

Jointly commissioned by the Ocean Grove Camp Meeting Association, Ocean Grove, New Jersey
and the Summit Music Festival, Summit, New Jersey – Jason C. Tramm, Music Director

Songs of Faith

1. We Stand on a Rock

for SATB Chorus, Brass Quintet, Percussion and Organ

George Neumark (1621 - 1681)
Tr. Catherine Winkworth (1827 - 1878)
G. Walker, alt.

Gwyneth Walker

Moderate tempo ♩ = 88

with anticipation and listening

Timpani

Musical score for measures 1-4. The Percussion part (Timpani) is in bass clef, 4/4 time, with dynamics *p* and *mp*. The Organ part is in treble and bass clefs, 4/4 time, with dynamics *mp* and *(mp)*. The Pedal part is in bass clef, 4/4 time, with dynamic *p*.

Musical score for measures 5-8. The Percussion part (Perc.) is in bass clef, 4/4 time. The Organ part (Org.) is in treble and bass clefs, 4/4 time. The Pedal part (Ped.) is in bass clef, 4/4 time. A measure number '5' is written above the Percussion staff at the beginning of the section.

8 [Timp.] **A** Same tempo (♩ = 88)

Perc. *p*

S
A *div. p*
If you will lis - ten, and let God guide you,

T
B *div. p*
If you will lis - ten, and let God guide you,

A Same tempo (♩ = 88)

Org. *(p)*

Ped.

11 *cresc. poco a poco*

S
A and trust in faith through all your ways, you'll find a strength, a calm in-side you, to bear you through the

T
B *cresc. poco a poco*
and trust in faith through all your ways, you'll find a strength, a calm in-side you, to bear you through the

Org. *(p)* *cresc. poco a poco*

Ped.

16 B
 Perc. (Timp.) *f* *f* triumphantly

S
A
 dark - est days. Who trusts in God's a - bid - ing love stands on a rock that

T
B
 dark - est days. Who trusts in God's a - bid - ing love stands on a rock that

Org. B *f*

Ped.

20

Tpts. 1 2 *p* *f*

Hn. *p* *f*

Tbn. Tba. *p* *f*

Perc. (Timp.) *p* *f*

S
A
 shall not move. Be

T
B
 shall not move.

Org. *p*

Ped.

mf cantabile

23 **C** Same tempo

Tpts. 1 2

Hn.

Tbn. Tba.

Perc. Triangle

S
pa - tient and a - wait your call - ing,

A
call - ing,

T
B
in con - stant hope, with heart ___ con -

p

mf cantabile

mf cantabile

26

Tpts. 1 2

Hn.

Tbn. Tba.

Perc. Glock.

S
to walk where hea - ven's light is fall - - ing,

A
to walk where hea - ven's light is fall - - ing,

T
B
tent _____ to

Org.

Man.

p

div.

29 *poco rit.* **D** Slightly slower

Hn.

Tbn.
Tba.

Perc. Large Tom-Tom *mf*

S
A

T
B

know the love which God has sent. We trust our in-most pain is

Org.

Ped.

poco rit. **D** Slightly slower

32 *rit.* *p* **Slowly**, (*p*)

S known to God. Our souls in prayer are not a - lone.

A *div.* *p* *unis.*, (*p*) known to God. Our souls in prayer are not a - lone.

T *p*, (*p*) known to God. are not a - lone.

B *p*, (*p*) known to God. Our prayers are not a - lone.

Org. *rit.* **Slowly**, (*p*)

Ped.

Joyfully, with energy ♩ = 96

35

Tpts. 1 2 *p* *cresc.*

Hn. *p* *cresc.*

Tbn. Tba. *p* *cresc.*

Perc. Bongo *p* *cresc.*

38

Tpts. 1 2 *(cresc.)* *f*

Hn. *(cresc.)* *f*

Tbn. Tba. *(cresc.)* *f*

Perc. *(cresc.)* *f*

E

S Ah, sing, *f*

A pray, *f*

T pray, *f*

B *f*

Org. *mf* *f*

Ped. *f*

E and

41

Tpts. 1
2

Hn.

Tbn.
Tba.

Tba.

Perc.

S.
A.
T.
B.

Org.

Ped.

fol - low your wor - ship

fol - low your wor - ship

keep your ways un - swerv - ing

44 *poco rit. Slightly slower*

Tpts. 1 2

Hn.

Tbn. Tba.

Tba.

Perc. Low Tom $p < f$ Susp. Cym.

S
faith - full - y God comes to each of us (*f*)

A
faith - full - y God comes to each of us (*f*)

T
and trust The Word, though un - de - serv - ing. God comes to each of us

B
and trust The Word, though un - de - serv - ing. God comes to each of us

Org. *poco rit. Slightly slower* (*f*)

Ped. (*f*)

48 *p sub.* , (*p*) *rit.* ,

S
A un - a - ware, and bathes us in e - ter - nal lov - ing care.

T
B *p sub.* *unis. (p)*
un - a - ware, Hmm e - ter - nal lov - ing care. _____

Org. *p* *rit.*

Ped.

51 **F** Quickly, with growing energy ♩ = 112

Tpts. 1 2

Hn. *p*

Tbn. Tba. *p*

Perc. Maracas *pp*

T *(p)*
lis - ten, _____ lis - ten, _____

B *(p)*
Lis - ten, _____ lis - ten, _____

F Quickly, with growing energy ♩ = 112
(play only if needed to support chorus)

Org. *p*

Ped.

55 **1. p**

cresc. *rit.*

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. (Mar.) *cresc.*

S *div. p rhythmically* *cresc.* **p cresc.** Ah
 Let God guide you, guide _____ you.

A *p rhythmically* *cresc.*
 Let God guide you, guide _____ you.

T *cresc.*
 lis-ten, lis-ten, lis-ten, lis-ten,

B *cresc.*
 lis-ten, _____ lis-ten, _____ lis-ten, _____ lis-ten, _____

Org. **Play** *cresc.* *rit.*

Ped.

59 **G Grandly** ♩ = 88

Tpts. 1 2 *sfp* *f*

Hn. *sfp* *f*

Tbn. *sfp* *f*

Tba. *sfp* *f*

Perc. *f* Timp. *f* Susp. Cym.

