

GWYNETH WALKER

Voices in Song

for Youth Chorus and Orchestra

1. Shall We Gather at the River
2. Let Us Break Bread Together
3. Standin' in the Need of Prayer
4. Twelve Gates to the City

*for the Walla Walla Symphony Orchestra – Yaacov Bergman, Music Director
and the Rogers Adventist School Singing Scholars – Terry Koch, Music Director
in celebration of the Centennial of the Walla Walla Symphony: 1907-2007*

duration: 16 minutes

Voices in Song – Program notes

Voices in Song is a set of American hymns and spirituals, updated and expanded for symphony orchestra and youth chorus. The intent is to combine the exuberant expression of the young singers with the rich instrumental accompaniment available in symphonic writing. The result would promise to be an energetic and appealing presentation.

The four songs in the set were selected for their variety, yet overall cohesiveness in the message of “joyful reverence.” “Shall We Gather at the River” is placed in a 12/8 “bouncy” meter suggestive of joyful assembling by the river. The chorus presents the melody in a generally straightforward manner, singing in unison, simple harmony or occasional imitation. Meanwhile, the orchestra enjoys many colorful moments – shimmering flutes, muted brass, strumming strings and sandpaper blocks (percussion) “striding” to the river.

“Let Us Break Bread Together” is subtitled “a prayer.” And the gently repeated chords in the brass might be heard as expressing the phrase “Lord, have mercy.” This pattern enters between each verse, growing in dynamics and duration until the notes are adopted by the chorus. The melody and accompaniment then ascend to the climax and ending of “Let our song rise together, and give us peace.”

“Standin’ in the Need of Prayer” was selected simply for fun. The singers declare, “It’s me, O Lord, standin’ in the need of prayer. Not you. It’s me!” And thus, everyone and everything else escapes blameless (hard to believe!). This is a raucous song, with an abundance of brass playing.

The set closes with “Twelve Gates to the City,” interpreted in a “blues” style of swing rhythm and mixed major and minor harmonies. As the first song, “Shall We Gather at the River,” portrays the coming together for worship, so then “Twelve Gates” takes us on another group journey, the walk on up to Heaven. This is a celebratory, gently-paced walk. There is time to listen to some jazz (“blues”) instrumental solos along the way. No rush. Those who arrive early can “tell all my friends, I’m comin’ too!” HALLELUIA!

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council. Walker’s catalog includes over 170 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

for the Walla Walla (WA) Symphony and Rogers Adventist School Singing Scholars

Voices in Song

for Treble Chorus and Orchestra

Robert Lowry (1826 - 1899)

Gwyneth Walker

1. Shall We Gather at the River

♩. = 112, bouncy throughout

The score is written for a large ensemble. The top section includes woodwinds (Flutes, Oboe, B♭ Clarinet, Bassoon), brass (Horns in F, Trumpets in C, Trombone), and Percussion. The bottom section includes strings (Violins, Viola, Violoncello, Contrabass). The vocal parts for Soprano, Chorus, and Alto are present but contain only rests. The music is in 12/8 time with a key signature of two sharps (D major). Dynamics include *f* and *a2*. The tempo is marked *♩. = 112, bouncy throughout*.

4 **A**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S. *unis. mf enthusiastically*
Shall we gath - er at the riv - er; where bright an - gel feet have

A. *unis. mf enthusiastically*
Shall we gath - er at the riv - er; where bright an - gel feet have

A *pizz.*

Vlns. 1 *mf*

Vlns. 2 *pizz.*

Vla. *mf*

Vlc. *pizz.*

Cb. *mf*

8

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

trod; _____ with its crys - tal tide for - ev - - er flow - ing by the _____ throne of _____

trod; _____ with its crys - tal tide for - ev - - er flow - ing by the _____ throne of _____

B

12

Fls. 1 2
Ob.
Cl.
Bsn.
Hns. 1 2
Tpts. 1 2
Tbn.

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

Perc. Sandpaper Blocks

S
A

God. Yes! we'll gath - er at the riv - - er, the beau - ti - ful, the beau - ti - ful

God. Yes! we'll gath - er at the riv - - er, the beau - ti - ful, the beau - ti - ful

f
f very enthusiastically

f very enthusiastically

B

1
2
Vlns.
Vla.
Vlc.
Cb.

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *pizz.*
f

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *rolled pizz.*
f simile

arco *pizz.*
f

16

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
riv - er, — gath - er with the saints_ at the riv - er that flows by the throne of —

A
riv - er, — gath - er with the saints_ at the riv - er that flows by the throne of —

Vlns. 1 2

Vla.

Vcl. *arco* *rolled pizz.*

Cb. *arco* *pizz.* *simile*

20 **C**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S.
God.

A.
God.

Vlins. 1 2

Vla.

Vlc.

Cb.

p

p

p

p

p

Triangle

p

arco

p *f*

arco

p *f*

arco

p *f*

arco

p *f*

pizz.

pizz.

p *f*

24 **D**

Fls. 1 2 *mf* *tr*

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S *mf*
banks_ of_ the riv - er, sil - ver_ spray, _

A *mf*
On the banks_ of the riv - - - er, wash - ing up its sil - ver spray, _____

D *pizz.* *mf*

Vlns. 1 *pizz.* *mf*

2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vlc. *(pizz.)* *mf*

Cb. *(pizz.)* *mf*

28

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

hearts_ to - geth - er, gold - en__ day.

we will join our hearts to - geth - - - er on the hap - py, __ gold - en__ day.

tr

mf

a2

mf

mf

mf

35

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
riv - er, gath - er with the saints_ at the riv - er that flows by the throne of ___

A
riv - er, gath - er with the saints_ at the riv - er that flows by the throne of ___

Vlns. 1 2

Vla.

Vlc.
arco *rolled pizz.*

Cb.
arco *pizz.* *simile*

39 **F**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Triangle

S. God.

A. God.

Vlins. 1 2

Vla. arco

Vlc. arco pizz.

