
 sim - ple, de - vot - ed and true, —

D D/E A A/C#

42 *unis.* *div.* Lord, I pray. —
 sim - ple, de - vot - ed and true, —

44 *rit.* *unis.* *mp* *div.*
 sim - ple, de - vot - ed and true.

D D/E A2

rit. *mp*

MARCELO CARVALHO

Gloria

Traditional and
MICHAEL W. SMITH

SAB and Keyboard
MARCELO CARVALHO

MICHAEL W. SMITH
Quoting the tune,
GLORIA (old French carol)
Arranged by Steven V. Taylor

10

Not too slowly
N.C.



3



5

SOPRANOS and ALTOS

mf



BARITONES

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

Cm Bb Ab Eb/G Ab Bb Eb



7



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

Cm Bb Ab Eb/G Ab Bb Eb



9 *mf* 1st time: CHOIR
2nd and 3rd times: MALE and FEMALE DUET

1., 3. An - gels we have heard on high, Glo - ri - a, O
2. Come to Beth - le - hem and see Glo - ri - a, O

mf

Ab Eb Ab Eb Ab Eb Ab Ab/C Eb/Bb Ab Eb Ab Eb

12 1st time: CHOIR
2nd and 3rd times: MALE and FEMALE DUET

sing glo - ri - a! Sweet - ly sing - ing o'er the plains;
sing glo - ri - a! Him whose birth the an - gels sing;

Ab Eb Ab Ab/C Eb/Bb Ab Eb Ab Eb Ab Ab/C Eb/Bb

15 1st time: TACET
2nd and 3rd times: CHOIR

Glo - ri - a, O sing glo - ri - a!
Glo - ri - a, O sing glo - ri - a!

1. And the moun - tains
2. Come, a - dore on
3. Je - sus, Lord of

Ab Eb Ab Eb Ab Eb Ab Ab/Bb Cb

18

in re - ply,
bend - ed knee
heav'n and earth.

Ech - o - ing their
Christ the Lord, the
With us sing our

Db sus Bbm7 Cb Db Bbm7 Cb

21 **12** (3rd time) Third time to Coda ⊕

joy - ous strains.
new - born King.
Sav - ior's birth.

mp

Third time to Coda ⊕ Glo - ri - a, O -
tacet*

mp

24

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

*Optional: play the upper line of notes in the right hand of the keyboard part.

MARCELO CARVALHO

27 *mp unis.*

Glo - ri - a, — O — glo - ri - a — in ex - cel - sis De - o!

30 *mp div.*

Glo - ri - a, — O — glo - ri - a — in ex - cel - sis De - o! —

33 *mp unis.*

— Glo - ri - a, — O — glo - ri - a — in ex -

36 *f* *div.*

cel - sis De - o, in ex - cel - sis

f

Fm Db/F C2/E C/E

39 1. 2. *D.S. al Coda* ⊕

De - o! De - o!

1. *Gsus* *G* 2. *Gsus* *G* *D.S. al Coda* ⊕

42 ⊕ *CODA mp unis.*

Glo - ri - a, O glo - ri - a in ex - cel - sis De - o!

⊕ *CODA tacet**

mp

*Optional: play the upper line of notes in the right hand of the keyboard part.

45

div.

Glo - ri - a, O glo - ri - a in ex -

48

unis.

cel - sis De - o! Glo - ri - a, O

MARCELO CARVALHO

51

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

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

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

54 *div.*
 Glo - ri - a, O glo - ri - a in ex - cel - sis De - o!

57 *mp unis. div. unis. div. mf*
 Glo - ri - a, O glo - ri - a in ex - cel - sis De - o!

60 1., 2., 3. 4. *f no rit.*
 Al - le - lu - ia!

1., 2., 3. 4. *F/Bb Bb f no rit.*

The musical score is written for voice and piano. It consists of three systems. The first system (measures 54-56) features a vocal melody with a 'div.' (divisi) instruction and a piano accompaniment. The second system (measures 57-59) continues the vocal melody with 'mp unis.' and 'div.' markings, and the piano accompaniment. The third system (measures 60-62) introduces the 'Alleluia' section with a '1., 2., 3. 4.' marking, a 'f' dynamic, and a 'no rit.' instruction. The piano part includes a triplet in the first measure and a '3' marking in the fourth measure. The key signature is B-flat major (two flats).

Alrightokuhhuhamen

35

SAB and Keyboard

MARCELO CARVALHO

Words and Music by

RICH MULLINS

Arranged by Steven V. Taylor

13

Gospel rock
F(no 3)

Bb/F

mp

5

F(no 3)

Bb/F

CHOIR in UNISON *mp*

Well, the

9

F(no 3)

Bb/F

Lord said, "Let there be," and there was,

on the

13

F(no 3)

Bb/F

SOLO ONE* *mp*

earth be-low and in the sky a - bove.