S *unis. f triumphantly*
 who trusts in God's a - bid - ing love stands on a rock that shall not,

A *f triumphantly* *div.*
 who trusts in God's a - bid - ing — love stands on a rock that shall not,

T *f triumphantly*
 who trusts in God's a - bid - ing love stands on a rock that shall not,

B *f triumphantly*
 who trusts in God's a - bid - ing — love stands on a rock that shall not,

G Grandly ♩ = 88

Org. *f*

Ped. *f*

63 *rit. to end*
a2

The musical score consists of the following parts:

- Tpts. 1 & 2:** Trumpets, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- Hn.:** Horns, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- Tbn.:** Trombones, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- Tba.:** Tubas, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- Timp.:** Timpani, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- S, A, T, B:** Vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "shall not, shall not move!". Each part has a long note on "move!" that crescendos to *ff*.
- Org.:** Organ, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.
- Ped.:** Pedal, playing a rhythmic pattern of eighth notes, starting with a *sfz* dynamic and increasing to *f*.

3'00"

2. Glorious Things

for SATB Chorus, Brass Quintet, Percussion and Organ

John Newton (1725 - 1807)

Gwyneth Walker

G. Walker, alt.

$\text{♩} = 80$

1. *mf* detached

Tpts. 1
2

2. *p* detached

Hn.

p detached

Tbn.

p

detached

mf

Tba.

p detached

Perc.

High Bongo

p

mf

S

A

T

B

$\text{♩} = 80$

Org.

Ped.

mf

5 **A**

Tpts. 1 2 *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Perc. [High Bongo] *f*

S *f* celebratory, crisply
 Glo - rious things of thee are spo - ken, ——— Zi - on, — Cit - y of our God, —

A *f* celebratory, crisply
 Glo - rious things of thee are spo - ken, ——— Zi - on, — Cit - y of our God; —

T *f* celebratory, crisply
 Glo - rious things of thee are spo - ken, ——— are — spo - ken, — Zi - on, — Cit - y of our God; —

B *f* celebratory, crisply
 Glo - rious things of thee are spo - ken, ——— Zi - on, — Cit - y of our God; —

A

Org. *f*

Ped. *f*

8

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc.

S
our God; with the sa-cred Word un-bro-ken, _____

A
with the sa-cred Word un-bro-ken, _____

T
with the sa-cred Word un-bro-ken, _____ un - bro - ken, _

B
with the sa-cred Word un-bro-ken, _____

Org.

Ped.

ff

B

Tpts. 1
2

Hn.

Tbn.

Tba.

[High Bongo]

Perc. *Tri.*

S
built on_ faith, and faith a - lone, _____ a - lone. *div.* On the Rock of A - ges found - ed, -

A
built on_ faith, and faith a - lone. _____ On the Rock of A - ges found - ed, -

T
built on_ faith, and faith a - lone. _____

B
built on_ faith, and faith a - lone. _____

B

Org.

Ped.

14

The musical score is arranged in a grand staff format. It includes parts for Tpts. 1 & 2, Hn., Tbn., Tba., Perc., S., A., T., B., Org., and Ped. The score begins at measure 14. The woodwinds (Hn., Tbn., Tba.) play a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The percussion part has a single eighth note in measure 14. The vocal parts (S., A., T., B.) enter in measure 15 with the lyrics "what can shake thy sure re-*unis.* pose?". The tenor and bass parts have "Ah" vocalizations in measures 15 and 16, followed by the lyrics "With sal-va-tion's walls sur-round-ed," in measure 17. The organ and pedal parts provide harmonic support throughout the passage.

18 *a2*

Tpts. 1 2 *p* *f* *mf*

Hn. *p* *f* *mf*

Tbn. *mf*

Tba. *mf*

Perc. Tambourine *mf*

S. *div. p* *f* *unis.*
Ah _____ you will smile at all your foes.

A. *div. p* *f* *unis.*
Ah _____ you will smile _____ at all your foes.

T. *unis.*
_____ you will smile _____ at all your foes.

B. _____ you will smile, you will smile at all your foes.

Org.

Ped.

21 **C**

The musical score is arranged in a grand staff format. It includes parts for Trumpets (Tpts.), Horns (Hn.), Trombones (Tbn.), Tubas (Tba.), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), and Pedal (Ped.). The percussion part includes Hi Bongo and Med. Tom-Tom. The vocal parts (S, A, T, B) have lyrics: "Glo-ry! Glo-ry! Glo-ry!". Performance instructions include *f* (forte) and *lightly tongued*. A common time signature **C** is indicated at the beginning of the score.

24

The musical score is arranged in a grand staff format. It includes parts for Trumpets (Tpts.), Horns (Hn.), Trombones (Tbn.), Tubas (Tba.), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), and Pedal (Ped.). The percussion part includes Bongo and Medium Tom. The vocal parts (S, A, T, B) all sing the word "Glorious" in a short phrase. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are marked with a piano (*p*) dynamic. The organ and pedal parts provide harmonic support with sustained chords and a simple bass line.

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Bongo] [Med. Tom]

S

A

T

B

Org.

Ped.

Glo-ry!

Glo-ry!

Glo-ry!

Glo-ry!

p

p

p

D Glock.
(as a "watery" background)

27

Perc. *pp*

S *p watery*
Ah _____

A *p watery*
Ah _____

T *mf cantabile*
See, the streams of liv - ing wa - ters, _____ spring - ing from e - ter - nal love, _____

B *mf cantabile*
See, the streams of liv - ing wa - ters, _____ spring - ing from e - ter - nal love, _____

D *pp* (as a "watery" background)

Org. *p*

30

Perc.

S *(p)* *mf cantabile*
Ah _____ well sup - ply thy sons and daught - ers, _____ and all fear of want re - move. _____

A *(p)* *mf cantabile*
Ah _____ well sup - ply thy sons and daught - ers, _____ and all fear of want re - move. _____

T *p*
Ah _____

B *p*
Ah _____

Org.

34 E Cup mute rem. mute

Tpts. 1 2

Hn. Mute *p* *mf*

Tbn. Tuba Tbn. - Cup mute *p* *mf* (Open) *p*

Perc.