Cb. arco pizz.

p *f* *pizz.*

43 **G**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

al2

p

Cup mute

p

p

p

Shall we, shall we, shall we, shall we,

Shall we, shall we, shall we, shall we,

G

pizz.

p

pizz.

p

pizz.

p

(*pizz.*)

p

(*pizz.*)

p

47

Fls. 1 2 *p*

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 rem. mute

Tbn. rem. mute

Perc.

S shall we *cresc.* ga - ther, shall we gath - er,

A shall we, shall we, shall we gath - er, *cresc.*

Vlns. 1 2

Vla.

Vlc.

Cb.

H

50

Fls. 1 2 *a2* *mf* *mf*

Ob. *p* *mf* *mf*

Cl. *p* *mf* *mf*

Bsn. *p* *mf* *mf*

Hns. 1 2 *Open* *p* *mf* *mf*

Tpts. 1 2 *Open* *p* *mf* *mf*

Tbn. *Open* *p* *mf* *mf*

Perc. Bongo *p* *mf*

S *f*

A *f*

gath - er, gath - er, gath - er, gath - er. Ere we reach the shin - ing riv - - - er,

gath - er, gath - er, gath - er, gath - er. Ere we reach the shin - ing riv - - - er,

H

Vlins. 1 *arco* *at the tip* *mf lightly*

2 *arco* *at the tip* *mf lightly*

Vla. *arco* *at the tip* *mf lightly*

Vlc. *arco* *at the tip* *mf lightly*

Cb. *arco* *mf*

53

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

lay we ev - 'ry bur - den down; Grace our spir - its will de -

lay we ev - 'ry bur - den down; Grace our spir - its will de -

62

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

arco at the tip

pizz.

arco at the tip

arco at the tip

arco at the tip

arco at the tip

arco

a2

simile

riv - - - er, gath - er with the saints_ at the riv - - - er that

riv - - - er, gath - er with the saints_ at the riv - - - er that

J

65 *a2*

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

flows by the throne, that flows by the throne of God.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

J

arco

p

arco

p

arco

p

arco

p

arco

p

72 **K**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Glockenspiel *p*

S *p*
Soon we'll reach the shin - ing riv - - - er, soon our pil - grim - age will

A *p*
reach the shin - ing riv - er,

Vlins. 1 *pizz.* *p*

2 *pizz.* *p*

Vla. *pizz.* *p*

Vlc. *(pizz.)* *p*

Cb. *(pizz.)* *p*

75

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

cease, _____ soon our hap-py hearts will quiv - - - er with the mel - o - dy of _____

pil-grim-age will cease, _____ hap-py hearts will quiv - er

79

L

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Sandpaper Blocks

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

p *f* *a2* *f* *f* *arco* *rolled pizz.* *simile* *arco* *f* *arco* *rolled pizz.* *simile* *arco* *f* *arco* *rolled pizz.* *simile* *arco* *f* *arco* *pizz.* *simile* *arco*

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

mel - o - dy of peace. Yes! we'll gath - er at the riv - - - er, the

82

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

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

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

pizz. *arco* *rolled pizz.* *simile*

pizz. *arco* *rolled pizz.* *simile*

pizz. *arco* *rolled pizz.* *simile*

pizz. *arco* *pizz.* *simile*

pizz. *arco* *pizz.*

85 M

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

arco *pizz.*

riv - - - er that flows by the throne, that flows by the throne,

riv - - - er that flows by the throne, that flows by the throne,

89

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Bongo *f*

S
A

Vlns. 1 2

Vla.

Vlc.

Cb.

that flows by the throne of God, _____

that flows by the throne of... shall we gather

arco

93 *ritard.* *a2*

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 *a2*

Tbn.

Perc. Low Tom-Tom

S. the throne of God!

A. at the riv - er, by the throne of God!

ritard.

Vlns. 1 2

Vla.

Vlc.

Cb.

2. Let Us Break Bread Together (a prayer)

Traditional

Gently ♩ = 108 *ritard.*

The score is for a traditional piece in 4/4 time, marked 'Gently' with a tempo of 108 beats per minute. It features a variety of instruments and voices. The woodwinds (Flutes, Oboe, B♭ Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play sustained notes, with dynamics ranging from piano (p) to mezzo-piano (mp). The brass (Trombone) also plays sustained notes. The percussion (Timpani, Low Tom-Tom, Suspended Cymbal) is present but mostly silent. The vocal parts (Soprano, Chorus, Alto) are also present but mostly silent. The score includes dynamic markings such as *p*, *mp*, and *p*, and performance instructions like *ritard.*, *con sord.*, *div.*, *Solo, pizz. con sord.*, and *tutti arco*.

Flutes 1 2

Oboe

B♭ Clarinet

Bassoon

Trombone

Percussion (Timpani, Low Tom-Tom, Suspended Cymbal)

Soprano

Chorus

Alto

Violins 1 2

Viola

Violoncello

Contrabass

p *mp* *p*

Solo, pizz. con sord. *tutti arco*

ritard. con sord. div.

A *a tempo*

Musical score for woodwinds and brass instruments. The score includes parts for Flutes (Fls.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), and Trombone (Tbn.). The Flute part begins with a measure number '8' and a dynamic marking 'p'. The Bassoon part has a 'sustained' marking. The Horns, Trumpets, and Trombone parts also have 'p sustained' markings. The Percussion (Perc.), Saxophone (S), and Alto Saxophone (A) parts are present but contain no notation.

A *a tempo*

unis.
pizz.

pizz.

pizz.

pizz.

pizz.

Musical score for string instruments. The score includes parts for Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Violins part has a 'pizz.' marking. The Viola, Violoncello, and Contrabass parts have 'pizz.' markings. The Violoncello part also has a 'unis. pizz.' marking. The score is in a minor key and features sustained notes with a pizzicato effect.

