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With
Singing
Heart

SACRED SOLOS FOR MEDIUM VOICE BY
John Carter & Mary Kay Beall



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CAROL STREAM

IL 60188

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**Come
With A
Singing
Heart**

SACRED SOLOS FOR MEDIUM VOICE BY
John Carter & Mary Kay Beall

Code No. 1053

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Foreword

The superlative husband-and-wife song-writing team of John Carter and Mary Kay Beall have contributed many successful anthems to the Hope Publishing Company choral catalog in recent years. To know them is to observe that they have a song in their hearts. To work with them is to appreciate their fine musicianship and creativity.

One of the true tests of craftsmanship in musical composition is the staying power of the melody. In other words, “Can you sing it on Sunday, and then catch yourself whistling it on Wednesday?” In this collection of vocal solos are ten “Wednesday-whistlers,” if you will — beautiful melodies distilled from their best-selling anthems. Beyond this, the messages of these texts are certain to encourage, to confront, to teach, and to challenge the listeners with the truth of the gospel.

COME WITH A SINGING HEART will minister effectively in worship, or in any setting where the aim is to “. . . make melody from your heart to the Lord.”

The Publishers

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This collection
is dedicated with affection
to Carol Marty,
who has given
the gift of song to so many.



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Seek the Lord

JOHN CARTER (ASCAP)

Isaiah 55: 6-7

Quietly; not rushed

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a harmonic accompaniment with chords and single notes.

mf Smoothly and sustained throughout

10

Seek the Lord while He may be found,

simile

Call up - on Him while He is near;

20

Seek the Lord while He may be found, Call up -

on Him while He _____ is near.

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Let the wick - ed for-sake his

30

way, and the un - right - eous man his thoughts; Let him re - turn to the

cresc.

cresc.

Lord, that He may have mer - cy on him, and to our God, _____

40

for He will a - bun - dant - ly par - don.

Seek the Lord while He may be found,

call up - on Him while He is

near; Seek the Lord while He

decresc. *slowing slightly* *mf*

decresc. *slowing slightly* *mf*

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cresc. (60)

may be found, _____ Call up -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'may be found, _____ Call up -'. The piano accompaniment includes a triplet of eighth notes. Dynamic markings include 'cresc.' and a circled number '60'.

f *sub. mf*

on Him, Call up - on Him, Call up -

The second system continues the vocal line with 'on Him, Call up - on Him, Call up -'. The piano accompaniment features a triplet of eighth notes. Dynamic markings include 'f' and 'sub. mf'.

on Him while He _____ is near, Seek the

The third system continues the vocal line with 'on Him while He _____ is near, Seek the'. The piano accompaniment continues with a steady eighth-note accompaniment.

(70)

Lord, Seek the Lord. _____

slowing *mf*

The fourth system concludes the vocal line with 'Lord, Seek the Lord. _____'. The piano accompaniment ends with a 'slowing' marking and a final chord. A circled number '70' is present at the start of the system.

Composed for the congregation of Mountview Baptist Church, Columbus, Ohio, on the celebration of their 35th anniversary.

How Lovely Is Thy Dwelling Place

Psalm 84: 1-4

JOHN CARTER (ASCAP)

Moderately; not rushed

mf *sustained throughout*

mf Since 1892

How love - ly is Thy dwell - ing place, O Lord of

hosts! My soul longs, yea faints for the

courts of the Lord. My heart and flesh sing for

slowing slightly a tempo cresc.

slowing slightly a tempo cresc.

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of one flat (B-flat). The score is divided into four systems. The first system shows the piano introduction with a dynamic marking of *mf* and the instruction *sustained throughout*. The second system begins the vocal entry with the lyrics 'How love - ly is Thy dwell - ing place, O Lord of'. The third system continues the vocal line with 'hosts! My soul longs, yea faints for the'. The fourth system concludes with 'courts of the Lord. My heart and flesh sing for'. The piano accompaniment provides harmonic support, with some passages marked *slowing slightly a tempo cresc.* in the final system. A large watermark 'HOPE Publishing Company' is overlaid on the score, along with the text 'Since 1892' and 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY'.