S A

who can faint while such a riv - er

T B

Ah faint, such a riv - er

Org. E

37 rem. mute rit. tenderly

Hn. rem. mute (Tbn.)

Tbn. Tuba

S A

ev - er will their thirst as - suage? — Grace which like the Lord, the giv - er, —

T B

er, — as - suage, — Grace which like the Lord, — the giv - er, —

Org. rit. tenderly *p* (*p*)

41 **Slowly** *accel.* **F** *a tempo* (♩ = 80)

Tpts. 1 2 *Open* *mf* *f*

Hn. *Open* *mf* *f*

Tbn. *Open* *mf* *f*

Tba. *mf* *f*

Perc. *Tamb.* *mf* *f*

S *(p)* *f*
nev - er fails ____ from age to age. Glo - ry! Glo - ry! Glo -

A *(p)* *f*
nev - er fails ____ from age to age. Glo - ry! Glo - ry!

T *(p)* *f*
fails, ____ age ____ to ____ age. ____ Glo - ry! Glo - ry!

B *(p)* *f*
fails, ____ age to age. ____ Glo - ry! Glo - ry!

Slowly *accel.* **F** *a tempo* (♩ = 80)

Org. *mf* *f*

Ped. *mf* *f*

44

Tpts. 1 2

Hn.

Tbn.

Tba.

[Tamb.] High Bongo

Perc.

S

A

T

B

Org.

Ped.

lightly tongued

p

f

ry! Glo-ry, glo - ry glo-ry,

Glo - - - - ry! Glo - ry! Glo-ry, glo - ry glo-ry,

Glo - - - - ry! Glo-ry, glo - ry glo-ry,

Glo - - - - ry! Glo-ry, glo - ry glo-ry,

G

47 *p* Round each hab-i-ta-tion hov - ering, see the cloud and fire ap - pear *mf* *div.* for a

p Round each hab-i-ta-tion hov - ering, see the cloud and fire ap - pear *mf* for a

p Round each hab-i-ta-tion hov - ering, see the cloud and fire ap - pear

p mm hov - ering, see the cloud and fire ap-pear, ap - pear,

G

Org. *p*

Ped. *p*

51 *p* glo - ry and a cov - ering, show - ing that the Lord is

p glo - ry and a cov - ering, show - ing that the Lord is

mf glo - ry and a cov - ering, show - ing that the Lord is

mf *div.* glo - ry and a cov - ering, *unis.* show - ing that the Lord is

p glo - ry and a cov - ering, show - ing that the Lord is

Org. *mf* *p*

Ped. *p*

H Grandly ♩ = 72

rit.

54 *a2*

p *f*

Hn. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Perc. High Bongo Med. & Low Tom-Toms *mf* *f* Susp. Cym.

S *cresc.* *unis.* *div.* *f grandly*
 near, the Lord is near! Glo - rious things of thee are spo - ken,

A *cresc.* *f grandly*
 near, the Lord is near! Glo - rious things of thee are spo - ken,

T *cresc.* *div. f grandly*
 near, the Lord is near! Glo - rious things of thee are spo - ken,

B *cresc.* *f grandly*
 near, the Lord is near! Glo - rious things of thee are spo - ken,

rit.

H Grandly ♩ = 72

Org. *f*

Ped. *f*

57

The score consists of the following parts:

- Tpts. 1 & 2:** Trumpets 1 and 2. Part 1 has a melodic line with dynamics *mf*, *f*, and *mf*. Part 2 is mostly rests.
- Hn.:** Horns. Melodic line with dynamics *mf*, *f*, and *mf*.
- Tbn.:** Trombones. Melodic line with dynamics *mf*, *f*, and *mf*.
- Tba.:** Tuba. Melodic line with dynamics *mf*, *f*, and *mf*.
- Perc.:** Percussion. Includes High Bongo, Susp. Cym., and Low Tom. Dynamics are *mf*, *f*, and *mf*.
- S.:** Soprano. Lyrics: "Glo-rious things of thee are spo-ken, Glo -". Dynamics: *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*. Includes *unis.* marking.
- A.:** Alto. Lyrics: "Glo-rious things of thee are spo-ken, Glo -". Dynamics: *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*.
- T.:** Tenor. Lyrics: "Glo-rious things of thee are spo-ken, Glo -". Dynamics: *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*. Includes *unis.* marking.
- B.:** Bass. Lyrics: "Glo-rious things of thee are spo-ken, Glo -". Dynamics: *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*.
- Org.:** Organ. Dynamics: *f*.
- Ped.:** Pedal. Dynamics: *f*.

60

Tpts. 1 2 *f* *mf* *f*

Hn. *f* *mf* *f*

Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Perc. [High Bongo Susp. Cym.] *f* *mf* *f*
[Low Tom] *f* *mf* *f*

S *div.* - rious things of thee are spo-ken, ____ Glo - - - - - * Glo - -

A - rious things of thee are spo-ken, ____ Glo - - - - - ry!

T *div.* - rious things of thee are spo-ken, ____ Glo - - - - -

B - rious things of thee are spo-ken, ____ Glo - - - - -

Org. *(f)*

Ped. *(f)*

I

*The second syllable of "Glory" is omitted in Soprano and Tenor, and covered by Alto and Bass. This is to permit better breathing between phrases.

rit.

63

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc. *(f)* *p* *ff* Susp. Cym.

S
Glo - - - ry! Glo - - - ry!

A
Glo - - - ry! Glo - - - ry, Glo-ry! Glo - - - ry!

T
Glo - - - ry! Glo - - - ry! Glo - - - ry!

B
div. *unis.* *ff*
- ry! Glo - - - ry! Glo - - - ry, Glo-ry! Glo-ry!

rit.

Org.

Ped.

3. The Gift of Love

Recitative for SATB Quartet Soli and Organ

1 Corinthians 13:1

Gwyneth Walker

G. W., alt.

recitative style
mf

$\text{♩} = 60$

S *If I*

Org. *p as a quiet background*

Ped.

4

S speak with the words of the heav-en-ly an-gels, — the heav-en-ly an-gels, — the heav'n - ly —

Org.

Ped.

