

# Ten Thousand Amens

(Matthew 28:6)

SATB

with majesty ♩ = 76

"To His Glory..."

Piano introduction in 4/4 time, marked *ff*. The right hand (R.H.) features a melodic line with triplets and an 8va trill. The left hand provides a harmonic accompaniment. The tempo is marked ♩ = 76. The piece concludes with the instruction *poco a poco dim. e rit.*

Vocal entry in 4/4 time, marked *mf*. The vocal line begins with the lyrics: "It is the emp - ty tomb, the glo - rious emp - ty tomb,". The accompaniment consists of sustained chords in the bass and a melodic line in the treble. The lyrics "Ooo" are written below the vocal line.

Piano accompaniment in 4/4 time, marked *mf*. The right hand features a melodic line with a quintuplet (5) and a triplet (3). The left hand provides a harmonic accompaniment with sustained chords.

Vocal entry in 4/4 time, marked *mf*. The vocal line begins with the lyrics: "That stirs cre - a - tion's voice to re - sound in joy - ous". The accompaniment consists of sustained chords in the bass and a melodic line in the treble. The lyrics "Ooo" are written below the vocal line.

Piano accompaniment in 4/4 time, marked *mf*. The right hand features a melodic line with a triplet (3). The left hand provides a harmonic accompaniment with sustained chords.

"Ten Thousand Amens" - 2

praise; Its mes-sage of hope is ring-ing still, — "The Lord is

Ooo;

*mp* *mf*

ris - en; — He is not here, For He is ris - en, just as He

*f* *ff* *fff*

said." It is the emp-ty tomb, The glor-ious

*p* *mp*

*with mounting excitement*

emp - ty tomb, That takes a-way death's cru-el sting, And teach - es us the song of spring, As

*pp* *p* *mp*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in a minor key (one flat) and features a steady eighth-note accompaniment. The vocal line has a melodic contour that rises and then falls. Dynamics include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The instruction "with mounting excitement" is written above the first measure.

bud - ding stalks be - gin to sing, With all of hea - ven e - cho - ing:

*mf* *mf*

Detailed description: This system contains the next two staves of music. The key signature changes to a major key (two sharps). The piano accompaniment continues with eighth notes, and the vocal line has a similar melodic pattern. Dynamics are marked *mf* (mezzo-forte).

"Ris - en is the King of Kings, Ris - en is the King of Kings

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

Detailed description: This system contains the final two staves of music. The key signature changes back to a minor key (one flat). The piano accompaniment features a more active eighth-note pattern. Dynamics include *f* (forte) and *ff* (fortissimo).

*ff* *molto ritard...* *p* *rit.*

Ris - en is the King of Kings!" Ho - ly, Ho - ly, Ho - ly,

*ff* *molto ritard...* *p* *rit.*

*ff* *molto ritard...* *p* *rit.*

*mp* *mf* *sub.p* *mp*

Lord God Al - mighty; The One who was and is, and is to

*mp* *mf* *sub.p* *mp*

*mp* *mf* *sub.p* *mp*

*p* *pp* *mf*

come; On - ly Thou art wor - thy, we bow be - fore Thy throne; On - ly Thou art wor - thy, we wor - ship You;

*p* *pp* *mf*

*p* *pp* *mf*

(no breath)

Thee we a - dore, Thee we a - dore. A - men, A -

*pp* *p* *mp*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *pp*, *p*, and *mp*. The key signature has one sharp (F#).

men, A - men, A - men,

*mf* *f*

This system contains the next two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment, featuring a triplet in the right hand. Dynamics include *mf* and *f*.

A - men! A - men,

*cresc.*

This system contains the final two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment, featuring a triplet in the right hand and a *cresc.* marking. Dynamics include *cresc.*

"Ten Thousand Aments" - 6

*cresc.*  
A - men, A - men,

*cresc.*

*ff* A - men, A - men, A -

*ff*

*fff* men! Ten thou-sand A - mens! Ten thou-sand A - mens! Ten thou-sand A - mens!

*fff* *molto rit.*

# Let the Body of Christ Assemble

(Hebrews 10:25)

SATB

*majestically* ♩ = 92 "To His Glory..."

The musical score is written for SATB choir and piano. It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'majestically' with a quarter note equal to 92 beats per minute. The score is divided into four systems. The first system contains the vocal entries for the SATB parts, with a forte (*f*) dynamic. The piano accompaniment begins with a right-hand part marked '(like a fanfare)' and a forte (*f*) dynamic. The second system continues the vocal lines with the lyrics 'Called and com-mis-sioned by the Sav-ior's voice; Let the Bod - y of Christ as-sem- ble,'. The piano accompaniment continues with a steady accompaniment. The third system features the lyrics 'Placed in po - si - tion at His sov'- reign choice. Tongues that can teach, Arms that can reach,'. The piano accompaniment includes a mezzo-piano (*mp*) dynamic and a 'legato' marking. The score concludes with a final cadence in the piano part.

*f* Let the Bod - y of Christ as - sem - ble,

*f* (like a fanfare) R.H.

Called and com - mis - sioned by the Sav - ior's voice; Let the Bod - y of Christ as - sem - ble,

*mp* *legato* Placed in po - si - tion at His sov' - reign choice. Tongues that can teach, Arms that can reach,

*mp* *legato*





"Let the Body of Christ Assemble" - 3

Placed in po - si - tion at His Sov' - reign choice. Let us wor - ship and re - joi - ce; Let in -

creas - ing praise rise a - bove earth's noise. Let us wor - ship and re - joi - ce; Let all

sin - ners re - deemed rise up in song. Let us wor - ship and re - joi - ce; Let in -

*mf* *legato* *f*

"Let the Body of Christ Assemble" - 4

creas - ing praise rise a - bove earth's noise. Let us wor - ship and re - joice; Let all

sin - ners re - deemed rise up in song. *ff* Let the Bod - y of Christ, His Church, rise up in

song, rise up in song, rise up in song! in song!  
song, rise up in song, rise up in song! in song!  
song, rise up in song, rise up in song, in song!

*rit.*

# Eyes of the Beholder

(Revelation 1:5-6)

SATB

with rhythmic freedom (approx. ♩ = 72 ) rit. "To His Glory..."