Then He

*All solos may be sung by either male or female soloists.

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17 F/A Bb F/C

knocked off work — 'cause it was Fri - day night; come Sat - ur - day morn - in', ev - 'ry -



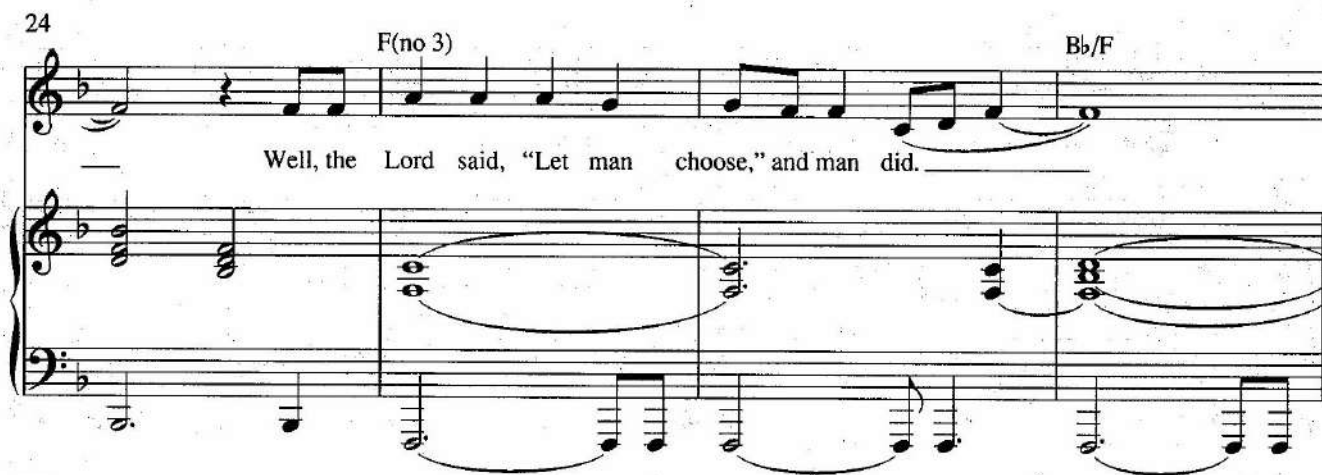
20 Dm Eb Bb CHOIR in UNISON

thing was just all right. Sure e - nough! _____



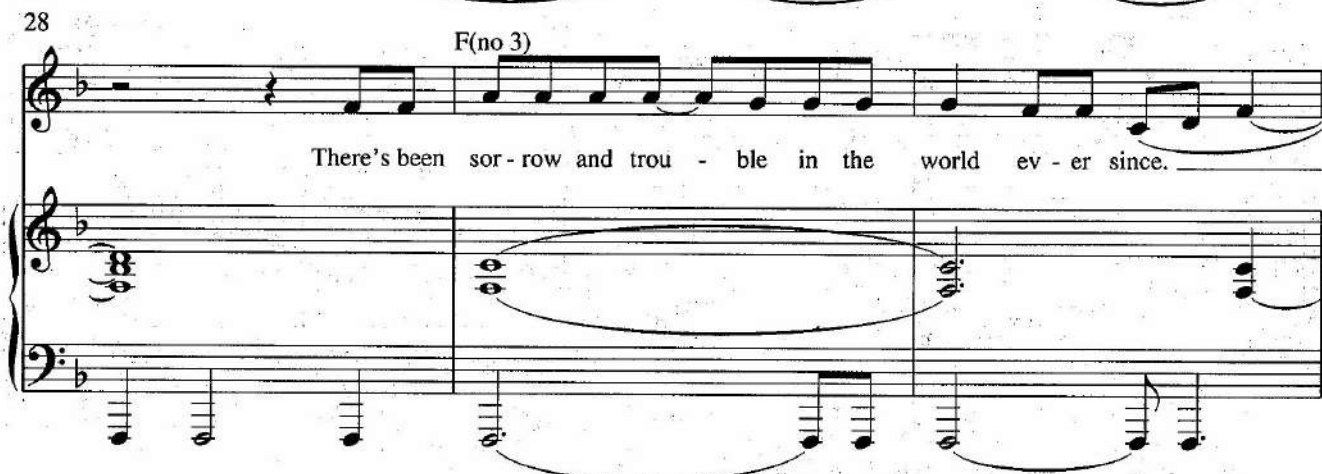
24 F(no 3) Bb/F

Well, the Lord said, "Let man choose," and man did. _____



28 F(no 3)

There's been sor - row and trou - ble in the world ev - er since. _____



31 $B\flat/F$ SOLO ONE F/A $B\flat$

But there's hope for us still — in the Word God says if we'll

35 F/C Dm $E\flat$

just be smart — e - nough — to just say — "Yes!"

MARCELO CARVALHO

38 SOPRANOS and ALTOS *unis.* mf *div.*

Smart e-nough to say yes to Him. — All right, O.