7 *rit. Slowly a tempo (♩ = 60)*

S an-gels, but have not love, I am on-ly a clam-or of sound, a crash - ing - cym - bal *f*

A *mf* *If I*

Org. *f*

Ped. *f*

10 **A**

A have the gift of proph-e - sy, and can know all mys - t'ries,

T *mf* And if I have a faith that can move

Org. *mf*

Ped.

13

S but have not love,

A but have not love, _____

T moun - tains, I am noth - ing. _____

B *mf* If I give

Org.

Ped.

16 **B**

T
B

but have not
all that I pos-sess to the poor, — and sur - ren - der my bod - y to flames, —

Org.

Ped.

19 **C**

S
A
T
B

Love _____ is pa-tient,
but have not love, I am noth-ing. _ love is kind,
love, _____ I am noth-ing. _
I am noth-ing. _

Org.

Ped.

23 *poco rit.* **Slower** **D** *a tempo* (♩ = 60)

S
love is not proud.

A
love is not proud.

T
love does not en-vy, love is not proud. *p* love is not self-seek-ing,

B
love does not boast, love is not proud. *p* Love is not rude, love is not self-seek-ing,

poco rit. **Slower** **D** *a tempo* (♩ = 60)

Org.
p

Ped.

26 *poco accel.* **f** ♩ = 80

S
Love does not de-light in e - vil,

A
p cresc. love is not eas - i - ly an - gered, it keeps no rec - ord of wrongs. **f** Love does not de-light in e - vil,

T
cresc. love is not eas - i - ly an - gered, it keeps no rec - ord of wrongs. **f** not de -

B
cresc. love is not eas - i - ly an - gered, it keeps no rec - ord of wrongs. **f** not de -

poco accel. ♩ = 80

Org.
cresc. **f**

Ped.

poco rit. **E With slight motion** ♩ = 72

S
but re - joic-es in the truth. Love al-ways pro-tects, al-ways trusts, al-ways hopes,

A
but re - joic-es in the truth. Love al-ways pro-tects, al-ways trusts, al-ways hopes,

T
light in e - vil, but re - joic-es in the truth. Love al-ways pro-tects, al-ways trusts, al-ways hopes,

B
light in e - vil, but re - joic-es in the truth. Love al-ways pro-tects, al-ways trusts, al-ways hopes,

Org.
p

Ped.

33 *cresc.* *f* *rit.* ♩ = 60

S
al-ways per-se - veres. Love nev-er fails. If I

A
al-ways per-se - veres. Love nev-er fails.

T
al-ways per-se - veres. Love nev-er fails.

B
al-ways per-se - veres. Love nev-er fails.

Org.
f *rit.* ♩ = 60

Ped.
f

37 **F**

S speak with the words of the hea - ven - ly an - gels, —

A and have the gift of proph - e - sy, —

T And if I

B

Org. **F**

Ped.

39 [2+3+2+2] *mf*

S I am

A *mf* I am

T have a faith that can move — moun - tains,

B and sur - ren - der my bod - y to flames, —

Org. [2+3+2+2]

Ped.

42

S
noth-ing, I am noth-ing, I am noth-ing, I am noth - ing, _____

A
noth-ing, I am noth-ing, I am noth - ing. _____

T
I am noth-ing, I am noth-ing, noth-ing. _____

B
And when there are

Org.
p

Ped.
p

44 **G**

S
they will cease. they_ will be si - lent.

A
they will cease. they_ will be si - lent.

T
they will cease. they_ will be si - lent.

B
proph-e - cies, _____ And when there are voi - ces, _____ Where there is

Org.
(p) *mp*

Ped.
mp *mf*

46

S *mf* it will pass _____ *f* a - way. For we know, *p* on - ly in part, and we *f*

A *mf* it will pass _____ *f* a - way. For we know, *p* on - ly in part, and we *f*

T *mf* it will pass _____ *f* a - way. For we know, *p* on - ly in part, and we *f*

B know - ledge, _____ *f* For we know, _____ and we *(f)*

Org. *mf* *f*

Ped. *f*

48

S *p* proph - e - sy, on - ly in part. *f* comes, the im - per - fect dis - ap - pears. — The *mf*

A *p* proph - e - sy, on - ly in part. *f* comes, the im - per - fect dis - ap - pears. — *mf*

T *p* proph - e - sy, on - ly in part. *f* comes, the im - per - fect dis - ap - pears. — *mf*

B *p* proph - e - sy, *f* But when per - fec - tion comes, *mf* the im - per - fect dis - ap - pears. —

Org. *p*

Ped.

51

S heav-en-ly an-gels, —

A the gift of proph-e - sy, —

T a faith like a moun-tain, —

B sur - ren - der my bod - y to

Org.

Ped.

53

S *(mf)* And now these three gifts re-main: faith, hope, love. — But the *rit.* **Slowly**

A *(mf)* And now these three gifts re-main: faith, hope, love. — But the

T *(mf)* And now these three gifts re-main: faith, hope, love. — But the

B flames, — And now these three gifts re-main: faith, hope, love. — But the

Org. **I** *rit.* **Slowly**

Ped.

56 *p* *a tempo* (♩ = 60)

S
great-est of these is love, —

A
great-est of these is I am noth-ing, I am noth-ing, —

T
great-est of these is I am noth-ing, I am noth-ing,

B
great-est of these is ah - - - -

a tempo (♩ = 60)

Org. *pp* barely audible

Ped.

58 *rit.*

S
love.

A
ah, love.

T
love.

B
love.

I am noth-ing, I am noth-ing, love.

rit.

Org.

Ped.

4. Were You There?

for Trumpet Solo and Organ

Gwyneth Walker

Slowly, freely
sorrowfully

Tpt. *p* *mp*

9 **Moderate tempo** ♩ = 108 *poco accel.* **Slightly faster**

Org. *lush, warm sound* *p* *mf*

Ped. *p*

16 *rit.* ♩ = 108 **A** *mf cantabile*

Org. *rit.* ♩ = 108 **A** *p*

Ped. *p*

22

29 B

Tpt.

Org.

Ped.

35 *accel.*

Tpt.

Org.

Ped.

