

Full Score



Mortals and Angels: A Bluegrass Te Deum

libretto by

Marisha Chamberlain

music by

Carol Barnett




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“In any age, life has to be lived
before we can know what it is.”

--Lisel Mueller,
“The Triumph of Life”

Program Note

Commissioned by the Distinguished Concerts International New York Premiere Project and premiered at Carnegie Hall in January 2016 with the Distinguished Concerts Singers International and award-winning Nashville bluegrass band Dailey & Vincent, *Mortals & Angels: A Bluegrass Te Deum* is now available in this revised version.

The Te Deum is a Latin prayer that many composers have set to music. But never before has there been a Te Deum for chorus and Bluegrass band. In Latin, Te Deum means 'to God', praise to God, and in the first words of the prayer, all creation praises God. Mortals and Angels praise God. There's something about angels; the ancient idea of winged messengers occurs in almost every religion. Representations of angels in art tend to be human shapes with wings added, and in many traditions, angels willingly guide us. We mortals, however, have problems with guidance. How on earth would angels know better what we should or should not do, given their immortality and their ability to hover, appear and disappear? We will eventually die, while they fly on and on. In this setting, the Angels are represented by the choir, the Mortals by the band. And there are the Kids - sometimes Angels, sometimes very mortal. And out in the audience: Mortals? or Angels?

Duration c. 38:00

Cast of Characters

The Mortals: a Bluegrass band

The Angels: Adult chorus, possibly in various shades of white and cream and light gray, not uniform but offering the suggestion that angels are individuals

The Archangel: a baritone soloist from the chorus

The Kids: Treble choir

The Conductor: dressed either in standard concert wear (preferable) or in keeping with the dress of the Bluegrass band. (No “Heehaw” costume.)

Movements

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Introduction

CONDUCTOR: Good evening. We're about to perform **Mortals & Angels: a Bluegrass Te Deum**. The Te Deum is a Latin prayer that many composers have set to music for choruses to sing. But never before has there been a Te Deum for chorus and Bluegrass band. In Latin, Te Deum means 'to God', praise to God, and in the first words of the prayer, all creation praises God. Mortals and Angels praise God. If you bring Mortals and Angels together, you may get a contest or an argument. Who can sing the best? Who has a better grip on reality? So, the Angels are up here (*indicates risers*) and the Mortals are in the band. And standing behind the band, the Kids (*indicates treble choir.*) You know how kids are – sometimes Angels, sometimes very mortal. And out in the audience: Mortals? Or Angels?

MORTALS AND ANGELS: A BLUEGRASS TE DEUM

I. Angel of God

Marisha Chamberlain
adapted from a traditional prayer

Carol Barnett

The musical score is arranged in a system with 12 staves. The vocal parts include Soprano, Alto, Tenor, Bass, Treble Chorus, T1, T2, B1, and B2. The instrumental parts include Fiddle, Mandolin, Banjo, Guitar, and Bass. The score is in 2/2 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 92. The score is divided into two measures by a double bar line. The first measure contains rests for all parts. The second measure begins with the vocal parts and the instrumental accompaniment. The lyrics 'An-gel of God, my' are written under the T1 staff. Dynamics include *mf* (mezzo-forte) and *p* (piano). A large watermark 'For Perusal Only beady eyes Publishing' is overlaid on the score.

I. Angel of God

6

GQ T1

guard - ian dear, to whom God's love en - trusts me here, — ev - er this day be at — my side to

Gtr.

11

S

pp

Mm

A

pp

Mm

11

GQ T1

light and guard and rule and guide. — An - gel of God, my guard - ian dear, to whom God's love en -

GQ T2

mp

An - gel of God, my guard - ian dear, to whom God's love en -

Ban.

G Em D G Em G C

Gtr.

p

G Em D G Em G C

Bass

p

16

S

A

T

B

pp

Oo

pp

Oo

16

GQ

T1

T2

trusts me here,— ev - er this day be at my side to light and guard and rule and guide.

16

Ban.

Gtr.

Bass

G Em D C D Em C Em Am Em

G Em D C D Em C Em Am Em

I. Angel of God

21 *mf*
 S Ev - er this day we're at your side to light and guard and
 A Ev - er this day we're at your side to light and guard and
 T *mf* Ev - er this day we're at your side to light and guard and
 B *mf* Ev - er this day we're at your side to light and guard and

21
 T1 A - men. _
 T2 A - men. _

21 C Em C Em C
 Ban.
 C Em C Em C
 Gtr.
 21
 Bass

26 *mp* *p*
 S rule and guide. A - men. A - - - men.
 A *mp* *p*
 rule and glide. A - men. A - - - men.
 T *mp* *p*
 rule and guide. A - men. A - - - men.
 B *mp* *p*
 rule and guide. A - men. A - - - men.

