

3

2

Commissioned by the Florida Vocal Association for the 2016 All-State Men's Chorus
Victor C. Johnson, Conductor

Children

WHEN MUSIC SOUNDS

For TTBB and Piano
Duration: approx. 4:15

12

Words by WALTER DE LA MARE
Music by VICTOR C. JOHNSON

13

Flowing, with rubato (♩ = ca. 66)

14

Piano

15

1

4

5

Tenor I

6

Tenor II

7

Baritone

8

Bass

9

10

Children



halleonard.com/choral

Copyright © 2016 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

9 *a tempo mp*

When mu-sic sounds, gone is the earth I know, and all her love-ly things

8 *a tempo mp*

When mu-sic sounds, gone is the earth I know, and all her love-ly things

8 *a tempo mp*

When mu-sic sounds, gone is the earth I know, and all her love-ly things

8 *a tempo mp*

When mu-sic sounds, gone is the earth I know, and all her love-ly things

9 *a tempo mp*

9

e - ven lov - 'lier grow; When mu - sic sounds, _____

8

e - ven lov - 'lier grow; _____ When mu - sic sounds, _____

8

e - ven lov - 'lier grow; When mu - sic

8

e - ven lov - 'lier grow; When mu - sic

12

WHEN MUSIC SOUNDS – TTBB

her flow'rs in vi - sion flame, her for - est trees fill with
her flow'rs in vi - sion flame, her for - est trees fill with
sounds, her flow'rs in vi - sion flame, her for - est trees fill with
sounds, her flow'rs in vi - sion flame, her for - est trees fill with

14 16

ec - sta - sy, When mu - sic sounds,
ec - sta - sy, When mu - sic sounds,
ec - sta - sy, When mu - sic
ec - sta - sy, When mu - sic

16 17 17

WHEN MUSIC SOUNDS – TTBB

8 sounds, when mu - sic sounds when mu - sic sounds, _____ out of the wa - ter ris - es beau - ty which dims my wak - ing

8 sounds, _____ when mu - sic sounds when out of the wa - ter ris - es beau - ty which dims my wak - ing

23

8 sounds, when mu - sic mu - sic sounds, eyes, when mu - sic eyes, _____ when mu - sic

27

26

WHEN MUSIC SOUNDS – TTBB

Slower (♩ = ca. 58)

34

sounds. When mu - sic sounds,
 sounds. When mu - sic sounds,
 sounds.
 sounds.

Slower (♩ = ca. 58)

34

32

all that I was I am,
 all that I was I am,
 Ere to this haunt of brood-ing dust I came;
 Ere to this haunt of brood-ing dust I came;

35

WHEN MUSIC SOUNDS - TTBB

When mu - sic sounds, all that I was I am,
 When mu - sic sounds, all that I was I am,
 When mu - sic sounds, all that I was I am,
 When mu - sic sounds,

38

ere to this haunt of brood - ing dust I came; and
 ere to this haunt of brood - ing dust I came; and
 ere to this haunt of brood - ing dust I came; and
 ere to this haunt of brood - ing dust I came; and

40

WHEN MUSIC SOUNDS – TTBB

42

from the woods of time there ri - ses a song,

from the woods of time there ri - ses a song,

from the woods of time there ri - ses a song, _____

from the woods of time there ri - ses a song,

42

42

a song to sing as life flows on, a song to sing as life flows

a song to sing as life flows on, a song to sing as life flows

a song to sing as life flows on, a song to sing as life flows

a song to sing as life flows on, a song to sing as life flows

44

WHEN MUSIC SOUNDS – TTBB

Tempo I (♩ = ca. 66)

poco rit.

on. *poco rit.*

on. *poco rit.*

on. *poco rit.*

on. *poco rit.*

Tempo I (♩ = ca. 66)

poco rit.

mf *poco rit.*

47

51

a tempo

mp

a tempo mp

When mu - sic sounds, gone is the earth I know, and all her love-ly things

a tempo mp

When mu - sic sounds, gone is the earth I know, and all her love-ly things

a tempo mp

When mu - sic sounds, gone is the earth I know, and all her love-ly things

a tempo mp

When mu - sic sounds, gone is the earth I know, and all her love-ly things

51

mp a tempo

mp a tempo

51

WHEN MUSIC SOUNDS – TTBB

54

e - ven lov - 'lier grow; When mu - sic sounds, _____

e - ven lov - 'lier grow; _____ When mu - sic sounds, _____

e - ven lov - 'lier grow; When mu - sic

e - ven lov - 'lier grow; When mu - sic

56

_____ her flow'rs in vis - ion flame, her for - est trees fill with

_____ her flow'rs in vis - ion flame, her for - est trees _____ fill with

sounds, her flow'rs in vis - ion flame, her for - est trees _____ fill with

sounds, her flow'rs in vis - ion flame, her for - est trees fill with

WHEN MUSIC SOUNDS - TTBB

59

ec - sta - sy, When mu - sic sounds, when mu - sic

ec - sta - sy, When mu - sic sounds, when mu - sic

ec - sta - sy, When mu - sic sounds, when mu - sic

ec - sta - sy, When mu - sic sounds, when mu - sic

58

59

sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds,

sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds,

sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds,

sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds, sounds, when mu - sic sounds,

61

WHEN MUSIC SOUNDS – TTBB

Think about the emotional message you want to convey. You're with a new/potential girlfriend, want to get closer to her with this tune

2) Be aware/Use clashing notes to make the very well known tune interesting. The glissando could be smeared out a bit more too for the same reason.

3) Be aware of what voice has the main text. Accompanying voices should pull back when the main tune is sung

4) For balance reasons, lower voices should be cautious, pull back more

Put Your Head on My Shoulder

For TTBB* and Piano

Arranged by
MAC HUFF

Performance Time: Approx. 3:10

Words and Music by
PAUL ANKA

Doowop Ballad Style (♩ = 77) (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

Tenor I
Tenor II

mf

Oo, _____

Baritone
Bass

Unis. mf

Oo, _____

Piano

mf

G Em7 Em9 Am7 D7(b9)

Unis.

oo. _____ Put your head on my shoul - der, ah, _____

oo. _____ Put your head on my shoul - der, ah, _____

G C G Em9 Em7 Bbm7

* ShowTrax CD available



Copyright © 1958 Chrysalis Standards, Inc.
Copyright Renewed
This arrangement Copyright © 2005 Chrysalis Standards, Inc.
All Rights Reserved Used by Permission

main text

hold me in your arms, Ba-by. — Speeze me, oh, so tight,

Ba-by. Ah,

Ba-by. Ah,

Am7 D7 G6 3 3 Em7 Bbm7 Am7 D7 3 3 3 3 3 3 3 3

show me that you love me, too. Unis.

show me that you love me, too. Unis.

G6 Em7 3 3 Am7 D7(b9) 3 3 G Em 3 3 3 3 3 3 3 3

main text

Put your lips next to mine, dear. Ah, won't you kiss me once,

Put your lips next to mine, dear. Ah,

G Em9 Em7 Bbm7 Am7 D7(b9) 3 3 3 3 3 3 3 3

PUT YOUR HEAD ON MY SHOULDER – TTBB

Ba-by? — just a kiss good-night, may be

Ba-by? Ah, may - be

Ba-by? Ah, may - be

G6 3 3 Em7 3 Bbm7 Am7 D7 G6 3 3 Em7 3 3

16

Unis. you and I will fall in love. You and I will fall in love.

Unis. you and I will fall in love. You and I will fall in love.

Am7 3 3 D7(b9) 3 G C G

19

22

Ba ba babop, ba ba babop, ba ba ba bop, ba ba babop, ba ba ba bop, ba ba babop,

Peo-ple say that love's a game, a game — you just can't

D7 3 3 G 3 3 D7 3 3

22

PUT YOUR HEAD ON MY SHOULDER – TTBB

Unis.

ba ba ba ba baba. If there's a way I'll find it some-day, and

win. Baba ba ba baba, ba ba ba bop, ba ba babop, ba ba babop, ba ba babop, ba ba babop,

G F#7 Bm

25

then this fool will rush in. Put your head on my

Unis. Put your head on my

ba ba ba bop, ba ba ba bop, ba ba ba ba ba ba ba ba ba ba bop. Put your head on my

A7 D

28

31

shoul - der, ah, Ba-by. — Ah, —

shoul - der, ah, Ba-by. — Ah, —

Em9 Em7 Bbm7 Am7 D7(b9) G6 3 Em7 Bbm7

31

PUT YOUR HEAD ON MY SHOULDER – TTBB

words I want to hear, Unis.

tell me, tell me that you love me, Unis.

tell me, tell me that you love me, Unis.

Am⁷ 3 D^{7(b9)} 3 3 G⁶ 3 3 Em⁷ 3 3 Am⁷ 3 3 D^{7(b9)} 3 3

34

39

too. Tell me that you love me, too. Ba ba babop, ba ba babop,

too. Tell me that you love me, too. Peo-ple say that

G 3 C 3 G 3 D⁷ 3 3 3 3

37

Unis.

ba ba babop, ba ba babop, ba ba babop, ba ba babop, ba ba ba ba ba. If

love's a game, a game — you just can't win. Ba ba ba ba ba ba,

G 3 3 D⁷ 3 3 G 3 3 3 3

40

PUT YOUR HEAD ON MY SHOULDER – TTBB

43

cresc.

there's a way I'll find it some-day, and then this fool will rush

cresc.

ba ba ba bop, ba ba ba bop, ba ba ba bop, ba ba ba bop, ba ba ba bop, ba ba ba bop,

F#7 Bm A7

cresc.

46

in, rush in. Put your head on my

ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba bop. Put your head on my

D Eb

Unis. *f*

49

shoul - der, ah, whis - per in my ear,

shoul - der, ah,

Fm9 Fm7 Bm7 Bbm7 Eb7(b9)

f

PUT YOUR HEAD ON MY SHOULDER - TTBB

Ba-by. — words I want to hear,

rit.

Ba-by. — Ah, — tell me,

rit.

Ba-by. — Ah, — tell me,

rit.

A^b6 Fm7³ Bm7 B^bm7 E^b7(b9) A^b6³ Fm7³

55

Unis. *a tempo*

put your head on my shoul-der.

Unis. *a tempo*

put your head on my shoul-der.

B^bm7 E^b7(b9) A^b Fm7 Fm9 B^bm7 E^b7(b9)

a tempo

Ah, — oo.

rit.

Ah, — oo.

rit.

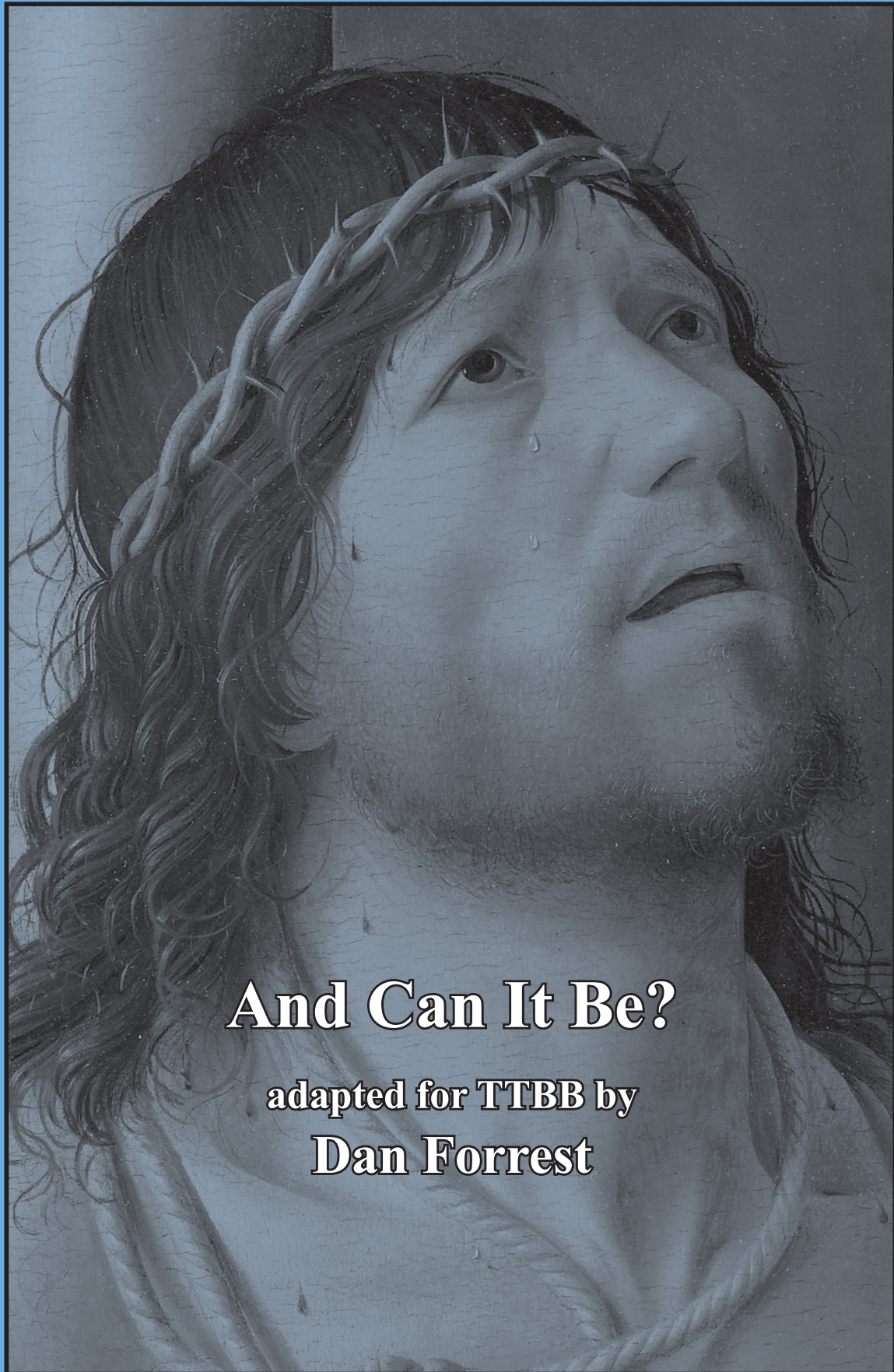
A^b Fm7 Fm9 B^bm7 E^b7(b9) A^bmaj9

rit.

straight eighths

PUT YOUR HEAD ON MY SHOULDER – TTBB





And Can It Be?

adapted for TTBB by

Dan Forrest

1) Think about the emotional message you want to convey. With this hymn you maybe want to move the listener, (believer or not), soothe, enchant him through this beautifully intimate music.

2) Take care of exact dynamics, particularly shorter ones. Show more difference in dynamics.

And Can It Be?

Charles Wesley (1738)

For TTBB Choir and Piano* **

PLEW
DAN FORREST
(ASCAP)

3) Balance: Tenor 1 could be more pronounced, lower voices more restraint. Take care of pitch in high notes

With wonder ♩ = ca. 66

4) Convey the text. Let the listener feel the wonder in the questions "And/How can it be?" etc and then the answer "amazing love" etc. Show your emotion in your facial expression as well.

Musical score for the piano introduction, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The dynamics are marked *mp* and *rubato, espressivo*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Vocal and piano musical score for measures 5-7. The vocal parts (Tenor 1 and Bass) are marked *pp* and *distant, thoughtful*. The piano accompaniment is marked *mp*. Red handwritten annotations include "Grandioso" and "Can it be?". Green arrows point to specific notes in the vocal lines. The lyrics are: "And can it be? and can it be? A-maz-ing love, how".