41 **With motion ♩ = 120** C

Tpt.

Org.

Ped.

47

Tpt.

Org.

Ped.

54 *rit.* ♩ = 108

Tpt. *p*

Org. *rit.* ♩ = 108 *p* *mp*

Ped.

59 **D** Solo stop - Oboe

Org. *mf* *p*

Ped. *p*

63

Org.

Ped.

68 **E**

Tpt. *p* *mf* *p < mf* *p <*

Org. **E**

Ped.

73

Tpt. *mf*

Org.

Ped.

78 *accel.* **F** Lively ♩ = 120 *f*

Org. *accel.* **F** Lively ♩ = 120 Full sound *f* Bright sound

Ped.

82

Tpt.

Org.

Ped.

86

Tpt.

Org.

Ped.

90

Tpt.

Org.

Ped.

95

Tpt.

Org.

Ped.

G Slightly slower *rit.*

mf

G Slightly slower *rit.*

mf *mp*

100 **Slower** *freely*

Tpt. *f*

Org. *p* *freely*

Ped.

103 **H** *a tempo* (♩ = 120) *rit.* **Slower**

Tpt. *mf* *mp* *p*

Org. *p* *rit.* **Slower**

Ped.

109 *rit.* *bow head in reverence*

Tpt. *pp*

Org. *rit.* *pp*

Ped.

5. Abide With Me

for SATB Chorus and Organ

Henry Lyte (1793–1847)
G. W., alt.

Gwyneth Walker

Slowly, gently ♩ = 100
Lush strings/celestes

Org. *p* *mp*

Ped.

7 **A** *p peacefully*

S
Come, stay by me, Lord, when falls the e-ven-tide. The dark-ness deep-ens,

A
p peacefully
Come, stay by me, Lord, when falls the e-ven-tide. The dark-ness deep-ens,

T
p peacefully
Come, stay by me, Lord, when falls the e-ven-tide. The dark-ness deep-ens, Lord, —

B
p peacefully *div.*
Come, stay by me, Lord, when falls the e-ven... The dark-ness deep-ens, _____ Lord, —

A

Org. *pp* (*pp*)

Ped.

13 B

S Lord, with me a - bide. When oth - er help - ers fail, and com - forts flee,

A Lord, with me a - bide. When oth - er help - ers fail, and com - forts flee, _____

T _____ with me a - bide. When oth - er help - ers fail, _____ and com - forts flee, _____

B _____ with me a - bide. _____ When oth - er help - ers fail, _____ and com - forts flee,

Org. B

Man.

19

S Help of the help - less, Lord, come stay by me.

A Help of the help - less, Lord, come stay by me.

T Help of the help - less, Lord, come stay by me.

B Help of the help - less, Lord, come stay by me.

Org.

25 *accel.*

S _____

A _____

T stay _ by me. _____

B stay _ by me. _____

Org. *accel.* *p* *cresc.*

C With motion ♩ = 120

30 *mf*

S A Swift to its close ebbs out our lit - tle day.

T B *mf* Earth's joys grow

C With motion ♩ = 120

mf

Org.

Ped.

D

35 *(mf)*

S Change and part - ing all a -

A *(mf)* Change and part - ing all a -

T dim, the glor - ies pass a - way. Change and part - ing,

B dim, the glor - ies pass a - way. *div.* Change and part - ing,

D

Org.

Ped.

40

S round I see. *f* O Lord who chan-ges not, *f*

A round I see. *f* *div.* *f* *unis.* O Lord who chan-ges not,

T a - round I see. *f* O Lord who chan-ges not,

B a - round I see. *unis.* *div.* *f* *unis.* O Lord who chan-ges not,

Org. *f*

Ped. *f*

46

S O Lord who chan-ges not, come stay by me, come stay by me, come stay by me, come stay by me. *sustained* *p*

A O Lord who chan-ges not, come stay by me, come stay by me, come stay by me, come stay by me. *div.* *unis.* *div.* *sustained* *p*

T O Lord who chan-ges not, come stay by me, come stay by me, come stay by me, come stay by me, come stay by me, come stay by me. *sustained* *div.* *p* *pp*

B O Lord who chan-ges not, come stay by me, come stay by me, come stay by me, come stay by me, come stay by me, come stay by me. *div.* *unis.* *sustained* *div.* *p* *pp*

Org. *p*

Ped. *p*

52 **E**

mf espr.

S I need your pres-ence ev - 'ry pass - ing hour, pass - ing hour,

mf espr. unis.

A I need your pres-ence ev - 'ry pass - ing hour, pass - ing hour.

unis. mf espr.

T stay by me, come stay by me, come stay. On - ly your grace can con - quer,

mf espr. unis.

B stay by me, come stay by me, come stay. On - ly your grace can con - quer,

E

mf

Org. *p* *mf*

Ped. *(p)*

58

mf *p*

S On - ly your Light — my guide and stay can be.

div. mf unis. p

A On - ly your Light — my guide and stay can be. —

T con - quer e - vil's pow'r. —

B con - quer e - vil's pow'r. —

Org. *p* *mf* *mf*

Ped. *mf*

64 **F** *accel.* *mf* *div.*

S *mf* *div.* Through cloud and

A *(p)* *div.* *mf* *div.* cloud and sun - shine, Through cloud and

T *p* *mf* Through cloud and sun - shine, cloud and, cloud and sun - shine, through cloud and
Through cloud and sun - shine,

B *p* *mf* Through cloud and, cloud and sun - shine, cloud and sun - shine, cloud and sun - shine, through cloud and

Org. **F** *p* *mf* *accel.*

Ped. *p*

69 **G** *Faster* ♩ = 132 *f*

S *f* sun - shine, Lord, come stay by me. Hold high your cross,

A *unis.* *f* *div.* sun - shine, Lord, come stay by me. Hold high your cross,

T *div.* *f* *unis. f* sun - shine, Lord, come stay by me. be -

B *f* *f* sun - shine, Lord, come stay by me. be -

Org. **G** *Faster* ♩ = 132 *f* *(f)*

Ped. *f*

74

S *(f)* Shine through the gloom,

A *(f)* Shine through the gloom,

T *p* fore my clos-ing eyes. *f* and point me to the *div.*

B *p* fore my clos-ing eyes. *div. f* and point me to the

Org. *f*

Ped. *p* *f*

79

S *unis. p cresc.* Heav'n's morn-ing breaks, and earth's vain shad-ows flee.