II. Te Deum

traditional/Marisha Chamberlain

Carol Barnett

$\text{♩} = 76$

mf

Soprano
Te De - um ___ lau - da - mus: te Do - mi-num con - fi -

Alto

Tenor

Bass

Treble Chorus
S

A

Gospel Quartet
T1

T2

B1

B2

$\text{♩} = 76$

Fiddle
mf

Mandolin
mf

Banjo
mf

Guitar
mf A AM7 D
mp

Bass
mf *mp*

II. Te Deum

6

S
te - mur. Lau - da - mus te, lau - da - mus te, te Do - mi - num con - fi - te - mur.

A
mf
Lau - da - mus te, lau - da - mus te, te Do - mi - num con - fi - te - mur.

T
mf
Lau - da - mus te, lau - da - mus te, te Do - mi - num con - fi - te - mur. Te De - um — lau -

B
mf
Lau - da - mus te, lau - da - mus te, te Do - mi - num con - fi - te - mur. Te De - um — lau -

Gtr. $C^{\#m}$ A

Bass

12

S
Lau - da - mus te, lau - da - mus te, te

A
Lau - da - mus te, lau - da - mus te, te

T
8
da - mus: te Do - mi - num con - fi - te - mur. Lau - da - mus te, lau - da - mus te, te

B
da - mus: te Do - mi - num con - fi - te - mur. Lau - da - mus te, lau - da - mus te, te

Gtr. $AM7$ D A

Bass

17

S *p*
Do - mi - num con - fi - te - mur. Te ae - ter - nam Pa - trem om - nis ter - ra ve - ne - ra - tur.

A *p*
Do - mi - num con - fi - te - mur. Te ae - ter - nam Pa - trem om - nis ter - ra ve - ne - ra - tur.

T *p*
Do - mi - num con - fi - te - mur. Te ae - ter - nam Pa - trem om - nis ter - ra ve - ne - ra - tur.

B *p*
Do - mi - num con - fi - te - mur. Te ae - ter - nam Pa - trem om - nis ter - ra ve - ne - ra - tur.

Gtr. *p*
C#m E/G# C#m G#m

Bass *p*

23

S *cresc.*
Ti - bi om - nes An - ge - li; Ti - bi cae - li et u - ni - ver - sae

A *cresc.*
Ti - bi om - nes An - ge - li; Ti - bi cae - li et u - ni - ver - sae

T *cresc.*
Ti - bi om - nes An - ge - li; Ti - bi cae - li et u - ni - ver - sae

B *cresc.*
Ti - bi om - nes An - ge - li, Ti - bi cae - li et u - ni - ver - sae

Gtr. *cresc.*
G A/G G G A/G G A/G

Bass *cresc.*

27

mf *p* *lightly*

S — Po-tes-ta - tes; Ti - bi, Ti-bi Cher-u-bim et Ser-a-phim in-ces-sa-bi-li, in-ces-sa-bi-li,

mf *p* *lightly*

A — Po-tes-ta - tes; Ti-bi Cher - u - bim et Ser-a-phim in-ces - sa-bi-li, in-ces - sa-bi-li, in-ces-

mf *p* *lightly*

T — Po-tes-ta - tes; Ti - bi, in-ces - sa-bi-li, in-ces-

mf

B — Po-tes-ta - tes; Ti - bi,

27

Fid. *p*

Mando. *p*

Banjo

Gtr. *mf* *p*

Bass *mf* *p sub.*

G7 C/G FM7 E

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33 *cresc. poco a poco* **f**

S in - ces - sa - bi - li, in - ce - sa - bi - li vo - ce pro - cla - mant: Sanc - tus, Sanc - tus,

A *cresc. poco a poco* **f**
 sa - bi - li, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: Sanc - tus, Sanc - tus,

T *cresc. poco a poco* **f**
 sa - bi - li, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce vo - ce pro - cla - mant: Sanc - tus, Sanc - tus,

