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Compiled and Edited by

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HOPE Publishing Company
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Acclamation and Praise

For S.A.B. Voices and Keyboard Accompaniment

Words adapted from
PSALM 95 AND 96

Words and Music by
MARTY PARKS

With energy (♩ = c. 116)

Keyboard *f*

4 S.A. Unison *f* Lord!

Come, let us sing for joy... to the Lord, the

Baritone *f*

7 Lord! Come, let us shout a-loud... to the

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10

rock of our sal - va - tion. Let us

come be - fore... him with thanks - giv - ing, and ex - tol him with

16

mus - ic and song! Come, let us

19

Acclamation and Praise

4

20

Lord!

musical score for measures 20-22. It features a vocal line with lyrics "sing for joy to the Lord, the Lord!" and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a simple bass line. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the page.

23

Lord!

musical score for measures 23-25. It features a vocal line with lyrics "Come, let us sing for joy to the Lord, the" and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a simple bass line. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the page.

26

27

Lord!

Come, let us sing for joy

musical score for measures 26-27. It features a vocal line with lyrics "Lord! Come, let us sing for joy" and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a simple bass line. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the page.

Acclamation and Praise

29

to the Lord!

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Musical score for measures 29-30. It features a vocal line with lyrics "to the Lord!", a piano accompaniment, and a grand staff. The piano part includes a large fermata over the final chord.

31

To the Lord!

ff

Musical score for measures 31-32. It features a vocal line with lyrics "To the Lord!", a piano accompaniment, and a grand staff. The piano part includes a large fermata over the final chord. The dynamic marking *ff* is present.

33

Musical score for measures 33-34. It features a grand staff with piano accompaniment. The piano part includes a large fermata over the final chord.

Peace Like a River

For S.A.B. Voices and Piano Accompaniment

Traditional Spiritual
Setting by JOEL RANEY

Spirited (♩ = c. 108) $\text{♩} = \text{♩}^{\text{3}}$

Piano *mp*

The piano introduction is in 4/4 time, key of D major. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A triplet of eighth notes is marked at the beginning.

4 S.A. Unison *mf* 5

I've got peace like a riv-er, — I've got

Baritone *mf*

Measures 4-6 of the vocal and piano accompaniment. The vocal line (S.A. Unison and Baritone) is in 4/4 time, key of D major. The piano accompaniment continues with the same rhythmic pattern as the introduction.

7

peace like a riv-er, — I've got peace like a

Measures 7-9 of the vocal and piano accompaniment. The vocal line continues with the lyrics 'peace like a riv-er, — I've got peace like a'. The piano accompaniment continues with the same rhythmic pattern.

10

riv-er in my soul. I've got peace like a

14

riv-er, I've got peace like a riv-er, I've got peace like a

18

riv-er in my soul. I've got joy like a

21

22

foun-tain,— I've got joy like a foun-tain,— I've got joy like a

26

foun-tain— in my soul. I've got

29

joy like a foun-tain,— I've got joy like a foun-tain,— I've got

33 *mp*

joy like a foun-tain in my soul, in my

mp

mp

37 rit. *p* Slower (♩ = c. 88) (straight 8ths)

soul. I've got peace like a

p

rit. Slower (♩ = c. 88) (straight 8ths)

p

40 *mf* molto rall. *ff*

riv - er in my soul, my soul!

mf *ff*

molto rall. *ff*

mf *ff*

We Are One in the Lord

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JOSEPH M. MARTIN

With spirit (♩ = c. 112)

Piano *mp*

4

S.A. Unison *mp*

Baritone *mp*

We are one in the spir-

6

- it of the Lord! We are one in the spir - it of the

7

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment and vocal parts for Soprano, Alto, and Baritone. The piano part begins with a dynamic marking of *mp* and includes a tempo instruction 'With spirit (♩ = c. 112)'. The vocal parts enter at measure 4 with the lyrics 'We are one in the spir-'. A rehearsal mark '6' is placed above the vocal line at the start of measure 6. The lyrics continue in measure 7: '- it of the Lord! We are one in the spir - it of the'. The score is marked with a large diagonal watermark: 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'.

