

Yesu Azali Awa (*Jesus Is Here With Us*)
arr. Mark Burrows

CGA1626
SATB with percussion



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We Sing the World Round
CHORAL SERIES

Yesu Azali Awa



Jesus Is Here With Us

www.choristersguild.org

Choristers Guild is a 501c3 nonprofit organization whose mission is to enable leaders to nurture the musical and spiritual growth of children, youth, and adults.

Yesu Azali Awa

Congolese folk hymn

Traditional Congolese
arr. Mark Burrows

With rhythmic energy (♩ = 108)

Shakers *mf*

Small drum *mf*

Djembe *mf*

Gankogui *mf*

S A *mf* Ye-su a-za - li a-wa,
Ye-su

T B

Detailed description: This block contains the first system of the score. It features four percussion staves (Shakers, Small drum, Djembe, Gankogui) and two vocal staves (Soprano/Alto and Tenor/Bass). The percussion parts are in 4/4 time with a tempo of 108 beats per minute. The vocal parts enter with the lyrics 'Ye-su a-za - li a-wa, Ye-su'. A large watermark 'Preview Copy - for Perusal Only' is overlaid on the percussion staves.

4

a - za - li a-wa, Ye-su a - za - li a-wa, na bi - so.

mf

Detailed description: This block contains the second system of the score. It continues the percussion parts and the vocal line. The vocal line continues with the lyrics 'a - za - li a-wa, Ye-su a - za - li a-wa, na bi - so.' The bass line provides harmonic support. A large watermark 'Preview Copy - for Perusal Only' is overlaid on the percussion staves.

Lingala translation:

Yesu azali awa, na biso = *Jesus is here with us*

Biso tokokutana, na Yesu = *We will again meet Jesus*

Reproducible percussion parts are available, code CGRP59.

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7

f

f

f

f

Ye-su a - za - li a - wa, Ye - su a - za - li a - wa, Ye - su

10 (*Percussion continues*)

a - za - li a - wa, na bi - so. _____ Ye - su a - za - li a - wa, Ye - su

13

a - za - li a - wa, Ye - su a - za - li a - wa, na bi - so.

16 Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, na Ye -
 Al - le - lu - ia, al - le, al - le - lu - ia, al - le - lu - ia, na Ye -

Al - le - lu - ia, al - le - lu - ia, al - le, al - le - lu - ia, na Ye -

19 Al - le - lu - ia, al - le - lu - ia,

su. Al - le - lu - ia, al - le - lu - ia, al - le,
 su. Al - le - lu - ia, al - le, al - le - lu - ia,

su, na Ye - su. Al - le - lu - ia, al - le - lu - ia, al - le,

22

al - le - lu - ia, na Ye - su.

al - le - lu - ia, na Ye - su. *mf* Bi-so

25

mf

mf

mf

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mf

To-ko-ku-ta-na, to-ko-ku-ta-na, to-ko-ku-ta-na, Ye-

to-ko-ku-ta-na, bi-so to-ko-ku-ta-na, bi-so to-ko-ku-ta-na, na Ye-

28

To-ko-ku-ta-na, to-ko-ku-ta-na,

su. Bi-so to-ko-ku-ta-na, bi-so to-ko-ku-ta-na, bi-so

su. To-ko-ku-ta-na, to-ko-ku-ta-na,

31

f

f

f

f

to-ko-ku-ta-na, na Ye - su. Al-le - lu - ia,

Al-le - lu - ia, al - le,

to-ko-ku-ta-na, na Ye - su. Al-le - lu - ia,

(Percussion continues)

34 al - le - lu - ia,

al - le - lu - ia,
al - le - lu - ia, al - le, al - le - lu - ia, na Ye - su,
al - le - lu - ia, al - le, al - le - lu - ia, na Ye - su, na Ye - su.

37 Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le, al - le - lu - ia, na Ye -
Al - le - lu - ia, al - le, al - le - lu - ia,
Al - le - lu - ia, al - le, al - le - lu - ia, na Ye -

40

su.
su. *mp* Al - le - lu - ia, al - le,

43

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al - le - lu - ia. Al - le - lu - ia, al - le, al - le - lu - ia.

46

cresc.

mp Al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le -

Al - le - lu - ia, al - le, al - le - lu - ia. Al - le - lu - ia, al - le,

49

mf

Al - le - lu - ia, al - le - lu. Al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia. Al - le - lu - ia, al - le, al - le - lu - ia.

52

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mf Al-le - lu - ia.

lu - ia, al-le - lu. Al-le - lu - ia, al-le -

Al - le-lu-ia, al-le - lu - ia. Al - le-lu-ia, al-le -

Al-le - lu-ia, al-le, al-le - lu - ia. Al-le - lu-ia, al-le,

(Percussion continues)

cresc.

55

Al - le - lu - ia.

lu. Al - le - lu - ia, al - le -

lu - ia. Al - le - lu - ia, al - le -

al - le - lu - ia. Al - le - lu - ia, al - le,

cresc.

57 *Solo or small group: f*

Solo

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

f Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

S
A

lu. Al - le - lu - ia, al - le - lu - ia, al - le,
lu - ia. Al - le - lu - ia, al - le, al - le - lu - ia,

T
B

al - le - lu - ia. *f* Al - le - lu - ia, al - le - lu - ia, al - le,

60

lu - ia, na Ye - su. Al - le - lu - ia, al - le - lu - ia, na Ye - su. Al - le - lu - ia,

al - le - lu - ia, na Ye - su. Al - le - lu - ia, al - le,
al - le - lu - ia, na Ye - su. Al - le - lu - ia,

al - le - lu - ia, na Ye - su, na Ye - su. Al - le - lu - ia,

63

lu - ia, al - le - lu - ia, na Ye - su.

al - le - lu - ia, al - le - lu - ia, na Ye - su.

al - le - lu - ia, al - le, al - le - lu - ia, na Ye - su.
al - le - lu - ia, al - le - lu - ia, na Ye - su.

al - le - lu - ia, al - le, al - le - lu - ia, na Ye - su.

66 (end solo/small group)

mp *f*

Al - lu - a - ni - tu - Al - e - lu -

mp *f*

Detailed description: This block contains the piano accompaniment and vocal line for measures 66 to 68. The piano part is written in a grand staff with treble and bass clefs. The vocal line is on a single staff with a treble clef. Dynamics range from mezzo-piano (*mp*) to forte (*f*). A large watermark 'Preview Copy - for Perusal Only' is overlaid on the score.

69

ff *ff* *ff* *ff* *ff*

ia, na Ye - su. Al - le - lu - ia!

ff

Detailed description: This block contains the woodwind and string parts for measures 69 and 70, along with the vocal line. The woodwinds (flute, oboe, clarinet, and bassoon) and strings are all marked *ff* (fortissimo). The vocal line continues with the lyrics 'ia, na Ye - su. Al - le - lu - ia!'. The piano accompaniment is also marked *ff*. The score concludes with a double bar line.



