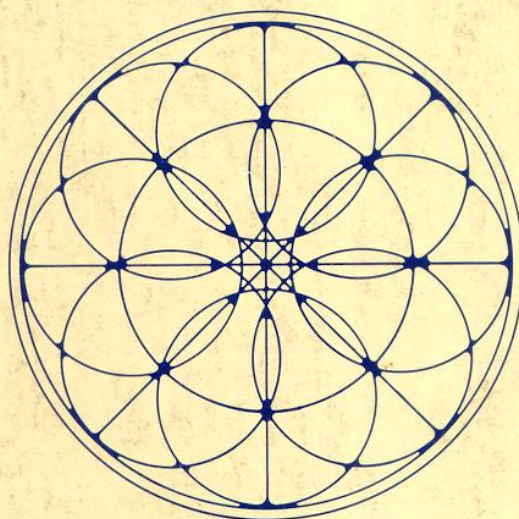


# TREASURES OF PRAISE VOLUME II



## CHORAL FAVORITES FOR CHURCH CHOIRS

*Hallelujah! What a Savior • The Majesty and Glory of Your Name • Like a River  
Glorious • Surely the Lord Is in This Place • In This Quiet Moment • Changed  
The Lord Is My Shepherd • Where Shall I Run • Go Ye into All the World  
What Does Jesus Mean to Me • Plus twenty more*

**WORD**

# CONTENTS

## MARCELO CARVALHO

|                                            |     |
|--------------------------------------------|-----|
| A COMMON LOVE.....                         | 39  |
| THE BANNER OF THE CROSS.....               | 64  |
| BRING BACK THE SPRINGTIME.....             | 179 |
| CHANGED.....                               | 43  |
| DAY BY DAY.....                            | 78  |
| EVEN NOW, LORD.....                        | 111 |
| FATHER, LIFT ME UP.....                    | 48  |
| THE FIRST SONG I SING.....                 | 57  |
| GENTLE LIKE YOU.....                       | 85  |
| GO YE INTO ALL THE WORLD.....              | 154 |
| HIS WILL OUR OWN.....                      | 97  |
| I AM LOVED.....                            | 101 |
| IN THIS QUIET MOMENT.....                  | 107 |
| JESUS, MY LORD, MY GOD, MY ALL.....        | 120 |
| JESUS, THE VERY THOUGHT OF THEE.....       | 33  |
| JUST BECAUSE I ASKED.....                  | 127 |
| LIKE A RIVER GLORIOUS.....                 | 16  |
| THE LORD IS MY SHEPHERD.....               | 132 |
| LORD MAKE ME CLEAN/COME LET US REASON..... | 26  |
| LORD OF ALL BEING.....                     | 137 |
| THE MAJESTY AND GLORY OF YOUR NAME.....    | 7   |
| MY SONG IN THE NIGHT.....                  | 167 |
| ONE THOUGHT.....                           | 93  |
| REACH OUT AND TOUCH.....                   | 142 |
| SHADOWS.....                               | 172 |
| SURELY THE LORD IS IN THIS PLACE.....      | 89  |
| TO BE GOD'S PEOPLE.....                    | 162 |
| WHAT DOES JESUS MEAN TO ME.....            | 71  |
| WHERE SHALL I RUN.....                     | 148 |
| WOULD YOU.....                             | 184 |



# The Majesty and Glory of Your Name

7

LINDA LEE JOHNSON  
based on Psalm 8

MARCELO CARVALHO

TOM FETTKE

*Freely, ethereal*



**A** *bushed, but very intense*

Vocal and piano accompaniment for the first verse. The vocal line enters with the lyrics "When I gaze in - to the" and continues with "night skies — and see the work of your fin - gers; The". The piano accompaniment supports the vocal line with chords and moving lines. The piece begins with a piano (p) dynamic marking.

MARCELO CARVALHO

Vocal and piano accompaniment for the second verse. The vocal line continues with the lyrics "night skies — and see the work of your fin - gers; The". The piano accompaniment supports the vocal line with chords and moving lines. The piece begins with a mezzo-piano (mp) dynamic marking.

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Oh, what is  
moon and stars sus - pend - ed in space.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains the lyrics "Oh, what is moon and stars sus - pend - ed in space." with a melodic line that includes a fermata over the word "space". The middle staff is a bass line in bass clef, providing harmonic support. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MARCELO CARVALHO

*cresc.*  
man,  
What is man, that you are mind - ful of him?  
Oh, what is man,

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) begins with a crescendo (*cresc.*) and the word "man," followed by the question "What is man, that you are mind - ful of him?" and then "Oh, what is man,". The piano accompaniment (bottom staff) continues with a similar rhythmic pattern, also marked with a crescendo (*cresc.*). The middle staff shows the bass line. The system concludes with a fermata over the final notes of the vocal line.

**B** steady tempo

MARCELO CARVALHO

*mf*  
You have giv - en man a crown of glo - ry and

The third system of the musical score begins with a mezzo-forte (*mf*) dynamic. The vocal line (top staff) contains the lyrics "You have giv - en man a crown of glo - ry and". The piano accompaniment (bottom staff) is marked "steady tempo" and features a consistent eighth-note accompaniment. The middle staff shows the bass line. The system concludes with a fermata over the final notes of the vocal line.



hon - or, And have made him a lit - tle low - er than the

MARCELO CARVALHO

an - gels. You have put him in charge of all cre - a - tion: The

MARCELO CARVALHO

The birds — of the air, beasts of the field, The fish of the

*Freely*

But what is man, Oh, what is

sea. But what is man,

*Freely*

MARCELO CARVALHO

*In tempo*

man that you are mind - ful of him.

*In tempo*

MARCELO CARVALHO

**C** *unison mp - intense*

O Lord, our God the maj - es - ty and

*Flowing - sustained*

*mp*

with Pedal

glo - ry of your name \_\_\_\_\_ Tran - scends the earth \_\_\_\_\_

\_\_\_\_\_ and fills the heav - ens. O Lord, our

MARCELO CARVALHO

God, lit - tle chil - dren praise You per - fect - ly,

And so would we, and so would

MARCELO CARVALHO

D

we. Al - le - lu - ia,

MARCELO CARVALHO

Al - le - lu - ia! The



maj - es - ty and glo - ry of Your name.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics 'maj - es - ty and glo - ry of Your name.' The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line.

MARCELO CARVALHO

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

The second system continues the musical score. The vocal line has lyrics 'Al - le - lu - ia, Al - le -'. The piano accompaniment continues with the same rhythmic pattern, featuring a mix of eighth and sixteenth notes.

MARCELO CARVALHO

lu - ia! The maj - es - ty and

The third system concludes the musical score on this page. The vocal line has lyrics 'lu - ia! The maj - es - ty and'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

*slight rit.*

glo - ry of Your name. Al - le -

*slight rit.*

MARCELO CARVALHO

*a tempo*  
*accel*  
lu - ia, Al - le - lu - ia,

*a tempo*  
*accel.*

*rit.*  
Al - le - lu - ia, Al - le - lu - ia!  
(We praise your name!)

*rit.*

*mp* unison

Al - le -

*Great rit.*

*mp*

MARCELO CARVALHO

**E** *Slowly*

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

*Slowly*

*SOPRANO div. rit. pp*

Al - le - lu - ia!

Al - le - lu - ia!

*pp* Al - le - lu - ia!

*ppp*

*rit. pp*

# Like A River Glorious

SATB with optional obligato C instrument

MARCELO CARVALHO

FRANCES HAVERGAL 1874

JAMES MOUNTAIN 1876

Arr. by Leanne Langley

Gently (♩ = 100)

Obligato  
C Instr. *mp*

**A**

*mp*

Like a riv - er

*mp*

with Pedal

MARCELO CARVALHO

glo - rious is God's per - fect peace,

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*mp*  
O - ver all vic - to - rious in its bright in - crease.

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O - ver all vic - to - rious in its bright in - crease." The piano accompaniment consists of a treble and bass staff with a steady eighth-note pattern in the bass and a more active melody in the treble.

MARCELO CARVALHO

*mf*  
Per - fect, yet it flow - eth ful - ler ev - 'ry day;

This system continues the vocal and piano parts. The vocal line has the lyrics "Per - fect, yet it flow - eth ful - ler ev - 'ry day;". The piano accompaniment features a more complex texture with chords and moving lines in both staves.

MARCELO CARVALHO

Per - fect, yet it grow - eth deep - er all the way.

This system concludes the vocal and piano parts. The vocal line ends with the lyrics "Per - fect, yet it grow - eth deep - er all the way." and a long note. The piano accompaniment provides a rhythmic and harmonic foundation.



**B**

Stayed up - on Je - ho - vah, — hearts are ful - ly blest,

MARCELO CARVALHO

Find - ing, as He prom - ised, per - fect peace and

*C instrument*

rest.

**C** More relaxed, not too slow

*mf*

Hid - den

More relaxed, not too slow

MARCELO CARVALHO

in the hol - low of His

MARCELO CARVALHO

bless - ed hand, Nev - er

foe can fol - low, nev - er trai - tor

MARCELO CARVALHO

stand; Not a surge of wor -

MARCELO CARVALHO

ry, not a shade of care, \_\_\_\_\_

Not a blast of hur - ry touch the

MARCELO CARVALHO

Stayed up - on Je - ho - vah,  
spir - it there.

MARCELO CARVALHO

hearts are ful - ly blest, Find - ing as He prom - ised,

mp

per - fect peace and rest. \_\_\_\_\_

*simile*

Detailed description: This system contains three staves. The top staff is a vocal line in D major (two sharps) with a mezzo-piano (mp) dynamic. It begins with a whole rest followed by a melodic phrase. The middle staff is a vocal line with the lyrics 'per - fect peace and rest.' and a long horizontal line indicating a sustained note. The bottom staff is a piano accompaniment in D major, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

MARCELO CARVALHO

**E** *With resolve*

*mf* Ev-'ry joy or

*With resolve*

*mf*

Detailed description: This system contains three staves. The top staff is a vocal line in D major, marked 'E' and 'With resolve'. It features a melodic phrase with a key signature change to B minor (two flats) for a few measures. The middle staff is a vocal line with the lyrics 'Ev-'ry joy or' and a mezzo-forte (mf) dynamic. The bottom staff is a piano accompaniment in D major, marked 'With resolve' and 'mf'. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

tri - al fall - eth from a - bove, Trac'd up - on our  
 Ev - 'ry joy or tri - al 'bove — on our

Trac'd up - on our

MARCELO CARVALHO

di - al  
 di - al by the Sun of Love.

We may trust Him

MARCELO CARVALHO

ful - ly all for us to do; They who trust Him



whol - ly find Him whol - ly true.

*broadly*

**F** *Broadly*, Stayed up - on Je - ho - vah,  
 Stayed up - on Je - ho - vah, — Stayed on Je - ho - vah, —  
*gradual dim.*

*Broadly*  
*gradual dim.*

MARCELO CARVALHO

*mp*  
 hearts are ful - ly blest; — Find - ing, as He prom - ised,

*mp*

*a tempo* *mp* *dim.*

*rit.* *dim.*

per - fect peace and rest. \_\_\_\_\_

*rit.* *a tempo* *dim.*

*Teo* \* *Teo* \* *simile*

MARCELO CARVALHO

*p* *rit.*

*p* *rit.*

# Lord, Make Me Clean

with "COME, LET US REASON"

MARCELO CARVALHO

Words and Music by  
KEN MEDEMA

Reverently  $\text{♩} = 84$  *p* ALTO SOLO

Lord, make me clean\_\_\_ like the new fal - len snow;

Lord, make me clean\_\_\_ like the moun-tain streams that flow. Lord, make me new\_\_\_ like the

spring - time\_\_\_ green; Lord, please make me clean.

MARCELO CARVALHO

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A

CHOIR

*mp*

Lord, make me clean like the new fal - len snow; Lord, make me clean like the

*mp*

MARCELO CARVALHO

moun-tain streams that flow. Lord, make me new like the spring - time green;

MARCELO CARVALHO

*cresc.*

Lord, please make me clean.

*cresc.* *add piano*

B

## CHOIR AND CONGREGATION

*f* Lord, make me clean like the new fal - len snow; Lord, make me  
 clean like the moun-tain streams that flow. Lord, make me new like the  
 spring - time — green; Lord, please make me clean.

## CHOIR ONLY

MARCELO CARVALHO

*decresc.* Lord, please — make — me clean.

