

# A Place Of Beginning Again

Adapted from John 8: 1 - 11

Words and Music by  
KEN MEDEMA

With intensity  $\text{♩} = 120$

WOMEN  
*mf*

A

I re - mem - ber the day when the

ruf - fi - ans came, and they dragged me to my feet.

I re - mem - ber the day when the

ruf - fi - ans came, and they dragged me to the street.

CS - 2911

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MUSIC MINISTRY  
MURRAY HILL BAPTIST CHURCH  
JACKSONVILLE, FLORIDA

What to my won - der - ing eyes should ap - pear but the

lead-ers of the Jews. In just a mo - ment the

whole thing was clear, and I said, "Oh my God, I've been used."

*sub.p*

*ff*

Hushed  $\text{♩} = 80$

mp

B

We've been led to un - der -

mp

simile

stand you've been caught with some - bod - y

mf

mf

el - se's man.

*f*

**C**

We need bait, and you will do.  
 Lis - ten la - dy, here's the plan,

*mp*

*mp* *simile*

Co - op - er - ate or we'll throw the  
 we've got to catch that Gal - i - le - an

*mf*

*mf*



book at you.  
teach - er man.

The first system features a vocal line in G major with lyrics "book at you. / teach - er man." and a piano accompaniment in 4/4 time. The piano part includes dynamic markings like *f* and accents.

D

We will bring him the likes of  
It won't mat - ter what he tries to

The second system continues the vocal line with lyrics "We will bring him the likes of / It won't mat - ter what he tries to". The piano accompaniment includes dynamic markings *mp* and *simile*.

you, say. and we'll ask him what in the  
It won't mat - ter, we've got him

The third system continues the vocal line with lyrics "you, say. and we'll ask him what in the / It won't mat - ter, we've got him". The piano accompaniment includes dynamic markings *mf* and a hairpin crescendo.

1 2

world\_ to\_ do.\_\_\_\_\_  
 \*ei - ther\_ way.\_\_\_\_\_

*f*

**E** *mf detached*

If he says to stone you like the law de - clares,\_\_\_\_

Melody

*mf*

Then this crowd will leave him and we will not\_ have\_ a care.\_\_\_\_ But

if he says to let you go we'll have him in a trap. For

con - tra - dict - ing Mo - ses' law, he'll have to take the rap!

F

Lis - ten la - dy, come with us.

*mf*

Shut your\_\_\_ mouth, and don't you dare put\_\_\_

*mf*

**WOMEN**

*mp*

up\_\_\_ a\_\_\_ fuss. So they

G ♩ = ♩ (160)

took me straight\_ to Je - sus, and they

*mp*

told him all my sto - ry.

*mf*  
Can you i - mag - ine those peo - ple all stand - ing there

*mf*

glar - ing at me, wag - ging their tongues say - ing,

**H** *cresc. poco a poco*  
"Stone her!" "Stone her!"

*cresc. poco a poco*

ALL *cresc.*

"Stone\_\_\_\_\_her!"

Stone\_\_\_\_\_her!"

*cresc.*

**I**  
TENOR SOLO *sf*  $\text{♩} = 80$  *mf*

Stone\_\_\_\_\_her!"

"Wait!"

said one of the

*f*  $\text{mf}$

Phar - i - sees.

"All must be done in or - der."

So they came to

*mp*

*rit.*

Je - sus, and they said,

*l. b.*

*r. b.*

*8va*.....

*rit.*

*l. b.*

*r. b.*

3

In tempo ♩ = 80

**CHOIR**  
*mp*

Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.

Doo be doo wa be doo be doo wa be doo be doo wa be doo wa.

*8va*-----

*mf detached*

**TENOR SOLO**  
*mf*

"Oh, good rab - bi, what shall we do?"

Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.

Doo be doo wa be doo be doo wa be doo be doo wa be doo wa.

*(8va)*-----*sempre*

Oh, good rab - bi, we have come to you. This

Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.

Doo be doo wa be doo be doo wa be doo be doo wa be doo wa.  
(8va)

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "Oh, good rab - bi, we have come to you. This". The second staff is a vocal line with lyrics: "Doo be doo wa, doo be doo wa, doo be doo wa be doo wa." The third staff is a vocal line with lyrics: "Doo be doo wa be doo be doo wa be doo be doo wa be doo wa." and includes the instruction "(8va)". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

wo - man was caught, a - dult - ery was her crime.

Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.

Doo be doo wa be doo be doo wa be doo be doo wa be doo wa. She should be  
(8va)

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "wo - man was caught, a - dult - ery was her crime." The second staff is a vocal line with lyrics: "Doo be doo wa, doo be doo wa, doo be doo wa be doo wa." The third staff is a vocal line with lyrics: "Doo be doo wa be doo be doo wa be doo be doo wa be doo wa." and includes the instruction "(8va)". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.



She should be stoned un - til she's

Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.

stoned, \_\_\_\_\_ be stoned, \_\_\_\_\_ be doo be doo wa be doo wa.