Other titles in the We Sing the World Round Choral Series
 from Choristers Guild:

Mungu ni Mwema with God Is So Good

arr. Mark Burrows

Two-part with piano, djembe, and shaker

CGA1504

Bwana Asifiwe

arr. Mark Burrows

Unison/two-part or SATB with piano and optional African percussion

CGA1311 (U/2), CGA1435 (SATB)

Batid las Manos! (Clap Your Hands)

Mark Burrows

Two-part with piano and optional percussion

CGA1544

In Praise of the Village

Larry E. Schultz

SATB with percussion and optional children's choir

CGA1520

Tumefurahi (We Rejoice!)

Dave and Jean Perry

Unison/two-part with piano and optional percussion

CGA1462

Sizohamba Naye

arr. Terry D. Taylor

Combined unison and SATB choirs with piano and percussion

CGA1250



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God Is Here Today
arr. Tom Trenney
Translation by C. Michael Hawn

CGA1635
Unison/two-part with piano
and optional congregation



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God Is Here Today



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In honor of the 150th anniversary of the Latrobe Presbyterian Church,
in loving memory of Fred M. Rogers

God Is Here Today

Raúl Galeano
tr. C. Michael Hawn

DIÓS ESTÁ AQUÍ
arr. C. M. Frenney

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Piano

♩ = 76

p

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 76. The piece begins with a piano (*p*) dynamic.

4

Unison
mp

God is here to - day; as

Musical notation for the first line of the song. It includes a vocal line starting at measure 4 and a piano accompaniment. The vocal line is marked as Unison and mezzo-piano (*mp*). The lyrics are "God is here to - day; as".

7

cer-tain as the air I breathe, as cer-tain as the morn-ing sun that

Musical notation for the second line of the song. It includes a vocal line starting at measure 7 and a piano accompaniment. The lyrics are "cer-tain as the air I breathe, as cer-tain as the morn-ing sun that".

A Spanish resource page is printed on page 7.
A reproducible congregational page is printed on page 8.

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10

ris - es, as cer-tain when I sing, you'll hear my song.

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13 *mf*

God is here to - day; as cer-tain as the air I

mf

16

breathe, as cer-tain as the morn-ing sun that ris - es, as

19

cer - tain when I sing, you'll hear my song.

21

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mp

24

mf

God is love, and

mf

27

when we love_ each oth - er, God lives in_ us, a -

30

bides with us when we love our neigh - bor.

33 *mf*

God is love, and when we love, each
+ Congregation

f

God is here to - day; as cer-tain as the air I

36

oth - er, God lives in us, a -
breathe, as cer - tain as the morn - ing sun that

38

II *rit.* *mp*

I *rit.* *mp*

bi - ble with us when we love our
ris - es, as cer - tain when I sing, you'll hear my

40

II *rit.* *mp*

I *rit.* *mp*

neigh - bor. God is love.
- Congregation
song. God is love.

God Is Here Today

Spanish resource page

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Dios es - tá a - qui. tan cier-to co-mo el ai - re que res -
pi - ro, tan cier-to co-mo la ma-ña - na se le - van - ta, tan
cier - to co - mo que le can - to y me pue - de o - ír.

The Spanish text may be used in place of the English lyrics in measures 5-12, 13-20, and 33-40.

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*In honor of the 150th anniversary of the Latrobe Presbyterian Church,
 in loving memory of Fred M. Rogers*

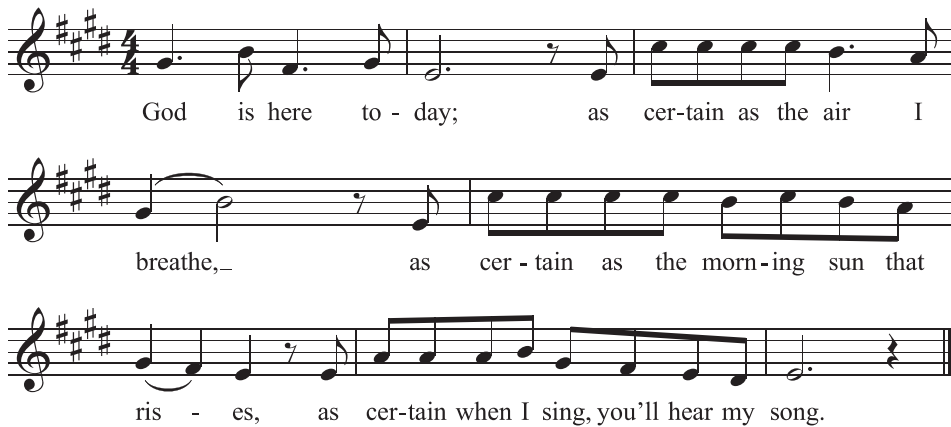
God Is Here Today

Choir: God is here today; as certain as the air I breathe,
 as certain as the morning sun that rises,
 as certain when I sing, you'll hear my song.

God is here today; as certain as the air I breathe,
 as certain as the morning sun that rises,
 as certain when I sing, you'll hear my song.

God is love, and when we love each other,
 God lives in us, abides with us, when we love our neighbor.

All:



God is here to - day; as cer-tain as the air I
 breathe, as cer-tain as the morn-ing sun that
 ris - es, as cer-tain when I sing, you'll hear my song.

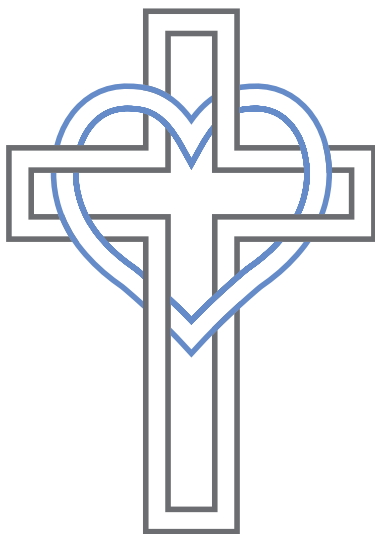
Choir: God is love.

From: *God Is Here Today* (CGA1635).
 Text: Raúl Galeano, tr. C. Michael Hawn.
 Music: *DIÓS ESTÁ AQUÍ*, arr. Tom Trenney.
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Yes, Jesus Loves Me!



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Yes, Jesus Loves Me!

Anna B. Warner and David R. McGuire

Tim Osiek

Tenderly (♩ = c. 76)

Solo
mp

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Je-sus loves me!

This I know, for the Bi - ble tells me so.

Lit-tle ones to him be - long, they are weak, but he is

S
A
T
B

He is

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(end solo)

10

strong *mf*

strong. Yes, Je - sus loves me! Yes,

mp *mf*

He is strong. Yes, Je - sus loves me! Yes,

13

f

Je - sus loves me! Yes, Je - sus loves

f

Je - sus loves me! Yes, Je - sus loves

16 *unis.* *mp* *p*

me! The Bi-ble tells me so the Bi-ble tells me so.

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me!

