

Come Be the Light
Mark Patterson

CGA1625
Unison/two-part with piano
and optional 2 octaves
handbells or handchimes



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choristersguild

Helen Kemp
CHORAL SERIES

Come Be the Light



www.choristersguild.org

Choristers Guild is a 501c3 nonprofit organization whose mission is to enable leaders to nurture the musical and spiritual growth of children, youth, and adults.

2 Commissioned by the St. Maximillian Kolbe Church Children's Choir, Liberty Township, Ohio,
in memory of choir member Cecilia Feltz, and in thanksgiving
for the joy she gave to others through her love of Jesus and music.

Come Be the Light

Mark Patterson

Mark Patterson

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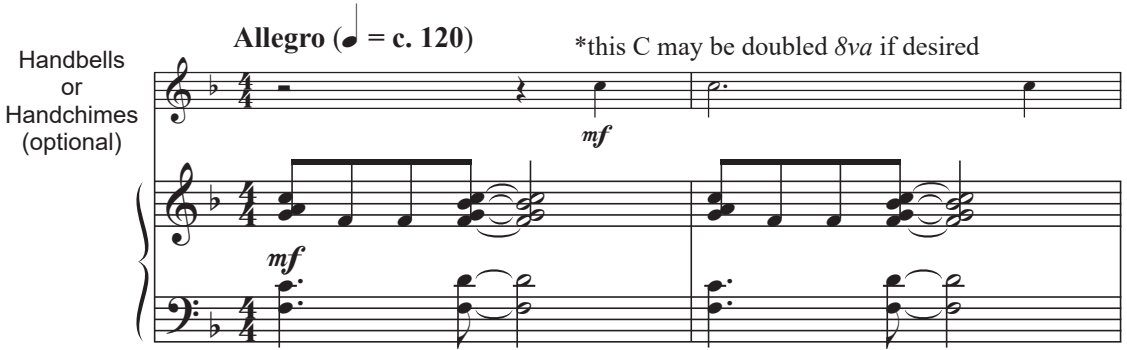
Optional Handbells Used



Handbells
or
Handchimes
(optional)

Allegro (♩ = c. 120) *this C may be doubled *8va* if desired

mf



3

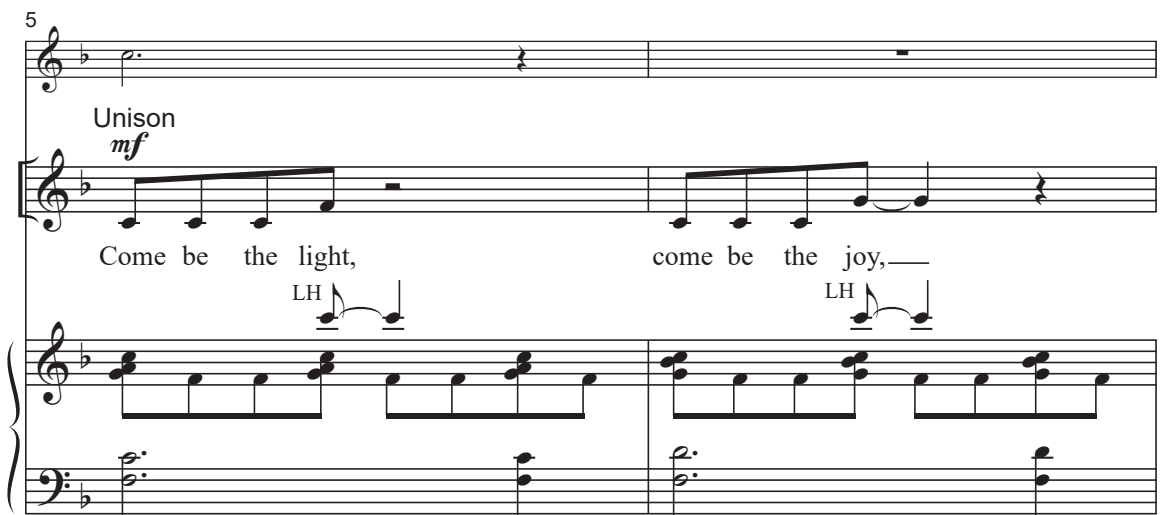


5

Unison
mf

Come be the light, come be the joy,—

LH LH



A handbell/handchime part is printed on page 12.

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7

come be the hope — the world needs — to

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9

know. Come be the voice — of

LH

11

kind - ness and truth, shar - ing the peace — of

LH

13

Christ wher - ev - er you go.

15 *f*

Praise God— with a song of glad - ness ring - ing out— to the

f

18 HB or HC

skies a - bove. Lift your light and let it shine so the

f

21

world may know God's love.

24

mp

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mp

Come be dar - ing as you

27

mf

strive to love one an - oth - er. — Come be

30

bold, and be cou - ra - geous in God's grace.

mf

33 Part I *cresc. poco a poco*

With hands to serve and gifts to share, come

Part II (optional) *cresc. poco a poco*

With hands and gifts, come

cresc. poco a poco

36 *f*

show the world how Christ would care for all God's

f

show how Christ loves all God's

f

39

peo - ple, ev - 'ry - where.

peo - ple, ev - 'ry - where.

42

HB or HC *this C may be doubled 8va if desired

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mf

Come be the light, come be the joy,—

mf

Come be the light, come be the

mf

44

come be the hope— the world needs— to know.

hope the world needs— to know.

47

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I
Come be the voice— of kind - ness and truth,

II
Come be the voice, come share the

49

I
shar - ing the peace— of Christ wher - ev - er you

II
peace of Christ wher - ev - er you

51

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go. Praise God with a song of glad-ness

go. Praise God with a song of glad-ness

f

54

ring - ing out to the skies a - bove. Lift your light and

ring - ing out to the skies a - bove. Lift your light and

f

57

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I
let it shine, so the world may know God's

II
let it shine, so the world may know God's

60

I
love. Lift your light and

II
love. Let your

mf

mf

mf

63

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Musical score for measures 63-65. It features three staves: a vocal line (I), a second vocal line (II), and a piano accompaniment. The key signature is one flat (B-flat). The vocal lines contain the lyrics: "let it shine, so the world may know God's light shine, so that all the world may know God's". The piano accompaniment includes a treble and bass clef. Dynamics include *f* (forte) and *ff* (fortissimo). A large watermark "Preview Copy - for Perusal Only" is overlaid on the score.

66

Musical score for measures 66-68. It features three staves: a vocal line (I), a second vocal line (II), and a piano accompaniment. The key signature is one flat (B-flat). The vocal lines contain the lyrics: "love!". The piano accompaniment includes a treble and bass clef. Dynamics include *no rit.* (no ritardando), *ff* (fortissimo), and *ff* (fortissimo). A large watermark "Preview Copy - for Perusal Only" is overlaid on the score.



Come Be the Light

Handbells or Handchimes
(optional)

Mark Patterson

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Allegro (♩ = c. 120)

*this C may be doubled *8va* if desired

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 68 measures across eight staves. The score includes various dynamics such as *mf*, *f*, *mp*, and *ff*, as well as performance markings like *no rit.* and *ff*. Measure numbers 1 through 68 are indicated above the notes. There are several rests and repeat signs throughout the piece. The final measure (68) ends with a double bar line and a fermata.