14 **B**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

p

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

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

arco

B

arco

arco

univ. arco

arco

20

C

Fls. 1 2
Ob.
Cl.
Bsn.

Hns. 1 2
Tpts. 1 2
Tbn.

Perc.

S
A

break bread to- geth - er on our knees; When I fall to my knees with my

C

Vlins. 1 2
Vla.
Vlc.
Cb.

32

Fls. 1 2 *p sustained* **D** *mf*

Ob. *p sustained* *mf*

Cl. *p sustained* *mf*

Bsn. *mf*

Hns. 1 2 *mf*

Tpts. 1 2

Tbn.

Perc.

S *mf* on our

A *mf* Let us love one an-oth-er on our knees;

Vlns. 1 *pizz.* **D** *arco* *mf*

2 *pizz.* *arco* *mf*

Vla. *pizz.* *arco* *mf*

Vlc. *pizz.* *arco* *mf*

Cb. *pizz.* *arco* *mf* *pizz.*

37

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

knees; on our knees;

Let us love one another on our knees; When I

arco *pizz.*

42 **E**

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
A

When I fall to my knees with my face to the sun, O Lord, have
fall to me knees with my face to the ri - sing sun, O Lord, have

E at the tip *p* lightly *mf* *pizz.*

Vlins. 1 2 *p* lightly *mf* *pizz.*

Vla. *p* lightly *mf* *pizz.*

Vlc. *p* lightly *mf* *pizz.*

Cb. *p* lightly *arco* at the tip *mf* *pizz.*

47 **F**

Fls. 1 2

Ob.

Cl.

Bsn.

p sustained

Hns. 1 2

p sustained

Tpts. 1 2

p sustained

Tbn.

p sustained

Perc.

p

S

mer - cy_ on me. Lord, have mer - cy_

A

mer - cy_ on me. Lord, have mer - cy_

arco, ord. **F**

Vlins. 1

p *p sustained* *div.*

Vlins. 2

p *p sustained* *div.*

Vla.

p *p sustained*

Vlc.

p *sustained*

Cb.

p *sustained*

53

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S.

A.

Vlns. 1 2

Vla.

Vlc.

Cb.

G *mf*

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Lord, have mer - cy. ____ Let our tears flow to - geth - er ____ on our knees; ____

Lord, have mer - cy. ____ Let our tears ____ flow ____ to - geth - er ____ on our knees; ____

G *unis. (non div.) pizz.*

arco

unis. (non div.) pizz.

arco

unis. (non div.) rolled pizz.

arco

unis. (non div.) rolled pizz.

arco

pizz.

59

H

Fls. 1 2

Ob.

Cl.

Bsn.

p

p

p

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

p < *mf*

S

A

Let our tears flow to - geth - er on our knees; When I fall to my

Let our tears flow to - geth - er on our knees; When I fall to me

H

Vlns. 1 2

Vla.

Vlc.

Cb.

pizz.

arco

p lightly at the tip

p lightly at the tip

p lightly at the tip

p lightly at the tip

p lightly at the tip

p lightly at the tip

p lightly at the tip

65

This page contains the musical score for measures 65 through 68. The score is for a full orchestra and vocal soloists. The orchestration includes Flutes (1 and 2), Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpets (1 and 2), Trombone, Percussion, Soprano (S), Alto (A), Violins (1 and 2), Viola, Violoncello, and Contrabass. The key signature is three flats (F major/D minor), and the time signature is common time (C).

Vocal Lyrics:
S: knees with my face to the sun, O Lord, have mer - cy,
A: knees with my face to the ris - ing sun, O Lord, have mer - cy,

Dynamic Markings:
Flutes, Oboe, Clarinet, Bassoon, Horns 1 & 2, Percussion, Soprano, Alto, Violins, Viola, Violoncello, and Contrabass all feature a forte (*f*) dynamic marking from measure 67 onwards. Percussion also has a *p* to *f* dynamic change in measure 67. Violins, Viola, and Violoncello are marked *pizz., non div.* in measure 68.

Performance Details:
Measures 65-66 are marked with a first ending bracket. Measure 67 begins with a *f* dynamic. Measure 68 includes the instruction *pizz., non div.* for the strings and features a second ending bracket for the flute part.

70

Fls. 1 2

Ob.

Cl.

Bsn.

p sustained

I

Hns. 1 2

Tpts. 1 2

Tbn.

p sustained

p sustained

p sustained

Perc.

p < f

S

A

O Lord, have mer - cy. on me.

O Lord, have mer - cy on me.

Vlins. 1 2

Vla.

Vlc.

Cb.

arco

arco

arco

arco

arco

I

76

Fls. 1 2 *p* *f*

Ob. *p* *p* *f*

Cl. *p* *p* *f*

Bsn. *f*

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. *p*

S *p* *p* *f*
 — Lord, have mer - cy. — Lord, have mer - cy, mer-cy. Let our

A *p* *p* *f*
 — Lord, have mer - cy. — Lord, have mer - cy, mer-cy. Let our

Vlins. 1 *p* *pizz.* *arco* *f*
 2 *p* *pizz.* *arco* *f*

Vla. *p* *pizz.* *f*

Vlc. *p* *pizz.*

Cb. *p* *pizz.*

82 **J**

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

p *f* *mf* *f* *p* *f* *p* *f* *p* *f* *arco* *p* *f* *arco* *p* *f*

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

86

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

p *f*

p *f*

f

p *f*

p *f*

p *f*

p *f*

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

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

90 **K**

Fls. 1 2 *p* *f*

Ob. *p* *f*

Cl. *f*

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. *p*

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

K

Vlns. 1 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

94

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

Lord, have mer - cy on me.