(8va)

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is a vocal line with lyrics 'Doo be doo wa, doo be doo wa, doo be doo wa be doo wa.' The third staff is a vocal line with lyrics 'stoned, \_\_\_\_\_ be stoned, \_\_\_\_\_ be doo be doo wa be doo wa.' The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line with some longer notes.

dead." wa wa wa wa. \_\_\_\_\_

Doo be doo wa, wa wa wa wa. \_\_\_\_\_

(8va)..... loco

*f* *sub. p*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'dead." wa wa wa wa. \_\_\_\_\_' and a triplet of eighth notes marked with a forte (*f*) dynamic. The second staff is a vocal line with lyrics 'Doo be doo wa, wa wa wa wa. \_\_\_\_\_' and another triplet of eighth notes marked with a forte (*f*) dynamic. The third staff is a piano accompaniment starting with a triplet of eighth notes marked with a forte (*f*) dynamic, followed by a section marked 'loco' and 'sub. p' (subito piano) with a long horizontal line indicating a sustained or glissando effect. The piano part ends with a 4/4 time signature.



MALE SOLO (Jesus)

*f*

"Stone her, then. Stone her, then. But let the sin-less one throw the

*ff*

3

*mp*

*rit.*

ver - y first stone."

*rit.*

*pp*

*8va*

In tempo  $\text{♩} = 80$

(loco)

*mp*

*simile*



UNISON CHOIR

*mp*

He bent down and with His

hand, He be - gan to write some - thing

*mf*

in the sand. One by

*mp*

one they all backed a - way.

**M** *Slowly, with feeling*  
*rubato mp*

"Where are your ac - cus - ers? They have all backed a -

*cresc.*

*mp rubato*

*cresc.*

In tempo ♩ = 80

way. — I don't ac - cuse you \*ei - ther.

In tempo ♩ = 80

*p*

*cresc.*  
*mp* *f*

Go your way, — go your way. — Go your way and sin no

*cresc.* *f*

*mf*

more." There's a

*mp* *ff*

N

place that's as clean as a moun - tain stream, that's as bright as an A - pril\_\_

*mf*

morn. There's a place for re - build - ing the shat - tered dream, there's a

place where hope is re - born. There's a place that is o - pen to

all this day, it's a place that He gives to all men. There's a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

place that is on - ly a step a - way, it's the place of be - gin - ning a -

The second system of the musical score continues the vocal and piano parts. It follows the same three-staff layout as the first system. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal lines.

gain. O *f* There's a place that's as clean as a

The third system of the musical score concludes the page. It includes a dynamic marking of *f* (forte) and a circled letter 'O' above the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

moun - tain stream, that's as bright as an A - pril\_ morn. There's a

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords. The lyrics are: "moun - tain stream, that's as bright as an A - pril\_ morn. There's a".

place for re - build - ing a shat - tered dream, there's a place where hope is re -

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "place for re - build - ing a shat - tered dream, there's a place where hope is re -". The piano accompaniment continues with similar rhythmic patterns.

born. There's a place that is o - pen to all this day, it's a

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics: "born. There's a place that is o - pen to all this day, it's a". The piano accompaniment features a more active right-hand part with sixteenth-note runs.

place that He gives to all men. There's a place that is on - ly a

step a - way, it's the place of be - gin - ning a -

*molto rit.*

gain.

*a tempo*

*rit.*





# I Dedicate myself to Thee

Andante con espress. ♩ = 112

Words and music by CAPTAIN BRINDLEY BOON

Key Eb **WOMEN'S VOICES IN UNISON**

*mp* | m : m : m | m : f : s | r : r : - | - : - : - | m : m : m | m : f : s | r : - : - | - : - : - | }

1 I would be Thy Ho - ly Tem - ple, — Sa - cred and in - dwell by Thee;  
2 Time, health and ta - lents pre - sent - ing, — All that I have shall be Thine;

Bb.t.

HARMONY

{ | l : : l : : l : : l | l : : t : : d | } { | s : : s : : - | - : - : - | f : : f : : f | f : : m : : r | } { | d : : d : : - | - : - : - | l : : r : : d | t : : t : : t | } { | d : : - : - | - : - : - | }

{ | m : : m : : - | - : - : - | n : : l : : l | l : : s : : f | } { | m : : - : - | - : - : - | }

Naught then could stain my com - miss - ion, — 'Tis Thy di - vine charge to me.  
Heart, mind and will con - se - crating, — No long - er shall they be mine.

