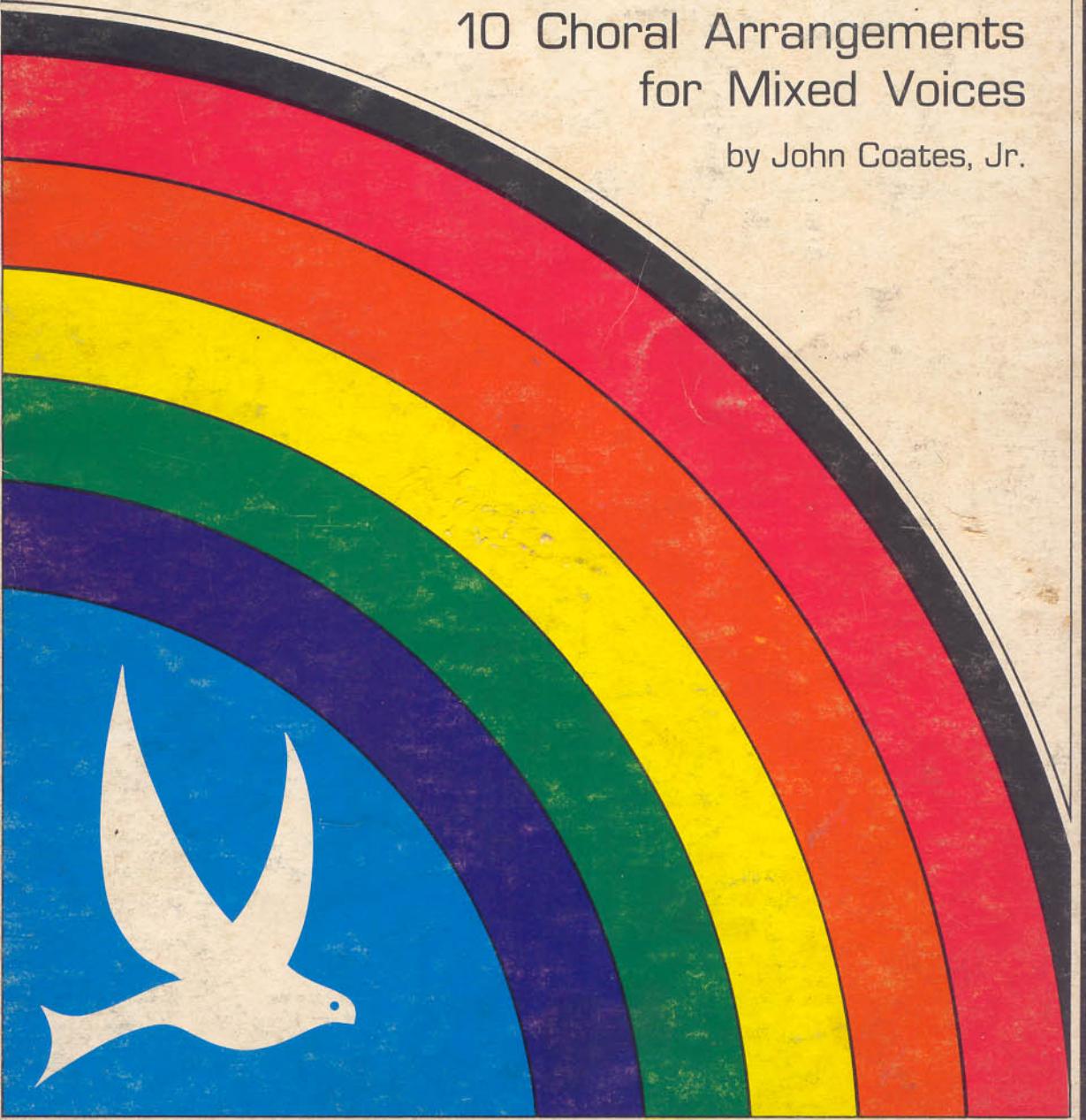


GOOD NEWS!

10 Choral Arrangements
for Mixed Voices

by John Coates, Jr.