A *unis. p cresc.* Heav'n's morn-ing breaks, and earth's vain shad-ows flee.

T *unis. p cresc.* skies. Heav'n's morn-ing breaks, and earth's vain shad-ows flee.

B *p cresc.* skies. Heav'n's morn-ing breaks, and earth's vain shad-ows flee.

Org. *p* *f*

Ped.

84 *f*

S In life, in death, O Lord, in life, in

A *div. f unis.* In life, in death, O Lord, in life, in *div. unis.*

T *f* In life, in death, O Lord, in life, in

B *div. f unis.* In life, in death, O Lord, in life, in *div. unis.*

Org.

Ped. *f*

89 *div. sustained unis.*

S death, O Lord come stay by me, come stay by me, come strength-en me, come

A *sustained div. unis.* death, O Lord come stay by me, come stay by me, come strength-en me, come

T *sustained* death, O Lord come stay by me, come stay by me, come strength-en me,

B *sustained* death, O Lord come stay by me, come stay by me, come strength-en me,

Org. *mf*

Ped.

94 *div.* **I** (*f*) *unis.*

S live in me, O Lord! Shine through the gloom and

A live in me, O Lord! Shine through the gloom and

T O Lord! Shine through the gloom,

B O Lord! Shine through the gloom,

I Bright sound

Org. *f*

Ped. *f*

98 *unis.*

S point me to the skies. Hold high your cross be -

A point me to the skies. Hold high your cross be -

T *unis.* skies. Hold high your cross,

B *unis.* skies. Hold high your cross,

Org.

Ped.

102

J

S fore my clos - ing eyes.

A fore my clos - ing eyes.

T eyes. — Heav'n's morn - ing breaks, and earth's vain shad - ows

B eyes. — Heav'n's morn - ing breaks, and earth's vain shad - ows

Org. *mf*

Ped. *mf*

107

S O Lord who chan - ges not, O Lord who chan - ges not,

A flee. — O Lord who chan - ges not, O Lord who chan - ges not,

T flee. O Lord who chan - ges not, — O Lord who chan - ges not,

B flee. O Lord who chan - ges not, — O Lord who chan - ges not, —

Org. *p* *mp*

Ped.

poco rit.

K Slightly slower

♩ = 120

112

S *mf* *div.* *f*
O Lord who chan - ges not, come stay by me. Come strength - en me,

A *mf* *div.* *f* *unis.*
O Lord who chan - ges not, come stay by me. Come strength - en me,

T *mf* *f*
O Lord who chan - ges not, come stay — by — me. Come

B *mf* *unis.* *f* *div.*
O Lord who chan - ges not, come stay — by — me. Come

poco rit.

K Slightly slower

♩ = 120

Org. *f*

Ped. *f*

117

S *div.* *unis.*
come live in me! O Lord, come

A *div.* *unis.*
come live in me! O Lord, come

T *unis.*
strength - en me, come live in me! O Lord, come

B *unis.*
strength - en me, come live in me! O Lord, come

Org.

Ped.

L *rit. to end*

123 *dim. to end* *dim. sempre* *sustained, as a prayerful recitative*

S live in me, come live in me, come live in me, come live in me, O

A *dim. to end* *dim. sempre* *sustained, as a prayerful recitative*

live in me, come live in me, come live in me, come live in me, O

T *dim. to end* *dim. sempre* *sustained, as a prayerful recitative*

live in me, come live in me, come live in me, come live in me, O

B *dim. to end* *dim. sempre* *div.* *sustained, as a prayerful recitative*

live in me, come live in me, come live in me, come live in me, O

L *rit. to end*

Org. *dim. to end* *mf* *mp* *p*

Man.

(rit.)

127 (dim.) *very sustained unis.*

S Lord, O Lord, O Lord, O Lord, O Lord, a - bide with me.

A (dim.) *very sustained unis.*

Lord, O Lord, O Lord, O Lord, O Lord, a - bide with me.

T (dim.) *very sustained*

Lord, O Lord, O Lord, O Lord, O Lord, O Lord, a - bide with me.

B (dim.) *very sustained unis.*

Lord, O Lord, O Lord, O Lord, O Lord, O Lord, a - bide with me.

(rit.)

Org. *pp*

6. Where Moses Stood!

for SATB Chorus, Brass Quintet, Percussion and Organ

Traditional
American Spiritual

O Mary Don't You Weep!
Gwyneth Walker, arr.

$\text{♩} = 66$

The score is arranged for SATB Chorus, Brass Quintet, Percussion, and Organ. The tempo is marked $\text{♩} = 66$. The key signature has one flat (B-flat). The time signature is 4/4. The brass instruments (Tpts., Hn., Tbn., Tba.) play a melody marked *f* *boldly*. The percussion includes Low Tom and High & Low Bongos. The organ and pedal parts are also present.

* Grace notes precede the beat.

5

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc.

f powerfully, with conviction

S
If I could, I sure-ly would _____ stand on the rock where Mo - ses stood! _____

f powerfully, with conviction

A
If I could, I sure-ly would _____ stand on the rock where Mo - ses stood! _____

f powerfully, with conviction

T
If I could, I sure-ly would _____ stand on the rock where Mo - ses stood! _____

f powerfully, with conviction

B
If I could, I sure-ly would _____ stand on the rock where Mo - ses stood! _____

Org. *f*

Ped.

9

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Bongos]
[Tom-Tom]

S
Pha-raoh's Ar-my got drown - - ded. Oh, Mar - y, don't you

A
Pha-raoh's Ar-my got drown - - ded. Oh, Mar - y, don't you

T
Pha-raoh's Ar-my got drown - - ded. Oh, Mar - y, don't you

B
Pha-raoh's Ar-my got drown - - ded. Oh, Mar - y, don't you

Org.

Ped.

12 **A** Lively ♩ = 120

Tpts. 1 2

Hn.

Tbn.

Perc. Tamb. *f*

S
A weep.

T
B weep.