*decresc.* *rit.*

**C** COME, LET US REASON  
*a little slower*

**WOMEN** *P*

"Come, let us rea - son to - geth-er," that's what

*P* flowing, piano only

God says, "Come, let us

MARCELO CARVALHO

rea - son to - geth-er," says the Lord.

**CHOIR**

"Come, let us rea - son to - geth-er," that's what

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God—says, "Come, let us rea - son to -

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "God—says, 'Come, let us rea - son to -". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

MARCELO CARVALHO

D

geth - er," says the Lord. "Tho' your sins be as

The second system of the musical score. The vocal line continues with the lyrics "geth - er," says the Lord. "Tho' your sins be as". The piano accompaniment includes a section marked "cresc." (crescendo) and a section marked "f" (forte). The piano part features a steady accompaniment in the left hand and a more active melody in the right hand.

MARCELO CARVALHO

scar - let, they shall be as white as snow,

The third system of the musical score. The vocal line continues with the lyrics "scar - let, they shall be as white as snow,". The piano accompaniment features a steady accompaniment in the left hand and a more active melody in the right hand.

2nd time to ♯

Tho' they be red like crim - son, they shall be as

8va loco 8va loco

[E] Majestically  
SOPRANOS 2nd TIME ONLY

wool." \_\_\_\_\_ Lord, make me clean like the new fal-len snow;  
CHOIR AND CONGREGATION

"Come, let us rea-son \_\_\_\_\_ to-

*molto rit.* *ff*

MARCELO CARVALHO

Lord, make me clean like the moun-tain streams that flow. Lord, make me new like the

geth-er," \_\_\_\_\_ that's what God \_\_\_\_\_ says, "Come, let us

8va 8va

1 2 *D. S. al Coda*

spring - time green; Lord, please make me clean.

rea - son to - geth - er," says the Lord. Lord. *D. S. al Coda*

*8va loco 8va loco* **ALTO SOLO** *p rubato*

**♣ CODA** *rit. e decresc.*

wool." "Come, let us rea - son to -

**♣ CODA** *rit. e decresc.* *p rubato*

geth - er," that's what God says, "Come, let us rea - son to -

*ten. , slower*

geth - er," says the Lord.

*ten. rit.*

# Jesus, the Very Thought of Thee

Att. to Bernard of Clairvaux  
Trans. by Edward Caswall, 1849  
Serenely ♩ = 104

MARCELO CARVALHO

WILLIAM DAILEY

Piano introduction in 4/4 time, marked 'L.H. p'. The left hand plays a simple harmonic accompaniment with quarter and eighth notes, while the right hand has rests.

**A** *mp* *Unison*

Je - sus, the ver - y thought of Thee with

The vocal melody is in unison, marked *mp*. The piano accompaniment continues with a steady harmonic support.

MARCELO CARVALHO

sweet - ness fills my breast; But sweet - er far Thy

The vocal melody continues with a slight rise in pitch, and the piano accompaniment provides a consistent harmonic background.

face to see and in Thy pres - ence rest.

The vocal melody concludes the phrase, and the piano accompaniment ends with a final chord.

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**B** *Women*

Nor \_\_\_ voice can sing, nor heart can frame, nor

MARCELO CARVALHO

can \_\_\_ the mem - 'ry find \_\_\_ a sweet - er sound than Thy blest name, O

Ooo

MARCELO CARVALHO

**C** *mf*

Sav - ior of \_\_\_ man - kind. O hope of ev - 'ry con - trite heart,

Ooo



Joy of all the meek! To those who fall, How

MARCELO CARVALHO

kind Thou art, how good to those who seek.

MARCELO CARVALHO

**D**

But what to those who find, ah this, nor

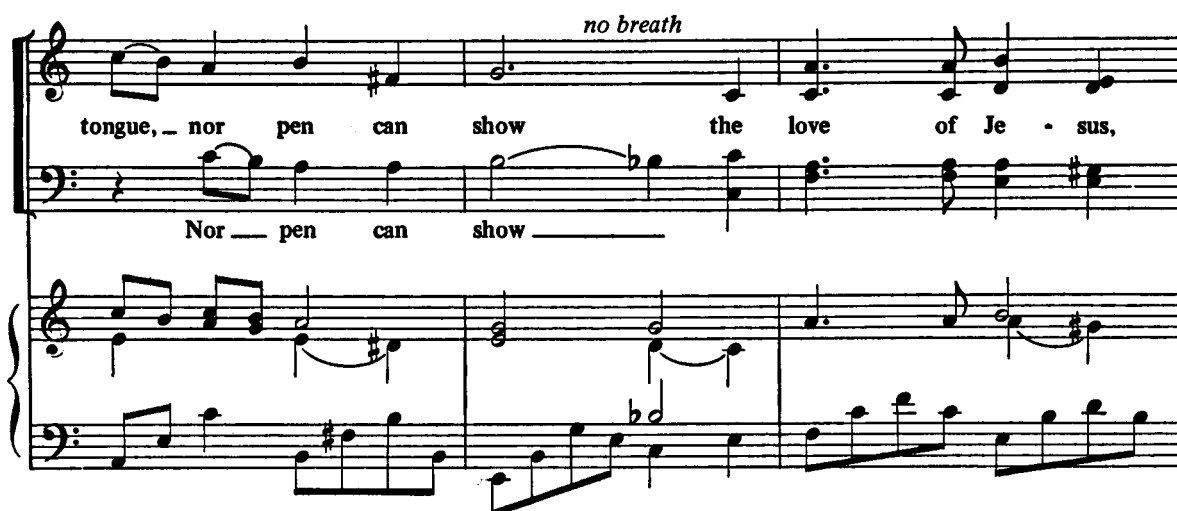
But what to those who find, ah this,



*no breath*

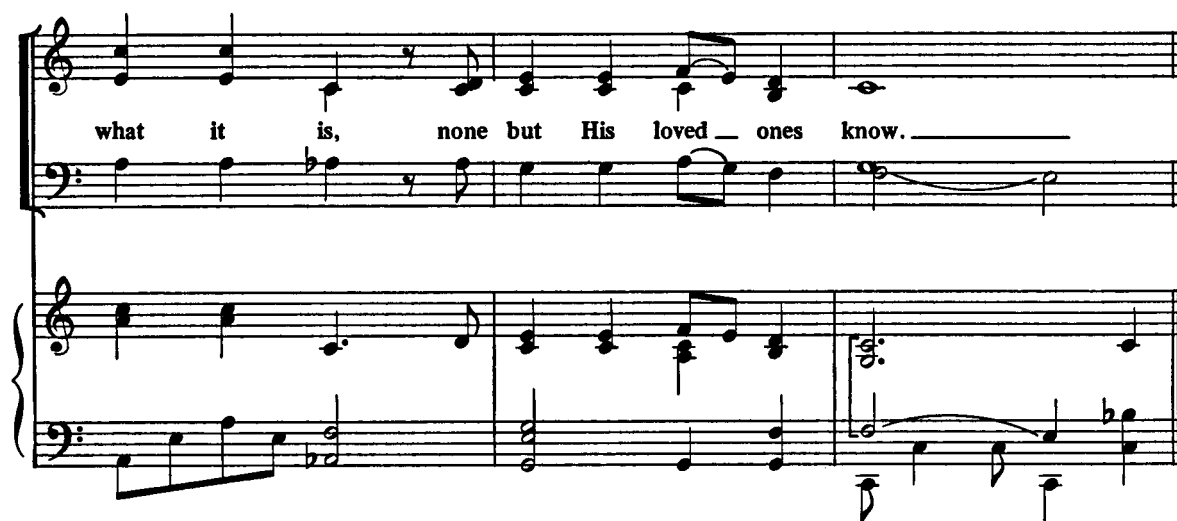
tongue, — nor pen can show the love of Je - sus,

Nor — pen can show —



MARCELO CARVALHO

what it is, none but His loved — ones know. —



MARCELO CARVALHO

**E**

*mp*

Ooo —

*mf Solo*



*cresc.*  
Ooo

MARCELO CARVALHO

MARCELO CARVALHO

**F**

*f*

Je - sus, our on - ly joy be Thou, as

Je - sus, our on - ly joy be Thou,

*f*

Thou - our prize wilt be! O Je - sus, be our

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has the lyrics "Thou - our prize wilt be! O Je - sus, be our". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

MARCELO CARVALHO

glo - ry now, and through e - ter - ni - ty.

*rit.* *a tempo*  
*mp*

*rit.* *L.H. mp a tempo*

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "glo - ry now, and through e - ter - ni - ty.". Above the vocal line, there are tempo markings: "rit." (ritardando) and "a tempo". Below the vocal line, there is a dynamic marking "mp" (mezzo-piano). Below the piano accompaniment, there are tempo markings: "rit." and "L.H. mp a tempo".

MARCELO CARVALHO

*decresc. e rit.*

*decresc. e rit.* *p*

The third system of the musical score. It features piano accompaniment. The top staff has a marking "decresc. e rit." (decrescendo e ritardando). The bottom staff has a marking "decresc. e rit." and a dynamic marking "p" (piano). The system concludes with a double bar line and a repeat sign.

# A Common Love

MARCELO CARVALHO

Words and Music by  
CHARLES F. BROWN

With an easy swing\* ♩ = 84

*mf* Piano

**A** Gm7 C7 F maj 7 Dm

love for each oth - er, A com-mon gift to the Sav - ior, A com-mon

*Second time only*  
Ooo

Add Rhythm

Gm7 C7 F F#dim 7 Gm7

bond hold-ing us to the Lord; \_\_\_\_\_ A common strength when 'we're  
(*Second time only*)

To the Lord, \_\_\_\_\_ (*Both times*)

\*Perform with a triplet feel

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MARCELO CARVALHO

C7 F A7/E Dm Gm7 C7

wear - y, A com-mon hope for to - mor - row, A com-mon joy in the truth of God's

F Bb/C F B Gm7 C7 F maj 7

Word. \_\_\_\_\_ In His fam - ily, we can meet each one's needs, we can  
all the love that we show, all the

MARCELO CARVALHO

Bb maj 7 Em7(b5) A7(b9) Dm G/A Dm

light each one's path, we can bear each one's grief; As His  
help that we give, all the life we be - stow; As His

Gm7 C7 F maj 7 Dm Gm7 C7

child-ren, we can com - fort each care, we can build each one's faith, we can work, we can  
child-ren, they're an off - ring we make, not ex - pect - ing re - turn, Just a gift for His

1 F Bb/F F D7/F# 2 F

share. A com-mon sake.

MARCELO CARVALHO

C E7 Am7 D7 Gmaj 7 Em

A com-mon love for each oth - er, A com-mon gift to the Sav - ior, A com-mon



# Changed

Based on I Cor. 15:51,52

MARCELO CARVALHO

LINDA LEE JOHNSON

TOM FETTKE

Freely

*mp* Piano only

The piano introduction is in 4/4 time, marked 'Freely' and 'mp Piano only'. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

**A** In tempo ♩ = 96  
1st time SOLO or UNISON CHOIR  
2nd time CHOIR

Bm *mp* Bm(#7) Bm7 E9

1. In on - ly a mo - ment, in the twink - ling of an eye,  
2. In on - ly a mo - ment, Je - sus Christ will call His own,

(2) Ooo

This section contains the vocal melody and piano accompaniment for the first part of the song. The vocal line is written in a treble staff with a key signature of one sharp. It includes two verses of lyrics. The piano accompaniment is in the bass staff, featuring chords and a melodic line. The tempo is marked 'In tempo' with a quarter note equal to 96 beats per minute. The first time is for 'SOLO or UNISON CHOIR' and the second time is for 'CHOIR'. The section ends with a 'Ooo' vocalization.

MARCELO CARVALHO

Am Am(#7) Am7 D9 D#dim7

at the sound of the trum - pet, we will see Him come.  
with the voice of the an - gel and the trump of God.

Ooo

This section contains the vocal melody and piano accompaniment for the second part of the song. The vocal line is in the treble staff with a key signature of one sharp. It includes lyrics about the trumpet and God. The piano accompaniment is in the bass staff, featuring chords and a melodic line. The section ends with a 'Ooo' vocalization.