9

Lord! One in the wa - ter,

11

one in the Word, we are one in the spir - it of

13

Christ, the Lord! We are one in the spir - it of the Lord.

We Are One in the Lord

12

16

17 *f*

Musical score for measures 16-18. The system includes a vocal line, a bass line, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 17 is marked with a forte (*f*) dynamic. The lyrics are: "We are one in the spir - it of the Lord! We are one!"

19

Musical score for measures 19-21. The system includes a vocal line, a bass line, and a piano accompaniment. The lyrics are: "one in the spir - it of the Lord! One in the wa - ter, One in the spir - it of the Lord!"

22

Musical score for measures 22-24. The system includes a vocal line, a bass line, and a piano accompaniment. The lyrics are: "one in the Word, we are one in the spir - it of Christ, the Lord! We are"

We Are One in the Lord

25

driving to the end

one in the spir - it of the Lord! Yes, we are

driving to the end

one in the Lord! We are

31

one in the spir - it of the Lord!

We Are One in the Lord

Glory to God in the Highest

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JAY ALTHOUSE

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Allegro (♩ = c. 138)

Piano *mf* *cresc. poco a poco*

4

8

9 (♩ = ♩)
S.A. *f*

Glo - ry to God in the high - est, who

B. *f*

(♩ = ♩)

11

gave us ev - 'ry - thing. Glo - ry to God in the

14

high - est, our prais - es now_ we bring. Glo - ry, glo - ry!

18

Al - le - lu - ia! Glo - ry, glo - ry!

22

Praise the Lord— on high, on high.

26

Glo-ry to God in the high - est, of earth and sea and

29

skies. Glo-ry to God in the high - est who

32 *mf*

made the moun - tains rise. Glo - ry to God in the

mf

mf

35 *f* *mf* *f*

high - est. Glo - ry to God in the high - est.

f *mf* *f*

38 *mf* *ff*

Glo - ry to God in the high - est! _____

mf *ff*

Glory to God in the Highest

God Almighty Is!

For S.A.B. Voices and Piano Accompaniment

Words and Music by
 MARY McDONALD

Powerfully (♩ = c. 68)

Piano

Since 1892

4

5

f

Ho - ly, ho - ly, God Al - might - y!

f

7

He who was and is to come. He is pow - er

10

and the glo - ry, God Al-might - y is!

13

God Al-might - y is! God Al -

16

might y is!

God Almighty Is!

8^{va}

Hosanna Processional

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JOSEPH M. MARTIN

Quickly, with great joy ($\text{♩} = \text{c. } 148$)

Piano

5 S.A. *mf*

Ho - san - na, ho - san - na, ho - san - na,

8

glo - ry to the King. Ho - san - na, ho - san - na,

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11 13 *f*

lift your voice and sing. Ho - san - na, ho - san - na,

B. f Sing ho - san - na

f

repeat as needed

15

ho - san - na, glo - ry to the King. Ho - san - na,

to the King. Sing ho -

18

ho - san - na, lift your voice and sing.

san - na, lift your voice and sing.

21

mf *cresc.* *f*

Bless - ed is he who comes in the name of the Lord.

mf *cresc.* *f*

mf *cresc.* *f*

24

All glo-ry to the King of kings! All glo-ry to the

28

King of kings!

ff *ff*

Christ Has Arisen!

An Easter Introit

For S.A.B. Voices and Keyboard, with opt. B♭ Trumpet*

Words and Music by
DANIEL MATTIX

HOPE Publishing Company
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Triumphantly (♩=70)
(+ Tpt.)

Keyboard *mf*

5

4 S.A. Unison *mf*

Christ has a - ris - en as our King,

Baritone *mf*

(-Tpt.)