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 16. The lyrics are "me! The Bi-ble tells me so the Bi-ble tells me so." with a fermata over the final "so.". The bottom staff is a piano accompaniment in bass clef. Dynamics include *unis.* (unison), *mp* (mezzo-piano), and *p* (piano). A large watermark "Preview Copy - for Perusal Only" is overlaid on the center of the page.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system. Dynamics include *mp* and *p*. The piano part features a steady accompaniment with some melodic lines in the right hand.

20

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, which is mostly empty (rests) in this system. The bottom staff is a piano accompaniment in bass clef. The music continues from the previous system.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system.

23 *mp*

As a child on my knees, Je - sus was a friend to me.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of two flats. It begins at measure 23. The lyrics are "As a child on my knees, Je - sus was a friend to me." The bottom staff is a piano accompaniment in bass clef. Dynamics include *mp* (mezzo-piano).

Detailed description: This system shows the piano accompaniment for the sixth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system.

25 *rit.*

Does he still re - mem - ber me? Does he still re - mem - ber me?_

mp unis. *rit.*

Does he still re - mem - ber me? Does he still re - mem - ber me?_

27 *div.*
mf a tempo

Yes! Je - sus loves me, this I know.

mf a tempo

Yes! Yes! As he

mf a tempo

29

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Yea, Je-sus love me

loved so long a - go.

31

mp unis.

div.

Tak-ing chil - dren on his_ knee, say-ing, "Let them come to__

mp

div.

Tak-ing chil - dren on his knee, say-ing, "Let them come to

mp

34

me, _____ come to me." _____ Yes, _____ Je - sus

to me. *mf* Yes, Je - sus

me, _____ come to me." _____ Yes, yes, _____

mf

37

loves me! Yes, _____ Je - sus loves me! Yes, _____

loves me! Yes, _____ Je - sus loves me!

Je - sus loves me! Yes, yes, _____ Je - sus loves me!

40 *f* *unis.* *mf*

Je - sus loves me! The Bi - ble tells me so, the Bi - ble tells me

f *mf unis.*

Yes, Je - sus loves me! The Bi - ble tells, the

f *mf*

43 *mp*

so, the Bi - ble tells me so, the Bi - ble tells me.

Bi - ble tells, the Bi - ble tells me so. But

46 **Moving forward with a little urgency**

what a - bout my doubts and fears? How I've changed through - out the years?

mp

48 *mp*

S
When I cry out, does he hear? When I cry out, does he

A
mp
When I cry out, does he hear? When I cry out. But

T
8
When I cry out, does he hear? When I cry out, does he

B
When I cry out, does he hear? When I cry out. But

50 *mf*

hear? Does he hear? Does he

mf
what a - bout my doubts and fears? How I've changed through - out the years?

mf
8
hear? Does he hear? Does he

mf
what a - bout my doubts and fears? How I've changed through - out the years?

52

rit. *f a tempo*

hear? Does he hear? Yes! Je - sus

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When I cry out, does he hear? Yes! Je - sus loves me

rit. *f a tempo*

hear? Does he hear? Yes! Yes! Je - sus

When I cry out, does he hear? Yes! Je - sus loves me

rit. *f a tempo*

55

loves me, walk-ing with me on my way.

still to - day, Je - sus loves me.

loves me, walk-ing with me on my way.

still to - day, Je - sus loves me.

58 *mf unis.* *div.*

S
A

Want - ing as a friend to - give light and love to

mf unis. *div.*

T
B

Want - ing as a friend to give light and love to

mf

61 *poco rit.*

all who live, God's light and love!

poco rit.

all who live, God's light and love!

poco rit.

64 *f a tempo* Yes, Je - sus loves

Yes, Je - sus loves me! Yes, Je - sus loves me!

f a tempo

Yes! Yes, Je - sus loves me, he

f a tempo

67 me! Yes, Je - sus loves me!

me! Yes, Je - sus loves me!

loves me! Je - sus loves me!

loves me! Je - sus loves, Je - sus loves

70

unis. *mf*

The Bi-ble tells me so, the Bi-ble tells me so, the Bi-ble tells me

me! Je - sus loves me, he loves

mf

73

rit. *unis.* *mp*

so, the Bi - ble tells me so.

me, the Bi - ble tells me so.

rit. *mp*

76 *a tempo*

— Je - sus loves_ me! Je - sus loves_

a tempo

— Je - sus loves_ me!

a tempo
mp

79

molto rit. *p div.*

me! Je - sus loves_ me!

molto rit. *p div.*

Je - sus loves_ Je - sus loves_ me!

molto rit.

p

Other SATB titles from Choristers Guild:

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Let Us Pray for Peace
Thomas Keesecker and Nancy Kraft
SATB with piano: CGA1561
TTBB with piano: CGA1582

Show Us How to Love
Mark Miller and Lindy Thompson
SATB with piano
CGA1595

Kum Ba Yah
Mark Burrows
SATB with percussion
CGA1612

The Lord Bless You and Keep You
Laura Farnell
SATB with optional piano: CGA1613
Unison with piano: CGA1614

My Faith Looks Up to Thee
arr. Brian L. Hanson
SATB with piano
CGA1580

Nearer, My God, to Thee
arr. Brian L. Hanson
SATB with piano
CGA1622



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CGE420

Also available: TTB (CGE419)

Three-part Mixed

SING!

edited by

Victor C. Johnson

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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A Call for Peace

Jerry Estes



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A Call for Peace

Three-part Mixed with Opt. Piano* and Percussion**

Words and Music by
Jerry Estes

Part I Part II Part III
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Steadily, chantlike (♩ = ca. 80)

The musical score is written in 2/2 time with a key signature of two flats (Bb and Eb). It features three vocal parts (I, II, III) and piano accompaniment. The tempo is 'Steadily, chantlike' with a quarter note equal to approximately 80 beats per minute. The score is divided into three parts: Part I (measures 1-4), Part II (measures 9-12), and Part III (measures 5-8). Part III includes lyrics: 'Do - na no - bis pa - cem, do - na no - bis'. Dynamics include piano (*p*), piano plus drums (*p + Drums*), and mezzo-piano (*mp*). Crescendos (*cresc.*) are marked in measures 10 and 11. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Performance time: ca. 2:00

*Also available: TTB (CGE419).

** Percussion parts are on pages 10-12.

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13

I

II

III

no - bis pa - cem, do - na no - bis pa -

no - bis pa - cem, do - na no - bis pa -

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17

mp

I

II

III

Let there be peace in all the world,— grant us

cem.

cem.

+Shaker

21

I

peace. Pa - cem.

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25

I

Let there be peace in all the world,— grant us peace.

III

Do - na no - bis pa - cem,

29

I

Pa - cem. *cresc.* *mf* Let there be

III

do - na no - bis pa - cem. *cresc.*

33

I
 peace in all the world, — grant us peace. Pa

II
mf
 Do - na no - bis pa - cem, do - na no - bis

III
mf
 Do - na no - bis pa - cem, do - na no - bis

mf

37

I
 - cem. *dim.*

II
dim. *mp*
 pa - cem. Et in ter - ra

III
dim.
 pa - cem.

dim. *mp*

41

II

pax, et in ter - ra pax, pa

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45

II

cem. Et in ter - ra pax, et in

III

mp

Do - na no - bis

49

II

ter - ra pax, pa - cem. *cresc.*

III

pa - cem, do - na no - bis pa - cem. *cresc.*

cresc.

