

Rejoice in Hope

Darcy Stanley

Intermediate

Inspiring Arrangements for the Piano Soloist

Rejoice *in Hope*

DARCY STANLEY

Editor: Brad Nix
Cover Design: Danielle M. Reinicke
Engraver: Linda Taylor

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Foreword

The Lord reigneth; let the earth rejoice; let the multitude of isles be glad thereof (Psalm 97:1, KJV). What a marvelous thought that our God, the creator of all, knows us, loves us, and cares for every aspect of our lives. I thoroughly enjoy gazing at the beauty He has created in various landscapes all around. Anyone who knows me is aware that I love flowers of every shape, size, color, and fragrance. Consider the lilies, how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these (Luke 12:27, KJV).

I have really enjoyed working on these piano arrangements and have strived to portray God's beauty in the music. Please take time to meditate on the many blessings represented in the lyrics of each hymn. As you read through the list of titles included in this collection, you can be reminded that our Lord is King, and He leads throughout eternity. The world belongs to our heavenly Father, and all living things should praise Him. His death on the cross provided a way for our souls to be washed as white as snow, and His blessings are poured out on us like a river glorious!

By whom also we have access by faith into this grace wherein we stand, and rejoice in hope of the glory of God (Romans 5:2, KJV). Christ conquered death and sin when He rose from the grave. Eternal life in heaven is now promised for all who place their trust in Christ. We rejoice in this glorious hope!

Singing His Praises,
—Darcy Stanley

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Thine Is the Glory

Darcy Stanley

Tune: MACCABEUS

by George Frederick Handel (1685-1759)

Joyfully ♩ = ca. 116

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing two measures. The first system starts with a mezzo-piano (*mp*) dynamic. The second system begins with a measure rest in the treble staff. The third system includes a melisma (*mel.*) in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff. The fourth system starts with a measure rest in the treble staff. A large, stylized orange watermark is overlaid diagonally across the entire page.

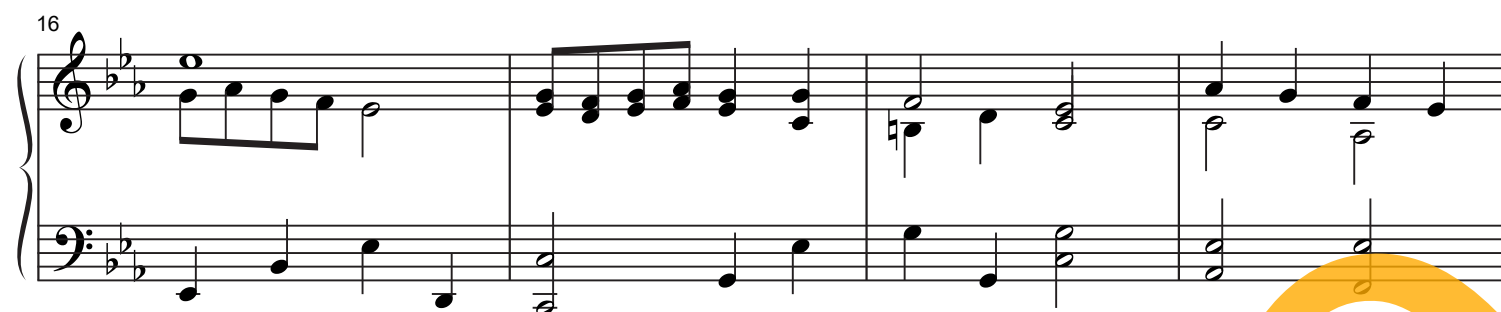
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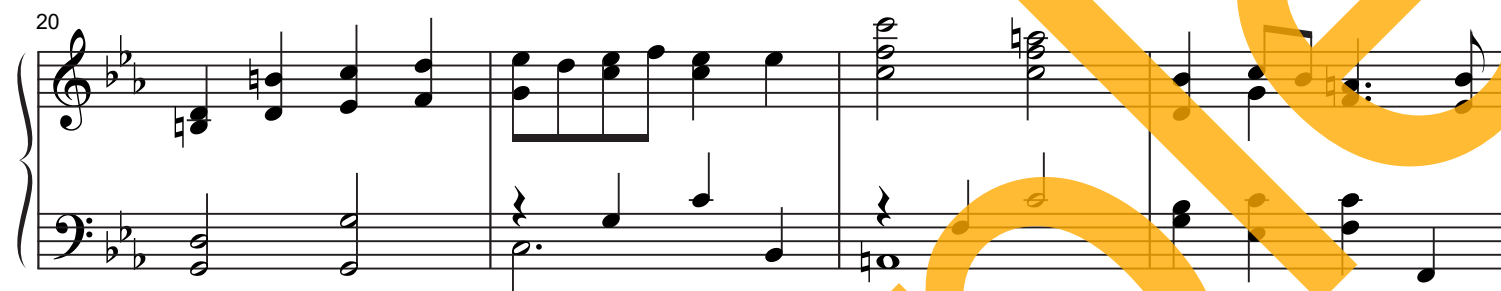
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16



