

DID YOU THINK TO PRAY

Choir SATB

Words By Mary A. Pepper Kidder

Music By William O. Perkins
Arranged By Judy Checketts Hatch

Thoughtfully ♩ = 72-88

SOPRANO
ALTO

TENOR
BASS

Piano

6

Choir

Ere you left your room this

Soprano: Ere you left your room this

Alto: Ere you left your room this

Tenor: Ere you left your room this

Bass: Ere you left your room this

12

morn - ing, Did you think to pray? In the name of Christ, our Sav - ior,

Soprano: morn - ing, Did you think to pray? In the name of Christ, our Sav - ior,

Alto: morn - ing, Did you think to pray? In the name of Christ, our Sav - ior,

Tenor: morn - ing, Did you think to pray? In the name of Christ, our Sav - ior,

Bass: morn - ing, Did you think to pray? In the name of Christ, our Sav - ior,

17

Did you sue for lov-ing fa - vor As a shield to - day. Oh, how pray-ing rests the

22

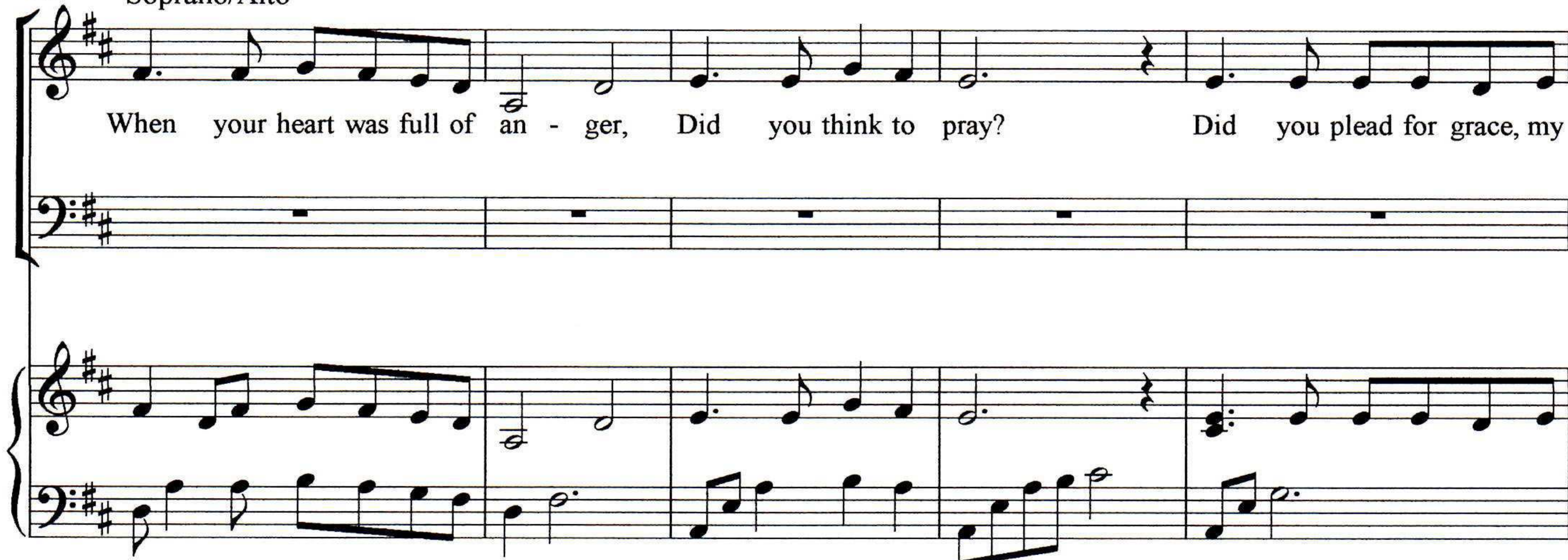
wea - ry! Prayer will change the night to day. So, when life gets dark and drea - ry,

27

Don't for-get to pray.