**FULL BRIGADE**

f. Eb

(Ah)

*mf* { | d' : - : - | ta : - : - | l : - : - | t : - : - | } { | d' : - : - | - : - : - | t : ta | l : - : - | - : - : - | } { | d : m : s | - : f : m | f : - : - | - : - : - | } { | m : s : d | - : - : - | - : - : - | de : m | }

(Ah) Seek - ing to mir - ror Thy glo - ry, (Ah) Liv - ing to ans - wer Thy call,  
Oh! for a heart of com - pass - ion, Moved at the im - pulse of love,

{ | m : m : m | m : f : s | r : r : - | - : - : - | m : m : m | m : f : s | l : - : - | - : - : - | } { | m : m : m | m : f : s | r : r : - | - : - : - | m : m : m | m : f : s | l : - : - | - : - : - | }

{ | l : l : l | l : t : d' | f : f : - | - : - : - | f : f : f | f : s : l | r : - : - | - : - : - | } { | f : f : f | f : s : l | r : r : - | - : - : - | r : r : r | r : m : f | t : - : - | - : - : - | }

Each faith - ful vow now re - new - ing, — Glad - ly I yield Thee my all.  
Lost ones to bring to Thy foot - stool, — Thy grac - ious rich - es to prove.

**CHORUS Moderato** ♩ = 72

*cresc. poco a poco*

*p* : m | m : - . m | m . m : s . . fe | f : - | - : f | f : - . f | f . f : l . . la | s : - | - : s | }  
(s, | s, : - . l, | t, . d : d . . l, | t, : - | - : s, | t, : - . d | r . de : r . . re | m : - | - : m | }

(AIR) I ded - i - cate my - self to Thee, O Mas - ter who hast chos - en me, My

{ | m : m : m | m : f : s | r : r : - | - : - : - | m : m : m | m : f : s | l : - : - | - : - : - | } { | m : m : m | m : f : s | r : r : - | - : - : - | m : m : m | m : f : s | l : - : - | - : - : - | }

{ | d : d : - . d | d . d : m . . ma | r : - | - : t, | s, : - . s, | s, . s, : s, . . t, | d : - | - : d | }

In singing chorus after first verse, the Soprano part may be omitted where Contraltos have the melody, Sopranos assisting Contraltos

I DEDICATE MYSELF TO THEE (continued)

poco accel. e agitato

ev - 'ry self - ish aim de - ny - ing, I give my all, on Thee re - ly - ing; Take Thou my  
 life and use me at Thy will. In deep sub - miss - ion I ded - i - cate my - self to Thee.

Key signature: B-flat major (two flats). Time signature: 4/4. The score includes vocal lines and piano accompaniment with various dynamics and tempo markings such as *rit.*, *mp*, and *tempo*.

# Love's Demand

Words by GENERAL ALBERT ORSBORN

Music by ERIC BALL

Andante con moto ♩ = 72

1 My life must be Christ's bro - ken bread, My love His out - poured wine, A  
 2 My all is in the Mas - ter's hands For Him to bless and break; Be -  
 3 Lord, let me share that grace of Thine Where - with Thou didst sus - tain The

cup o'er - filled, a tab - le spread Be - neath His name and sign, That  
 - yond the brook His wine - press stands And thence my way I take, Re -  
 bur - den of the fruit - ful vine, The gift of bur - ied grain. Who

o - ther souls, re - freshed and fed, May share His life through mine.  
 - solved the whole of love's de - mands To give, for His dear sake.  
 dies with Thee, O Word di - vine, Shall rise and live a - gain.

Key signature: B-flat major (two flats). Time signature: 4/4. The score includes vocal lines and piano accompaniment with dynamics such as *rit.* and *rall.*

## It is well with my soul

HORATIO G. SPAFFORD

PHILIP PAUL BLISS

arr. GRAEME PRESS

Andante con moto  $\text{♩} = 66$ 

WOMEN IN UNISON

(*p*) 1 When peace, like a  
(*mf*) 2 My sin, O the

MEN IN UNISON

*mp* *p* *mp* *p* *p-mf*

*Red.* \*

riv - er at - tend - eth my way, When sor - rows like sea - bil - lows  
bliss of this glo - ri - ous thought! My sin, not in part, but the

sin, not in part sea - bil - lows  
but the

*Red.* \* *simile*

1st time: WOMEN IN TWO PARTS

2nd time: MEN IN HARMONY

roll; \_\_\_\_\_ (*mp*) What - ev - er my lot, - thou hast taught me to  
whole \_\_\_\_\_ (*f*) Is nailed to his cross: and I bear it no

roll. \_\_\_\_\_ *ave* \_\_\_\_\_  
whole \_\_\_\_\_

*mp - f*

ALL VOICES both times

*mf* know— It is well, it is well with my soul. *p*  
 more;— Praise the Lord, praise the Lord, O my soul! It is

well (It is well)— With my soul (with my soul);— It is well,— it is

*mf* *f*

*8ve* *p* *mf* *f*

*D.C.* *mf*  
 well with my soul.

*mf* *mp* *mf* *mp*

## IT IS WELL WITH MY SOUL (continued)

Maestoso

*f*

3 And Lord, haste the

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "3 And Lord, haste the". The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a bass line with some chords. Dynamics include a forte (*f*) marking at the beginning and a mezzo-forte (*mf*) marking later in the system.

