

My Hope

Words and Music by
ANNE BARBOUR
arr. by Ray Jones

Gospel ballad ♩ = 62

71

My hope is in the Lord— from this time on—

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a simple harmonic accompaniment with some syncopation.

and— ev - er - more. — Oh, — my hope is in the Lord—

This system contains the next two staves of music. It continues the vocal line and accompaniment from the first system. A large watermark is visible across the page.

for - ev - er - more.

This system contains the final two staves of the vocal and accompaniment parts. The vocal line ends with a fermata over the final note.

mf *pp* *pp* *pp* *pp*

Ab *pp* D \flat A \flat A \flat 7 D \flat A \flat

This system shows the piano accompaniment. It begins with a mezzo-forte (*mf*) dynamic and then moves to piano (*pp*) dynamics. The right hand has a simple melodic line, while the left hand provides a steady bass line. Chord symbols are provided above the right-hand staff.

SOLO 3

1. I stand in

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes: G4, A4, B4. The piano accompaniment consists of a whole rest in the first measure, followed by a whole note chord in the second measure marked *8va*.

9

Ab *8va* $\frac{D\flat}{A\flat}$ Ab7 $\frac{D\flat}{A\flat}$ $\frac{B\flat m}{A\flat}$

The second system of music shows the piano accompaniment for measures 9 through 14. The treble clef part features chords: Ab (marked *8va*), $\frac{D\flat}{A\flat}$, Ab7, $\frac{D\flat}{A\flat}$, and $\frac{B\flat m}{A\flat}$. The bass clef part has a melodic line with eighth and quarter notes.

awe with-in — the pres - ence of the Lord — in Whom the wis -

The third system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line continues with the lyrics "awe with-in — the pres - ence of the Lord — in Whom the wis -". The piano accompaniment has a whole rest in the first measure, followed by a whole note chord in the second measure marked *8va*.

11

Ab $\frac{D\flat}{A\flat}$ Ab $\frac{E\flat}{G}$ $\frac{C}{E}$

The fourth system of music shows the piano accompaniment for measures 11 through 16. The treble clef part features chords: Ab, $\frac{D\flat}{A\flat}$, Ab, $\frac{E\flat}{G}$, and $\frac{C}{E}$. The bass clef part has a melodic line with eighth and quarter notes.

- dom of — the a - ges lies, — For Whom the rag -

The fifth system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line continues with the lyrics "- dom of — the a - ges lies, — For Whom the rag -". The piano accompaniment has a whole rest in the first measure, followed by a whole note chord in the second measure marked *8va*.

13

Fm Ebm7 $\frac{G\flat}{A\flat}$ D \flat $\frac{E\flat m}{D\flat}$ D \flat $\frac{A\flat 2}{C}$

The sixth system of music shows the piano accompaniment for measures 13 through 18. The treble clef part features chords: Fm, Ebm7, $\frac{G\flat}{A\flat}$, D \flat , $\frac{E\flat m}{D\flat}$, D \flat , and $\frac{A\flat 2}{C}$. The bass clef part has a melodic line with eighth and quarter notes.

- ing of the sea— sub - sides, _____ The Liv - ing

Bbm7 Ab Db Ab Eb Ab Eb
 C Db

15

72 *CHOIR*
 Sac - ri - fice, _____ the on - ly — source of — life. — My

Eb Db Ab Eb Db2
 Db C Eb

17

hope is in the Lord — from this time on —

Ab Db2 Ab Eb Fm7 Eb Ab Eb
 Ab

19

and ev-er-more. Oh, my hope is in the Lord—

Fm7 Ebm7 Gb/Ab Db Bbm7 Db Ab/Eb

21

73 SOLO 3
for-ev-er-more. 2. His ten-der

Eb Eb7 Ab 8va Db/Ab Ab7 Db/Ab Bbm/Ab

24

mer-cies come with ev-'ry ris-ing sun To meet the sin-

Ab Db/Ab Ab Eb/G C/E

27

- ner in his bro - ken - ness, To of - fer heal -

Fm Ebm7 G^b/_{A^b} D^b Ebm/_{D^b} D^b A^b2/_C

29

- ing and for-give - ness, And those who

B^bm7 A^b/_C D^b A^b/_{D^b} Eb A^b/_{E^b} Eb

31

SOLO 74

trust in Him will find their hearts at rest.