53 *mf*

I Let there be peace in all the world, — grant us peace.

II *mf*
Et in ter - ra pax, et in ter - ra

III *mf*
Do - na no - bis pa - cem,

mf

57 *cresc.* *f*

I Pa - cem. Let there be

II *cresc.* *f*
pax, pa - cem. Et in

III *cresc.*
do - na no - bis pa - cem.

cresc.

61

I
 peace in all the world, — grant us peace. Pa

II
 ter - ra pax, et in ter - ra pax,

III
f
 Do - na no - bis pa - cem, do - na no - bis

65

I
 - cem. ———— *dim.*

II
 pa - cem. ———— *dim.* *mp*
 Do - na

III
 pa - cem. ———— *dim.* *mp*
 Do - na

dim. -Perc.

69

II

III

no - bis pa - cem, do - na no - bis pa -

no - bis pa - cem, do - na no - bis pa -

73

II

III

cem. _____

cem. _____ Do - na no - bis pa - cem,

+Drums

78

III

do - na no - bis pa - cem. _____

rit.

A Call for Peace

Words and Music by
Jerry Estes

Steadily, chantlike (♩ = ca. 80)

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Shaker

High Drum

Low Drum

p

5

9

cresc.

mp

13

18

mp

23

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27

Musical notation for measures 27-31. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line. A large watermark "Preview Copy - for Perusal Only" is overlaid across the center of the page. Dynamic markings include *cresc.* at the end of measure 29 and the beginning of measure 31.

32

Musical notation for measures 32-35. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line. Dynamic markings include *mf* at the beginning of measure 32 and the beginning of measure 34.

36

Musical notation for measures 36-39. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line. Dynamic markings include *dim.* at the beginning of measure 37 and the beginning of measure 39.

40

Musical notation for measures 40-43. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line. Dynamic markings include *mp* at the beginning of measure 40 and the beginning of measure 42.

44

Musical notation for measures 44-48. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line.

49

Musical notation for measures 49-52. The system consists of two staves. The upper staff contains rhythmic patterns with accents (>) over the notes. The lower staff contains a corresponding bass line. Dynamic markings include *cresc.* at the beginning of measure 50 and the beginning of measure 52.



53

mf

mf

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57

cresc.

cresc.

61

f

f

65

dim.

dim.

4

4

69-72

dim.

p

77

rit.

rit.

And Are We Yet Alive?
Mark A. Miller

CGA1638
SATB with piano



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Songs of Love, Justice
& Reconciliation
MARK MILLER CHORAL SERIES

And Are We Yet Alive?



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And Are We Yet Alive?

Charles Wesley, 1707-1788
Mark A. Miller

Mark A. Miller

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f $\text{♩} = 144$

A ♩ A7 A A7 A A7 A

5 *mf unis.* *div.*

SA 1. And are we yet— a - live, and are — we yet — a - live?!
 2. What trou- bles have we seen, what trou - bles have we seen?
 3. Yet out of all— our God, yet out — of all — our God

TB *mf unis.* *div.*

A/E A A7 G D A

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8 *unis.* *div.*

And see each oth - er's face, and see —
 What might - y con - flicts past, what might -
 has brought us through by love, has brought

unis. *div.*

A7 A A/G# F#m B9sus4

11 *f*

— each oth - er's face? — Glo - ry —
 — y con - flicts past, — fight - ings
 — us through by love! — And still

f

B7 E7 E7/G# /F# E7 Asus4

14

— and thanks to Je - sus give for God's a - mighty - grace,
 — with - out and fears with - in since we as - sem - bled last,
 — God does — this help — af - ford, — and hides our life a - bove,

A A7/C# Dmaj7 G7

17

mf unis. *div.*

— glo - ry and thanks to Je - sus give for
 — fight - ings with - out and fears with - in since
 — and — still God does this help af - ford, and

mf unis. *div.*

A/C# D B7/D# E C#/E# F#m

20

1. *f* God's al - might - y grace! we as - sem - bled last.
 2, 3. *f* hides our life a - bove.

f *f* *mf*

1. G D A 2, 3. G D A A7 A

23

mf Hal - le - lu - jah, we are — a - live, — a - live! *f*

mf *f*

Dm7 G G7 G#7 A

26 *mf*

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And see each oth-
(Tenor) 2

mf

A7 A A/G# F#m B7

29 *f*

er's face. _____ Glo -

f

Asus7 A7/C# A7/G

f

32

glo - ry - thanks and praise!

F#m7 C#E# B/D# C#7/E# F#m

35

unis.
mf

Glo - ry and thanks! (claps) Glo - ry and thanks

mf
unis.

A7/C# D B7/D# A/E A7/C# D B7/D# A/E

38 *div.*

and praise! Glo - ry and thanks! (claps)

div.

A7/C# D B7/D# A/E

41 *f* (1st time) D.S.

Glo - ry and thanks and praise for God's al - might - y grace!

f (1st time) D.S.

A7/C# D B7/D# A/E G D A

(This section can be repeated as many times as desired to feature vocal or instrumental soloists improvising over the choir)

45 *mf unis.*

Glo - ry and thanks

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mf unis.

A7/C# D B7/D# A/E A7/C# D B7/D# A/E

48 *div.*

and praise! Glo - ry and thanks!

div.

A7/C# D B7/D# A/E

51 *f*

Glo - ry and thanks and praise! Glo - ry and thanks!

f

A7/C# D B7/D# A/E A7/C# D B7/D# A/E

54 *molto rit.*

Gl - y and Thanks

molto rit.

A7/C# D B7/D# A/E

molto rit.

56 *ff*

and praise_ for God's al - might - y grace!

ff

C#E# F#m G D A

ff

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Mark A. Miller

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SSA with piano: CGA1510

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CGA1537

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God's Love Is Alive in Us
Mark Patterson

CGA1645
SATB and unison choir
with piano or organ
and optional 2 octaves handbells



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God's Love Is Alive in Us



God's Love Is Alive in Us

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Mark Patterson

Mark Patterson

With festive joy (♩ = 62)

Handbells (optional)

f

Piano

f

4

A handbell part is printed on page 12.

Also available for unison/two-part voices, code CGA1456.

A score with organ accompaniment is available separately, code CGA1475.

The original treble choir edition of this piece was commissioned by the Music Ministry of Bruton Parish, Williamsburg, Virginia, in celebration of the 300th anniversary of its historic church building, and in honor of the generations who will continue to worship in its sacred space.

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7

HB

Children's Choir

Soprano Alto

Tenor Bass

f

f unis.

Sing with joy! God has done great

Sing with joy! God has done great

f unis.

10

things a-mong us. Sing with joy! Come give thanks for the

things a-mong us. Sing with joy! Come give thanks for the

div.

div.

14

good - ness of God's love.

good - ness of God's love.