*dim.*

day when my faith\_ shall be sight, — The clouds be rolled

The second system continues the vocal line with the lyrics "day when my faith\_ shall be sight, — The clouds be rolled". The piano accompaniment continues with similar rhythmic patterns. A *dim.* (diminuendo) marking is placed above the vocal line and below the piano accompaniment towards the end of the system.

*mf f (subito) cresc.*

back as a scroll: — The trump shall re - sound\_ and the Lord\_ shall de -

*mf f (subito)*

The third system continues the vocal line with the lyrics "back as a scroll: — The trump shall re - sound\_ and the Lord\_ shall de -". The piano accompaniment features a more active rhythmic pattern. A *mf f (subito) cresc.* marking is placed above the vocal line, and another *mf f (subito)* marking is placed below the piano accompaniment towards the end of the system.

*ff* *mp*

- scend. Ev-en- so- it is well- with my soul. It is

*ff*

*p* *mf* *f*

well (it is well) with my soul (with my soul);- It is well- it is well with my

*ave* *p* *mf* *f*

*mp* *mf* (S.) *p* *pp*

soul. It is well (A - - - - men).

*pp*

# Miracles

SATB w/optional solo

Sally DeFord

Slowly, about ♩ = 58

2 4

*mf*

*rit.*

*a tempo*

Section (any) or Solo: *mf* A -

Detailed description: This system contains the first four measures of the piece. It features a vocal line at the top and a piano accompaniment below. The piano part has a wavy line in the first measure, indicating a tremolo. The tempo markings are *mf*, *rit.*, and *a tempo*. A section marker 'Section (any) or Solo: *mf* A -' is placed above the vocal line in the fourth measure.

6

mid the count - less bless - ings the Lord has gi - ven me, The light of truth and good - ness, The Sav - ior walked in Ga - li - lee, un - known in ma - ny lands, Yet touch - ing ev - 'ry na - tion by the

Detailed description: This system contains measures 5 through 6. It includes the vocal line with lyrics and the piano accompaniment. The lyrics are: 'mid the count - less bless - ings the Lord has gi - ven me, The light of truth and good - ness, The Sav - ior walked in Ga - li - lee, un - known in ma - ny lands, Yet touch - ing ev - 'ry na - tion by the'. Measure 6 ends with a double bar line.

8 10

Ho - ly Spi - rit's peace, I see the ma - ny sor - rows that His chil - dren must en - dure, la - bors of his hands, Giv - ing light to all the world by teach - ing but the few,

Detailed description: This system contains measures 7 through 10. It includes the vocal line with lyrics and the piano accompaniment. The lyrics are: 'Ho - ly Spi - rit's peace, I see the ma - ny sor - rows that His chil - dren must en - dure, la - bors of his hands, Giv - ing light to all the world by teach - ing but the few,'. Measure 10 ends with a double bar line.

12

So much hurt I long to heal, How can I change the world?  
 He is my ex - am - ple in the work that I must do.

*Soprano*  
*Alto* *p* How can I change the world? There are  
 The work that I must do, *f*

*Tenor*  
*Bass*

14

16

hands I can-not hold, hearts I can-not com - fort, Tears that on - ly mir - a - cles can



18

stay, So let me love and serve and teach those who come with - in my reach, for

1.

20 mir - a - cles be - gin that way.

(tenor: mir - a - cles)

22

*mf* *rit.*

2.

24 Section (any) or solo: The way.

26 *p* Oo,

*mf* I will bear the bur - den of my

Tenor/Bass Unison:

*a tempo* *mf*

28

Oo, *mf* He will

neigh - bor in his need, I will share my Sav - ior's love in ev - 'ry kind - ly deed,

30

mag - ni - fy my ef - forts and I'll un - der - stand at last, that by these small and sim - ple things are

(div.)

32

34

great things brought to pass, *f* There are hands I can - not hold,

(Bass: great things, great things brought to \_\_\_ pass.)

36 hearts I can-not com-fort, Tears that on-ly mir-a-cles can stay, 38 So let me

love and serve and teach those who come with-in my reach, *p* For mir-a-cles (mir-a-cles)  
 (Bass: come with-in my reach,)

*rit.* *a tempo* *p*

42 be-gin that way Tenor/Alto: Mir-a-cles be-gin that way.) 44

*rit.* *pp.*

# No Other Name

John Gowans

Gavin Whitehouse

Grandioso ♩=72

*ff*

Soprano Alto

Tenor Bass

Piano

*ff*

There is no o - ther name! No o - ther name will

5

do. There is no o - ther name but Je - sus, Je - sus.

*rit. mp*

10 Lively ♩=152

10

*mp*

14

Musical score for measures 14-17. The top system shows a vocal line with rests. The bottom system shows a piano accompaniment with chords and moving lines in both hands.