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God Is Here Today
arr. Tom Trenney
Translation by C. Michael Hawn

CGA1635
Unison/two-part with piano
and optional congregation



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God Is Here Today



www.choristersguild.org

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In honor of the 150th anniversary of the Latrobe Presbyterian Church,
in loving memory of Fred M. Rogers

God Is Here Today

Raúl Galeano
tr. C. Michael Hawn

DIOS ESTÁ AQUÍ
arr. Tom Trenney

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Piano

Musical notation for the piano introduction, starting at measure 1. The tempo is marked as quarter note = 76. The music is in 4/4 time and F# major. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple accompaniment. The dynamic is marked *p* (piano).

4

Unison
mp

God is here to - day; as

Musical notation for the first line of the song, starting at measure 4. It features a unison vocal line and piano accompaniment. The dynamic is marked *mp* (mezzo-piano). The lyrics are "God is here to - day; as".

7

cer-tain as the air I breathe, as cer-tain as the morn-ing sun that

Musical notation for the second line of the song, starting at measure 7. It features a unison vocal line and piano accompaniment. The lyrics are "cer-tain as the air I breathe, as cer-tain as the morn-ing sun that".

A Spanish resource page is printed on page 7.
A reproducible congregational page is printed on page 8.

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10

ris - es, as cer-tain when I sing, you'll hear my song.

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13 *mf*

God is here to - day; as cer-tain as the air I

mf

16

breathe, as cer-tain as the morn-ing sun that ris - es, as

19

cer - tain when I sing, you'll hear my song.

21

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mp

24

mf

God is love, and

mf

27

when we love_ each oth - er, God lives in_ us, a -

30

bides with us when we love our neigh - bor.

33 *mf*

God is love and when we love each
+ Congregation

f

God is here to - day; as cer-tain as the air I

36

oth - er, God lives in us, a -
breathe, as cer - tain as the morn - ing sun that

38

II *bl* - es - with us when we love our

I ris - es, as cer - tain when I sing, you'll hear my

40

II *rit.* *mp*
neigh - bor. God is love.

I *rit.* *mp* - Congregation
song. God is love.

God Is Here Today

Spanish resource page

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Dios es - tá a - qui. tan cier-to co-mo el ai - re que res -
pi - ro, tan cier-to co-mo la ma-ña - na se le - van - ta, tan
cier - to co - mo que le can - to y me pue - de o - ír.

The Spanish text may be used in place of the English lyrics in measures 5-12, 13-20, and 33-40.

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*In honor of the 150th anniversary of the Latrobe Presbyterian Church,
 in loving memory of Fred M. Rogers*

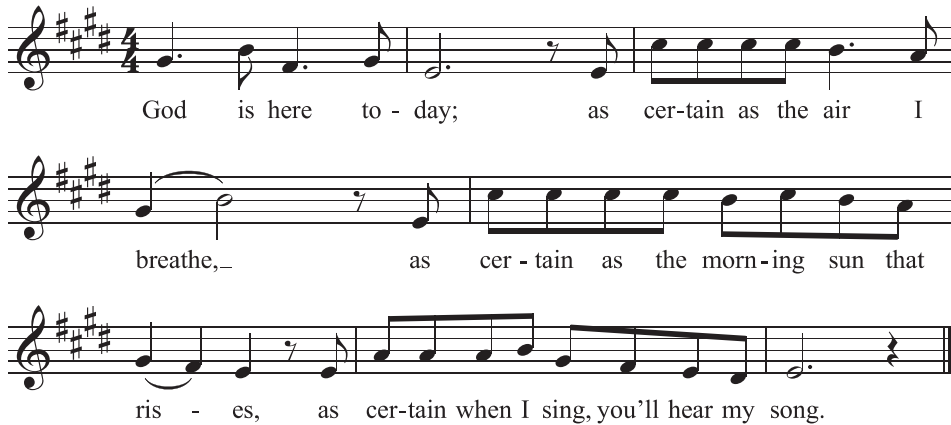
God Is Here Today

Choir: God is here today; as certain as the air I breathe,
 as certain as the morning sun that rises,
 as certain when I sing, you'll hear my song.

God is here today; as certain as the air I breathe,
 as certain as the morning sun that rises,
 as certain when I sing, you'll hear my song.

God is love, and when we love each other,
 God lives in us, abides with us, when we love our neighbor.

All:



God is here to - day; as cer-tain as the air I
 breathe, as cer-tain as the morn-ing sun that
 ris - es, as cer-tain when I sing, you'll hear my song.

Choir: God is love.

From: *God Is Here Today* (CGA1635).
 Text: Raúl Galeano, tr. C. Michael Hawn.
 Music: *DIÓS ESTÁ AQUÍ*, arr. Tom Trenney.
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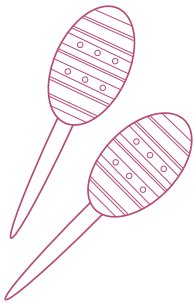
Three Bible Songs
arr. Mark Burrows

CGA1611
Unison with piano
and opt. percussion

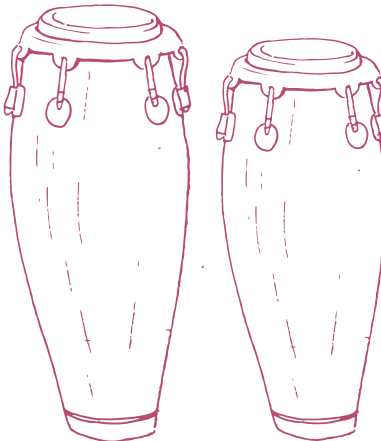
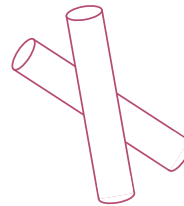
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Note to Note
CHORAL SERIES

Three Bible Songs



1. Hallelu, Hallelu
2. Zacchaeus
3. Love One Another



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1. Hallelu, Hallelu

Traditional
arr. Mark Burrows

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Traditional (arr. 124) *percussion continues throughout*

Shaker

Claves

Congas

Piano

Part I *f*

Hal-le - lu, hal-le - lu, hal-le - lu, hal-le - lu - jah!

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Part II

7 *f*

Praise ye the Lord! Hal-le-lu, hal-le-lu, hal-le-

10

lu, hal-le-lu-jah! Praise ye the Lord!

13

Praise ye the Lord! Hal-le-lu-jah! Praise ye the

16

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Lord! Hal-le - lu - jah! Praise ye the Lord! Hal-le - lu - jah!

19

optional repeat

All optional repeat

Praise ye the Lord! Cha - cha - cha!

optional repeat

2. Zacchaeus

Traditional

Traditional
arr. Mark Burrows

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With a salsa flair (♩ = 132)

Cowbell

Shaker

Congas

Piano

A percussion part is printed on pages 10-11.

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4

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Unison *f*

Zac -

7

chae-us was a wee lit - tle man, and a wee lit-tle man was he...

10

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He climbed up in a syc - a-more tree, for the

13

Lord he want-ed to see. And as the Sav-ior passed

16

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— that way, — he looked up in that tree, — and he said,

19

“Zac-chae-us, come on down, for I’m go-ing to your house to-day!”

22

1.