18

Stanza 1: Children
mf

1. Like all the saints who've gath-ered here be - fore us,

Stanza 2: TB
mf unis.

2. We look with hope for all that still a - waits us:

> mf

22

we come to pray and bless God's ho - ly name;
 a fu - ture claimed by trust - ing in God's grace.

26 *cresc. poco a poco*

but on this *sa - cred ground let glad new praise re-sound:
 So let us, young and old, go forth with spir - its bold.

cresc. poco a poco
mf unis. *div.*

S
 A

T
 B

mf unis.
cresc. poco a poco

cresc. poco a poco

* substitute the word "ancient" if desired

30 Handbells

1. *f*

God's love is a - live in us to - day!

1. *f*

God's love is a - live in us to - day!

1. *f*

34 | 2.

Handbells *f*

Descant *f*

Children's Choir

S A

T B

day! Give thanks to

day! Give thanks to

f

f

2.

37

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— Come sing with joy! — Come sing with

God, give thanks to God!

God, give thanks to God!

The musical score consists of five systems. The first system is a single treble clef staff with a key signature of two flats and a common time signature. The second system is a single treble clef staff with lyrics underneath. The third system consists of two staves: a treble clef staff with lyrics and a bass clef staff. The fourth system consists of two staves: a treble clef staff and a bass clef staff. The fifth system consists of two staves: a treble clef staff and a bass clef staff. The piano accompaniment features chords and moving lines in both hands.

40

mf

Preview Copy - for Perusal Only (end descant)

joy for the good - ness of God's love.

Come give thanks for the good - ness of God's love.

Come give thanks for the good - ness of God's love.

44

Children's Choir

mf

God's grace will guide us.

S
A

mf

God's word re -

T
B

mf

48

f

God's love is a - live in us:

f

minds us. God's love is a - live in us:

f

f

51

51

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come sing with joy!

51

come sing with joy!

55 LV

slight rit.

slight rit.

ff

ff

A - men!

slight rit.

ff

A - men!

slight rit.

ff

slight rit.

ff



God's Love Is Alive in Us

Handbells
(optional)

2 octaves
Optional handbells used: 8

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Mark Patterson

With festive joy (♩ = 62)

1 2 3 4

5 *f* 6 7 8 3

11 12 4 16 17

18 19 13 32 1. 33

34 2. 35 36 37

38 39 40 3 43 44

45 46 47 48 49

50 51 52 53

54 55 LV 56 57

slight rit. *ff*

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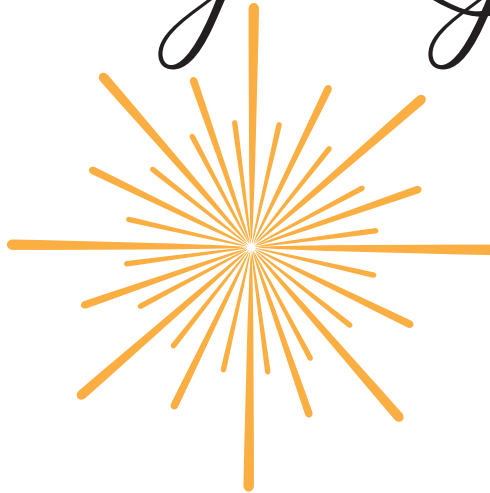
O Come, Holy Light
Brian L. Hanson

CGA1630
SATB with piano and optional cello



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O Come, Holy Light



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O Come, Holy Light

Brian L. Hanson
Isaiah 42:1-9

Brian L. Hanson

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Unhurried (♩ = 60-63)

The musical score is arranged in four systems. The first system is for the Piano, with a treble clef and a 4/4 time signature. The right hand features a melodic line with eighth notes, marked *mp* and *8va*. The left hand provides a harmonic accompaniment with chords. The second system is for the Cello (optional), starting at measure 4, with a bass clef and a melodic line marked *mp*. The third system contains the vocal parts: SA (Soprano Alto) and TB (Tenor Bass). The SA part begins with a rest, followed by the lyrics "O come, O come, O" with notes marked *Unison mp* and *div.*. The TB part also begins with a rest, followed by the lyrics "O come O come," with notes marked *unis. mp* and *div.*. The fourth system returns to the Piano accompaniment, continuing the melodic and harmonic lines.

A cello part is printed on page 10.

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7

mp

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come, O come. O come, ho - ly Light, with

O come, come.

mp

10

long-ing hearts we wait. O quick-ly come with ra-diance

13

mf *mp*

mf *liv.*

bright, _____ and shine: il - lu - mi - nate!

mf *mp* *8va*

16

mp unis.

Come,

19

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Prince of Peace, and reign, and jus-tice will pre-vail. Your sov-'reign rule will heal all

22

pain. Your king - dom will not fail.

25

mp Come, Re-deem-er, come, and end our night. —

mp O come, O come, Re-deem-er, end our night. —

mp Come, Re - deem - er, end our night. —

p

28

unis. Come res-cue us and bring us home to

unis. Come res-cue us and bring us home

31

mf

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mf div. dwell with you in light. O come, O come,

mf div. to dwell with you in light. O come,

mf

35

come, ho - ly light! O

unis. f

come, ho - ly light! O

unis. f

38

f

come, ho-ly Light, re - store, re - new, set free. _____ O

come, ho-ly Light, re - store, re - new, set free. _____ O

f

41

bring sal-va-tion, make all right, *ff*

div. make all things right, and shine e - ter - nal - ly!

ff

div. make all things right and shine e - ter - nal - ly!

ff

45

mp

unis. mp

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O come, — ho - ly Light. ————— O

mp

mp

mp

48

rit.

p

rit.

p

come, — ho - ly Light. —————

rit.

p

come, — ho - ly Light. —————

rit.

p

pp

pp

O Come, Holy Light

Cello

Brian L. Hanson

Unhurried ($\text{♩} = 60-63$)

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The musical score is written for Cello in bass clef. It begins with a tempo marking of "Unhurried" and a metronome marking of $\text{♩} = 60-63$. The score is divided into nine staves, each starting with a measure number. The music features various dynamics: *mp* (mezzo-piano) at measures 1, 7, 13, 19, 25, and 30; *mf* (mezzo-forte) at measures 13, 19, and 30; *f* (forte) at measure 36; and *p* (piano) at measure 47. There are also accents and slurs throughout. The score concludes with a *rit.* (ritardando) marking at measure 47.

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Abide With Me
arr. Brian L. Hanson
SATB with piano
CGA1449

Amazing Grace
arr. Brian L. Hanson
SATB with piano and optional violin
CGA1515

What Wondrous Love
arr. Brian L. Hanson
SATB with piano
CGA1579

O Come, Redeemer of the Earth
Brian L. Hanson
SATB with piano
CGA1405

My Faith Looks Up to Thee
arr. Brian L. Hanson
SATB with piano
CGA1580

Nearer, My God, to Thee
arr. Brian L. Hanson
SATB with piano
CGA1622



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Immanuel Draws Near
(O Come, O Come, Immanuel)
Katie Houts
Text by Barbara K. Lundblad

CGA1636
Unison/two-part with piano



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Immanuel Draws Near



O Come, O Come, Immanuel

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Immanuel Draws Near

O Come, O Come, Immanuel

Original text from Ancient Antiphons, 12th century Latin
adapt. Rev. Barbara K. Lundblad

Katie Houts

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With expectation (♩ = 66)

Piano

mp

poco rit.