Lord, have mer - cy on me.

p *f* *mf* *mf* *mf*

L

104 **M**

Fls. 1 2 *sfp* *f*

Ob. *sfp* *f*

Cl. *sfp* *f*

Bsn. *sfp* *f*

Hns. 1 2 *sfp* *f*

Tpts. 1 2 *sfp* *f*

Tbn. *sfp* *f*

Perc. *f* *p* *f*
 Low Tom-Tom
 Susp. Cym.

S
 song rise to - geth - er; Let our

A
 song rise to - geth - er; Let our

M *unis.* *sfp* *f*

Vlins. 1 2 *unis.* *sfp* *f*

Vla. *sfp* *f*

Vlc. *sfp* *f*

Cb. *sfp* *f*

108

This musical score page contains measures 108 through 111. It features a full orchestral arrangement and vocal parts for Soprano (S) and Alto (A). The instruments and their parts are as follows:

- Flutes (Fls.):** Two staves, both playing a melodic line starting in measure 108 and continuing through measure 111. Dynamics range from *sfp* to *f*.
- Oboe (Ob.):** One staff, playing a melodic line similar to the flutes. Dynamics range from *sfp* to *f*.
- Clarinet (Cl.):** One staff, playing a melodic line. Dynamics range from *sfp* to *f*.
- Bassoon (Bsn.):** One staff, playing a melodic line. Dynamics range from *sfp* to *f*.
- Horns (Hns.):** Two staves, playing a harmonic accompaniment. Dynamics range from *sfp* to *f*.
- Trumpets (Tpts.):** Two staves, playing a harmonic accompaniment. Dynamics range from *sfp* to *f*.
- Tuba (Tbn.):** One staff, playing a harmonic accompaniment. Dynamics range from *sfp* to *f*.
- Percussion (Perc.):** One staff, featuring a snare drum pattern. Dynamics range from *f* to *p*.
- Soprano (S):** One staff with lyrics: "song rise to - geth - er; Let our".
- Alto (A):** One staff with lyrics: "song rise to - geth - er; Let our".
- Violins (Vlns.):** Two staves, playing a rhythmic accompaniment. Dynamics range from *sfp* to *f*.
- Viola (Vla.):** One staff, playing a rhythmic accompaniment. Dynamics range from *sfp* to *f*.
- Violoncello (Vlc.):** One staff, playing a rhythmic accompaniment. Dynamics range from *sfp* to *f*.
- Contra Bass (Cb.):** One staff, playing a rhythmic accompaniment. Dynamics range from *sfp* to *f*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by a strong melodic focus in the woodwinds and strings, with a driving rhythmic accompaniment in the lower strings and percussion. The vocal parts enter in measure 108 and continue through measure 111.

ritardando al fine

N

112

Fls. 1 2 *sfp* *a2*

Ob. *sfp*

Cl. *sfp*

Bsn. *sfp*

Hns. 1 2 *sfp*

Tpts. 1 2 *sfp*

Tbn. *sfp*

Perc. *f* *p*

S
song rise to - geth - er

A
song rise to - geth - er

ritardando al fine

N

Vlins. 1 2 *sfp*

Vla. *sfp*

Vlc. *sfp*

Cb. *sfp* *mf*

(rit.)

116

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1

2

Vla.

Vlc.

Cb.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f

dim. *pp*

and bring us peace.

dim. *pp*

and bring us peace.

(rit.) *Solo f* *p*

f *p*

Solo f *p*

f *p*

Solo f *p*

f *p*

Solo f *p*

f *p*

tutti *via sord.* *p*

tutti *via sord.* *p*

tutti *via sord.* *p*

tutti *div.* *via sord.* *p*

via sord. *p*

p

3. Standin' in the Need of Prayer

Traditional

$\text{♩} = 80$ swing eighths

The musical score is arranged in systems. The first system includes Flutes (2/Piccolo), Oboe, B♭ Clarinet, Bassoon, Horns in F, Trumpets in C, Trombone, Percussion, and vocal parts (Soprano, Chorus, Alto). The second system includes Violins, Viola, Violoncello, and Contrabass. The score is in 3/2 time with a tempo of 80 swing eighths. Dynamics include *f* (forte) and *senza sord.* (without mutes). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). Percussion includes Bongo, Hi-Hat closed, Cymbal, Bass Drum, Tambourine, and Ratchet. The vocal parts are currently blank.

7 A

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

f energetically

It's me, it's me, O Lord, stand - in' in the need of ___

f energetically

It's me, it's me, O Lord, stand - in' in the need of ___

pizz. *arco* *pizz.* *arco* *pizz.*

pizz. *arco* *pizz.* *arco* *pizz.*

12

flutter tongue (or trill)

Fls. 1 *fl* *p* *f*

Fls. 2 *fl* *p* *f*

Ob. *tr* *p* *f*

Cl. *tr* *p* *f*

Bsn. *p* *f*

flutter tongue (or trill)

Hns. 1 *fl* *p* *f*

Hns. 2 *fl* *p* *f*

Tpts. 1 *fl* *p* *f*

Tpts. 2 *fl* *p* *f*

Tbn. *fl* *p* *f*

Perc. *p* *f*

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

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

Vlins. 1 *arco* *p* *f* *pizz.*

Vlins. 2 *arco* *p* *f* *pizz.*

Vla. *arco* *p* *f* *pizz.*

Vlc. *arco* *pizz.*

Cb. *arco* *pizz.*

17 B

Fls. 1 *mf*

Fls. 2 *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hns. 1 *mf*

Hns. 2

Tpts. 1 *mf*

Tpts. 2

Tbn. *mf*

Perc. Hi-Hat closed *f*

S. *mf*
Not my fath-er or my moth-er, but it's me, O Lord,

A.

Vlins. 1

Vlins. 2

Vla. *arco*

Vlc. *arco* *pizz.* *arco*

Cb. *arco* *pizz.* *arco*

22

1 Fls. 2 Fls. Ob. Cl. Bsn. Hns. 1 2 Tpts. 1 2 Tbn. Perc. S A Vlns. 1 2 Vla. Vlc. Cb.

standin' in the need of ___ prayer.