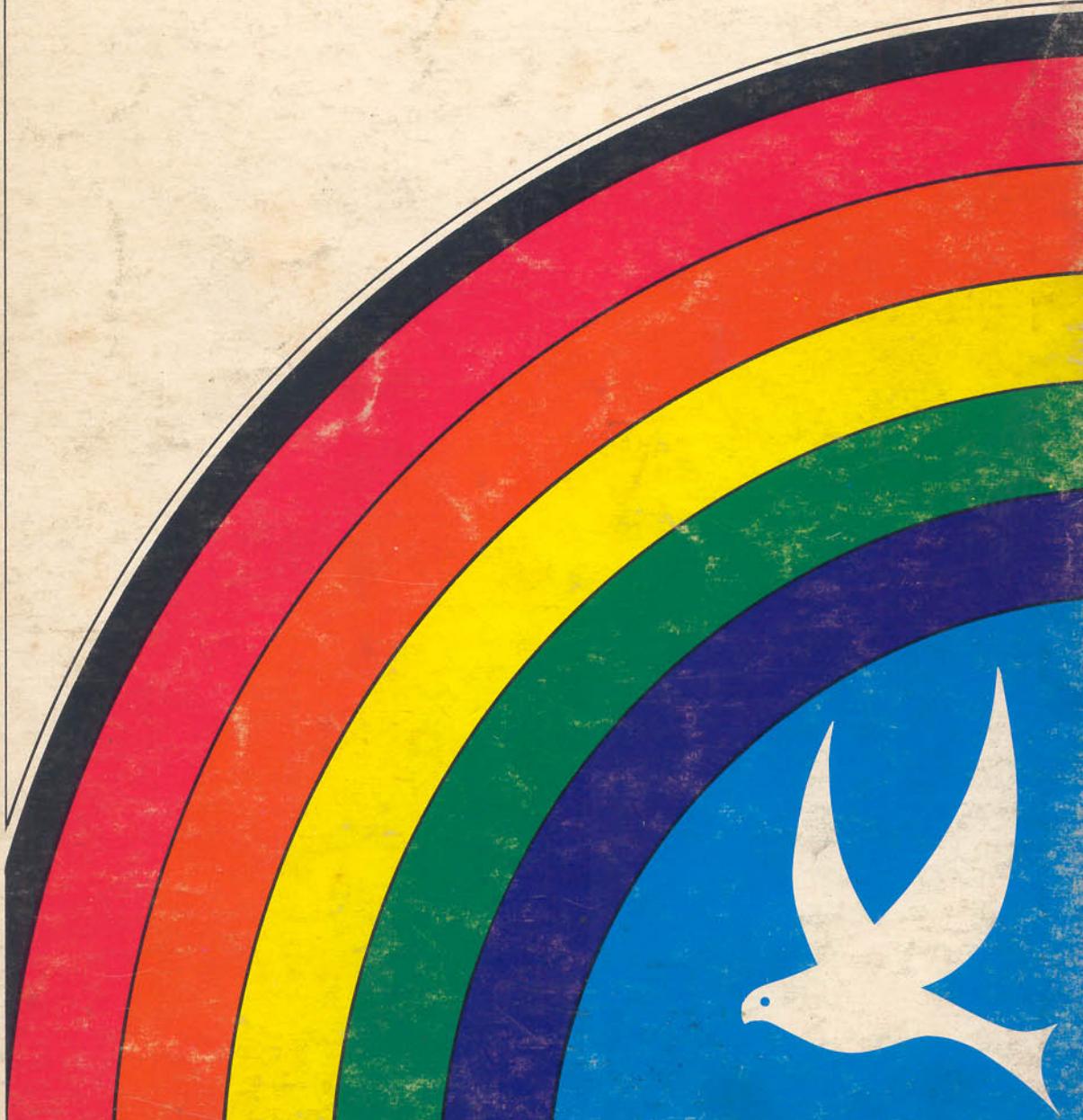
GlorySound
Invites You To Share The

GOOD NEWS!

with these super JOHN COATES, JR. arrangements of

Bill & Gloria Gaither's *Let's Just Praise the Lord*
Wayne Romero's *I Just Came to Praise the Lord*
Gene MacLellan's *Put Your Hand in the Hand*
Hoyt Axton's *Joy to the World* (Religious Text)
Loonis McGlohon's *Teach Me Lord*

Amazing Grace
Bringing in the Sheaves
What a Friend We Have in Jesus
When the Roll is Called Up Yonder
Come, Thou Fount of Every Blessing



Let's Just Praise the Lord

Words by
WILLIAM J. and GLORIA GAITHER

MARCELO CARVALHO

Music by
WILLIAM J. GAITHER

Moderately slow — smoothly but rhythmically steady ($\text{♩} = \text{ca. } 80$)

r.h.

l.h.

mp legato, espressivo

mf

**(Ped.)*

WOMEN

MEN

Let's just

mp

dim.

A

p-mp

praise _____ the Lord, praise _____ the Lord; Let's just

p-mp (not heavy)

Pedal carefully.

*Be sure to observe pedal indications throughout.

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mp - mf

lift our hands to heav-en ____ and praise _____ the Lord. Let's just

mp - mf

Let's just

MARCELO CARVALHO

(B)

praise _____ the Lord, praise _____ the Lord; Let's just

praise _____ the Lord, praise _____ the Lord; Let's just

mp - mf

lift our hands t'ward heav-en ____ and praise the Lord.

lift our hands t'ward heav-en ____ and praise the Lord.

(C)

MARCELO CARVALHO

5

MALE SOLO (or small group) — *1st time only*

1. We — thank Him for His kind-ness,— we thank Him for His

FEMALE SOLO (or small group) — *2nd time only**mp*

2. Just the pre - cious name of Je - sus— is wor - thy of our

(Women)

*mp-p**oo*

(Men)

*mp-p**oo*
simile

love; We've been in heav'n-ly plac-es,— felt bless-ings— from a -

praise; Let us bow our knee be - fore Him,— our hands — to heav-en

oo
oo

no pedal

(D)

bove. We've been shar - ing all the good things the

raise. When He comes in clouds of glo - ry, with

oo

oo

MARCELO CARVALHO

fam - 'ly can af - ford; Let's just turn our praise t'ward

Him to ev - er reign, Let's lift our hap - py

oo

oo

simile

1. *D. S.*
(to A)

heav - en — and praise — the Lord.