33

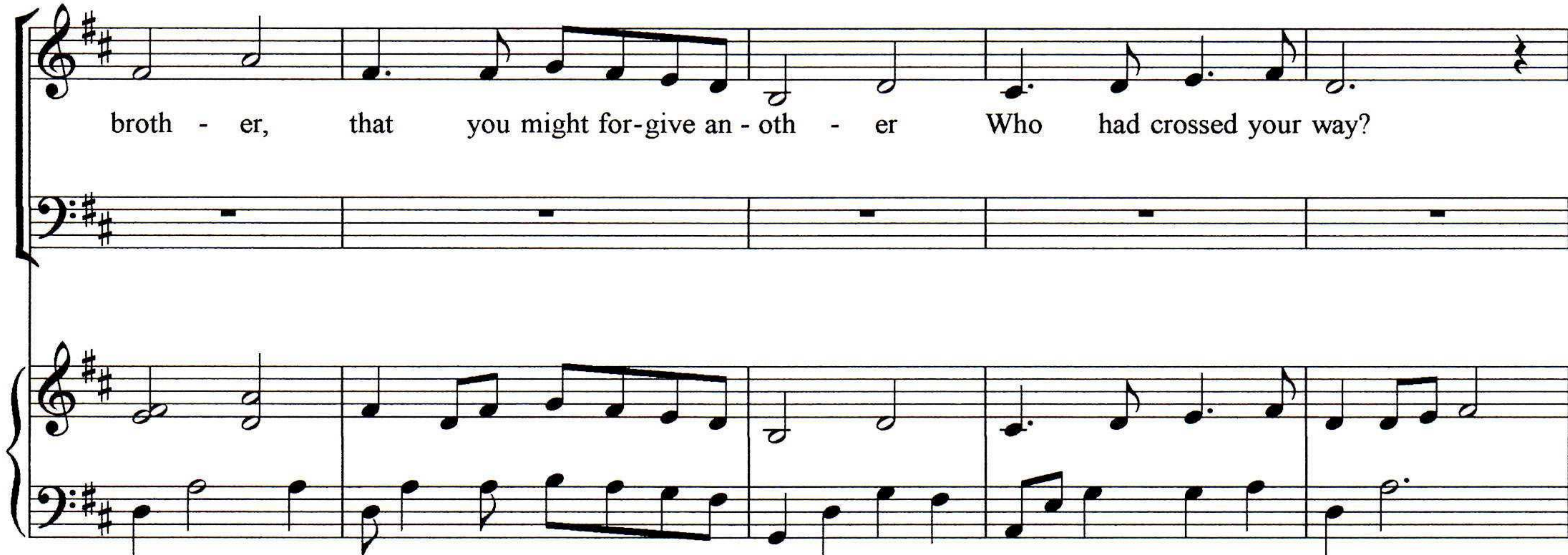
Soprano/Alto



When your heart was full of an - ger, Did you think to pray? Did you plead for grace, my

This system contains measures 33 through 37. It features a vocal line for Soprano/Alto and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

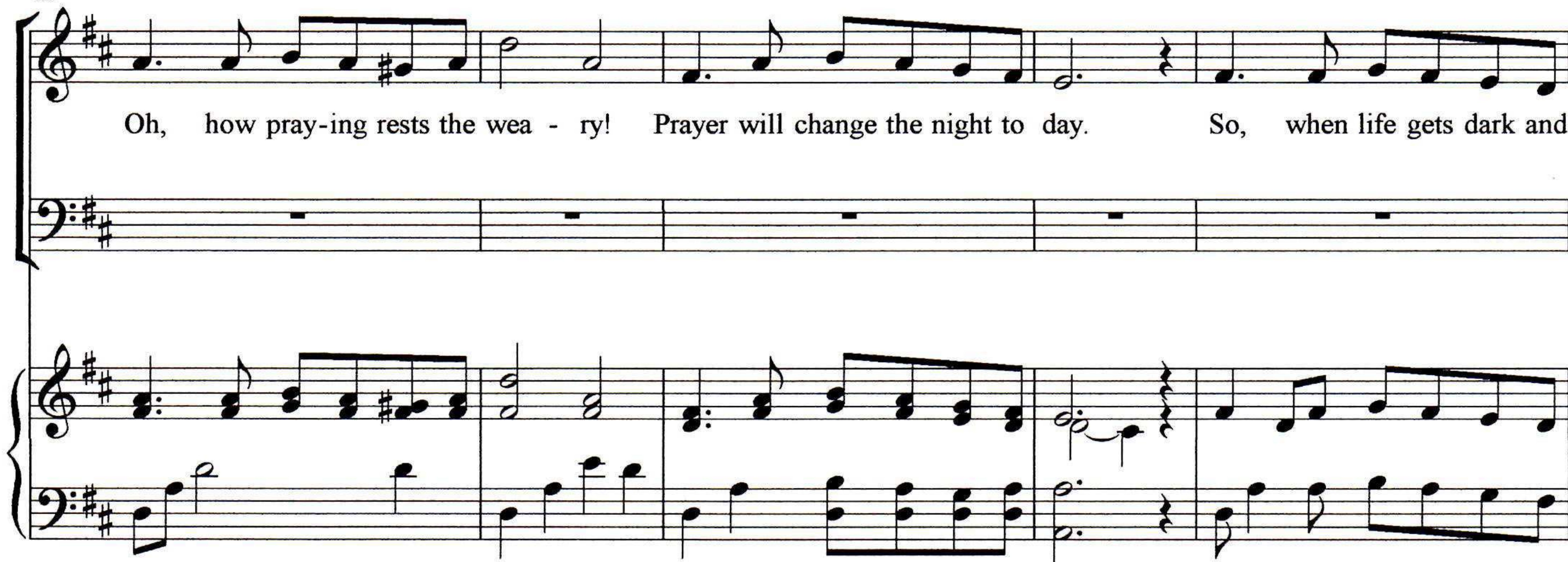
38



broth - er, that you might for-give an - oth - er Who had crossed your way?

This system contains measures 38 through 42. The vocal line continues with a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

43



Oh, how pray-ing rests the wea - ry! Prayer will change the night to day. So, when life gets dark and

This system contains measures 43 through 47. The vocal line starts with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with its established pattern.

48

Choir

drea - ry, Don't for-get to pray. When sore tri-als came up

on you, Did you think to pray? When your soul was full of sor - row,

54

Balm of Gil-ead did you bor - row At the gates of day. Oh, how pray-ing rests the

59

Oh, how pray-ing rests the

64

wear - ry! Prayer will change the night to day. So, when life gets dark and drea - ry,

p

69

Don't for - get to pray. So, when life gets dark and drea - ry,

pp rit.

rit.

73

Don't for - get to pray.

Very Slowly