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30

joy to the liv - ing God.

decresc.

slowing *mf a tempo* 40

E - ven the spar - row finds a home, and the

slowing *mf a tempo*

swal - low a nest, where she may lay her young. At the

(50) *cresc.*

al - tars, O Lord of hosts, my King and my God. Bless - ed are

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The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a circled measure number '50'. The lyrics are 'al - tars, O Lord of hosts, my King and my God. Bless - ed are'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment.

(60)

those who dwell in Thy house, ev - er sing - ing Thy praise! _____

The second system continues the musical score. The vocal line starts with a circled measure number '60'. The lyrics are 'those who dwell in Thy house, ev - er sing - ing Thy praise!'. The piano accompaniment continues with similar rhythmic patterns. A 'cresc.' marking is visible at the end of the piano part.

slowing f *a tempo*

— How love - ly is Thy dwell - ing place, O Lord _____

f *slowing* *a tempo*

The third system features a vocal line and piano accompaniment. The vocal line has a circled measure number '70' above it. The lyrics are '— How love - ly is Thy dwell - ing place, O Lord'. The piano accompaniment includes dynamic markings: 'f' (forte) and 'slowing' in the first part, and 'a tempo' in the second part.

(70)

— of hosts! _____ My soul longs, yea_ faints

The fourth system continues the musical score. The vocal line has a circled measure number '70' above it. The lyrics are '— of hosts! _____ My soul longs, yea_ faints'. The piano accompaniment features a consistent eighth-note accompaniment.

cresc.

for the courts of the Lord; My heart and

cresc.

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ff *decesc.*

flesh sing for joy to the liv - ing God.

mf *mp* *mf* (80) (90)

How love - ly, how love - ly, How love - ly

L.H. L.H.

slowing , ten. a tempo decresc. slowing greatly

is Thy dwell - ing place, O Lord.

slowing colla voce a tempo decresc. slowing greatly mp

The Shepherd Psalm

Psalm 23 Paraphrase

by MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

Quietly, not rushed

mf

The

Since 1892

mf sustained throughout

Lord _____ is my shep-herd, _____ There's noth-ing more I'll ev - er need; _____ I'll

lie down to dream in a pas-ture of green, I'll fol-low where-ev-er he leads

10

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me. *mf* The

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Lord is my shep-herd, Be - side the still wa - ters I go; My

(20)

soul is re-stored when I walk with my Lord, His right-eous-ness 'round me will flow. And

cresc.

cresc.

if I should walk in the shad - ow of death, I will not be a - fraid; My

f

(30)

slowing

freely

ten. ten. ten.

shep - herd, the Lord, goes where - ev - er I go, His rod and his staff are my com-fort. I know that the

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mf a tempo

Lord _____ is my shep - herd, _____ I'll sit at his ta - ble to dine; _____ His

mf a tempo

(40)

good-ness and mer - cy will fol - low my days, And heav - en will sure - ly be mine, And

slowing

a tempo

heav - en will al - ways be mine.

slowing

a tempo

mp slowing

R.H.

*

Come with Me to Bethlehem

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

Quietly and sustained *mf*

Come with me to Beth-le-hem, To

Beth-le-hem we'll go; And there we'll find a ti-ny child And a

moth-er sing-ing low. There we'll find a ti-ny child And a

moth-er sing-ing low. Come with me to Beth-le-hem, A star will show the

The musical score is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a 3/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with the instruction 'Quietly and sustained' and 'mf'. The lyrics are: 'Come with me to Beth-le-hem, To'. The second system has lyrics: 'Beth-le-hem we'll go; And there we'll find a ti-ny child And a'. The third system has lyrics: 'moth-er sing-ing low. There we'll find a ti-ny child And a'. The fourth system has lyrics: 'moth-er sing-ing low. Come with me to Beth-le-hem, A star will show the'. A circled number '10' is placed above the second system's vocal line. A large watermark 'HOPE Publishing Company' is overlaid on the score.