2.

voi - ces — and praise His dear name.

1. *mp.*
(to A)

Let's just

2. *mf.* *strongly*

Let's just

— Let's just

1. *D. S.*
(to A)

no pedal

2.

(E)

MARCELO CARVALHO

(Women)

praise — the Lord; praise — the Lord; Let's just

(Men)

praise — the Lord; praise — the Lord; Let's just

mf strongly

lift our hands to heav-en__ and praise _____ the Lord. Let's just
 lift our hands to heav-en__ and praise _____ the Lord. Let's just

(no pedal)

MARCELO CARVALHO

(F)

praise _____ the Lord, praise _____ the Lord; Let's just
 praise _____ the Lord, praise _____ the Lord; Let's just

lift our hands t'ward heav-en__ and praise the Lord.
 lift our hands t'ward heav-en__ and praise the Lord.

(no pedal)

(G)

*(div.)**mf*

Let's just lift our hands t'ward heav-en__ and praise the

*(div.)**mf*

Let's just lift our hands t'ward heav-en__ and praise the

mel.mf**rit.* -

Lord.

Lord.

rit. -*Very slow**p mel.*

MARCELO CARVALHO

Praise the

Lord!

*Very slow**p*

When the Roll Is Called Up Yonder

MARCELO CARVALHO

by
JAMES M. BLACK
(adapted J. C.)

With vigorous spirit – *not too slow* ($\text{♩} = \text{ca. } 100$)
always very rhythmic

Pedal carefully throughout.



WOMEN

(mp) 2nd time only

(2.) bright and cloud-less morn-ing when the dead in Christ shall rise, And the

MEN

mf

1. When the trum-pet of the Lord shall sound and time shall be no more, And the
(2.) bright and cloud-less morn-ing when the dead in Christ shall rise, And the



mf legato, but rhythmic

glo - ry of His res - ur - rec - tion share;

When His cho - sen ones shall gath - er to their

morn-ing breaks, e - ter-nal, bright, and fair;
glo - ry of His res - ur - rec - tion share;When the saved of earth shall gath - er o - ver
When His cho - sen ones shall gath - er to their

*All ♪ 's should be played or sung thus: $\text{♪}^3 \text{♪}$

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Both times

home be - yond the skies, And the roll is called up yon - der, I'll be there. (1,2.) When the

on the oth - er shore, And the roll is called up yon - der, I'll be there.
home be - yond the skies, And the roll is called up yon - der, I'll be there.

(B) MARCELO CARVALHO

roll _____ is called up yon - der, When the

O, when the roll is called up yon - der, I'll be there;

roll _____ is called up yon - der, When the

O, when the roll is called up yon - der, I'll be there;

roll _____ is called up yon - der, When the
O, when the roll is called up yon - der, When the

MARCELO CARVALHO

1.

D. S.

mp (to (A))

roll is called up yon - der, I'll be there.
roll is called up yon - der, I'll be there.

2. On that
mf

2. On that

1.

D. S. (to (A))

there.
there.

(C) (Same tempo)

2.

there.
there.

(Same tempo)

2.

(S) steady and rhythmic, with even 8th note feel

(D)

*steady and rhythmic, with even 8th note feel**mf*

3. Let us la-bor for the Mas-ter from the dawn ill set-ting sun, Let us

mf

3. Let us la-bor for the Mas-ter from the dawn till set-ting sun, Let us

MARCELO CARVALHO

talk of all His won-drous love and care;

Then when all of life is o-ver and our

talk of all His won-drous love and care;

Then when all of life is o-ver and our

work on earth is done, And the roll is called up yon-der, I'll be there.

When the

work on earth is done, And the roll is called up yon-der, I'll be there.

(f)

(E)

*SMALL GROUP OF WOMEN'S VOICES — 2nd time only

ff

When the roll is called up yon - der,

(Women)

roll _____ is called up yon - der, When the

(Men)

O, when the roll is called up yon - der, I'll be there;

f-ff well accented

MARCELO CARVALHO

When the roll is called up yon - der, I'll be there;

roll _____ is called up yon - der, When the

O, when the roll is called up yon - der, I'll be there;

When the roll is called up yon - der, When the *

roll is called up yon - der, When the

O, when the roll is called up yon - der, When the

MARCELO CARVALHO

(Women)

1. (to E) 2.

ff

roll is called up yon - der, I'll be there. When the there. When the

(Men)

ff

roll is called up yon - der, I'll be there. When the

1. (to E) 2.

*Rejoin section.