B *mf cresc.* **f**
 vo - ce pro - cla - mant: Sanc - tus, Sanc - tus,

33 *cresc. poco a poco* **f**

Fid. *cresc. poco a poco* **f**

Mando. *cresc. poco a poco* **f**

Banjo *mf cresc.* **f**

Gtr. *cresc. poco a poco* **f**
 A/E A A/C# A

Bass **f**

39

S
Do - mi - nus De - us Sa ba - oth. Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

A
Do - mi - nus De - us Sa ba - oth. Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

T
Do - mi - nus De - us Sa ba - oth. Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

B
Do - mi - nus De - us Sa ba - oth. Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

39

Fid.
ff

Mando.
ff

Banjo
ff

Gtr.
A/C# A E/G# A/C# A C C/G C Am C Am G C Am

Bass
ff

$\text{♩} = 100$

45

S
oth. _____

A
oth. _____

T
8
oth. _____

B
oth. _____

T1
8
mf
All of earth a - does Thee,

T2
8

GQ

B1

B2

45 $\text{♩} = 100$

Fid.

Mando.

Banjo

Gtr.
C
mf

Bass
mf

51 *mf* ...et An - ge-li,

S

A

T

B

51 *mf* Lord God a - bove. All of earth a - dores Thee, Lord God a - bove. Mor - tals,

T1

8 *mf* Lord God a - bove. Lord God a - bove. Mor - tals,

T2

GQ

8 *mf* Lord God a - bove. Lord God a - bove. Mor - tals,

B1

8 *mf* Lord God a - bove. Lord God a - bove. Mor - tals,

B2

8 *mf* Lord God a - bove. Lord God a - bove. Mor - tals,

51 *mf* F C

Fid.

Mando.

Banjo

Gtr.

Bass

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59

S ...et An - ge-li,

A ...et An - ge-li,

T ...et An - ge-li,

B ...et An - ge-li,

59 *p*

T1 mor - tals, we a - dore Thee, we a - dore Thee, we a - dore Thee, we a - dore Thee, we a - dore Thee,

T2 mor - tals, we a - dore Thee, we a - dore Thee, we a - dore Thee, *p*

GQ mor - tals, we a - dore Thee, we a - dore Thee, we a - dore Thee, *p*

B1 mor - tals, we a - dore Thee, *p*

B2 mor - tals,

59 F Em C C C

Fid. F Em C C C

Mando. F Em C C C

Banjo F Em C C C

Gtr. F Em C C C

Bass *p*

66

S

A

T

B

66 *mf*

T1
we a - dore Thee, we a - dore. All of earth a - dore Thee, Lord God a - bove.

66 *mf*

T2
we a - dore Thee, we a - dore. Thee, Lord. Lord God a - bove. All of

GQ

66 *mf*

B1
we a - dore Thee, we a - dore. Thee, Lord. Lord God a - bove.

66 *mf*

B2
we a - dore. Thee, we a - dore. Thee, Lord. Lord God a - bove, O Lord - y, O.

66 C G C

Fid.

66 *mf*

Mando.

66 *mf*

Banjo

66 *mf*

Gtr.

66 *mf*

Bass

mf

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73

S ...et An - ge-li, et Cher - u-bim et

A ...et An - ge-li, et Cher - u-bim et

T ...et An - ge-li, et Cher - u-bim et

B ...et An - ge-li, et Cher - u-bim et

73

T1 Lord God a - bove. Mor - tals, mor - tals,

T2 earth a - dores Thee, Lord God a - bove. Mor - tals, mor - tals,

GQ Lord God a - bove. Mor - tals, mor - tals,

B1 Lord God a - bove. Mor - tals, mor - tals,

B2 Lord, God a - bove, O Lord - y. Mor - tals, mor - tals,

73

Fid. F C F Em Dm

Mando. F C F Em Dm

Banjo F C F Em Dm

Gtr. F C F Em Dm

Bass

80

S Ser - a - phim,

A Ser - a - phim,

T Ser - a - phim,

B Ser - a - phim, *p sub.*

80

S *mp*

TC Fa - thers, moth - ers, chil - dren, un - cles, aunts and cous - ins, —

A *mp*

Fa - thers, — moth - ers, — chil - dren, — un - cles, — aunts and cous - ins,

80

T1

T2

GQ

B1

B2

80

Fid. Em Dm *p sub.*

Mando. Em Dm *p sub.*

Banjo Em Dm C *p sub.*

Gtr. Em Dm *p sub.*

Bass *p sub.*

87

S

A

T *p* *cresc. poco a poco*
cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes;