System 16-19: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with quarter and eighth notes. A large yellow watermark 'Sample' is overlaid diagonally across the system.

20



System 20-23: Treble staff continues the melodic line. Bass staff has a supporting line with quarter and eighth notes. A large yellow watermark 'Sample' is overlaid diagonally across the system.

24



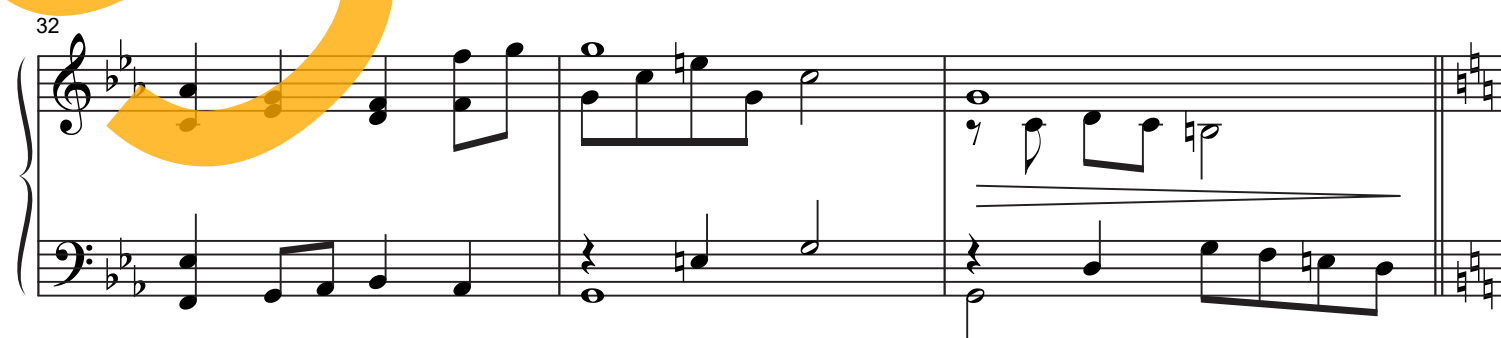
System 24-27: Treble staff continues the melodic line. Bass staff has a supporting line with quarter and eighth notes. A large yellow watermark 'Sample' is overlaid diagonally across the system.