Not my sis - ter or my broth - er, but it's me, O Lord, _

mf

pizz.

26 C

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Bongo

S. It's me, it's me, O Lord, stand-in' in the need of__

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

Vlns. 1 2

Vla.

Vlc.

Cb.

31

Fls. 1 *fl* *p* *f*
 Fls. 2 *fl* *p* *f*
 Ob. *p* *f*
 Cl. *p* *f*
 Bsn. *p* *f*
 Hns. 1 *fl* *p* *f*
 Hns. 2 *fl* *p* *f*
 Tpts. 1 *fl* *p* *f*
 Tpts. 2 *fl* *p* *f*
 Tbn. *fl* *p* *f*
 Perc. *p* *f*
 S. prayer. It's me, it's me, O Lord, stand-in' in the need of prayer.
 A. prayer. It's me, it's me, O Lord, stand-in' in the need of prayer.
 Vlns. 1 *arco* *p* *f* *pizz.*
 Vlns. 2 *arco* *p* *f* *pizz.*
 Vla. *arco* *p* *f* *pizz.*
 Vlc. *arco* *p* *f* *pizz.*
 Cb. *arco* *p* *f* *pizz.*

36

D

Fls. 1 *mf* *f*

Fls. 2 *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hns. 1 *mf*

Hns. 2 *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tbn. *mf*

Perc. *f* Hi-Hat closed B.D. *f*

S *mf* *f*

A

Not the preach-er or the teach-er, but it's me, O Lord,

Vlns. 1 *mf* *f* arco

Vlns. 2 *mf* *f* arco

Vla. *mf* *f* arco

Vlc. *arco* *pizz.* *mf* *f* arco

Cb. *arco* *pizz.* *mf* *f* arco

41

Fls. 1
Fls. 2
Ob.
Cl.
Bsn.
Hns. 1
Hns. 2
Tpts. 1
Tpts. 2
Tbn.
Perc.
S
A
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

stand-in' in the need of — prayer.

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

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

* A Theologian

1 Fls. 2 Fls.

Ob.

Cl.

Bsn. *mf* *f*

1 Hns. 2 Hns. *fl* *p* *f*

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

Tbn. *p* *f*

Perc. Bongo *p* *f*

S *f* It's me, it's me, O Lord, stand-in' in the need of ___

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

1 Vlns. 2 Vlns. *pizz.* *mf* *arco* *p* *f* *pizz.* *E*

Vla. *pizz.* *mf* *arco* *p* *f* *pizz.*

Vlc. *pizz.* *mf* *f* *arco* *pizz.*

Cb. *pizz.* *mf* *f* *arco* *pizz.*

50

Fls. 1 *fl*
 Fls. 2 *p* *fl*
 Ob. *p*
 Cl. *p*
 Bsn. *p*
 Hns. 1 *fl*
 Hns. 2 *p*
 Tpts. 1 *fl*
 Tpts. 2 *p*
 Tbn. *fl*
 Perc. *p*
 S. prayer. It's me, it's me, O Lord, stand - in' in the need of _ prayer. Not
 A. prayer. It's me, it's me, O Lord, stand - in' in the need of _ prayer.
 Vlns. 1 *arco* *p* *f* *pizz.*
 Vlns. 2 *arco* *p* *f* *pizz.*
 Vla. *arco* *p* *f* *pizz.*
 Vlc. *arco* *p* *f* *pizz.*
 Cb. *arco* *p* *f* *pizz.*

55 **F**

1 Fls. 2 Fls.

Ob.

Cl.

Bsn.

1 Hns. 2 Hns.

1 Tpts. 2 Tpts.

Tbn.

Perc.

S
you, not you, stand-in' in the need of prayer. Not you, not
(pointing at the audience) (pointing at themselves)

A
It's me!

1 Vlns. 2 Vlns.

Vla.

Vlc.

Cb.

p *f* *a2* *p* *f* *p* *f* *p* *f* *arco* *pizz.* *p* *f* *arco* *pizz.* *p* *f*

60 G

Fls. 1 *mf* *f*

Fls. 2 to Picc. Picc. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hns. 1 *p* *f*

Hns. 2 *p* *f*

Tpts. 1 *p* *f*

Tpts. 2 *p* *f*

Tbn. *p* *f*

Perc. Susp. Cym. *p* *f*

S you, stand-in', stand-in', stand-in' in the need. Not the bug in the rug, but it's me, O Lord, *mf* clap

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

G

Vlins. 1 *pizz.* *arco* *f* (random high gliss.) *arco* *f*

Vlins. 2 *pizz.* *arco* *f* (random high gliss.) *arco* *f*

Vla. *pizz.* *arco* *f* *f*

Vlc. *arco* *pizz.* *arco* *f*

Cb. *arco* *pizz.* *arco* *f*

p *f*

65

1
Fls. *mf* *f*

Picc. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
stand - in' in the need of ___ prayer. *clap*

A
mf *clap*
Not the fly in the pie, but it's me, O Lord, ..

1
Vlns. *pizz.* *mf* *f* (random high gliss.) *arco*

2
pizz. *mf* *f* (random high gliss.) *arco*

Vla. *pizz.* *mf* *f* (random high gliss.) *arco*

Vlc. *pizz.* *mf* *f*

Cb. *pizz.* *mf* *f*

H

69

1 Fls. *mf* *f*

Picc. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

1 Hns. 2

1 Tpts. 2

Tbn.

Perc.

