

SEARCH, PONDER AND PRAY

SATB with Opt. Children's Choir

Jaclyn Thomas Milne

Carol Baker Black
arr. by Linda Chapman and
Bonnie Heidenreich

Simply ♩ = 92

mp

mp [5] I feel the spir-it start to

I love to read the ho-ly scrip-tures, and, ev-'ry time I do, Ooh, _____

[5]

[13] *Obligato mp*

grow with-in my heart, A tes-ti-mo-ny *rit.* that they're true.— *mf a tempo* Search, Pon-der, pray to God.

Ooh. _____ Search, *mf* pon-der and pray, _____ Are the

[13] *rit. mf a tempo*

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dimin.

This, I must do. He'll guide. Deep in - side, I'll know they are things that I must do. The Spir - it will guide, and deep in side, I'll know the scrip - tures are

dimin.

dimin.

dimin.

mp 21

true. So pray'r - ful - ly I'll read the scrip - tures each day of my life, I will do. *mp* Pray'r - ful - ly the scrip - tures each day my whole life through. I'll

true. Ooh, *mp* *p*

21 *mp*

cresc.

Un-der-stand, heed the Lord's com - mand. I'll live as He would have me
 come to un - der - stand I'll heed the Lord's com - mand and live as He would have me do. —

Ooh, —

cresc.

cresc.

cresc.

29 *f* *mf*

do. I will ponder and I'll pray to God. These are things I must do. The spir - it guides me and

f *mf*

Search, pon - der and pray, — are the things that I must do. — The Spir - it will guide and

f *mf*

29 *mf*

deep in— side. I'll know that they are— true. The spir - it will guide,

deep in— side, I'll know the scrip- tures are true. The spir- it will guide. And

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

37

And deep in— side, I'll know the scrip- tures are true.

deep in— side. I'll know the scrip- tures are true.

I'll know

p *rit.* *p* *rit.* *p* *rit.* *a tempo*

37

Production Note: If desired, a children's choir can sing the soprano line. The sopranos then sing the obligato line.

COME, FOLLOW ME

SATB/Piano

John Nicholson

Samuel McBurney
Arr. by Linda Chapman and
Bonnie Heidenreich

Gently ♩ = 100

Piano




SA 7

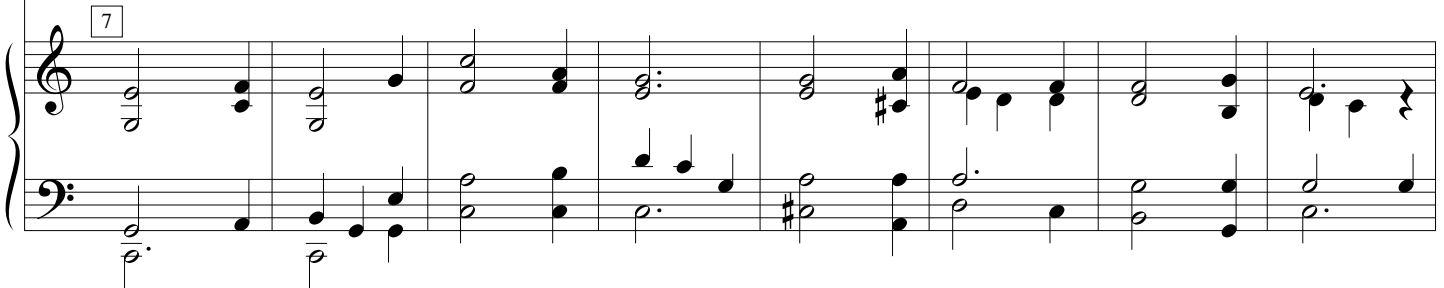
mf

"Come, fol- low me," the Sav— ior said. Then let us in his foot— steps tread,

TB



7



15

For thus a - lone can we— be one With God's own loved, be - got - ten Son.



15



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mp

23 Ooh _____ Ooh _____

Is it e - nough a - lone — to know That we must fol - low him — be -

31 Ooh _____ Ooh _____

low, While trav - ling thru this vale — of tears? No, this ex - tends to

42

ho - lier spheres. So trust - ing my all to thy

molto cresc. *f*

ten - der care, And know - ing thou lov - est me, I'll do thy

rit. will with a heart sin - cere: I'll be what you want me to be. *a tempo*

rit. *a tempo*

58 *mp* I'll go where you want me to go, dear Lord, I'll fol - low - thee. *mf* I'll go where you want me to go, dear Lord, O - ver moun - tain or

58

66 *cresc.*

I'll fol - low, fol low thee. I'll say what you want me to say, — dear

plain — sea;

66 *cresc.*

dimin.