28



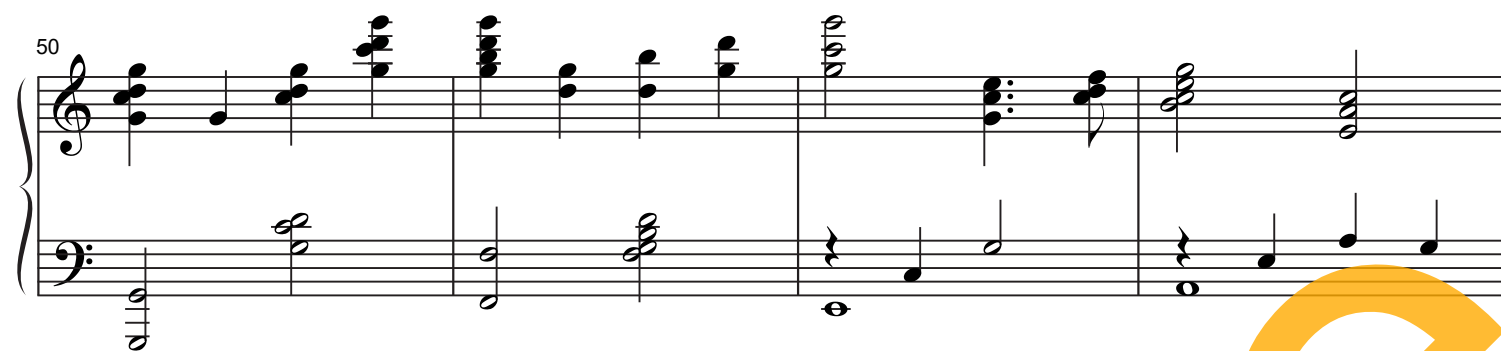
System 28-31: Treble staff continues the melodic line. Bass staff has a supporting line with quarter and eighth notes. A large yellow watermark 'Sample' is overlaid diagonally across the system.

32

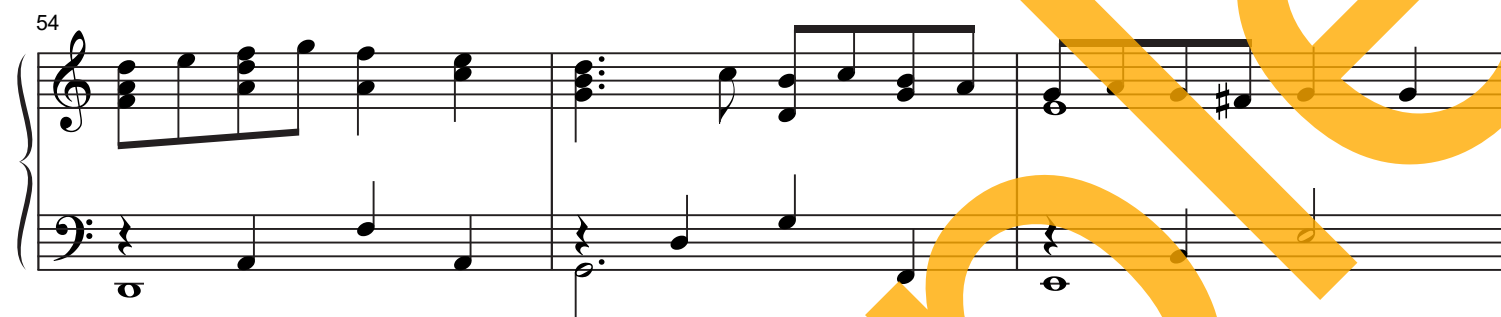


System 32-35: Treble staff continues the melodic line. Bass staff has a supporting line with quarter and eighth notes. A large yellow watermark 'Sample' is overlaid diagonally across the system.

50



54



57



61

poco rit.

f a tempo



64

poco rit. al fine



for my son and daughter-in-law, Jared and Heather

This Is My Father's World

Darcy Stanley

Tune: TERRA BEATA

by Franklin L. Sheppard (1852-1930)

Sweetly ♩ = ca. 92

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, with measures 1 through 15 numbered. The first system (measures 1-4) includes a dynamic marking of *mp*. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-11) includes a *mel.* marking above the treble staff. The fourth system (measures 12-15) concludes the piece. A large, stylized orange watermark is overlaid diagonally across the entire score.