Vocal and piano musical score for measures 8-10. The vocal parts are marked *rit.* and *a tempo mp*. The piano accompaniment is marked *rit.* and *a tempo mp*. Red handwritten annotations include "rit." and "a tempo mp". The lyrics are: "can it _ be? And can it be that I should gain".

* Also available for SATB (BP2027) and SSAA (BP2068) Choir.

** Score and parts for full orchestra (BP2068A) are available for purchase.

© Copyright 2014, 2015 by Beckenhorst Press, Inc. All rights reserved.

An in-t'rest in the Sav-ior's_ blood? **?** Died He for me who caused His

An in-t'rest in the Sav-ior's_ blood? Died He for me who caused His

11 12 13

poco più mosso
Tenor 1 A -

pain? **?** For me who Him to death pur - sued? **?** A - *poco più mosso*

pain? For me who Him to death pur - sued? A - *poco più mosso*

14 15 16

mf maz - ing *unis.*

mf maz - ing love! **!** how can it

maz - ing love! how can it

mf

17 18 19

be That Thou my God, shouldst

be That Thou my God, shouldst

rit. *unis. mp*

rit. *mp*

rit. *mp*

20 21 22

Tempo I

die for me?

die for me?

Tempo I

p *mp*

23 24 25 26

Con moto ♩ = ca. 72 *mp*

He left His Fa-ther's throne a - bove,

He left His Fa-ther's throne a - bove,

Con moto ♩ = ca. 72

27 28 29

Answer!
Yes it can be!

So free, so in - fi - nite His grace; Emp-tied Him-self of all but

So free, so in - fi - nite His _ grace; Emp-tied Him-self of all but

30 31 32

love, And bled for A - dam's help-less race; 'Tis

love, And bled for A - dam's help-less _ race; 'Tis

unis. *mf*

33 34 35

poco più mosso

mer *mp* - cy all,

'Tis mer - cy all, im -

poco più mosso

mer - cy all,

poco più mosso

36 37

Tenor

mense and free; For, For,
 im - mense and free; For,

38 39

O my God, *poco rit.*
 O, For, O my God, *unis. mf poco rit.*
 O my God, it found out

40 41 42

a tempo unis. mf
 And can it be?
a tempo mf
 me. And can it be?

mf a tempo

43 44

Question on a unis. mf

mf A - maz - ing love, how can it be? *rit.*

mf A - maz - ing love, how can it be? *rit.*

45 46 *rit.*

Answer! Head in hand

Moving forward

f with great confidence

- broad lines

No con-dem - na - tion now I dread, Je - sus and all in

f with great confidence *unis.*

No con-dem - na-tion now I dread; Je - sus and all in

Moving forward

f with great confidence

47 48 49

Him is mine! A-live in Him, my liv - ing Head,

unis.

Him is mine! A-live in Him, my liv - ing Head,

50 51 52

And clothed in right - eous - ness di - vine,

And clothed in right - eous - ness di - vine,

53 54

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are "And clothed in right - eous - ness di - vine,". The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure numbers 53 and 54 are indicated at the bottom of the piano part.

ff Bold I ap -

ff Bold I ap -

55 56

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are "Bold I ap -". The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamic marking *ff* is present. Measure numbers 55 and 56 are indicated at the bottom of the piano part.

proach th'e - ter - nal

proach th'e - ter - nal

57 58

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are "proach th'e - ter - nal". The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure numbers 57 and 58 are indicated at the bottom of the piano part.

8
 throne, _____ And _____ claim _____ the _____ crown _____ through _____ *unis.*
 throne, _____ And _____ claim _____ the _____ crown _____ through _____ *unis.*

59 60 61

8
 Christ _____ my own. _____ *ff* A - maz - ing -
 Christ _____ my own. _____ *ff* A - maze, a - maz - ing

62 63 64

8
 love, _____ how can _____ love, _____ it _____ be _____ That _____ *unis.*
 love, _____ how can _____ love, _____ it _____ be _____ That

65 66 67

molto rit.

Thou, _____ my God

Thou, Thou my God
Thou, _____ my God

molto rit.

68 69 70

unis. p Slowly Tempo I

shouldst die for me?

pp

Baritones only
(Basses tacet) A - maz - ing love, how

Slowly Tempo I

71 72 73 74

p Slowly

A - maz - ing love!

can it be? A - maz - ing love!

Slowly

75 76 77 78 79



The Choral Music of Dan Forrest

Arise, My Soul, Arise (BP1973)	SATB
Arise, My Soul, Arise (BP1984)	SSA
Beautiful In His Time (BP1955)	SATB
Blessed Is the Lord (Benedictus) (BP1996)	SATB
Break Forth, O Joyful Heart (BP1642)	SATB
Carol of Joy (BP1791)*	SATB
Children of the Heavenly Father (BP1920)	SATB
Cradle Carol, A (BP1824)*	SATB
Cry No More (BP1942)	SATB
First Noel, The (BP1857)*	SATB
First Noel, The (BP1930)*	TTB
First Noel, The (BP1926)*	SSA
Forever King! (BP2002)	SATB
Forever King! (BP2024)	TTBB
Forsaken (BP2037)	SATB
Friendly Beasts, The (BP1792)	SATB
Hail the Day That Sees Him Rise (BP2039)	SATB
Hands That First Held Mary's Child, The (BP1928)*	SATB
Hands That First Held Mary's Child, The (BP1933)*	SSA
Hands That First Held Mary's Child, \The (BP1991)*	T(T)BB
Hark! The Herald Angels Sing (BP2051)*	SATB
He Is Born! (BP1924)	SATB
Hosanna to the King (BP1771)	SATB
How Great Thou Art (BP1893)*	SATB
How Great Thou Art (BP2015)*	SSAA
How Great Thou Art (BP2019)*	TTBB
Hymn of Creation (BP2029)	SATB
Hymn of Mercy (BP1765)	SATB
I Know That My Redeemer Lives (BP1906)	SATB
I Know That My Redeemer Lives (BP2011)	SSAA
I Know That My Redeemer Lives (BP2012)	TTBB
In Thee, Almighty King (BP1695)	SATB
In Your Footsteps (BP1905)	SATB
It Is Good to Give Thanks (BP1959)	SATB
King of Love My Shepherd Is, The (BP1688)*	SATB
Look, Ye Saints! (BP1736)	SATB
Lord of the Small (BP1887)	SATB
Lord of the Small (BP1923)	SSA
My Jesus I Love Thee (BP1948)	SATB
Nearer, My God, to Thee (BP2003)	SATB
Nearer, Still Nearer (BP1755)	SATB
Never a Brighter Star (BP1719)*	SATB
O Come, All Ye Faithful (CU1011)*	SATB
O Come, All Ye Faithful (CU1032)*	SSAA
O Come, All Ye Faithful (CU1033)*	TTBB
Offering, An (BP1964)*	SATB
Risen Today! (BP1947)	SATB
Shepherds' Carol, The (BP1895)*	SATB
Shepherds' Lamb (BP2047)*	SATB
Sun of My Soul (BP1605)	SATB
To Behold Thee (BP1654)	SATB
We Believe (BP2051)*	SATB
What God Ordains Is Always Good (BP2001)	SATB
What Strangers Are These? (BP1990)	SATB
What Strangers Are These? (BP1994)	SSA
When I Survey the Wondrous Cross (BP1899)*	SATB

* *Orchestration accompaniment available*

commissioned to the glory of God and in memory of
"God's Exuberant Servant," Rev. Sidney Tate, by his family
and the Chancel Choir of First United Methodist Church, LaGrange, GA

TTBB voicing dedicated to The Sons of Lafayette, LaGrange, GA

IF GOD BE FOR US

for T.T.B.B. voices, accompanied*

Based on Romans 8:31

Words and Music by
JOSEPH M. MARTIN (BMI)

With confidence (♩ = ca. 124)

ACCOMP.

4 TENOR 1 *mf unis.* [5]

8 TENOR 2

BASS 1 *mf unis.*

BASS 2

If God be for us, who can be a - gainst us?

7 *unis.*

God is our ref - uge, God is our strength! God is Love, and from our

unis.

* Also Available: S.A.T.B voices – 35031837

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.

Copyright © 2017 by HAL LEONARD – MILWIN MUSIC CORP.
This arrangement © 2018 by HAL LEONARD – MILWIN MUSIC CORP.
International Copyright Secured All Rights Reserved

Duplication of this publication is illegal, and duplication is not granted by the CCLI, LicenSing or OneLicense.net licenses.

10

sin re - deems us, God's mer - cy shall nev - er end. ___

13

14

God a - lone ___ is our foun - da - tion.

16

16

16

16

God a - lone ___ is our sal - va - tion. I am per - suad - ed, if

19

God be for — us, who can be a - gainst us.

22 *mf* **23**

If God be for — us, who can be a - gainst us?

25 *unis.*

God is our splen - dor, God — is our light! God will shine the glo - ry

unis.

28 *f*

all a - round us. Then, why should we fear the night? -

31 **32**

God a - lone__ is our sus - tain - er.

31 **32**

34 *unis.*

God a - lone__ is our de - fend - er. I am per - suad - ed, if

34

37

God be for us, who can be a - gainst us.

mf

40

mp dim. poco a poco

45

rit. *a tempo* *p*

The *p*

rit. *p a tempo*

49

Lord of life is with us. The Lord is ev - er

49

52 *mp*

near. God's might - y arm will save us, re -

mp unis.

52 *mp*

55 *mf* 57

lease your doubt and fear. What pow'r could ev - er

mf

55 *mf* 57

58 *unis.*

take us? We're safe in His em - brace. No

unis.

61 *cresc. poco a poco*

word can sound a - gainst us, for we are saved by

cresc. poco a poco

cresc. poco a poco

64 *f* *p unis.*

grace. If

f

67

God be for us, who can be a - gainst us, be a - gainst us?

p unis.

67

If God be for us, who can be a - gainst us?

p

70

Who can be a - gainst us? Who can be a - gainst us?

mp cresc. poco a poco

mp cresc. poco a poco

70

mp cresc. poco a poco

74

Who can be a - gainst us? If God be for us,

mf f unis.

74

mf f

IF GOD BE FOR US - TTBB

78 *unis.*

who can be a - gainst us? _____ If

78

81

God be for ___ us, who can be a - gainst us? God is a rock ___ in a

81

84 *unis.*

wea - ry land! God is strong_ and, by His pow'r, de - fends us.

84

IF GOD BE FOR US - TTBB

87

He shel-ters us in His hand.

90

God a-lone__ is our cre - a - tor. God a-lone__ is our sus-

90

93 *unis.*

tain - er. I am per-suad-ed, if God be for__ us, who can

93

96 98

be a - gainst us. If God be for us,

96 98

100

who can be a - gainst us? Who can be a -

100

103 *rit.* *ff*

gainst us? A - men!

103 *rit.* *ff*

SHAWNEE PRESS

EXCLUSIVELY DISTRIBUTED BY
HAL LEONARD®
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213





Lay Up Your Treasures In Heaven

Pepper Choplin



General Usage
Also available: SATB *a cappella* and Medium-Voice Solo (10/1461M)

Lay Up Your Treasures in Heaven

1) Think about the emotional message you want to convey. Here maybe you are the church choir in a "First Baptist church" in the deep South of the States. The solpists play the preacher priest in front of the choir

TTBB *a cappella* and Medium-Voice Solo

In NDV we often have one keyword that can quickly remind the choir to get into the right emotional mindset when switching from song to song. Music by

Pepper Choplin

Based on
Matthew 6:19-34

2) Take care of exact length of notes, particularly dotted ones

3) Accompanying voices should pull back more, as soon as the soloist (the preacher priest 😊) comes in.

4) Sing more in lines according to the meaning of the text. You're preaching to your flock here.

Great energy

Spirited $\text{♩} = 132$
TT *mf*

“Lay up your treas - ures in heav - en, O peo - ple.

BB *mf*

3

lay up your treas - ures in glo - ry where noth - ing in this world can

6

take them a - way.” O lis - ten peo - ple, hear the

8

Mas - ter say, “Come and lay up in heav -
lay up your treas - ures in heav -

© 1996, this arrangement © 2008 Lorenz Publishing Company, a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

10

- en, lay up in glo -

- en, O peo - ple, lay up your treas - ures in glo -

12

- ry. Your treas - ures in this world will

- ry.

14

fade a - way, but the things of the Lord will last

16

TT for - ev - er - more, for - ev - er - more! Well, the

BB for - ev - er - more!

for - ev - er - more, for - ev - er - more!"

19

Lord looked out and saw the peo - ple there, tied up in wor-ry and

Loo loo loo loo loo loo

22

bur-dened with care. He said, "Seek first the king-dom and_ you will see_ the

loo_ Loo loo loo loo

25 TT

things that will last for e - ter - ni - ty! Come and

BB

27

lay up in heav - en,

(mel.) lay up your treas - ures in heav - en, O peo - ple,

29

lay up in glo - ry where

lay up your treas - ures in glo - ry

31

noth - ing in this world can take them a - way." O

33

lis - ten, peo - ple, hear the Mas - ter say, — “Come and

35

lay up in heav - en,
 (mel.) lay up your treas - ures in heav - en, O peo - ple,

37

lay up in glo - ry. Your treas - ures in this world will
 lay up your treas - ures in glo - ry.

40

fade — a - way, — but the things of the Lord — will last —

42

for - ev - er - more, — for - ev - er - more!’ —
 — for - ev - er - more!’ —
 for - ev - er - more, — for - ev - er - more!’ —

45 Solo: *mf*

Some peo - ple trust in their sil - ver and gold, — they

TT *mp*

loo loo loo loo

BB *mp*

47

put their faith in the wealth — they hold. — But

loo loo loo

49 *cresc.*

for - tunes will fade and — king - doms fall, — so

cresc.

loo loo loo loo so

cresc.

f

51

put your — trust in the Lord of all! "Won't you

put your — trust in the Lord of all! "Won't you

53 TT *mf*

lay up in heav - en,

BB *mf*

(mel.) lay up your treas - ures in heav - en, O peo - ple,

55 *f*

lay up in glo - ry where

lay up your treas - ures in glo - ry

57

noth - ing in this world can take them a - way." — O

59

lis - ten, peo - ple, hear the Mas - ter say, — "Come and

61 *mf*

lay up in heav - en,

(mel.) lay up your treas - ures in heav - en, O peo - ple,



63

lay up in glo - ry. Your *f*

lay up your treas - ures in glo - ry. *f*

65

treas - ures in this world will fade a - way, but the

67

for - ev - er - more, —

things of the Lord will last for - ev - er - more, —

for - ev - er - more, —

69

for - ev - er - more, — , *f cresc. e rit.*

for - ev - er - more, — , *f cresc. e rit.*

for - ev - er - more, —

71

, *ff molto rit.*

for - ev - er - more!"

, *ff molto rit.*

Think about the emotional message you want to convey. You are maybe back in "First Baptist church" and announce the GREAT DAY to your flock.

2) Show more difference in mf and p in second time.

For the Martin High School's Chorus, Arlington Texas, Kay Ownes, Director

3) Be aware of what voice has the main text. Accompanying voices should pull back when the main tune is sung

4) For balance reasons, lower voices should be cautious, pull back more.

Great Day

for TTBB Voices with Baritone Solo *a cappella*

Traditional Spiritual

Arranged by Randy Jordan

5) You could do somethin more with the 'fuge' part, from p8 onwards. "All people from all corners of the earth are rejoicing. The singers' entries could be stronger/ real confident.

Con brio ♩ = 100

Great
ones?
Vibes??