*mf* *mp* *rit.*

Solo or Unison Choir *rit.*

*mf*

Beau - ty \_\_\_\_\_ is in the eyes \_\_\_\_\_ of the Be - hold - er;

*mf* *rit.*

(2nd time to middle p.2)

*ten.* *rit.*

Beau - ty is in the eyes \_\_\_\_\_ of God. It's in the \_\_\_ eyes \_\_\_ of \_\_\_ God. \_\_\_

(2nd time to middle p.2)

*rit.*

1. *rubato*  
*mp* When He sees us, we look just like Je - sus, pure as fresh fal - len  
*p*

*mp* *rubato* *p*

*a tempo* *rit.* D.S. 2. *rubato*  
snow. When He sees us we look just like Je - sus,  
*mp*

*a tempo* *rit.* D.S. 2. *rubato*  
*pp* *rit.* *mp* *rubato*

*freely*  
*mf* not in old, tat - tered rags, but in a gar - ment more cost - ly than gold.  
*mf* *freely* *rit.*

*mf* *freely* *rit.*

Choir Parts  
*slowly* *a tempo*  
*mf*  
God sees me stand-ing in the crim-son flow of Je - sus' blood;



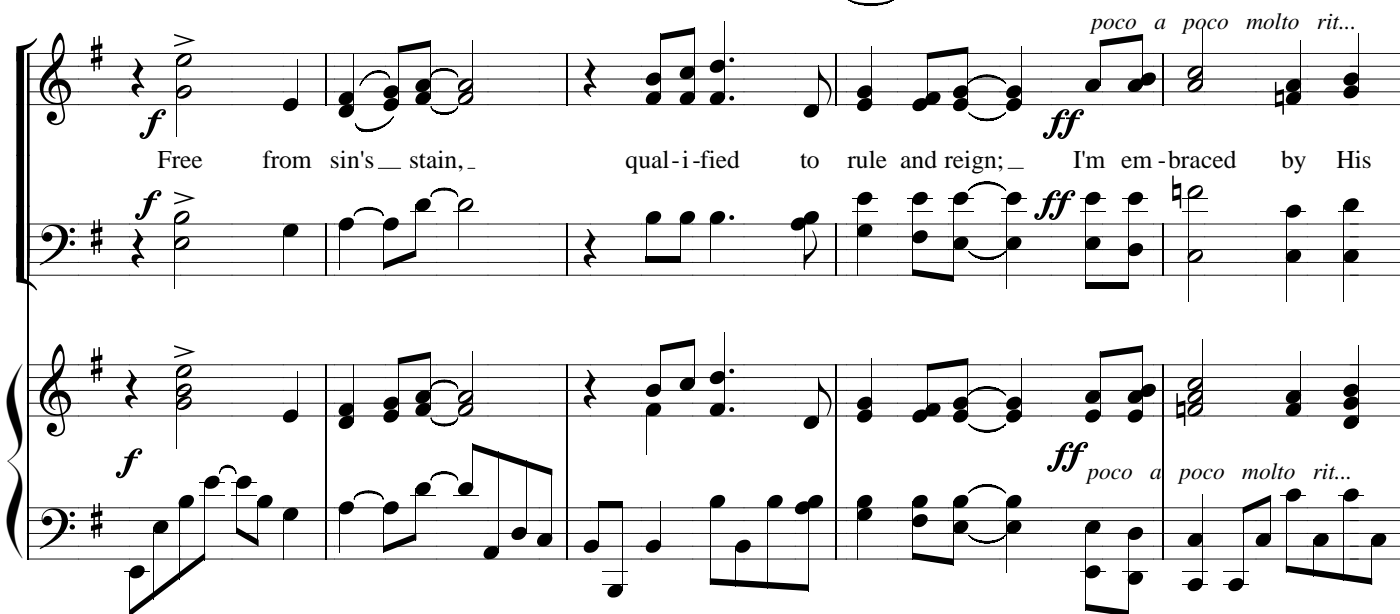
(2nd time) To Coda ⊕

wear - ing His Son's own robe of ro - yal right-eous-ness;



(2nd time) To Coda ⊕

*f* Free from sin's stain, *ff* qual-i-fied to rule and reign; *poco a poco molto rit...* I'm em-braced by His



side, as His pur - chased, be-lov-ed Bride. The Fa - ther sees me thru the

*freely* *slowly* *a tempo* *mf* *mf*

*freely* *3* *sub.* *p* *slowly* *mf* *a tempo*

Free from Gol - go - tha's shame, Ev - er - more to sing my Bride - groom's Name, Je -

*f* *molto rit.* *a tempo* *mp*

*f* *molto rit.* *mp* *a tempo*

sus, Je - sus, Thank You for lov - ing me.

*rit.* *rubato* *mf* *accel. e cresc.* *rit.*

*rit.* *mf rubato* *accel. e cresc.* *rit.*

# Change Me, Lord

(II Corinthians 3:18)

SATB

"To His Glory..."

Unison

*gently* ♩ = 104

*mp* I want to be

*mp* (2nd time opt. - add small notes - select voices on "oo")

more, O Lord, like You; I want to be more, O Lord, like

1. D.S. 2. You; You. *mf* I need You, Lord; I need You, Lord;

1. D.S. 2. (no rit.) *mf*

I need You, Lord, to change me.

**Choir Parts**

*f* Change me, Lord, from glo-ry to glo-ry;

1. D.S. (top p.2)

Mold me, Lord, 'till I am like You;

Mold me, Lord, 'till I am like You, 'till I'm like You.

Mold me, Lord, 'till I am like You;

1. D.S. (top p.2)

2. 2nd time to Coda (middle p.4) Tempo Primo

*rit.*

Change me Lord, make me new.

2. 2nd time to Coda (middle p.4) Tempo Primo

*rit.* *mp*



The first system of the score consists of two staves. The upper staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of whole rests. The lower staff is a bass clef with the same key signature and time signature, containing a series of whole rests.

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by the lyrics "I want\_\_ to be\_\_ like You;". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed above the first vocal note.

The third system continues the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by the lyrics "I want\_\_ to be\_\_ like You." The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the final vocal note.

*mf*  
I need You, Lord; \_\_\_\_\_ I need You, Lord; \_\_\_\_\_  
\_\_\_\_\_ You, Lord; \_\_\_\_\_ I need \_\_\_\_\_ You, Lord; \_\_\_\_\_ I need \_\_\_\_\_ You, Lord; \_\_\_\_\_

(no breath)  
I need You, Lord, \_\_\_\_\_ to change \_\_\_\_\_ me. \_\_\_\_\_ new. \_\_\_\_\_  
\_\_\_\_\_ to change \_\_\_\_\_ me. \_\_\_\_\_

D.S.S. al Coda - p.2 ⊕ Coda - Tempo Primo

D.S.S. al Coda - p.2 ⊕ Coda - Tempo Primo  
*mp*

*molto rit.*

# Faithful

(Lamentations 3:22-23)

SATB

$\text{♩} = 80$  flowing

"To His Glory..."

Piano introduction in 3/4 time, key of B-flat major. The music features a flowing melody in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a *rit.* (ritardando) and an *(echo)* of the final chord.

### Repeat Option:

Select Voice(s)

on small notes

Vocal entry for the first voice part. The lyrics are: [ Faith - ful, faith - ful.] Faith - ful, faith - ful, faith - ful to me. The piano accompaniment provides harmonic support with chords and a moving bass line.

Piano accompaniment for the first vocal entry, featuring chords in the right hand and a steady bass line in the left hand.

Vocal entry for the second voice part. The lyrics are: [ Faith - ful, faith - ful.] Faith - ful, faith - ful, faith - ful to me; The piano accompaniment continues with harmonic support.

Piano accompaniment for the second vocal entry, concluding with a final chord marked with a sharp sign (#).