A Lively ♩ = 120

Org.

16 **B**

Hn. *joyfully*

Tbn. *joyfully*

Perc.

[quick diction]
(f) joyfully

S
A Oh, Mar-y don't you weep, *(f)* joyfully Oh, Mar-y don't you weep,

T
B don't you mourn,— don't you mourn,—

B

Org. *joyfully*

18

2.

Tpts. 1 2

Hn.

Tbn.

[Tamb.]

Perc.

S
A

Pha-raoh's Ar-my got drown - - ded. Oh, Mar-y don't you weep, _____

T
B

drown - ded. don't you weep, and _____

Org.

21

Cup mute

Tpts. 1 2

Muted *mf as wings*

Hn.

mf as wings

Cup mute

Tbn.

mf as wings

Perc.

p

S
A

don't you mourn.

T
B

don't you mourn.

Org.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It is in 2/4 time and features a key signature of one flat (B-flat). The first system (measures 18-20) shows the vocal soloists (Soprano and Alto) singing 'Pha-raoh's Ar-my got drown - - ded. Oh, Mar-y don't you weep, _____'. The instrumental parts include Trumpets 1 and 2, Horns, Trombones, Percussion (with a Tambourine), and Organ. The second system (measures 21-23) shows the vocal soloists singing 'don't you mourn.'. The instrumental parts continue with various dynamics and articulations, including 'Cup mute', 'Muted', and 'mf as wings'.

24 **C**

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. *Susp. Cym.*
*Hi & Low Bongos **mf***

S ***mf** lightly*
One of these morn-ings when the sun shines bright, _____ gon-na

A ***mf** lightly*
One of these morn-ings when the sun shines bright, _____ gon-na

T ***mf** lightly*
bright, _____

B ***mf** lightly*
bright, _____

C

Org. ***mf** as wings*

Ped.

27

Tpts. 1 2

Hn.

Tbn.

Tba.

[Susp. Cym.]

Perc.

[Bongos] *(mf)*

S

put on my wings and take to flight. *div.* Pha-raoh's Ar-my got *unis.*

A

put on my wings and take to flight. Pha-raoh's Ar-my got

T

flight,

B

flight,

Org.

Ped.

31

Tpts. 1 2 rem. mute

Hn. rem. mute

Tbn. rem. mute

Tba.

Perc.

S *div.* *unis.*
drown - ded. Oh, Mar-y don't you weep,

A
drown - ded. Oh, Mar-y don't you weep,

T
drown - ded, don't you weep, and _

B
drown - ded, don't you weep, and _

Org.

Ped.

35 **D**

Open *f* *fp*

Hn. Open *f* *fp*

Tbn. Open *f*

Tba. *f*

Perc. Low Bongo Hi-Hat Cym. (closed)

Med. & Low Tom-Tom *mf* *f*

S *f* very energetically *div.*

A *f* very energetically

T *f* very energetically

B *f* very energetically

Org. **D**

Ped.

don't you mourn. — Oh, Mar-y don't you weep, don't you mourn,

don't you mourn. — Oh, Mar-y don't you weep, don't you mourn,

don't you mourn. Oh, Mar-y, Mar-y, don't you weep, don't you mourn,

don't you mourn. Oh, Mar-y, Mar-y, don't you weep, don't you mourn, —

38

The musical score is arranged in a multi-staff format. At the top, the brass section includes Trumpets 1 and 2, Horns, Trombones, and Tubas. The percussion section includes Hi-Hat, Low Tom, and Hi Bongo. The vocal section includes Soprano, Alto, Tenor, and Bass. The Organ and Pedal parts are at the bottom. The score is in 3/4 time with a key signature of one flat (B-flat). Dynamics include *f* (forte) and *sfp* (sforzando piano). The lyrics are: "oh, Mar-y don't you weep, don't you mourn. Pha - raoh's Ar-my got Oh, Mar-y, Mar-y, don't you weep, don't you mourn... Pha - raoh's Ar-my".

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Hi-Hat] [Low Tom] Hi Bongo

S

A

T

B

Org.

Ped.

oh, Mar-y don't you weep, don't you mourn. Pha - raoh's Ar-my got

oh, Mar-y don't you weep, don't you mourn. Pha - raoh's Ar-my got

Oh, Mar-y, Mar-y, don't you weep, don't you mourn... Pha - raoh's Ar-my

Oh, Mar-y, Mar-y, don't you weep, don't you mourn... Pha - raoh's Ar-my

41

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc. [Bongo] Hi-Hat Cym. (closed)

S
A

drown - ded. Oh, Mar-y don't you weep, don't you mourn.

T
B

got drown - ded. Don't you weep, and don't you mourn.

Org.

E Same tempo (♩ = 120)

45

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc. Hi Bongo

49 *rit.*

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc.
Low Tom

S
A

unis. (All Women)
p
Ah

F Slower ♩ = 100

53 *mf gently*

S
A
T
B

Broth-ers and sis-ters don't you cry, One _____ of these nights 'round

Broth-ers and sis-ters don't you cry, One _____ of these nights 'round

mf gently
they'll be good times bye and bye. One of these nights 'round

mf gently
they'll be good times bye_ and_ bye. 'round

F Slower ♩ = 100

Org.

Ped.

mf

58 *rit.* **Lively ♩ = 144**

Tpts. 1 2 *a2*

Hn. *f*

Tbn. *f*

Tba. *f*

Perc. *mf < f* Hi Bongo

S *div.* *unis. f* *div.*
twelve o'-clock, this old world is gon-na rock, - gon-na

A *div.* *unis. f*
twelve o'-clock, this old world is gon-na rock, - gon-na

T *f* *div.*
twelve o'-clock, this old world is gon-na rock, - gon-na

B *f*
twelve o'-clock, this old world is gon-na rock, - gon-na

rit. **Lively ♩ = 144**

Org.

Ped.

G raucous/joyous interlude

63

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Hi Bongo] [Low Tom] + Low Bongo + Med. Tom

S

A

T

B

Org.

Ped.