For I'm go-ing to your house to - day!" _

25

2.

go-ing to your house to - day!" _

2. Zacchaeus

Percussion

Traditional
arr. Mark Burrows

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With a salsa flair (♩ = 132)

Musical score for Cowbell, Shaker, and Congas in 4/4 time. The Cowbell part consists of quarter notes. The Shaker part features a rhythmic pattern of eighth notes with accents, starting at a mezzo-forte (*mf*) dynamic and becoming forte (*f*) in the second system. The Congas part features a rhythmic pattern of eighth notes with accents, also becoming forte (*f*) in the second system. A repeat sign is present at the end of the first system.

Musical score for Congas, Shaker, and Cowbell in 4/4 time. The Cowbell part consists of quarter notes. The Shaker part features a rhythmic pattern of eighth notes with accents. The Congas part features a rhythmic pattern of eighth notes with accents. A measure rest of 4 measures is indicated at the beginning.

Musical score for Congas, Shaker, and Cowbell in 4/4 time. The Cowbell part consists of quarter notes. The Shaker part features a rhythmic pattern of eighth notes with accents. The Congas part features a rhythmic pattern of eighth notes with accents. A measure rest of 8 measures is indicated at the beginning.

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12

Musical score for measures 12-15. The score is written for three staves: a top staff with a treble clef and a common time signature, a middle staff with a treble clef and a common time signature, and a bottom staff with a bass clef and a common time signature. The top staff contains a sequence of quarter notes. The middle staff contains a sequence of eighth notes with beams. The bottom staff contains a sequence of eighth notes with beams. A large watermark "Preview Copy - for Perusal Only" is overlaid across the middle of the score.

16

Musical score for measures 16-19. The score is written for three staves: a top staff with a treble clef and a common time signature, a middle staff with a treble clef and a common time signature, and a bottom staff with a bass clef and a common time signature. The top staff contains a sequence of quarter notes. The middle staff contains a sequence of eighth notes with beams. The bottom staff contains a sequence of eighth notes with beams. The sequence ends with a double bar line.

20

Musical score for measures 20-23. The score is written for three staves: a top staff with a treble clef and a common time signature, a middle staff with a treble clef and a common time signature, and a bottom staff with a bass clef and a common time signature. The top staff contains a sequence of quarter notes. The middle staff contains a sequence of eighth notes with beams. The bottom staff contains a sequence of eighth notes with beams. A first ending bracket labeled "1." spans measures 22 and 23.

24

Musical score for measures 24-27. The score is written for three staves: a top staff with a treble clef and a common time signature, a middle staff with a treble clef and a common time signature, and a bottom staff with a bass clef and a common time signature. The top staff contains a sequence of quarter notes. The middle staff contains a sequence of eighth notes with beams. The bottom staff contains a sequence of eighth notes with beams. A second ending bracket labeled "2." spans measures 25 and 26. The score ends with a double bar line.

3. Love One Another

Traditional
arr. Mark Burrows

Traditional

Rock (♩ = 92)

Tambourine

Shaker

Congas

Piano

mf

mf

mf

5

mf Unison

percussion continues throughout

This is my com-mand - ment, that you love one an-oth - er as

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9

I have loved you.

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p

13

This is my com-mand - ment, that you love one an-oth - er as

p

17

I have loved you. As

cresc.

p

21

I have loved you. As

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cresc.

25

I have loved you.

29 *f*

This is my com-mand - ment, that you love one an-oth - er as

f

33

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I have loved you.

1.

8vb

37

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you.

2.

2.



Other Rote to Note titles from Choristers Guild
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Thank You, God, for My Family
Terry D. Taylor
Unison with piano and optional flute
CGA1571

More Than Enough
Becki Slagle Mayo and Lynn Shaw Bailey
Unison with piano and optional congregation
CGA1545

Do You Hear the Shepherd?
Kimberly Ingram
Unison with piano and optional Orff or handchimes
CGA1527

I Am a Lamb
Erik Whitehill
Unison with piano and optional flute and finger cymbals
CGA1621

God Is Here with Me
Christopher Hogan
Unison with piano
CGA1483

Trust in God
Terry D. Taylor
Unison with piano
CGA1540



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Come, Let Us Worship God
Ray Makeever, arr. Katie Houts

CGA1593
Two-part any voices with piano
and optional congregation



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Come, Let Us Worship God



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Come, Let Us Worship God

Ray Makeever

Ray Makeever
arr. Katie Houts

With joy! (♩ = 88)

Piano

Unison

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9 C#m G#m/B A C#m G#m/B A B sus

Wel - come ev - 'ry - one to the

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12 E Esus4/F# E/G# Esus4/A

love of God.

14 E Esus4/F# E/G# Esus4/A

Part I

Come, let us wor - ship God.

Part II or Congregation

mf

Come, let us wor - ship God.

mf

16 E Esus4/F# E/G# Esus4/A C#m G#m/B A

I Come, let us wor-ship God. Wel-come ev-'ry-one

II — Come, let us wor-ship God.

19 C#m G#m/B A Bsus E Esus4/F#

I — to the love of God.

II Wel - come ev - 'ry - one to the

22 E/G# Esus4/A E Esus4/F# E/G# Esus4/A

I — — —

II — — —

love of God.

25 E Esus4/F# E/G# Esus4/A E Esus4/F#

I Food for the hun - gry. ——— Food for the hun - gry. —

II Food for the hun - gry. ———

28 E/G# Esus4/A C#m G#m/B A C#m G#m/B A

I — Wel - come ev-'ry-one ———

II Food for the hun - gry. ——— Wel - come ev-'ry-one ———

31 Bsus E Esus4/F# E/G# Esus4/A

I to the love of God.

II to the love of God.

34 E Esus4/F# E/G# Esus4/A E *mp* Esus4/F#

I Rest for the wea - ry. —

II **Preview Copy - for Perusal Only**

37 E/G# Esus4/A E Esus4/F# E/G# Esus4/A

I Rest for the wea - ry. —

II *mp* Rest for the wea - ry. — Rest for the wea - ry. —

40 C#m G#m/B A C#m G#m/B A Bsus

I Wel - come ev - 'ry - one. — to the

II Wel - come ev - 'ry - one. —

43 E Esus4/F# E/G# Esus4/A E Esus4/F#

I love of God.

II **Preview Copy - for Perusal Only**
to the love of God.

46 E/G# Esus4/A E *mf* Esus4/F# E/G# Esus4/A

I Hope for the chil - dren. —

II Hope for the chil - dren. — *mf*

49 E Esus4/F# E/G# Esus4/A

I Hope for the chil - dren. —

II Hope for the chil - dren. —

51 C#m G#m/B A C#m G#m/B A Bsus

I Wel - come ev - 'ry - one _____ to the

II _____ Wel - come ev - 'ry - one _____

54 E Esus4/F# E/G# Esus4/A

I love of God.

II _____ to the love of God.

56 B C#m7 D Dsus D7add9 Dadd6 C/D Dsus4

Desc. Optional Descant (a few voices) *f*

Come and wor - ship

59 G Gsus4/A G/B Gsus4/C

Desc. *f* God! Wor-ship

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I Come, let us wor-ship God!_____

II *f* Come, let us wor-ship God!_____

61 G Gsus4/A G/B Gsus4/C

Desc. God!

I Come, let us wor-ship God!_____

II — Come, let us wor-ship God!_____

63 Em Bm/D C Em Bm/D C Dsus

Desc. Wel - come all!