18 *mp*

Is there a name to live \_\_\_ by? Is there a name for joy? \_\_\_

Musical score for measures 18-21. The top system shows a vocal line with lyrics and a piano accompaniment. The bottom system shows a piano accompaniment with chords and moving lines in both hands.

22

Is there a name to change \_\_\_ men, Their hate and greed des - troy? \_\_\_

Musical score for measures 22-25. The top system shows a vocal line with lyrics and a piano accompaniment. The bottom system shows a piano accompaniment with chords and moving lines in both hands.

26 *mf*

Have we a name for heal - ing? Have we a name for peace?

*mf*

30 *f*

Have we a name for free - dom, De - liv - erance and re - lease? There's no o - ther name

*f*

34

but this name, And no o - ther name will do. There's no o - ther name

38

but Je - sus For folk like me and you. For no o - ther name

42

— brings par - don And sets eve - ry - bo - dy free, — There's no o - ther name

46

— but Je - sus For you and me.

*mp*

54

51

Is \_\_\_\_\_  
Have \_\_\_\_\_  
*p*

*p*

55

— there a name for mean - ing? \_\_\_\_\_  
— we a name for laugh - ter? \_\_\_\_\_  
Is \_\_\_\_\_  
Have \_\_\_\_\_  
*p*

*p*

59

— there a name for might? \_\_\_\_\_  
— we a name for grace? \_\_\_\_\_  
Is \_\_\_\_\_  
Have \_\_\_\_\_  
*p*

*p*



63 *mf*

1.

— there a name for mer - cy, — A name — for life and  
 — we a name for glo - ry — Trans -

68 *mf*

2. *cresc.*

light? — — — — — cend - ing time and

*cresc.*

72 *f* 74

space? There's no o - ther name — but this — name, And no o - ther name

76

... will do. There's no o - ther name but Je - sus For

80

folk like me and you. For no o - ther name brings par - don And sets eve - ry - bo -

84

- dy free, There's no o - ther name but Je - sus For you

No Other Name

89 *mp*

and me.

94 *mp*

No o - ther name \_\_\_ but Je - sus. No o - ther name \_\_\_ but Je - sus. *mp* There's no o - ther name,

98

No o - ther name \_\_\_ but Je - sus. No o - ther name \_\_\_ but Je - sus. no name but Je - sus. There's no o - ther name,

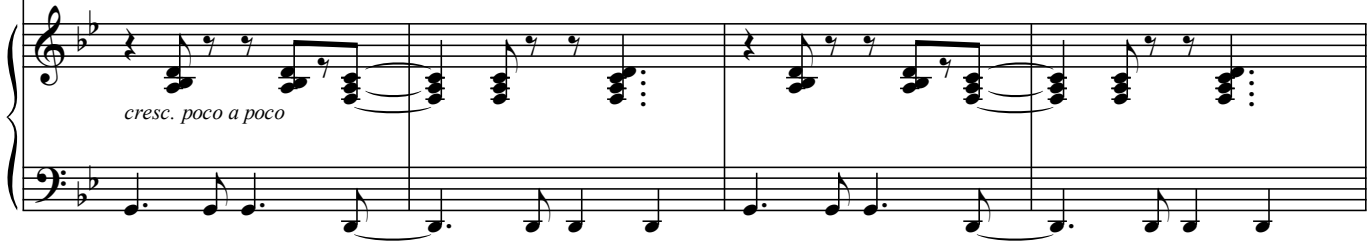
No Other Name

102 *cresc. poco a poco*

No o - ther name but Je - sus. No o - ther name but Je - sus,  
No o - ther name but Je - sus. No o - ther name but Je - sus.  
no name but Je - sus. There's no o - ther name,

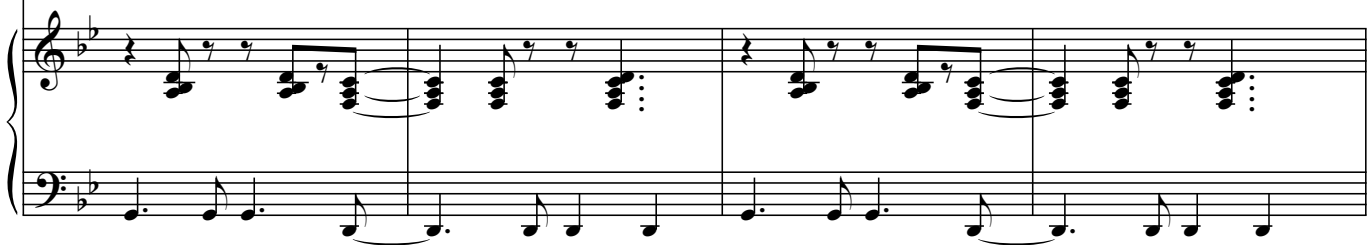
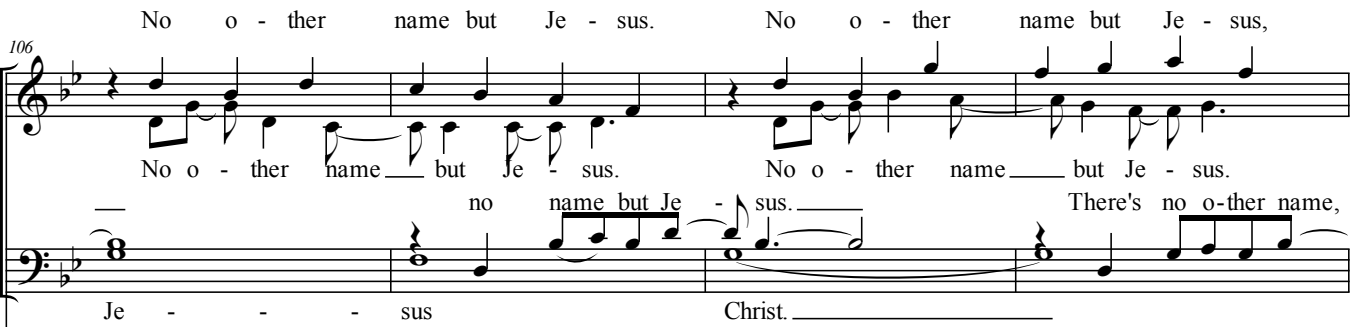