8 con - quer - ing death and sin's vile sting! With all cre -

The musical score is written in 3/4 time with a key signature of one flat (Bb). It begins with a keyboard introduction marked 'Triumphantly' and 'mf' (mezzo-forte). The tempo is indicated as quarter note = 70 (♩=70). The score includes parts for S.A. Unison, Baritone, and an optional B♭ Trumpet part. The lyrics are: 'Christ has a - ris - en as our King, con - quer - ing death and sin's vile sting! With all cre -'. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

*Part for B♭ Trumpet is on page 43.

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12

a - tion join and sing: Al - le - lu - ia! Al - le - lu - ia! Al -

(+ Tpt.)

f *f* *mf*

16

le - lu - ia! Christ has a - ris - en from the

18 *mp*

mp

20

grave, he rose to tri - umph and to save!

Christ Has Arisen!

24

New life to hu - man-kind he gave: Al-le - lu - ia! Al-le -

f

28

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

f *mf* *f* rit.

32

ia!

a tempo

(- Tpt.)

8va

Christ Has Arisen!

Holy Manna

For S.A.B. Voices and Piano Accompaniment

Words by
GEORGE ATKINS, alt.
Additional text by
JOEL RANEY

HOLY MANNA
Setting by JOEL RANEY

Spirited (♩ = c. 68)

G C/G G C/G

Piano *mp*

5 B. *mf*

We have gath - ered here to wor - ship and a - dore the

G A m7/G G

mf

8 S.A. *mf*

Will you pray with all your pow - er

Lord, our God.

C B m A m G A m7/G

11 13

while we try to preach the word? All is vain un -

G D11 G Bm

14

less the spir - it of the Ho - ly One comes down.

Em D Em Bm C D D11

17

Chris - tians pray, and ho - ly man - na

G C/G

Holy Manna

19

will be— show - ered all a - round.

G G/D Am G Am G D11

22

f Lord! Show - er us with ho - ly man - na.

f G

24

Lord, show - er us from a - bove.

D

26

We gath - er here to sing ho - san - na,

G

28

we gath - er to share your love. We gath - er to

ff

G/D Am G G2

31

share God's love!

ff Am G Am G

One World, One Communion

For S.A.B. Voices and Piano Accompaniment

Words and Music by
PEPPER CHOPLIN

Warm and rhythmic (♩ = c. 116)

Piano *mf*

4 5 S.A. Unison *mf*

*One world, — one com-mun - ion, one faith in

Baritone *mf*

8

Christ, the Son. One world, — one com-mun - ion, and

The musical score is written for S.A.B. voices and piano accompaniment. It begins with a piano introduction in 4/4 time, marked 'Warm and rhythmic' with a tempo of approximately 116 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter at measure 4 with a unison line. The lyrics are: '*One world, — one com-mun - ion, one faith in Christ, the Son. One world, — one com-mun - ion, and'. The score includes a rehearsal mark '5' above the first vocal line. The piano accompaniment continues throughout the vocal lines.

*On each occurrence of "one," close the "n" naturally.

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11

there_ is room_ for ev-'ry_ one.

15

One world, _ one com-mun - ion, one faith in

18

Christ, the Son. One world, _ one com-mun - ion, and

21 23

there is room for ev-ry-one. There is room for

24

ev-ry-one. There is room for

There is room for ev-ry-one, for

28

all, for all who come.

all, rit.

Dedicated to Jerry and Maryann Tyler, honoring 34 years of outstanding leadership to the Music Ministry at First Baptist Church, Roswell, Georgia

To God Be the Glory

For S.A.B. Voices and Piano Accompaniment

Words by
FANNY J. CROSBY

Music by
WILLIAM H. DOANE
Arranged by
MARY McDONALD



Regally (♩ = c. 86)

f 3

Praise the Lord, praise the

Regally (♩ = c. 86)

f

Piano

4

Lord, let the earth hear his voice! Praise the

The musical score is written for Soprano, Alto, and Bass voices and Piano accompaniment. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Regally' with a quarter note equal to approximately 86 beats per minute. The score begins with a piano introduction in the left hand, marked 'f' (forte). The vocal parts enter with the lyrics 'Praise the Lord, praise the Lord, let the earth hear his voice! Praise the'. A fermata is placed over the word 'voice!'. A rehearsal mark '3' is placed above the first vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

Lord, praise the Lord, let the peo - ple re -

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Detailed description: This block contains the first system of music, measures 7 through 9. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of chords in the right hand and a steady bass line in the left hand.