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Em *mf* Em(#7) Em7 A9

In on - ly a mo - ment, we'll be - hold Him in the sky, And the  
In on - ly a mo - ment, we'll be raised from earth to heav'n, And will

*mf*

MARCELO CARVALHO

D E D G/A *accel.* A9sus A

Lord Him - self will quick - ly take us home. \_\_\_\_\_  
live in peace for - ev - er with the Lord. \_\_\_\_\_

*accel.*

[B] Parts both times F# C# F#7 Bm Bm/A G D F#  
Stronger and slightly faster

We shall all be changed, \_\_\_\_\_ caught up to heav-en in a

Stronger and slightly faster

Em7 G A7 D F# C# F#7 Bm Bm A

cloud \_ of \_ glo - ry. We shall all be changed, \_ trans -

G G(add 2) G F#7sus F#7 Bm Bm(#7)

formed in vic - to - ry. Death, where is thy sting?

MARCELO CARVALHO

Bm7 E13 D/A F# A# F#7

God con - quered death and hell. We shall all be

Bm Bm7 1 *rit.* G Em A7 D 2 *no ritard* G Em A7  
 changed, — we — shall all be changed. we shall all be  
 changed. We shall all be changed, —  
 caught up to heav-en in a cloud — of — glo-ry. We shall all be

MARCELO CARVALHO

Cm  $\frac{E\flat 7 \text{ sus}}{B\flat}$  E $\flat$ 7 A $\flat$  A $\flat$  (add 2) A $\flat$  G7sus G7 Cm  
 changed, — trans - formed in vic - to - ry. — Death, where is thy

Cm( $\sharp 7$ ) Cm7 F13  $\frac{E\flat}{B\flat}$   $\frac{G}{B}$   
 sting? God con- quered death and hell. — We shall all be

MARCELO CARVALHO

Cm  $\frac{Cm7}{B\flat}$  rit. A $\flat$  Fm7 B $\flat$ 7 E $\flat$  *ff*  
 changed, — we shall all be changed. Changed!



# Father, Lift Me Up

MARCELO CARVALHO

Words and Music by  
HONEYTREE  
Arr. by Don Cason

Reverently  $\text{♩} = 84$

*mp* *with Pedal*

**A** *mp* **WOMEN** **B**  
**D#**

Like a lit - tle

MARCELO CARVALHO

*simile*

child Je - sus told — me to come, and the

Fath - er lifts me up, up to Heav - en, up to

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**CHOIR**  $\frac{E}{F\#}$   $\frac{E}{G\#}$  **B**  $\frac{A}{B7sus B7}$   $\frac{G\#m}{C\#m}$

home. Fath - er, lift me up, hal - le - lu - jah

$\frac{F\#m}{A}$   $\frac{B}{D\#}$   $\frac{E}{F\#}$   $\frac{E}{G\#}$   $\frac{A}{B7sus B7}$

ho - ly is Your name. Fath - er, lift me up, hal - le -

MARCELO CARVALHO

$\frac{G\#m}{C\#m}$   $\frac{F\#m}{B7sus B7}$   $\frac{Esus}{E}$

lu - jah ho - ly is Your name.

**MEN** *mf*

"If

**C**  $\frac{G}{B}$   $\text{Am}$   $\frac{\text{Am}}{G}$   $F$

I be lift - ed up from the earth," — Je - sus

*mf*

$G7sus$   $G7$   $C$   $\frac{G}{B}$   $\text{Am}$   $\frac{\text{Am}}{G}$

said, "I will — draw ev - 'ry

MARCELO CARVALHO

$F$   $G7sus$   $G7$   $C$   $\frac{F}{G}$  *mf*  $C$   $\frac{G}{B}$

melody If I die to

per - son un - to me."

Am  $\frac{Am}{G}$  F G7sus G7

self Je - sus told me I will live.

C  $\frac{G}{B}$  Am  $\frac{Am}{G}$  F G7sus G7

Cru - ci - fied with Je - sus I want to

**D** MARCELO CARVALHO

C  $\frac{C}{D}$   $\frac{C}{E}$  F G Em Am

be. Je - sus, lift me up, hal - le - lu - jah,

Dm  $\frac{F}{C}$   $\frac{G}{B}$  C  $\frac{C}{D}$   $\frac{C}{E}$  F G  
 ho - ly is Your name. Je - sus, lift me up, hal - le -

Em Am Dm G7sus G7 Csus C  $\frac{C}{D}$   $\frac{C}{E}$   
 lu - jah, ho - ly is Your name. \_\_\_\_\_

MARCELO CARVALHO

F G Em Am Dm  $\frac{F}{G}$  G7

Chords: Csus, C, C7, E, F, C/E, Dm, F/C, Bb, G7/B, C7sus, C7, F, A7sus, A7, Dm, F/C, Bb, C7sus, C7, F, Bb/C.

Lyrics: High up a - bove all — pow - ers and all — kings, there is a throne — room where — the faith - ful sing.

Annotations: *r.b.*, *(stately)*, MARCELO CARVALHO

Ho - ly, ho - ly, ho - ly, to the

Lamb that was slain, through the Ho - ly

Spir - it I call up - on (His) name. Spir - it, lift me

Chords: F, C/E, Dm, Dm/C, Bb, Gm/Bb, C7sus, C7, F, C/E, Dm, Dm/C, Bb, C, C7, F, F, F/G, F/A.



**F** 2nd time only

Bb C7 Am Dm Gm Gm11 Bb/F

up, hal - le - lu - jah, ho - ly is Your

up, hal - le - lu - jah, ho - ly is Your

up, hal - le - lu - jah, ho - ly is Your

MARCELO CARVALHO

name. Fath - er, lift me up, hal - le - lu - jah,

name. Spir - it, lift me up, hal - le - lu - jah,  
name. Fath - er, lift me up, hal - le - lu - jah,

1 Gm Gm11 C7 F *DESCANT: 1 or 2 Sopranos*  $\frac{F}{G}$   $\frac{F}{A}$

Fath - er, lift me

ho - ly is Your name. Fath - er, lift me

MARCELO CARVALHO

2 Gm *decresc.* Gm11 C9sus *rit.* C7 C7sus  $\frac{Bb}{F}$  F

ho - ly is Your name. \_\_\_\_\_

ho - ly is \_\_\_\_\_ Your name. \_\_\_\_\_

*decresc.* *rit.*

# The First Song I Sing

MARCELO CARVALHO

Words and Music by  
SONNY SALSBUURY

Arranged by John Purifoy

Freely, in a worshipful manner

**F** \* **G** ONE VOICE **C** **Em7** **Am7** **Am7** **G**

Let the first song I sing to-day be praise to you, let the

MARCELO CARVALHO

**Dm7** **G7sus** **G** **F** **Em7**

mel-o-dy lin-ger all day long. Let a smile and a kind deed show my

**Am7** **Am7** **G** **Dm7** **G7sus** **G7** \*\*DUET

praise to you, and encourage some-one else to sing a-long. Let the

\* This piece begins softly and worshipfully with one voice in the middle of the choir. A second voice then joins him or her at letter [A]; Letter [B] then begins with subsequent groups of voices joining on the chorus (increasing in number every 2 measure phrase) until the entire choir is singing 2 measures before letter [C]. With each additional voice or group of voices, the song should grow with intensity and purpose.

\*\* 2nd voice enter on melody, first voice continue on harmony.

MARCELO CARVALHO

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**A** *in tempo* ♩ = 84

C Em Am7  $\frac{Am7}{G}$  Dm7

first song I sing to-day be praise to you, let the mel-o-dy lin-ger all day

G7sus  $\frac{G}{F}$  Em7 Am  $\frac{Am}{G}$

long. Let a smile and a kind deed show my praise to you, and en-

Dm7 \* **GROUP I** **B** G7sus G7 C Em

cour-age some-one else to sing a-long, sing-in' Praise the

Am7 *cresc.*  $\frac{Am}{G}$  Dm7  $\frac{F}{G}$   $\frac{G}{F}$  *mf* **GROUP I, II, III**

Lord, sing-in' Praise the Lord, sing-in'

*cresc.* *mf*

\* Group I will comprise a few singers ( male and female ) to each side of the Duet. Group II Includes more singers to the outside of Group I (up to half of choir) and Group III Includes the same amount of singers again excluding about 1/4 of the Choir to join in 2 measures before letter C. Let this section grow in excitement with the entry of each additional group.

Em7 Am Am G ENTIRE CHOIR F

Praise the Lord, Praise the

MARCELO CARVALHO

G  $\frac{F}{G}$  *mf* C Em7 Am  $\frac{Am}{G}$

Lord. Let the first song I sing to-day be praise to you, let the

MARCELO CARVALHO

Dm7  $\frac{F}{G}$   $\frac{G}{F}$

mel - o - dy lin - ger all day long. Let a

Em7 Am Am/G

smile and a kind deed show my praise to you, and en -

MARCELO CARVALHO

Dm7 F/G G/A *cresc.*

cour - age some - one else to sing a - long, sing - in'

Let the

**D** D(2) F#m7 Bm7 Bm7/A Em7

Praise the Lord, sing-in' Praise the

first song I sing to-day be praise to you, let the mel - o - dy lin-ger all day



Lord, sing - in' Praise the  
long. Let a smile and a kind deed show my  
Lord, Praise the Lord. Let the  
praise to you, and en - cour - age some-one else to sing a - long, sing - in'  
first song I sing to - day be praise to you, let the mel - o - dy lin - ger all day  
Praise the Lord, sing - in' Praise the

long. Let a smile and a kind deed show my  
Lord, sing - in' Praise the

MARCELO CARVALHO

praise to you, and en - courage some-one else to sing a - long. Sing-in'  
Lord, Praise the Lord.

**F** *broadly* D(2) D F#m7 Am7 D G B7/F#  
Praise the Lord, sing-in' Praise the

*broadly*

Em(2) Em Em D sing-in' Praise the Lord Bm Bm/A

Lord, \_\_\_\_\_ Praise \_\_\_\_\_ the Lord, \_\_\_\_\_

Praise \_\_\_\_\_ the Lord, Praise the Lord, \_\_\_\_\_

Praise the Lord. \_\_\_\_\_

*mf* *rallentando* *mp* *slowly*

*mf* *rallentando* *mp* *slowly*

*ped.* \*

# The Banner of the Cross

DANIEL W. WHITTLE

For Trey

JAMES McGRANAHAN

Arranged by LOUIS HARRIS

*Militant*

*Intro.*

**CHOIR UNISON** (A) *Militant*

1. There's a roy - al ban - ner and giv - en for dis - play To the  
2. (Though the) foe may rage and gath - er as the flood, Let the

(A)

MARCELO CARVALHO

*Div.*

sol - diers of the King; \_\_\_\_\_ As an en - sign fair we  
stand - ard be dis - played, \_\_\_\_\_ And be - neath its folds as

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(B) CHORUS

lift it up to - day, While as ran - somed ones we sing. — March - ing  
sol - diers of the Lord, For the truth be not dis - mayed! —

(B) CHORUS

on, — March - ing on, on, on, For Christ count ev - 'ry - thing but  
ev - 'ry - thing , —

loss! ev - 'ry - thing but loss! And to crown Him King, we'll toil and sing —



The Banner of the Cross 7-2

'Neath the ban-ner of the Cross! \_\_\_\_\_ Optional repeat to (A) 2. Though the

Cross! \_\_\_\_\_ 3. O - ver

land and sea, wher - ev - er man may dwell, Make the glo - rious ti - dings

The Banner of the Cross 7-3



known; \_\_\_\_\_ Of the crim - son ban - ner now the sto - ry tell, While the

Div. Lord shall claim His own! \_\_\_\_\_ When the

glo - ry dawns, 'tis draw - ing ver - y near, It is has - t'ning day by

The Banner of the Cross 7-4

day; \_\_\_\_ Then be - fore our King the foe shall dis - ap - pear And the

Cross the world shall sway! \_\_\_\_ March-ing on, \_\_\_\_ March-ing

on, on, on, on, For Christ count ev - 'ry - thing but loss! \_\_\_\_ And to

**E CHORUS**

**E CHORUS**

The Banner of the Cross 7-5

crown Him King, \_\_\_\_\_ toil and sing \_\_\_\_\_ 'Neath the

ban - ner of the Cross! \_\_\_\_\_ The

Cross! \_\_\_\_\_

8va  
The Banner of the Cross 7-6

MARCELO CARVALHO

# The Banner of the Cross

TRUMPETS

MARCELO CARVALHO

LOUIS HARRIS

The musical score for Trumpets is composed of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a key signature change to one flat (Bb). The score includes several measures with trill ornaments marked 'a1', 'a2', 'a3', and 'a4'. Rehearsal marks A, B, C, D, and E are circled throughout the piece. The score ends with a double bar line.