"Faithful" - 2

[ You are my Strength and my Shield. ] [ You are my

You are my Strength and my Shield; You are my

This system contains the first two systems of music. The first system has a vocal line with lyrics "[ You are my Strength and my Shield. ]" and a piano accompaniment. The second system has a vocal line with lyrics "You are my Strength and my Shield; You are my" and a piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Hope, Lord, I yield. ]

Hope, Lord, I yield.

*poco rit.*

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics "Hope, Lord, I yield. ]" and a piano accompaniment. The fourth system has a vocal line with lyrics "Hope, Lord, I yield." and a piano accompaniment. The piano part continues with chords and a moving bass line. A "poco rit." marking is present in the fourth system.

Sop.-Alto  
(descant)

Ten.-Bass  
(melody)

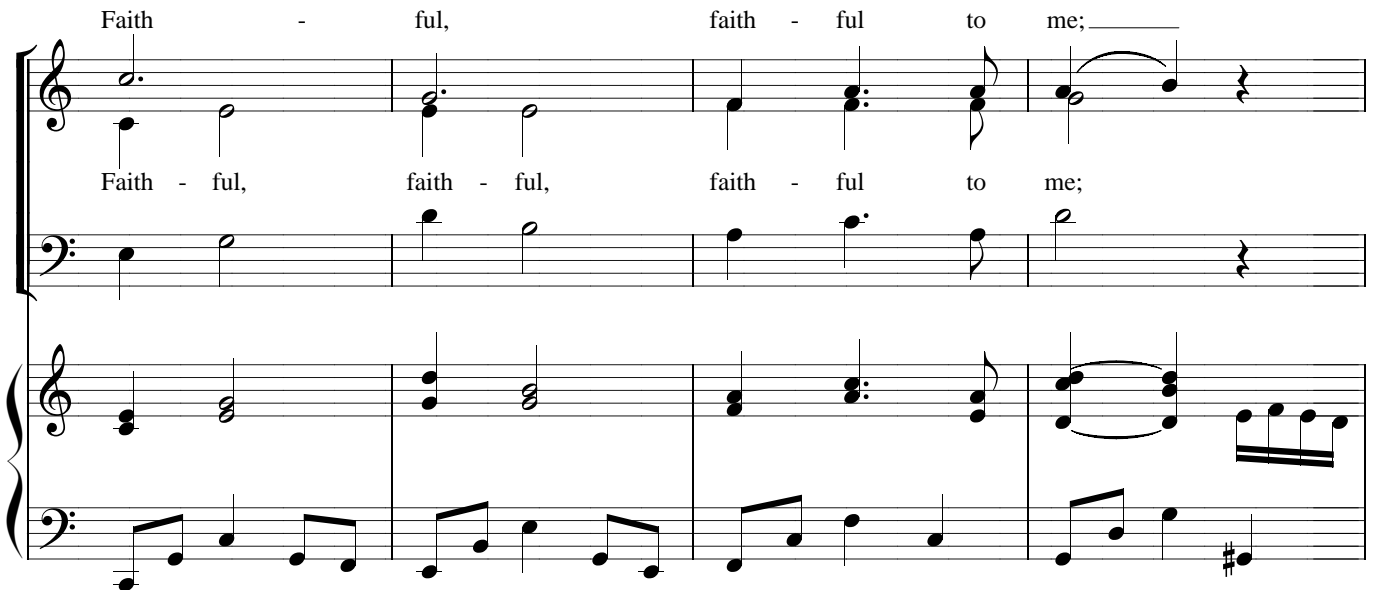
Faith - ful, faith - ful to me;

Faith - ful, faith - ful, faith - ful to me;

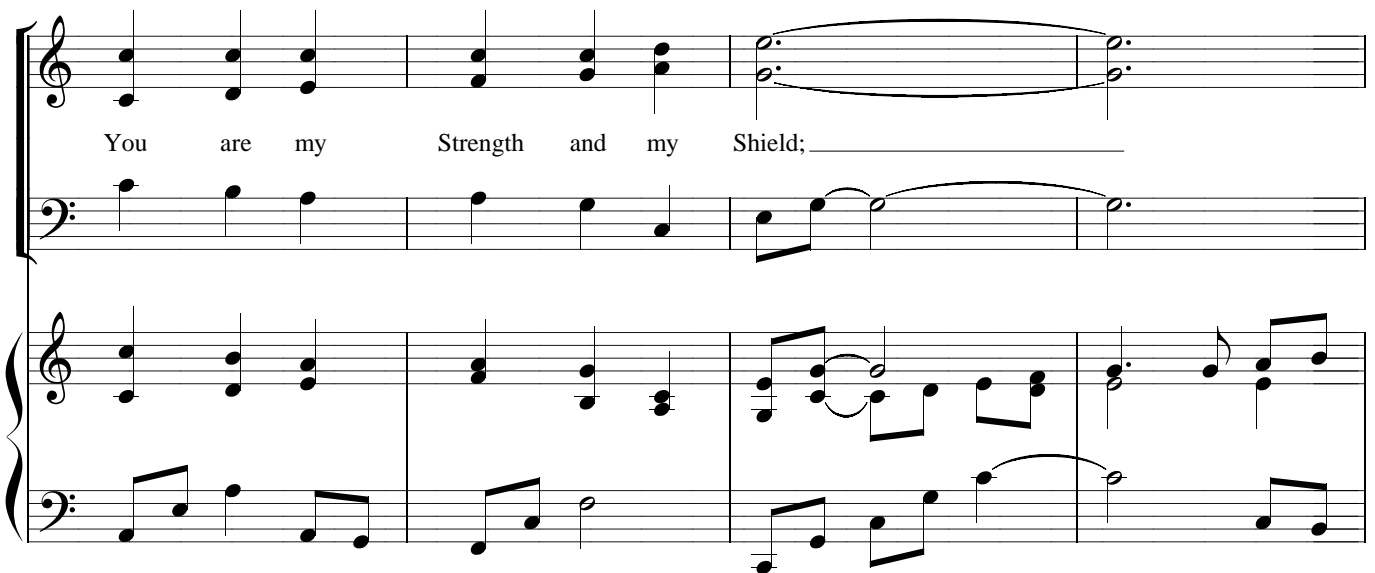
This system contains the fifth and sixth systems of music. The fifth system has a vocal line for Soprano-Alto (descant) with lyrics "Faith - ful, faith - ful to me;" and a piano accompaniment. The sixth system has a vocal line for Tenor-Bass (melody) with lyrics "Faith - ful, faith - ful, faith - ful to me;" and a piano accompaniment. The piano part continues with chords and a moving bass line.