(F)

roll is called up yon - der, I'll be there. When the

roll is called up yon - der, I'll be there. When the

(ff)

MARCELO CARVALHO

Slowly, freely

p (hushed)

roll is called up yon - der, I'll be there. I'll be there! _____

p (hushed)

roll is called up yon - der, I'll be there. I'll be there! _____

Slowly, freely

pp

pp

What a Friend We Have in Jesus

Text: JOSEPH SCRIVEN

MARCELO CARVALHO

Music: CHARLES C. CONVERSE
(adapted J. C.)Fairly fast – in strong, rhythmic 2 ($\text{d} = \text{ca. } 88$)

(A)

WOMEN

mf rhythmically

1. What a friend we have in Je -

MEN

mf rhythmically

1. What a friend we have in Je -

mf

sus, All our sins and grief to bear! _____

sus, All our sins and grief to bear! _____

(B)

What a priv - i - lege to car - ry Ev - 'ry .

What a priv - i - lege to car - ry Ev - 'ry .

(C)

thing to God in prayer! _____ Oh, what peace we of - ten

thing to God in prayer! _____ Oh, what peace we of - ten

MARCELO CARVALHO

for - feit, Oh, what need - less pain we bear, _____

for - feit, Oh, what need - less pain we bear, _____

(D)

All be - cause we do not car - ry Ev - 'ry -

All be - cause we do not car - ry Ev - 'ry -

(E)

mp

thing to God in prayer! _____

2. Have we tri - als and temp - ta -

thing to God in prayer! _____

p mm _____

MARCELO CARVALHO

tions? Is there trou - ble an - y - where? _____

Is there trou - ble an - y -

(F)

We should nev-er be dis - cour - aged; Take it to the Lord in

where? *mm*

(G)

MARCELO CARVALHO

p

prayer! _____ Can we find a friend so faith - ful,

p *mp* (*mel.*)

Take it to the Lord! Can we find a friend so faith - ful,

(H)

mp

Who will all our sor-rows share? Who will share our sor-rows? Je - sus knows our ev - 'ry

Who will all our sor-rows share? _____

mm

weak - ness; Take it to the Lord in prayer! _____

mp

Take it to the Lord in prayer! _____

MARCELO CARVALHO

(I)

3. Are we weak and heavy lad - en, Cum - bered

3. Are we weak and heavy lad - en, Cum - bered

(J)

with a load of care? _____ Pre - cious Sav-iour, still our

with a load of care? _____ Pre - cious Sav-iour, still our

ref
uge; Take it to the Lord in prayer!

ref
uge; Take it to the Lord in prayer!

MARCELO CARVALHO

(K)

Do thy friends de-spise, for - sake thee? Take it

Do thy friends de-spise, for - sake thee? Take it

(L)

to the Lord in prayer; In His arms He'll take and shield

to the Lord in prayer; In His arms He'll take and shield

*(div.)**(unis.)*

thee; Thou wilt find a sol - ace there.

thee; Thou wilt find a sol - ace there. What a

MARCELO CARVALHO

ff

What a friend! What a

friend! What a

friend we have!

friend we have!

I Just Came to Praise the Lord

MARCELO CARVALHO

Words and Music by
WAYNE ROMERORather slow - with gentle, steady motion ($\text{♩} = 69-76$)

Use pedal throughout (carefully).

(A)

WOMEN

p lightly (opt. div.)

I just came to praise the Lord,

MEN

p *lightly*

mm

p

mm

I just came to praise the Lord, I just came to praise His

mm

mm

p

p

p

p

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ho - ly name, I just came to praise the Lord.

I just came to praise the Lord.

(B)

p

I just came to thank the Lord,

I just came to thank the Lord,

I just came to thank the

mp

(legato)

MARCELO CARVALHO

I just came to thank the Lord, I just came to praise His name,

Lord,

I just came to praise His ho - ly name,

*mp (mel.)**mf*

(C)

I just came to thank the Lord.

He came in - to my life one

I just came to thank the Lord.

He came in - to my life one

MARCELO CARVALHO

ver - y spe-cial day, He came in-to my heart ____ to show me a bet-ter way; He

ver - y spe-cial day, He came in-to my heart ____ to show me a bet-ter way; He

said He'd nev-er de - part, _____ And this is why I sing: _____ I just came to praise the Lord..

said He'd nev-er de - part, _____ And this is why I sing: _____ I just came to praise the Lord..

(D)

*p**mp*

I just came to praise the Lord,

MARCELO CARVALHO

oo

I just came to praise the Lord,

I just came to praise His

*mp (mel.)**oo*

I just came to praise the Lord. —

ho - ly name,

I just came to praise the Lord. —

(E)

*A FEW WOMEN

mp

I just came to love the Lord, _____

(Women)

*mf**(opt. div.)*

I just came to love the Lord,

I just came to love the

(Men)

mf

I just came to love the Lord, _____

I just came to love the

MARCELO CARVALHO

I just came to love the Lord, _____

I just came to praise,

*(Rejoin
section.)*

Lord,

I just came to praise His ho - ly name, -

Lord, _____

I just came to praise His ho - ly name, _____

(Women)

I just came to love the Lord.