The Banner of the Cross 7-7

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# What Does Jesus Mean To Me

MARCELO CARVALHO

Words and Music by  
TINA ENGLISH

Smoothly, with much expression ♩ = 108

*Piano only*  
*mp*

The piano introduction consists of two systems of music. The first system is in G major, with a treble clef and a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The melody in the treble clef begins with a half note G, followed by a quarter note A, and then a half note B, all under a slur. The second system continues the melody and accompaniment, ending with a measure marked with a fermata and a 'Ped' (pedal) instruction.

\* *simile*

WOMEN *mp* A

You ask me what does \_\_\_\_\_

The vocal entry begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G, followed by a half note A, and then a half note B, all under a slur. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'You ask me what does' are written below the vocal line, followed by a blank line for the singer to finish the phrase.

MARCELO CARVALHO

Je - sus mean to me, \_\_\_\_\_ was He

The vocal line continues with the melody 'Je - sus mean to me, \_\_\_\_\_ was He'. The piano accompaniment remains consistent with the eighth-note pattern. The lyrics are written below the vocal line, with a blank line for the singer to finish the phrase.

CS-2930

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just a man in our his - to - ry, if I

MARCELO CARVALHO

*cresc.* real - ly, real - ly do be - lieve in a  
*mp* if I real - ly do be - lieve in a  
*cresc.* *mf* \*

MARCELO CARVALHO

ba - by born for all to see.  
 ba - by born for all to see. Well I



**B** *mf*

I have to tell you, "Yes, I do." \_\_\_\_\_  
 have to \_\_\_\_\_ tell you, "Yes, I do." \_\_\_\_\_ And He'll

MARCELO CARVALHO

He'll live in ev - 'ry part of you. \_\_\_\_\_ As He  
 live in \_\_\_\_\_ ev - 'ry part of you. \_\_\_\_\_

MARCELO CARVALHO

came that night, \_\_\_\_\_ so He comes to - day \_\_\_\_\_ to  
 \* \* \*

*rit.* *a tempo*

you, to me.

*rit.* *mp a tempo*

Tea \* Tea \*

MARCELO CARVALHO

MARCELO CARVALHO

*mf* [C]

And what if you just

*mf*

don't a - gree, \_\_\_\_\_ miss - ing \_\_\_\_\_

well you're miss - ing \_\_\_\_\_ the great-est truth in

The first system of the musical score. It consists of a vocal staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is D major (two sharps). The vocal line has two lines of lyrics: "don't a - gree, \_\_\_\_\_ miss - ing \_\_\_\_\_" and "well you're miss - ing \_\_\_\_\_ the great-est truth in". The piano accompaniment provides harmonic support with chords and moving lines.

MARCELO CARVALHO

life, you see. \_\_\_\_\_ How a Sav - ior \_\_\_\_\_ born to

life, you see. \_\_\_\_\_

The second system of the musical score. It continues the vocal and piano parts. The vocal line has two lines of lyrics: "life, you see. \_\_\_\_\_ How a Sav - ior \_\_\_\_\_ born to" and "life, you see. \_\_\_\_\_". The piano accompaniment continues with harmonic support.

MARCELO CARVALHO

set us free \_\_\_\_\_ died and rose and \_\_\_\_\_ lives e -

The third system of the musical score. It continues the vocal and piano parts. The vocal line has one line of lyrics: "set us free \_\_\_\_\_ died and rose and \_\_\_\_\_ lives e -". The piano accompaniment continues with harmonic support.

ter - nal - ly. Well I'd have to tell you

MARCELO CARVALHO

I be - lieve, and He lives in ev - 'ry

MARCELO CARVALHO

part of me. As He came that night, so He

He came that night

comes to - day to you, to

*rit.* *ten.*

*8va*

*rit.*

*Red* \*

MARCELO CARVALHO

*a tempo*

me.

*loco*

*mp a tempo*

*Red* \*

MARCELO CARVALHO

*molto rit.* *l.h.*

*Red* \*

# Day By Day

*and with the passing of each moment*

CAROLINE V. SANDELL-BERG, 1865 MARCELO CARVALHO  
*Paraphrased*

JOHN PURIFOY

*Espressivo* ♩ = 96

The piano introduction is in 3/4 time, marked *Espressivo* with a tempo of ♩ = 96. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B-flat3, and C4. The introduction concludes with a final chord of G3-B-flat3-E-flat4-C4.

**A** 1st time: Unison  
2nd time: Parts

MARCELO CARVALHO

*mp*

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains two flats. The melody is marked *mp* (mezzo-piano). The lyrics are: "1. Day by day and with the pass-ing of each mo - ment, strength I" and "2. Ev - 'ry day the Lord Him-self is ev - er near me, with a".

The second system shows the piano accompaniment for the second verse. The key signature remains two flats. The melody is marked *mp* (mezzo-piano). The lyrics are: "find to meet my tri - als here." and "spe - cial mer - cy for each hour."

The third system shows the vocal melody and piano accompaniment for the third verse. The key signature remains two flats. The melody is marked *mp* (mezzo-piano). The lyrics are: "find to meet my tri - als here." and "spe - cial mer - cy for each hour."

The fourth system shows the piano accompaniment for the fourth verse. The key signature remains two flats. The melody is marked *mp* (mezzo-piano). The lyrics are: "find to meet my tri - als here." and "spe - cial mer - cy for each hour."



Trust - ing in my Fa - ther's ver - y wise be - stow - ment, I've no  
All my cares He fain would bear and al - ways cheer me, He whose

cause name for wor - ry or for fear. He whose  
is Coun - sel - or and pow'r. The pro -

*Parts both times  
mf ten.*

*ten.*

B

MARCELO CARVALHO

heart is kind be - yond all mea - sure gives un - to each day what He deems  
tec - tion of His child and trea - sure is a charge that on Him - self He

*mf*

best, laid. Lov-ing - ly, its part of pain and plea - sure,  
"As thy days, thy strength shall be in mea - sure,"

MARCELO CARVALHO

min-gling toil with peace and  
this the pledge to me He rest.

2

made.

*rit.*

*rit.*

**C** *broadly*

**MARCELO CARVALHO**

*f* Day by day and with the pass-ing of each mo - ment, strength I

Day by day pass-ing of each

*f broadly*

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The first system includes a vocal line with a fermata and the word 'made.', and a piano accompaniment. The second system features a vocal line with a fermata and the marking 'rit.', and a piano accompaniment. The third system includes a vocal line with a fermata and the marking 'rit.', and a piano accompaniment. The fourth system is marked with a 'C' in a box and 'broadly', and includes the lyrics 'Day by day and with the pass-ing of each mo - ment, strength I'. The fifth system includes the lyrics 'Day by day pass-ing of each' and a piano accompaniment. The sixth system is marked with 'f broadly' and includes a piano accompaniment. The score includes various musical notations such as notes, rests, fermatas, and dynamic markings.

find to meet my tri - als here. \_\_\_\_\_

mo - ment, strength I find.

MARCELO CARVALHO

Trust - ing in my Fa - ther's ver - y wise be - stow - ment, I've no

Trust - ing in ver - y wise be -

cause for wor - ry or for fear. \_\_\_\_\_ He whose

stow - ment, I'll not fear.

D

heart is kind be-yond all mea - sure gives un - to each day what He deems

best, lov - ing - ly, its part of pain and plea - sure,

MARCELO CARVALHO

min-gling toil with peace and rest.

min-gling toil with peace and min - gling toil with

*mf*

Day by day and with each mo - ment,

peace and rest.

*mf*

Detailed description: This block contains the first system of the musical score, measures 84-87. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 84, followed by the lyrics 'Day by day and with each mo - ment,' in measures 85-86, and 'peace and rest.' in measure 87. The piano accompaniment provides harmonic support, with a mezzo-forte (*mf*) dynamic marking in measure 85.

MARCELO CARVALHO

*rallentando* *a tempo*

strength I find to meet my tri - als here.

*rallentando* *a tempo*

Detailed description: This block contains the second system of the musical score, measures 88-91. The vocal line continues with the lyrics 'strength I find to meet my tri - als here.' in measures 88-90, followed by a fermata in measure 91. The piano accompaniment features a *rallentando* (slowing down) tempo change in measure 88, returning to *a tempo* (normal tempo) in measure 90. There are asterisks (\*) under the piano part in measures 89 and 91.

*rit.*

*rit.*

Detailed description: This block contains the third system of the musical score, measures 92-95. The vocal line has a rest in measure 92, followed by a fermata in measure 93, and then continues in measures 94-95. The piano accompaniment features a *rit.* (ritardando) tempo change in measure 92, continuing through measure 95. There are asterisks (\*) under the piano part in measures 93 and 95.



# Gentle Like You

MARCELO CARVALHO

Words and Music by  
CHARLES F. BROWN

Smoothly (♩=69)

*mp*

**A** 1st time-Unison - *mp*  
2nd time-Parts - *mf*

Je - sus, (Je - sus) Je - sus, (Je - sus) Rul - er of  
Friend - to the

might - y men, Je - sus, Je - sus,  
lone - ly soul, Je - sus, Je - sus,

MARCELO CARVALHO

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1

Make me gen - tle like you.  
Love my bro - ther through

1

me.

2

2

**B**

(Je - sus, Je - sus,) Shep - herd of  
Je - sus, Je - sus,

wan - d'ring ones, Je - sus, Je - sus,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'wan - d'ring ones, Je - sus, Je - sus,'. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

MARCELO CARVALHO

Guide me through the dark night.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Guide me through the dark night.'. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes markings '8va' on the right side of the staff.

MARCELO CARVALHO

**C** *mp* Je - sus, Je - sus, Sav - ior of troub - led man,

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Je - sus, Je - sus, Sav - ior of troub - led man,'. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes markings 'mp' (mezzo-piano) on the left side of the staff.

Je - sus, Je - sus, Give me peace in my

*rit.*

*rit.*

MARCELO CARVALHO

soul. Make me gen -

*slowly* *p*

*slowly* *mf*

MARCELO CARVALHO

- tle like you.

*molto rit.*

*molto rit.*

# Surely the Lord Is in This Place

MARCELO CARVALHO

GENESIS 28: 16-17

HERBERT COLVIN

Smoothly, with much expression ♩ = 88

The piano introduction consists of two staves. The right hand plays a melody in G major with a tempo of 88 beats per minute. The left hand provides harmonic support with chords and moving lines. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo).

MARCELO CARVALHO

The piano continues with the same melodic and harmonic themes. The right hand features a descending scale-like passage. The left hand has a steady bass line. The dynamics include *dim.* (diminuendo).

The vocal entry is marked with a box 'A' and *mf* (mezzo-forte). The lyrics are: 'Sure - ly the Lord is'. The piano accompaniment continues with the same melodic and harmonic themes. The dynamics include *mp* (mezzo-piano).

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in this place. Sure - ly the Lord is

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'in this place. Sure - ly the Lord is'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line.

*a little faster* **B**  
in this place. This is none

*a little faster*

The second system of the musical score. It continues the vocal and piano parts. Above the vocal staff, the tempo instruction '*a little faster*' is written, followed by a boxed letter 'B'. The lyrics 'in this place. This is none' are present. The piano accompaniment continues with similar patterns, including a melodic line in the right hand and a supporting bass line.

MARCELO CARVALHO

oth - er than the House of God, none oth - er than the  
This is the House of God,

The third system of the musical score. It continues the vocal and piano parts. The lyrics 'oth - er than the House of God, none oth - er than the' are on the top vocal staff, and 'This is the House of God,' is on the bottom vocal staff. The piano accompaniment continues with similar patterns, including a melodic line in the right hand and a supporting bass line.



House, the House of God. And

*f*

this is the Gate of Heav'n, the Gate of

*rit. e dim.*

MARCELO CARVALHO

Tempo I

Heav'n.

*p* Sure - ly the

*Tempo I*

*p*

Sure - ly the Lord *poco rit.* *a tempo*

Lord, the Lord is in this place.

Lord, the Lord is

*poco rit.* *a tempo*

MARCELO CARVALHO

*mf*

MARCELO CARVALHO

*rit. e dim.*

# One Thought

For 2-Part ladies, men, or mixed choir

MARCELO CARVALHO

Words and Music by  
JACOB S. AYERS

Freely, with expression  $\text{♩} = 108$

The piano introduction is in 6/8 time, marked *mp*. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a double bar line and a repeat sign.