Faith - ful, faith - ful to me;

Faith - ful, faith - ful, faith - ful to me;



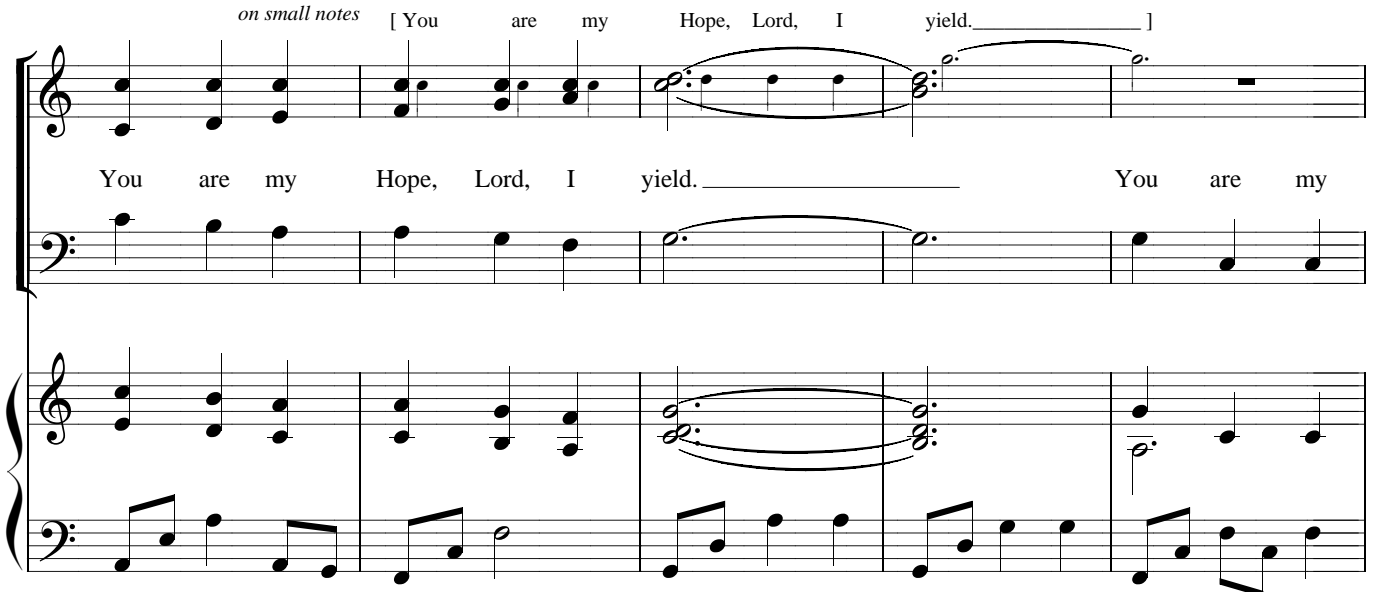
You are my Strength and my Shield;



**Option:**  
Select Voice(s)  
on small notes

[ You are my Hope, Lord, I yield. ]

You are my Hope, Lord, I yield. You are my



You are my Strength; You are my Shield; To You I  
Strength; You are my Shield; You are my  
You are my Hope, Lord, I

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "You are my Strength; You are my Shield; To You I Strength; You are my Shield; You are my Hope, Lord, I". The piano accompaniment features a steady bass line and chords in the right hand.

yield. *rit.*  
Hope, Lord, I yield.  
yield.  
*rit.* *mf* *rit.* (echo)

The second system of the musical score continues the vocal and piano parts. It includes the lyrics: "yield. rit. Hope, Lord, I yield. yield. rit. mf rit. (echo)". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and repeat signs.

*p* *p* *rit. e dim.*  
You are my Strength; You are my Shield; You are my Hope, Lord, I yield.  
*p* *rit. e dim.*

The third system of the musical score continues the vocal and piano parts. It includes the lyrics: "p p rit. e dim. You are my Strength; You are my Shield; You are my Hope, Lord, I yield. p rit. e dim.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

# Heads Up!

(Luke 21:28)

SATB

with excitement ♩ = 126

"To His Glory..."

*f* Heads up! Je - sus is com - ing; Heads up! —

*f* (no rit.)

(no breath)

Hal - le - lu! — Heads up! Will He be com - ing for you, —

for — you? — *ff* Mer - cy's Door is still o - pen, — *sub. mp* So

*ff* *sub. mp*

*ff* *sub. mp*

(no breath)

won't you come on thru \_\_\_\_\_ to Je - sus? His arms are wait - ing just for

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a long note on 'thru' followed by a breath mark. The piano accompaniment features chords and a moving bass line.

2nd time to Coda  
(bottom of pg.4) ⊕

you; \_\_\_\_\_ Come to Je - sus; \_\_\_\_\_ His arms are wait - ing just for

*mf*

This system contains the next two staves of music. The vocal line continues with a long note on 'you;' followed by a breath mark. The piano accompaniment continues with chords and a moving bass line. The dynamic marking *mf* is present.

2nd time to Coda  
(bottom of pg.4) ⊕

you \_\_\_\_\_

*mp* *p*

(no rit.)

This system contains the final two staves of music. The vocal line has a long note on 'you' followed by a breath mark. The piano accompaniment continues with chords and a moving bass line. The dynamic markings *mp* and *p* are present, along with the instruction '(no rit.)'.



Ev - 'ry day - break sun that ris - es, Ev - 'ry noon - time sun that sets,

*mp*

*poco a poco cresc.*  
Brings us one day clo - ser To the mo - ment we for - get De -

*mf* *f*

feats and dis - ap - point - ments And the cares that make us fret; Oh, the

*sub. p* *mf*

Fath - er's Grace drew us to Je - sus, Then be - came our safe - ty net. \_\_\_\_\_ The

*f*

*f*

*f*

D.S. al Coda  
(back to p 1)

Fath - er's Grace is our safe - ty net. \_\_\_\_\_ Heads

*f*

*f*

*f*

D.S. al Coda  
(back to p 1)

⊕ Coda

you, just for you, just for you, just for you. \_\_\_\_\_

*mp* *mf* *f*

*mp* *mf* *f*

⊕ Coda

*mp* *mf* *f*

# Holy Spirit Wind

(Acts 2:1-2)

SATB

*flowing* ♩ = 72 *rit.* "To His Glory..."

The musical score is arranged for SATB choir and piano. It begins with a piano introduction in 3/4 time, marked *mf* and *rit.*. The piano part features a flowing eighth-note accompaniment in the left hand and chords in the right hand. The vocal parts enter with a simple melody. The lyrics are: "Ho - ly Spir - it Wind, blow a - gain; We need You, we ask You, to free us From the shal - lows of the shore - line, where we're". The score includes dynamic markings (*mf*) and performance instructions (*rit.*).

mp  
pound - ed by sin, To the still - ness of the deep, where Your peace knows no

mp

mp

1.,2. *slower* *rit.* (to p.3)

end, *f* And Your pow - er be - gins!

*f*

1.,2. (to p.3)

*f* *slower* *mp* *rit.*

3. *molto rit.* *slower* *poco a poco molto ritard...* Fine

end, *f* And Your pow - er just be - gins!