I Wel - come ev - 'ry - one _____ to the

II Wel - come ev - 'ry - one _____

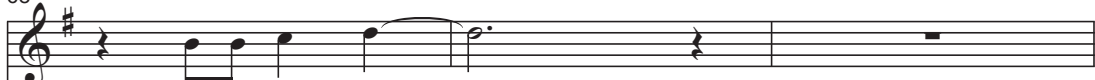
66 G Gsus4/A G/B Gsus4/C /D

Desc. Joy - ful, joy - ful we a - dore — thee!

I love of God! To the

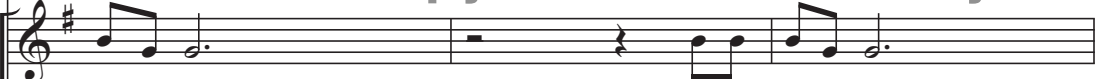
II to the love of God!


68 G Gsus4/A G/B Gsus4/C /D G Gsus4/A


Desc. 

Joy-ful, joy - full


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I 
love of God! To the love of God!

II 
To the love of God! To the


mf

71 G/B Gsus4/C D Em7 F6(add9) G

Desc. 

I 

II 
love of God!





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Come, Let Us Worship God



Leader: Come, let us wor-ship God. Come, let us wor-ship God.



Come, let us wor-ship God. Come, let us wor-ship God.



Wel - come ev - 'ry - one_ Wel - come ev - 'ry - one



to the love of God. to the love of God.

2. Food for the hungry...
3. Rest for the weary...
4. Hope for the children...
5. Come, let us worship God...

From: *Come, Let Us Worship God* (CGA1593).

Text: Ray Makeever.

Music: Ray Makeever, arr. Katie Houts.

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Annie Moses Band Series

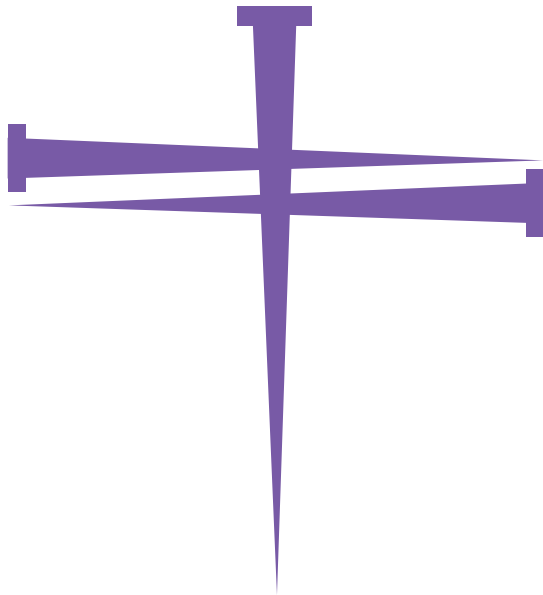
FAITH-FILLED MUSIC TO NURTURE YOUNG ARTISTS

CGAMB100
Unison with piano

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God So Loved the World

Bill Wolaver



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11

God so loved the world he gave his on-ly Son, that who-

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E♭maj7 B♭²/D C²/E Fsus F D/F#

15

ev - er be - lieves, who - ev - er be - lieves in

Gm B♭maj7/F E♭ F/E♭ B♭/D

19

him should not per - ish, should not

Gm/E A7(b9) Dm7 Gm7

23

per - ish, _____ but have ev - er - last - ing

Fm^7 Bb^7 $E\flat$ $B\flat^2$
 D

27

life, _____ but have ev - er - last - ing

C $E\flat maj^7$ $E\flat$ F

31

1. life. 2. life.

$B\flat$ $B\flat$ $B\flat$ $A\flat$

All unis.
mf

34

God so loved the world he

mf

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37

gave his on - ly Son, God so loved the

mf

G#m⁹ Bmaj⁷ Emaj⁷

40

world he gave his on - ly Son, that who -

mf

B² D# C#² F#sus F# D#

43

ev - er be - lieves, who - ev - er be -

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G#m Bmaj F# E F#

46

lieves in him should not

B G#m A#7(b9)
D# E#

49

per - ish, should not per - ish, but

D#m7 G#m7 F#m7 B7

53

have ev - er - last - ing life,

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E D# C#2

56

— but have ev - er - last - ing life.

C# Emaj⁷ E F# F# B

60

B A# G#m⁹ E F# B

rit.



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Anne Moses Band and Choral Series

God So Loved the World

Bill Wolaver

Unison with piano

CGAMB100

A Friend Loves at All Times

Bill Wolaver

Unison with piano

CGAMB101

So High

Bill Wolaver

Unison/two-part with piano

CGAMB102

Behold, I Have Loved You

Robin Wolaver

Unison/two-part with piano

CGAMB103

God Is Our Refuge

Robin Wolaver, arr. James DaSilva

Unison with piano

CGAMB104



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Annie Moses Band Series

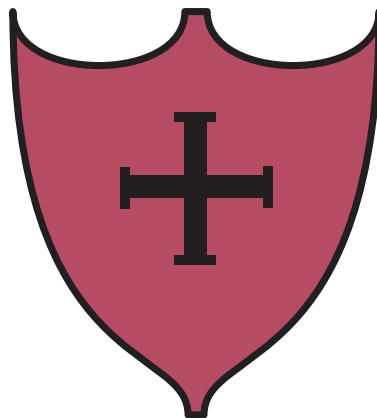
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God Is Our Refuge

Robin Wolaver



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God Is Our Refuge

Psalm 46:12

Robin Wolaver
arr. James DaSilva

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Piano

mp

F#m Bm Cmaj⁷

4

Optional Solo
mp

God is our ref - uge,

D F#m

7

God is our strength, an ev - er - pres - ent help - in trou - ble.

D Cmaj⁷ D

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10

God is our ref - uge, God is our strength, an ev - er -

F#m *Bm*

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12

pres - ent help_ in trou - ble. And so we will_ not

All unis.
mf

Cmaj7 *D* *D F#*

14

fear though the earth-quakes rum - ble, and so we will not

Gsus *G* *D* *D F#*

mf

16

fear though the o - ceans roar. — And so we will not

Gsus *G* *D* *D F#*

18

fear though the moun-tains tum - ble in-to the sea, _____

Gsus G D Bm

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21

_____ in - to the sea. _____ God is our ref -

G

24

- uge, God is _____ our strength. _____

Em A

Optional Solo

28

God is our ref - uge, God is our strength, an ev - er -

F#m D

mp

30

pres - ent help — in trou - ble.

Cmaj⁷ D

32

God is our ref - uge, God is our strength, an ev - er -

F#m Bm

34

pres - ent help — in trou - ble. And so we will not

Cmaj⁷ D D F#

All unis.
mf

36

fear though the earth- quakes rum - ble, and so we will not

Gsus G D D F#

mf

38

fear though the o - ceans roar. ——— And so we will not

Gsus G D D

40

fear though the moun-tains tum - ble in-to the sea, ———

Gsus G D Bm

43

— in - to the sea. ——— God is our ref -

G

46

- uge, God is — our strength. —

Em Asus

Optional Solo

mp

49

God is our ref - uge, God is our strength, an - ev - er -

A F#m D

mp

52

pres - ent help in trou - ble. God is our ref - uge,

Cmaj⁷ D F#m

55

God is our strength, an ev - er - pres - ent help - in trou - ble.

rit.

Bm Cmaj⁷ D²

rit.