Lord; I'll be what you want me to be. —

dimin.

dimin.

f

We must the on - ward path — pur - sue

f

rit. *f*

cresc. **ff** 88 And fol - low Him un -

As wi - der fields ex - pand *cresc.* to view **ff** And fol - low,

88 *cresc.* **ff**

dimin. **mf** 92 O - bey His word, 96 O - bey His

fol - low Him. O - bey His word, O - bey His
Fol - low Him. "Come, fol - low me." "Come, fol - low me."
mf *mf*

92 *dimin.* *mf* 96

"Come, fol - low, come fol - low me." "Come fol - low me."
mf *mf*

word, "Come, *dimin.* *rit.* *p* Come, fol - low me."
word, "Come fol - low, low come fol - low me."
"Come, fol - low low come me. fol - low Come fol - low me."
dimin. *rit.* *p*

dimin. *rit.* *p* a tempo

ABIDE WITH ME

Flute or Violin*

Henry F. Lyte

William H. Monk
Arr. by Linda Chapman and
Bonnie Heidenreich

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked "Gently" with a quarter note equal to 88 (♩ = 88). The score consists of eight staves of music. The first staff begins with a dynamic marking of *mp* and includes accents over the first and fifth measures. The second staff starts at measure 5 with a *mp* dynamic. The third staff starts at measure 20 with a *mf* dynamic and includes accents. The fourth staff continues the *mf* dynamic. The fifth staff starts at measure 32. The sixth staff includes a *mp* dynamic and accents. The seventh staff includes a *cresc.* marking and ends at measure 45. The eighth staff starts at measure 58, includes a *p rit.* marking, a *dimin.* marking, and ends with a *pp* dynamic.

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*from "Hymn Arrangements
for the LDS Choir" Volume I

SWEET IS THE WORK

SATB with Piano or Organ

Isaac Watts

John J. McClellan
Arr. by Linda Chapman

Piano or Organ

Fervently ♩ = 90

mp *cresc.* *rit.*

6 SA To praise thy name and

Sweet is the work, my God, my King, To praise thy name, give thanks and

TB

6 *a tempo*

sing, 14

sing, To show thy love by morn ing light, And talk of all thy

14

Also available as a "Vocal Score"

22

truths at night. Sweet is the day of sacred rest. No mortal

30

care shall seize my breast. Oh, may my heart in tune be found,

30

Like Da-vid's harp of solemn sound!

cresc.

45 *mf* My heart shall tri—umph

mf *rit.* *mf* *a tempo*

49 50 51 52

in— my Lord— And bless his works— and bless his word.— Thy works of

53 54 55 56

grace,— how bright— they shine!— How deep thy coun— sels, how— di—

vine! *mf* But, oh, what tri - umph shall I

64 *mf* *rit.* *mf a tempo*

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The lyrics "vine!" are under the first note, and "But, oh, what tri - umph shall I" are under the subsequent notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, quarter notes A3 and B3, and a half note C4. A box containing the number "64" is placed above the piano staff. The dynamic marking *mf* appears above the piano staff, and *rit.* is written below it. The tempo marking *mf a tempo* is also present below the piano staff.

raise to thy dear name through end - less days, When in the realms of

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note G4, quarter notes A4 and B4, and a half note C5. The lyrics "raise to thy dear name through end - less days, When in the realms of" are under the notes. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, quarter notes A3 and B3, and a half note C4. The piano accompaniment continues with various chords and melodic lines.

joy — I see Thy face in full fe - lic — i - ty.