**A**  
*mp* *ten.*

One thought a - lone — means more to me —

*ten.*

The first line of the song is marked *mp* and *ten.*. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "One thought a - lone — means more to me —". The piano part features a steady bass line and chords in the right hand.

MARCELO CARVALHO

than an - y oth - er that can be, — my on - ly hope, my

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "than an - y oth - er that can be, — my on - ly hope, my".

on - ly plea: Je - sus has died — on Cal - va - ry.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "on - ly plea: Je - sus has died — on Cal - va - ry.".

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**B** *cresc.*

My heart shall ev - er grate - ful be,

*cresc.*

my life I give in ser - vice free. — Be - cause you — gave — your

MARCELO CARVALHO

life for me, Je - sus, I come.

*rall.*

**C** *Broader*  
*PART I*  
*mf*

Let this my song be ev - er sung through ev - 'ry age in

*PART II*

Let this my song be ev - er sung through ev - 'ry

*Broader*  
*mf*

*Fin* \*

ev - 'ry tongue, might - y in pow'r and hum - ble love,  
 age and tongue might - y in pow'r and love

MARCELO CARVALHO

Je - sus came down from heav'n a - bove.  
 He came from heav'n a - bove.

MARCELO CARVALHO

**D**

Je - sus came down my soul to save, mak-ing me tri - umph

o'er the grave. — Be-cause you died — my soul to save,

MARCELO CARVALHO

Je - sus, I come, — Je - sus, I

MARCELO CARVALHO

come. —



# His Will Our Own

(SSA)

MARCELO CARVALHO

Words and Music by  
KURT KAISER

Legato ♩ = 84

Organ *mp*

**A** *Women in unison*

When the Ho - ly Spir - it comes to set - tie on His peo - ple, A

*p*

MARCELO CARVALHO

ho - ly hush comes o - ver us and we be-hold in awe.

*mf*

When the Ho - ly Spir - it comes, He's

like a gen - tle zeph - yr, A ho - ly hush comes

MARCELO CARVALHO

o - ver us and we be - hold in awe.

MARCELO CARVALHO

**B** With agitation  
Some - times the Ho - ly Spir - it speaks with

*mf* *cresc.* *f*

pow - er like the\_ thun - der, He shat - ters us to

8va 8va 8va

MARCELO CARVALHO

show\_ us that\_ He is\_ Lord of\_ all.

C

MARCELO CARVALHO

Tempo I

Oft - times\_ the Ho - ly\_ Spir - it will de -

mp mp mp

scend up-on us like a dove, And with ten-der-ness nev-er

*slight rit. (melody)* *ten.*

MARCELO CARVALHO

known be-fore, He makes His

*ten.*

MARCELO CARVALHO

will our own.

*decresc.* *pp*

# I Am Loved

WILLIAM J. and GLORIA GAITHER

MARCELO CARVALHO

WILLIAM J. GAITHER

Arr. by John Purifoy

Smoothly ♩ = 92

*mp*

*Red* \* *Red* \* *simile*

**A**

*Bbm6* *Bb* *C* *mp* *F* *Fmaj7* *F* *G*

I am loved, I am loved, I can risk lov - ing

*G7* *Bbm6* *Bbmaj7* *C* *C7* *F*

you, for the One who knows me best loves me most.

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Gm7 Bb C F Fmaj7 F/G

I am loved, you are loved, won't you please take my

G7 Bbm6 C7

hand? We are free to love each oth - er, we are

MARCELO CARVALHO

F C/D Bb C F

loved. 2. For - giv - en, — I re -

1. I said, — "If you

*mf*

*mf*



peat it, I am for - giv - en. And  
 knew, you would-n't want me. My

clean — be - fore my Lord, I free - ly stand.  
 scars — are hid - den by the face I wear."

*ALL: both times* MARCELO CARVALHO

1. He said, — "My child, my scars go  
 2. For - giv - en, I can dare for - give my

deep-er. It was love for you that put them  
broth-er. For-giv - en, I reach out to take your

The first system of the musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line includes the lyrics: "deep-er. It was love for you that put them broth-er. For-giv - en, I reach out to take your". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

there." I am hand. I am

The second system continues the musical score. The vocal line has the lyrics: "there." I am hand. I am". The piano accompaniment continues with harmonic support. The system includes first and second endings, indicated by the numbers 1 and 2 above the staff.

**C** Optional: have congregation join on repeat.

MARCELO CARVALHO

loved, I am loved, I can risk lov - ing

I am loved, I am loved,

The third system of the musical score features the vocal line with the lyrics: "loved, I am loved, I can risk lov - ing". Below this, there is a line for the piano part with the lyrics: "I am loved, I am loved,". The piano accompaniment includes a section marked with a repeat sign and a first ending. The system concludes with a final piano part.

you for the One who knows me best loves me

most. I am loved, you are

I am loved, \_\_\_\_\_

MARCELO CARVALHO

loved, won't you please take my hand? We are

— you are loved, \_\_\_\_\_

MARCELO CARVALHO

free to love each oth-er, we are loved. I am

loved. We are free to love each oth-er, we are

loved.

*a tempo*

*ritard*

*8va*

*a tempo*

*ritard*

MARCELO CARVALHO

# In This Quiet Moment

MARCELO CARVALHO

Words and Music by  
LARRY MAYFIELD

**A**

Smoothly, with much expression

*1st verse: unison*  
*2nd verse: parts*

*mp*

*legato*

*2nd time*

*simile*

In this qui - et mo - ment,

MARCELO CARVALHO

*Je - sus, speak to me. Fill my heart with thy*

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love di - vine, your pow-er let me see.

see.

Ooo

*mf a tempo*

1 *poco rit.*

2 *poco rit.*

*B a tempo*

*F# / C# p*

*B7 / A*

Chords: Eb/Bb, Bdim 7 Cm, Fm7, Abmaj9/Bb, Fm7/Eb, Ebmaj7, Ab/Eb, Eb/Db, B, F# / C#, B7 / A.



**System 1:**

Guitar: E/G#      Em/G      B/F#      G#m

Vocal: Ooo

**System 2:**

Guitar: C#m7      Emaj9/F#      B      A/B *rit.*      B13

Vocal: In this qui - et mo - ment, Je - sus, speak to me.

**System 3:**

Guitar: B/D#      E7/D      Bm7      Bdim      A/C#

Vocal: In this qui - et mo - ment, Je - sus, speak to me.

**Tempo and Dynamics:**

**[C] a tempo** *mf* *a tempo*

Am/C E/B B dim7 C#m F#m7 Amaj9/B

Fill my heart with thy love di - vine, your pow-er let me

E rit. C#m A slowly G#m F#m7 A/B ten. E a tempo F#m7/E

see, your pow-er let me see.

slowly ten. a tempo

rit. ten.

MARCELO CARVALHO

E maj7, A/E rit. E

# Even Now, Lord

MARCELO CARVALHO

Words and Music by  
ANDREW CULVERWELL  
Arranged by Ken Barker

Moderato, in a worshipful manner

*mp with feeling*

F(2) Gm  
F

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is Moderato, and the mood is worshipful. The piece begins with a mezzo-piano (mp) dynamic and a 'with feeling' instruction.

MARCELO CARVALHO

Gm  
C

C F(2)

This system shows the piano accompaniment for the first system of the vocal entry. It features a series of chords and moving lines in both hands, with a mezzo-piano (mp) dynamic. The tempo is Moderato, and the mood is worshipful.

**A** 1st time: unison  
2nd time: Parts

Bbmaj7 *p* C *p-mp* F(2) Fmaj7 Gm  
F F

E - ven now Lord, e - ven

This system shows the vocal entry and piano accompaniment for the second system. The vocal line begins with a unison entry on the first time through and a parts entry on the second time through. The piano accompaniment provides a steady bass line. The tempo is Moderato, and the mood is worshipful.

*p* *p-mp*

This system shows the piano accompaniment for the third system of the vocal entry. It features a series of chords and moving lines in both hands, with a mezzo-piano (mp) dynamic. The tempo is Moderato, and the mood is worshipful.

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now Lord, send us love, send us power, send us

*simile*

grace. E - ven now Lord, O right

now Lord, let the warmth of your pres-ence fill this

\*

**B** Both times: PARTS

*mp* **F**

place.

1. Some - times — we don't  
2. Here we — are, — Lord,

*melody*

*mp*

**Bb**  
**F**

**C**  
**F** **F**

**Bb(2)**  
**F**

know just what — to ask — for,  
gath - ered as — your chil - dren,

MARCELO CARVALHO

**F** **Bb** **D** **Dm7** **C** **D** **Dm** **Gm7**

when we meet — to - geth - er — in your — name.  
you're the lov - ing Fa - ther — of us — all.

*melody*

C F  $\frac{Bb}{F}$

It's your per - fect will we still seek  
You can take — our emp - ty lives and

$\frac{C}{F}$   $\frac{C}{D}$  Dm7 Gm7

af - ter, in our much con -  
fill — them, Lord, we want to

$\frac{Bbma17}{C}$  C7 C7sus C7 1 F(2) *mp*  $\frac{Bbma17}{C}$  C7

fu - sion come and reign. E - ven  
love you more and

*mp*



*broaden slightly*

2 F(2) D7sus *mf* Cmaj7 D D C G(2)

more. E - ven now Lord,

*broaden slightly*

Gmaj9 C/G G Am/G Cmaj7 G

e - ven now Lord, send us

Am/D Em/D D Am/D G(2) G

love, send us power, send us grace.

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics and is accompanied by chords. The piano part provides harmonic support with various chords and melodic lines. The score is divided into systems, with the first system containing the first two lines of music and the subsequent systems containing the remaining lines. The lyrics are: "more. E - ven now Lord, e - ven now Lord, send us love, send us power, send us grace." The chords are: F(2), D7sus, Cmaj7, D, D, C, G(2), Gmaj9, C/G, G, Am/G, Cmaj7, G, Am/D, Em/D, D, Am/D, G(2), G.

C/D D G(2) Gmaj7 C/G E/G#  
 E - ven now Lord, O right

Am Am7 Cmaj7 Am7 Em  
 G G D D D  
 now Lord, let the warmth of your

D Bm/D D7 G poco rit. F Eb add CONGREGATION Cm Bbm  
 E - ven  
 pre - sence fill this place. E - ven  
 poco a poco rit. e crescendo

**D** *Broadly*

*Ab* *Abmaj7* *Bbm* *Ab* *Bbm* *Ab*

now Lord, \_\_\_\_\_ e - ven now Lord, \_\_\_\_\_ send us

now Lord, \_\_\_\_\_ e - ven now Lord, \_\_\_\_\_ send us

*f* *Broadly*

MARCELO CARVALHO

*Bbm7* *Eb* *Eb* *Db* *Cm7* *Ab* *C* *Bbm7* *Cm* *Eb* *Bbm* *Eb*

love, send us power, send us grace. \_\_\_\_\_ E - ven

love, send us power, send us grace. \_\_\_\_\_ E - ven

$\text{Ab}$   $\text{Abmaj7}$   $\text{Bbm}$   $\text{Ab}$   $\text{Bbm}$   $\text{Ab}$   
 now Lord, \_\_\_\_\_ O right now Lord, \_\_\_\_\_ let the  
 now Lord, \_\_\_\_\_ O right now Lord, \_\_\_\_\_ let the

MARCELO CARVALHO

$\text{Bbm}$   $\text{Fm}$   $\text{Eb}$   $\text{Dbmaj7}$   $\text{Eb}$   $\text{Eb}$   $\text{Ab}$  **E**  
 warmth of your pres-ence fill this place. \_\_\_\_\_  
 warmth of your pres-ence fill this place. \_\_\_\_\_

*Bbm*  
*Ab*

*mp* *Eb* *poco a poco rit.* *Dbmaj7 Eb* *Cm Eb*  
*ten. ten.*

Let the warmth of your pres-ence – fill this

*melody* *ten. ten.*

*mp* *poco a poco rit.* *ten. ten.*

*Ab a tempo* *Abmaj7* *Bbm*  
*Ab*

place.

*a tempo, with much expression* *simile*

MARCELO CARVALHO

*Eb* *Ab* *Ab (2)*

*gradually slowing* *p slowly*

# Jesus, My Lord, My God, My All

Henry Collins

MARCELO CARVALHO

G. Clement Martin  
LOUIS HARRIS

(♩ = 80)

The piano introduction is in D major and 4/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a half note D5, followed by a quarter note E5, and then a half note F#5. The bass line consists of a half note D4, followed by a quarter note E4, and then a half note F#4. The tempo is marked as 80 beats per minute.