CHOIR

trust in Him hearts at rest. My

E^b/_{D^b} D^b A^b/_C Eb

33

hope is in the Lord— from this time on—

f

B \flat Eb \flat 2/B \flat B \flat F/A Gm7 F B \flat /F F

35

— and— ev—er—more. — Oh, my hope is in the Lord—

Gm7 Fm7 A \flat /B \flat Eb Cm7 Eb B \flat /F

37

75

for—ev—er—more. — On Christ the Sol—id

F F7 B \flat Eb E \flat sus F G

40

Rock I stand, All oth - er ground is sink - ing sand, All

43

Chord chart for page 43:

- Ab
- Fm7
- Eb
- $\frac{Eb}{G}$
- $\frac{Eb}{Ab}$
- Bb
- $\frac{Bb}{Ab}$

76

oth - er ground is sink - ing sand. My hope is built on

46

Chord chart for page 46:

- $\frac{Eb}{G}$
- Ab
- $\frac{Eb}{Ab}$
- Bb
- Eb2
- $\frac{Eb}{Dbb}$
- C
- $\frac{C}{E}$
- F
- Dm7

no - thing less than Je - sus' blood and right - eous - ness; I dare not trust the

49

Chord chart for page 49:

- Dm
- C
- C
- F
- A
- Gm
- Bb
- Gm7
- E
- C
- C
- F
- F
- C
- E
- Dm7
- Bbmaj7

sweet-est frame, but whol-ly lean on Je-sus' name. On Christ the sol - id

53

Dm C F/A Bb Gm F/C C F $Csus$ F $Fsus$ F/A

Rock I stand; All oth - er ground is sink - ing sand, All