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note G4, quarter notes A4 and B4, and a half note C5. The lyrics "joy — I see Thy face in full fe - lic — i - ty." are under the notes. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, quarter notes A3 and B3, and a half note C4. The piano accompaniment continues with various chords and melodic lines.

mf 83 Then shall I see and hear and know *f* All I de -

mf Then shall I see and *f* hear and know. *f* Then shall I see and

f All I de -

poco rall. 83 *mf*

sired and wished be - low. *dimin.* 91 *mf*

All I wished know be - low. *dimin.* And ev - ery power find sweet em - ploy

sired and wished be - low. 91 And ev - 'ry pow'r find sweet em - ploy,

dimin.

allargando *a tempo* *mp*

In that e - ter - nal world of joy. *mp*

allargando *a tempo* *mp*

allargando *a tempo rit.* *mp*

Sva

SWEET IS THE WORK

SATB with Piano or Organ

Isaac Watts

John J. McClellan
Arr. by Linda Chapman

6 SA To praise— thy
mf Sweet is the work, my God, my King, To praise thy name, give
TB

name— and sing, 14
thanks and sing, To show thy love— by morn— ing light,—

22
And talk of all thy truths— at— night. Sweet is the day— of
sa— cred rest. No mor - tal care— shall seize— my breast.

The musical score is written for SATB choir with piano or organ accompaniment. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into four systems. The first system includes vocal parts for Soprano Alto (SA) and Tenor Bass (TB), with lyrics: 'To praise— thy Sweet is the work, my God, my King, To praise thy name, give'. The second system continues with lyrics: 'name— and sing, thanks and sing, To show thy love— by morn— ing light,—'. The third system includes lyrics: 'And talk of all thy truths— at— night. Sweet is the day— of'. The fourth system includes lyrics: 'sa— cred rest. No mor - tal care— shall seize— my breast.'.

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30

Oh, may my heart in tune be found, Like Da-vid's harp of

45 *mf*

sol emn sound! My heart shall triumph in my

53

Lord And bless his works and bless his word. Thy works of

grace, how bright they shine! How deep thy counsels,

64 *mf*

how divine! But, oh, what triumph shall I raise

to thy dear name through end - less days, When in the realms of joy — I

83 Then shall I
see Thy face in full fe - lic - i - ty. *mf*

see and hear and know *f* All I de - sired and
Then shall I see and hear Then shall I know. see and All I and

wished — be - low. *dimin.* 91 *mf*
wished know. — be - low. *dimin.* *mf* And ev - ery power — find sweet — em - ploy —

allargando In that e - ter - nal world — of joy. — *a tempo mp*

PRESS FORWARD, SAINTS

Marvin K. Gardner

Vanja Y. Watkins
arr. by Linda Chapman and
Bonnie Heidenreich

Resolutely ♩ = 110

Piano or Organ

The introduction consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a triplet of eighth notes: G4, A4, Bb4. The left staff (bass clef) plays a steady eighth-note accompaniment: G2, A2, Bb2, C3, D3, E3, F3, G3.

SA 5

Press — for- ward, Saints, with stead- fast faith in Christ, With hope's — bright —

TB

The vocal parts (SA and TB) and piano accompaniment are shown for the first line of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts enter with a half note G3 and a half note A3, then continue with the lyrics.

5

13

flame a - light in heart — and — mind, — With — love of God — and

13

The vocal parts and piano accompaniment continue for the second line of lyrics. The piano accompaniment maintains its accompaniment pattern. The vocal parts enter with a half note G3 and a half note A3, then continue with the lyrics.

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love of all man kind. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

This system contains the first two systems of music. The top system features a vocal line with lyrics: "love of all man kind. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -". The piano accompaniment is in the lower system. Both systems are marked with a box containing the number "17".

ia! Press forward, feast - ing on the word of — Press for - ward, on the word of —

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "ia! Press forward, feast - ing on the word of — Press for - ward, on the word of —". The piano accompaniment is in the lower system. Both systems are marked with a box containing the number "23".

Christ. Re - ceiv - ing, re - joic - ing, prais - ing his great might. — Come un - to
 Christ. Re - ceive his name, re - joic - ing in his might.

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics: "Christ. Re - ceiv - ing, re - joic - ing, prais - ing his great might. — Come un - to Christ. Re - ceive his name, re - joic - ing in his might.". The piano accompaniment is in the lower system. Both systems are marked with a box containing the number "31".

35

Come un - to God's own light. Al - le - lu - ia! Al - le - lu -
God; find ev - er - last - ing light.

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "Come un - to God's own light. Al - le - lu - ia! Al - le - lu -". The bottom staff is a piano accompaniment in G major with lyrics: "God; find ev - er - last - ing light." A measure number "35" is in a box above the vocal staff.

35

ia! Al - le - lu - ia!

This system contains the next two staves of music. The top staff is a vocal line with lyrics: "ia! Al - le - lu - ia!". The bottom staff is a piano accompaniment. A measure number "35" is in a box above the vocal staff.