Duration: 3:00

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18

mf *mel.* *mf* *mel.*

22

26

29

33

59

rit.

f

62

65

8va - -

mf

68

(8va) - - - - -

loco

f

71

mf

Rejoice, the Lord Is King

Darcy Stanley

Tune: DARWALL

by John Darwall (1731-1789)

Victorious fanfare ♩ = ca. 84

mf

f *ff* *f*

mf *f* *mf*

f

Duration: 2:30

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38 *a tempo*

42

46 *mf*

50 *f rit.* *a tempo*

53 *ff*

Spirit of God, Descend Upon My Heart

15

Darcy Stanley

Tune: MORECAMBE

by Frederick C. Atkinson (1841-1896)

Reverently, with expression ♩ = ca. 80

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, with measures 4, 7, 10, and 13 marked at the beginning of each system. The first system includes a mezzo-piano (*mp*) dynamic marking. The second system begins with a measure rest. The third system begins with a measure rest. The fourth system includes a mezzo-forte (*mf*) dynamic marking. The score concludes with a final cadence in the bass staff.

Duration: 2:30

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33

3

3

3

3

3

3

36

mf

3

3

3

39

Freely, slightly slower

3

42

mp

Tempo I

3

45

p rit. al fine

3

The Old Rugged Cross

Darcy Stanley

Tune: OLD RUGGED CROSS

by George Bennard (1873-1958)

With contemplation ♩ = ca. 92

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system starts with a mezzo-piano (mp) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system starts with a mezzo-forte (mf) dynamic. The fourth system starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as chords, single notes, and rests. A large, stylized orange watermark is overlaid diagonally across the entire page.

Duration: 2:45

20

20

24

24

mp

28

28

mf

32

32

36

36

f

62

66

70

74

78

f

mp

mf

rit.al fine

mp

The image displays a musical score for piano, spanning measures 62 to 78. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Dynamic markings are present throughout the score: *f* (forte) at measure 66, *mp* (mezzo-piano) at measure 70, *mf* (mezzo-forte) at measure 74, and *mp* at measure 78. A *rit.al fine* (ritardando to the end) marking is placed over measures 76 and 77. A large, stylized orange watermark with the word "Sample" is overlaid diagonally across the entire page.

Let All Things Now Living

Darcy Stanley
Tune: ASH GROVE
Welsh Folk Tune

Joyfully ♩ = ca. 84

mf

4

8

12

mp *mf*

16

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Joyfully' with a quarter note equal to approximately 84 beats per minute. The first staff starts with a mezzo-forte (*mf*) dynamic. The score is divided into four systems, with measures 4, 8, 12, and 16 marked at the beginning of each system. A large, stylized orange watermark is overlaid diagonally across the entire page.

Duration: 3:00

19

Measures 19-22 of a piano piece. The key signature has one flat (B-flat). The music features a complex texture with many chords and moving lines in both the treble and bass staves. A dynamic marking of *f* (forte) appears in measure 21.

23

Measures 23-26 of a piano piece. The key signature has one flat (B-flat). The music continues with dense chordal textures and moving lines. A dynamic marking of *f* (forte) is present in measure 23.

27

Measures 27-30 of a piano piece. The key signature has one flat (B-flat). The music features a complex texture with many chords and moving lines. A dynamic marking of *mf* (mezzo-forte) appears in measure 29.

31

Measures 31-34 of a piano piece. The key signature has one flat (B-flat). The music continues with dense chordal textures and moving lines.

35

Measures 35-38 of a piano piece. The key signature changes to two sharps (F# and C#) starting in measure 37. The music continues with dense chordal textures and moving lines.

60

rit.