(Men)

I just came to love the Lord.

He came in-to my life one

MARCELO CARVALHO

ver - y spe - cial day,

He came in - to my heart ____ to

ver - y spe - cial day,

He came in - to my heart ____ to

show me a bet-ter way;

He said He'd nev-er de - part, And

show me a bet-ter way;

He said He'd nev-er de - part, And

Two staves of musical notation in G minor (two flats). The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics "this is why I sing: I just came to praise the Lord." are repeated twice.

(G)

MARCELO CARVALHO

*A FEW MEN – 2nd time only

pp with quiet excitement

A single staff of musical notation in G minor (two flats). The dynamic marking is *pp*. The lyrics "I just came to praise the Lord, ____" are written below the staff.

(Women)

p-pp

I just came to praise the Lord,

I just came to praise the

(Men)

(mel.) mp-p

I just came to praise the Lord,

I just came to praise the

mp-p

I just came to praise the Lord, _____ I just came to praise,
(Rejoin
section.)

Lord, I just came to praise His ho - ly name,
 Lord, I just came to praise His ho - ly name,

(Women) 1. *mp* (mel.) 2. *p* (mel.)

(Men) I just came to praise the Lord. I just came to praise the Lord.
 I just came to praise the Lord. I just came to praise the Lord.

1. 2.

MARCELO CARVALHO

I just came to praise the Lord. I just came to praise the Lord.
 I just came to praise the Lord. I just came to praise the Lord.

ppp

Joy to the World

(Religious Version)

MARCELO CARVALHO

Words and Music by
HOYT AXTONModerate "gospel-rock" tempo ($\text{♩} = \text{ca. } 126$)

f strongly, very rhythmic

(A)1st time: Lower voice staff only (to **(B)**)2nd time: Upper voice staff only (to **(B)**)(2nd time only)
very rhythmic

WOMEN

(2.) rea - son to be Chris - tian is

(1st time only)

very rhythmic

MEN

1. Je - re - mi - ah was a proph - et;



just as plain as day:

The ser - mon on the moun - tain was

Mo-ses was a prophet, too;

Je-sus was the Son of God and man, His

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**(opt. div.)*

made to— show the way.—

It was made to— show the way.—

**(opt. div.)*

love shines down on you.—

Yes, His love shines down on you.—

(B)

Both times

Joy to the world, All ____ the boys and girls now,

Joy to the world, All ____ the boys and girls now,

MARCELO CARVALHO

1.

D. S. (to A)

Joy to the chil-dren of Gal-i - lee,—

Joy to—you and me.—

2. The

Joy to the chil-dren of Gal-i - lee,—

Joy to you and me.—

2.

Joy to you and me. —

Joy to you and me. —

2.

MARCELO CARVALHO

(C)

mp

and you

3. When you're lost out on life's high-way

have no place to hide, —

and

The keys are in the King-dom, —

(opt. div.)

we're all_wel - come in-side. —

Yes, we're all_wel-come in-side. —

(opt. div.)

Yes, we're all_wel-come in-side. —

D

mf

Joy to the world,

All _____ the boys and girls now,

mf

Joy to the world,

All _____ the boys and girls now,

mf

MARCELO CARVALHO

Joy to the chil-dren of Gal-i - lee, —

Joy to you and me. —

Joy to the chil-dren of Gal-i - lee, —

Joy to you and me. —

(E)

(opt. div.)

MARCELO CARVALHO

Joy to the world, Joy to you_and me.

Joy to the world, Joy to you_and me.



F

A FEW WOMEN (or solo voice)

f

Joy to the world, All _____ the boys and
 (Women) *ff*
 Joy to the world, All _____ the boys and girls,
 (Men) *ff* (*opt. div.*)
 Joy to the world, All _____ the boys and girls,

MARCELO CARVALHO

1.

(to F)

girls, Joy to the chil - dren, And joy to you and me. —

Joy to the chil-dren of Gal-i - lee, — Joy to you and me. —

Joy to the chil-dren of Gal-i - lee, — Joy to you and me. —

1.

(to F)

(G)

2.

(Rejoin section.)

*mp cresc.**ff*

Joy to the chil-dren of Gal-i - lee, Joy to you and me..

*mp cresc.**ff*

Joy to the chil-dren of Gal-i - lee, Joy to you and me..

2.

*molto dim.**mp cresc.**ff*

MARCELO CARVALHO

(Women)

(Men)

v. v. v.