42

Press on, en - dur - ing in the ways of Christ. His love pro -

42

This system contains the final two staves of music. The top staff is a vocal line with lyrics: "Press on, en - dur - ing in the ways of Christ. His love pro -". The bottom staff is a piano accompaniment featuring triplets. A measure number "42" is in a box above the vocal staff, and another "42" is in a box above the piano staff.

50

claim thru days of mor - tal strife. Thus saith our God; "Ye

54

have e - ter - nal — life!" Al - le - lu - ia! Al - le - lu -

mf

ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

mf

mf

A POOR WAYFARING MAN OF GRIEF

SATB with Solo

James Montgomery

George Coles
arr. by Linda Chapman and
Bonnie Heidenreich

Solo

A— poor— way - far— ing Man of grief— Hath of - ten crossed— me

on my way, Who— sued— so hum— bly for re - lief— That I could nev— er

an— swer nay. I— had not pow'r— to ask his name,— Where - to he went,— or

whence he came; Yet— there— was some— thing in his eye— That won my love;— I

The musical score is written in G major and 6/8 time. It features a solo bass line and piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The solo part is written in a bass clef. The lyrics are: "A— poor— way - far— ing Man of grief— Hath of - ten crossed— me on my way, Who— sued— so hum— bly for re - lief— That I could nev— er an— swer nay. I— had not pow'r— to ask his name,— Where - to he went,— or whence he came; Yet— there— was some— thing in his eye— That won my love;— I". There are two boxed numbers '9' above the piano accompaniment, indicating a nine-measure rest.

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SS 17

knew — not why. I — spied — him where — a foun - tain burst — Clear from the rock; — his

A

17

strength was gone. The — heed — less wa — ter mocked his thirst; — He heard it, saw — it

25 *mf*

hur — rying on. I — ran *mf* and raised — the suf - frer up; — Thrice from the stream — he

25

dimin. *mp* 29

drained my cup, Dipped and re- turned it run - ning o'er; I drank and nev - er

dimin. *mp*

dimin. *mp*

rit. 33 SA

thirst ed more. In pris'n I saw him next, con- demned To

rit. TB *f*

rit. 33

a tempo 39

meet a trait or's doom at morn. The tide of ly ing tongues I stemmed, and Ooh,

a tempo

a tempo 39

hon - ored him — 'mid shame — and scorn. My — friend - ship's ut — most zeal to try, — He

rit. asked if I — for him would die. The — flesh — was weak; — my blood ran chill, — But
mp 47
rit. Ooh, —

47
mp

mf cresc. my free spir — rt *rit.* cried, — "I will!" *f* Then —

mf cresc. *rit.* 51

mf cresc. *rit.* *a tempo* 51 *f*

in a moment to my view The stranger started

from disguise. The tokens in his hands I knew; The

ff rit. Sa - vior stood be - fore my eyes. *mp* 60 *a tempo* He spake, and my poor

ff rit. *mp a tempo*

ff rit. 60 *a tempo*

name he named, — "Of me thou hast — not been a - shamed. These —

deeds — shall thy — mem - or - ial be; — Fear not, thou didst — them

rit.

rit.

un — to me." —

dimin. *p* *a tempo*

dimin. *p* *a tempo*

MASTER. THE TEMPEST IS RAGING

SATB Vocal Score

Mary Ann Baker

H. R. Palmer

Arr. by Linda Chapman and
Bonnie Heidenreich

6 *f* Mas - ter. _____ 10

Mas - ter! _____ Mas - ter. _____ *f*

Mas - ter! _____ Mas - ter, the tem - pest is

Mas - ter the bil - lows are toss - ing high! Mas - ter, no shel - ter or help is

rag - ing! The sky is o'er - shad - owed with black - ness.

20 *mf* *cresc.*

nigh. Car - est thou not that we per - ish? How canst thou lie — a -

cresc.

Car - est thou not?

rit. e dim. *a tempo*

sleep — When each mo - ment so mad - ly is threat - 'ning A grave in the an - gry deep?

rit. e dim. *a tempo*

33 ♩ = 50 *Sorrowfully*

mp Mas - ter, with an - guish of spir - it I bow in my grief to - day. — The depths of my sad heart are

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41 *piu mosso*

trou- bled. Oh, wak- en and save, I pray! ——— Tor- rents of sin and of an - guish

piu mosso

rit. e dim. *Slower*

Sweep o'er my sink - ing soul, ——— And I per- ish! I per- ish! dear Mas- ter. Oh, has- ten and take con-

rit. e dim.