BARITONES mf

$B\flat$ F/A $B\flat 2$

42

K., uh - huh, a - men! All right, O.

Dm7 C F F/A Bb2

46

K., uh - huh, a - men!

Dm7 C Eb2 Eb Gm7

As it was in the be -

50

it will be un-til the end, sing-ing

gin - ning,

F/A Bb2 Db6, 11

54

All right, O. K., uh - huh, - a - men.

F/A Bb2 Dm7 C F(no 3)

58

14

CHOIR in UNISON *mp*

G(no 3)

Now the Lord said, "Church, you bet - ter love,

mp

MARCELO CARVALHO

62

C/G

G(no 3)

'cause it's a wound - ed world - that needs a heal - ing touch."

66 C/G SOLO TWO *mp* G/B
And He gave us a prom - ise, and He

69 C G/D Em
gave us a job; — He'll be with — us, but the work is up — to us, —

72 F C CHOIR in UNISON
up to us. — And the

76 G(no 3) C/G
Lord sure is speak-in' to you, — so set a -

80 G C/G SOLO TWO

side your pride — and your an - ger, too. — To say the

84 G/B C G/D

time is short — just means the time — is now. Ev - 'ry tongue will con-fess, — and ev - 'ry

MARCELO CARVALHO

87 Em F

knee is gon - na bow, —

90 SOPRANOS and ALTOS

mf unis.

ev - 'ry knee is gon - na bow to Him! — All right, O.

div.

BARITONES *mf*

C G/B C2

mf

93

K., uh - huh, — a - men! All right, O.

Em7 D G G/B C2

97

K., uh - huh, — a - men! —

As it was in the — be -

Em7 F2 F Am7

101

it will be un-til the end, _____ sing-ing,

gin - ning,

G/B C2 Eb6, 11'

105

All right, O. K., uh - huh, a - men.

G/B C2 Em7 D G

109

All right, O. K., uh - huh, a - men.

15

MARCELO CARVALHO

113 SOLO ONE *mf* SOLO TWO *mf*

Don't have to be no hun-ger, don't have to be no war;

A/G Bb/G

117 SOLO THREE *mf* SOPRANOS and ALTOS *unis.*

don't love this world an - y long - er. You bet - ter say, "Yes!" to the Lord!

BARITONES

C/G Eb/G F/G

121 *f div.*

All right, O. K., uh - huh, a - men.

f

G/B C2 Em7 D G

125

All right, O. K., uh - huh, - a - men.

G/B C2 Em7 D F2 F ~ You can

129

unis.

but you know you just - can't win.

ar - gue with - your Mak - er,

Am G/B C2 Eb6, 11

133

div.

Sing-ing, All right, O. K., uh - huh, - a - men.

G/B Em7 D G

MARCELO CARVALHO

137

137

All right, O. K., uh - huh, a - men.

G/B N.C. Gsus

141

141

accented to the end O. K., a - men!

All right, a - men!

uh - huh, a - men!

G/B C2 Em7 D G

Sweet Love

47

SAB and Keyboard

MARCELO CARVALHO

Words and Music by
DAN KEEN, BONNIE KEEN
KEITH THOMAS and MARK HAMMOND
Arranged by Steven V. Taylor