(A) UNISON

The unison vocal line is in D major and 4/4 time. It begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The lyrics are: Je - sus, my Lord, my God, my All,

(A)

The piano accompaniment is in D major and 4/4 time. It begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The bass line consists of a half note D4, followed by a quarter note E4, and then a half note F#4.

MARCELO CARVALHO

The vocal line is in D major and 4/4 time. It begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The lyrics are: Hear me, blest Sav - iour, when I call;

The piano accompaniment is in D major and 4/4 time. It begins with a half note D5, followed by a quarter note E5, and then a half note F#5. The bass line consists of a half note D4, followed by a quarter note E4, and then a half note F#4.

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Hear me and from \_\_\_\_ Thy dwell - ing place

Pour down the rich \_\_\_\_ es of Thy grace:

MARCELO CARVALHO

Je - sus, my Lord, I Thee a - dore;

O make me love\_\_\_\_\_ Thee more and more.\_\_\_\_\_

Je - sus, what didst Thou find in me  
(MEN MELODY)

MARCELO CARVALHO

That Thou hast dealt so lov\_\_\_\_ing - ly?\_\_\_\_\_

(LADIES MELODY)

How great the joy \_\_\_\_\_ that Thou hast brought,

So far ex - ceed \_\_\_\_\_ ing hope, or thought:

*Div.*

Je - sus, my Lord, \_\_\_\_\_ I Thee \_\_\_\_\_ a - dore;

(MEN MELODY)

O make me love \_\_\_\_ Thee more \_\_\_\_ and more.

*mf*

Ⓒ UNISON

*f* Je - sus, of Thee shall be my

Ⓒ

*f* *ff*

MARCELO CARVALHO

song; To Thee my heart and soul be

(soprano descant)

125

long; All that I have \_\_\_\_\_ or am \_\_\_\_\_ is

MARCELO CARVALHO

Thine, And Thou, blest Sav \_\_\_\_\_ iour, Thou art

mine: Je - sus, my Lord, \_\_\_\_\_ I Thee \_\_\_\_\_ a -

dore; *p* O make me love Thee

MARCELO CARVALHO

O make me love Thee more

and more.

LH

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# Just Because I Asked

MARCELO CARVALHO

Words and Music by  
RON HARRIS

Prayerfully ♩ = 80

*p*

*A*

In this qui - et hour — o - ver-come with e - mo - tion,

MARCELO CARVALHO

at what I've been giv - en Just be-cause I asked.

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$\text{Fm7}$   
 $\text{Bb}$

$\text{Bb}$  *mp*

$\text{Bb}$   
 $\text{D}$

$\text{Bbma7}$   
 $\text{Eb}$

$\text{Eb}$

$\text{Em7(b5)}$

How can I quite tell you what I feel for my

$\text{Gm}$   
 $\text{F}$

$\text{F}$   
 $\text{Eb}$

$\text{Dm7}$

$\text{Gm9}$

$\text{Bb}$   
 $\text{Ab}$

$\text{Ab}$

$\text{Cm7}$   
 $\text{F}$

Je - sus, He changed my life, Just be-cause I

for what He has done for me, \_\_\_\_\_

$\text{Fm7}$   
 $\text{Bb}$

$\text{Bb13}$

$\text{Bb13}$

$\text{Bb9}$

$\text{F}$   
 $\text{Eb}$

$\text{Eb}$

asked. I can't help sing - ing,

**B** A little brighter  $\text{♩} = 92$

**F**  
**E♭**

**E♭** **Dm7** **Gm7**

I feel I'm burst - ing,

*simile*

MARCELO CARVALHO

**Gm(♯7)** **Gm7** **A♭(2)** **E♭(2)** **A♭(2)** **E♭(2)**

I can't keep it

**A7(♭5)** **G♭9** **B♭6(add 2)** **Cm7** **B♭** **B♭6(add 2)**

to my - self.

*Fm7* *Bb* *Bb13(5)* *Jazz Swing feel* *Ebmaj9* *Cm7* *Bb* *Ebmaj9* *Cm7* *Bb* *Dm7* *Bb* *D*

For the spir - it — is mov - ing in — me. —

*Jazz Swing feel*

*Gm7* *C7* *Bb(2)* *D* *Bbaug(odd 2)* *D#* *C7* *E* *Ab* *Eb* *rit.*

— and has filled me and made me new. —

*ritard*

*Eb* *F* *C* *Tempo I* *Bb(2)* *mf* *Bb* *D* *Bbmaj7* *Eb* *Eb*

For a love has bound me

*Tempo I* *molto rit.* *mf* \*

Em7(b5) Gm7 F Eb Dm7 Gm7

that no strength can sev - er. He will leave me

Bb Ab 2nd time to C# Cm7 F sub. p Bb(2) D.S. al Coda

nev - er, Just be-cause I asked.

2nd time to C# ritard sub. p D.S. al Coda

CODA Cm7 F sub. p Bb(2) Em7 Bb Bb(2)

Just be-cause I asked.

CODA ritard Freely

# The Lord Is My Shepherd

Words by  
JIMMY & CAROL OWENS

MARCELO CARVALHO

Music by  
JIMMY OWENS  
Choral setting by  
CHARLES F. BROWN

Freely

*Solo* 1. The Lord is My Shep - herd, no  
*Women* 2. And when in the val - ley dark

*Freely*

*mf*

want shall I know; He makes me lie  
shad - ows ap - pear, With Him close be -

MARCELO CARVALHO

down where the green pas - tures grow; He  
side me no e - vil I'll fear; His

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ten - der - ly His leads me where still wa - ters  
Rod and His Staff give me com - fort and

flow; His peace He re - stores to my  
cheer; For - ev - er I'm safe in His

MARCELO CARVALHO

*All*

soul. \_\_\_\_\_ His Word is a light when I  
fold. \_\_\_\_\_

lose — my way, A lamp to my

MARCELO CARVALHO

feet lest I go a - stray; His good - ness and

MARCELO CARVALHO

mer - cy are mine ev - 'ry day, My

cup, full of glad - ness, runs o'er. \_\_\_\_\_ And

MARCELO CARVALHO

when at the riv - er at last \_\_\_\_\_ I

stand, My Shep - herd is wait - ing to

take my hand, He'll car - ry me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics 'take my hand, He'll car - ry me' are written below the notes. The piano accompaniment is in a bass clef, also with a key signature of three flats and a common time signature. It features a steady bass line and chords that support the vocal melody.

MARCELO CARVALHO

ov - er in - to that land where I will

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics 'ov - er in - to that land where I will' are written below the notes. The piano accompaniment continues with its steady bass line and supporting chords.

dwell with Him for - ev - er - more.

The third system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics 'dwell with Him for - ev - er - more.' are written below the notes. The piano accompaniment continues with its steady bass line and supporting chords.

dwell with Him for - ev - er - more.

The fourth system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics 'dwell with Him for - ev - er - more.' are written below the notes. The piano accompaniment continues with its steady bass line and supporting chords.

dwell with Him for - ev - er - more.

The fifth system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics 'dwell with Him for - ev - er - more.' are written below the notes. The piano accompaniment continues with its steady bass line and supporting chords.

# Lord of All Being

OLIVER WENDELL HOLMES

MARCELO CARVALHO

SHELDON CURRY

Flowing  
WOMEN

*mp*

1. Lord of all be - ing, throned a - far, Thy glo - ry of  
flames from sun and star; Cen - ter and soul of  
ev - 'ry sphere, Yet to each lov - ing heart how  
near, yet to each lov - ing heart how near!

OBLIGATO INSTRUMENT

*cresc.* *mf*

*cresc.* *f* **A**

Lord of all

2. Lord of all life, be -

*cresc.* *f*

**B**

of our own.

*cresc. poco a poco*

8va loco

MARCELO CARVALHO

**C**

*cresc. molto rit. ff* **Maestoso**

3. Grant us Thy

*f molto rit. ff*

8va loco



truth to make us free, And kind - ling hearts that

*legato*  
*decresc. mf*  
burn for Thee, Till all Thy liv - ing al - tars claim One

*decresc. mf*  
*8va*

MARCELO CARVALHO

ho - ly light, one heav'n - ly flame. One ho - ly

light, one ho - ly light, — one heav'n - ly

The first system of the musical score is in A major (three sharps). It consists of three staves. The top staff is a vocal line with a melodic phrase starting on a whole note and moving stepwise. The middle staff is a vocal line with a similar melodic line, including the lyrics "light, one ho - ly light, — one heav'n - ly". The bottom staff is a piano accompaniment with a simple harmonic line in the right hand and a bass line in the left hand.

MARCELO CARVALHO

flame. A - men, A - men. —

The second system continues the musical score. It also consists of three staves. The vocal lines continue with the lyrics "flame. A - men, A - men. —". The piano accompaniment provides a steady harmonic background with chords and a simple bass line.

# Reach Out and Touch

MARCELO CARVALHO

Words and Music by  
CHARLES F. BROWN (ASCAP)

*Gently (rubato)*

SA

And

TR

*Gently (rubato)*

let the smile of God

the smile of God touch through you.

let the smile of God

the smile of God

*In tempo*

MARCELO CARVALHO

Reach out and touch a soul that is

*In tempo*

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hun - gry,      Reach out      and touch      a      spir - it      in des -

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics: "hun - gry,      Reach out      and touch      a      spir - it      in des -". The bottom staff is a piano accompaniment line. The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano part features a steady bass line and chords in the right hand.

MARCELO CARVALHO

pair; Oh      Reach out      and touch      a      life torn      and

The second system continues the musical score. The vocal line has lyrics: "pair; Oh      Reach out      and touch      a      life torn      and". The piano accompaniment continues with similar harmonic support. The system ends with a double bar line.

MARCELO CARVALHO

dir - ty,      A man who is lone - ly...      If you care!

The third system concludes the musical score. The vocal line has lyrics: "dir - ty,      A man who is lone - ly...      If you care!". The piano accompaniment provides a final harmonic resolution. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Reach out and touch that neigh-bor who hates you; Reach out and

touch that stran-ger who meets you; Reach out and touch the

MARCELO CARVALHO

broth-er who needs you; Reach out and let the smile of

God touch through you. ———

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle is a vocal line in bass clef, and the bottom is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics 'God touch through you.' are written under the vocal staves, followed by a long horizontal line indicating a sustained note or breath mark.

Reach out and touch a friend who is wea - ry; Reach out and

The second system continues the musical score with three staves. The vocal parts continue with the lyrics 'Reach out and touch a friend who is wea - ry; Reach out and'. The piano accompaniment features chords and moving lines in both hands.

MARCELO CARVALHO

touch a seek - er un - a - ware; Reach out and touch, though

The third system of the musical score consists of three staves. The vocal parts continue with the lyrics 'touch a seek - er un - a - ware; Reach out and touch, though'. The piano accompaniment includes some complex chords and a fermata in the right hand of the grand staff.





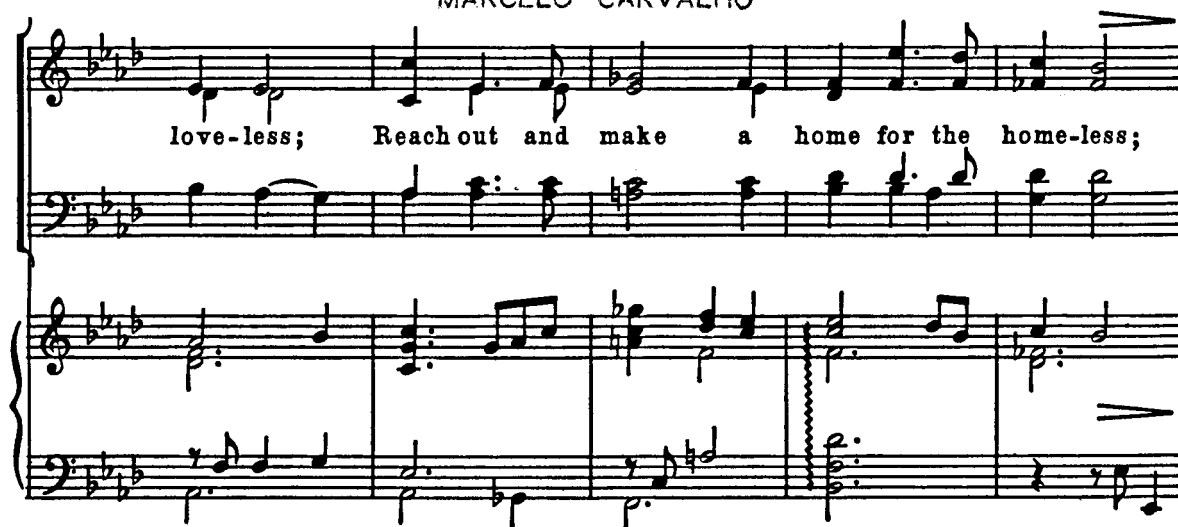
touch-ing means los-ing a part of your own self... If you

MARCELO CARVALHO



dare! \_\_\_\_\_ Reach out and give your love to the

MARCELO CARVALHO



love-less; Reach out and make a home for the home-less;

Reach out and shed God's light in the dark-ness; Reach out

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics "Reach out and shed God's light in the dark-ness; Reach out" are written below the notes. The bottom staff is a piano accompaniment in bass clef, featuring chords and moving lines in both hands.