49 *dimin.* *p* *Slightly Faster* ♩ = 60

trol! ——— The winds and the waves shall o - bey thy will: Peace, ——— be still. ———

dimin. *p*

mp cresc. poco a poco

Wheth- er the wrath of the storm- tossed sea Or de- mons or men or what - ev - er it be, — No

mp cresc. poco a poco

f *ff* *rit.*

wa- ters can swal- low the ship where lies The Mas- ter of o- cean and earth and skies. They

f *ff* *rit.* *mf*

mf 61 *dolce*

all shall sweet-ly o - bey thy will: Peace, be still; peace, be still. They all shall sweet-ly o -

dimin. *p* *rit.* 73 *mf*

bey thy will: Peace,— peace,— be still. Mas-ter, the ter-ror is o - ver. The

el - e - ments sweet— ly rest.— Earth's sun in the calm lake is mir - rored, And hea - ven's with - in my

81 *mp* *piu mosso cresc.* *mf*

breast. Lin - ger, O bless - ed Re - deem - er! Leave me a - lone no more,— And with

dimin. 89 *mp*

joy I shall make the blest har - bor And rest on the bliss - ful shore.— The winds and the waves shall o -

p *agitato* *cresc.*

bey thy will: Peace, be still. Wheth - er the wrath of the storm - tossed sea Or

p *agitato* *cresc.*

mf *f*

de - mons or men or what - ev - er it be, No wa - ters can swal - low the ship where lies The

mf *f*

ff *f* ¹⁰¹

Mas - ter of o - cean and earth and skies. They all shall sweet - ly o - bey thy will:

ff *f*

mf *mp* *mf* *mp* *rit. e dim.*

Peace, be still; peace, be still. They all shall sweet - ly o - bey thy will: Peace, peace, be

mf *mp* *mf* *mp* *rit. e dim.*

¹¹⁰ *p* *pp*

still. Mas - ter. Mas - ter. Mas - ter.

p *pp*

Peace. Peace. Peace, be still.

COME, FOLLOW ME

SATB Vocal Score

John Nicholson

Samuel McBurney
Arr. by Linda Chapman and
Bonnie Heidenreich

SA 7

TB *mf*

"Come, fol - low me," the Sav - ior said. Then let us in his

15

foot - steps tread, For thus a - lone can we - be one With God's own

mp 23 Ooh - - - - -

loved, be - got - ten Son. Is it e - nough a - lone - - - to know That we must

31 Ooh - - - - - Ooh - - - - -

fol - low him - be - low, While trav - 'ling thru this vale - - of tears?

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Ooh

42

No, this ex - tends to ho - lier spheres. So trust - ing my

all to thy ten - der care, And know - ing thou lov - est me, I'll

do thy will with a heart sin - cere: I'll be what you want me to

be. I'll go where you want me to go, dear Lord, O - ver moun - tain or

I'll fol - low, fol - low thee. I'll say what you want me to say, dear plain or sea;

dimin. Lord; I'll be what you want me to be. *f* We must the on-ward

dimin. *f*

path— pur - sue As wi - der fields ex - pand—to view *cresc.* 88 And fol - low Him un - *ff* And fol - low,

cresc. *ff*

dimin. ceas - ing - ly. *mf* 92 O - bey His word, 96 O - bey His

fol - low Him. O - bey His word, *mf* "Come, fol - low me." O - bey His
Fol - low Him. "Fol - low me."

word, "Come, *dimin.* fol - low, *rit.* *p* Come, fol - low me." *p*

word, "Come, *dimin.* fol - low, *rit.* *p* Come fol - low me."
"Come, fol - low me." *p* "Come, fol - low me."

MASTER. THE TEMPEST IS RAGING

SATB/Piano

Mary Ann Baker

H. R. Palmer

Arr. by Linda Chapman and
Bonnie Heidenreich

Fervently ♩ = 84

SA Mas - ter. Mas - ter!

TB Mas - ter!

Piano *f*

10 Mas - ter. Mas - ter! Mas - ter, the tem - pest is rag - ing! The

high! Mas - ter, no shel - ter or help is nigh.

sky is o'er - shad - owed with black - ness.

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20 *mf* *cresc.*

Car-est thou not that we per - ish? How canst thou lie a - sleep When each

cresc.

Car-est thou not?