*f*

3. *molto rit.* *f* *slower* *poco a poco molto ritard...* Fine

Solo or Choir Unison

*mf*

1. Dis - tant hor - i - zons are ours to ex - plore, When we  
2. Ho - ly Com - pan - ion, our Strength and our Shield, Whis - per

*rit.*

loos - en the moor - ings, when we pull in the oars, When we haul up the  
mo - ment by mo - ment all the ways we can yield; To Your beck - on - ing

*poco a poco cresc. e rit.* , with freedom *mp*

an - chor, when we raise high the sail, And sur - ren - der our  
breez - es we a - ban - don our trust, We don't cap - ture Your

*poco a poco cresc. e rit.* , with freedom *mp*

*rit.* D.S.

lives To the gui - dance of Your gale. us. D.S.  
Wind; it's Your Wind that cap - tures us.

# Lord, I Know You're Holy

(Revelation 4:8)

SATB

$\text{♩} = 88$  with much expression

"To His Glory.."

The piano introduction for the first system is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The dynamic marking is *mp*.

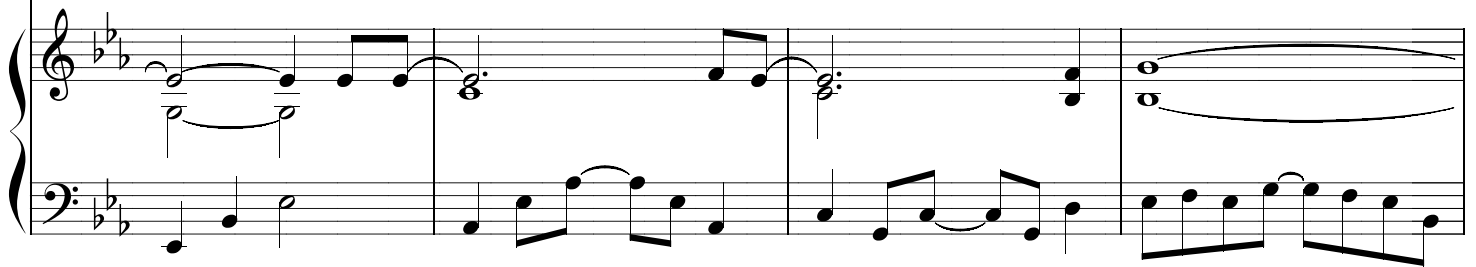
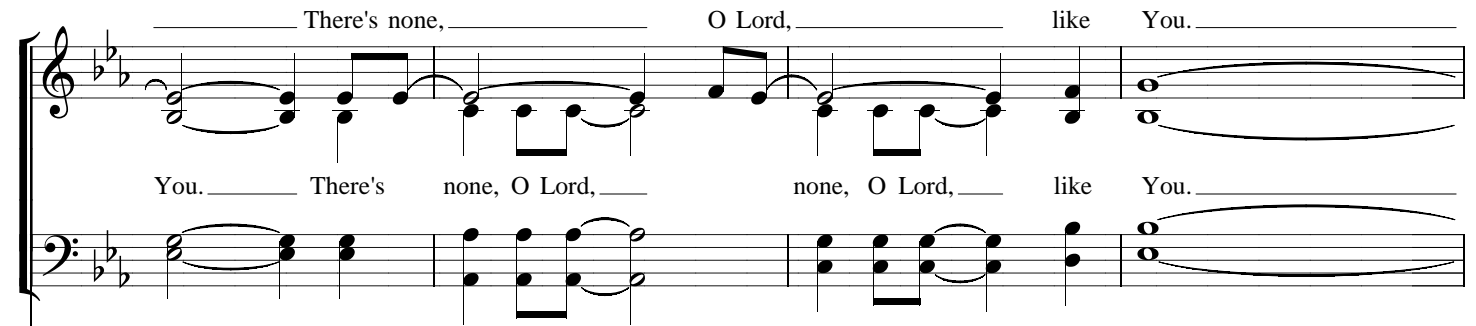
Lord, I know — You're ho - ly; — Lord, I know — You're true. —

The first vocal line is written in the soprano part. The lyrics are: "Lord, I know — You're ho - ly; — Lord, I know — You're true. —". The piano accompaniment is written in the grand staff. The dynamic marking is *mp*.

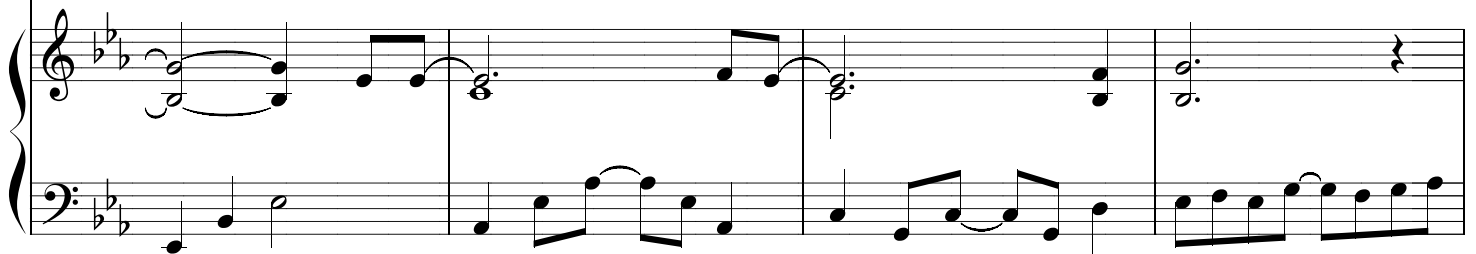
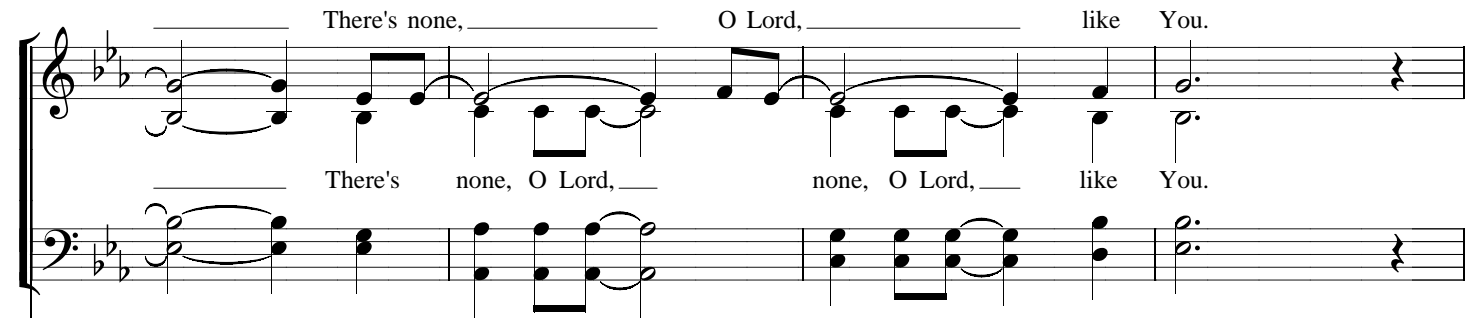
Lord, I know — You're ho - ly; — Lord, I wor - ship You. —

The second vocal line is written in the alto part. The lyrics are: "Lord, I know — You're ho - ly; — Lord, I wor - ship You. —". The piano accompaniment is written in the grand staff. The dynamic marking is *mp*.