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Unison/two-part with piano

CGAMB103

God Is Our Refuge

Robin Wolaver, arr. James DaSilva

Unison with piano

CGAMB104



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God's Love Is Alive in Us
Mark Patterson

CGA1645
SATB and unison choir
with piano or organ
and optional 2 octaves handbells



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God's Love Is Alive in Us



For Karol, Emily and Mary Ann – thanks for the inspiration!

God’s Love Is Alive in Us

2 octaves
Optional handbells used: 8

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Mark Patterson

Mark Patterson

With festive joy (♩ = 62)

Handbells (optional)

Piano

4

A handbell part is printed on page 12.

Also available for unison/two-part voices, code CGA1456.

A score with organ accompaniment is available separately, code CGA1475.

The original treble choir edition of this piece was commissioned by the Music Ministry of Bruton Parish, Williamsburg, Virginia, in celebration of the 300th anniversary of its historic church building, and in honor of the generations who will continue to worship in its sacred space.

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7

HB

Children's Choir *f*

Soprano Alto *f unis.*

Tenor Bass *f unis.*

Sing with joy! God has done great

Sing with joy! God has done great

10

things a-mong us. Sing with joy! Come give thanks for the

things a-mong us. Sing with joy! Come give thanks for the

div.

div.

14

good - ness of God's love.

good - ness of God's love.

18

Stanza 1: Children
mf

1. Like all the saints who've gath-ered here be - fore us,

Stanza 2: TB
mf unis.

2. We look with hope for all that still a - waits us:

mf

22

we come to pray and bless God's ho - ly name;
a fu - ture claimed by trust - ing in God's grace.

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26 *cresc. poco a poco*

but on this *sa - cred ground let glad new praise re-sound:
So let us, young and old, go forth with spir - its bold.

cresc. poco a poco
mf unis. *div.*

S
A
T
B

mf unis.
cresc. poco a poco

cresc. poco a poco

* substitute the word "ancient" if desired

30 Handbells

1. *f*

f God's love is a - live in us to - day!

1. *f*

God's love is a - live in us to - day!

f

1. *f*

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of four systems of staves. The first system features a Handbells part on a single staff and a vocal line on a single staff. The second system features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The third system features a piano accompaniment on a grand staff. The lyrics are 'God's love is a - live in us to - day!'. The score includes dynamic markings such as *f* (forte) and first endings marked '1.'. The piece concludes with a double bar line and repeat dots.

34 | 2.

Handbells *f*

Descant *f*

Children's Choir

S
A

T
B

day! Give thanks to

day! Give thanks to

f

f

37

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— Come sing with joy! — Come sing with

God, give thanks to God!

God, give thanks to God!

40

The musical score consists of five systems. The first system is a vocal line starting with a treble clef, a key signature of two flats, and a common time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The dynamic marking *mf* is placed below the first note. The second system is a vocal line with lyrics: "joy for the good - ness of God's love." The third system is a vocal line with lyrics: "Come give thanks for the good - ness of God's love." The fourth system is a vocal line with lyrics: "Come give thanks for the good - ness of God's love." The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features chords in the right hand and a bass line in the left hand, with a crescendo hairpin at the end of the piece.

mf

(end descant)

joy for the good - ness of God's love.

Come give thanks for the good - ness of God's love.

Come give thanks for the good - ness of God's love.

44

Children's Choir *mf*
 God's grace will guide us.

S
A
T
B

mf
 God's word re -

mf

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48

f
 God's love is a - live in us:

f
 minds us. God's love is a - live in us:

f

f

51

51

come sing with joy!

51

come sing with joy!

55

LV

slight rit.

slight rit.

ff

A - men!

slight rit.

ff

A - men!

slight rit.

ff

slight rit.

ff



God's Love Is Alive in Us

Handbells
(optional)

2 octaves
Optional handbells used: 8



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Mark Paterson

With festive joy (♩ = 62)

1 2 3 4

5 *f* 6 7 8 3

11 12 4 16 17

18 19 13 32 1. 33

34 2. 35 36 37

38 39 40 3 43 44

45 46 47 48 49 *f*

50 51 52 53

54 55 LV 56 57 *ff*

slight rit.

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I Give Thanks
Toni Sullivan

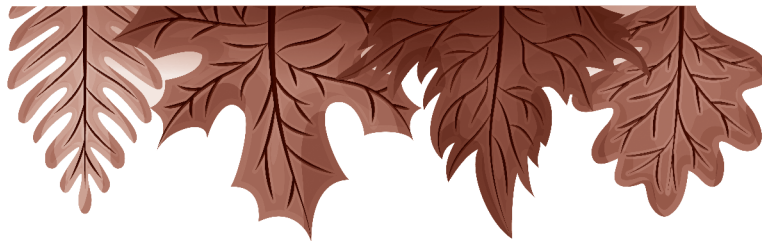
CGA1632
Unison with piano and rhythm sticks



Choristers Guild **Preview Copy - for Perusal Only** Note to Note
MORAL SERIES



I Give Thanks



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Rote to Note Discovery Page

Let's Discover...

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An Important Rhythm

Let's learn one of the important rhythms in this song. We'll call this our Cue Rhythm. Listen to your director play it, and then echo by clapping or using rhythm sticks:



Now, let's play a game! Your director will chant a question. If you are wearing the color your teacher calls, respond by playing/clapping the Cue Rhythm.



As we sing "I Give Thanks," listen for the Cue Rhythm. When you hear it, be ready to sing:

I give thanks, I give thanks. I give thanks with a grateful heart.

Treasure in the Measure

Point to measure 4 on the first page of your music. Who can find:

- A *dynamic* marking?
- The *Cue Rhythm*?
- A *quarter note* (or *ta*, or *du*, etc.)
- A large *treble clef sign*? – Let's draw one on the board. Can you draw one in the air? As you read your music, look for this large treble clef sign. That's where you will find your melody.

Melodic Movement

Find measure 35. On which page did you find it?

- Let's listen to the melody from m. 35-43. As you hear the melody move up or down, move your bodies that same direction.
- Now, let's listen again. Look at your music and follow the notes with your finger as they move up or down.
- Who can draw the direction of the melody for these phrases?
 - o *But the greatest gift of all*
 - o *God sent Jesus to show the way*
 - o *Of God's great love and God's great care*
 - o *That we can share*
 - o *Today*

The Rote to Note Choral Series is designed to provide quality anthems for developing choirs, especially children's choirs, where young singers often experience choral singing and music reading for the first time. The vocal staff is intentionally enlarged to make it easier to read. Please purchase enough copies of the anthem for each singer, thereby encouraging their musical development. Unauthorized copying or reproduction of this material, unless otherwise stated, is illegal.

I Give Thanks

Toni Sullivan

Toni Sullivan

Joyfully (♩ = 110)

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The piano introduction is in 4/4 time with a tempo of 110 beats per minute. It features a joyful melody in the right hand and a steady bass line in the left hand. A large watermark 'Preview Copy - for Perusal Only' is overlaid on the music.

4 Rhythm Sticks

Unison *mf*

I give thanks, I give thanks. I give

The first vocal entry begins at measure 4. It features a unison melody for all voices, marked *mf*. The piano accompaniment continues with a steady bass line and chords in the right hand. The lyrics are: "I give thanks, I give thanks. I give".

7

thanks with a grate - ful heart. I give thanks, I give

The second vocal entry begins at measure 7. It continues the unison melody. The piano accompaniment provides harmonic support. The lyrics are: "thanks with a grate - ful heart. I give thanks, I give".