16 Not too slowly
Gb/Ab Ab/Bb Eb/F

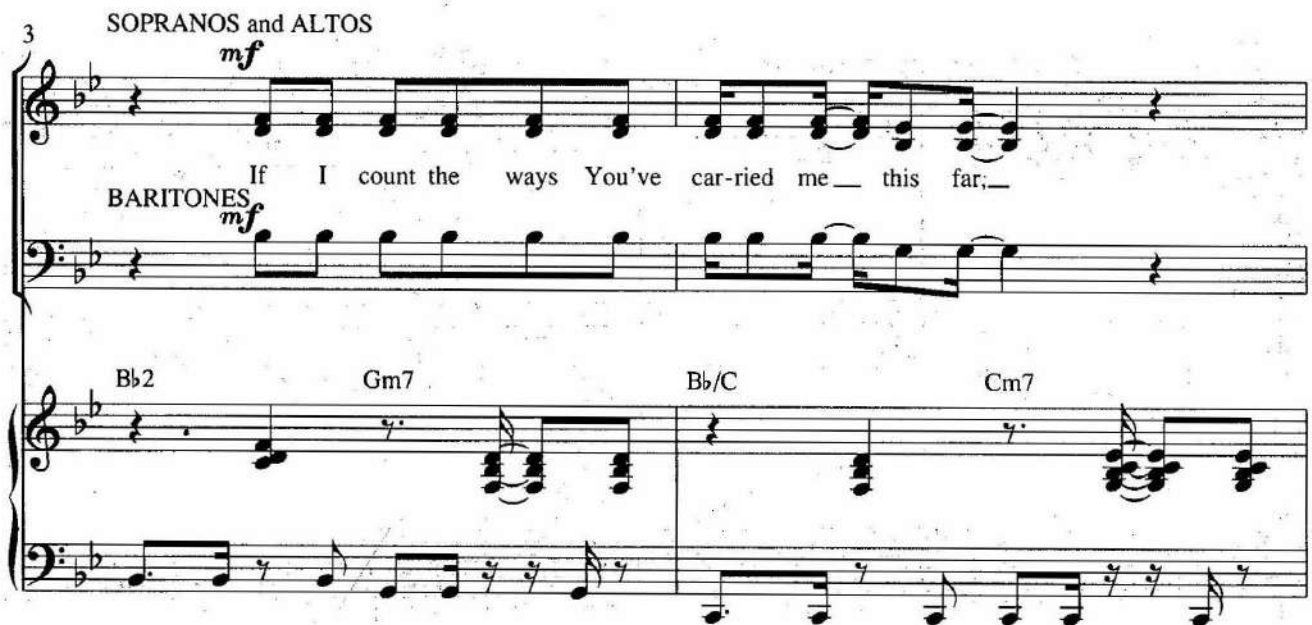


3 SOPRANOS and ALTOS
mf

BARITONES
mf

If I count the ways You've car-ried me — this far;—

Bb2 Gm7 Bb/C Cm7



5

I might as well try count - ing each and ev - 'ry star! —

Bb2 Gm7 Bb/C Cm7/F



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7

Once a - gain, I find I've giv - en You my heart! _

Bb2 Gm7 Bb/C Cm7/F

9

Gb/Ab Ab/Bb Eb/F

11

1st time only: SOLO* *mf*

2nd time only:
CHOIR in UNISON *mf*

1. Eyes _ in the win - dow, _

2. Mem - o - ries _ are call - in', _

Bb Dm7

*May be sung by either a male or female soloist.

13

plead - in' with the sky; ___

like ech - oes in the wind; ___

Gm7 Dm7

15

know in heav - en hears my cry. ___

faith - ful pla - ces I have been. ___

Eb2 Gm7

17 Both times: CHOIR in PARTS

unis.

Wait - in' for _ Your sweet love. ___

Db/Ab Ab Db/Ab Ab

MARCELO CARVALHO

19

1st time only: SOLO

2nd time only:
CHOIR in UNISON

Whis - per to my spir - it, —

The sweet - est lib - er - a - tion —

Bb2 Dm7

21

tell - in' me — You're near; —

falls — on me here; —

Gm7 Dm7

23

and Your peace will find me here, —

and I a - ban - don all my fear, —

Eb2 Gm7

00111111 00111111

25

wait-in' for _ Your sweet love,

Db/Ab Ab Db/Ab Ab

17

(2nd time)

27 Both times: CHOIR in PARTS

wait-in' for _ Your sweet love, sweet love! _

Bbm7 Ab/Bb Bbm7 Eb/F

29

f *unis.*
If I count the ways You've car-ried me _ this far, _

Bb2 Gm7 Bb/C Cm7/F

MARCELO CARVALHO

31

I might as well try count - in' each and ev - 'ry star! _

Bb2 Gm7 Bb/C Cm7/F

33

Once a - gain, I find I've giv - en You _ my heart, _ and I'm

Bb2 Gm7 Bb/C Cm7/F

35

wait - in' for _ Your love! _ Ab - ba, _

Gb/Ab Ab/Bb Eb/F Bbm7/Eb Cm7/Eb mf

38

Fa - ther, —

mf pur - est lov - er of — my

Bbm7/Eb Cm7/Eb Gm7 Dm7

40

How I —

soul,

Cm7 Dm7 Bbm7/Eb Cm7/Eb

42

need this — love that — will — not

18

MARCELO CARVALHO

Bbm7/Eb Cm7/Eb Gbmaj9

44

let me go!

Dm7/F Fmaj7

46

SOLO *mf*

Whis-per to my spir - it, just

F7 Db Ab/Db

48

tell me You are near. O I just need Your sweet love to

Db Ab/Db Cm7 Bb/C

50

CHOIR in PARTS

cresc.

fall up - on me here. I need Your sweet, sweet love!

Chord progression for piano accompaniment (measures 50-51):

- Measure 50: Cm7, Bb/C
- Measure 51: F/G, C/G

cresc. (crescendo) is marked in measure 51.

52

f div.

If I count the ways You've

MARCELO CARVALHO

Chord progression for piano accompaniment (measures 52-53):

- Measure 52: F/G, G
- Measure 53: C2, Am7

f (forte) is marked in measure 53.