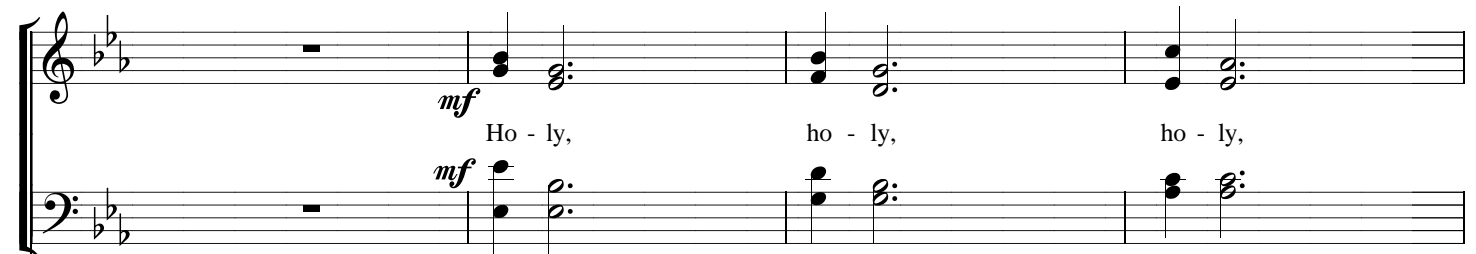
There's none, O Lord, like You.  
You. There's none, O Lord, none, O Lord, like You.



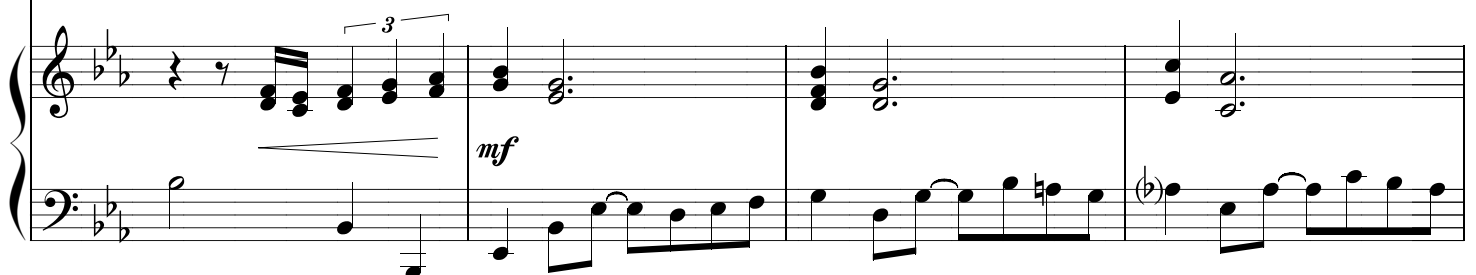
There's none, O Lord, like You.  
There's none, O Lord, none, O Lord, like You.



*mf* Ho - ly, ho - ly, ho - ly,  
*mf*



*mf*



ho - ly is the Lord. Ho - ly, ho - ly, ho - ly,

ho - ly is the Lord of Lords. — Ho - ly, — ho - ly — is the

Lord. — Lord of Lords. — Ho - ly, ho - ly is the Lord. —



# The Lord Is My Shepherd

(Psalm 23)

SATB

A Cappella

(or with opt. acc.)

"To His Glory..."

with freedom of expression ♩ = 80

The musical score is arranged in three systems, each with vocal and piano parts. The key signature is one flat (Bb) and the time signature is 3/4. The first system features a vocal line with lyrics 'The Lord is my Shep - herd;' and piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line with 'I shall not want. He mak - eth me to lie down in green pas - tures:' and piano accompaniment with a forte (*f*) dynamic. The third system concludes with 'lead - eth me be - side the still wa - ters. He re - stor - eth my' and piano accompaniment with a mezzo-forte (*mp*) dynamic. Dynamics include *mf*, *p*, *f*, and *mp*. Performance markings include 'poco rit.' and hairpins. The score ends with a fermata over the final chord.

*mf* The Lord is my Shep - herd;

*p* *mp* *mf*

*f* *mf* *poco rit.*

I shall not want. He mak - eth me to lie down in green pas - tures: He

*f* *mp* *poco rit.*

lead - eth me be - side the still wa - ters. He re - stor - eth my

*mp* *mp*

soul: He lead-eth me in the paths of right - eous-ness for His Name's

*mf* *f*

sake. Yea, though I walk through the val - ley of the

*mf* *pp*

*faster* *slowing*

sha - dow of death, I will fear no e - vil: for Thou art

*mf* *pp*

*faster* *slowing*

sha - dow of death, I will fear no e - vil: for Thou art

*p* *ff* *mp*

*rubato*

sha - dow of death, I will fear no e - vil: for Thou art

*p* *ff* *mp*

*rubato*

with me; Thy rod and Thy staff, they com - fort me. Thou pre -

par - est a ta - ble be - fore me in the pres - ence of mine en - em -

ies: Thou a - noint - est my head with oil; my cup run - neth

*p* *f* *molto rit.* *faster*

*p* *f* *molto rit.* *faster*

*mp* *mp* *slowing...*

*f* *ff* *a tempo*

*f* *ff* *a tempo*

*poco a poco molto rit. e dim.*  
*sub. p* *mf* *faster*

o - - - ver. Sure-ly good-ness and mer-cy shall fol - low me

*sub. p* *poco a poco molto rit. e dim.* *mf* *faster*

*mp* *slowing*

all the days of my life: And I will dwell in the house of the

*mp* *slowing*

*molto rit.* *pp* *mp* *slowly*

Lord for - ev - er.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems. The first system includes a vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system includes a vocal line and piano accompaniment. The score includes various musical notations such as dynamics, articulation, and performance instructions.

# Perfect Peace

(Isaiah 26:3)

SATB

*with tender warmth* ♩ = 72 *poco rit.* "To His Glory..."

The musical score is arranged in four systems. Each system contains a vocal line (SATB) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked as ♩ = 72. The score begins with a piano introduction in the first system, marked *mf*. The vocal line starts in the second system with the lyrics: "Peace is mea - sured in mo - ments a - lone with the Sav - ior; He is wait - ing to com - fort your trou - bled soul; On - ly He can speak joy to the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *poco rit.* and *mf*. The piece concludes with a final chord in the piano part.