MARCELO CARVALHO

SOP. And let the smile of God —

And let the smile of God touch through

BASS And let the smile of God —

This system contains two staves. The top staff is a vocal line in treble clef, with lyrics "And let the smile of God —" and "And let the smile of God touch through". The bottom staff is a piano accompaniment in bass clef, with lyrics "And let the smile of God —". The composer's name "MARCELO CARVALHO" is written above the vocal staff.

MARCELO CARVALHO

you. —

This system contains two staves. The top staff is a vocal line in treble clef, with lyrics "you. —". The bottom staff is a piano accompaniment in bass clef. The composer's name "MARCELO CARVALHO" is written above the vocal staff.

# Where Shall I Run?

MARCELO CARVALHO

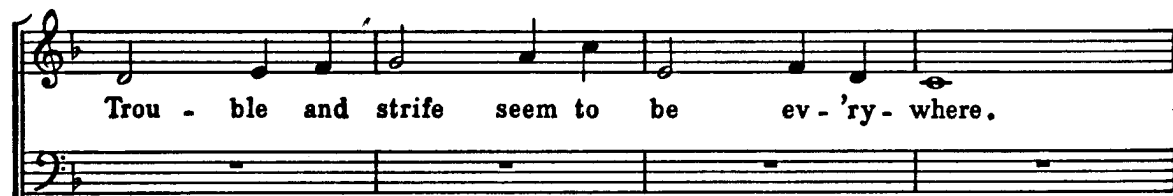
Words and Music by  
KURT KAISER  
A. S. C. A. P.

*Cantabile*

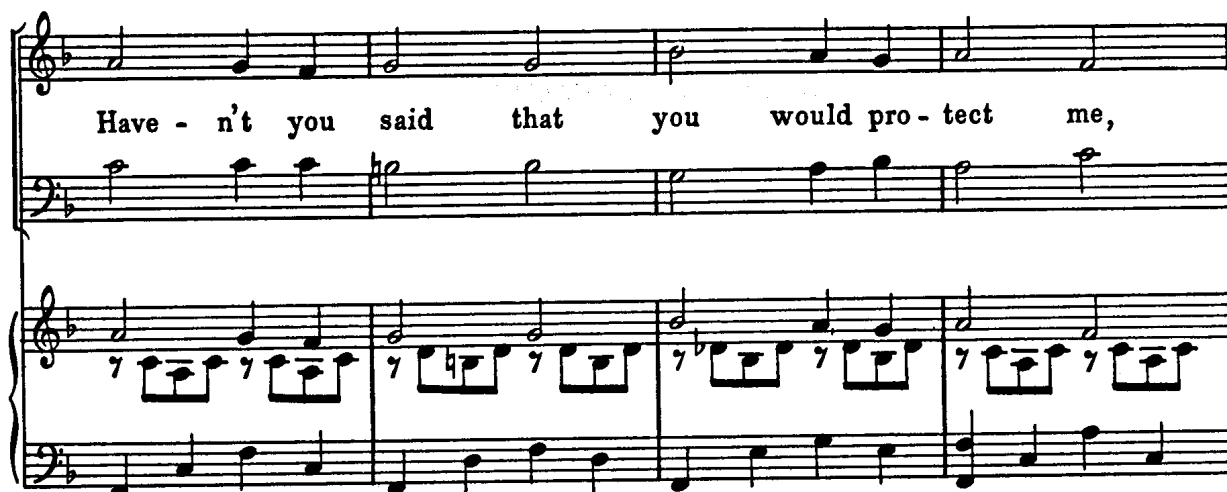
S.A.



MARCELO CARVALHO



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Have - n't you said that you would pro - tect me,

MARCELO CARVALHO



Safe\_ in your hand I will ev - er - more be.

MARCELO CARVALHO



With such pro - tec - tion, — none can a - larm me, —

Though the storms of life al - most

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "Though the storms of life al - most". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

MARCELO CARVALHO

kill. Ev - er to this

The second system of the musical score. The vocal line continues with the lyrics "kill. Ev - er to this". There are repeat signs (double bar lines with dots) before "Ev - er" and after "this". The piano accompaniment continues with similar rhythmic patterns.

MARCELO CARVALHO

shel - ter I will be flee - ing, No oth - er

The third system of the musical score. The vocal line continues with the lyrics "shel - ter I will be flee - ing, No oth - er". The piano accompaniment continues with similar rhythmic patterns.

one — can pro - vide peace for me. me.

MARCELO CARVALHO

T.B.  
2. Where shall I run, Lord, when I am

wea - ry, Tired and dis - tressed, I am

left all a - lone. Have - n't you

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "left all a - lone. Have - n't you". The piano accompaniment is written in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

MARCELO CARVALHO

Oo said that you would con - sole me,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a melisma "Oo" followed by the lyrics "said that you would con - sole me,". The piano accompaniment maintains the same rhythmic pattern as the first system.

MARCELO CARVALHO

Safe in your arms I will ev - er - more

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Safe in your arms I will ev - er - more". The piano accompaniment continues with the same rhythmic pattern.



be. With such pro - tec - tion, —

MARCELO CARVALHO

none can a - larm me, Though the

MARCELO CARVALHO

storms of life al - most kill. —

*D.S. al fine*

*rit.*

*D.S. al fine*

# Go Ye Into All the World

To the Choir and David L. McMurtrey, Director  
Spencer Memorial Baptist Church, Tampa, Florida

MARCELO CARVALHO

WARREN M. ANGELL

Adapted from the Scriptures

*Moderato, brightly*

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderato, brightly'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with the lyrics 'Go ye' on a half note, followed by 'there - fore in - to all the world, and' on a half note, and 'preach my gos - pel and teach all' on a half note. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A '8va' marking is present in the piano part. The score concludes with a final piano chord.

Go ye

there - fore in - to all the world, and

preach my gos - pel and teach all

*dramatico*  
*mf* *f*

peo - ple. Go ye there - fore in -

Go ye



## MARCELO CARVALHO

*mf*

to all the world, bap - tiz-ing them in the



*mp* *f*

name of the Fa - ther, and of the Son, and of the Ho - ly

*mp* *f*



Spir - it. A - men.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "Spir - it. A - men." with a long note on "A" and a slur over "men.". The middle staff is a bass line in bass clef, also in two flats, providing harmonic support. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and moving lines in both hands.

**A**

MARCELO CARVALHO

*Andante (slower)***MEN***mp*

Teach them, teach them to ob - serve all

The second system continues the musical score. It features a vocal line in bass clef with the lyrics "Teach them, teach them to ob - serve all". The piano accompaniment continues in the grand staff below, with the bass line featuring a series of eighth notes.

things what-so - ev - er I've com-mand-ed you, for lo, I am with you al - way.

The third system of the musical score features a vocal line in bass clef with the lyrics "things what-so - ev - er I've com-mand-ed you, for lo, I am with you al - way.". The piano accompaniment continues in the grand staff below, with the bass line featuring a series of eighth notes.

## WOMEN

*mp*

Preach to them, preach to them: ye shall be my

MARCELO CARVALHO

wit - ness - es un - to the ends of the earth.

**B***Agitato (brighter)*

Be not a - fraid, be not a - fraid, for I am with you

*for rehearsal only*

*rubato* *marcato* *mp*

al - way. All pow'r is giv'n un - to me in

*rubato* *marcato* 3 *accel.* *ff*

heav - en and earth, heav - en and earth. Ye shall re - ceive pow - er,

MARCELO CARVALHO

*rubato* *mf* *mp* *p* 3 *rall.*

pow - er when the Ho - ly Spir - it comes up - on you,

*pp* *3* *bushy voice*

comes up - on you. Ye shall be my wit-ness-es un - to the ends of the

*pp* *3* *ppp* *3*

**C** *a tempo*

earth. Go ye

*a tempo* *mf* *f*

*8va*.....

there - fore in - to all the world, and

*simile* *mp*



preach my gos - pel and teach all

*mp*

*mp*

peo - ple. Go ye there - fore in -

*dramatico*  
*f*

Go ye

*mf*

MARCELO CARVALHO

to all the world, bap - tiz-ing them in the

name of the Fa - ther, and of the Son, and of the Ho - ly—

Spir - it. A - - men,

for rehearsal only

MARCELO CARVALHO

A - - men, A - - men.

A - - men, A - - men.

# To Be God's People

MARCELO CARVALHO

Words and Music by  
CHARLES F. BROWN

Prayerfully  $\text{♩} = 72$   
N. C.

*mp*

**A** *mp* G C/G G maj 7 Am/G

Al - might - y Fa - ther, give us a vis - ion

G C maj 7 Cm6 G/D Am7/D D7

of a dy - ing world that needs your love and care.

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G Am/G Dm6/G Cmaj9 Cm6

We see the need, the yearning for a Sav - ior,

MARCELO CARVALHO

G/D Am7/D D7 G

In Je - sus' name, grant this our prayer. To be God's

**B** *mf* Cm7 F7 Bbmaj7

peo - ple in this place,

live His good - ness, share His

Chords: Ebmaj9, Am7, D7

MARCELO CARVALHO

grace, Pro-claim God's mer - cy through His

Chords: Gmaj7, Cm7, F7

Ped.

Son, be His love to ev - 'ry -

Chords: Ebmaj9, Am7(b5), D7(b9)

2nd time to CODA

one.

*G sus* *G* *G sus* *G*

2nd time to CODA

*mp*

MARCELO CARVALHO

*G* *C/G* *G maj 7* *Am/G*

And when we fal - ter, be Thou our com - fort;

*mp*

*mp*

Ped. \* simile

*G mp* *Cmaj 7* *Cm6* *G/D* *Am7/D* *D7*

Guide us as your chil - dren that our lives may be

Ooo

*mp*

G Am/G Dm6/G Cmaj9 Cm6

A bea - con in this dark - ness that sur - rounds us,

MARCELO CARVALHO

G/D Am7/D D7 G D. S. al CODA

A light that oth - ers then may see. To be God's

D. S. al CODA

Ped. 8va

♣ CODA N. C. mp G

Be His love to ev - 'ry - one.

mp



# My Song In the Night

Anonymous

MARCELO CARVALHO

TOM FETTKE

*Freely*

*mp*

*rit.*

**A** *Smoothly, ♩ = 92*  
*mp*

Je - sus, my Sav - ior, my — song in the

*with Pedal*

night, come — with thy ten - der love, — my —

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soul's de - light. Un - to thee, O

MARCELO CARVALHO

Lord, in af - flic - tion I call, my

MARCELO CARVALHO

com - fort by day and my song in the

2nd time to  $\text{♩}$  *poco rit.*

2nd time to  $\text{♩}$  *poco rit.*

*SOLO mf*

night. Oh,

*rit.* *mp* *rubato*

MARCELO CARVALHO

**B** *a tempo*

why should I wan - der an a - lien from

*mf a tempo*

MARCELO CARVALHO

*f*

thee, from thee, or

CHOIR

cry in the des - ert, thy face to see, my

MARCELO CARVALHO

com - fort and joy, my soul's de -

*grad. decresc.*

light, my song in the night.

*rit.*

D. S. al Coda

*rubato* *rit.*

MARCELO CARVALHO

♠ CODA

*poco rit.* *mp* *rall.*

song in the night, my song

♠ CODA

*poco rit.* *mp rall.*

MARCELO CARVALHO

*rit.* *rit.*

in the night.