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(20)

way; And there we'll find the Prince of Peace sleep-ing sweet-ly on the

hay. There we'll find the Prince of Peace sleep-ing sweet-ly on the

hay. Come with me to Beth-le-hem, It

30 *cresc.*

is-n't far to go, And there we'll hear the an-gels sing, "In ex -

f

cel-sis De - o!" There we'll hear the an-gels sing, "In ex -

40

cel-sis De - o!" *mf* Come with me to

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50

Beth - le - hem, We'll kneel and soft - ly pray; For there we'll find God's love re-vealed in the

dawn of Christ - mas Day; *ten.* *slowing*
There we'll find God's love re-vealed in the dawn of Christ - mas

Day. *mp* *slowing* 60
Come with me to Beth - le - hem.

Who Would Send a Baby?

Words and Music by
MARY KAY BEALL (ASCAP)

Moderately slow, with motion (♩ = 84)

mf

mp ⑩

Who would send a ba - by to heal a world in pain?

Who would send a ba - by, a ti - ny child? When the world is

cresc. slowing ⑪ *a tempo mp* ⑫

cry - ing for the Prom - ised One, Who would send His on - ly

cresc. slowing *mp a tempo*

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Son? *mf* Who would send a

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ba - by to light a world with love? Who would send a ba - by, a

ti - ny child? *cresc.* *slowing* When the world is hop - ing for the Prom - ised

One; *a tempo* *mp* (40) Who would send His on - ly Son?

mf
Who would choose a man - ger to

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mf (50)
cra - dle a King? Who would send an - gels to sing?

Who would hang a star in the sky a - bove to

slowing (60) *a tempo mf*
shine on the gift of His in - fi - nite love? Who would send a

slowing *mf a tempo*

ba - by to bless a world with peace? Who would send a ba - by, a

Since 1892

ti - ny child? When the world is yearn - ing for the Prom - ised

f cresc. (70) *slowing greatly*

One, Who would send a ba - by? Who would send a ba - by?

a tempo mf *gradual slowing to end mp*

Who would send His on - ly - be - got - ten Son?

(80) *p*

Calvary

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

Quietly, but with movement (♩ = c. 80)

The piano introduction consists of two staves in 3/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as 'Quietly, but with movement' with a quarter note equal to approximately 80 beats per minute. The dynamic is marked 'mf'.

The piano accompaniment for the first vocal line consists of two staves. The right hand plays chords and the left hand plays a steady eighth-note accompaniment. A circled number '10' is placed above the final measure of the right hand.

This system contains two vocal lines and piano accompaniment. The first vocal line (soprano) has the lyrics: "Some came to weep, Some came to mourn,". The second vocal line (alto) has the lyrics: "Some came sin - ners, - Some came re - born;". The piano accompaniment consists of two staves.

This system contains two vocal lines and piano accompaniment. The first vocal line (soprano) has the lyrics: "Some came sin - ners, -". The second vocal line (alto) has the lyrics: "Some came re - born;". The piano accompaniment consists of two staves.

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(20)

Some came to mock him,— Some came to sigh; But

he came for - giv - ing,— Will - ing to die.

cresc.

f

Will - ing to die for sin - ners like me,

(30)

Will - ing to die that I might be free;

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decresc.

Will - ing to die a - lone on a tree.

decresc.

mf

40

2nd Time to Coda

He came, will - ing to die.

mf

2nd Time to Coda

slowing slightly

mf a tempo

Some came in awe, Some came in

slowing slightly

mf a tempo

50

prayer; Some came griev - ing, Some came to stare;

Some came to wor - ship, — Some won - dered why — But

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he came for - giv - ing, — Will - ing to die.