*mf* Peace is

mea - sured in mo - ments a - lone with the Sav - ior; He is wait - ing to

com - fort your trou - bled soul; On - ly He can speak joy to the

depths of your spi - rit, *sub. mf* Streng-then and make you whole. *sub. mf*

*mp* On - ly time in His pre - sence can take a - way tears; *p* On - ly sens - ing His es - sence calms ev - 'ry

*mp* *p*

(no breath) *poco a poco cresc.*  
fear. Prince of Peace -- it is more than His Beau - ti - ful Name; To give peace is His pur - pose; it's the

*mp* *mf* *poco a poco cresc.*

slowly rit. *sub. p* *mp*

rea - son He came; It's the rea - son He came. "Thou wilt *mp*

This system contains the first two staves of music. The vocal line (top) and piano accompaniment (bottom) are in a key with two flats. The tempo is marked "slowly" and "rit.". Dynamics include *sub. p* and *mp*. The lyrics are: "rea - son He came; It's the rea - son He came. 'Thou wilt

*sub. p* slowly rit. *mp*

This system contains the piano accompaniment for the second system. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sub. p*, "slowly", "rit.", and *mp*.

*a tempo*

keep him in per - fect peace, whose mind is

This system contains the third and fourth staves of music. The tempo is marked "a tempo". The lyrics are: "keep him in per - fect peace, whose mind is

*a tempo*

This system contains the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand with triplets. The tempo is marked "a tempo".

*mf* *mf*

stayed on Thee, Be - cause he com - mits him -

This system contains the fifth and sixth staves of music. The dynamics are marked *mf*. The lyrics are: "stayed on Thee, Be - cause he com - mits him -

*mf*

This system contains the piano accompaniment for the fifth system. It features a melodic line in the right hand and a bass line in the left hand with triplets. The dynamic is marked *mf*.

1. D.S. (p.3) *mp*  
self to Thee and trusts con - fi - dent - ly. Thou wilt *mp*

1. D.S. (p.3) *mp*

2. *f* ly, *f* And he trusts in Thee

2. *f*

*ff* con - fi - dent - ly." *ff* Fine

*ff* Fine  
*poco a poco molto ritard...*



# Lo, How a Rose E're Blooming

(Isaiah 11:1-2)

SSATB

Tr. from German  
Vs.1, Vs.2 Bake  
Vs.3 Spaeth

14th Cen. Melody  
har. M. Praetorius  
arr. "To His Glory..."

*with rhythmic freedom* ♩ = 96

Soprano

Alto

*mp*

1. Lo, how a Rose e'er bloom - ing From ten - der stem hath

*mp*

1. Lo, how a Rose e'er bloom - ing From ten - der stem hath

*mp*

*p*

*mp*

*mf*

sprung! Of Jes - se's lin - eage com - ing As men of old have sung. *f* It.

*mf*

sprung! Of Jes - se's lin - eage com - ing As men of old have sung. *f* It

*mf*

*f*

(no breath)

*p* *poco a poco molto ritard...*

came a Flow' - ret bright, — A - mid the cold of win - ter, When half - spent was the night.

(no breath)

*p* *poco a poco molto ritard...*

came a Flow' - ret bright, — A - mid the cold of win - ter, When half - spent was the night.

*p* *poco a poco molto ritard...*

"Lo, How a Rose E're Blooming" - 2

Sop.-Tenor  
(descant)

Alto - Bass  
(melody)

*mp*

2. I - sai - ah 'twas fore - told it, The Rose I have in mind,

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano-Tenors (descant) and the second staff is for Alto-Bass (melody). Both vocal staves begin with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of a grand staff with treble and bass clefs, also starting at *mp*. The music is in a key with two flats and a 6/4 time signature. The lyrics are: "2. I - sai - ah 'twas fore - told it, The Rose I have in mind,".

*mf*

With Ma - ry we be - hold it, The Vir - gin Mo - ther kind. To show God's love a -

*f*

*mf*

With Ma - ry we be - hold it, The Vir - gin Mo - ther kind. To show God's love a -

Detailed description: This system contains the next two staves of the musical score. The vocal staves continue with lyrics: "With Ma - ry we be - hold it, The Vir - gin Mo - ther kind. To show God's love a -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The music transitions to a 4/4 time signature for the final two measures of the system. The lyrics are: "With Ma - ry we be - hold it, The Vir - gin Mo - ther kind. To show God's love a -".

(no breath)

*p*

*poco a poco molto ritard...*

right, She bore\_ to\_ men a Sav - iour, When half - spent was the night.

*p*

right, She bore to men a Sav - iour, When half - spent was the night.

Detailed description: This system contains the final two staves of the musical score. The vocal staves begin with a breath mark "(no breath)" and a piano (*p*) dynamic. The piano accompaniment also starts at *p*. The music is in a key with two flats and a 6/4 time signature. The lyrics are: "right, She bore\_ to\_ men a Sav - iour, When half - spent was the night." and "right, She bore to men a Sav - iour, When half - spent was the night." The piano part includes a dynamic marking *p* and a performance instruction *poco a poco molto ritard...*. The system concludes with a double bar line and a key signature change to three flats.

"Lo, How a Rose E're Blooming" - 3

Soprano I  
*mf* 3. O Flow'r, whose fra - grance fills the

Soprano II  
*mf* 3. O Flow'r, whose fra - grance ten - der, With sweet - ness fills the

Alto  
*mf* 3. O Flow'r, whose fra - grance ten - der, With sweet - ness fills the

Tenor (melody)  
*mf* 3. O Flow'r, whose fra - grance ten - der, With sweet - ness fills the

Bass  
*mf* 3. O Flow'r, whose fra - grance ten - der, With sweet - ness fills the

*mf*

air. *f* Shine glo - rious splen - dour Ev' - - - ry -

air, *f* Dis - pel in glo - rious splen - dour The dark - ness ev' - ry -

air, *f* Dis - pel in glo - rious splen - dour The dark - ness ev' - ry -

air, *f* Dis - pel in glo - rious splen - dour The dark - ness ev' - ry -

air. *f* Dis - pel in glo - rious splen - dour The dark - ness ev' - ry -

"Lo, How a Rose E're Blooming" - 4

Slower

where; *ff* True Man, yet Ve-ry God, From sin and death now

where; *ff* True Man, yet Ve-ry God, From sin and death now

where; *ff* True Man, yet Ve-ry God, From sin and death now

where; *ff* True Man, yet Ve-ry God, From sin and death now

where; *ff* True Man, yet Ve-ry God, From sin and death now

where; *ff* True Man, yet Ve-ry God, From sin and death now

Slower

save us, *mf* And share our ev'-ry care, *mp* And share our ev'-ry care.

save us, *mf* And share ev'-ry care, *mp* And share ev'-ry care.

save us, *mf* And share our ev'-ry care, *mp* And share ev'-ry care.

save us, *mf* And share our ev'-ry care, *mp* And share ev'-ry care.

save us, *mf* And share our ev'-ry care, *mp* And share ev'-ry care.

save us, *mf* And share our ev'-ry care, *mp* And share ev'-ry care.

Opt. Coda

*rit.* *mp* *molto rit.*

# A Silver Love

(Malachi 3:3)

SATB

*flowing* ♩ = 88 *rit.* "To His Glory..."