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano
(for rehearsal only)

mf 2nd time p

Great__ day! Great day the right-eous march-ing, great__ day,

mf 2nd time p

Great__ day! Great day the right-eous march-ing, great__ day,

mf 2nd time p

Great__ day! Great day the right-eous march-ing, great__ day,

Great__ day! Great day the right-eous march-ing, great__ day,

Con brio ♩ = 100

mf 2nd time p

4

1. 2.

God's gon - na build up Zi - on's walls. God's gon - na build up Zi - on's walls.

God's gon - na build up Zi - on's walls. God's gon - na build up Zi - on's walls.

God's gon - na build up Zi - on's walls. God's gon - na build up Zi - on's walls.

God's gon - na build up Zi - on's walls. *mf* Great__

1. 2.

4

6

Great day! Oh my Lord

mf

simile

day, great day, great day, great day, great day, great day, great

simile

9

Great day! God's gon-na build up Zi-on's walls. Great day!

mf

Great day!

mf

Great day!

day, great day, great day, great day, great day, great day, great

simile

12

Fun!

less

Oh my Lord Great day! Great day, the right-eous march-ing, great day, Great day, the right-eous march-ing, great day, day, great day, great day, great day, great day, great

14

Baritone solo

Char-iot rode on the moun-tain top
(Want) no cow-ard in our band,
God's gon-na build up Zi-on's wall(s) *(hm) God's
God's gon-na build up Zi-on's wall(s) *(hm) God's
God's gon-na build up Zi-on's wall(s) *(hm) God's
day, great day! *(hm) God's

* In order to avoid a "zoom" sound, leave the "s" off "walls", making it singular in this section.

My Lord spoke and the char - iot stop.
 Want all val - iant heart - ed men

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

This is the day of ju - bi - lee!
 Take my breast-plate sword and shield

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

— gon - na build up Zi - on's wall(s) (hm...) — God's

20

2nd time to Coda ⊕

Lord's gon-na set His peo-ple free!
 March out bold-ly in the field.

gon-na build up Zi-on's wall(s) (hm..) God's
 gon-na build up Zi-on's wall(s) (hm..) God's
 gon-na build up Zi-on's wall(s) (hm..) God's
 gon-na build up Zi-on's wall(s) (hm..) God's

2nd time to Coda ⊕

22

gon-na build up Zi-on's walls. Great day!
 gon-na build up Zi-on's walls. Great day!
 gon-na build up Zi-on's walls. Great day!
 gon-na build up Zi-on's walls. Great day!

Want

Great day, the right-eous march-ing, great — day, God's gon-na build up Zi-on's wall(s) (hm)

Great day, the right-eous march-ing, great — day, God's gon-na build up Zi-on's wall(s) (hm)

Great day, the right-eous march-ing, great — day, God's gon-na build up Zi-on's wall(s) (hm)

Great day, the right-eous march-ing, great — day, God's gon-na build up Zi-on's wall(s) (hm)

Coda \oplus *poco rit.* *a tempo* **f** **2**

— gon-na build up Zi - on's walls! Great day, the right-eous march-ing,

— gon-na build up Zi - on's Great — day! Great day, the right-eous march-ing,

— gon-na build up Zi - on's Great — day! Great day, the right-eous march-ing,

— gon-na build up Zi - on's walls! Great day, the right-eous march-ing,

Coda \oplus *poco rit.* *a tempo* **f**

30

great day, God's gon-na build up Zi-on's walls. Great day!

great day, God's gon-na build up Zi-on's walls. Great day!

great day, God's gon-na build up Zi-on's walls. Great day!

great day, God's gon-na build up Zi-on's walls. Great day!

33

day! Great day the right-eous march-ing, great day, the right-eous march-ing, great day,

day! Great day the right-eous march-ing, great day, the right-eous march-ing, great day,

Great day, the right-eous march-ing, great day, the right-eous march-ing, great day,

Great day, the right-eous march-ing, great day, the right-eous march-ing, great day,

day, God's gon - na build up Zi - on's walls. Great day,

day, God's gon - na build up Zi - on's walls. Great day,

God's gon - na build up Zi - on's walls. Great day!

God's gon - na build up Zi - on's walls. Great day!

great day, the right - eous march - ing, *molto rit.* great day,

great day, the right - eous march - ing, *molto rit.* great day,

great day, the right - eous march - ing, *molto rit.* great day,

great day, the right - eous march - ing, *molto rit.* great day,

39

f 1
God's gon-na build up

mf 2
God's gon-na build up

mf 2
God's gon-na build up

mp 1
God's gon-na build up

mp *mf* *f*

41

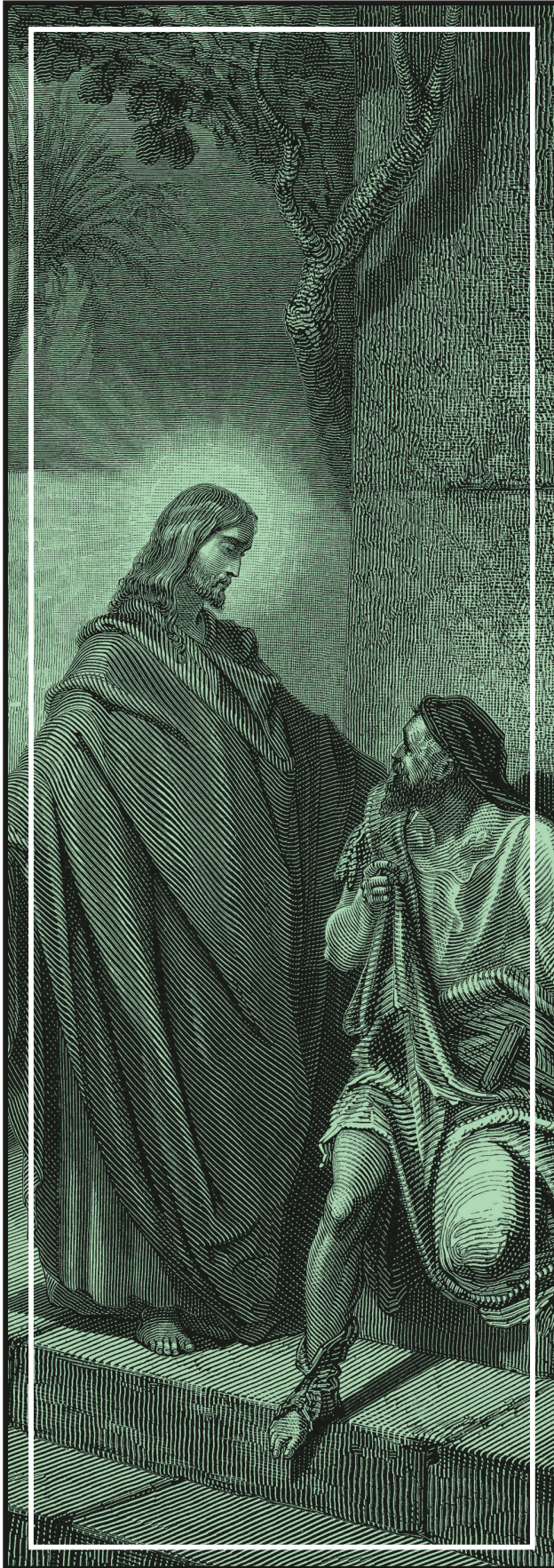
f
Zi - on's walls! God's gon-na build up Zi-on's walls!

f
Zi - on's walls! God's gon-na build up Zi-on's walls!

f
Zi - on's walls! God's gon-na build up Zi-on's walls!

f
Zi - on's walls! God's gon-na build up Zi-on's walls!

f



O Love

for SSAA by
Elaine
Hagenberg

1) Again, think about the emotional message you want to convey. This is a real intimate song. it should touch the soul of the listener.

2) Sing real piano where indicated. The ONLY forte place should be at the end. Commissioned for the South Florence Women's Choir, Dr. Erick Figueras, conductor.

3) For balance reasons, lower voices should be cautious. Sopranos should take care of pitch in high notes.

O Love

For SSAA* Choir, Piano and optional Cello **

4) You could express something different with the different verses. Express the text, i.e. maybe the "love" verses more gentle, the "joy" verse more animated ... Convey the text.

George Matheson (1842-1906)

ELAINE HAGENBERG

Espressivo ♩ = ca. 76-80
molto legato

Cello

Piano

mp

l.h.

l.h.

(Do not play pickup note when using cello) *p*

1 2 3

rubato

rit.

4 3 5 6 7

SA unis. *p gently*

O Love, O Love, O Love, that

p

8 9 10 11

* Also available for SATB (BP2097) and TTBB (BP2171) choir.

** A separate Cello part (BP2097A) is available for purchase.

© Copyright 2016, 2018 by Beckenhorst Press, Inc. All rights reserved.

BP2170-2

Neither CCLI nor OneLicense.net Licenses grant permission to photocopy this music.

C.

will not let me go, O Love, I

12 13 14

Perhaps sing with a little more confidence

C.

S.
rest my wea - ry soul in Thee; I give thee back the

A.
rest my wea - ry soul in Thee; I give thee back the

15 16 17

l.h.

life I owe, That in thy o - cean depths its flow may

life I owe, That in thy o - cean depths its flow may

l.h. *l.h.*

18 19 20

p *mp* *mp*

rich - er, ful - ler be. O

rich - er, ful - ler be.

21 22 23 24

next verse

Musical score for measures 25-27. The score includes a bass line, two vocal staves, and a piano accompaniment. The key signature is one sharp (F#). The piano part is marked *mp*. The lyrics are: "Joy, O Joy, O Joy, that". A green circle highlights the *mp* marking above the first vocal staff. A pink circle highlights the word "Joy," in the second vocal staff.

Musical score for measures 28-30. The score includes a bass line, two vocal staves, and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "seeks me through the pain, O Joy, Joy, O I". A pink circle highlights the word "Joy," in the second vocal staff.

can - not close my heart to thee; I trace the rain - bow

trace the rain - bow

unis.

l.h.

31 32 33

confidence

through the rain, and feel the pro - mise is not vain that

through the rain, and feel the pro - mise is not vain that

unis. *p* *unis.* *p*

l.h.

34 35 36

mp

mp

mp

morn shall tear - less be that morn shall tear - less

morn shall tear - less be that

37 38 39

rit.

rit.

div. rit.

rit.

mp

rit.

be.

be.

morn shall tear - less be.

40 41 42

repeat

more hands in God's

a tempo
f
mf a tempo
 Love, O Love, that
 Love, O Love,
 Love, O Love, that
f a tempo

43 44 45

un.
 will not let me go, I
 will not let me go, O Love, I
subito p
subito p un.
p

46 47 48

rit. *a tempo*
p

rit. *unis. a tempo*
rest my wea - ry soul in thee; I give thee back the

rit. *unis. a tempo*
rest my wea - ry soul in thee;

rit. a tempo p
l.h.

49 50 51

life I owe, give thee back the life I owe,

mp
I give thee back the life I owe, I

l.h.

52 53 54

rit. mp mp mp rit. rit. f

give thee back the life I owe and in thy o - cean

give thee back the life I owe and in thy o - cean

l.h. l.h.

55 56 57

Detailed description: This system contains measures 55, 56, and 57. It features a bass line, two vocal lines, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The vocal lines are marked with *mp* and *rit.*. The piano accompaniment includes *l.h.* markings and a *f* dynamic. Measure numbers 55, 56, and 57 are indicated at the bottom.

$\text{♩} = 60$ $\text{♩} = 78$ $\text{♩} = 60$ $\text{♩} = 78$ $\text{♩} = 60$ $\text{♩} = 78$

f *f* *un. p* *f* *un. mp* *p*

depths its flow that

depths its flow shall rich - er, ful - ler be.

8va

58 59 60 61

Detailed description: This system contains measures 58, 59, 60, and 61. It features a bass line, two vocal lines, and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo markings are $\text{♩} = 60$ and $\text{♩} = 78$. The vocal lines are marked with *f*, *un. p*, and *un. mp*. The piano accompaniment includes *f*, *p*, and *8va* markings. Measure numbers 58, 59, 60, and 61 are indicated at the bottom.

musical score for measures 62-65. It features a bass line, a vocal line, and a piano accompaniment. The vocal line includes the lyrics "morn shall tear - less be." followed by "O Love," which is circled in green. The piano part includes measures 62, 63, 64, and 65.

musical score for measures 66-69. It features a bass line, a vocal line, and a piano accompaniment. The vocal line includes the lyrics "Love, O Love," repeated. The piano part includes measures 66, 67, 68, and 69.



Musical score for measures 70-73. The score includes a bass line, a vocal line, and a piano accompaniment. The vocal line has lyrics: "O Love, Love, that will not let me go. O". Performance markings include *unis.* and *p*. Measure numbers 70, 71, 72, and 73 are indicated at the bottom.

Musical score for measures 74-78. The score includes a bass line, a vocal line, and a piano accompaniment. The vocal line has lyrics: "Love, that will not let me go.". Performance markings include *rit.* and *pp*. Measure numbers 74, 75, 76, 77, and 78 are indicated at the bottom. Measure 78 is marked with *8vb*.

1) Again, think about the emotional message you want to convey. Radiate JOY as that "First Baptist Church choir to your flock. The listener should want to raise up from their benches and swing/shout with you during the rhythmic refrains ...

2) Take care of the different dynamics and accents.

3) For balance reasons lower voices should be cautious. Sopranos should take care of pitch in high notes.

COME, SING UNTO OUR GOD!

For SSAA and Piano

Duration: ca. 4:15

4) Make a hearable/ and maybe in your face visible, difference between the upbeat, rhythmic parts -for example from bars 13 - and the more melodic gentle ones - from bar 23, - then build up to bars.. Again, convey the meaning the text in the different verses. Try to make each verse sound differently, build up tension, getting more 'excited' from refrain one to the next

Words based on
PSALMS 95 & 96

Music by
HEATHER SORENSON

Joyful (♩ = ca. 126)

Piano

mf

13

Soprano 1 *unis. mf*

Soprano 2 Come, let us sing for joy — to the Lord and bless — His

Alto 1 *unis. mf*

Alto 2

mf

name! —————

————— Come, let us *mf*

f mf

shout a-loud! — His sal - va - tion we — pro - claim! —————

—————

23

unv. mf

maybe more gentle

Let us come be - fore Him with thanks -

mf

mf legato

22

giv - ing and ex - alt Him with our mu - sic.

25

Leg.

Let us come and bow to Him in

28

wor - ship, let us kneel be - fore our Mak - er.

31

Bild up tension

36

un. mp

Sing out to all the earth

mp

34

mp

mf

release: joy

mf

the name of match - less worth.

mf

Come and

f

37

mf

shout for joy, come and lift your voice! Sing un - to our

f

40

fp 45 *unis. mf*

God! Come, let us

fp *unis. mf*

43 *mf* *8vb*

sing for joy_ to the Lord and bless_ His name!

46

mf

Come, let us shout a-loud! His sal-

mf

49

va - tion we pro - claim!

52

55 Relaxed (♩ = ca. 114)
unis. *mf* legato

For He is great a - bove all oth - ers.

mf legato

For He is great a - bove all

mf legato

55

Freely, unhurried

mp

He is our God,
oth - ers.

Freely, unhurried

mp

59

rit.

and we are His chil - dren.

unis. rit.

rit.