20 *mf* *cresc.*

rit. e dim. *> a tempo*

mo-ment so mad-ly is threat-'ning A grave in the an- gry deep?

rit. e dim. *a tempo*

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

33 ♩ = 50 *Sorrowfully*

Mas-ter, with an- guish of spir - it I

mp

33 *mp* *mp*

bow in my grief to - day. ————— The depths of my sad heart are trou - bled. Oh,

wak-en and save, I pray! ————— Tor - rents of sin and of an - guish

41 *piu mosso*

41 *piu mosso*

Sweep o'er my sink - ing soul, ————— And I per-ish! I per-ish! dear Mas - ter. Oh,

rit. e dim.

rit. e dim.

Slower

rit. e dim.

49

p Slightly Faster $\text{♩} = 60$

has - ten and take con - trol! The winds and the waves shall o - bey thy will:

dimin. *dimin.* *p*

49

Peace, be still. Wheth - er the wrath of the storm - tossed sea Or de - mons or men or what -

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

mp cresc. poco a poco

ev - er it be, No wa - ters can swal - low the ship where lies The Mas - ter of o - cean and

f *ff* *f* *ff*

rit. *mf* 61 *dolce* *mp*

earth and skies. They all shall sweet - ly o - bey thy will: Peace, be still;

rit. *mf* *mp*

rit. *mf dolce* *mp*

p *mf* *dimin.* *p* *rit.*

peace, be still. They all shall sweet - ly o - bey thy will: Peace, — peace, — be still.

p *mf* *dimin.* *p* *rit.*

p *mf* *dimin.* *p* *rit.*

Gently 73 *mf*

Mas - ter, the ter - ror is o - ver. The el - e - ments sweet - ly

Gently *a tempo* *mf*

rest. Earth's sun in the calm lake is mir - rored, And hea - ven's with - in my

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Earth's sun in the calm lake is mirrored, And heaven's within my". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

81 *mp piu mosso cresc.* *mf*

breast. Lin - ger, O bless - ed Re - deem - er! Leave me a - lone no

81 *mp piu mosso cresc.* *mf*

The second system begins at measure 81. The vocal line continues with "breast. Lin - ger, O bless - ed Re - deem - er! Leave me a - lone no". The piano accompaniment features a more active eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo and dynamics are marked as *mp piu mosso cresc.* and *mf*.

more, And with joy I shall make the blest har - bor And rest on the bliss - ful

dimin.

The third system continues the piece. The vocal line begins with "more, And with joy I shall make the blest harbor And rest on the bliss - ful". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo and dynamics are marked as *dimin.*

89 *mp* *p*

shore. The winds and the waves shall o - bey thy will: Peace, be still.

mp *p*

89

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a measure marked '89' and a dynamic of *mp*. The lyrics are 'shore. The winds and the waves shall o - bey thy will: Peace, be still.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A second measure marked '89' shows a change in dynamics to *p* for both parts.

agitato *cresc.* *mf*

Wheth - er the wrath of the storm - tossed sea Or de - mons or men or what - ev - er it be, No

agitato *cresc.* *mf*

agitato *cresc.* *mf*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a measure marked '89' and a dynamic of *mf*. The lyrics are 'Wheth - er the wrath of the storm - tossed sea Or de - mons or men or what - ev - er it be, No'. The piano accompaniment is marked *agitato* and *cresc.* in both hands. A second measure marked '89' shows a change in dynamics to *mf* for both parts.

f *ff* *f*

wa - ters can swal - low the ship where lies The Mas - ter of o - cean and earth and skies. They

f *ff* *f*

f *ff*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a measure marked '89' and a dynamic of *f*. The lyrics are 'wa - ters can swal - low the ship where lies The Mas - ter of o - cean and earth and skies. They'. The piano accompaniment is marked *f* and *ff* in both hands. A second measure marked '89' shows a change in dynamics to *ff* for both parts.

101 *mf* *mp*

all shall sweet-ly o-bey thy will: Peace, be still; peace, be still. They

101 *f* *mf* *mp*

mf *mp* *rit. e dim.*

all shall sweet-ly o-bey thy will: Peace,— peace,— be still. —

mf *mp* *rit. e dim.* *a tempo*

110 *p* *pp*

Mas-ter. Mas-ter. Mas-ter.

Peace. Peace. Peace, be still.

