

Faith, Hope, and Love

I. This Is Faith

SSA and SATB choruses, treble solo, and orchestra

Words by
John Parker
based on I Corinthians 13:13

Music by
Mark Hayes

Slowly, freely ♩ = ca. 69

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system starts with a tempo marking of *mp* and a dynamic marking of *mp*. The second system includes a *poco rit.* marking. The third system starts with *a tempo* and *mp*, followed by a *mf* dynamic. The fourth system includes *f*, *rit.*, *a tempo* with *mp*, and another *rit.* marking. The score features various time signatures including 4/4, 3/4, and 2/4, and includes dynamic markings such as *mp*, *mf*, and *f*, as well as performance instructions like *poco rit.* and *rit.*

16

a tempo
Treble Solo

mf

Musical notation for the vocal line, measures 16-19. The melody starts with a quarter rest, followed by eighth notes, quarter notes, and half notes. A fermata is placed over the final note of the phrase. The time signature changes from 4/4 to 2/4 and back to 4/4.

Though I can-not see the sun _____ in the black-ness of the

Piano accompaniment for measures 16-19. The left hand plays sustained chords, and the right hand plays chords and some melodic fragments. A dynamic marking of *p* is present. The time signature changes from 4/4 to 2/4 and back to 4/4.

20

mp

mf

Musical notation for the vocal line, measures 20-22. The melody consists of quarter notes and half notes. A fermata is placed over the final note of the phrase. The time signature is 4/4.

night, I be-lieve dawn will rise a - gain. And I

Piano accompaniment for measures 20-22. The left hand plays chords, and the right hand plays chords and a melodic line with a fermata. A dynamic marking of *mp* is present. The time signature is 4/4.

23

Musical notation for the vocal line, measures 23-25. The melody consists of quarter notes and half notes. A fermata is placed over the final note of the phrase. The time signature changes from 4/4 to 2/4 and back to 4/4.

can - not hear the o - cean from a thou - sand miles a - way, still I

Piano accompaniment for measures 23-25. The left hand plays chords, and the right hand plays chords. A dynamic marking of *p* is present. The time signature changes from 4/4 to 2/4 and back to 4/4.

26 *rit.* (end solo)

know waves come crash - ing in. *rit. mp* Moderately slow ♩ = ca. 80

S I & II

This is faith, though I do not

A *mp*

8^{va} Moderately slow ♩ = ca. 80

rit. mp

29 *mf*

see I trust in what I know is to be. Not seen by

mf

SA

TB

mf

32

eyes, nor touched with hands, but a child-like trust in God's e - ter - nal

Seen by eyes, touched with hands, child-like trust in God's e - ter - nal

mf

35

plan, this is faith, this is faith, this is

plan, this is faith, this is faith,

f

II. While I Breathe, I Hope

SSA and SATB choruses and orchestra

Words by

John Parker

based on I Corinthians 13:13

Music by

Mark Hayes

Moderately fast, with energy! ♩ = ca. 80

The musical score is written for SSA and SATB choruses and orchestra. It begins with a piano introduction in 2/2 time, marked *mp* and *well-articulated*. The piano part consists of a rhythmic pattern in the bass clef and rests in the treble clef. The vocal parts enter at measure 5. The Tenor Bass (TB) part has lyrics: *Dum do dum_ dum do do do dum dum dum do dum_ dum do. The lyrics continue in the next system: do do dum dum dum do dum_ dum do do do dum dum dum. The piano accompaniment continues throughout, with some chords in the treble clef appearing in the later systems.

* pronounced “doom doo doom”. Close immediately to the “m” of “dum”.

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15 SA

mp

Musical staff for Soprano (SA) showing notes and rests.

TB

Do do dum

Musical staff for Tenor (TB) showing notes and rests.

dum do dum— dum dum— do dum dum. Dum do dum— dum do

Piano accompaniment for measures 15-17, including treble and bass clefs.

18

Musical staff for Soprano (SA) showing notes and rests.

dum dum dum do do dum dum

Musical staff for Tenor (TB) showing notes and rests.

do do dum dum dum dum do dum— dum do do do dum dum

Piano accompaniment for measures 18-20, including treble and bass clefs.

21

Musical staff for Soprano (SA) showing notes and rests.

dum dum dum dum do dum— dum dum—

Musical staff for Tenor (TB) showing notes and rests.

dum do dum— dum do do do dum dum dum dum do dum— dum dum—

Piano accompaniment for measures 21-23, including treble and bass clefs.

24 S I & II *mf*

A *mf* *Spir - o, dum spir - o,

— do dum dum. Dum dum dum

— do dum dum. Dum do dum— dum do do do dum dum dum

mf

27

**sper - o, do do dum dum spir - o,

dum do do dum dum dum

dum do dum— dum do do do dum dum dum do dum— dum do

* pronounced "spih-rō"

** pronounced like "sparrow"

30

f

do do dum dum dum do dum— dum spir - o, sper - o.

f

dum dum dum do dum— dum spir - o, sper - o.

f

do do dum dum dum dum do dum— dum spir - o, sper - o.

f

33

p legato

37 S I & II

mp

Cut down a tree,—

mp

A

III. Love Conquers All

SSA and SATB choruses, treble solo, and orchestra

Words by
John Parker

Music by
Mark Hayes

based on I Corinthians 13:13
and Psalm 33:22

Slowly, freely ♩ = ca. 69

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with a fermata over the first measure. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a 5/4 time signature change.

The second system includes vocal parts and piano accompaniment. It begins with a piano introduction in 4/4 time, marked "Slowly, lilting ♩ = ca. 52". The vocal parts are arranged in four staves: S I & II (Soprano I & II), A (Alto), SA (Soprano Alto), and TB (Tenor Bass). The SA part has the lyrics "The" and "The". The piano accompaniment is in two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature remains two flats, and the time signature changes to 6/8. The piano part is marked *p* and features a melodic line with a fermata. The system concludes with a 4/4 time signature change.

11

red-throat - ed rob - in in the green ce - dar tree

14

p A - mor vin - cit om - ni - a, whis - pered to me,
p whis - pered to me,

Musical score for measures 17-19. The score includes vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mp* and *mf*. The lyrics are: "Love con- quers all, love con- quers all, a - mor vin - cit om - ni-a,"

Musical score for measures 20-22. The score includes vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mp* and *p*. The lyrics are: "love con- quers all. I can"

23

mp

I can see Crook - ed Is - land _____ from

mp

see Crook - ed Is - land _____ from Rob - in's Nest Hill. _____

mp

26

Rob - in's Nest Hill. _____ Oo _____

_____ The wind through tall grass - es _____