54

car-ried me this far, -

I might as well try count - in'

Chord progression for piano accompaniment (measures 54-55):

- Measure 54: C/D, Dm7/G
- Measure 55: C2, Am7

56 1., 2.

each and ev - ry star! _ Once a - gain, I find I've

1., 2.
C/D Dm7/G C2 Am7

58 *unis.*

giv - en You _ my heart, _ and I'm wait - in' for _ Your love! _

C/D Dm7/G Ab/Bb

CHORÃO - CIBOYÁ

60

3. *unis.*

each and ev - 'ry - star! And I'm

Bb/C F/G C/D Dm7/G

MARCELO CARVALHO

62

ff

wait - in' for Your love!

ff

Ab/Bb Bb/C C

ff

My One Thing

SAB and Keyboard

MARCELO CARVALHO

Words and Music by

RICH MULLINS

Arranged by Steven V. Taylor

19 Moderately
Eb(no 3) *pp* delicately *cued notes are optional*

3

5 SOLO*
p Eb(no 3)
Ev-'ry-bod-y I know says they need just one thing, — and

7 Ab2(no 3) Eb(no 3)
What they real-ly mean is they need just one thing more. — And

*May be sung by either a male or female soloist.

9 Eb(no 3) Ab/Eb Eb

Ev - 'ry-bod - y seems to think — they got it com-ing. — Well, I

11

know that I don't de-serve_ You; Still I want to love and serve You more and more!_

CHOIR in UNISON *p*

You're my

Bbsus Bb Ab2(no 3) Ab

MARCELO CARVALHO

13

one thing!

E♭(no 3)

This musical score is for the song 'The Rose Tree'. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff, with the right hand in a treble clef and the left hand in a bass clef. The lyrics 'one thing!' are written under the vocal line in the first measure of the second system. The piano part features a prominent eighth-note melody in the right hand and a more active bass line in the left hand.

15 SOLO
Eb(no 3) Ab/Eb Eb

Save me from those things that might dis - tract me; please

17 Ab2(no 3) Eb(no 3) Ab/Eb Bb/Eb

take them a-way and pur - i - fy my heart.

19 Eb(no 3) Ab/Eb Eb

don't want to lose the e - ter - nal for the things that are pass - ing, 'cause

21 Bbsus Bb

what will I have when the world is gone, if it

22

2nd time only: A FEW MIXED VOICES

cresc. *mf*

is - n't for the love that goes on and on? — One thing!

SOPRANOS and ALTOS *mf unis.* *div.* *unis.*

BARITONES *mf*

You're my one thing! — You're my

Absus Ab Eb

cresc. *mf*

MARCELO CARVALHO

24

One thing!

div. *unis.* *3* *3*

one thing! — And the pure in heart — shall see

Ab2

26

One thing!

div. *unis.* *div.*

God. You're my one thing! You're my

Cm Bb Eb

This musical system covers measures 26 and 27. It features a vocal melody in the upper staff, a piano accompaniment in the lower staff, and a grand staff for the piano. The key signature is B-flat major. Measure 26 includes the lyrics "One thing!" and "God." with a fermata over the piano accompaniment. Measure 27 includes the lyrics "You're my one thing!" and "You're my" with a fermata over the piano accompaniment. The piano accompaniment consists of chords in the right hand and a moving line in the left hand. The grand staff shows the piano part with chords and a moving line.

ON JAY AND OJERNA

28

One thing!

unis.

one thing! And the pure in heart will see

Ab2

This musical system covers measures 28 and 29. It features a vocal melody in the upper staff, a piano accompaniment in the lower staff, and a grand staff for the piano. The key signature is B-flat major. Measure 28 includes the lyrics "One thing!" and "one thing!" with a fermata over the piano accompaniment. Measure 29 includes the lyrics "And the pure in heart will see" with a fermata over the piano accompaniment. The piano accompaniment consists of chords in the right hand and a moving line in the left hand. The grand staff shows the piano part with chords and a moving line.

30

1.

God.

1.

Cm Bb Ab2(no 3) *pp*

sub. p

33

2. *div.* *f unis.*

God. Ev-'ry night, ev-'ry day,

2.

Cm Bb Cm Bb *f*

36

you hold on tight, or you drift a-way.

Cm Bb

MARCELO CARVALHO

38 *mp*

mp

You're left to live with the choices you make. O

Ab2 *mp*

40 *poco a poco cresc.* *div.*

Lord, please give me the strength to watch and work and love and sing and pray!

poco a poco cresc.

poco a poco cresc.

42 *f* *SOLO mf*

Who have I in heaven but You,

f *mf*

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44 Bb/F F Bb2

Je - sus? And what bet - ter could I hope to find down here on

46 F Bb/F C/F F

earth? I could cross the most dis - tant reach - es,

48 BF/F F Csus C

but I'd just be wast - ing my time, 'cause I'm

MARCELO CARVALHO

50 SOLO Both times: A FEW MIXED VOICES *f*

cer-tain al - read-y I'm sure_ I'd find_ One thing!