110 *p* *pp* *rit.*

ABIDE WITH ME

SATB Vocal Score with Flute/Piano

Henry F. Lyte

William H. Monk
Arr. by Linda Chapman and
Bonnie Heidenreich

Gently ♩ = 88

SA

TB

A - bide with me, fast falls the e - ven - tide; The dark - ness deep - ens.

13

Lord, with me a - bide! When oth - er help - ers — fail and com - forts flee, — Help of the

mf

24

help - less, oh, a - bide with me! Swift to its close ebbs out life's lit - tle

mp dimin. *mf*

32

day. Earth's joys grow dim; its glo - ries pass a - way. Change — and de -

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cay in all a-round I see. O thou who chang-est not, a-bide with me!

32 *f*

I need thy pres-ence ev-ry pass-ing hour. What but thy grace can

51 *Broaden*

foil the tempt-er's pow'r? Who, like thy-self, my guide and stay can be?

mp *rit.* *a tempo* *p rit.* *dimin.* *pp*

Thru cloud and sun-shine, Lord, a-bide with me! A-bide with me.

mp *rit.* *a tempo* *p rit.* *dimin.* *pp*

A POOR WAYFARING MAN OF GRIEF

SATB Vocal Score

James Montgomery

George Coles
arr. by Linda Chapman and
Bonnie Heidenreich

Solo

A poor way - far - ing Man of grief Hath of - ten crossed me
on my way, Who sued so hum - bly for re - lief That I could nev - er
an - swer nay. I had not pow'r to ask his name, Where - to he went, or
whence he came; Yet there was some - thing in his eye That won my love; I
knew not why. I spied him where a foun - tain burst Clear from the rock; his
strength was gone. The heed - less wa - ter mocked his thirst; He heard it, saw it
hur - rying on. I ran and raised the suf - frer up; Thrice from the stream he

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dimin. *mp* 29

drained my cup, Dipped and re-turned it run-ning o'er; I drank and nev-er

rit. 33 SA

thirst-ed more. In pris'n I saw him next, con-demned To

a tempo 39

meet a trait-or's doom at morn. The tide of ly-ing tongues I stemmed, and Ooh,

hon-ored him 'mid shame and scorn. My friend-ship's ut-most zeal to try, He

rit. *mp* 47

asked if I for him would die. The flesh was weak; my blood ran chill, But Ooh,

mf cresc. *rit.* 51 *f*

my free spir — it cried, — "I will!" Then — in — a mo — ment

mf cresc. *rit.*

to my view — The strang - er start — ed from dis - guise. The to — kens in — his

ff rit. *mp* 60 *a tempo*

hands I knew; — The Sa - vior stood — be - fore — my eyes. He — spake, and my — poor

ff rit. *mp a tempo*

name he named, — "Of me thou hast — not been a - shamed. These — deeds — shall thy — mem -

rit. *dimin.* *p a tempo*

or - ial be; — Fear not, thou didst — them un — to me." —

rit. *dimin.* *p a tempo*

SEARCH, PONDER AND PRAY

SATB Vocal Score with Opt. Children's Choir

Jaclyn Thomas Milne

Carol Baker Black
arr. by Linda Chapman and
Bonnie Heidenreich

mp 5

I love to read the ho - ly scrip - tures, and, ev - 'ry time I
I feel the spir - it start to grow with - in my heart, A tes - ti - mo - ny
do, Ooh, Ooh.

13 *Obligato mp*

rit. that they're true. Search, Pon - der, pray to God. This, I must
mf a tempo

Search, pon - der and pray, Are the things that I must

dimin.
do. He'll guide. Deep in - side, I'll know they are
dimin.
do. The Spir - it will guide, and deep in - side, I'll know the scrip - tures are
dimin.

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mp 21

true. *mp* So pray'r-ful-ly I'll read the scrip- tures each day of my life, Pray'r- ful - ly the scrip - tures each day my whole life

true, *mp* *p* Ooh,

I will do. Un - der - stand, heed the Lord's com - mand. through. I'll come to un - der - stand I'll heed the Lord's com - mand and

Ooh,

cresc. 29 *f*

live I'll live as He would He have me do. I will pon - der and I'll as He would *cresc.* *f* me do. Search, pon - der and

cresc. *f*

mf

pray to God. These are things I must do. The spir - it guides me and

pray, _____ are the things that I must do. _____ The Spir - it will guide and

rit.