62

Tempo I (♩ = ca. 126)

Tempo I (♩ = ca. 126)

p *legato*

65

ped. (hold down ped. until end of m. 80)

68

Soprano 1

Soprano 2

p

*Sing to the Lord _ a new song. _____ Sing to the Lord _ a new song. _____

Alto 1, 2

p

*Sing to the Lord _ a new song. _____

68

68

mp

*Sing to the Lord _____ a new _____

*Sing to the Lord _ a new song. _____

71

*Sing with a straight tone, no vibrato.

song. _____ Sing to the Lord _____

Sing to the Lord _____ a new song. _____ *stagger breathe if needed*

_____ Sing to the Lord _____ a new song. _____

74

Detailed description: This block contains the musical notation for measures 74, 75, and 76. It features four staves. The top staff is a vocal line with lyrics: "song. _____ Sing to the Lord _____". The second staff is another vocal line with lyrics: "Sing to the Lord _____ a new song. _____" and a performance instruction: "*stagger breathe if needed*". The third staff is a vocal line with lyrics: "_____ Sing to the Lord _____ a new song. _____". The bottom two staves are a piano accompaniment, with a treble clef staff and a bass clef staff. Measure 74 is marked with the number "74".

_____ a new _____ song. _____

77

Detailed description: This block contains the musical notation for measures 77, 78, and 79. It features four staves. The top staff is a vocal line with lyrics: "_____ a new _____ song. _____". The second staff is another vocal line with lyrics: "_____". The third staff is a vocal line with lyrics: "_____". The bottom two staves are a piano accompaniment, with a treble clef staff and a bass clef staff. Measure 77 is marked with the number "77".

Soprano 1, 2 *rit.* *a tempo mp* (w/vibrato)
 Alto 1, 2 *rit.* *a tempo mp* (w/vibrato)
rit. *a tempo mp*
 80 (lift Ped.)

83
 heav-ens re-joice, — let the earth be glad. — Let the

unis. mf
 riv-ers re-sound — and clap their hands. — Let the field and for - est
mf

90

f

sing a song of joy!

f

93

unis. mf

Let us come be - fore Him with thanks - giv - ing and ex -

mf legato

93

alt Him with our mu - sic. Let us come and

96

bow to Him in wor - ship, let us kneel be - fore our

100

Detailed description: This system contains measures 100, 101, and 102. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Measure 100 is marked with the number '100'.

Mak - er. Sing out to

103

mf *mf*

Detailed description: This system contains measures 103, 104, and 105. The vocal line has a long note in measure 103 and then continues with 'Sing out to'. The piano accompaniment features chords and a melodic line. Measure 103 is marked with the number '103'. Dynamics include *mf* and *mf*.

all the earth, the name of match - less worth.

106

mf *mf*

Detailed description: This system contains measures 106, 107, and 108. The vocal line continues with 'all the earth, the name of match - less worth.'. The piano accompaniment features chords and a melodic line. Measure 106 is marked with the number '106'. Dynamics include *mf* and *mf*.

unis. f

Come and shout for joy, come and lift your voice!

f

109

114

With cre - a - tion re-joyce, — and

112

sing of our sal - va - tion, — ev - 'ry tribe and

3

3

115

na - tion! —

mp *mf*

118

121 (♩=♩) *f* Sing un - to our God! —

(♩=♩) *f*

121

ff

ff

ff

ff

ff

ff *tr*

124

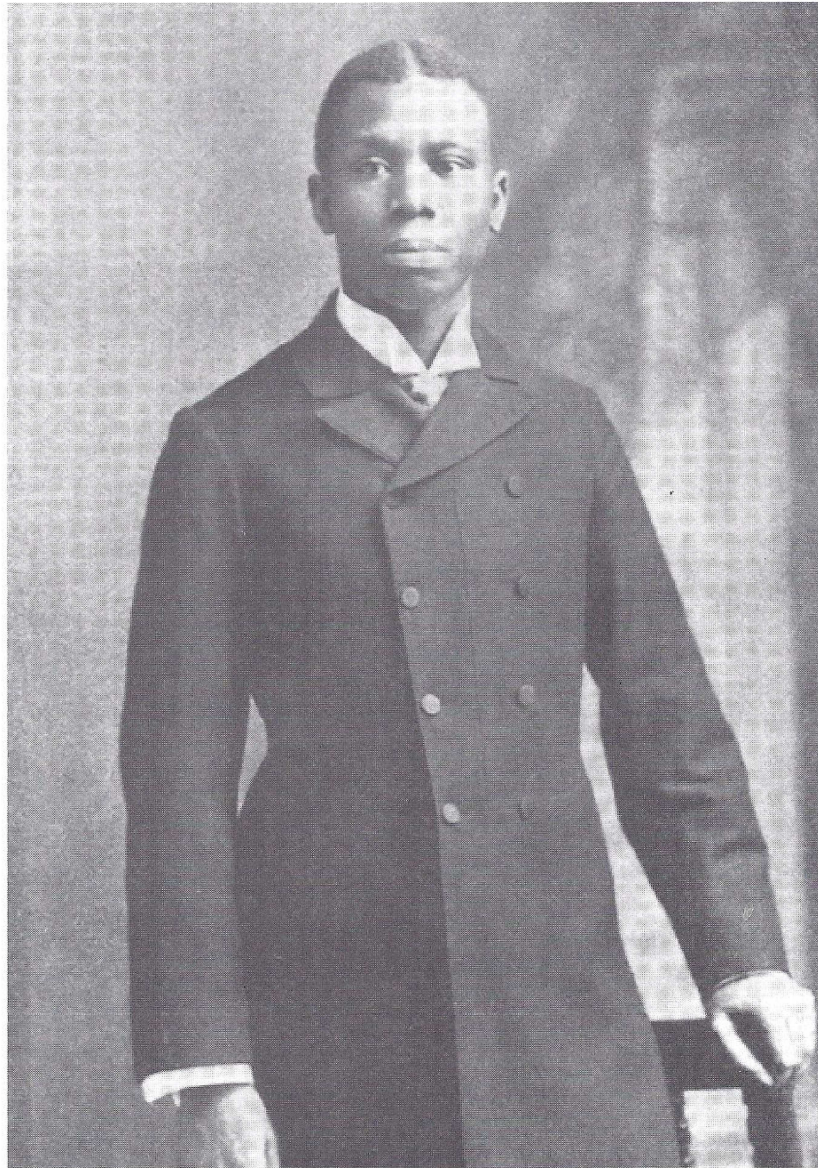
312-41850 2. Lead Gently, Lord (from THREE DUNBAR HYMNS)
S.S.A., a cappella
Sacred (General)

Hailstork \$1.50

HAILSTORK

THREE DUNBAR HYMNS

2. Lead Gently, Lord
for S.S.A. Chorus, a cappella



Paul Laurence Dunbar (1872-1906)



THEODORE
PRESSER
COMPANY

1) Again, think about the emotional message you want to convey. This is again a more intimate song it should touch the thoughts of the listener.

2) Take care of all the dynamic changes, very gentle piano where indicated. The ONLY forte place should be in bars 17 and 36, 37 38. Use the glissandos etc, to make the tune interesting. *for Nina Scott and the Renaissance Singers School, Detroit, MI*

3) As to balance, lower voices should be cautious. Sopranos should take care of pitch in high notes.

THREE DUNBAR HYMNS

PAUL LAURENCE DUNBAR (1872–1906)

ADOLPHUS HAILSTORK

4) Again, do something with the text! It's a prayer. Sing as if you plead humbly to God to lead you on in your difficulties

2. Lead Gently, Lord

for S.S.A. Chorus, a cappella

Enjoy this slow

Slow, old-time Gospel hymn style (♩ = c. 60)

Soprano 1
Soprano 2
Alto

Lead gently, Lord, and slow,

For oh, my steps are weak, And ever

as I go, Some soothing sentence speak; That I may

turn my face Through doubt's obscuring

Original version in the composer's opera *Paul Laurence Dunbar: Common Ground*.

© 2009 by Theodore Presser Company
312-41850

All Rights Reserved
Printed in U.S.A.

International Copyright Secured

Unauthorized copying, arranging, adapting, recording, or digital storage or transmission is an infringement of copyright. Infringers are liable under the law.

12

ty Toward thine a - bid - ing - place, E'en tho' I

15

can - - not see. For

17

lo, the way is dark; Through mist and cloud I grope, Save

21

for that fit - ful spark, The lit - tle flame of hope.

25

Lead, Lead, Lead gent - ly,

28

Lord, and slow, For fear that I may fall; I know not

32

where to go Unless I hear thy call. My fainting soul doth

36

f yearn For thy green hills afar; So let thy mercy

40

burn My greater, guiding star! So let thy mercy

44

rit. **Meno mosso**

burn My greater, guiding star!



1) Again, think about the emotional message you want to convey. This is again very upbeat. The listener should feel the urge to raise from their chairs and clap their hands.

Music, Lead the Way!

for SSA Voices and Optional Descant with Keyboard*

- 2) Take care different lengths of ends of phrases (short, long).
- 3) Be very rhythmic in the "refrain-parts" but sing in legato lines during the verses.
- 4) Also in this song, you could express something different with the different verses.

HENRY VAN DYKE, alt.,

LAURA FARNELL

Song of Solomon 2:11-12, alt., and L.F.

Express the text, i.e. maybe the verses more gentle, the "refrains more animated/up beat until the "climax at the end. Show this difference in your faces.

$\text{♩} = 112-116$

Keyboard *mf*

4

8

Soprano 1 *mf*
Mu-sic, lead the way! — *hold* The storm-y night has passed! *real start*

Soprano 2 *mf*
Mu-sic, lead the way! — The storm-y night has passed!

Alto *mf*
Mu-sic, lead the way! — The storm-y night has passed!

*Also available for S(S)ATB Voices (CM9294).

12

Let us greet the day — And

Let us greet the day — And

Let us greet the day — And

A blue bracket is drawn under the first vocal line, spanning from the end of the first measure to the end of the second measure.

15

cel - e-brate the things — that last — for - ev-er: Peace and love — will

cel - e-brate the things — that last — for - ev-er: Peace and love — will

cel - e-brate the things — that last — for - ev-er: Peace and love — will

The word "short" is written in blue above the first vocal line, with a blue line pointing to the end of the first measure.

19

con - quer hate_ and strife,_ And we will sing to - geth -

con - quer hate_ and strife,_ And we will sing to - geth -

con - quer hate_ and strife,_ And we will sing to - geth -

22

- er side by side_ Now the nightis o'er *mp*

- er side by side_ Now the nightis o'er *mp*

- er side by side_ Now the nightis o'er *mp**

* The lower notes are preferred in mm. 25-32, but altos may double the notes of Soprano 2, if range or tessitura is an issue.

The sun is in the sky, Now the sound of sing -

The sun is in the sky, Now the sound of sing -

The sun is in the sky, Now the sound of sing -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

- ing — is heard — in our land,

- ing — is heard — in our land,

- ing — is heard — in our land,

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

33

mp Flow - ers ap-pear, And the rain is gone, And it's

mp Flow - ers ap-pear, And the rain is gone, And it's

mp Flow - ers ap-pear, And the rain is gone, And it's

mp

Detailed description: This block contains the musical notation for measures 33 through 36. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one flat (Bb). The lyrics are: "Flow - ers ap-pear, And the rain is gone, And it's". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is present at the beginning of each staff.

37

time to let the mu - sic lead _____ the way__

time to let the mu - sic lead _____ the way__

time to let the mu - sic lead _____ the way__

Detailed description: This block contains the musical notation for measures 37 through 40. It features three vocal staves and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one flat (Bb). The lyrics are: "time to let the mu - sic lead _____ the way__". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is present at the beginning of the piano part.

41

mf

Mu - sic, lead_ the way!_ The storm - y night has passed!

mf

Mu - sic, lead_ the way!_ The storm - y night has passed!

mf

Mu - sic, lead the way!_ The storm - y night has passed!

mf

44

Let us greet the day_ And cel - e-brate the things -

Let us greet the day_ And cel - e-brate the things -

Let us greet the day_ And cel - e-brate the things -

48

— that_ last__ for - ev - er: Peace and love_____ will

— that_ last__ for - ev - er: Peace and love_____ will

— that last__ for - ev - er: Peace and love_____ will

51

con - quer hate_ and strife, _ And we will sing to - geth -

con - quer hate_ and strife, _ And we will sing to - geth -

con - quer hate_ and strife, _ And we will sing to - geth -

- er side by side. ___

- er side by side. ___

- er side by side. ___

mf

Sing out a song_ from the high - est moun - tain! Mu - sic lead the ___ way!

mf

Sing out a song_ from the high - est moun - tain! Mu - sic lead the ___ way!

mf

Sing out a song_ from the high - est moun - tain! Mu - sic lead the ___ way!

mf

60 *mf*

Let it re - sound from the deep - est val - ley!

mf

Let it re - sound from the deep - est val - ley!

mf

Let it re - sound from the deep - est val - ley!

63

Mu - sic lead the way! Let it be sung_ in each tongue_

Mu - sic lead the way! Let it be sung_ in each tongue_

Mu - sic lead the way! Let it be sung_ in each tongue_

66 *cresc.*

— and each land!_ Let it be sung_ 'til we all___ un - der - stand that we

— and each land!_ Let it be sung_ 'til we all___ un - der - stand that we

— and each land!_ Let it be sung_ 'til we all___ un - der - stand that we

cresc.

cresc.

69

must walk hand in hand and let the mu - sic lead the way!

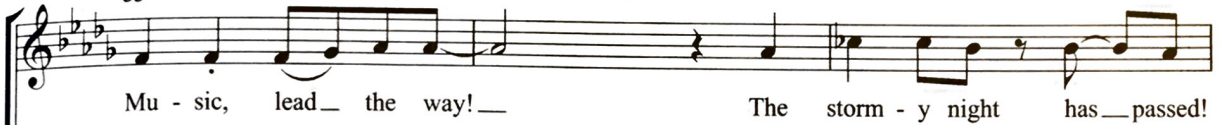
must walk hand in hand and let the mu - sic lead the way!

must walk hand in hand and let the mu - sic lead the way!

cresc.

gliss.

73 *ff* begin claps and/or tambourine on beats 2 and 4



Mu - sic, lead_ the way!_ The storm - y night has_ passed!

ff begin claps and/or tambourine on beats 2 and 4




Mu - sic, lead_ the way!_ The storm - y night has_ passed!

ff begin claps and/or tambourine on beats 2 and 4



Mu - sic, lead the way!_ The storm - y night has_ passed!



ff

76 optional descant or solo or small group



The storm is gone!_ And



Let us greet_ the day_ And



Let us greet_ the day_ And



Let us greet the day_ And



end claps and/or tambourine

cel - e-brate the joy of peace and love!
 cel - e-brate the things that last for-ev-er: Peace and love_
 cel - e-brate the things that last for-ev-er: Peace and love_
 cel - e-brate the things that last for-ev-er: Peace and love_
end claps and/or tambourine
end claps and/or tambourine
end claps and/or tambourine
end claps and/or tambourine

Con - quer hate_ and_ strife, And we_ will walk_
 will con - quer hate_ and_ strife, And
 will con - quer hate_ and_ strife, And
 will con - quer hate_ and_ strife, And

85

and sing side by side! side by side! we will sing to-gether side by side. side by side! we will sing to-gether side by side. side by side! we will sing to-gether side by side. side by side!

88

rit. al fine

Oh, let us walk and let us sing in har-mo-ny! Oh, let us walk and let us sing in har-mo-ny! Oh, let us walk and let us sing in har-mo-ny! Oh, let us walk and let us sing in har-mo-ny!

rit. al fine

* If performed without optional descant, sing Eb.