SOPRANOS and ALTOS *f unis.* *div.* *unis.*

You're my one thing! You're my

BARITONES *f*

Bb2 F *f*

52

One thing!

div. *unis.* *3* *3*

one thing! And the pure in heart shall see

Bb2

54

One thing!

div. *unis.* *div.* *unis.*

God! You're my one thing! You're my

Dm *C* *F*

This system contains measures 54 and 55. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has a melodic line and a lower line. The piano accompaniment has a right hand and a left hand. The guitar line is in the bottom staff. The lyrics are "One thing!" and "God! You're my one thing! You're my". The guitar line has chords *Dm*, *C*, and *F*.

MARCELO CARVALHO

56

One thing!

div. *unis.*

one thing! And the pure in heart shall see

Bb2

This system contains measures 56 and 57. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has a melodic line and a lower line. The piano accompaniment has a right hand and a left hand. The guitar line is in the bottom staff. The lyrics are "One thing!" and "one thing! And the pure in heart shall see". The guitar line has a chord *Bb2*.

58

1. *div.* *unis.* 2. *div.* *unis.*

God. You're my God. The

60

pure in heart shall see God. The

62

pure in heart shall

Bb2 Dm C

Bb2 Dm

64

see _____ God. _____

Csus C F

66

unis.

— You're_ my one thing! —

Bb/D C

68

F

MARCELO CARVALHO

Dedicated to Jamie
I Hear Leesha

SAB and Keyboard
MARCELO CARVALHO

Words and Music by
**MICHAEL W. SMITH and
 WAYNE KIRKPATRICK**
Arranged by Steven V. Taylor

22 *Slowly, strongly*

Bb2 **Dm** **C** **Bb2** **Dm**

f

4 **SOPRANOS and ALTOS** **f**

BARITONES **f**

I **hear** **Lee** **sha.**

C **Bb2** **Dm** **C**

7 **SOLO ONE*mp**

Seems **like** **it was on - ly**

Bb2 **Bb2(no 3)/G** **F2** **C**

mp

**All solos may be sung by either male or female soloists.*

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3100005015-70

10

yes - ter - day — she was liv - in' here, yeah, — she —

CHOIR in UNISON *mp*

she was liv - in' here,

F2 Bb2(no 3)

12

— was liv - in' here. — Lord — knows why He's tak - en

MARCELO CARVALHO

Bb2(no 3)/G F2 C

14

her a - way. — It is - n't ver - y clear, no, — it

It is - n't ver - y clear.

F2 Bb2(no 3)

16

SOLO ONE

is - n't ver - y clear. In - to ev - 'ry life a lit - tle rain.

SOLO TWO *mp*

Bb2(no 3)/G C/E Bb2/D

18

SOPRANOS and ALTOS *mp* *unis.*

must fall, and los - ing one you love is like a storm.

BARITONES *mp*

Am/C Bb Am

20

div. *mf*

But storms are pass - ing. I hear

mf

Bb2(no 3)/G F/C C F/Bb F2(no 3)/Bb

mf

23

Lee - sha, _____ sing - ing in heav - en to - night.

unis.

F F2(no 3) C2/E C/E Dm Csus

25

And in - be-tween the sad - ness, I hear Lee - sha, _____

div. unis. div.

Bb2(no 3) F/Bb F2(no 3)/Bb F F2(no 3) C2/E C/E

28

tell - ing me that she's all right, all right.

unis. div.

Dm Csus Bb2(no 3) Dm C

MARCELO CARVALHO

31

SOLO ONE
mp

Life goes on e-ven

34

af - ter life. That's what I be-lieve, yeah, that's

CHOIR in UNISON *mp*

That's what I be-lieve,

36

what I be-lieve.

Lee - sha's gone, but she will

38

still sur - vive in a mem - o - ry, that I'm

in a mem - o - ry

G2/E C2(no 3)

40

keep - in' here with me. Si - lenc - ing the voice of mor - tal trag -

SOLO ONE *mp* SOLO TWO *mp*

C2(no 3)/A D/F# C/E

mp

42

e - dy. On lis - ten - ing to whis - pers of the soul,

SOPRANOS and ALTOS *mp* units. BARITONES *mp*

Bm/D C Bm

44

div. *mf*

all is — peace — ful. I hear —

C2(no 3)/A G/D D G/C G2(no 3)/C *mf*

47

unis.

Lee — sha, — sing — ing — in heav — en — to — night.

G G2(no 3) D/F# Em Dsus

49

div. *unis.* *div.*

And in — be — tween the sad — ness, — I hear — Lee — sha, —

C2 G/C G2(no 3)/C G G2(no 3) D/F#

52 *unis.* 1. *div.*
 tell - ing_ me that she's_ all_ right, all_ right.

Em Dsus 1. C2 Em D

24

55 2.
 right.

C2 Em D 2. C2

58 *div.* *unis.*
 I hear Lee - sha, _____ sing - ing_ in heav - en_ to-night.