S Not the goose on the loose, but it's me O Lord, _

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

1 Vlns. *mf* *f* (random high gliss.) arco $\begin{matrix} \vee \\ \times \end{matrix}$

2 Vlns. *mf* *f* (random high gliss.) arco $\begin{matrix} \vee \\ \times \end{matrix}$

Vla. *mf* *f* (random high gliss.) arco $\begin{matrix} \vee \\ \times \end{matrix}$

Vlc. *mf*

Cb. *mf*

H

1 Fls. *mf* *f*

Picc. *mf* *f*

Ob. *mf* *f*
shouted (not on pitch)
OF COURSE!

Cl. *mf* *f*
OF COURSE!

Bsn. *mf* *f*
OF COURSE!

Hns. 1 2 *mf* *f*
OF COURSE!

Tpts. 1 2 *mf* *f*
OF COURSE!

Tbn. *mf* *f*
OF COURSE!

Perc. *mf* *f*
OF COURSE!

S. stand-in' in the need of — prayer. *mf* *f*
OF COURSE!

A. Not the horse, OF COURSE! but it's me, O Lord, *mf* *f*
OF COURSE!

1 Vlns. *mf* *f*
pizz. (random high gliss.) arco

2 Vlns. *mf* *f*
pizz. (random high gliss.) arco

Vla. *mf* *f*
pizz. (random high gliss.) arco

Vlc. *mf* *f*
OF COURSE!

Cb. *mf* *f*
OF COURSE!

77

I

Fls. *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *mf* *f*

Hns. 1 *fl* *p* *f*

2 *fl* *p* *f*

Tpts. 1 *fl* *p* *f*

2 *fl* *p* *f*

Tbn. *p* *f*

Perc. Bongo *p* *f*

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

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

Vlins. 1 *pizz.* *arco* *p* *f* *pizz.*

2 *pizz.* *arco* *p* *f* *pizz.*

Vla. *pizz.* *arco* *p* *f* *pizz.*

Vlc. *f*

Cb. *f*

82

1
Fls.

Picc.

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

S

A

Vlins. 1
2

Vla.

Vlc.

Cb.

f

fl
p — *f*

fl
p — *f*

fl
p — *f*

p — *f*

p — *f*

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

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

arco *pizz.*
p — *f*

arco *pizz.*
p — *f*

arco *pizz.*
p — *f*

87

J Melodramatically

Fls. Picc. Ob. Cl. Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S.

A.

mf

p *mp* *p*

mf

mf

mf

mf

mf

I'm a sin - ner, O where can I

J Melodramatically

Vlins. 1 2

Vla.

Vlc.

Cb.

arco

sfp

sfp

sfp

mf

mf

95

K

1 Fls. Picc. Ob. Cl. Bsn.

Hns. 1 2 Tpts. 1 2 Tbn.

Perc.

S. A.

mf
I'm just a be - gin - ner, stand - in', stand - in',

1 2 Vlns. Vla. Vlc. Cb.

K *sfp* *sfp* *sfp* *un.*

101

L

Fls. 1

Picc. 1

Ob. 1

Cl. 1

Bsn. 1

Hns. 1 2

Tpts. 1 2

Tbn. 1 2

Perc. 1

Bongo

S.

A.

stand - in' in the need. Not my fath - er or my moth - er,

stand - in', stand - in', stand - in' in the need. or my

L

Vlins. 1 2

Vla. 1 2

Vcl. 1 2

Cb. 1 2

arco

pizz.

arco

pizz.

105

Fls. 1 *mf*

Picc.

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *cresc. poco a poco*

Hns. 1 2 *cresc. poco a poco*

Tpts. 1 2 *cresc. poco a poco*

Tbn. *cresc. poco a poco*

Perc. *cresc. poco a poco*

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

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

Vlins. 1 *cresc. poco a poco*

2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

109

1 Fls. *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *shouted (not on pitch)*

Hns. 1 *f* *OF COURSE!* *shouted (not on pitch)* *remove mute*

2 *(cresc.)*

Tpts. 1 *f* *OF COURSE!* *remove mute*

2 *(cresc.)*

Tbn. *f* *OF COURSE!* *remove mute*

Perc. *(cresc.)* *f* *OF COURSE!* *Hi-Hat closed* *(pointing at the audience)*

S *f* or the goose on the loose, or the horse, of course! Not you, not you, not

A *f* fly in the pie, goose, or the horse, of course!

1 Vlns. *(cresc.)* *f* *OF COURSE!* *f* *arco*

2 *(cresc.)* *f* *OF COURSE!* *f* *arco*

Vla. *(cresc.)* *f* *OF COURSE!* *f* *arco*

Vlc. *(cresc.)* *f* *OF COURSE!* *f* *arco*

Cb. *(cresc.)* *f* *OF COURSE!* *f* *arco*

M

114

Fls.

Picc.

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

you, not you. Not you, not you, stand-in', stand-in',

(*f*) (pointing at themselves)
It's me, it's me, stand-in', stand-in',

Open *f* *p*

Open *f* *p*

Open *f* *p*

119

N

Fls.

Picc.

Ob.

Cl.

Bsn.

Hns. 1

2

Tpts. 1

2

Tbn.

Perc.

Susp. Cym.

Bongo

S
stand - in' in the need of prayer, _____ stand - in' in the need of _____ prayer, of

A
stand - in' in the need of prayer, _____ stand - in' in the need of _____ prayer, of

N

Vlins. 1

2

Vla.

Vlc.

Cb.

div.
pizz.

arco
unis.

pizz.

pizz.

pizz.

pizz.