The score is written for a large ensemble. The brass section includes Trumpets (1 & 2), Horns, Trombones, and Tubas, all playing a melody that starts with a 'tr' (trill) and then moves to a series of eighth and sixteenth notes, reaching a fortissimo (ff) dynamic. The woodwind section (Soprano, Alto, Tenor, Bass) plays a similar melodic line, also reaching ff, with the instruction 'rock!' written below each part. The percussion section features Hi Bongo and Low Tom in the first two measures, then adds Low Bongo and Med. Tom in the third and fourth measures, playing a rhythmic pattern. The Organ and Pedal parts play chords and single notes, starting with a fortissimo (f) dynamic.

67

Musical score for measures 67-69. The score includes parts for Trumpets (Tpts. 1 & 2), Horns (Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Organ (Org.), and Pedal (Ped.). The key signature is one flat (B-flat). The percussion part includes Bongos and Toms. The organ and pedal parts provide harmonic support with chords and single notes.

70

Musical score for measures 70-72. The score includes parts for Trumpets (Tpts. 1 & 2), Horns (Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Organ (Org.), and Pedal (Ped.). The key signature is one flat (B-flat). The percussion part continues with Bongos and Toms. The organ and pedal parts provide harmonic support. A triplet of eighth notes is marked in the Horns part in measure 72.

73 **H**

The musical score is arranged in a grand staff format. It includes parts for Trumpets (1 and 2), Horns, Trombones, Tubas, Percussion (Bongos and Toms), Soprano, Alto, Tenor, Bass, Organ, and Pedal. The key signature is B-flat major, and the time signature is 4/4. The score features a prominent triplet motif in the brass and percussion sections. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Oh, Mar - ry!" in a strong, expressive style. The organ and pedal parts provide harmonic support with sustained chords and moving bass lines.

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Bongos] [Toms]

S. *f* Oh, Mar - ry!

A. *f* Oh, Mar - ry!

T. *f* Oh, Mar - ry!

B. *f* Oh, Mar - ry!

Org. *(f)*

Ped. *(f)*

76

Tpts. 1 2

Hn.

Tbn.

Tba.

Perc. [Bongos] [Toms]

S

A

T

B

Org.

Ped.

No! No! No! No! No! No!

Oh, Mar - ry! No! No! No! No! No! No!

79 *rit.*
a2

The musical score is arranged in a multi-staff format. At the top, the number '79' and the tempo marking '*rit.*' are present, with '*a2*' below it. The instruments and their parts are as follows:

- Tpts. 1 & 2:** Trumpets, both parts starting with a rest in measure 79 and then playing a melodic line.
- Hn.:** Horns, starting with a rest and then playing a melodic line.
- Tbn.:** Trombones, starting with a rest and then playing a melodic line.
- Tba.:** Tubas, starting with a rest and then playing a melodic line.
- Perc.:** Percussion, featuring a 'Susp. Cym.' (suspended cymbal) and a 'Low Tom' drum. A dynamic marking '*p*' is shown at the end of the measure.
- S, A, T, B:** Vocal parts (Soprano, Alto, Tenor, Bass) all singing the lyrics 'Don't you weep, and don't you mourn.' with accents over the notes.
- Org.:** Organ, playing a sustained chord in the left hand and a melodic line in the right hand.
- Ped.:** Pedal, playing a sustained chord.

The score concludes with a final measure in 2/4 time, marked with a double bar line and a repeat sign.

I Slowly ♩ = 66 (original tempo)

83

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc. Hi Bongo
[Low Tom] *f*

S *unis. f* powerfully, with conviction
If I could, I sure-ly would _ stand on the rock where Mos - ses stood. _

A *f* powerfully, with conviction
If I could, I sure-ly would _ stand on the rock where Mos - ses stood. _

T *f* powerfully, with conviction
If I could, I sure-ly would _ stand on the rock where Mos - ses stood. _

B *f* powerfully, with conviction
If I could, I sure-ly would _ stand on the rock where Mos - ses stood. _

I Slowly ♩ = 66 (original tempo)

Org.

Ped.

J Quickly ♩ = 144

86

Tpts. 1
2

Hn.

Tbn.

Tba.

Perc. Hi Bongo

S
Pha-raoh's Ar-my got drown - ded..

A
Pha-raoh's Ar-my got drown - ded.. Oh, Mar - y, don't you,

T
8
Pha-raoh's Ar-my got drown - ded.. Oh, Mar - y, don't you,

B
Pha-raoh's Ar-my got drown - ded..

Org.

Ped.

J Quickly ♩ = 144

89

mp

Tpts. 1 2

mp *mf*

Hn.

mp *mf*

Tbn.

mp *mf*

Tba.

mp *mf*

Perc.

[Hi Bongo]

Med. Tom *mp* *mf*

S

mp *mf* *div.*

Oh, Mar - y, don't you, Oh, Mar - y don't you weep, don't you

A

mp *mf*

Oh, Mar - y, don't you, Oh, Mar - y don't you weep, don't you

T

mp *mf* *div.*

Oh, Mar - y, Oh, Mar - y, Oh, Mar - y don't you weep, don't you

B

mp *mf*

Oh, — oh, — Oh, Mar - y don't you weep, don't you

Org.

Ped.

Detailed description: This is a page of a musical score for a choir and orchestra. The page is numbered 80 at the top left and 89 at the top of the first staff. The score includes parts for Trumpets (1 and 2), Horns, Trombones, Tubas, Percussion (Hi Bongo and Med. Tom), Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), and Pedal (Ped.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal parts have lyrics: 'Oh, Mar - y, don't you, Oh, Mar - y don't you weep, don't you'. The organ and pedal parts are mostly rests, with some accompaniment in the final measure. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). There are various musical markings such as accents, slurs, and 'div.' (divisi) for the vocal parts.

93 *rit.*

The musical score is arranged in a grand staff format. It includes parts for Trumpets (Tpts.), Horns (Hn.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), and Pedal (Ped.). The score begins at measure 93. The percussion part includes a Low Bongo and a Suspended Cymbal (Susp. Cym.) starting in measure 10. The vocal parts (S, A, T, B) have lyrics "mourn, _____" and "mourn!". The organ part features a *rit.* marking in measure 10. The bass line (Ped.) has a *div.* marking in measure 10. The score concludes with a double bar line in measure 14.

3'45"