

Voices in Song

for Youth Chorus (SA) and Orchestra or Piano

Robert Lowry (1826-1899)

Gwyneth Walker, arr.

1. Shall We Gather at the River

$\text{♩} = 108$, bouncy throughout

Piano



f

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of eighth notes. The music is in a key with two sharps (D major) and a 12/8 time signature.

5 **A** *unis.*
mf enthusiastically

S
A




Shall we gath - er at the riv - er; where bright an - gel feet have

The vocal line for Soprano (S) and Alto (A) begins at measure 5. The piano accompaniment is marked *mf* and features a steady eighth-note bass line. A box labeled 'A' is placed above the vocal line at the start of the first measure.

8

S
A




trod; _____ with its crys - tal tide for - ev - er flow - ing

The vocal line continues from measure 8. The piano accompaniment remains consistent with the previous section. A box labeled 'A' is placed above the vocal line at the start of the first measure.

11 **B** *f* enthusiastically

S
A



by the _____ throne of _____ God. Yes! we'll gath - er at the

The vocal line continues from measure 11. The piano accompaniment features a crescendo leading to a *f* dynamic. A box labeled 'B' is placed above the vocal line at the start of the first measure.

14

S
A

riv - er, the beau - ti - ful, the beau - ti - ful riv - er, ___

17

S
A

gath - er with the saints _ at the riv - er that flows by the throne of ___

20 **C**

S
A

God. ___

mf

24 **D**

S

mf

banks ___ of ___ the riv - er,

mf

On the banks of the riv - er, wash - ing up its sil - ver

D

27

S sil - ver — spray, — hearts to - geth - er,

A spray, — we will join our hearts to - geth - er on the

30

S gold - en — day. — Yes! We'll gath - er at the

A hap - py, — gold - en — day. Yes! we'll gath - er at the

E *f*

f

E *f*

33

S riv - er, the beau - ti - ful, the beau - ti - ful — riv - er, —

A riv - er, the beau - ti - ful, the beau - ti - ful — riv - er, —

36

S
A

gath - er with the saints at the riv - er that flows by the throne of —

39 **F**

S
A

God. —

F

mf

43 **G**

S
A

p

Shall we, shall we, shall we,

G

p

46

S
A

shall we, shall we gath - er,

49 *cresc.* **H** *f*

S shall we gath-er, gath - er, gath - er, gath - er. Ere we reach the shin - ing

A shall we gath-er, gath - er, gath - er, gath - er, gath - er. Ere we reach the shin - ing

cresc. *f*

52

S riv - er, lay we ev - 'ry bur - den down; _____

A riv - er, lay we ev - 'ry bur - den down; _____

55

S Grace our spir - its will de - liv - er, and pro-vide a robe and _____

A Grace our spir - its will de - liv - er, and pro-vide a robe and _____

58 **I** (*f*)

S crown. Yes! we'll gath - er at the riv - er, the

A crown. Yes! we'll gath - er at the riv - er, the

I (*f*)

61

S
A

beau - ti - ful, the beau - ti - ful — riv - er, gath - er with the saints at the

64

S
A

riv - er that flows by the throne, that

67

S
A

flows by the throne of — God. —

dim.

71

S
A

Soon we'll reach the shin - ing riv - er, reach the shin - ing riv - er,

p

74

S soon our pil - grim - age will cease, _____ soon our hap - py hearts will

A _____ pil - grim - age will cease, —

77

S quiv - - er with the mel - o - dy of _____ peace. _____

A hap - py hearts will quiv - er mel - o - dy of peace. —

80 **L** *f*

S Yes! we'll gath - er at the riv - er, the beau - ti - ful, the beau - ti - ful _

A *f* Yes! we'll gath - er at the riv - er, the beau - ti - ful, the beau - ti - ful _

L

83

S
A

riv - er, _____ gath - er with the saints at the riv - er that

86 **M**

S
A

flows by the throne, that flows by the throne,

M

89

S
A

that flows by the throne of

92

S

God, _____ the throne of God!

shall we gath - er at the riv - er, by the throne of God!

rit.

8^{va}.

Voices in Song

for Youth Chorus (SA) and Orchestra or Piano

Traditional
G. W., alt.

Gwyneth Walker, arr.

2. Let Us Break Bread Together (a prayer)

Gently ♩ = 108

rit.

Piano

p

with pedal

Ped.