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10

thanks. I give thanks with a grate - ful heart. God has
God has

13

giv - en us this world, the_ moon and stars and
giv - en us good friends, our_ lov - ing fam - 'lies,

16

sun. The land and seas, the birds and trees, God's
too. The peo - ple who will share the love that's

19

1.

giv - en ev - 'ry one. I give
sent from heav'n a -

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22

2. Rhythm Sticks

2.

bove. I give thanks, I give

25

thanks. I give thanks with a grate - ful heart. I give

28

thanks, I give thanks. I give thanks with a grate - ful

31

heart.

mp

35

mp

But the great - est gift of all, God sent

38

Je - sus to show the way of God's great love and

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41

God's great care that we can share to - day.

44

Rhythm Sticks

I give thanks, I give thanks. I give

47

thanks with a grate - ful heart. I give thanks, I give

50

thanks. I give thanks with a grate - ful heart.

53

Musical score for measures 53-55. The score consists of three staves: a vocal line, a piano accompaniment (treble and bass clefs), and a grand staff. The key signature is one sharp (F#). The lyrics are: "I give thanks with a".

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I give thanks with a

56

Musical score for measures 56-58. The score consists of three staves: a vocal line, a piano accompaniment (treble and bass clefs), and a grand staff. The key signature is one sharp (F#). The lyrics are: "grate - ful heart!".

grate - ful heart!

Immanuel Draws Near
(O Come, O Come, Immanuel)
Katie Houts
Text by Barbara K. Lundblad

CGA1636
Unison/two-part with piano



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Immanuel Draws Near



O Come, O Come, Immanuel

www.choristersguild.org

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Immanuel Draws Near

O Come, O Come, Immanuel

Original text from Ancient Antiphons, 12th century Latin
adapt. Rev. Barbara K. Lundblad

Katie Houts

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With expectation (♩ = 66)

Piano

mp

poco rit.

Detailed description: This block contains the piano introduction. It is written for piano in G major and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and eighth-note patterns, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'mp' (mezzo-piano) and 'poco rit.' (poco ritardando) towards the end of the introduction.

5

Unison *mp*

1. O come, O_ come, Im-man - u - el, ____
2. O come, green shoot of Jes - se, ____

mp a tempo

Detailed description: This block contains the first two lines of the vocal melody and piano accompaniment. The vocal line is written in a single treble clef staff, marked 'Unison mp'. The piano accompaniment is written in two staves (treble and bass clefs) and is marked 'mp a tempo'. The lyrics are: '1. O come, O_ come, Im-man - u - el, ____' and '2. O come, green shoot of Jes - se, ____'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

8

— and ____ bless each place your peo-ple dwell. ____ Melt
— free your peo - ple from their ap - a - thy. ____ Forge

Detailed description: This block contains the final two lines of the vocal melody and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The lyrics are: '— and ____ bless each place your peo-ple dwell. ____ Melt' and '— free your peo - ple from their ap - a - thy. ____ Forge'. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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11

ev - ry wea - pon craft - ed for war, bring peace on earth for - ev - er - more.
jus - tice for the poor and the meek, grant safe - ty for the young and weak.

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14

mf

— Re - joyce, re - joyce! Take heart and do not fear, God's

mf

17

mp

cho - sen one, Im - man - u - el, draws near.

mp

20 *p*

3. O come now, liv-ing wat-er, pour your grace, and

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24 *mp*

bring new life to ev-'ry with-ered place; speak com-fort to each trem - bling

27 *mf* *f*

heart: "Be strong! Fear not, for I will ne'er de - part." Re-

30

joyce, re-joyce! Take heart and do not fear, God's cho-sen one, Im-man-u-el, draws

f

33 *mf* Part I *mf*

near. 4. O come, dear child of Mar - y, come, —

mf Part II (optional) *mf*

near. O

36

— God's — Word made flesh on earth, our home; —

come, dear child of Mar - y, come, — God's —

38

I Love stir with - in the dark — of —

II Word made flesh on earth, our home; — Love

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40

I night, re - venge and ha - tred put to flight. —

II stir with - in the night, re -

mp

mp

mp

42 *mf*

Re - venge and ha - tred put to flight. —

ve nge and ha - tred put to flight. — Re -

mf

Detailed description: This block contains the musical score for measures 42 and 43. It features two vocal staves (I and II) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large watermark 'Preview Copy - for Perusal Only' is overlaid on the score.

44 *f*

Re - venge and ha - tred put to flight! — Re -

ve nge and ha - tred put to flight, — ha - tred put to flight! — Re -

f

Detailed description: This block contains the musical score for measures 44 and 45. It features two vocal staves (I and II) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines continue from the previous block. The piano accompaniment features a more active bass line and chords in the right hand. A large watermark 'Preview Copy - for Perusal Only' is overlaid on the score.



47

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I
joyce, re-joyce! Take heart and do not fear, God's cho-sen one, Im-man-u-el, draws

II
joyce, re-joyce! Take heart and do not fear, God's cho-sen one, Im-man-u-el, draws

50

mf *rit.* *mp*

I
near. Im-man-u-el draws near.

II
near.

mf *rit.* *mp* *p*

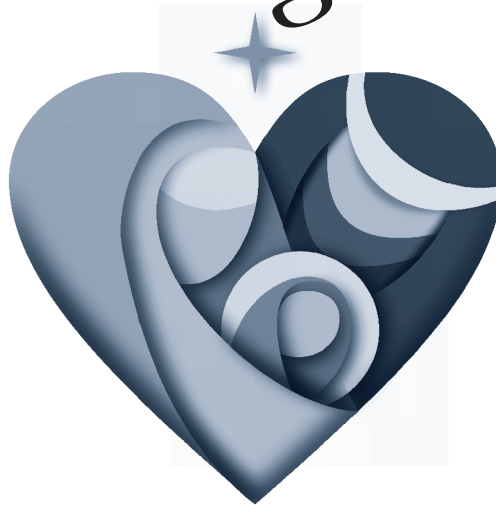
Love Is in the Manger
Camilla Pruitt

CGA1637
Unison, SATB, or
combined choirs with piano



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Love Is in the Manger



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Love Is in the Manger

Camilla Pruitt
Incorporating "Silent Night"
Joseph Mohr, 1792-1848

Camilla Pruitt
Incorporating *STILLE NACHT*
Franz Gruber, 1787-1863

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Tempo: $\text{♩} = 92-110$

Piano *mf*

4

7

10 Children's Choir, Soloist, or SA unis. *mp*

Do you see the man - ger?

Reproducible parts for oboe, harp (or piano), and string quartet are available, code CGRP60.

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13

Can you find the man - ger? Do you real - ly

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Musical score for measures 13-15. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Can you find the man - ger? Do you real - ly".

16

know what you're look - ing for?

Musical score for measures 16-18. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "know what you're look - ing for?".

19

mf Are you blind - ed by all the tin - sel

mf

Musical score for measures 19-21. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Are you blind - ed by all the tin - sel". The dynamic marking *mf* (mezzo-forte) is present at the beginning and in the piano part.

22

bright? Can you see the babe through the

Musical score for measures 22-24. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "bright? Can you see the babe through the".

25 *mp*

dark of night? This is the an - swer you're look - ing

mp

30 *mp*

for. Can you find the man-ger? Love is in the man-ger.

mp

35

He will bring you peace and joy. _____

(Children's choir or soloist may tacet m. 43-65
when a mixed choir is present.)