** Play cue-sized notes only if necessary; otherwise, tie the first half-note chord to the half note on beat 3.

1) Again, think about the emotional message you want to convey. This is another atmospheric, sincere contemplative song. It should maybe convey endless peace (it is sung at funerals to give comfort). What do you want the listener to feel together with you? Fake it if you do not feel it.

Commissioned by the International Baltic Sea Choir Competition / Artistic Director, Conductor Janis Ozols

LUX AETERNA

2) Express the text. Build up the dynamics from bars 17/18 until the climax in the ff part "Dona eis requiem" and then vanish in aeterna...

Eriks Ešenvalds
(*1977)

Con anima ca. ♩ = 52

Musical score for the first system of "Lux Aeterna". It features four vocal parts: Soprano I & II (S I, II), Mezzo-soprano (Ms), Alto I (A I), and Alto II (A II). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Con anima" with a metronome marking of ca. ♩ = 52. The dynamic is marked *p* (piano). The lyrics are: "Lux æ - ter - na lu - ce - at e - is, Do - mi - ne, Do -". A green circle highlights the *p* dynamic marking in the Mezzo-soprano part.

Musical score for the second system of "Lux Aeterna". It features the same four vocal parts: S I, II, Ms, A I, and A II. The music continues in 4/4 time with the same key signature. The dynamic is marked *mp* (mezzo-piano). The lyrics are: "- mi - ne, cum san - ctis, san - ctis tu - is in æ - ter - num, qui - a pi - us". A red oval highlights the instruction "(rall.)" (ritardando) above the Soprano I & II part.

© Musica Baltica, 2017
MB 2154

(a tempo)

8 *mp*

S I, II es; et lux per - pe - tu - a lu - ce - at e - is, Do - mi - ne, Do -

Ms es; et lux per - pe - tu - a lu - ce - at e - is, Do - mi - ne, Do -

AI es; et lux per - pe - tu - a lu - ce - at e - is, Do - mi - ne, Do -

A II es; et lux per - pe - tu - a lu - ce - at e - is, Do - mi - ne, Do -

rall.

12 *mf* unis.

S I, II - mi - ne, cum san - ctis, san - ctis tu - is in æ - ter - num, qui - a pi - us

Ms - mi - ne, cum san - ctis, san - ctis tu - is in æ - ter - num, qui - a pi - us

AI - mi - ne, cum san - ctis, san - ctis tu - is in æ - ter - num, qui - a pi - us

A II - mi - ne, cum san - ctis, san - ctis tu - is in æ - ter - num, qui - a pi - us

a tempo

poco a poco agitato

poco a poco cresc.

16 *pp*

S I, II es. Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do -

Ms es; Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do -

AI es; Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do -

A II es; Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do -

allarg.

21

S I, II: na e - is, Do - mi - ne, do - na, do - na, Do - mi - ne, do -

Ms: na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

AI: na e - is, Do - mi - ne, do na e - is, Do - mi - ne,

AII: na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

f (ff) non dim.

f (ff) non dim.

f (ff) non dim.

f (ff) non dim.

Please give them peace

Please!

Sonante ♩ = 80-84

(m. 29-36) optional: singers, gradually one by one, change from singing the lyrics to "Mm".

25

S I, II: do - na e - is re - qui - em, do - na e - is

Ms: do - na e - is re - qui - em, do - na e - is

AI: do - na e - is re - qui - em, do - na e - is

AII: do - na re - qui - em, do - na

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

Please!

31

S I, II: re - qui - em, do - na e - is re - qui - em, Mm

Ms: re - qui - em, do - na e - is re - qui - em, Mm

AI: re - qui - em, do - na e - is re - qui - em, Mm

AII: re - qui - em, do - na re - qui - em,

rall.

p

37

The musical score consists of four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). A green horizontal line spans the top of the first three staves. A pink oval containing the word "rall." is positioned above the first staff. The first staff, labeled "S I, II", contains a melodic line with a fermata over the final measure. The second staff, labeled "Ms", contains a melodic line with a fermata over the final measure. The third staff, labeled "A I", contains a melodic line with a fermata over the final measure. The fourth staff, labeled "A II", contains a melodic line with a fermata over the final measure. Dynamic markings include "p" (piano) above the second, third, and fourth staves, and "Mm" (Molto meno) below the first and fourth staves. A large bracket encompasses the first three staves, and a smaller bracket encompasses the first and fourth staves.

When I'm 64

The Beatles/
Arranged for SSAA by
Eoin Mulvany
2013.

1) And I go again about the emotional message you want to convey. What do you want the listener to feel? Perhaps you want to play a girl insecure about her boyfriend's thoughts. Then 2) show the questions, her suggestions, play the text. Take care of the many subtle dynamics. The melody should always shine through.
 3) Sops take care of pitch on p 9 and 10

When I'm 64

The Beatles/Arranged by Eoin Mulvany

♩ = 50 (with a swing feel)

Soprano 1

p

Ts t t ts t t Ts t t ts t t Ts t t ts t t Tss ts ts

Soprano 2

p *mp*

La

Alto 1

p *mp*

La

Alto 2

mp

Thm thm thm thm thm thm thm thm thm

verse = main voice all others less
 (also Alto 2)

5

p *pp* *pp* *mp*

Ah bm bm bm thm

p *pp*

bm bm Ah bm bm bm thm

p *mp*

bm bm Ah When I get ol - der lo-sing my hair_

p *mp*

thm tch thm tch thm tch thm tch thm tch thm tch lo-sing my hair_ tch

9 *mp* ma - ny_ years from now_ *mf* Will you still be sen - ding me a

mp ma - ny_ years from now_ *p* ma - ny years from now thp thp thp thp

mp ma - ny_ years from now_ *p* ma - ny years from now thp thp thp thp

mp thm tch thm tch thm tch thm tch thm tch thm tch

12 *mf* val - en tine?_ birth - day gree - ting Bo - ttle of wine?

mf thp thp thp thp birth - day gree - ting boh *mf* Bo - ttle of wine?

mf thp thp thp thp birth - day gree - ting boh

mf thm tch thm tch birth - day gree - ting boh *mf* Bo - ttle of

B

15

bm If I've been out_ bm mm would you lock the door?_

bm If I've been out_ bm mm would you lock the door?_

If I've been out_ 'til quar-ter to three would you lock the door?_

wine? tch thm tch quar-ter to three tch thm tch thm tch thmthmthmthm

19

will you still need me? will you still feed me_ when I'm_ six-ty_ four?_

Oo wah Oo wah when I'm_ six-ty_ four?_

Oo wah Oo wah when I'm_ six-ty_ four?_

thm tch thm tch thm thm thm thm when I'm_ six-ty_ four?_ thmthm

C

23

Mm Oo Ah You'll be ol - der

Mm Oo Ah You'll be You'll be ol - der

Oo Ah You'll be ol - der

Du dah du dah du dah du dah doop Du dah du dah du dah du dah

29

too And if you say the word

too Ah - mm Mm Ah

too Ah - mm Mm Ah

doop oo Du dah du dah Du dah du dah Du dah du dah Du dah du dah

35 *mf* *f* *f*

I could stay with you Bong Bong

mf *f*

Ba do ba do ba do Ba Dong doop doop do wah_

mf *f*

Ba do ba do ba do Ba Dong doop do be do wah_

mf *f*

Du dah du dah Du doop doop do be do wah_

D

40 *pp* *mp*

bm bm bm thm when your lights have gone

pp *mp*

bm bm bm thm when your lights have gone

mp *mp*

I could be han - dy men-ding a fuse_ when your lights have gone

mp

thm tch thm tch men-ding a fuse_ tch thm tch thm tch

43

mf you can knit a swea - ter by the

p when your lights have gone thp thp thp thp

p when your lights have gone thp thp thp thp

mp thm tch thm tch thm tch thm tch

45

mf fi - re_ side_ Sun - day mor - nings go for a ride_

mf thp thp thp thp Sun - day mor - nings go go for a_ ride

mf thp thp thp thp Sun - day mor - nings go

mf thm tch thm tch Sun - day mor - nings go go for a_

48 **E**

p *p* *mf*

bm do - ing the gar - den who could ask for more

p *p* *mp*

— bm do - ing the gar - den who could ask for more

mp *mf* *mp*

do - ing the gar - den di - gging the weeds_ who could ask for more

mp *mf*

ride tch thm tch di - gging the weeds_ tch thm tch thm tch

51

mf *cresc.* *f*

— will you still need me? will you still feed me_ when I'm_ six - ty_ four?

p *mf* *f*

— Oo wah Oo wah when I'm_ six - ty_ four?

p *mf* *f*

— Oo wah Oo wah when I'm_ six - ty_ four?

mf *cresc.* *f*

thm thm thm thm thm tch thm tch thm thm thm thm when I'm_ six - ty_ four?

F

55

p ————— *mf*

Mm Oo

mf —————

Ev - ery Sum - mer we can rent a co - ttage in the Isle of Wight

mp ————— *mf*

Oo

mp

thm thm Du dah du dah du dah du dah

58

mp —————

Ah We shall scrimp and save

p *mp* *spp*

if it's not too dear_ We shall We shall scrimp and save_____

p *spp*

Ah We shall scrimp and save_____

doop_____ Du dah du dah du dah du dah doop_____

63

f Grand chil-dren on your knee_ *mf* Ve - ra,

sp Ah_ *mp* Ah - mm *p* Mm *p* Ah

sp Ah_ *mp* Ah - mm *p* Mm *p* Ah

p Ah_ *mf* Du dah du dah *mp* Du dah du dah *mf* Du dah du dah Ve - ra,

69

f chuck and Dave *f* Bong Bong

mp chuck and *mf* Ba do ba do ba do *f* Ba Dong doop doop do wah_

mp chuck and *mf* Ba do ba do ba do *f* Ba Dong doop do be do wah_

mf chuck and Dave *f* doop doop do be do wah_

73 **G**

mp *f*

bm bm bm thm sta ting point of view_

mp *mf* *f*

bm bm bm thm sta ting point of view_ sta-ting point of view

f *mf* *f*

Send me a post-card drop me a line_ sta ting point of view_ sta-ting point of view

mf

thm tch thm tch drop me a line_ tch thm tch thm tch thm tch thm tch

77

f *mf*

in - di-cate pre-cis - ely what you mean to_ say_ yours sin - cere - ly

f *mf*

in - di-cate pre-cis - ely what you mean to_ say_ yours sin - cere - ly

mp *mf*

thp thp thp thp thp thp thp thp yours sin - cere - ly

mf *mf*

thm tch thm tch thm tch thm tch yours sin - cere - ly

H

was-ting a - way *p* *mp* Give me your an - swer

boh was-ting a - way *mf* *p* *mp* Give me your an - swer

was-ting a - way *mp* Give me your an - swer *mf* fill in a form

boh *mf* was-ting a - way *mp* tch thm tch *mf* fill in a form tch

Mine for - ev - er more_ *mf* will you still need me? *mf* *cresc.* will you still feed me_

Mine for - ev - er more_ *mp* Oo wah *p* Oo wah *mf*

Mine for - ev - er more_ *mp* Oo wah *p* Oo wah *mf*

thm tch thm tch thm thm thm thm thm *mf* *cresc.* tch thm tch thm thm thm thm

87

f when I'm six - ty four? **I** *mp* Hoo! Ts t t ts t t

f when I'm six - ty four? *mp* La

f when I'm six - ty four? *mp* La

f when I'm six - ty four? *mf* thm thm Thm thm

90

(no rall.) Ts t t ts t t Ts t t ts t t Tss ts tchh!

mf *f* *mp*
La Ah!

mf *f* *mp*
Ah!

f
thm thm thm thm thm thm thm!

(children)

Pink Pony Club

Chappell Roan, Dan Nigro

Arranged by Revolta

2 3 4

Voice 1
I know you wanted me to stay but I can't ignore the crazy visions

Voice 2
I know you wanted me to stay but I can't ignore the crazy visions

Voice 3
I know you wanted me to stay but I can't ignore the crazy visions

5 6 7

V1
of me in L. A. and I heard that there's a special place where

V2
of me in L. A. and I heard that there's a special place where

V3
of me in L. A. and I heard that there's a special place where

8 9 10

V1
boys and girls can all be Queens every single day I'm having wicked dreams

V2
boys and girls can all be Queens every single day I'm having wicked dreams

V3
boys and girls can all be Queens every single day I'm having wicked dreams

11 12 13

V1
of leaving Tennessee Hear Santa Monica, I swear it's calling me

V2
of leaving Tennessee Hear Santa Monica, I swear it's calling me

V3
of leaving Tennessee Hear Santa Monica, I swear it's calling me

14 15 16

V1 Won't make my ma-ma proud it's gon-na cause a scene She sees her ba-by girl,

V2 Won't make my ma-ma proud it's gon-na cause a scene She sees her ba-by girl,

V3 Won't make my ma-ma proud it's gon-na cause a scene She sees her ba-by girl,

17 18 19

V1 I know she's gon-na scream "God what have you done?— You're a pink po ny girl,

V2 I know she's gon-na scream "God what have you done?— You're a pink po ny girl,

V3 I know she's gon-na scream "God what have you done?— You're a pink po ny girl,

20 21 22

V1 — and you dance at the club"— Oh, ma - ma, I'm— just ha ving fun

V2 — and you dance at the club"— Oh, ma - ma, I'm— just ha ving fun

V3 — and you dance at the club"— Oh, ma - ma, I'm— just ha ving fun

23 24 25 26

V1 — on the stage in my heels— it's where I be-long down at— the Pink Po-ny Club I'm

V2 — on the stage in my heels— it's where I be-long down at— the Pink Po-ny Club I'm

V3 — on the stage in my heels— it's where I be-long down at— the Pink Po-ny Club I'm

27 28 29

V1 —gon-na keep on dan-cing at thePink Po-ny Club I'm—gon-na keep on dan-cing down in

V2 —gon-na keep on dan-cing at thePink Po-ny Club I'm—gon-na keep on dan-cing down in

V3 —gon-na keep on dan-cing at thePink Po-ny Club I'm—gon-na keep on dan-cing down in

30 31 32 33

V1 West Hol-ly-wood I'm_gon-na keep on dan-cing at thePink Po-ny Club Pink__ Po-ny Club

V2 West Hol-ly-wood I'm_gon-na keep on dan-cing at thePink Po-ny Club Pink__ Po-ny Club

V3 West Hol-ly-wood I'm_gon-na keep on dan-cing at thePink Po-ny Club Pink__ Po-ny Club

34 35 36 37

V1 I'm up_ andjaws are on the floor__ Ooh_____

V2 Ooh_____ Ooh_____

V3 Ooh_____ Lov-ers in the bath-room and a line out-side the door.