Amazing Grace

MARCELO CARVALHO

Text: JOHN NEWTON

Early American Melody
(adapted J. C.)Fairly slow — rhythymical, but relaxed ($\text{♩} = 76-84$)

mf legato, with gospel spirit

(Use pedal where necessary to achieve legato.)

smoothly (A)

WOMEN

mf

1. A - maz - ing grace! how sweet the

MEN

mf smoothly

1. A - maz - ing grace! how sweet the

sound That saved a wretch like me! I

sound That saved a wretch like me! I

*All grace notes are to be played on the beat.

once was lost, but now am found, Was
 once was lost, but now am found, Was

3

poco rit. — — — *a tempo*

blind, but now I see.

blind, but now I see.

poco rit. — — — *a tempo*

mp legato, but steady and rhythmic *

(B) *mp*

mm

2. 'Twas grace that taught my heart to

simile

*A feeling of 6-to-the-bar should be felt to letter (E).

mm _____

fear, And grace my fears re - lieved; How

mm _____

pre - cious did that grace ap - pear The hour I

mp

C

3. Thro' man - y dan - gers,

first be - lieved!

3. Thro' man - y dan - gers,

mf

(opt. div.)

toils, and snares, I have al - read - y come;

toils, and snares, I have al - read - y come;

* 'Tis grace hath brought me safe thus far, And

* 'Tis grace hath brought me safe thus far, And-

mf

mf

mf

mf

** (div.)

grace will lead me home.

4. When

grace will lead me home.

4. When

f

f

f

mf

*No breath here.

**Most women stay on melody.

D *FEMALE SOLO (or a few high voices) – optional

mf spirited

When we've_ been_ there, been there ten thou - sand

(Women) *mm*

mf we've_ been_ there ten thou - sand years, Bright

(Men)

we've_ been_ there ten thou - sand years, Bright

(b) very rhythmic

MARCELO CARVALHO

years, Bright shin-ing as the sun, _____ as____ the sun,

shin - ing ____ as the sun, _____ We've

shin - ing ____ as the sun, _____ We've

*This part may be omitted if necessary.

We've no less time to sing,

mm

f

no less days to sing God's

no less days to sing God's

MARCELO CARVALHO

mf

rit. — — — — —

to sing God's praise Than when we first be

mm

mf *dim.* — — — — —

praise Than when *dim.* — we first be

dim. — — — — —

f

praise Than when we first be

rit. — — — — —

mf *dim.* — — — — — *p*

(E)

a tempo

p (stagger breathing)

gun. _____ (mm)*

pp (stagger breathing)

gun. _____ (mm)*

p (stagger breathing)

gun. _____ (mm)*

a tempo

sub. *mp*

MARCELO CARVALHO

molto rit.

(9)

(Rejoin section.)

(9) **pp****pppp***mm*(9) **pp****pppp**

(div.)

*mm**molto rit.*

p

pp

*Close to hum.

Come, Thou Fount of Every Blessing

MARCELO CARVALHO

Text: ROBERT ROBINSON

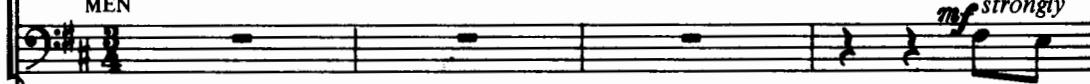
Traditional American melody
John Wyeth's *Repository of Sacred Music*, 1813Sturdily ($\text{♩} = \text{ca. 84}$)

WOMEN



1. Come, Thou

MEN



1. Come, Thou

Sturdily ($\text{♩} = \text{ca. 84}$)

legato, but strongly steady and rhythmic

r. h. mp

l. h.

mf



(A)

Fount of ev - 'ry bless - ing, Tune my heart to sing Thy grace; Streams of

Fount of ev - 'ry bless - ing, Tune my heart to sing Thy grace; Streams of

(mf)



mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me
 mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. Teach me

(B)

some me - lo - dious son - net, Sung by flam - ing tongues a - bove; Praise the
 some me - lo - dious son - net, Sung by flam - ing tongues a - bove; Praise the

MARCELO CARVALHO

mount - I'm fixed up - on it - Mount of Thy re - deem - ing love. 2.* Here I
 mount - I'm fixed up - on it - Mount of Thy re - deem - ing love.

*Traditional (original) first line of second verse: "Here I raise mine Ebenezer."

(C)

raise my voice to heav - en; Hith - er by Thy help I'm

p

mm *mm* *mm*

mp

Use pedal (carefully).

come. And I hope, by Thy good pleas - ure, Safe - ly

mm *mm*

(D)

mf

to ar - rive at home. Je - sus_ sought me when a

mm

mp

mf

Je - sus_

mp

stran - ger, Wan - d'ring from the fold of God; He, to
sought me, Wan - d'ring from God.