*cresc. poco a poco*



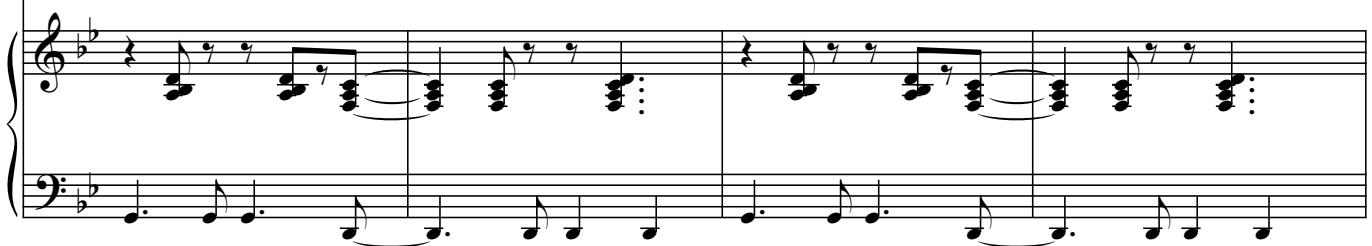
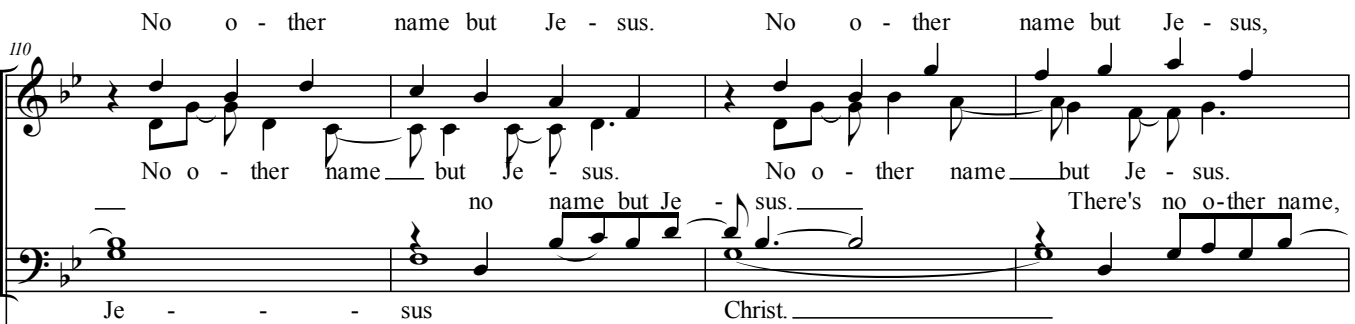
106

No o - ther name but Je - sus. No o - ther name but Je - sus,  
No o - ther name but Je - sus. No o - ther name but Je - sus.  
no name but Je - sus. There's no o - ther name,  
Je - - - sus Christ.



110

No o - ther name but Je - sus. No o - ther name but Je - sus,  
No o - ther name but Je - sus. No o - ther name but Je - sus.  
no name but Je - sus. There's no o - ther name,  
Je - - - sus Christ.



No o - ther name but Je - sus, Christ.

117

*ff*

114

No o - ther name but Je - sus, Christ. There's no o - ther name

Je - - - sus Christ.

*ff*

118

but this name, And no o - ther name will do. There's no o - ther name

Je - - - sus Christ.

122

but Je - sus For folk like me and you. For no o - ther name brings par -

Je - - - sus Christ.

127

- don And sets eve-ry-bo - dy free, — There's no o-ther name — but Je -

131

*mf*

- sus For you and me. No o-ther

136

*ff*

name for you and me!