Detailed description: This block contains the piano introduction. It is written for a grand piano in G major and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music begins with a series of chords and moving lines in both hands. The tempo is marked 'mp' (mezzo-piano) and 'With expectation' with a quarter note equal to 66 beats. The piece concludes with a 'poco rit.' (ritardando) marking.

5

Unison *mp*

1. O come, O_ come, Im-man - u - el, ____
2. O come, green shoot of Jes - se, ____

mp a tempo

Detailed description: This block contains the first system of the vocal and piano accompaniment. It starts at measure 5. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: '1. O come, O_ come, Im-man - u - el, ____' and '2. O come, green shoot of Jes - se, ____'. The piano accompaniment is written for grand piano in two staves (treble and bass clefs). The tempo is marked 'mp a tempo'. The music features a steady accompaniment for the vocal line.

8

— and ____ bless each place your peo-ple dwell. ____ Melt
— free your peo - ple from their ap - a - thy. ____ Forge

Detailed description: This block contains the second system of the vocal and piano accompaniment, starting at measure 8. The vocal line continues with the lyrics: 'and ____ bless each place your peo-ple dwell. ____ Melt' and 'free your peo - ple from their ap - a - thy. ____ Forge'. The piano accompaniment continues in two staves, providing harmonic support for the vocal line.

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11

ev - 'r' weep - ing - ed for vir - ting peace on earth for - ev - 'r' more.
 jus - tice for the poor and the meek, grant safe - ty for the young and weak.

14 *mf*

— Re - joyce, re - joyce! Take heart and do not fear, God's

17 *mp*

cho - sen one, Im - man - u - el, draws near.

20 *p*

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3 Come now, bring wa-ter, your ve-ry grace and

24 *mp*

bring new life to ev-'ry with-ered place; speak com-fort to each trem - bling

27 *mf* *f*

heart: "Be strong! Fear not, for I will ne'er de - part." Re-

30

joyce re-joice! Take heart and do not fea- God's cho-sen one, In-ma-nu-el draws

f

33 *mf* Part I *mf*

near. 4. O come, dear child of Mar - y, come, —

mf Part II (optional) *mf*

near. O

mf

36

God's — Word made flesh on earth, our home; —

come, dear child of Mar - y, come, — God's —

38

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I Love stir with in the dark of

II Word made flesh on earth, our home; Love

40

mp

I night, re - venge and ha - tred put to flight. —

II stir with - in the night, re -

mp

mp

42 *mf*

Re - venge and ha - tred put to flight. _____

venge and ha - tred put to flight. _____ *mf* Re -

44 *f*

Re - venge and ha - tred put to flight! _____ Re -

venge and ha - tred put to flight, _____ *f* ha - tred put to flight! _____ Re -



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47

I joyce, re-joyce! Take heart and do not fear, God's cho-sen one, Im-man-u-el, draws

II joyce, re-joyce! Take heart and do not fear, God's cho-sen one, Im-man-u-el, draws

50

I *mf* near. *rit.* *mp* Im-man-u-el draws near.

II *mf* near. *rit.*

mf *rit.* *mp* *p*

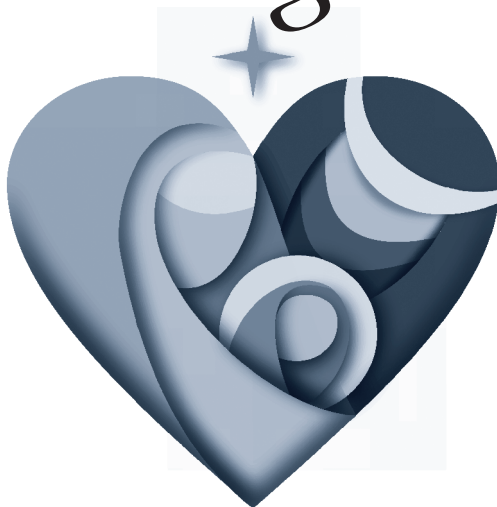
Love Is in the Manger
Camilla Pruitt

CGA1637
Unison, SATB, or
combined choirs with piano



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Love Is in the Manger



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Love Is in the Manger

Camilla Pruitt
Incorporating "Silent Night"
Joseph Mohr, 1792-1848

Camilla Pruitt
Incorporating *STILLE NACHT*
Franz Gruber, 1817-1863

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Moderato (♩ = 92-100)

Piano

mf

10 Children's Choir, Soloist, or SA unis. *mp*

Do you see the man - ger?

mp

Reproducible parts for oboe, harp (or piano), and string quartet are available, code CGRP60.

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13

Can you find the man - ger? Do you real - ly

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Musical score for measures 13-15. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Can you find the man - ger? Do you real - ly".

16

know what you're look - ing for?

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "know what you're look - ing for?".

19

mf Are you blind - ed by all the tin - sel

mf

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Are you blind - ed by all the tin - sel". The dynamic marking *mf* is present at the beginning and end of the system.

22

bright? Can you see the babe through the

Musical score for measures 22-24. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "bright? Can you see the babe through the".

25 *mp*

dark night? This is the answer you're looking

30 *mp*

for. Can you find the man-ger? Love is in the man-ger.

35

He will bring you peace and joy. _____

(Children's choir or soloist may tacet m. 43-65
when a mixed choir is present.)

40

Treble Choir

SA

TB

mp

mp

mp

mp

Si - lent night!

Si - lent night!

mp

mp

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45

Ho - ly night! All is calm, all is bright

Ho - ly night! All is calm, all is bright

Ho - ly night! All is calm, all is bright

51 *mf*

'round yon vir - gin moth - er and child. Ho - ly

'round yon vir - gin moth - er and child. Ho - ly

mf

mf

56 *cresc.*

in - fant, so ten - der and mild, sleep in heav - en-ly

in - fant, so ten - der and mild, sleep in heav - en-ly

cresc.

cresc.

61

peace, Sleep in heav-en - ly peace.

peace, Sleep in heav-en - ly peace.

mp

67

Children's Choir, Soloist, or SA unis.

mp

Do you see the shep-herds kneel - ing by the

72

ba - by? Do you see the wise men with gifts div - ine?

Ma - gi

77 *mf*

Can you touch the face of the ho - ly child? Can you feel his

mf

82 *mp*

grace and his peace sub - lime? This is the Christ-mas you're

mp

87 *rit.* *(opt. div.)* *f* *a tempo* *mf*

look - ing for. Can you find the man-ger? Love is in the

rit. *f* *mf a tempo*

92

man-ger. God is wait-ing there for you.