124

1
Fls. *p* *f* *p* *f*

Picc. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *p*

Hns. 1 *f* *p* *f* *p* *f*

2

Tpts. 1 *f* *p* *f* *p* *f*

2

Tbn. *f* *p* *f* *p* *f*

Perc. *f* Tambourine *p* *f* *p* *f*

S
prayer, stand - in' in the need of

A
prayer, stand - in' in the need of

1 *div.* *unis.* *p* *f* *p* *f*

2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vlc. *arco* *p*

Cb. *arco* *p*

130

1 Fls. *p cresc.* *f*

Picc. *p cresc.* *f*

Ob. *p cresc.* *f*

Cl. *p cresc.* *f*

Bsn. *f p cresc.* *f*

Hns. 1 *p cresc.* *f*

2 *p cresc.* *f*

Tpts. 1 *p cresc.* *f*

2 *p cresc.* *f*

Tbn. *p cresc.* *f*

Perc. *f* Ratchet *f*

S. prayer, prayer!

A. *>* prayer, prayer!

1 Vlns. *p cresc.* *f* *div.*

2 *p cresc.* *f*

Vla. *p cresc.* *f*

Vlc. *f p cresc.* *f*

Cb. *f p cresc.* *f*

4. Twelve Gates to the City

Traditional

Slowly $\text{♩} = 80$, as a "blues" introduction
(straight eighths)

The musical score is arranged in two systems. The first system includes:

- Flutes (1 and 2): Treble clef, 4/4 time, starting with a dynamic of *f* and a *a2* marking.
- Oboe: Treble clef, 4/4 time, starting with a dynamic of *f*.
- B♭ Clarinet: Treble clef, 4/4 time, starting with a dynamic of *f*.
- Bassoon: Bass clef, 4/4 time, starting with a dynamic of *f*.
- Horns in F (1 and 2): Treble clef, 4/4 time, starting with a dynamic of *f* and a *a2* marking.
- Trumpets in C (1 and 2): Treble clef, 4/4 time, starting with a dynamic of *f* and a *a2* marking.
- Trombone: Bass clef, 4/4 time, starting with a dynamic of *f*.
- Percussion: Indicated by a double bar line with a vertical line, listing instruments: Low Tom, Bongo, Triangle, Hi-Hat Cymbal, Sandpaper Blocks, Temple Blocks [5], and Tambourine.
- Soprano: Treble clef, 4/4 time, with a whole rest.
- Chorus: Treble clef, 4/4 time, with a whole rest.
- Alto: Treble clef, 4/4 time, with a whole rest.

The second system includes:

- Violins (1 and 2): Treble clef, 4/4 time, starting with a dynamic of *f*.
- Viola: Bass clef, 4/4 time, starting with a dynamic of *f*.
- Violoncello: Bass clef, 4/4 time, starting with a dynamic of *f*.
- Contrabass: Bass clef, 4/4 time, starting with a dynamic of *f*.

The score is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Slowly' with a quarter note equal to 80 beats per minute. The dynamics are consistently *f* (forte) throughout. The woodwinds and brass play a melodic line with eighth notes, often in groups of three. The strings provide a rhythmic accompaniment with eighth notes. The percussion part is currently silent.

A freely, as a recitative, ♩ = 92
(swing eighths)

ritard. *a2*

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. *Low Tom* *Bongo*

S

A

ritard. *div.* *div.*

Vlms. 1 2

Vla.

Vlc.

Cb.

mf *p* *f* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Three gates in the East; _____

Three gates in the East; _____

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

18

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

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

Vlins. 1 2

Vla.

Vlc.

Cb.

23 **B**

Fls. 1 2

Ob.

Cl.

Bsn. *mf* *simile*

Hns. 1 2 *a2* *p* *mf* *p*

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

Tbn. *p* *mf* *p*

Perc. *mf* *p* *mf* *p*

S. *f*
Oh, what a beau-ti-ful cit-y;— Oh, what a beau-ti-ful cit-y—

A. *f*
Oh, what a beau-ti-ful cit-y;— Oh, what a beau-ti-ful cit-y—

B

Vlins. 1 *pizz.* *mf* *arco* *pizz.* *arco*

2 *pizz.* *mf* *arco* *pizz.* *arco*

Vla. *pizz.* *mf* *arco* *pizz.* *arco*

Vlc. *arco* *mf* *simile*

Cb. *arco* *mf* *simile*

27

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S.

A.

Vlns. 1 2

Vla.

Vlc.

Cb.

mf

a2

p

mf

mf

p

mf

mf

p

mf

mf

p

mf

pizz.

arco

pizz.

pizz.

arco

pizz.

pizz.

arco

pizz.

Oh, what a beau-ti-ful cit-y; there are twelve gates to the cit-y, hal-le-

Oh, what a beau-ti-ful cit-y; there are twelve gates to the cit-y, hal-le-

31

C

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

Triangle

p

S

A

lu - - - - ia! on up to the cit - y; —

lu - - - - ia! I'm gon-na walk,

Vlins. 1 2

Vla.

Vlc.

Cb.

arco

C

p

35

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlins. 1 2

Vla.

Vlc.

Cb.

on up to the cit - y;— on up to the cit - y; there are

I'm gon-na walk, I'm gon-na walk, there are

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

39

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

Bongo

S

A

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

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

Vlins. 1 2

Vla.

Vlc.

Cb.

pizz.

mf

mf

mf

mf

mf

43 **D**

Fls. 1 2 *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hns. 1 2 *mf* *p*

Tpts. 1 2 *mf* *p*

Tbn. *mf* *p*

Perc. *mf* Hi-Hat closed *p* *mf* Bongo *p* ³

S. *mf* Who's that yon - der dressed in red? _

A. *mf* Must be the chil-dren that Mo - ses led. _

Vlins. 1 2 *arco, div.* *p*

Vla. *arco* *p*

Vlc. *pizz.* *arco* *mf*

Cb. *pizz.* *arco* *mf*

p *mf*

55

Fls. 1 2 *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hns. 1 2 *mf* *p*

Tpts. 1 2 *mf* *p*

Tbn. *mf* *p*

Perc. *mf* *p*

S. *p*
 who's that yon der dressed in white² must be the chil - dren, ___

A. *p*
 Must be the chil - dren, ___ must be the chil - dren, ___

Vlns. 1 2 *mf* *p*
unis. pizz.

Vla. *mf* *p*
pizz.