# Psalm 150

Words & Music by  
GEORGE PASS II

arr. J. Daniel Smith & Mark Condon

1

With great excitement  $\text{♩} = 120$

2

LADIES  
*detached*

Let ev e-ry-thing that hath breath praise the Lord! Let ev e-ry-thing that hath breath praise the Lord!

Let ev-e-ry-thing that hath breath praise the Lord for His might-y acts and His won-drous works. Praise the

TEN. *BASS.*

3

4

Lord! Praise the Lord! Praise the Lord! Lord! Lord!

*unis.*  
We give Thee hon-our, pow-er and glo-  
TEN.  
O Lord, we give Thee praise.

35

ry. We give Thee hon - our, pow-er and glo - ry. We give Thee hon - our,  
O Lord, we give Thee praise.

38

5

pow-er and glo - ry. We give Thee hon - our, pow-er and glo -  
Lord, we give Thee praise. O Lord, we give Thee praise.

41

ry. Ev-er-last-ing Fa- ther, ho - san- na, the Prince of Peace. Al-pha and O-meg - a, Be - gin-ning and the End-ing  
MEN.

45

Ev-er-last-ing Fa- ther, ho - san- na, the Prince of Peace. Al-pha and O-meg - a, Be - gin-ning and the End-ing

49

Ev-er-last-ing Fa- ther, ho - san- na, the Prince of Peace. Al-pha and O-meg - a, Be - gin-ning and the End-ing

53

6

rit.

Ev-er-last-ing Fa- ther, ho - san- na, the Prince of Peace. Al-pha and O-meg - a, Be - gin-ning and the End-ing.

58

7

At a slower tempo

O praise the Lord. A-a-a  
O praise the Lord.



66 Slower (♩ = 90)

men. A - a - a - men. A - a - a - a a - men. A - a - a

unis. A - a - a - men. A - a - a - men. A - a - men.

70 men. A - a - a - men. A - a - a - a a - men. A - a - a

unis. A - a - a - men. A - a - a - men. A - a - men.

74 men. A - a - a - men. A - a - a - a a - men. A - a - a

unis. A - a - a - men. A - a - a - men. A - a - men.

8

78 men. A - a - a - men. A - a - a - a a - men.

unis. A - a - a - men. A - a - a - men. A - a - men.

83 accel. At a faster tempo

A - men! A - men! A - men! A - men! A - men! A - men! A - men!

Sold to Mr Warren Smith Jr. on order # 29284747

10/4876L

SATB or Two-part Mixed

# *Strength for Tomorrow, Grace for Today*

Words and Music by  
**Marty Parks**



**Usage:**  
General

**Scripture references:**  
Ephesians 2:8-9; Matthew 11:30

# Strength for Tomorrow, Grace for Today

SATB or Two-part Mixed\*

Words and Music by  
**Marty Parks**

Gently ♩ = ca. 72

5 SA *p*

You've been strong-er than all\_\_\_ of our weak - ness,\_\_\_ You've been

8

great - er than all\_\_\_ of our needs,\_\_\_ You've been

10

wis - er than all\_\_\_ our con - fu - sion,\_\_\_

\*If singing as a Two-part Mixed anthem, do not sing cued notes.

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12 SA *mp*  
Lord, You've been all \_\_\_ of these. \_\_\_  
Oo

TB *mp*  
You've been mer-ci - ful when \_\_\_ we have fall-

15  
Oo

- en, \_\_\_ You've been gra - cious to hear \_\_\_ all our pleas. \_\_\_

17  
Oo

\_\_\_ You've been hope in a des - per - ate sea -

19

Lord, You've been all of these.  
son,

21

And as we step out in faith on this jour -

23

- ney, we know that You'll be our com - fort and stay.

25

Lord, give us strength\_ for to - mor -

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time. Measure 25 starts with a whole rest in the vocal line and a piano accompaniment of a single note. Measure 26 contains the lyrics 'Lord, give us strength\_ for to - mor -' with a melodic line in the vocal staff and a piano accompaniment of chords and eighth notes.

Detailed description: This system shows the piano accompaniment for measures 25 and 26. The right hand plays chords and eighth notes, while the left hand plays a simple bass line with eighth notes.

27

- row, and grace for to-day.\_\_\_\_

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Measure 27 starts with a whole rest in the vocal line and a piano accompaniment of a single note. Measure 28 contains the lyrics '- row, and grace for to-day.\_\_\_\_' with a melodic line in the vocal staff and a piano accompaniment of chords and eighth notes.

Detailed description: This system shows the piano accompaniment for measures 27 and 28. The right hand plays chords and eighth notes, while the left hand plays a simple bass line with eighth notes.

30 *f*

Lift - ing each oth - er, *f* for -

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Measure 30 starts with a whole rest in the vocal line and a piano accompaniment of a single note. Measure 31 contains the lyrics 'Lift - ing each oth - er, *f* for -' with a melodic line in the vocal staff and a piano accompaniment of chords and eighth notes.