60 *D.S. al Coda*

D.S. al Coda

♠ CODA

Some came sur - prised,

♠ CODA

cresc. *slowing slightly* *f*

Some came dis - mayed; Some came lone - ly, —

70

Some came a - fraid; Some came be - liev - ing, —

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Some to de - ny, But he came for - giv - ing, — *decrsc.*

decrsc.

mf Will - ing to die. *cresc.* *f* Will - ing to die for

mf *cresc.*

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80

sin - ners like me, Will - ing to die that

decresc. *mf*

I might be free; Will - ing to die a -

decresc. *mf*

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lone on a tree— He came, will - ing to

slowing

die; He came, will - ing to die.

colla voce *slowing*

gradually dying away (100)

gradually dying away *slowing more*

How Great the Love

Words and Music by
MARY KAY BEALL (ASCAP)

Flowing (♩ = 72)

mp

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Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Flowing' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mp'. The music consists of a flowing melody in the treble and a supporting bass line in the bass.

mp flowing

How great the love that held Him there up-on a cru-el, lone-ly

mp

Detailed description: This block contains the first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are 'How great the love that held Him there up-on a cru-el, lone-ly'. The dynamics are marked 'mp flowing' and 'mp'.

tree. How great the gift! How great the love-

10

Detailed description: This block contains the second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'tree. How great the gift! How great the love-'. A circled number '10' is placed above the vocal line. The piano accompaniment continues with the same accompaniment pattern.

slowing *a tempo*
mf

that He would die for e-ven me. How great the pain He had to

slowing *mf a tempo* L.H.

Detailed description: This block contains the third system of the vocal and piano accompaniment. The vocal line has lyrics 'that He would die for e-ven me. How great the pain He had to'. The piano accompaniment includes a section marked 'L.H.' (Left Hand) in the bass clef. Dynamics include 'slowing', 'a tempo', and 'mf'.

bear, the bit - ter cup, the ag - o - ny.

L.H. L.H. L.H.

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How great the pain, how great the love, that He would die for e - ven

slowing mp

L.H. L.H. *mp slowing*

20 *a tempo, with motion mf*

me. How great the debt_ of love I owe

mf a tempo, with motion

For sins for-giv-en, soul set free. How great the debt_ of love I

slowing

slowing greatly

owe for now and all e - ter - ni - ty.

f

f slowing

slowing greatly

30 *mf with intensity*

How great the love that held Him there!

How great the cost of vic - to -

mf with intensity

L.H.

L.H.

L.H.

slowing

ry! How great the gift! How great the love

L.H.

slowing

L.H.

L.H.

L.H.

mp

p deliberate

that He would die,

would glad - ly

die,

for

e - ven

slowing

40

me.

slowing

slowing greatly

R.H.

Only Love Can Answer Why

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

Moderately; not rushed

mf On - ly love can

an - swer why, on - ly love can say How a Lamb, a per - fect Lamb, could

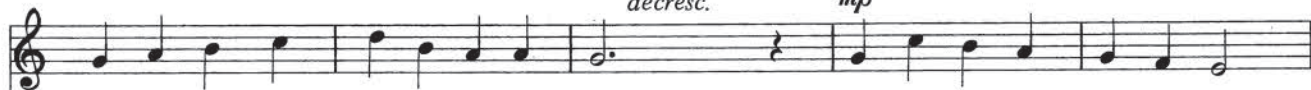
mf give his life a - way. On - ly love can an - swer why, on - ly love can say.

On - ly love can an - swer why, on - ly love can see How a Lamb, a

cresc.

decresc.

mp



per - fect Lamb, could die at Cal - va - ry,

On - ly love can an - swer why,



decresc.

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30



on - ly love can see.



slowing slightly



On - ly love can an - swer why,

on - ly love can tell

How — a Lamb, a



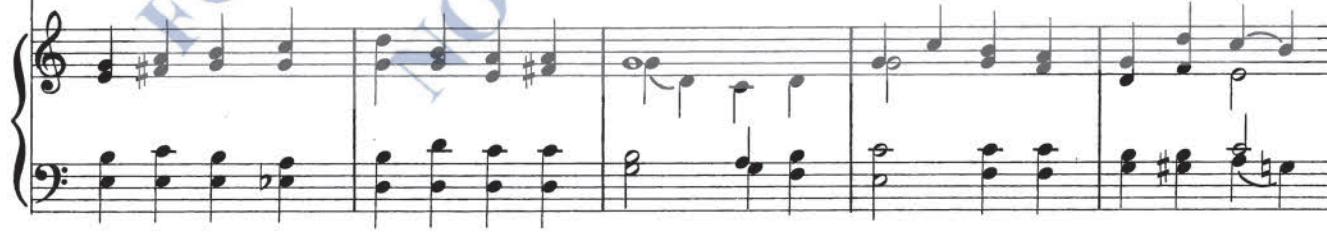
mf

40



per - fect Lamb, could love me, oh, so well,

On - ly love can an - swer why, —



on - ly love can tell.