A *a tempo*

(p)

sustained

Ped.

S
A

13

unis. p **B**

Let us break bread to - geth - er on our

B

Ped.

S
A

18

knees; Let us break bread to - geth - er on our knees;

Ped.

23 C

S
A

— When I fall to my knees with my face to the ris - ing sun, O

28

S
A

Lord, have mer - cy — on — me.

33 D

S

A

mf on — our —

Let us love one an - oth - er — on — our knees;

mf D

p

37

S

A

knees; on — our —

— Let us love one an - oth - er — on — our knees;

p

41 E

S knees; When I fall to my knees with my face to the

A — When I fall to my knees with my face to the ris - ing

45 F

S sun, O Lord, have mer-cy on me.

A sun, O Lord, have mer-cy on me.

50 *p* (p)

S — Lord, have mer - cy. Lord, have mer - cy.

A — Lord, have mer - cy. Lord, have mer - cy.

55 G *mf*

S — Let our tears flow to - geth - er on our knees; Let our

A — Let our tears flow to - geth - er on our knees; Let our

60

S tears flow to - geth - er _ on our knees; _____

A tears _ flow _ to - geth - er _ on our knees; _____ When I

64 **H**

S When I fall to my knees with my face to the sun, O — *f*

A fall to my knees with my face to the ris - ing sun, O *f*

H

68

S Lord, have _ mer - cy, O _ Lord, have

A Lord, _ have _ mer - cy, O Lord, _ have .

73 **I**

S
A

mer - cy on me.

p

78 *p* **I** *f*

S
A

Lord, have mer - cy. Lord, have mer - cy, mer - cy. Let our

f

82 **J**

S
A

song — rise — to - geth - er — on our knees; Let our

J

86

S
A

song — rise — to - geth - er — on our knees; When I

90 **K**

S fall _____ with my face to the ris - ing sun, O _____

A fall to my knees with my face to the ris - ing sun, O

94 **L**

S Lord, have ___ mer - cy on me. _____ *mf*

A Lord, ___ have ___ mer - cy on me. _____ *mf*

99 *mf*

S _____

A Lord, have mer - cy. _____ Lord, have mer - cy,

103 M

S
A

f

mer - cy. Let our song rise to - geth - er; _____ Let our

f

Ped.

108 N

S
A

song rise to - geth - er; _____ Let our song rise to - geth - er _____

N

Ped.

115 pp

S
A

dim.

and bring us peace. _____

8va

loco

p

pp

Ped.

Voices in Song

for Youth Chorus (SA) and Orchestra or Piano

Traditional
G. W., alt.

Gwyneth Walker, arr.

3. Standin' in the Need of Prayer

$\text{♩} = 80$ (swing eighths)

Piano



f

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. The music is in 2/2 time and begins with a forte (*f*) dynamic.

6

S
A

unis. f energetically

It's me, it's me, O Lord,



This system contains measures 6 through 10. The vocal parts (Soprano and Alto) enter at measure 6 with the lyrics "It's me, it's me, O Lord,". The piano accompaniment continues with a rhythmic pattern. A first ending bracket labeled 'A' spans measures 8 and 9.

11

S
A

stand-in' in the need of — prayer. It's me, it's me, O Lord,



This system contains measures 11 through 14. The vocal parts continue with the lyrics "stand-in' in the need of — prayer. It's me, it's me, O Lord,". The piano accompaniment provides a steady accompaniment. A second ending bracket labeled 'A' spans measures 12 and 13.

15

S
A

stand-in' in the need of — prayer. —————



This system contains measures 15 through 18. The vocal parts conclude the phrase "stand-in' in the need of — prayer." with a long, sustained note. The piano accompaniment continues with the same rhythmic accompaniment.

19 *mf* **B**

S Not my fa-ther or my moth-er, but it's me, O Lord, stand-in' in the need of _

A

23

S prayer.

A *mf*

Not my sis-ter or my broth-er, but it's me, O Lord, stand-in' in the need of _

27 **C** *f*

S It's me, it's me, O Lord, stand-in' in the need of _ prayer.

A *f*

prayer. It's me, it's me, O Lord, stand-in' in the need of _ prayer. It's

C *f*

32

S It's me, it's me, O Lord, stand-in' in the need of _ prayer.

A me, it's me, O Lord, stand-in' in the need of _ prayer.