37

mp

deep in___ side. I'll know that they are___ true. The spir - it will guide,

deep in___ side, I'll know the scrip - tures are true. _____ The spir - it will guide. And

rit.

mp

And deep in___ side, I'll know___ the scrip - tures are true. _____

deep in___ side. _____ I'll know___ the scrip - tures are true. _____

I'll know *rit.*

p

rit.

p

rit.

p

rit.

PRESS FORWARD, SAINTS

SATB Vocal Score

Marvin K. Gardner

Vanja Y. Watkins
arr. by Linda Chapman and
Bonnie Heidenreich

SA 5 *mf*

Press — for- ward, Saints, with stead - fast faith in Christ, With

TB *mf*

13

hope's — bright — flame a - light in heart — and — mind, — With — love of

17

God — and love of — all man — kind. — Al - le - lu - ia! Al - le - lu -

23

ia! Al - le - lu - ia! Press for-ward, on the word of — Christ. Re-ceive-ing,

Press for-ward, feast - ing on the word of Christ. Re - ceive his

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31

name, re - joic - ing, prais - ing his great might. Come un - to God; Come un - to find
re - joic - ing in his might.

35

God's own light. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
ev - er - last - ing light.

42

Press on, en - dur - ing in the ways of Christ. His love pro - claim thru days of mor - tal

50

54

strife. Thus saith our God; "Ye have e - ter - nal - life!" Al - le - lu - ia! Al -

mf

mf

le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

ABIDE WITH ME

SATB with Opt. Flute/Violin

Henry F. Lyte

William H. Monk
Arr. by Linda Chapman and
Bonnie Heidenreich

Gently ♩ = 88

Opt. Flute/
Violin

mp

Piano

mp

5 *mp*

5 SA

A - bide with me, fast falls the e - ven - tide;

TB *mp*

5

mp

The dark - ness deep - ens. Lord, with me a - bide!

Also available as a "Vocal Score"

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13 *mf*

When oth - er help - ers fail and com - forts flee,

mf

13 *mf*

mp

Help of the help - less, oh, a - bide with me!

mp

mp

24 *mf*

24 *mf*

Swift to its

mf

24 *mf*

close ebbs out life's lit - tle day. Earth's joys grow

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 three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "close ebbs out life's lit - tle day. Earth's joys grow". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dim; its glo - ries pass a - way. Change and de -

The second system of the musical score continues from the first. It also consists of three staves. The vocal line (top staff) has the lyrics: "dim; its glo - ries pass a - way. Change and de -". The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns. There are three boxed numbers "32" placed above the vocal staff, above the piano treble staff, and above the piano bass staff, indicating a measure or section number.

mp

cay in all a - round I see. O thou who

mp

mp

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a whole note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment (middle staves) starts with a whole note chord of G4-Bb4-D5, followed by a half note chord of G4-Bb4-D5, and then a quarter note chord of G4-Bb4-D5. The keyboard accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mp* (mezzo-piano) and crescendo/decrescendo hairpins.

chang - est — not, a - bide with me!

Detailed description: This system contains the next four measures. The vocal line (top staff) continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment (middle staves) continues with a whole note chord of G4-Bb4-D5, followed by a half note chord of G4-Bb4-D5, and then a quarter note chord of G4-Bb4-D5. The keyboard accompaniment (bottom staves) continues with the same rhythmic pattern. Dynamics include *mp* and hairpins.

cresc. 43

f 43 *f*

I need thy pres - ence

cresc. 43 *f*

ev - ry pass - ing hour. What but thy grace can foil the tempt - er's

51 *Broaden*

pow'r? Who, like thy - self, my guide and stay can

51 *Broaden*

be? Thru cloud and sun - shine, Lord, a - bide with

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "be? Thru cloud and sun - shine, Lord, a - bide with". It includes dynamic markings *mp* and *rit.* and crescendo/decrescendo hairpins. The bottom staff is a piano accompaniment with chords and moving lines.

me! A - bide with me.

a tempo *p rit.* *dimin.* *pp*

a tempo *p rit.* *dimin.* *pp*

a tempo *p rit.* *dimin.* *pp*

This system contains the next two staves of music. The top staff continues the vocal line with lyrics: "me! A - bide with me.". It includes dynamic markings *a tempo*, *p rit.*, *dimin.*, and *pp*. The middle staff is a piano accompaniment with sustained chords and moving lines. The bottom staff is another piano accompaniment with moving lines. The system concludes with a double bar line.