57

Bb $Gm7$ F F/A $Bbmaj7$ C C/Bb

77

oth - er ground is sink - ing sand. My

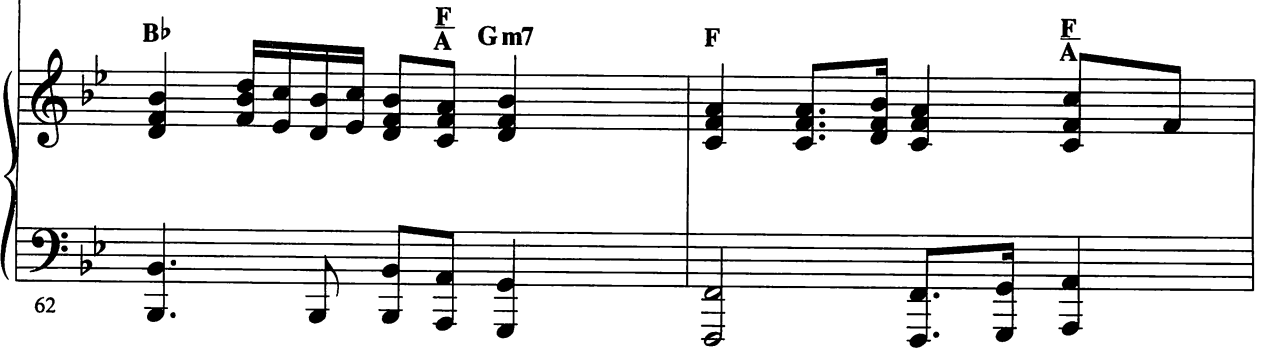
60

F/A $Bb2$ F/Bb C F/Eb $Eb2$ $Cm7$

hope is in the Lord from this time on



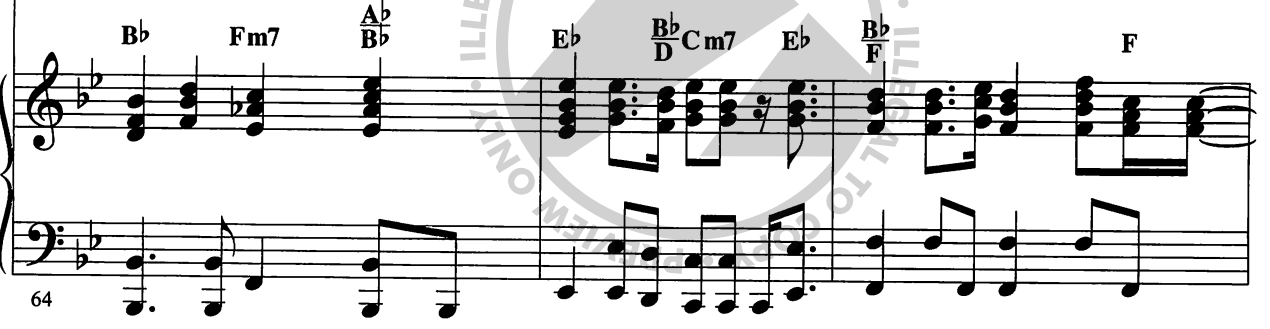
B \flat F/A Gm7 F F/A



and ev-er-more. Oh, my hope is in the Lord



B \flat Fm7 A \flat /B \flat E \flat B \flat /D Cm7 E \flat B \flat /F F



for-ev-er-more. My



F/E \flat B \flat /D B \flat B \flat /D E \flat Cm7 E \flat

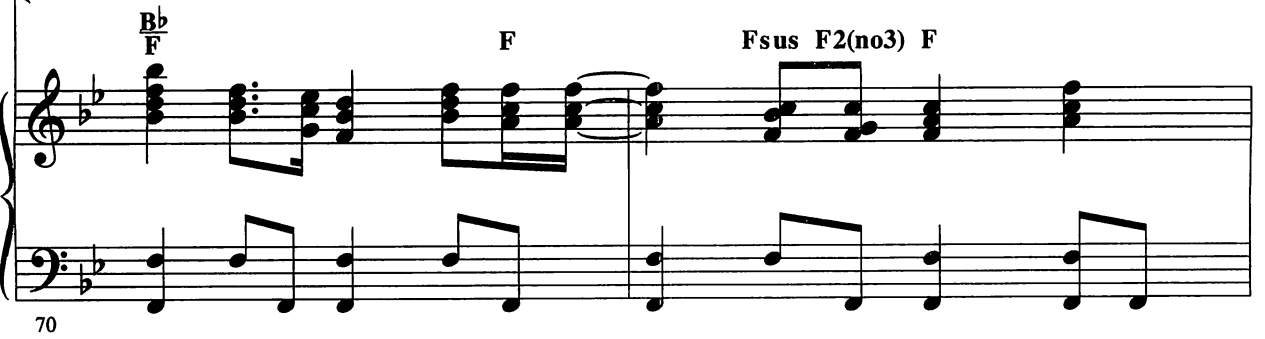


hope is in the Lord — for - ev - er - more. —



Vocal line for measures 70-71. The melody starts on a half note 'hope', followed by quarter notes 'is', 'in', 'the', and 'Lord'. There is a fermata over 'Lord'. The second line starts with a quarter rest, followed by quarter notes 'for', 'ev', 'er', and 'more', with a fermata over 'more'.

Bb
 F F Fsus F2(no3) F



Piano accompaniment for measures 70-71. The right hand features chords: Bb (F major with Bb), F, Fsus, F2(no3), and F. The left hand plays a steady eighth-note bass line.