Detailed description: This system shows the piano accompaniment for measures 30 and 31. The right hand plays chords and eighth notes, while the left hand plays a simple bass line with eighth notes.

6

32

giv - ing as You would for - give.

34

Lov - ing and car - ing, each bur - den shar - ing;

36

Lord, teach us how we should live. And as we

*rit.*

39 *a tempo*

step out in faith on this jour - ney, we know that

41

You'll be our com - fort and stay.

43

Lord, give us strength for to - mor - row, and grace for to-day.





46

Lord, give us strength\_ for to - mor -

48

row, and grace for to-day...

*mp*

51

*rit.*

# What the Lord Has Done In Me

Reuben Morgan

♩ = 60

Soprano  
 Alto  
 Tenor  
 Bass

Let the weak say I am strong. Let the poor say I am rich. Let the blind say I can see, what the

Ah

Ah

Ah

S  
 A  
 T  
 B

Lord has done in me. Let the weak say I am strong. Let the poor say I am rich. Let the

Let the weak say I am strong. Let the poor say I am rich. Let the

Let the weak say I am strong. Let the poor say I am rich. Let the

Let the weak say I am strong. Let the poor say I am rich. Let the

S  
 A  
 T  
 B

blind say I can see, what the Lord has done in me. Let the me. Ho -

blind say I can see, what the Lord has done in me. Let the me. Ho -

blind say I can see, what the Lord has done in me. Let the me. Ho -

blind say I can see, what the Lord has done in me. Let the me. Ho -

1. 2.

## What the Lord Has Done In Me

18

S  
san - na! Ho - san - na to the Lamb that was slain! Ho -

A  
san - na! Ho - san - na to the Lamb that was slain! Ho -

T  
san - na! Ho - san - na to the Lamb that was slain! — Ho -

B  
san - na! Ho - san - na to the Lamb that was slain! Ho -

22

1. 2.

S  
san - na! Ho - san - na! Je - sus died and rose a - gain! Ho - gain! Je - sus died and rose a - gain! Je - sus

A  
san - na! Ho - san - na! Je - sus died and rose a - gain! Ho - gain! Je - sus died and rose a - gain! Je - sus

T  
san - na! Ho - san - na! Je - sus died and rose a - gain! Ho - gain! Je - sus died and rose a - gain! Je - sus

B  
san - na! Ho - san - na! Je - sus died and rose a - gain! Ho gain! Je - sus died and rose a - gain! Je - sus

29

S  
died and rose a - gain! Je - sus died and rose a - gain! Je - sus died and rose a - gain!

A  
died and rose a - gain! Je - sus died and rose a - gain! Je - sus died and rose a - gain!

T  
died and rose a - gain! Je - sus died and rose a - gain! Je - sus died and rose a - gain!

B  
died and rose a - gain! Je - sus died and rose a - gain! Je - sus died and rose a - gain!

# We sing for you!

With permission to be used at 'Singing Stars' NY

LESLEY NICHOLSON & N.K.

NICHOLAS KING

Majestic ♩ = 72

*f*

Why do we sing? Why do we sing? We love to

With energy ♩ = 144+

6

sing for you!

7

15

*mf* *f*

1. Why do we sing, Lord? We sing to you  
2. Why do we sing, Lord? We sing to you  
3. Why do we sing, Lord? We sing for you

19

*mf*

When we can't find words to speak our prayer.  
When my praising heart is seeking a voice.  
For the glory and the praise of your name!

2

23

2nd & 3rd time only

They help us  
Your love in

But the mu - sic brings your Spi - rit so near  
And the ly - rics help us wor - ship you,  
So that peo - ple sense your love in our song,

26

So we know you hear, and that you

29

care. wor - ship So with ev' - ry breath,  
our song And their hearts will praise

33

we re - jice, re - jice.  
you just the same! The same!

36 **CHORUS** *f*

(S.&A.) Lord, you gave us a voice

(T.&B.) Lord, you gave us a voice

40

and you gave us a new song.

You gave us a

44

song Lord, you gave us a voice,

48 *mf cresc.* *f*

May we always, always sing to you.

1.

2.

52 **D.S.** **|| 2.**

— sing to you.

4 56 **2** *mp legato*

Sing to the

60

Lord, \_\_\_\_\_ and bless his  
(T.&B.) Sing to the Lord, \_\_\_\_\_

64 *cresc. poco a poco*

name. \_\_\_\_\_ For his great  
and bless his name. \_\_\_\_\_

68

love. \_\_\_\_\_ For his great love re - mains the

72 **f** **CHORUS**

same! \_\_\_\_\_ Lord, you gave us a voice \_\_\_\_\_

77

And you gave us a new song

82

Lord you gave us a voice

86

*mf cresc.* *f*

May we always always sing for you...

90

*mf cresc.*

Why do we sing? We

95

*ff*

sing for You!  
You! we sing for you!