*mf* *rit.*

*mf* Solo or Unison

\*1. Lord, \_\_\_\_\_ help me see with Your eyes; \_\_\_\_\_ Help me hear with Your  
\*2. Lord, \_\_\_\_\_ put Your thoughts in my mind; \_\_\_\_\_ Put Your words in my

ears; \_\_\_\_\_ And help me to feel with Your mer - ci - ful heart That I may  
mouth; \_\_\_\_\_ And strength-en my will to die dai - ly to self, That I may

*rit.* *a tempo* *sub. mp*

*rit.* *a tempo* *sub. mp*

1. *D.S.* 2. *rit.* *a tempo* *rit.* (to SATB)

love like You. love like You. \_\_\_\_\_

1. *D.S.* 2. *rit.* *a tempo* *rit.*

\* or 1st vs. - Ladies, 2nd vs. - Men

"A Silver Love" - 2

*mf*

1. The Sav - ior wants our lives to be the kind that mir - rors His, \_\_\_\_\_ Re - flect - ing all that's  
 (2. His) eyes stay fixed in watch - ful care from hea - ven's throne a - bove; \_\_\_\_\_ He pa - tient - ly a -  
 (3. Cre) - ate in us a sil - ver love that's heat - ed till it's true; \_\_\_\_\_ Your fire re - fines and

*mf*

*mp* *slowing...*

beau - ti - ful in the One in whose hand it is, \_\_\_\_\_ the One in whose nail - pierced hand  
 waits - that mo - ment He looks and sees back His love, \_\_\_\_\_ He looks and sees back His face  
 pur - i - fies un - til all that is left is You, \_\_\_\_\_ till all that is left in us

*mp* *slowing...*

1., 2. D.S. 3. *freely* *rit.* Fine

it is. \_\_\_\_\_ 2. His  
 of love. \_\_\_\_\_ 3. Cre-  
 is You. \_\_\_\_\_

1., 2. D.S. 3. *freely* *rit.* Fine

# A Still, Small Voice

(1 Kings 19:11-12)

SATB

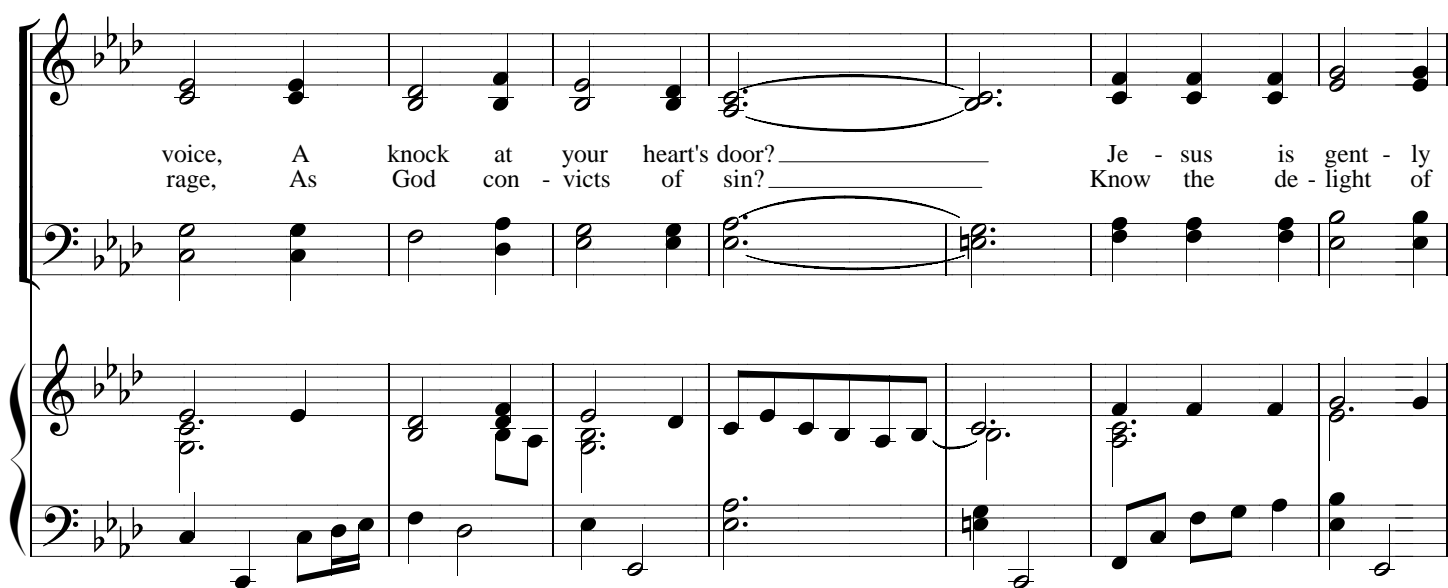
*gently* ♩ = 100

*mp* "To His Glory..."


1. Do you hear a still, small  
2. Does your heart with tur - moil



voice, A knock at your heart's door? Je - sus is gent - ly  
rage, As God con - victs of sin? Know the de - light of



call - ing you To life for - ev - er - more. From  
per - fect peace; Ask Je - sus to come in. Sur -



hea - ven's glo - ry He came down To die in bit - ter  
ren - der to His plead - ing voice; Re - ceive His love to -

shame,  
day. That in this mo - ment you could find  
Take that first step to Cal - va - ry;

Free - dom from guilt and blame.  
No long - er now de - lay.

1. *rit.* *D.S.*

1. *rit.* *D.S.*



2. *rit.* *Slower*

3. Time is quick - ly pass - ing by; This mo - ment

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The system begins with a first ending bracket labeled '2.' and a 'rit.' (ritardando) marking. The tempo then changes to 'Slower'. The lyrics '3. Time is quick - ly pass - ing by; This mo - ment' are written below the vocal line.

will be gone. An - gels in hea - ven wait to sing Sal -

The second system continues the musical score. The vocal line features a long note with a fermata over the word 'gone'. The piano accompaniment includes a 'rit.' marking and a 'Slower' tempo change. The lyrics 'will be gone. An - gels in hea - ven wait to sing Sal -' are written below the vocal line.

va - tion's vic - t'ry song. Re - spond just now to

The third system continues the musical score. The vocal line has a long note with a fermata over the words 'vation's vic - t'ry song'. The piano accompaniment features a 'rit.' marking and a 'Slower' tempo change. The lyrics 'va - tion's vic - t'ry song. Re - spond just now to' are written below the vocal line.

His sweet voice; Let go of fool - ish pride.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "His sweet voice; Let go of fool - ish pride." The music is in a minor key with a key signature of one flat (B-flat).

Ask Je - sus to for-give your sin, And in your heart a - bide.

This system contains the next two staves of music. The lyrics are: "Ask Je - sus to for-give your sin, And in your heart a - bide." The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Ask Je - sus to for-give your sin, And in your heart a - bide.

*slowing...* *molto rit.*

*slowing...* *molto rit.*

This system contains the final two staves of music. It includes performance markings: *slowing...* and *molto rit.* (molto ritardando). The lyrics are: "Ask Je - sus to for-give your sin, And in your heart a - bide." The piano accompaniment concludes with a final chord.