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97

SA Christ the Sav - ior is born! *poco rit.*

TB *f* *poco rit.*

f *poco rit.*

Slower, with rubato

101

mp

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Can you find the man - ger? Love is in the man - ger.

Slower, with rubato

mp

105

Christ our Sav-ior is born. _____

mp

Christ our Sav-ior is born. _____

mp

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Other anthems with flexible voicing from Choristers Guild:

May the Love of the Lord

arr. Emily Lund

SATB or Unison choir (optional combined) with piano,
optional handchimes and finger cymbals

CGA1570

God Shall Direct Thy Paths

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CGA1619 Two-part mixed with piano

CGA1620 Unison/two-part with piano

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Laura Farnell

CGA1613 SATB with optional piano

CGA1614 Unison with piano

You Are Welcome Here

Mark Burrows

Unison/two-part with piano

CGA1525

Come, Let Us Worship God

Ray Makeever, arr. Katie Houts

Unison/two-part with piano

CGA1593

Coming Home

arr. Lynn Shaw Bailey and Becki Slagle Mayo

CGA1574 SATB with piano and optional cello

CGA1575 Unison/two-part with piano and optional cello

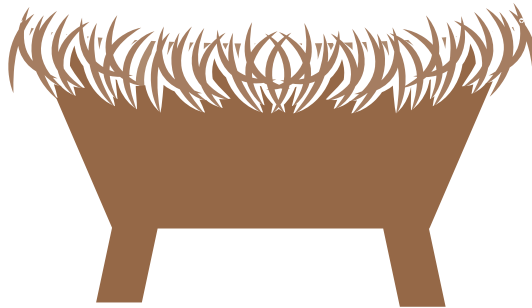


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Cradle Lullaby



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Cradle Lullaby

Isaac Watts, 1674-1748

Jonathan Reid

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Tenderly (♩ = 92)

Piano

9 SA unis.
mp

Hush! my dear, lie still and slum - ber,

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13

Ho - ly an - gels guard thy bed!

17 *div.*

Heav'n - ly bless - ings with - out num - ber

21 *unis.*

Gent - ly fall up - on thy head.

25

S
A

How much bet - ter art thou at - tend - ed

T
B

mp unis.

29

Than the Son of God could be,

33

When from heav - en he de - scend - ed

37 *div.*

And be - came a child like

div.

41 *unis.*

thee!

sub. mp

sub. mp

45 *rit.*

rit.

rit.

Ped.

A bit slower, with rubato (♩ = 85)

49 *p*

S Soft and eas - y is thy cra - dle;

A Soft and eas - y is thy cra - dle;

T Soft and eas - y is thy cra - dle;

B Soft and eas - y is thy cra - dle;

A bit slower, with rubato (♩ = 85)

p (for rehearsal only)

53

S Coarse and hard thy Sav - ior lay,

A Coarse and hard thy Sav - ior lay,

T Coarse and hard he lay When his

B Coarse and hard thy Sav - ior lay,

(div.)

mp

57 *mp*

When his birth - place was a sta - ble

mp

When his birth - place was a sta - ble

8 birth - place was a sta - ble

mp

When his birth - place was a sta - ble

61

And his soft - est bed was hay.

And his soft - est bed was hay.

8 And his soft - est bed was hay.

(div.)

And his soft - est bed was hay.

mp

65 *p*

S A

Oo

mf unis.

T B

Was there noth - ing but a man - ger

This block contains the first system of the musical score. It features three staves: Soprano and Alto (S A), Tenor and Bass (T B), and piano accompaniment. The Soprano and Alto parts are marked with a piano (*p*) dynamic and contain the vocal line 'Oo'. The Tenor and Bass parts are marked with a mezzo-forte (*mf unis.*) dynamic and contain the lyrics 'Was there noth - ing but a man - ger'. The piano accompaniment consists of chords and moving lines in both hands.

69

Oo

Curs - ed sin - ners could af - ford

This block contains the second system of the musical score. It features three staves: Soprano and Alto (S A), Tenor and Bass (T B), and piano accompaniment. The Soprano and Alto parts are marked with a piano (*p*) dynamic and contain the vocal line 'Oo'. The Tenor and Bass parts are marked with a mezzo-forte (*mf unis.*) dynamic and contain the lyrics 'Curs - ed sin - ners could af - ford'. The piano accompaniment continues with chords and moving lines in both hands.

73 *mf*

To re - ceive the heav'n - ly stran - ger?

mf div.

mf

77

Did they thus af - front their

poco rit.

poco rit.

Tempo I (♩ = 92)

mp

81

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Lord? _____

mp

Tempo I (♩ = 92)

mp

85

molto rit.

molto rit.

cresc.

molto rit.

8^{vb}-----|

89

unis.
f a tempo

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See the joy - ful shep - herds 'round him.

f a tempo
unis.

f a tempo

8^{vb}

93

Tell - ing won - ders from the sky.

97 *div.*

Where they sought him, there they found him

div.

101

with his bless - ed moth - er by.

105 *mf unis.*

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May'st thou live to know and fear him,

mf unis.

mf

109

Trust and love him all thy days;

div. *f*

div. *f*

p. *f*

Ped.

113

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Then go dwell_ for - ev - er_

Musical score for measures 113-116. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "Then go dwell_ for - ev - er_", a bass line, and a piano accompaniment. The piano part includes a triplet in the right hand and a descending line in the left hand.

117

near him, See_ his face, and sing_____

Musical score for measures 117-120. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics "near him, See_ his face, and sing_____", a bass line, and a piano accompaniment. The piano part includes a descending line in the right hand and a descending line in the left hand.

121

his _____ praise! _____

8^{va}

124

poco rit. **Slightly slower**
mp

Hush!

poco rit. **Slightly slower**
mp



molto rit.

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127

my dear,

molto rit.

molto rit.

molto rit.

Detailed description: This block contains the musical score for measures 127 to 130. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has four sharps (F#, C#, G#, D#). The vocal line starts with the lyrics 'my dear,' and has a long note that spans across measures 127 and 128. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking 'molto rit.' is present above the vocal line, below the bass line, and below the piano accompaniment.

130

p

Hush!

p

pp

Detailed description: This block contains the musical score for measures 130 to 133. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has four sharps (F#, C#, G#, D#). The vocal line starts with the lyrics 'Hush!' and has a long note that spans across measures 130 and 131. The piano accompaniment consists of chords and moving lines in both hands. The dynamic markings 'p' (piano) and 'pp' (pianissimo) are indicated. The score ends with a double bar line.

CGE350

SATB

Also available: SAB (CGE351); P/A CD (CGECD138)

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Deep River

Arranged by

Victor C. Johnson

Resources for Choral Success through



SING!

edited by

Mary Lynn Lightfoot

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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**CREATING
IMAGINE (#1)**

Plan & Make (#2)
Evaluate & Refine (#3.1)
Present (#3.2)

**PERFORMING
SELECT (#4.1)**

Analyze (#4.2)
Interpret (#4.3)
Venue, Evaluate & Refine (#5)
Present (#6)

RESPONDING

Select (#7.1)
Analyze (#7.2)
Interpret (#8)
Evaluate (#9)

**CONNECTING
Personal Experiences (#10)
VARIED CONTEXTS (#11)**

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Deep River

CREATING

Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

Since this melody first appeared in print in the 19th Century, it has been **arranged** many times for vocal and instrumental soloists and ensembles. If this **traditional** melody has numerous arrangements, why do we need another one? What influenced creating this work? Discuss and conclude.