37

S *mf* **D** Not the preach-er or the teach-er, but it's me, O Lord,

A

D *mf*

41

S stand-in' in the need of _ prayer.

A *mf* Not the schol-ar with the col-lar,* but it's me, O Lord,

*a theologian

45 E *f*

S It's me, it's me, O Lord,

A stand-in' in the need of _ prayer. *f* It's me, it's me, O Lord,

49

S stand-in' in the need of _ prayer. It's me, it's me, O Lord,

A stand-in' in the need of _ prayer. It's me, it's me, O Lord,

53 F (pointing at the audience)

S stand-in' in the need of _ prayer. Not you, not you, stand-in' in the need of _

A stand-in' in the need of _ prayer. F

58 *mf*

S prayer. Not you, not you, stand-in', stand-in', stand-in' in the need. Not the

(pointing at themselves)

A It's me! It's me! stand-in', stand-in', stand-in' in the need.

gliss. *mf*

63 **G** *clap* x

S bug in the rug, but it's me, O Lord, stand-in' in the need of _ prayer.

clap x *mf*

A Not the

G

67 *clap* x

S Not the

clap x

A fly in the pie, but it's me, O Lord, stand-in' in the need of _ prayer.

71 **H**

S
goose on the loose, but it's me O Lord, stand-in' in the need of _ prayer.

A
Oo, _____ Not the

*shouted
(not on pitch)*

75

S
OF COURSE!

*shouted
(not on pitch)*

A
f
horse, OF COURSE! but it's me, O Lord, stand-in' in the need of _ prayer. It's

79 **I**

S
f
It's me, it's me, O Lord, stand-in' in the need of _ prayer.

A
me, it's me, O Lord, stand-in' in the need of _ prayer. It's

83

S It's me, it's me, O Lord, stand-in' in the need of — prayer. ———

A me, it's me, O Lord, stand-in' in the need of — prayer. ———

88 **J** Melodrammatically *Alto mf*

A I'm a sin - ner,

J Melodrammatically *mf*

Ped. *Ped.* *Ped.*

93 **K**

A O where can I hide?

K

(Ped.) *Ped.* *Ped.*

97 *Sop. mf*

S I'm just a be - gin - ner, stand-in', stand-in', stand-in' in the need.

(Ped.) *Ped.*

102

S *p* **L** Not my fa - ther or my moth - er,

A stand - in', stand - in', stand - in' in the need. *p* or my

Detailed description: This system covers measures 102 to 104. The Soprano part begins with a rest, then enters with a melodic line starting on G4. The Alto part starts with a rhythmic accompaniment of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A first ending bracket labeled 'L' spans measures 103 and 104. Dynamics are marked as piano (*p*).

105

S *cresc. poco a poco* or the preach - er or the teach - er, or the

A *cresc. poco a poco* sis - ter or my broth - er, or the schol - ar with the col - lar,

cresc. poco a poco

Detailed description: This system covers measures 105 to 107. The Soprano part has a melodic line that rises in pitch. The Alto part has a similar melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking is *cresc. poco a poco*.

108 *(cresc.)* *f*

S bug in the rug, or the goose on the loose, or the horse, *of course!* Not

A *(cresc.)* *f* or the fly in the pie, goose, or the horse, *of course!*

(cresc.) *f*

Detailed description: This system covers measures 108 to 110. The Soprano part has a melodic line with accents (^) on the notes 'loose' and 'course!'. The Alto part has a similar melodic line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *(cresc.)* and *f*.

M

112

(pointing at the audience)

S

you, not you, not you, not you. — Not you, not

(pointing at themselves)

(f)

A

It's me,

M

117

N

S

you, stand-in', stand-in', stand-in' in the need of prayer, —

A

it's me, stand-in', stand-in', stand-in' in the need of prayer, —

N

gliss.
Ped.

121

S

— stand-in' in the need of — prayer, of prayer, —

A

— stand-in' in the need of — prayer, of prayer, —

125

S
— stand - in' in the need of

A
— stand - in' in the need of

130

S
prayer, _____ prayer! _____

A
prayer, _____ prayer! _____

Voices in Song

for Youth Chorus (SA) and Orchestra or Piano

Traditional
G. W., alt.

Gwyneth Walker, arr.

4. Twelve Gates to the City

Slowly ♩ = 80, as a "blues" introduction

Piano

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with several triplet markings. The left hand provides a steady accompaniment with eighth notes.