40

Treble Choir

SA

TB

mp

Si - lent night!

mp

Si - lent night!

mp

mp

45

Ho - ly night! All is calm, all is bright

Ho - ly night! All is calm, all is bright

51 *mf*

'round yon vir - gin moth - er and child. Ho - ly

mf **Preview Copy - for Perusal Only**

'round yon vir - gin moth - er and child. Ho - ly

mf

mf

56 *cresc.*

in - fant, so ten - der and mild, sleep in heav - en-ly

cresc.

in - fant, so ten - der and mild, sleep in heav - en-ly

cresc.

cresc.

61

peace, _____ Sleep in heav-en - ly peace.

peace, _____ Sleep in heav-en - ly peace.

mp

67

Children's Choir, Soloist, or SA unis.

mp

Do you see the shep-herds kneel - ing by the

72

ba - by? Do you see the wise men with gifts div - ine?

Ma - gi

77 *mf*

Can you touch the face of the ho - ly child? Can you feel his

mf

82 *mp*

grace and his peace sub - lime? This is the Christ-mas you're

mp

87 *rit.* *f* *(opt. div.)* *a tempo mf*

look - ing for. Can you find the man-ger? Love is in the

rit. *f* *mf a tempo*

92

man-ger. God is wait-ing there for you. _____

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This block contains the musical score for measures 92 through 96. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). A large watermark 'Preview Copy - for Perusal Only' is overlaid on the score.

97

SA Christ the Sav - ior is born! _____

TB *f* Christ the Sav - ior is born! _____

poco rit.

f *poco rit.*

This block contains the musical score for measures 97 through 101. It features vocal parts for Soprano Alto (SA) and Tenor Bass (TB), and a piano accompaniment. The key signature is three sharps. The vocal parts include lyrics and dynamic markings such as *f* and *poco rit.*

Slower, with rubato

101

mp

Can you find the man - ger? Love is in the man - ger.

Preview Copy - for Perusal Only

Slower, with rubato

mp

105

Christ our Sav-ior is born. _____

mp

Christ_ our Sav-ior is born. _____

mp

pp

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Other anthems with flexible voicing from Choristers Guild:

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May the Love of the Lord

arr. Emily Lund

SATB or Unison choir (optional combined) with piano,
optional handchimes and finger cymbals

CGA1570

God Shall Direct Thy Paths

Greg Gilpin

CGA1619 Two-part mixed with piano

CGA1620 Unison/two-part with piano

The Lord Bless You and Keep You

Laura Farnell

CGA1613 SATB with optional piano

CGA1614 Unison with piano

You Are Welcome Here

Mark Burrows

Unison/two-part with piano

CGA1525

Come, Let Us Worship God

Ray Makeever, arr. Katie Houts

Unison/two-part with piano

CGA1593

Coming Home

arr. Lynn Shaw Bailey and Becki Slagle Mayo

CGA1574 SATB with piano and optional cello

CGA1575 Unison/two-part with piano and optional cello



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In God's Hands
arr. Erik Whitehill

CGA1617
Two-part with piano



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In God's Hands



www.choristersguild.org

Choristers Guild is a 501c3 nonprofit organization whose mission is to enable leaders to nurture the musical and spiritual growth of children, youth, and adults.

Dedicated to Nathan Crabtree
In God's Hands

Traditional spiritual
adapt. Erik Whitehill

Traditional spiritual
arr. Erik Whitehill

rhythmic and accented, not too fast (♩ = ca 104)
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Piano *mf*

3 Unison *mf*
The

5
whole world — is in God's hands. — The

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7

whole wide world— is in God's hands.— The

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This system contains measures 7 and 8. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "whole wide world— is in God's hands.— The". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

9

whole world— is in God's hands.— The

This system contains measures 9 and 10. The vocal line continues with the lyrics: "whole world— is in God's hands.— The". The piano accompaniment continues with similar harmonic support.

11

whole world's in God's hands.—

This system contains measures 11 and 12. The vocal line concludes with the lyrics: "whole world's in God's hands.—". The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

13 Part I

Part II

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the sun and the moon,
selves and our fam-'lies

15 Part I

All in— God's hands,—

Part II

the moon and the stars,
our friends and our neigh-bors,—

17 Part I

all in— God's hands,—

all

Part II

the wind and the clouds,
all peo - ple and na - tions,—

19

I in God's hands,— the whole world's in God's hands.—

II in God's hands,— the whole world's in God's hands.—

21

I The

II The

23

I whole world— is in God's hands.— The

II whole— world— is in God's hands.— The

25

I whole wide world — is in God's hands. — The

II whole wide world — is in God's hands. — The

27

I whole world is in God's hands. — The

II whole world — is in God's hands. — The

29

I whole world's in God's hands. — 1.

II whole world's in God's hands. — 1.

31

2.

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2.

Detailed description: This system contains measures 31 and 32. It features three staves: vocal I, vocal II, and piano. The key signature is one sharp (F#) and the time signature is 2/4. Measure 31 shows vocal I with a whole rest and vocal II with a quarter rest. Measure 32 shows vocal I with a half note G4 and vocal II with a half note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A first ending bracket spans measures 31 and 32, with a second ending bracket starting at measure 32.

33

f

The whole world's in God's hands!—

f

The whole world's in God's hands!—

f

Detailed description: This system contains measures 33 and 34. It features three staves: vocal I, vocal II, and piano. The key signature is one sharp (F#) and the time signature is 2/4. Measures 33 and 34 contain the lyrics "The whole world's in God's hands!—" for both vocal parts. The piano accompaniment features chords in the right hand and a bass line in the left hand. A first ending bracket spans measures 33 and 34, with a second ending bracket starting at measure 34. The dynamic marking *f* (forte) is present above the vocal staves and below the piano staff.

35

Detailed description: This system contains measures 35 and 36. It features three staves: vocal I, vocal II, and piano. The key signature is one sharp (F#) and the time signature is 2/4. Measures 35 and 36 show the vocal parts with whole rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A first ending bracket spans measures 35 and 36, with a second ending bracket starting at measure 36.



Other Unison/two-part titles from Choristers Guild:

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You Are Welcome Here

Mark Burrows

Unison/two-part with piano
CGA1525

Come, Let Us Worship God

Ray Makeever, arr. Katie Houts

Unison/two-part with piano
CGA1593

God Shall Direct Thy Paths

Greg Gilpin

Unison/two-part with piano
CGA1620

The Lord Bless You and Keep You

Laura Farnell

Unison/two-part with piano
CGA1614

So High

Bill Wolaver

Unison/two-part with piano
CGAMB102

Joshua!

Kimberly Ingram

Unison/two-part with piano
CGA1546



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...and fireflies
Mark Burrows

CGA1633
Two-part with piano and optional
four handbells or handchimes

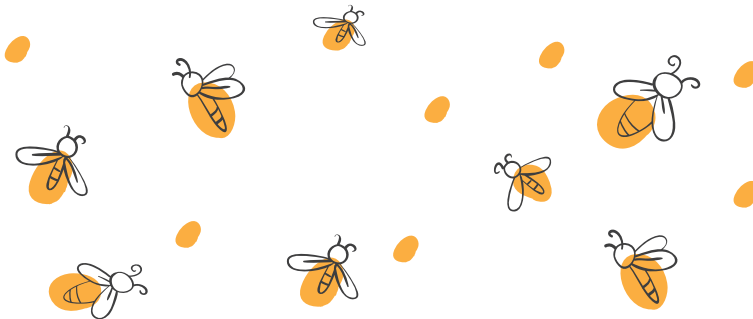


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...and fireflies



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...and fireflies

Mark Burrows

Mark Burrows

Optional Handbells or Handchimes Used: 4



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With gentle wonder (♩ = 104)

Handbells
or
Handchimes
(optional)

A handbell/handchime part is printed on page 15.