Broaden ♩ = ca. 78

64

f

68

71

rit. *a tempo*

Tempo I

75

8va *loco*

Lead On, O King Eternal

Darcy Stanley

Tune: LANCASHIRE

by Henry T. Smart (1813-1879)

Triumphant march ♩ = ca. 100

The musical score is written for piano in 4/4 time, with a tempo of approximately 100 beats per minute. It consists of 15 measures, divided into four systems. The first system (measures 1-3) begins with a forte (*f*) dynamic and features a triumphant march character with triplets in the right hand. The second system (measures 4-6) starts at measure 4 and includes a mezzo-forte (*mf*) dynamic marking. The third system (measures 7-9) continues the march with triplets. The fourth system (measures 10-15) includes a key signature change to one sharp (F#) at measure 12, indicated by a sharp sign on the F line. The score concludes with a *loco* marking and an 8va (octave up) instruction. A large orange 'SAMPLE' watermark is overlaid diagonally across the entire score.

Duration: 2:45

19

3 3 3 3

22

3

25

f 3 3 3

28

3 3

31

3 3 3

49

mp building energy

52

mf

55

f

58

61

for my sisters, Debbie and Donya

Like a River Glorious

Darcy Stanley
Tune: WYE VALLEY
by James Mountain (1844-1933)

Freely, flowing ♩ = ca. 76

mp

mf

mp

simile

4

7

10

Duration: 3:00

13 *mp* *simile* *mf mel.*

mf mel.

16

19

22

25

rit. *a tempo*

44

mf

poco rit.

48

With confidence ♩ = ca. 84

f

51

54

Freely, flowing ♩ = ca. 76

mf

57

poco rit.

mp

Whiter Than Snow

Darcy Stanley

Tune: FISCHER

by William G. Fischer (1835-1912)

Expressively ♩ = ca. 100

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Expressively' with a quarter note equal to approximately 100 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score is divided into four systems, with measures 6, 11, and 16 indicated at the beginning of their respective systems. A large, stylized orange watermark is overlaid diagonally across the entire page.

Duration: 2:50

21



System 21: Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system contains five measures of music.

26



System 26: Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system contains five measures of music.

31



System 31: Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system contains five measures of music. A dynamic marking *mf* is present in the third measure of the treble staff.

36



System 36: Treble and bass staves. Treble staff has a key signature of two flats (Bb, Eb) and a common time signature. Bass staff has a key signature of two flats (Bb, Eb) and a common time signature. The system contains five measures of music.

41



System 41: Treble and bass staves. Treble staff has a key signature of two flats (Bb, Eb) and a common time signature. Bass staff has a key signature of two flats (Bb, Eb) and a common time signature. The system contains five measures of music.

71

71

76

76

81

Tempo I

81

rit.

f

86

86

mf

91

91

rit.

mp

8vb

Glorious Things of Thee Are Spoken

Darcy Stanley

Tune: AUSTRIAN HYMN

by Franz Joseph Haydn (1732-1809)

Stately ♩ = ca. 88

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Stately' with a quarter note equal to approximately 88 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff. The first system starts with a mezzo-forte (mf) dynamic. The second system begins with a forte (f) dynamic. The third system returns to mezzo-forte (mf). The fourth system concludes with a crescendo (cresc.) marking. The piece ends with a final double bar line and a 2/4 time signature change.

Duration: 2:15

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33

mf f

This system contains measures 33 through 36. The music is in treble and bass clefs. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A large, stylized orange watermark 'Sample' is overlaid diagonally across the page.

37

This system contains measures 37 through 40. The music continues in the same key and time signature. The treble clef part shows more complex rhythmic patterns, including triplets. The bass clef part has a more active line with eighth notes. The dynamic markings are consistent with the previous system.

41

This system contains measures 41 through 43. The music continues in the same key and time signature. The treble clef part shows more complex rhythmic patterns, including triplets. The bass clef part has a more active line with eighth notes. The dynamic markings are consistent with the previous system.

44

ff

This system contains measures 44 through 46. The music continues in the same key and time signature. The treble clef part shows more complex rhythmic patterns, including triplets. The bass clef part has a more active line with eighth notes. The dynamic markings are consistent with the previous system.

47

f

This system contains measures 47 through 50. The music continues in the same key and time signature. The treble clef part shows more complex rhythmic patterns, including triplets. The bass clef part has a more active line with eighth notes. The dynamic markings are consistent with the previous system.