5 rit. A freely, as a recitative (♩ = 92)
unis. **f** (swing eighths)

Three gates in the East; _____

rit. A freely, as a recitative (♩ = 92)

The vocal part (Soprano and Alto) begins at measure 5 with a ritardando (rit.) marking. The piano accompaniment features a steady eighth-note accompaniment with a 'Ped.' (pedal) marking under the first four measures. The lyrics are: "Three gates in the East; _____".

9

S
A

three gates in the West; _____ three gates in the North _____ and

The vocal part continues at measure 9. The piano accompaniment provides harmonic support with chords and some melodic fragments. The lyrics are: "three gates in the West; _____ three gates in the North _____ and".

13

S
A

three gates in the South; — there are twelve gates to the cit-y — hal-le - lu

18

S
A

Faster ♩ = 112, with motion, but not rushed
(swing eighths)

ia!

Faster ♩ = 112, with motion, but not rushed
(swing eighths)

p

poco Ped.

23

S
A

B *unis.*
f

Oh, what a beau-ti-ful cit-y; — Oh, what a beau-ti-ful cit-y — Oh, what a

B

f

28

S
A

beau-ti-ful cit-y, There are twelve gates to the cit-y, — hal-le - lu - ia!

33 **C**

S on up to the cit-y; — on up to the cit-y; —

A I'm gon-na walk, I'm gon-na walk,

37

S on up to the cit-y; there are twelve gates to the cit-y, — hal - le -

A I'm gon-na walk, there are twelve gates to the cit-y, — hal - le -

41 **D** *mf*

S lu - - - ia! Who's that yon - der dressed in red?

A lu - - - ia!

45

S

Who's that yon-der dressed in black?

A

mf

Must be the chil-dren that Mo - ses led.

49

S

Who's that yon-der dressed in blue?

A

Must be the hyp-o-crites a - turn - ing back.

E

53

S

And who's that yon-der dressed in white?

A

Must be the faith-ful pass - ing through.

57 *p*

S must be the chil-dren, must be the chil-dren walk-ing in the

A Must be the chil-dren, must be the chil-dren, must be the chil-dren walk-ing in the

p

61 **F** *unis.*
f

S Light! _____ Walk-ing in the light! _____ Walk-ing in the

A Light! _____ Walk-ing in the light! _____ Walk-ing in the

F

f

65 **G**

S light! _____ Three gates in the East; _____

A light! _____ Three gates in the East; _____

G

69

S three gates in the West; _____ three gates in the North; _____ and

A three gates in the West; _____ three gates in the North; _____ and

73

S
A

three gates in the South; — there are twelve gates, twelve gates, twelve gates in the

78

S
A

cit - y hal - le - lu - - - ia!

H

H

(f) as a jazz solo

82

S
A

unis. mf

Twelve gates, twelve gates,

mf

f

86

S
A

twelve gates, twelve gates,

mf

f

90

S
A

twelve gates, twelve gates,

mf *f*

94

S
A

twelve gates, twelve gates. I've nev-er been to heav-en but

mf *p*

I

98

S
A

I've been told — the streets of heav-en are paved with gold. If you get there be -

cresc.

cresc.

102

S
A

fore I do, tell all my friends "I'm com-in' too!" I'm gon-na walk, walk, walk,

f

J

J

106

S *unis.* walk up to the cit - y, gon - na walk, walk, walk, *unis.* walk up to the cit - y, gon - na

A

109

S walk, walk, walk, walk up to the cit - y. There are twelve gates, _____

A *even eighths*

112

S _____ there are twelve gates, _____ there are *unis.*

A

K *rit. poco a poco al fine*
(in a blues style)

115

S twelve gates to the cit - y, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le -

A *rit. poco a poco al fine*
(in a blues style)

Ped.

118 (rit.)

S
lu - - ia.

A
lu - - ia.

(rit.)
black note gliss. (both hands)
ad lib.

p sub.

cresc.

(Ped.)

121 (rit.)

S
HAL-LE-LU-IA!

A
HAL-LE-LU-IA!

(rit.)
(cresc.)

ff HAL-LE-LU-IA!

shouted (not on pitch)

shouted (not on pitch)

shouted (not on pitch)

(Ped.)

4'15"
Total: 16'00"
August 14, 2007
Braintree, Vermont