# Shadows

MARCELO CARVALHO

Words and Music by  
WILLIAM DAILEY

Gently  $\text{♩} = 96$

The piano introduction consists of two systems of four measures each. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked 'mp' (mezzo-piano). The first system features a melody in the right hand with a half-note and quarter-note pattern, and a bass line in the left hand with a half-note and quarter-note pattern. The second system continues the melody and bass line, with the right hand ending on a whole note chord.

**A**  $\frac{3}{4}$  1st time: UNISON  
mp 2nd time: WOMEN

The vocal entry consists of two systems of four measures each. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked 'mp'. The first system shows the vocal melody with lyrics. The second system shows the piano accompaniment with chords.

1. Here in the shad - ows of ev - er - grow - ing dark - ness,  
2. Sweet is your spir - it, your life - be - stow - ing spir - it;

The vocal continuation consists of two systems of four measures each. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked 'mp'. The first system shows the vocal melody with lyrics. The second system shows the piano accompaniment with chords.

here, once a - gain, I reach for - ward to be free.  
speed to my com - fort, O gent - ly wing - ing dove.



## CHOIR

In my con - fu - sion, de - pend - ing on my  
Here in re - pen - tance, I rest in your for -

*P*

Ooo

*simile*

MARCELO CARVALHO

wis - dom, from this il - lu - sion, I  
give - ness. Now sings my soul of your

Ooo

MARCELO CARVALHO

2nd time to  $\oplus$

turn a - gain to thee.  
all - per - vad - ing For

2nd time to  $\oplus$



**B**

you are my shel - ter, you are my ref - uge,

Musical score for the first system, featuring vocal and piano parts in D major. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "you are my shel - ter, you are my ref - uge,".

MARCELO CARVALHO

source of my strength and joy. *mf* O

Musical score for the second system, featuring vocal and piano parts in D major. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "source of my strength and joy. O". The dynamic marking *mf* is present.

MARCELO CARVALHO

Lord, my sal - va - tion, rock of re - demp - tion,

Musical score for the third system, featuring vocal and piano parts in D major. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Lord, my sal - va - tion, rock of re - demp - tion,". The dynamic marking *mf* is present.

*rit.* *D. S. al Coda*

keep me, lead me, — ev - er be - side thee.

*rit.* *D. S. al Coda*

MARCELO CARVALHO

♠ CODA [C]

love. — You are my shel - ter,

♠ CODA

*solo* *mf*

MARCELO CARVALHO

you are my ref - uge, source of my strength, my

strength\_\_\_\_\_ and joy. O Lord, my sal - va - tion,

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'strength', followed by a half note 'and', a quarter note 'joy.', a half note 'O', a quarter note 'Lord,', a half note 'my', a quarter note 'sal -', a quarter note 'va -', and a half note 'tion,'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

MARCELO CARVALHO

rock of re - demp - tion, keep me,

The second system continues the musical piece. The vocal line has a half note 'rock', a half note 'of', a quarter note 're -', a quarter note 'demp -', a half note 'tion,', a half note 'keep', and a half note 'me,'. The piano accompaniment continues with its characteristic eighth-note bass line and harmonic support in the treble.

feed me,\_\_\_\_\_ com - fort and guide me.

The third system concludes the piece. The vocal line has a half note 'feed', a half note 'me,', a half note 'com -', a half note 'fort and', a half note 'guide', and a half note 'me.'. The piano accompaniment features a final chord in the treble and a descending eighth-note line in the bass. Both systems in this block are marked with 'rit.' (ritardando) above the staff.

**D** *broadener*  
*mf*

Grate - ful my heart, but in - ad - e - quate my prais - es,

Grate - ful my heart, in - ad - e - quate my prais - es,

*mf broader*

MARCELO CARVALHO

how in my blind - ness could I re - ject thy light?

how in my blind - ness could I re - ject thy light?

MARCELO CARVALHO

I yield in grate - ful re - cep - tion of your

I yield in grate - ful re - cep - tion of your

mer - cy, thank - ful that I am ac -

mer - cy, thank - ful that I am ac -

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, with lyrics 'mer - cy, thank - ful that I am ac -'. The bottom staff is for the piano accompaniment, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#).

MARCELO CARVALHO

cept - ed in thy sight, \_\_\_\_\_ thank - ful that

cept - ed in thy sight,

The second system continues the musical score. The vocal parts have lyrics 'cept - ed in thy sight, \_\_\_\_\_ thank - ful that'. The piano accompaniment continues with a similar melodic and harmonic structure. A 'rall.' (rallentando) marking is present above the vocal staff and below the piano staff. The key signature remains two sharps.

I am ac - cept - ed in thy sight. \_\_\_\_\_

The third system concludes the musical score. The vocal parts have lyrics 'I am ac - cept - ed in thy sight. \_\_\_\_\_'. The piano accompaniment features a final melodic phrase in the right hand and a sustained bass line in the left hand. A 'rit.' (ritardando) marking is present above the vocal staff and below the piano staff. The key signature remains two sharps.

# Bring Back the Springtime

179

K.K.

MARCELO CARVALHO

KURT KAISER

Arr. Charles F. Brown

Gently flowing

F

G/F

Gdim7 F F/C C7 SOLO A F

1. When in the  
2. Lord, make me

Fmaj7 Gm F

spring the flow'rs\_ are bloom - ing bright and  
like that stream\_ that flows so cool and

MARCELO CARVALHO

Gm F C7 3 Gm7 C C7(b9)

fair, Af - ter the gray of win - ter's gone\_  
clear, Down from the moun - tains high a -

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F Eb  
F F7

bove. \_\_\_\_\_  
 MEN

Win - ter's gone \_\_\_\_\_ win - ter's gone \_\_\_\_\_  
 High a - bove. \_\_\_\_\_ high a - bove. \_\_\_\_\_

Bb C  
Bb Am7

Once a - gain the lark be - gins its tun - ing, \_\_\_\_\_  
 I will tell the world the won - drous sto - ry, \_\_\_\_\_

Second time

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

Dm Dm  
C Bb6 F  
A

Of Back in the pre - cious stream \_\_\_\_\_  
 Ooo \_\_\_\_\_



Gm7 Gm7 C F Eb  
F

mea-dows of my home.  
filled with your love.

[B] CHOIR Bb Gm6 Bb 3 Am

Lord, to my heart bring back the spring-time,

MARCELO CARVALHO Gm7  
Dm7 Take a - way

spring - time. Take a - way the

The musical score is written for a song by Marcelo Carvalho. It consists of three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

**System 1:**

- Chords: C7, Bb/C, C7, F
- Lyrics: cold and dark of sin, — Dark of sin. —

**System 2:**

- Chords: Bb6, D7/A, Gm, C7 (with a triplet of eighth notes), F/A, A7
- Lyrics: Oh, re-fill me now, Sweet Ho - ly Spir -

**System 3:**

- Chords: Dm, Dm/C, Gm7/Bb, Gm7
- Lyrics: it, May I warm — and

ten - der be a - gain. \_\_\_\_\_

1  $\text{Gdim7}$   $\text{F}$   $\text{C7}$  2  $\text{Gdim7}$   $\text{F}$

MARCELO CARVALHO

$\text{F}$

*rit.* *p.*

8va

# Would You

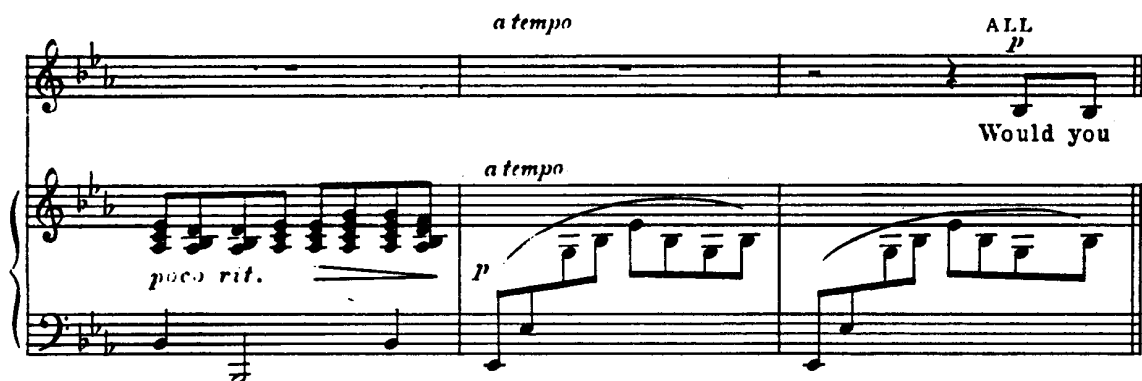
from LIGHTSHINE

GRACE HAWTHORNE

SATB or SAB\*

BURLY RED

Slowly, with gentle expression



MARCELO CARVALHO



MARCELO CARVALHO



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\*If sung SAB, omit tenor part and sing only baritone except for passage with brackets below the part. In those instances, sing the tenor part instead of baritone.

*mp*

nev-er been a-way? ——— Would you treas-ure — guid-ing

*mp*

MARCELO CARVALHO

*p*

hands ——— if you'd nev-er been a-lone? ——— I don't

MARCELO CARVALHO

*p*

think so, — I don't think so, I real-ly don't think so. ———

Musical score for piano introduction. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked "More movement". The dynamics are marked "mp" (mezzo-piano) and "mf" (mezzo-forte).

MARCELO CARVALHO

Musical score for vocal entry. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked "a tempo". The dynamics are marked "mp" (mezzo-piano) and "mf" (mezzo-forte). The lyrics "WOMEN" and "Would you" are written below the staff.

Musical score for piano accompaniment. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked "a tempo". The dynamics are marked "poco rit." (poco ritardando) and "mp" (mezzo-piano).

MARCELO CARVALHO

Musical score for vocal melody. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked "a tempo". The dynamics are marked "mp" (mezzo-piano). The lyrics "val-ue — hav-ing hope if you'd nev-er known des-pair?" are written below the staff.

Musical score for piano accompaniment. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The tempo is marked "a tempo". The dynamics are marked "mp" (mezzo-piano).

Would you treas-ure — be-ing safe if you'd

MARCELO CARVALHO

Oo — Would you cher-ish — gen-tle  
nev-er lost your way?

MARCELO CARVALHO

words — if you'd nev-er been a-fraid? — I don't



think so, — I don't think so, I real-ly don't think so. —

*mp*

3

MARCELO CARVALHO

ALTO/BASS  
*mf*  
If we

*poco allarg.*

*mf*

MARCELO CARVALHO

SOPRANO/TENOR  
*mf Broadly*  
If we on - ly knew the love that the Lord has shown to man, —

knew the — love that the Lord has shown to man, —

*Broadly*

If we real-ly — try to do what the

If we real-ly try to do what the

MARCELO CARVALHO

Lord has planned for us, — Then we'd love — each oth-er

Lord has planned for us, —

*Climactic* *f*

SA

TB

MARCELO CARVALHO

more, — we would find new hap-pi-ness, — Yes, I

*rit.*

*mf a tempo* *dim.*

think so, — Yes, I think so, — I real-ly do think so. —

*mf a tempo* *dim.*

MARCELO CARVALHO

*rit. molto* *slower - calmly* *mp*

Yes I think so, Yes I think so, —

*BASS mp*

Yes I think so, Yes I think so, —

*rit. molto* *slower - calmly* *mp*

MARCELO CARVALHO

*p freely*

I real-ly do think so. —

*freely* *p*



## TREASURES OF PRAISE Volume II

This second volume of "Treasures of Praise" represents an anthology of thirty well-loved anthems for the sanctuary choir. We hope that this compilation will serve as a valuable source of choral repertoire for use in musical worship throughout the church year.

—WORD Music

A Common Love  
Banner of the Cross, The  
Bring Back the Springtime  
Changed  
Day by Day  
Even Now, Lord  
Father, Lift Me Up  
First Song I Sing, The  
Gentle Like You  
Go Ye into All the World  
His Will Our Own  
I Am Loved  
In This Quiet Moment  
Jesus My Lord, My God, My All  
Jesus the Very Thought of Thee

Just Because I Asked  
Like a River Glorious  
Lord Is My Shepherd, The  
Lord Make Me Clean/Come Let Us Reason  
Lord of All Being  
The Majesty and Glory of Your Name  
My Song in the Night  
One Thought  
Reach Out and Touch  
Shadows  
Surely the Lord Is in This Place  
To Be God's People  
What Does Jesus Mean to Me  
Where Shall I Run  
Would You

**WORD**

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