mf cresc. *cresc.* *slowing*

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f a tempo (50)

On - ly love can an - swer why, on - ly love can know How a Lamb, a

f a tempo

per - fect Lamb, could pay the debt I owe. On - ly love can an - swer why, On - ly love,

ten. *ten. ten.* *colla voce*

slowing greatly *sub. mf* *decresc.* *mp*

on - ly love, On - ly love can know, On - ly love can know.

mf *slowing greatly* *decresc.* *mp*

For Ruth Shogren

Surely He Will Care for Me

Matt. 6: 28-34

MARY KAY BEALL (ASCAP)

JOHN CARTER (ASCAP)

Quietly and gently

mf

If

mf sustained throughout

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God can dress a lil - y in a gown of white, If God can guide a moon-beam thro' the

dark of night, If He can help a riv - er find a friend - ly sea, Then

sure - ly He will care for me. If God can paint a rain - bow when the

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rain is done, If God can give a sum-mer day the gift of sun, If

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He can teach a night-in-gale a mel-o-dy, Then sure-ly He will care for

me. He's with me when I sleep, He's with me when I wake; He

hears my soft-est prayer. Where-ev-er I may go, what-

ev - er path I take, I know He will be there, I

know He will be there. If God can greet a morn-ing with a

30 *slowing* *a tempo*

new blue sky, If God can show a young bird how a bird should fly, If

He can hang a blos-som on a cher - ry tree, Then sure-ly He will care for

me, Then sure - ly He will care for me.

40 *slowing* *decresc.* *mp*

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He is There!

Words and Music by
MARY KAY BEALL (ASCAP)

Lilting (♩ = 132)

mp

mf

mf

10

In the sky, in the sea, in the wel - come of

spring, In the warmth of the sun, in the song that I sing, He is

20 *dim.*

there, there, like an un - spo - ken prayer, _____

dim.

♩

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mp He is there! _____ *mf* In the green of the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'He' and a quarter note 'is', followed by a dotted half note 'there!' with a long horizontal line underneath. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* and *mf*.

* Since 1892

grass, in the red of a rose, In the gold of a star, in the

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes for 'grass,' and 'in the', followed by eighth notes for 'red of a rose,' and 'In the gold of a star,' and quarter notes for 'in the'. The piano accompaniment continues with chords and moving lines. A circled number '30' is placed above the first measure of the piano part.

moon when it glows, He is there, there, like an un - spo - ken

The third system continues the vocal line and piano accompaniment. The vocal line has quarter notes for 'moon when it glows,' and 'He is there,' followed by a half note 'there,' and quarter notes for 'there, like an un - spo - ken'. The piano accompaniment continues with chords and moving lines.

dim. prayer, _____ *mp* He is there!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted half note 'prayer,' with a long horizontal line underneath, followed by a half note 'He is there!'. The piano accompaniment features a *dim.* dynamic for the first part and an *mp* dynamic for the second part. Three asterisks are placed below the piano part at the end of the system.

mp

Si - lent as the whis - p'ring

mp

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50 *mf*

wind, end - less as the sea.

mf

f *slowing*

Look! You'll find Him ev - ery - where... in you...

slowing

60 *mp* *slowing greatly* *a tempo*

in me. In the song of a bird, in a

slowing greatly *a tempo*

ba - by's sweet cry, In the dance of the rain, in a soft lul - la - by, He is

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there, He is there, like an un - spo - ken prayer;

mf sustained

mf

He is there!

f

f

80

He is there!

slowing mp slowing greatly dim. pp

mf slowing mp slowing greatly dim. pp

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