38 39 40

V1 Bla-ck lights and a mir-rored dis-co ball_ Ooh_____

V2 Ooh_____ Ooh_____

V3 Ooh_____ ev ery night's a-no - ther rea-son

41 42 43

V1 — I thank my wi-cked dreams a year from Ten-ne ssee

V2 — I thank my wi-cked dreams a year from Ten-ne see

V3 why I left it all... I thank my wi-cked dreams a year from Ten-ne ssee

44 45 46

V1 Oh, San-ta Mo-ni-ca, you've been too good to me Won't make my ma ma proud

V2 Oh, San-ta Mo-ni-ca, you've been too good to me Won't make my ma ma proud

V3 Oh, San-ta Mo-ni-ca, you've been too good to me Won't make my ma ma proud

47 48 49

V1
it's gon-na cause a scene She sees her ba-by girl, I know she's gon-na scream

V2
it's gon-na cause a scene She sees her ba-by girl, I know she's gon-na scream

V3
it's gon-na cause a scene She sees her ba-by girl, I know she's gon-na scream

50 51 52

V1
"God what have you done?— You're a pink po-ny girl,— and you dance at the club"

V2
"God what have you done?— You're a pink po-ny girl,— and you dance at the club"

V3
"God what have you done?— You're a pink po-ny girl,— and you dance at the club"

53 54 55 56

V1
— Oh, ma - ma, I'm— just ha-ving fun— on the stage in my heels— it's where I be-long

V2
— Oh, ma - ma, I'm— just ha-ving fun— on the stage in my heels— it's where I be-long

V3
— Oh, ma - ma, I'm— just ha-ving fun— on the stage in my heels— it's where I be-long

57 58 59 60

V1
down at— the Pink Po-ny Club I'm—gon-na keep on dan-cing at thePink Po-ny Club I'm

V2
down at— the Pink Po-ny Club I'm—gon-na keep on dan-cing at thePink Po-ny Club I'm

V3
down at— the Pink Po-ny Club I'm—gon-na keep on dan-cing at thePink Po-ny Club I'm

61 62 63

V1
—gon-na keep on dan-cing down in West Hol-ly-wood I'm—gon-na keep on dan-cing at the

V2
—gon-na keep on dan-cing down in West Hol-ly-wood I'm—gon-na keep on dan-cing at the

V3
—gon-na keep on dan-cing down in West Hol-ly-wood I'm—gon-na keep on dan-cing at the

64 65 66 67 68 69

V1 Pink Po-ny Club Pink Po-ny Club

V2 Pink Po-ny Club Pink Po-ny Club

V3 Pink Po-ny Club Pink Po-ny Club

70 71 72

V1 Don't think I've left you all be - hind Ooh

V2 Don't think I've left you all be-hind Still love you and Ten-ne - ssee you're

V3 Don't think I've left you all be-hind Ooh

73 74 75

V1 Ooh

V2 al-way on my mind and ma - ma ev-ery Sa-tur - day

V3 and ma - ma ev-ery Sa-tur - day

76 77 78

V1 "God what have you done?"

V2 I can hear your South ern drawl a thou sand miles a-way saying "God what have you done?"

V3 I can hear your South ern drawl a thou sand miles a-way saying "God what have you done?"

79 80 81

V1 You're a pink po-ny girl, and you dance at the club" Oh, ma - ma, I'm

V2 You're a pink po-ny girl, and you dance at the club" Oh, ma - ma, I'm

V3 You're a pink po-ny girl, and you dance at the club" Oh, ma - ma, I'm

82 83 84 85

V1 — just ha-ving fun__ on the stage in my heels__ it's where I be-long down at__ the

V2 — just ha-ving fun__ on the stage in my heels__ it's where I be-long down at__ the

V3 — just ha-ving fun__ on the stage in my heels__ it's where I be-long down at__ the

86 87 88

V1 Pink Po-ny Club I'm__ gon-na keep on dan-cing at the Pink Po-ny Club I'm

V2 Pink Po-ny Club I'm__ gon-na keep on dan-cing at the Pink Po-ny Club I'm

V3 Pink Po-ny Club I'm__ gon-na keep on dan-cing at the Pink Po-ny Club I'm

89 90 91

V1 — gon-na keep on dan-cing down in West Hol-ly-wood I'm__ gon-na keep on dan-cing at the

V2 — gon-na keep on dan-cing down in West Hol-ly-wood I'm__ gon-na keep on dan-cing at the

V3 — gon-na keep on dan-cing down in West Hol-ly-wood I'm__ gon-na keep on dan-cing at the

92 93 94 95

V1 Pink Po-ny Club Pink__ Po-ny Club I'm__ gon-na keep on da-nc - ing

V2 Pink Po-ny Club Pink__ Po-ny Club I'm__ gon-na keep on da-nc - ing

V3 Pink Po-ny Club Pink__ Po-ny Club I'm__ gon-na keep on da-nc - ing

96 97 98 99 100 101

V1 — I'm__ gon-na keep on da - nc - ing Aah

V2 — I'm__ gon-na keep on da - nc - ing Aah

V3 — I'm__ gon-na keep on da - nc - ing Aah

(Dr. Edson)

Recorded by The Cast of GLEE
and Featured in the Twentieth Century Fox Television Series GLEE

Rumour Has It/Someone Like You

(Choral Mash-Up)

Someone Like You

Words and Music by

ADELE ADKINS and DAN WILSON

For SSA and Piano

Duration: ca. 3:10

Rumour Has It

Words and Music by

ADELE ADKINS and RYAN TEDDER

Original GLEE arrangement by

ADAM ANDERS and PEER ASTROM

Adapted for publication by MARK BRYMER

RUMOUR HAS IT

60s Motown rock (♩ = ca. 124)

Unis. *mf*

Soprano I
Soprano II

Alto

60s Motown rock (♩ = ca. 124)

N.C.

F#5

(drums intro)

mf

7 Solo I *mf* Group (1)

She, she ain't real.

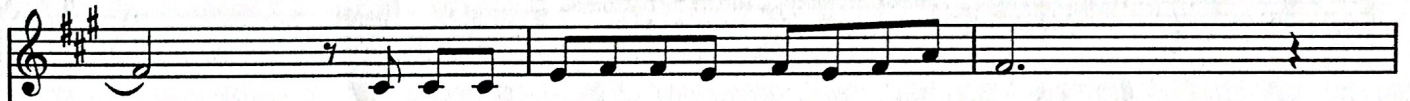
oooh, oooh, oooh,

F#m(add4)

5

Rumour Has It
 Copyright © 2011 UNIVERSAL MUSIC PUBLISHING LTD. and WRITE 2 LIVE PUBLISHING
 This arrangement Copyright © 2012 UNIVERSAL MUSIC PUBLISHING LTD. and WRITE 2 LIVE PUBLISHING
 All Rights for UNIVERSAL MUSIC PUBLISHING LTD. in the U.S. and Canada
 Controlled and Administered by UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, INC.
 All Rights for WRITE 2 LIVE PUBLISHING Administered by KOBALT MUSIC PUBLISHING AMERICA, INC.
 All Rights Reserved Used by Permission

Someone Like You
 Copyright 2011 UNIVERSAL MUSIC PUBLISHING LTD., CHRYSALIS MUSIC and SUGARLAKE MUSIC
 This arrangement Copyright © 2012 UNIVERSAL MUSIC PUBLISHING LTD., CHRYSALIS MUSIC and SUGARLAKE MUSIC
 All Rights for UNIVERSAL MUSIC PUBLISHING LTD. in the U.S. and Canada
 Controlled and Administered by UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL, INC.
 All Rights for CHRYSALIS MUSIC and SUGARLAKE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC
 All Rights Reserved Used by Permission



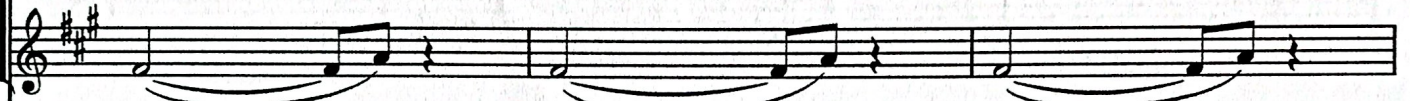
She ain't gon' be a - ble to love you like I will.



ooh, _____

ooh, _____

ooh, _____



F#m

F#m(add4)

F#m



She is a stran - ger. _____

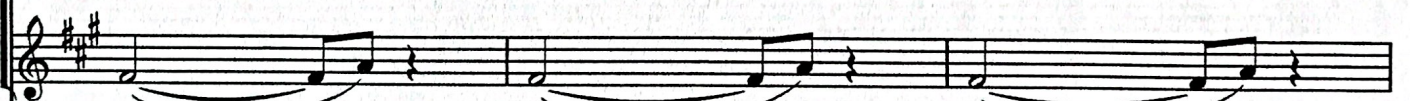
You and I have his - to - ry, or



ooh, _____

ooh, _____

ooh, _____



F#m(add4)

F#m

F#m(add4)



don't you re-mem - ber? Sure, _____ she's got it all. But

ooh, _____ ooh, _____ ooh. _____ But

F#m F#m(add4) F#m

14 20

ba-by, is that real-ly what you want? _____

ba-by, is that real-ly what you want? _____ Bless your soul you've got your

F#m(add4) F#m

17 20

Sop. I

Unis.

Sop. II

Alto head in the clouds. She's made a fool out - ta you and boy she's bring-ing you down. She made your

Bm7

21

Unis.

heart melt, but you're cold to the core. Now ru-mour has it.

Now ru-mour has it she ain't got your

D

F#m/C#

B7(3)

24

28

ff

Sop. I

Ru-mour has it.

Ru-mour has it.

Ru-mour has it.

Unis.
Sop. II *ff*

love an - y - more.

Ru - mours.

Ru - mours.

F#5

F#sus

F#5

F#sus

ff

27

SOMEONE LIKE YOU

Solo II

ff

Musical staff for Solo II, featuring a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with a dynamic marking of *ff* (fortissimo).

Don't for - get me, I beg -

Sop. I

Musical staff for Soprano I, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Ru - mour has it. Ru - mour has it. Ru - mour has it.

Sop. II

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Alto

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords corresponding to the chord labels F#5 and F#sus. The left hand plays a rhythmic accompaniment. Measure numbers 30 and 31 are indicated at the beginning.

To Coda ☉

Musical staff for Solo II, continuing the melodic line from the first system.

I re - mem - ber you said.

Sop. I

Musical staff for Soprano I, continuing the melodic line with accents (>) over the notes.

Ru - mour has it. Ru - mour has it. Ru - mour has it.

Sop. II

Musical staff for Soprano II, continuing the melodic line with accents (>) over the notes.

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus To Coda ☉

Piano accompaniment for the second system, continuing the grand staff with chords and rhythmic accompaniment. Measure numbers 32 and 33 are indicated at the beginning.

Group 2 lead

Sop. I

mf

Ooh, _____ ooh, _____ ooh, _____

Sop. II Unis.

mf

I heard _____ that you've _____ set - tied _____ down. _____

Alto

A

C#m/G#

36

ooh, _____ ooh, _____ ooh, _____

That you've _____ found a girl _____ and you're _____

F#m

39

ooh, _____ ooh, _____ ooh, _____

mar-ried now. _____ I heard _____

D

A

42

ooh, _____ ooh, _____ ooh. _____

that your dreams came true. Guess she

f

C#m/G#

45

f

Gave you things . I did - n't give to you. hoo

gave you things . I did - n't give to you. hoo

F#m D

f

48

ff [52]

Oh _____ ru-mour has it. Ru-mour has it. Ru-mour has it.

Oh _____ ru-mour has it. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus

ff

51

Solo II

ff

Musical staff for Solo II, featuring a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with a dynamic marking of *ff* (fortissimo) at the beginning.

Don't for - get me, I beg -

Sop. I

Musical staff for Soprano I, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Ru-mour has it. Ru-mour has it. Ru-mour has it.

Sop. II

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Alto

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus

Upper part of the piano accompaniment staff, showing chords for F#5 and F#sus.

Lower part of the piano accompaniment staff, showing a bass line with eighth notes and rests.

Musical staff for Soprano I, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

I re - mem - ber you said.

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Ru-mour has it. Ru-mour has it. Ru-mour has it.

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the notes.

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus

Upper part of the piano accompaniment staff, showing chords for F#5 and F#sus.

Lower part of the piano accompaniment staff, showing a bass line with eighth notes and rests.

60

Sop. I

Sop. II

Alto

Bless your soul you've got your head in the clouds. You've made a fool out - ta me so boy I'm

F#m

Bm7

60

Unis.

Unis.

bring-ing you down. You made my heart melt, yet I'm cold to the core. Now

D

F#m/C#

63

D.S. § al Coda

ru - mour has it.

Ru - mour has it.

ru - mour has it I'm the one you're leav - ing her for.

Ru - mour has it.

B7(b)

D.S. § al Coda

66

Sop. I

Unis.

Sop. II

Alto head in the clouds. She's made a fool out - ta you and boy she's bring-ing you down. She made your

Bm7

21

Unis.

heart melt, but you're cold to the core. Now ru-mour has it.

Now ru-mour has it she ain't got your

D

F#m/C#

B7(3)

24

28

ff

Sop. I

Ru-mour has it.

Ru-mour has it.

Ru-mour has it.

Unis.
Sop. II *ff*

love an - y - more.

Ru - mours.

Ru - mours.

F#5

F#sus

F#5

F#sus

ff

27

SOMEONE LIKE YOU

ff

Solo II

Musical staff for Solo II, featuring a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with a fermata over the first measure and a dynamic marking of *ff* at the beginning.

Don't for - get me, I beg -

Sop. I

Musical staff for Soprano I, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the first, third, and fifth measures.

Ru - mour has it. Ru - mour has it. Ru - mour has it.

Sop. II

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with a fermata over the first measure and a dynamic marking of *ff* at the beginning.

Alto

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords corresponding to the F#5 and F#sus chords indicated above. The left hand plays a rhythmic accompaniment. A page number '30' is written at the bottom left of the staff.

To Coda ☉

Musical staff for Solo II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with a fermata over the first measure and a dynamic marking of *ff* at the beginning.

I re - mem - ber you said.

Sop. I

Musical staff for Soprano I, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with accents (>) over the first, third, and fifth measures.

Ru - mour has it. Ru - mour has it. Ru - mour has it.

Sop. II

Musical staff for Soprano II, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with a fermata over the first measure and a dynamic marking of *ff* at the beginning.

Ru - mours. Ru - mours. Ru - mours.

F#5 F#sus F#5 F#sus F#5 F#sus To Coda ☉

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays chords corresponding to the F#5 and F#sus chords indicated above. The left hand plays a rhythmic accompaniment. A page number '33' is written at the bottom left of the staff.

Coda

Sop. I **69** Nev-er mind, I'll find some-one like you Ru-mour has it.

Sop. II *mel.*

Alto Nev-er mind, I'll find some-one like you.

Coda A E/G# F#m

I wish noth-ing but the best for you.

I wish noth-ing but the best for you.

D A E/G#

Ru-mour has it.

two. Don't for - get me. I beg.

77

F#m D A

I re - mem - ber you said some - times it

Unis.

E/G# F#m D

78

81 *mf*

lasts in love but some - times it hurts in - stead. Some - times it

mf 3

A E F#m D

mf

81

rit.

lasts in love but some - times it hurts in - stead.

rit. e dim. *mp*

A E F#m

rit. e dim. *mp*

85

Choralobaen

The 2017 Pop Hit by **Pink** What About Us

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:30

Arranged by
MARK BRYMER

Words and Music by **ALECIA MOORE,**
STEVE MAC and **JOHNNY McDAID**

With Conviction (♩ = ca. 116)

Piano *mp*

Soprano *Solo mf* 5

Alto

We are search - lights, - we can see in the dark...

Absus **Ab** **Fm** **Db**

mf

4

— We are rock - ets—

Ab **Absus** **Ab** **Absus** **Ab** **Fm**

7

*Available separately: SATB (00258988), SAB (00258989),
SSA (00258990), ShowTrax CD (00258992)

Rhythm Section parts available as a digital download (00258991)
(syn, gtr, b, dm)
halleonard.com/choral

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.