MARCELO CARVALHO

res - cue me from dan - ger, In - ter - posed His pre - cious
mm mm mm

blood. 3. O to
3. O to

sub. *mf.*

(E)

grace how great a debt - or Dai - ly I'm con - strained to be! Let Thy

grace how great a debt - or Dai - ly I'm con - strained to be! Let Thy

(mf)

MARCELO CARVALHO

grace, Lord, like a fet - ter, Bind my wan - d'ring heart to Thee. Prone to —

grace, Lord, like a fet - ter, Bind my wan - d'ring heart to Thee. Prone to —

(F)

wan - der, Lord, I feel — it, Prone to — leave the God I love; Here's my

wan - der, Lord, I feel — it, Prone to — leave the God I love; Here's my

(G)

SMALL GROUP OF WOMEN'S VOICES

mp *cresc.* - - - - - - - - - - - - - - - - - *f*

oo For Thy courts a -

(Women)

heart, Lord, take and seal it; Seal it for Thy courts a -

(Men)

heart, Lord, take and seal it; Seal it for Thy courts a -

MARCELO CARVALHO

(stagger breathing) *poco rit.*

bove. _____

(stagger breathing)

bove. _____

(stagger breathing)

bove. _____

poco rit.

ff

Put Your Hand in the Hand

MARCELO CARVALHO

Words and Music by
GENE MacLELLANModerately fast — *very rhythmic* ($\text{♩} = \text{ca. } 138$)

The musical score consists of four staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and common time. It includes dynamic markings like *f*, >>>>, and *mf*. The second staff is for the Women's vocal part, starting with a forte dynamic *f* and a circled 'A'. The third staff is for the Men's vocal part, also starting with a forte dynamic *f*. The bottom staff is for the piano bass line. The vocal parts feature lyrics in a call-and-response style. The first section of the song starts with the Women singing "Put your hand in the hand of the man who stilled— the" and the Men responding with "Put your hand in the hand of the". This pattern repeats with "wa - ter." and "Put your hand in the hand of the". The final section begins with "man _____ who stilled the wa - ter." and ends with "Put your". The piano accompaniment provides harmonic support throughout.

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man who calmed the sea.

hand in the hand of the man who calmed the sea.

Take a

MARCELO CARVALHO

(B)

mf
Take a look at oth - ers dif - frent ly

look at your-self, and you can look at oth - ers dif - frent ly

By put - ting your hand in the hand of the man from Gal - i lee.

By put - ting your hand in the hand of the man from Gal - i lee.

1. *to C* 2. *to E* 3. *(Fine)*

mp *mp* *ff*

(1.) Ev - 'ry — (2.) Ma - ma — O, put your
O, put your

1. *to C* 2. *to E* 3. *(Fine)*

(div.)

hand in the hand of the man from Gal - i - lee.

(div.)

hand in the hand of the man from Gal - i - lee.

ff

MARCELO CARVALHO

C

time I look in-to the ho - ly book_ I want to trem - ble,

mp

When I read a - bout the part where a car - pen - ter cleared — the

(D)

For the buy-ers and the sell - ers were no —

tem - ple;

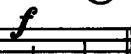
MARCELO CARVALHO

— dif - frent fel - las than what I pro - fess to be, —

mf

And it

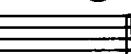
D. S. (to A)



Put your

caus-es me pain_to know I'm not the per-son I should be.

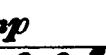
D. S. (to A)



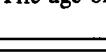
MARCELO CARVALHO

(E)

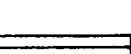
taught me how to pray be - fore I reached the age of sev-en,



The age of

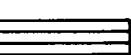


And when I'm down on my knees that's when I'm close to



sev-en,

mm



(F)

mp

heav - en.

*oo**mp*() *mf*

I'm close to heav - en. Dad-dy lived his life with two

MARCELO CARVALHO

oo

You do what you must do.

kids and a wife, you do what you must do;

But he

D. S. (to A)

Put your

showed me e-nough of what it takes to get you through.

D. S. (to A)

Teach Me, Lord

MARCELO CARVALHO

by
LOONIS McGLOHONSlow ($\text{♩} = \text{ca. } 69$)

mp smooth, but steady and even

*(Ped.)

(A) SMALL GROUP OF WOMEN (or solo voice)

WOMEN Teach _____ me to love, and teach _____ me to live, And

MEN oo _____ oo _____

sempre legato

mp (steady)

simile

*Be sure to use pedal (carefully) throughout to avoid dryness and to achieve full legato.

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teach me to see and yield and for - give.

oo oo

oo

oo

3 3 3 3
3 3 3 3
3 3 3 3

Pedal carefully.

MARCELO CARVALHO

(B)

Fa - ther, we need you at work and play; So,

oo

oo

oo

3 3 3 3
3 3 3 3
3 3 3 3

teach me to fol - low you day by day.

oo

MARCELO CARVALHO

(C)

(Women)

mf(Men) *mf*

And

Teach _____ me to know your voice _____ and your will,

(opt. div.)

help _____ me to climb my own _____ spe - cial hill. _____

(D)

*mf**mp*

You have the plan, so help me to see The

*mf**mf mel.**

You have the plan, so help me to see The

MARCELO CARVALHO

(div.)

plan you have for me, Lord;

plan you have for me, Lord;

mp (unis.)

Teach me to - day, I pray.

mp

Teach me to - day, I pray.

mp

(E) (hushed)

pp

mm (or oo) —————— *mm (or oo)* ——————

pp —————— *pp* —————— *pp* —————— *pp* ——————

— 3 — — 3 — — 3 — — 3 — — 3 — — 3 — — 3 —

(opt. div.)