EXTEND: Some melodies, texts and musical styles keep showing up again and again. Others appear and then disappear. What makes some things 'One Hit Wonders' and some things 'traditional'? What influenced the arranger?

PERFORMING

Musicians **SELECT**: The context of a performance and an understanding of the technical challenges to individual performers and the chorus influence rehearsing and performing.

- A. How can a dedication influence selecting this work for a performance? How does performing a work dedicated to one person relate to members of a choir performing for an audience of many?
- B. Why and how might the date and **venue** in which this work is performed make a difference to the dedicatee, performers and audience members? What is the right time and place for a performance?

EXTEND: Select and describe characteristics of performing this work on dates and in venues that are different. Practice, addressing a variety of differences. Develop and refine guidelines for practicing and performing works under different conditions.

CONNECTING

Musicians are influenced by **VARIED CONTEXTS**: Rehearsals and performances of a work reflect and connect to perceptions and understandings of ongoing life events.

- A. View this text from different perspectives. How does it connect to personal, family, community, state or national issues and concerns?
- B. If this is a traditional melody, influenced by social, economic and political considerations of its time, how does it relate and speak to us today?

*EXTEND: Identify various issues of individual or group interest. Select an issue and experiment with how rehearsing with an emphasis on different issues can have an effect on the work's **interpretation**. Explain and demonstrate how awareness of why a work is performed helps individuals and a choir sing 'more than notes'.*

KEY VOCABULARY

Arranged, Traditional, Texts, Styles, Venue, Interpretation

Deep River

SATB and Piano*

Traditional

Traditional Spiritual
Arranged by Victor C. Johnson

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Musical notation for Soprano, Alto, Tenor, and Bass parts. The Soprano part is on a treble clef staff, Alto on a treble clef staff with a one-line extension, Tenor on a treble clef staff with a one-line extension, and Bass on a bass clef staff. The notation shows the first few notes of each part, with a common key signature of two flats and a common time signature.

1 Expressively (♩ = ca. 72)

Piano accompaniment for the first section. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with triplets, and the left hand provides a harmonic accompaniment. The dynamic marking is *mp*.

Piano accompaniment for the second section. The music continues in 4/4 time with a key signature of two flats. The right hand features a melodic line with triplets, and the left hand provides a harmonic accompaniment. The dynamic marking is *simile*.

Solo (or Soprano section)

Vocal solo and piano accompaniment for the 'Deep River' section. The vocal line is on a treble clef staff, starting with a *mp* dynamic. The lyrics are: "Deep ——— riv - er, my". The piano accompaniment is on a grand staff (treble and bass clefs) and continues in 4/4 time with a key signature of two flats.

Performance time: ca. 3:30

*Also available: SAB (CGE351); Performance/Accompaniment CD (CGECD138).

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7 9

home is o - ver Jor - dan.

9

Deep riv - er, Lord, I

11 *poco rit.* *a tempo*

want to cross o - ver in - to camp - ground.

poco rit. *a tempo*

2

13

S

mp

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A

Deep
mp

T

Deep
mp

B

Deep
mp

Deep

15

riv - er, my home is o - ver

riv - er, my home is o - ver

riv - er, my home is o - ver

riv - er, my home is o - ver

17

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Jor - dan, o - ver Jor - dan. Deep

Jor - dan, o - ver Jor - dan. Deep

Jor - dan, Jor - dan. Deep

19

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

8^{va}

21

3

mf
camp - ground. Oh, don't you want — to
mf
camp - ground. Oh, don't you want — to

camp - ground.

mf

23

go — to that gos - pel —
go to that gos - pel
mf
Oh, don't you want — to go to that
mf
Oh, don't you want — to go to that

Oh, don't you want — to go to that

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25

feast; That prom - ised

feast; That prom - ised

feast; That prom - ised

feast; That prom - ised

feast; That prom - ised

5

f

27

land where all is peace?

land where all is peace?

land where all is peace?

land where all is peace?

land where all is peace?

dim. e rit.

dim. e rit.

dim. e rit.

dim. e rit.

dim. e rit.

30

mp a tempo

Deep riv - er, Lord, I

Deep riv - er, Lord, I

8 Deep riv - er, Lord, I

Deep riv - er, Lord, I

mp a tempo

32

poco rit.

4 *a tempo*

want to cross o - ver in - to camp - ground.

want to cross o - ver in - to camp - ground.

8 want to cross o - ver in - to camp - ground.

want to cross o - ver in - to camp - ground.

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

34

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Deep riv - er, I
 Deep riv - er, I
 Deep riv - er, I
 Deep riv - er, I

36 *cresc.* *div.*

want to cross o - ver in - to camp - ground.
 want to cross o - ver in - to camp - ground.
 want to cross o - ver it - to camp - ground.
 want to cross o - ver in - to camp - ground.

38

f
Oh, don't you want to go to that

f
Oh, don't you want to go to that

f *div.*
Oh, don't you want to go

f
Oh, don't you want to go

40

gos - pel feast; That

gos - pel feast; That

to that gos - pel feast; That

to that gos - pel feast; That

42 *div.*

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prom - ised land where

prom - ised land where

prom - ised land where

prom - ised land where

44 *dim.*

dim.

all is peace, where

dim.

all is peace, where

dim.

all is peace, where

dim.

all is peace, where

dim.

46 5 *rit.* *a tempo*

all is peace? *rit.* *a tempo*

all is peace? *rit.* *a tempo* ***mf*** Deep

all is peace? *rit.* *a tempo* ***mf*** Deep

all is peace? *rit.* *a tempo* ***mf***

mf *a tempo*

48

8 riv - er, my home is o - ver *div.*

riv - er, my home is o - ver

simile

50

mf

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Deep

Deep

Deep

Jor - dan.

Jor - dan, Jor - dan. Deep

52

6

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

riv - er, Lord, I want to cross o - ver in - to

8^{va}

54

camp - ground. Deep

camp - ground. Deep

8 deep ————— riv - er,

deep ————— riv - er,

56

7 rit. mp

riv - er, deep ————— riv - er, I

riv - er, deep riv - er, I

8 deep riv - er, I

deep riv - er, I

rit. mp



58 Slower

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want to cross o - ver in - to camp - ground,

want to cross o - ver in - to camp - ground,

want to cross o - ver in - to camp - ground,

want to cross o - ver in - to camp - ground,

Slower *mp* *8^{va}*

60 *dim.*

p *rit.*

camp - ground, camp - ground. _____

camp - ground, _____ camp - ground. _____

camp - ground, _____ camp - ground. _____

camp - ground, _____ camp - ground. _____

dim. *p* *rit.* *ff*