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7

I

II

beam your wisdom on ev - ery face

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10

mp

I

II

Your whis - per made the moon - light to

13

I

II

soothe the soul and hold us in your grace.

16 *mf*

I — Your light is al - ways shin - ing, your

II *mf*
Your light is al - ways shin - ing, your

mf

19

I bless - ings fill the skies: the gold - en sun,

II bless - ings fill the skies: the

22 *mp*

I the twink - ling stars and

II sil - ver moon, the twink - ling stars, and

mp

25

mp

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I
fire - flies. _____

II
fire - flies. _____

mp

28

p

I
Your light is

mp

II
You sang in - to the si - lence a (,)

mp

31

I al - ways, al - ways shin - ing, Lord.

II sym - pro ny of stars a - cross the sky.

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34 *mp* (,)

I To touch our hearts with won - der, to

II *p* Your light is

37

I give us hope and make our spir - its fly.

II al - ways, al - ways shin - ing, Lord.

40 *mf*

I Your light is al - ways shin - ing, your

II Your light is al - ways shin - ing, your

mf

43

I bless - ings fill the skies: the gold - en sun,

II bless - ings fill the skies: the

46 *mp*

I the twink - ling stars, and

II sil - ver moon, the twink - ling stars, and

mp

49

mp

fire - flies. _____

fire - flies. _____

mp

52

And e - ven when we've doubt - ed, you

And e - ven when we've doubt - ed, you

55

I still reach out your hand to show us that you're

II still reach out your hand to show us that you're

58

I nev - er far a - way. *mf* You

II nev - er far a - way. *mf* You

61

I took some light from heav - en, and

II took some light from heav - en, and

mf

63

I gave it ti - ny wings to

II gave ti - ny wings,

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65

I fly to us and dance where chil - dren

II fly to us and dance where chil - dren

67

I play. *f* Your

II play, where chil - dren play. *f* Your

69

I light is al - ways shin - ing, your bless - ings fill the

II light is al - ways shin - ing, your bless - ings fill the

f

72

I skies: the gold - en sun, the

II skies: the sil - ver moon, the

75

I twink - ling stars, *poco rit.*

II twink - ling stars, and *mf*

poco rit.

77

a tempo *mf*

a tempo *mf*

Your light is

a tempo

fire - flies.

mf a tempo

79

mp

shin - ing, Lord.

mp

Sun, moon, and stars, and fire - flies.

mp

82

rit.

pp *rit.* *p*

Your light is shin - ing, Lord, and

rit. *p*

Sun, moon, and stars, and

rit.

85

p *pp*

fire - flies.

pp

fire - flies.

pp

pp *pp*

pp

pp

...and fireflies

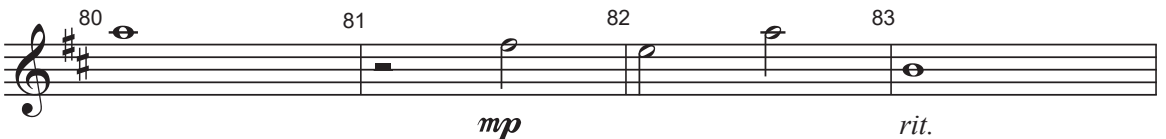
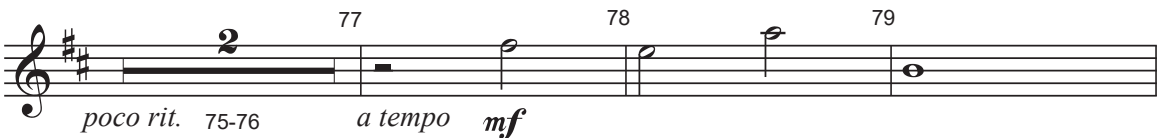
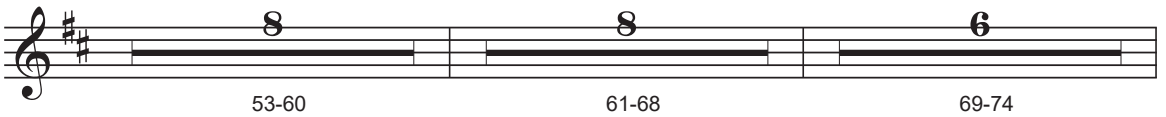
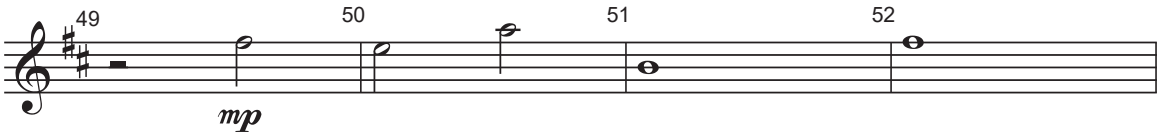
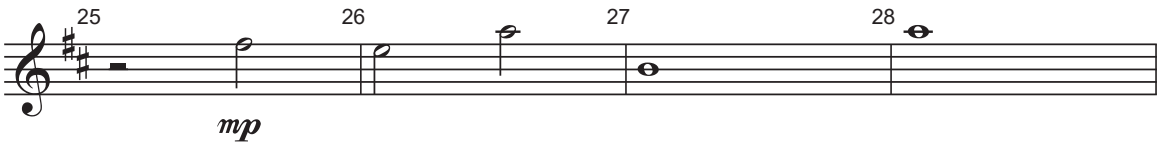
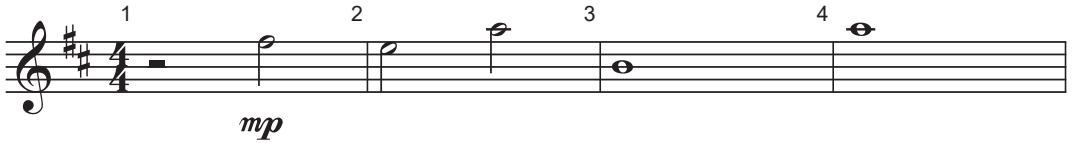
Handbells or Handchimes
(optional)

Optional Handbells or Handchimes Used: 4

Mark Burrows



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With gentle wonder (♩ = 104)



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God Is Here Today

arr. Tom Trenney

Translation by C. Michael Hawn

Unison/two-part with piano

CGA1635

Immanuel Draws Near (O Come, O Come, Immanuel)

Katie Houts

Text by Rev. Barbara K. Lundblad

Unison/two-part with piano

CGA1636

Come Be the Light

Mark Patterson

Unison/two-part with piano and optional 2 octaves handbells or handchimes

CGA1625

You Are Loving, You Are Loved

Mark Burrows

Unison/two-part with piano

CGA1565

In God's Hands

Erik Whitehill

Unison/two-part with piano

CGA1617

So High

Bill Wolaver

Text by Robin Wolaver

Unison/two-part with piano

CGAMB102



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