G/C G2(no 3)/C G G2(no 3) D/F# Em Dsus

MARCELO CARVALHO

61

And in - be-tween the sad - ness, ... I hear_ Lee-sha, _____

unis. div.

64

tell - ing_ me that she's_ all_ right, all_ right.

67

I hear_

Chords: C2, G/C G2(no 3)/C, G G2(no 3) D/F#, Em, Dsus, D, C2, Em, D, G/C G2(no 3)/C

MARCELO CARVALHO

70

Lee - sha, _____ sing - ing in heav - en to - night.

unis.

G G2(no 3) D/F# Em Dsus

MARCELO CARVALHO

72

Lee - sha, _____

div.

C2

All Things

SAB and Keyboard

MARCELO CARVALHO

Words and Music by
WAYNE BERRY and
GEOFF THURMAN

Arranged by Steven V. Taylor

25 Heavy jazz swing $\text{♩} = \text{♩}^3$
N.C. D Em7 Cmaj9

The piano introduction is in 4/4 time, marked 'Heavy jazz swing' with a tempo indicator showing a quarter note equals a triplet quarter note. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with triplets. Chords N.C., D, Em7, and Cmaj9 are indicated.

3 SOPRANOS and ALTOS *f*
BARITONES *f* All things! —

D Em7

The first vocal line is for Sopranos and Altos, and the piano accompaniment is for Baritones. Both parts enter at measure 3 with a forte (*f*) dynamic. The piano part includes a 'D Em7' chord marking.

6 All things! —

Cmaj9 D

The second vocal line continues the melody for Sopranos and Altos, with the piano accompaniment for Baritones. The piano part includes 'Cmaj9' and 'D' chord markings.

9

mp

3

"Take up your cross; fol-low me." Je - sus said it, so you

E(no 3) Cmaj7

mp

MARCELO CARVALHO

12

know it's bound to be the on - ly way to live that's

Em/D Em

14

pleas - ing to the Lord; is dy - ing to your - self and be -

Em/G Cmaj7

16 *mf unis.*
I must — de - crease,
mf
liev - ing on His Word. —

Em/D Em Em/G Am7 Em7

18 *div.*
He can — in - crease; that's the way it's meant to be. —

Am7 D Em7

21 *unis.*
He must — in - crease, I must — de - crease. Through

Am7 Em7 Am7

23

div. *f unis.* *div.*

faith-filled eyes I see. I can do all things through

B C#°7 B/D# Em D/E Em

26

unis.

Je-sus Christ liv-ing His life in me. I can do

MARCELO CARVALHO

D Em/D D C Am7 Em

29

div. *unis.*

all things through Je-sus Christ. This truth has set me free.

27 (2nd time)

Em7 D/E Em D Em/D D C Em7/G D Em7

32 *Second time to Coda* $\oplus$ 26 *div.*

All things! —

Second time to Coda $\oplus$

D/F# C Am7 Em7 D/F#

35 *mf unis.* 3 3

Time af - ter time, I fall to my knees, and I

mf 3 3

C D Em7

mf

38 3 3

cry out to God, pray-ing, "Lord, hear me, please. —

Cmaj9 D Em7

40

Help me to stand in the light that I know; teach me to walk in the

Cmaj9

43

way I should go." This truth has set me free.

CODA

D Em7 Am7 C Am7 Em7 D/F#

46

div. All things! *unis.* This truth has set me free.

C D Em7 Fm7 Eb/G Db Bbm7

MARCELO CARVALHO

49 *ff* All things in

ff

ff

52 *unis.* 3 Je- sus__ Christ.. This truth has set me free. I can do__

55 1., 2., 3. *div.* all things__ through Je- sus__ Christ.. all things!_ 4. *div.*

1., 2., 3. 4.

Gm F/G Gm F Gm/F F

CHAVRAD DASTAN

The Light has Come

87

SAB and Keyboard

MARCELO CARVALHO

Words and Music by
PATRICK HENDERSON
and ANTHONY WILKINS
Arranged by Steven V. Taylor

28 **Gently, not too fast** A FEW MIXED VOICES (or CHILDREN'S CHOIR) *p*

Bb2(no 3) Eb F Bb Bb2(no 3) Eb F Bb

He is the light, light of the world, He is the light.

4 Bb2(no 3) Eb F Bb

He is the light, light of the world, He is the light.

6 SOLO* *mp* Bb Cm7 Bb/D Ab/Eb Eb F Bb Cm7 Bb/D Ab/Eb

From New York to E qua dor, from Par - is to Sing-

*May be sung by either a male or female soloist.

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3100005015-87

9

E $\flat$ F B $\flat$ Cm7 D E $\flat$ E $\flat$ F B $\flat$

a pore, He is the Lord God our King.

12

SOPRANOS and ALTOS *mp* unis.

The light has come.