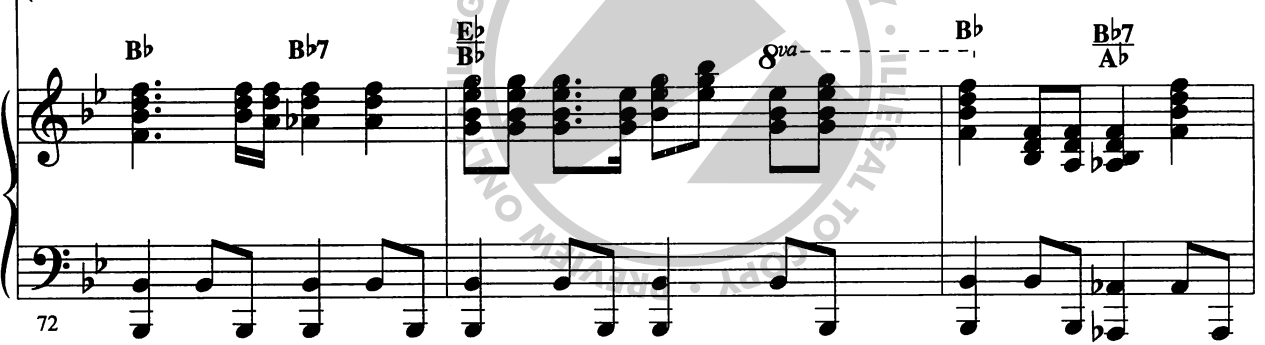
70

For-ev - er - more. —



Vocal line for measures 72-73. The melody begins with a quarter rest, followed by quarter notes 'For', 'ev', 'er', and 'more', with a fermata over 'more'.

Bb Bb7 Eb
 Bb *8va* — Bb Bb7
 Ab



Piano accompaniment for measures 72-73. The right hand features chords: Bb , Bb7 , Eb (with Bb below), *8va* (octave up), Bb , and Bb7 (with Ab below). The left hand continues with eighth-note accompaniment.

72

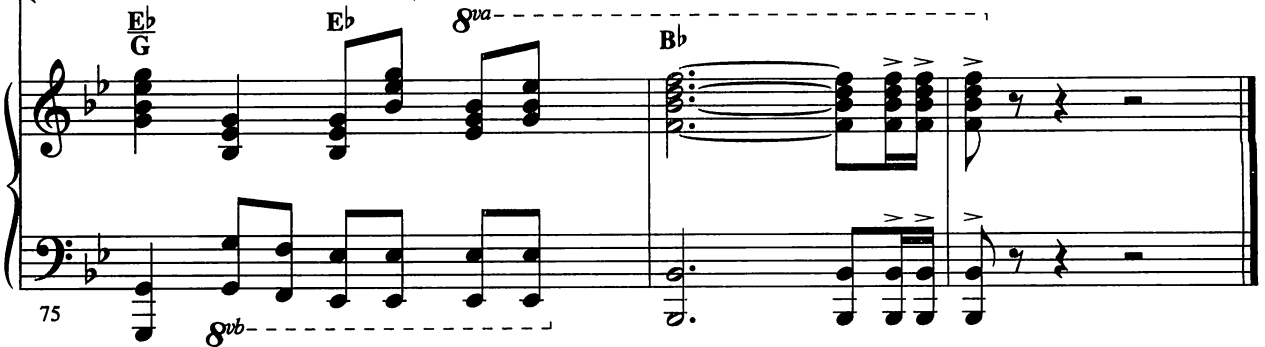
For - ev - er - more! —



Vocal line for measures 74-75. The melody starts with a quarter rest, followed by quarter notes 'For', 'ev', 'er', and 'more', with a fermata over 'more'.

Eb Eb *8va* — Bb

G



Piano accompaniment for measures 74-75. The right hand features chords: Eb (with G below), Eb , *8va* (octave up), and Bb . The left hand continues with eighth-note accompaniment.

75