10 11

joice! O come to the Fa - ther, through

Detailed description: This block contains the second system of music, measures 10 through 12. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Measure 11 is marked with a box containing the number 11. The piano part continues with chords and a bass line.

13

Je - sus the Son, and give him the —

Detailed description: This block contains the third system of music, measures 13 through 15. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part continues with chords and a bass line.

16

glo - ry, great things he hath done.

rit.

20

Great things he hath

rit.

23

done!

a tempo

molto rit.

sfz

fff

Come to the Light

(A Celtic Advent Song)

For S.A.B. Voices and Piano Accompaniment

Words and Music by
JOSEPH M. MARTIN

Gently lilting (♩ = 54)

Piano *mp*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending line, while the left hand provides a simple harmonic accompaniment with chords and single notes.

4

S.A.B. Unison *mf*

6

Come to the Light, the

The vocal line begins at measure 4 with a rest, then enters at measure 6 with the lyrics 'Come to the Light, the'. The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a simple bass line.

7

can - dle of hope, ev - ery-one gath - er near. _____

The vocal line continues at measure 7 with the lyrics 'can - dle of hope, ev - ery-one gath - er near.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and a simple bass line.

10

Come to the Light and warm in its glow, Je - sus will soon be

13

14

S.A. *mf*

here. This is the time, this is the place

B. *mf*

This is the time, this is the

mf

16

wor - ship with joy - ful praise.

place wor - ship with ju - bi - lant praise.

Come to the Light

18 *f*

Lift up your voice,

Lift up your voice, sing and re-joice,

f

20 22

o - pen your heart to grace. Come to the Light, the

o - pen your heart to grace.

23

can - dle of love, put a-way doubt and fear.

26

Come to the Light, the gift from a - bove, Je - sus will soon be

29

here. Je - sus will soon be

32 rit.

here.

rit.

Come to the Light

Let Your Light Shine

For S.A.B. Voices and Piano Accompaniment

Words and Music by
MARY McDONALD

Spirited (♩ = c. 120)

Piano *f* Since 1892

3 S.A. Unison *mf* [5]

Let your light shine, shine, shine...

Baritone *mf*

6 — for Je-sus all the time, time, time... Walk in the light,...

mf

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano part begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter at measure 3 with a mezzo-forte (*mf*) dynamic. The lyrics are: 'Let your light shine, shine, shine... for Je-sus all the time, time, time... Walk in the light,...'.

9

beau - ti - ful light — of — his love!

12

13

Let your voic-es praise, praise, praise! — Let your love for

15

Je - sus raise! — Walk in the light, — beau-ti-ful light_

Christ Has Arisen!

B \flat TRUMPET

DANIEL MATTIX

Triumphantly ($\text{♩} = 70$)

Since 1892

The musical score is written for B-flat Trumpet in 2/2 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Triumphantly' with a quarter note equal to 70 beats per minute. The first staff contains the first four measures, starting with a dynamic of *mf*. The second staff contains measures 5 through 8, with a dynamic of *mp* and a crescendo leading to *mf*. The third staff contains measures 9 through 18, with a dynamic of *mp*. The fourth staff contains measures 19 through 24. The fifth staff contains measures 25 through 28, with a dynamic of *mf*. The sixth staff contains measures 29 through 32, with a dynamic of *mf* and a *rit.* marking. The seventh staff contains measures 33 through 36, starting with a dynamic of *f* and the marking 'a tempo'. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.

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