Vlc. *p*

Cb. *p*
pizz.

63 ^{a2} ^b ^G 93

Fls. 1 2 *p sub.* *mf* *p sub.* *mf* (*mf*)

Ob. *p sub.* *mf* *p sub.* *mf*

Cl. *p sub.* *mf* *p sub.* *mf* (*mf*)

Bsn. *mf p sub.* *mf p sub.* *mf*

Hns. 1 2 *p sub.* *mf* *p sub.* *mf*

Tpts. 1 2 ^{a2} *p sub.* *mf* *p sub.* *mf*

Tbn. *mf p sub.* *mf p sub.* *mf*

Perc. 3 3 3 3

S
A
light! Walk - ing in the light! Three gates in the East;

Vlns. 1 2

Vla.

Vlc.

Cb.

G

68

Fls. 1 2 *p* < *f* *p* < *f*

Ob. *p* ³ < *f* *p* ³ < *f*

Cl. *p* < *f* *p* < *f*

Bsn. *p* ³ < *f* *f* > *p* *p* ³ < *f*

Hns. 1 2 *f* > *p*

Tpts. 1 2 *a2* *p* ³ < *f* *a2* *p* ³ < *f*

Tbn. *f* ³ > *p*

Perc. *p* < *f* *f* ³ > *p* *p* < *f*

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

Vlins. 1 *p* < *f* *f* > *p* *div.* *p* < *f*
2 *p* ³ < *f* *unis.* *f* > *p* *div.* *p* ³ < *f*

Vla. *p* < *f* *f* > *p* *p* < *f*

Vlc. *p* < *f* *f* > *p* *p* < *f*

Cb. *p* < *f* *f* > *p* *p* < *f*

73

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
three gates in the South; - there are twelve gates, twelve gates, twelve gates in the

A
three gates in the South; - there are twelve gates, twelve gates, twelve gates in the

Vlns. 1 2

Vla.

Vlc.

Cb.

p

f

p

f

f

f

unis.

unis.

pizz.

arco

p

p

p

arco

arco

p

78 H

Fls. 1 2 *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hns. 1 2 *mf*

Tpts. 1 2 *f* lightly tongued

Tbn. *mf*

Perc. Sandpaper Blocks *mf*

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

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

Vlns. 1 2 *mf* *sfp* *div.*

Vla. *mf* *sfp*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

83

Fls. 1
2

Ob.

Cl.

Bsn.

Hns. 1
2

Tpts. 1
2

Tbn.

Perc.

S
mf
Twelve gates, _ twelve gates, _

A
mf
Twelve gates, _ twelve gates, _

Vlns. 1
2
mf *sfp*

Vla.
mf *sfp*

Vlc.
arco *pizz.*

Cb.
arco *pizz.*

91

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S
twelve gates, - twelve gates, -

A
twelve gates, - twelve gates, -

Vlns. 1 2

Vla.

Vlc.

Cb.

95

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

I

mf

mf

p

rim shot

mf

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

p

p

p

twelve gates, twelve gates. I've nev-er been to hea ven but I've been told the

twelve gates, twelve gates. I've nev-er been to hea ven but I've been told the

99

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

streets of hea - ven are paved with gold... If you get there be - fore I do, tell

streets of hea - ven are paved with gold... If you get there be - fore I do, tell

Vlins. 1 2

Vla.

Vlc.

Cb.

107

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc.

S

A

Vlns. 1 2

Vla.

Vlc.

Cb.

a2

a2

3

3

3

walk, walk, walk, walk up to the cit-y, gon-na walk, walk, walk, walk up to the cit-y. There are

walk, walk, walk, walk up to the cit-y, gon-na walk, walk, walk, walk up to the cit-y. There are

even eighths

even eighths

111

Fls. 1 2

Ob.

Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbn.

Perc. Temple Blocks

S. twelve gates, _____ there are twelve gates, _____ there are (even eighths)

A. twelve gates, _____ there are twelve gates, _____ there are (even eighths)

Vlns. 1 2

Vla.

Vlc.

Cb.

K ritard. poco a poco al fine (in a blues style)
(even eighths)

115

The score is arranged in systems. The first system includes Flutes (Fls.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), and Trombone (Tbn.). The second system includes Percussion (Perc.), Soprano (S), and Alto (A) vocalists. The third system includes Violins (Vlns.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key performance instructions include dynamics such as *sfz*, *p*, *f*, and *p*. The woodwinds and strings play eighth-note patterns, with some instruments marked *a2*. The vocalists sing the lyrics: "twelve gates to the cit-y, hal-le - lu-ia, hal-le-lu-ia, hal-le - lu-ia, hal-le-lu-ia, hal-le - lu - ia." The Percussion part features a Tambourine with dynamics *p*, *f*, and *p*. The strings play a rhythmic accompaniment with dynamics *sfz*, *p*, and *f*. The woodwinds and brass play a melodic line with dynamics *p*, *f*, and *p*. The vocalists sing the lyrics with dynamics *p*, *f*, and *p*. The strings play a rhythmic accompaniment with dynamics *sfz*, *p*, and *f*. The woodwinds and brass play a melodic line with dynamics *p*, *f*, and *p*. The vocalists sing the lyrics with dynamics *p*, *f*, and *p*.

* *glissando* or *portamento* for the entire duration of the half-note on beats 3 and 4 of m. 118.

120 (ritard.)

Fls. 1 2 *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Ob. *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Cl. *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Bsn. *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Hns. 1 2 *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Tpts. 1 2 *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Tbn. *cresc.* *fl.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Perc. *cresc.* *mf* *p* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

S *HAL-LE-LU-IA!*

A *HAL-LE-LU-IA!*

Vlns. 1 2 *cresc.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Vla. *cresc.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Vlc. *cresc.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*

Cb. *cresc.* *ff* HAL-LE-LU-IA! *shouted (not on pitch)*