3 —————— *3* —————— *3* —————— *3* ——————

(opt. div.) *3* —————— *3* —————— *3* —————— *3* ——————

— 3 — — 3 — — 3 — — 3 — — 3 — — 3 —

(F)

SMALL GROUP OF WOMEN (or solo voice)

MARCELO CARVALHO

mp

You have the plan, so help me to see The

(Women) *p* —————— *oo* ——————

(Men) *p* —————— *p* —————— *p* —————— *p* ——————

mp —————— *3* — — 3 — — 3 — — 3 — — 3 —

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. The vocal parts sing "plan you have for me, Lord;" in measures 1-2. The piano part has eighth-note chords in measure 1 and sixteenth-note chords in measure 2. Measure 3 starts with piano eighth-note chords followed by vocal entries: Alto (mf), Soprano (mp), and Tenor (mf). Measures 4-5 show piano eighth-note chords and vocal entries: Tenor (mf), Alto (mp), and Soprano (mf). Measure 6 shows piano eighth-note chords and vocal entries: Soprano (mf), Alto (mp), and Tenor (mf).

MARCELO CARVALHO

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. The vocal parts sing "Teach me to - day, I pray." in measures 1-2. The piano part has eighth-note chords in measure 1 and sixteenth-note chords in measure 2. Measure 3 starts with piano eighth-note chords followed by vocal entries: Alto (mp), Soprano (mf), and Tenor (mf). Measures 4-5 show piano eighth-note chords and vocal entries: Tenor (mf), Alto (mp), and Soprano (mf). Measure 6 shows piano eighth-note chords and vocal entries: Soprano (mf), Alto (mp), and Tenor (mf). The page number "3" is at the bottom center.

(G)

mp

rit.—

Teach me to love and give and live to -

p

oo

p

p

rit.—

MARCELO CARVALHO

a tempo

poco rit. — *dim. al fine*

day. —

dim. al fine (*opt. div.*)

oo

dim. al fine

a tempo

poco rit. —

mp

3

dim.

3

Bringing in the Sheaves

Text: KNOWLES SHAW

MARCELO CARVALHO

Music: GEORGE A. MINOR
(adapted J. C.)Moderately fast ($\text{♩} = 126-138$) — with an underlying feeling of 8

mf very rhythmic, steady, and even

(Ped.) L

(A) 1st time: Lower voice staff only (to C)

2nd time: Upper voice staff only (to C)

WOMEN — 2nd time only

mf rhythmically, spiritedly

*(opt. div.)

2. Sow-ing in the sun - shine, sow - ing in the shad - ows,

MEN — 1st time only

mf rhythmically, spiritedly

1. Sow-ing in the morn - ing, sow - ing seeds of kind - ness,

Fear-ing nei-ther clouds nor win - ter's chill - ing breeze;

Sow-ing in the noon-tide and the dew - y eve;

*Small notes are optional throughout.

(B)

By and by — the har - vest, and the la - bor end - ed,

Waiting for the har - vest, and the time of reap - ing,

We shall come re - joic - ing, bring - ing in — the sheaves.

We shall come re - joic - ing, bring - ing in — the sheaves.

MARCELO CARVALHO

(C) BOTH TIMES: ALL VOICES

f well accented

Bring-ing in — the sheaves, bring-ing in — the sheaves,

f well accented

We shall come re - joic - ing, bring-ing in _ the sheaves.

(D)

Bring-ing in _ the sheaves, bring-ing in _ the sheaves,

MARCELO CARVALHO

1.

D. S. (to A)

We shall come re - joic - ing, bring-ing in _ the sheaves.

1.

D. S. (to A)

2.

bring-ing in _ the sheaves,

2.

molto dim.

(E)

3. Go-ing forth with weep - ing, sow - ing for the Mas - ter,

MARCELO CARVALHO

Tho' the loss sus - tained, our spir - it of - ten grieves;

(F)

mp

When our weep-ing's o - ver,

He will bid us wel - come,

*mp**mp*

We shall come_re - joic - ing, bring-ing in__ the sheaves.

mf

MARCELO CARVALHO

(G)

*SEVERAL MEN - optional

mp very rhythmic and well accented

(Women) O, bring-ing in the sheaves!

O, bring - ing in the

(well accented)

Bring-ing in__ the sheaves,

bring-ing in__ the sheaves,

(Men) (well accented)

*

mp

*If optional part for several baritones is used, piano may omit the notes in measures which are bracketed.

sheaves! Bring-ing in the sheaves!

We shall come re - joic ing, bring-ing in the sheaves.

MARCELO CARVALHO

(H)

O, bring-ing in the sheaves! O, bring-ing in the sheaves!

Bring-ing in the sheaves, bring-ing in the sheaves,

*Rejoin section.

(Women)

We shall come re-joic - ing, bring-ing in _ the sheaves.

(Men)

MARCELO CARVALHO

I

ff (div.)

We shall come re - joic - ing, re - joic - ing, bring-ing in _ the sheaves.

f (unis.)

Bring-ing in _ the sheaves!

Bring-ing in _ the sheaves!

MARCELO CARVALHO

8va