**DO NOT
PHOTOCOPY**



Copyright (c) 2017 EMI Blackwood Music Inc., Pink Inside Publishing, Rokstone Music and Spirit B-Unique JV S.à.r.l.
This arrangement Copyright (c) 2017 EMI Blackwood Music Inc., Pink Inside Publishing, Rokstone Music and Spirit B-Unique JV S.à.r.l.
All Rights on behalf of EMI Blackwood Music Inc. and Pink Inside Publishing Administered by
Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights on behalf of Rokstone Music in the United States and Canada Administered by Universal - PolyGram International Publishing, Inc.
All Rights on behalf of Spirit B-Unique JV S.à.r.l. in the U.S. and Canada Administered by
Spirit One Music and Worldwide excluding the U.S. and Canada by Kobalt Music Ltd.
International Copyright Secured All Rights Reserved

— point-ed up at the stars.— *f* We are

Db Ab Absus Ab Absus Ab

10

13 Sop. *All - unis.*
Alto
Tenor *unis. f*
Bass

bil - lions — of beau - ti - ful hearts. —

Fm Db Ab Absus Ab

f

13

Solo *All - unis.*

And you sold — us — down the ri - ver too far. —

Absus Ab Fm Db

16

end Solo

What a-bout

Ab Absus Ab Absus Ab

19

21

us? What a-bout all the times you said you had the

unis.

Fm Db

f

21

an - swers?_ What a-bout

Ab Absus Ab Absus Ab

23

unis.

us? What a-bout all the bro - ken hap - py ev - er

unis.

Fm Db

25

af - ters?_ What a-bout

Ab Absus Ab Absus Ab

27

29

us? What a-bout all the plans that end - ed in dis -

Fm Db

29

as - ters?_ What a-bout
unis.

Ab Absus Ab Absus Ab

31

love? What a - bout trust? What a - bout

unis.

Fm Db

f

33

us? We are prob - lems.

mf 37

mf

Ab Absus Ab Absus Ab Fm

mf

35

WHAT ABOUT US - SATB

— that want to be solved... We are

unis.

Db Ab Absus Ab Absus Ab

38

chil - dren — that need to be loved...

unis.

Fm Db Ab Absus Ab

41

45

We were will - ing, —

Absus Ab Fm

44

we came when you called. —

unis.

46

Db Ab Absus Ab

But man, you fooled — us, —

48

Absus Ab Fm

e - nough is e - nough. —

cresc. *Oh, —*

unis. *unis.*

50

Db Ab Absus Ab

WHAT ABOUT US – SATB

f a few Sop. sing cue notes until m. 91

unis.

What a-bout us? What a-bout *unis.*

Absus Ab Fm

f

52

all the times you said you had the an - swers?_

Db Ab Absus Ab

54

unis.

What a-bout us? What a-bout *unis.*

Absus Ab Fm

56

WHAT ABOUT US – SATB

all the bro - ken hap - py ev - er af - ters?_

58

61 *unis.*
What a-bout us? What a-bout

60

all the plans that end - ed in dis - as - ters?_

62

WHAT ABOUT US - SATB

mf

Oh, what a - bout love? What a - bout

Absus Ab Fm

mf

64

trust? What a - bout us?

mf

Db Ab Absus Ab

66

69

I don't want control,

Absus Fm

mf

68

WHAT ABOUT US – SATB

I want_ to___ let go.____ Are you read - y?

70

Db Ab Absus Ab

I'll be read - y. 'Cause now it's___ time___ to

72

Absus Ab Fm

let them know._____

74

Db Ab Absus Ab

We are read - y. What_

WHAT ABOUT US - SATB

f 77 *unis.*

What a-bout us? What a-bout *unis.*

— a - bout — us?

Fm

f

76

all the times you said you had the an - swers?_

Db *Ab* *Absus* *Ab*

78

unis.

What a-bout us? What a-bout *unis.*

Absus *Ab* *Fm*

80

all the bro - ken hap - py ev - er af - ters?_

82

ff 85 *unis.*
 What a-bout us? What a-bout

84

all the plans that end - ed in dis - as - ters?_

86

WHAT ABOUT US - SATB

mf

Oh, ___ what a - bout ___ love? What a - bout ___

Absus Ab Fm

88

___ trust? What a - bout ___ us? ___

mf

Db Ab Absus Ab

90

unis. 93

What a-bout us? ___ What a-bout us? ___

unis.

Absus Ab Fm

mf

92

What a - bout us?

Db Ab Absus Ab

94

unis. mp *rit.*

What a-bout us? What a-bout us?

rit. *mp*

Absus Ab Fm

rit. mp

96

What a - bout us?

Db Ab

98

WHAT ABOUT US – SATB



(Children)

You Raise Me Up

original Brendan Graham & Rolf Lovland
arr S. Maxwell

$\text{♩} = 64$ *mp*

Sop/Alto

Ten/Bass

Small group

When I am down, and oh my soul so wea-ry,
There is no life, no life with-out its hun-ger.

mp

When trou-bles
Each rest-less

5

S/A

T/B

G

mf

Then I am still and wait here in the
But when you come and I am filled with

mf

come and my heart bur-dened be. Then I am still and wait here in the
heart beats so im-per-fect ly. But when you come and I am filled with

8

S/A

T/B

G

mp

mp

si-lence un-til you come and sit a-while with me. You raise me
won-der; some-times I think I glimpse e-ter-ni-ty.

si-lence un-til you come and sit a-while with me. You raise me
won-der; some-times I think I glimpse e-ter-ni-ty.

You Raise Me Up

11 *mf*

S/A *mf*
up so I can stand on moun-tains, you raise me up to walk on stor-my seas

T/B *mf*
up so I can stand on moun-tains, you raise me up to walk on stor-my seas. I am *f*

G

15 *f* *mf*

S/A *f* *mf*
Strong when I am on your shoul-ders. You raise me up to more than I can

T/B *f* *mf*
strong when I am on your shoul-ders. You raise me up to more than I can

G

18 *p* *mf*

S/A 1. *p* *mf*
be. be. You raise me up so i can stand on

T/B *p* *mf*
be. be. You raise me up so I can stand on

G *mf*
small group enters
Aah Aah

You Raise Me Up

22

S/A
moun-tains, you raise me up to walk on stor - my seas.

T/B
moun-tains, you raise me up to walk on stor - my seas. I am

G
Aah Aah Aah - - - - - Aah Aah Aah - - - - -

f

25

S/A
f Strong when I am on your shoul - ders. *mf* You raise me up to more than I can

T/B
strong when I am on your shoul - ders. *mf* You raise me up to more than I can

G
Strong (strong) your shoul - ders.

28

S/A
be. You raise me up so I can stand on moun-tains, you raise me

T/B
be. You raise me up so I can stand on moun-tains, you raise me

G
Aah Aah Aah Aah Aah - - - - -

f

You Raise Me Up

31

S/A up to walk on stor — my Strong when I am on your

T/B up to walk on stor - my seas. I am strong when I am on your

G - - Aah Aah Aah - - - - - Strong (strong) your

f

34

S/A shoul-ders. You raise me up to more than I can be. You raise me up to

T/B shoul-ders. You raise me up to more than I can be. You raise me up to

G shoul-ders. small group rejoin main choir

mf *mp*

39 dictated to end

S/A more than I can be - - - - - *ff*

T/B more than I can be - - - - - *ff*

G

ff

1) And the emotional message you want to convey here (maybe slightly different per verse)? Fake it if all this scary German is not speaking to you. My main word would be "wonder" or "celestial". I'd like to create goosebumps on the listeners.

2) Express the text. SHOW the dynamics

3) And SO SORRY, but here I have to go: a) If you still have headspace, take care of the ü- and ö diphthongs (marked in score; for ü or ö: have the lips formed as if you want to sing an uu (if ü) and oo (if ö), and form an i-sound within your mouth - if that makes sense?). b) Very essential glottis are marked see score. Sing as much endings of words, but if you've got only headspace for one or two, pronounce as much t's as you can and the ss-es I've marked in the score..

4) Take care of the different dynamics.

(And look articularly **once more at verse 3**)

Sieben Lieder, Op. 62

3. Waldesnacht

SATB a cappella

Johannes Brahms
(1833-1897)

Etwas langsam
p dolce

Soprano

1. Wal-des-nacht du wun-der-küh-le, die ich tau-send-ma-le grüß nach dem lau-ten Welt-ge-
2. Fer-nes Flö-ten-lied, ver-tö-ne, das ein wei-tes Seh-nen rührt, die Ge-dan-ken in die
3. In den heim-lich-en-gen Krei-sen wird dir wohl, du wil-des Herz, und ein Frie-de schwebt mit

Alto

1. Wal-des-nacht du wun-der-küh-le, die ich tau-send-ma-le grüß nach dem lau-ten Welt-ge-
2. Fer-nes Flö-ten-lied, ver-tö-ne, das ein wei-tes Seh-nen rührt, die Ge-dan-ken in die
3. In den heim-lich-en-gen Krei-sen wird dir wohl, du wil-des Herz, und ein Frie-de schwebt mit

Tenor

1. Wal-des-nacht du wun-der-küh-le, die ich tau-send-ma-le grüß nach dem lau-ten Welt-ge-
2. Fer-nes Flö-ten-lied, ver-tö-ne, das ein wei-tes Seh-nen rührt, die Ge-dan-ken in die
3. In den heim-lich-en-gen Krei-sen wird dir wohl, du wil-des Herz, und ein Frie-de schwebt mit

Bass

1. Wal-des-nacht du wun-der-küh-le, die ich tau-send-ma-le grüß nach dem lau-ten Welt-ge-
2. Fer-nes Flö-ten-lied, ver-tö-ne, das ein wei-tes Seh-nen rührt, die Ge-dan-ken in die
3. In den heim-lich-en-gen Krei-sen wird dir wohl, du wil-des Herz, und ein Frie-de schwebt mit

cresc. *f* *pp*

wüh-le, o, wie ist dein Rau-schen süß, o, wie ist dein Rau-schen süß! Träu-me-
schö-ne ach, miß-gönn-te Fer-ne führt, ach miß-gönn-te Fer-ne führt. Laß die
lei-sen Flü-gel-schlä-gen nie-der-wärts, Frie-de schwe-bet nie-der-wärts. Sin-get,

* wüh-le, o, wie ist o, wie ist dein Rau-schen süß, dein Rau-schen süß! Träu-me-
schö-ne, in die schö-ne, ach, miß-gönn-te Fer-ne führt. Laß die
lei-sen, schwebt mit lei-sen Flü-gel-schlä-gen nie-der-wärts. Sin-get,

cresc. *f* *pp*

wüh-le, o, wie ist dein Rau-schen süß, o, wie ist dein Rau-schen süß! Träu-
schöne, ach, miß-gönn-te Fer-ne führt, ach miß-gönn-te Fer-ne führt. Laß
lei-sen Flü-gel-schlä-gen nie-der-wärts, Frie-de schwe-bet nie-der-wärts. Sin-

cresc. *f* *pp*

wüh-le, o, wie ist dein Rau-schen süß, o, wie ist dein Rau-schen süß! Träu-
schöne, ach, miß-gönn-te Fer-ne führt, ach miß-gönn-te Fer-ne führt. Laß
lei-sen Flü-gel-schlä-gen nie-der-wärts, Frie-de schwe-bet nie-der-wärts. Sin-

* note is a half-note for vs. 2 & 3

sharp SS
(one should hear it)

13

-risch die mü - den Glie - der berg ich weich ins Moos, und mir ist, als würd ich
Wal - des - nacht mich wie - gen, stil - len je - de Pein, und ein se - li - ges Ge -
hol - de Vö - gel - lie - der, mich in Schlum - mer sacht! Ir - re Qua - len, löst euch

-risch die mü - den Glie - der berg ich weich ins Moos, und mir ist, als würd ich
Wal - des - nacht mich wie - gen, stil - len je - de Pein, und ein se - li - ges Ge -
hol - de Vö - gel - lie - der, mich in Schlum - mer sacht! Ir - re Qua - len, löst euch

- me - risch die mü - den Glie - der berg ich weich ins Moos, und mir ist, als würd ich
- die Wal - des - nacht - mich wie - gen, stil - len je - de Pein, und ein se - li - ges Ge -
- get, hol - de Vö - gel - lie - der, mich in Schlum - mer sacht! Ir - re Qua - len, löst euch

- me - risch die mü - den Glie - der berg ich weich ins Moos, und mir ist, als würd ich
- die Wal - des - nacht - mich wie - gen, stil - len je - de Pein, und ein se - li - ges Ge -
- get, hol - de Vö - gel - lie - der, mich in Schlum - mer sacht! Ir - re Qua - len, löst euch

19

wie - der all der ir - ren Qua - len los, all der ir - ren Qua - len los.
- nü - gen saug ich mit den Duf - ten ein, saug ich mit den Duf - ten ein.
wie - der, wil - des Herz, nun gu - te Nacht, wil - des Herz, nun gu - te Nacht.

wie - der all der ir - ren Qua - len los, all der ir - ren Qua - len los. be
- nü - gen saug ich mit den Duf - ten ein, saug ich mit den Duf - ten ein. heart?

wie - der, wil - des Herz, nun gu - te Nacht, wil - des Herz, nun gu - te Nacht.

wie - der all der ir - ren Qua - len los, all der ir - ren Qua - len los.
- nü - gen saug ich mit den Duf - ten ein, saug ich mit den Duf - ten ein.
wie - der, wil - des Herz, nun gu - te Nacht, wil - des Herz, nun gu - te Nacht.

wie - der all der ir - ren Qua - len los, der Qua - len los.
- nü - gen saug ich mit den Duf - ten ein, den Duf - ten ein.
wie - der, wil - des Herz, nun gu - te Nacht, nun gu - te Nacht.

SOURCE: Brahms: Sämtliche Werke, vol. 21 (1926)
 NOTES: Alto, m. 15: slur added
 transcribed by Rafael Ornes

1) Here the emotional message you want to convey, could be just "pure peace". Again, captivate the listeners/invoke goosebumps.

2) Express the text. Sing the phrases in long lines/legato (the men did that beautifully at the start).

13 Sure On This Shining Night

3) Take care of the different tempi - USE them to create the goosebump effect. Perhaps, if the different voices take great care of their different entries (soft, expressive, hushed...), sometimes uni-sono, sometimes 'echoing' each other, build up on top of each other (particular example on p7) they could use it to create the magic.

4) Sops take care of pitch in high notes. Dare more to sing out your beautiful lines.

Words by James Agee

Music by Morten Lauridsen

Flowing, tempo rubato (♩ = ca. 72)

poco rit.

a tempo

p espressivo

Red. Red. Red. Red. Red. Red.

Very long lines long in men

rit.

A a tempo *mp*

T

B

Sure on this shin - ing
mp

Sure on this shin - ing

rit.

A a tempo

Red. Red. Red. Red.

poco rit. *

night of star-made shad-ows round, kind-ness must watch for me this side ____ the ground, on this

night of star-made shad-ows round, kind-ness must watch for me this side ____ the ground, on this

poco rit.

Red. Red. Red. Red. * Red. *

* Omit if low A-flats are out of range.

Poem Copyright © 1968 by The James Agee Trust. Used By Permission

© Copyright 2005 by Songs of Peer, Ltd. International Copyright Secured All Rights Reserved

a tempo rit. a tempo

shin - ing night, this shin -

shin - ing night, this shin -

rit. a tempo rit. a tempo

ing night. ing night.

rit. a tempo rit.

more lines, different tempi/dynamics

together with women

Sure on this shin-ing night of star-made shad-ows round, kind-ness must watch for me this

a tempo mp

Sure on this shin-ing night of star-made shad-ows round, kind-ness must watch for me this

Sure on this shin-ing night of star-made shad-ows round, kind-ness must watch for me this

Sure on this shin-ing night, sure on this shin - ing -

Sure on this shin-ing

a tempo

Sure on this shin-ing night, sure on this shin - ing -

Sure on this shin-ing

* rit.

side the ground, on this shin - ing night, this

side the ground, on this shin - ing night, this

night, sure on this shin-ing night, this

night, sure on this shin - ing night, this

19 Red. * Red. Red. *

a tempo molto rit. a tempo

shin - ing night.

shin - ing night.

shin - ing night.

shin - ing night.

a tempo molto rit. a tempo

22 Red. Red. Red. Red. Red. Red.

* Omit if low A-flats are out of range.