BARITONES *mp*

C/E F F/A B $\flat$

15

div. *mel.* 29

The light has come. Peo-ple starv-ing in Af-ri-ca,

E $\flat$ F B $\flat$ B $\flat$ Cm7 D E $\flat$ E $\flat$ F

18

mel.

home-less peo-ple in A - mer - i - ca, we are His hands.

B $\flat$ Cm7 B $\flat$ D A $\flat$ E $\flat$ E $\flat$ F B $\flat$ Cm7 B $\flat$ D A $\flat$ E $\flat$

21

unis.

to share. The light has come.

E $\flat$ F B $\flat$ C/E F F/A B $\flat$

24

div. *mf unis.* *div.*

The light has come. Let us give thanks

E $\flat$ F Gsus G C Dm7 C E B $\flat$ F

mf

MARCELO CARVALHO

27

unis. *div.*

to day to Him that gives us His grace.

F G C Dm7 $\frac{C}{E}$ $\frac{Bb}{F}$ F G

30

unis. *div.*

He is the hope He is the way. The light

C Dm7 $\frac{C}{E}$ $\frac{Bb}{F}$ F G C D/F# G

CANTATA CANTOPAN

33 A FEW MIXED VOICES (or CHILDREN'S CHOIR)

mp

He is the light, light of the world, He is the light.

has come. The light has come.

G/B C F G C

This musical score is for a mixed voices or children's choir. It features three staves: a vocal staff, a piano accompaniment staff, and a bass line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked *mp* (mezzo-piano). The lyrics are: "He is the light, light of the world, He is the light. has come. The light has come." The piano accompaniment includes chords G/B, C, F, G, and C.

36

30

MARCELO CARVALHO

Let ev - 'ry na - tion rise; sing praise to God

unis. div. unis. div.

C Dm7 C E Bb F F G C Dm7 C E Bb F

This musical score is for a piece by Marcelo Carvalho. It features three staves: a vocal staff, a piano accompaniment staff, and a bass line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked *mp* (mezzo-piano). The lyrics are: "Let ev - 'ry na - tion rise; sing praise to God". The piano accompaniment includes chords C, Dm7, C, E, Bb, F, F, G, C, Dm7, C, E, Bb, F. The vocal staff has markings for *unis.* (unison) and *div.* (divisi).

39

on high. He is the Lord God our King.

unis. *div.*

F G C Dm7 C/E Bb/F F G C

This musical system covers measures 39 to 41. It features a vocal melody with lyrics, a piano accompaniment, and a bass line. The lyrics are "on high. He is the Lord God our King." The vocal line includes markings for "unis." (unison) and "div." (divisi). The piano part includes chord symbols: F, G, C, Dm7, C/E, Bb/F, F, G, and C.

42

He is the light, light of the world,

The light has come.

D/F# G G/B C

This musical system covers measures 42 to 44. It features a vocal melody with lyrics, a piano accompaniment, and a bass line. The lyrics are "He is the light, light of the world, The light has come." The piano part includes chord symbols: D/F#, G, G/B, and C.

45

He is the light. He is the light, light of the world, He is the light.

The light has come. The light has come.

F G C F G Am

This musical system contains measures 45, 46, and 47. It features a vocal melody in the top staff, a piano accompaniment in the middle and bottom staves, and lyrics. The piano part includes chord markings F, G, C, F, G, and Am.

MARCELO CARVALHO

48

The light has come. The light has

G F G Am G

This musical system contains measures 48, 49, and 50. It features a vocal melody in the top staff, a piano accompaniment in the middle and bottom staves, and lyrics. The piano part includes chord markings G, F, G, Am, and G.

51

come. The light has come. He is

F G Am G F C/E F

54

the light. We bring You our gifts of praise;

C/E F Gsus G C Dm7 C/E Bb/F F G

57

our voices in harmony we raise. We give You the thanks

C Dm7 C/E Bb/F F G C Dm7 C/E Bb/F

60

to day. The light has come.

F G C D/F# G G/B C

MARCELO CARVALHO

63

A FEW MIXED VOICES (or CHILDREN'S CHOIR)

He is the light, light of the world, He is the light. He is the light, light of the world,

The light has come.

F G C

66

He is the light. He is the light, light of the world,
The light has come.

F G C

ORIGINAL VERSION

68

He is the light.
The light has come.

F G C

Table of Contents

Exalt the Name/He Is Exalted	1
Someday	14
Simple, Devoted and True	22
Gloria	28
Alrightokuhhuhamen	35
Sweet Love	47
My One Thing	58
I Hear Leesha	70
All Things	80
The Light has Come	87

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SOMEDAY
SWEET LOVE
EXALT THE NAME / HE IS EXALTED
ALL THINGS
SIMPLE, DEVOTED AND TRUE
MY ONE THING
ALRIGHT OK UHHU HAMEN
I HEAR LEESHA
GLORIA
THE LIGHT HAS COME



Steven V. Taylor



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