T *mp* The late year lies —

B *mp* The late year lies —

25 *Red.* *Red.* *Red.* *Red.* (no breath) *Red.*

down the north, All — is healed, — all — is health. High

down the north, All — is healed, — all — is health. High

28 *Red.* *Red.* *Red.* *Red.* *Red.*

S *mp* The late year lies — down the north, All — is

A *mp* The late year lies — down the north, All — is

T sum-mer holds the earth. . Hearts all whole. All — is healed, —

B sum-mer holds the earth. . Hearts all whole. All — is healed, —

31 *Red.* *Red.* *Red.* *Red.* *Red.*

(no breath)

mf

healed, all is health. High summer holds the earth. Hearts all

healed, all is health. High summer holds the earth. Hearts all

all is health, all is health. High summer holds the earth. Hearts all

all is health, all is health. High summer holds the earth. Hearts all

Red. Red. Red. Red. Red.

meno mosso

D a tempo

f

whole. Sure on this shining night, sure on this shining,

whole. Sure on this shining night, sure on this

whole. Sure on this shining night, sure on this

whole. Sure on this shining night, sure on this

Red. Red.

meno mosso

D a tempo

f

shin - ing night, sure on this shin -

shin - ing night, sure on this shin -

shin - ing night, sure on this shin -

shin - ing night, sure on this shin -

rit. a tempo *ff*

ff

ff

ff

40

Red. Red. Red. Red. Red. * Red.

rit. a tempo

ff

rit. *mp* a tempo *p*

- ing night. I weep for won-der wan-d'ring far a - lone _____ of

mp *p*

- ing night. I weep a - lone _____ of

mp *p*

- ing night. I weep for won-der wan-d'ring far a - lone _____ of

mp *p*

- ing night. I weep a - lone _____ of

rit. a tempo

mp *p*

43

Red. Red. Red. Red. Red.

meno mosso rit. **molto rit.** **E** **Molto meno mosso, with a sense of wonder**

molto lunga **ppp** hushed

shad - ows on the stars. Sure on this

shad - ows on the stars.

shad - ows on the stars.

shad - ows on the stars. **ppp** hushed

Sure on this shin-ing

3

meno mosso rit. **molto rit.** **E** **Molto meno mosso, with a sense of wonder**

ppp

46

Red. *Red.* *Red.*

shin-ing night, this shin - ing night, on this

ppp hushed

Sure on this shin - ing night, on this

ppp hushed

Sure on this shin-ing night, on this

night of star-made shad-ows round, kind-ness must watch for me this side the ground, on this

49

Red. *Red.* *Red.* *Red.* *Red.* *

* Omit if low A-flats are out of range

shin - ing night, this shin -

shin - ing night, this shin -

shin - ing night, this shin -

shin - ing night, this shm -

52

rit. **F** *Meno mosso*

ing night,

ing night,

ing night,

ing night,

rit. **F** *Meno mosso*

p

Red. *Red.* *

56

meno mosso

rit.

molto meno mosso

p

sure on this shin - ing

sure on this shin - ing

sure on this shin - ing

sure on this shin - ing

meno mosso

rit.

molto meno mosso

Red. *

Tempo I

rit.

molto rit.

lunga

night.

night.

night.

night.

Tempo I

rit.

molto rit.

lunga

mp

p

Red. Red. Red. *

(for Jama)

Sure On This Shining Night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

–James Agee

Copyright © 1968 by The James Agee Trust.

From *Nocturnes*, The American Choral Directors Association
2005 Raymond W. Brock Memorial Commission

Premiere performance of the *Nocturnes* at the 2005 ACDA National Convention by the
Donald Brinegar Singers and Morten Lauridsen, piano

I originally composed *Sure On This Shining Night* as the third movement for my choral cycle *Nocturnes* on poems by Rilke, Neruda and Agee. I set the verse very much like a song from the American musical theater stage and it should be sung in that manner. The first three *Nocturnes*—*Sa Nuit d'Été* (R.M. Rilke), *Soneto de la Noche* (Pablo Neruda) and *Sure On This Shining Night*—may be performed either separately or as a cycle (in that order and including the *Epilogue*). The *Epilogue: Voici le soir*, is only to be performed if the entire cycle is done, following *Sure On This Shining Night*. In that case, the final chord of *Sure On This Shining Night* is held with a fermata and then the chorus begins the *Epilogue* without a break between these two movements.

In addition to the original SATB/piano and TTBB/piano versions, *Sure On This Shining Night* is also available as a duet for soprano/mezzo-soprano and tenor/baritone with piano and as a solo song for baritone and piano combined with Dana Gioia's "Prayer," published by Peermusic as "Two Songs on American Poems." The complete *Nocturnes* are recorded on *Sure On This Shining Night – Voce Sings Lauridsen* and on *Lauridsen – Mid-Winter Songs* by The Singers - Minnesota Choral Artists, both accompanied by the composer at the piano.

–Morten Lauridsen

The music of Morten Lauridsen, Distinguished Professor of Composition at the University of Southern California Thornton School of Music, occupies a permanent place in the standard vocal repertoire of the Twenty-First Century. He was Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001 and is currently Honorary Artistic President of INTERKULTUR/World Choir Games. His works, including eight vocal cycles and a series of sacred motets, are regularly performed throughout the world and have been recorded on over 200 CDs, several of which have received Grammy nominations. An award-winning documentary by filmmaker Michael Stillwater, *Shining Night: A Portrait of Composer Morten Lauridsen*, was released in 2012. Information about the film is at songwithoutborders.net. Named an "American Choral Master" by the National Endowment for the Arts in 2005, he was awarded the 2007 National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony "for his composition of radiant choral works combining musical beauty, power, and spiritual depth."

1) The emotional message you want to convey, is clearly in the TEXT: "Comfort". You're back in choir gown in the "First Baptist Church" somewhere in the deep south of the United States, singing this anthem to your flocks, swinging together right and left during a bar, radiating "The world is save in God's hands." (fake it if you need to).

2) Use the text. You start describing your hardship but THEN the light comes, "raises you up".

Sing phrases in long lines/legato, create the magic.

4) Take care of different little dynamics. Every time you sing "you raise me up", start softer and build up. Sops take care of pitch in high notes. Dare more to sing out your beautiful lines.

You Raise Me Up

original Brendan Graham & Rolf Lovland
arr S. Maxwell

♩ = 64

mp

Sop/Alto

Ten/Bass

Small group

When I am down, and oh my soul so wea-ry,
There is no life, no life with-out its hun-ger.

When trou-bles
Each rest-less

5

S/A

T/B

G

mf

Then I am still and wait here in the
But when you come and I am filled with

come and my heart bur-dened be. Then I am still and wait here in the
heart beats so im-per-fect ly. But when you come and I am filled with

8

S/A

T/B

G

mp

si-lence un-til you come and sit a-while with me. You raise me
won-der, some-times I think I glimpse e-ter-ni-ty.

si-lence un-til you come and sit a-while with me. You raise me
won-der, some-times I think I glimpse e-ter-ni-ty.

the meaning of the text helps with the dynamics

You Raise Me Up

11 *mf*

S/A up so I can stand on moun-tains, you raise me up to walk on stor-my seas

T/B up so I can stand on moun-tains, you raise me up to walk on stor-my seas. I am

G

15 *f* *mf* *mf*

S/A Strong when I am on your shoul-ders. You raise me up to more than I can

T/B strong when I am on your shoul-ders. You raise me up to more than I can

G

express

comfort

18 *p* *mf* *mf*

S/A 1. be. 2. be. You raise me up so i can stand on

T/B be. be. You raise me up so I can stand on

G small group enters

Aah Aah

You Raise Me Up

22

S/A
moun-tains, you raise me up to walk on stor - my seas.

T/B
moun-tains, you raise me up to walk on stor - my seas. I am

G
Aah Aah Aah - - - - - Aah Aah Aah - - - - -

25

S/A
f Strong when I am on your shoul - ders. You raise me up to more than I can

T/B
strong when I am on your shoul - ders. You raise me up to more than I can

G
Strong (strong) your shoul - ders.

28

S/A
be. You raise me up so I can stand on moun-tains, you raise me

T/B
be. You raise me up so I can stand on moun-tains, you raise me

G
Aah Aah Aah Aah Aah - - - - -

You Raise Me Up

31

S/A up to walk on stor — my Strong when I am on your

T/B up to walk on stor - my seas. I am strong when I am on your

G - - Aah Aah Aah - - - - Strong (strong) your

f

34

S/A shoul-ders. You raise me up to more than I can be. You raise me up to

T/B shoul-ders. You raise me up to more than I can be. You raise me up to

G shoul-ders. small group rejoin main choir

mf *mp*

Be careful dynamics here

dictated to end

ff

39

S/A more than I can be - - - -

T/B more than I can be - - - -

G

ff

1) This is such a well known song. What's YOUR emotional message. Maybe something like "Bring it on", "Ready to rock"
Think about how YOU want to show the joy of the piece. Don't lose the horses right from the start. In the end it's about someone speaking to themselves, getting themselves geared up, but only at the end they're ready to rock, fly off.

2) Also here, use the text.

4) Take care of different lengths of notes (see score). The 1979 Rock Hit by QUEEN

Don't forget to sing in lines as well, sing your sentences even though there are sometimes short pauses in between.

5) Lower voices take care of upper ones, don't overpower them.

Don't Stop Me Now

For SATB and Piano

Duration: ca. 3:00

Arranged by
Mark Brymer

Words and Music by
Freddie Mercury

Great energy!

Brightly (♩ = ca. 124)

opt. Solo *mf*

Soprano
Alto

Tenor
Bass

Piano

Brightly (♩ = ca. 124)
A♭⁶(no3)
p cresc. *mf*

self a real good time, — I — feel a - live.

A♭⁶/C Fm7(add4) B♭m7(add4)

Copyright © 1978 Queen Music Ltd.
This arrangement Copyright © 2017 Queen Music Ltd.
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

add SA *mf* 8

And the world, it's turn - ing in - side out, -

unis. mf

And the world,

Eb9sus Eb Ab Ab7

f
end Solo - All

— yeah, - I'm float-ing a - round - in ec - sta - sy — so

unis. f

Db(add9) Bbm7(add4) F9

don't stop me now. — Don't stop,

f

Bbm Ab Eb Bbm7 Bbm Ab

16 Driving Rock (♩ = ca. 150)

unis. f

'cause I'm hav-ing a good_ time, hav-ing a good_ time. I'm a

unis. f

unis.

Driving Rock (♩ = ca. 150)

f

E♭ B♭m A♭/B♭ B♭m E♭ A♭/E♭ E♭7

16

unis. mf

shoot - ing star leap - ing through the sky like a ti -

mf

A♭ Cm7

mf

19

- ger, de - fy - ing the laws_ of grav - i - ty. I'm a

Fm7 B♭m7 A♭add9/B♭ B♭m E♭ E♭7

21

rac - ing car pass - ing by — like La - dy Go - di - va, I'm gon - na *unis.*

unis.

Ab Cm7 Fm7

24

go, go, go, there's no stop - ping me. — I'm *unis.*

unis.

29

Bbm Abadd9/Bb Bbm Eb Eb7 Ab

27

burn - ing through the sky, — yeah, — two *unis.*

unis.

Ab7 Db Ebm/Db Db

30

hun - dred de - grees, — that's why they call me Mis - ter Fahr - en - heit. —
unis.

Bbm7 F7/A Bbm

32

— I'm trav - 'ling at the speed of light, —

F7/A Bbm

34

— I wan - na make a su - per - son - ic man out - ta you. —

Bbm7 Ab/C Db Bb7/D Eb

36

— Don't stop me now, — I'm hav-ing such a

unis.

unis.

Ab *Fm7*

38

good time, I'm hav-ing a ball. — Don't stop me now, —

Bbm7 Bbm9 Bbm7 Eb Dbmaj7/Eb Ab Bbm Cm7 Fm7

41

— if you wan-na have a good time, just give me a call. —

unis.

unis.

Bbm7 Bbm9 Bbm7 F7/A F7

44

47

Don't stop me now, — *div.* don't stop me now, — *div.*

'cause I'm hav-ing a good _ time, *unis.* yes, I'm *unis.*

Bbm Ab Eb Bbm Ab/Bb Bbm Ab Eb Bbm

47

unis.

I don't wan-na stop at all. _____

hav-ing a good _ time, *unis.*

Ab/Bb Bbm Eb Fm7/Eb Eb Cb/Db

50

54

Whoa, — yeah! I'm burn - ing through the sky, —

Db/Eb Ab Ab7

53

56

unis.
yeah, — two hun - dred de - grees, — that's why they
unis.

D \flat *E \flat m/D \flat* *D \flat* *B \flat m9* *B \flat m7*

58

call me Mis - ter Fahr - en - heit. — I'm

F7/A *B \flat m*

60

trav - 'ling at the speed of light, — I wan - na make a

F7/A *B \flat m*

su - per - son - ic man out - ta you. _____

ff

Bbm7 Ab/C Db Bb7/D Eb N.C.

ff

62

65

Don't stop me, don't stop me, don't

64

stop me, oo, don't stop me, don't stop me, oo, —

div.

66

oo, oo, — don't stop me, don't stop me, don't
Stop — me, stop — me,

68

stop me, oo, — don't stop me, don't stop me, oo, — *div.*
stop — me now, — don't try an' stop — me, stop — me,

70

73 Stop me! Don't try an'
oo, oo, — don't stop me, don't stop me, don't
don't try an' stop — me, stop — me,

72

stop me now! — Stop me! *div.*

stop me now, — don't stop me, don't stop me, oo, —

stop — me now, — don't try an' stop — me, stop — me,

74

oo, oo, — don't stop me, don't stop me, have a

N.C.

76

good — time, good time, don't stop me, don't stop me, have a

78

81

good — time, good time. Don't stop me now, —

unis. *f*

Cb *Cb/Db* *Db/Eb* *Ab* *Fm7*

80

unis.

I'm hav - ing such a good time, I'm hav - ing a ball. —

unis.

Bbm7 *Bbm9* *Bbm7* *Eb* *Dbmaj7/Eb*

82

unis.

Don't stop me now, — if you wan - na have a good time, just

unis.

Ab *Bbm* *Cm7* *Fm7* *Bbm7* *Bbm9* *Bbm7*

85

89

give me a call. — Don't stop me now, —
 'cause I'm hav-ing a good time,

div.
unis.

F7/A F7 Bbm Ab Eb Bbm Ab/Bb Bbm

88

don't stop me now, — I
 yes, I'm hav-ing a good time,

div.
unis.

Ab Eb Bbm Ab/Bb Bbm

91

94

don't wan-na stop at all. — Don't stop me, no, no, no, —

unis.
ff
ff

Eb Fm7/Eb Eb Abm Cb

93

— don't stop me, I don't wan-na stop at all. Don't stop me,

96

Db Fb Gb Abm

unis.
no, no, no, — don't stop me. I don't wan-na stop at,

unis.

99

Cb Db Fb Gb

div.
don't wan - na stop at all. —

div.

102

Fb Gb Ab Fb Gb Ab