B *cresc. poco a poco*
cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes;

TC *cresc. poco a poco*
fa - thers, moth - ers, chil - dren, un - cles, aunts, and cous - ins, —

A *cresc. poco a poco*
fa - thers, — moth - ers, — chil - dren, — un - cles, — aunts and cous - ins,

T1

T2

GQ

B1

B2

Fid. *cresc. poco a poco*

Mando. *cresc. poco a poco*

Banjo *cresc. poco a poco*
Am

Gtr. *cresc. poco a poco*
Am

Bass *cresc. poco a poco*

cresc. poco a poco

93

S

A

T

B

S

TC

A

T1

T2

GQ

B1

B2

Fid.

Mando.

Banjo

Gtr.

Bass

cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes; *f*

cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes; *f*

cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes; *f*

cae - li et u - ni-ver - sae Po - tes - ta - tes; cae - li et u - ni-ver - sae Po - tes - ta - tes; *f*

fa - thers, moth - ers, chil - dren, un - cles, aunts and cous - ins, *f*

fa - thers, moth - ers, chil - dren, un - cles, aunts and cous - ins, *f*

Em Em/G *f*

Em Em/G *f*

f

f

106

S
A
T
B

et u - ni - ver - sae Po - tes - ta - tes; ...et

106

S
TC
A

fa - thers, moth - ers, chil - dren, un - cles, aunts and cous - ins,

106

T1
T2
GQ
B1
B2

Lord God a - bove. Mor - tals,

Lord God a - bove. Mor - tals,

Lord God a - bove. Mor - tals,

earth a - dores Thee, Lord God a - bove. Mor - tals,

106

Fid.
Mando.
Banjo
Gtr.
Bass

C F

C F

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112

S An - ge - li, _____ ...et An - ge - li, _____ a - dore Thee, a - *cresc.*

A An - ge - li, _____ ...et An - ge - li, _____ a - dore Thee, a - *cresc.*

T An - ge - li, _____ ...et An - ge - li, _____ a - dore Thee, a - *cresc.*

B An - ge - li, _____ ...et An - ge - li, _____ a - dore Thee, a - *cresc.*

TC a - dore Thee, a - dore Thee, a - dore Thee, a - *cresc.*

A a - dore Thee, a - dore Thee, a - dore Thee, a - *cresc.*

T1 mor - tals, a - dore Thee, a - *cresc.*

T2 mor - tals, a - dore Thee, a - *cresc.*

GQ mor - tals, a - dore Thee, a - *cresc.*

B1 mor - tals, a - dore Thee, a - *cresc.*

B2 mor - tals, a - dore Thee, a - *cresc.*

Fid. *cresc.*

Mando. *cresc.*

Banjo C F C *cresc.*

Gtr. C F C *cresc.*

Bass *cresc.*

124

S

A

T

B

S

TC

A

124

T1

T2

GQ

B1

B2

124

Fid.

Mando.

Banjo

Gtr.

Bass

mf *p*

Sanc - tus, _____

mf *p*

Sanc - tus, _____

mf

Sanc - tus, Sanc - tus,

mf

Sanc - tus, Sanc - tus,

mf

Te De - um lau - da - mus, lau - da - mus Te. _____

mf

Te De - um lau - da - mus, lau - da - mus Te. _____

mf

mp

A E A F#m E *mf* A

mp A E A F#m E A

mp

mp

131

S *mf* *p* Sanc - tus,

A *mf* *p* Sanc - tus,

T 8 Sanc - tus Do - mi - nus De - us Sa - ba - oth. Sanc - tus,

B 8 Sanc - tus Do - mi - nus De - us Sa - ba - oth. Sanc - tus,

TC Te De - um lau - da - mus, lau - da - mus Te. ____

A Te De - um lau - da - mus, lau - da - mus Te. ____

T1 8

T2 8

GQ

B1

B2

Fid. 131

Mando.

Banjo E A E A F#m E A

Gtr. E A E A F#m E A

Bass

138

S

A

T
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth.

B
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth.

138

S

TC
Te De - um lau - da - mus, lau - da - mus Te.

A
Te De - um lau - da - mus, lau - da - mus Te.

138

T1

T2

GQ

B1

B2

138

Fid.

Mando.

Banjo
A F#m A Em A F# C# F#

Gtr.
A F#m A Em A F# C# F#

Bass

144 *mf* *p*
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus,
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
mf *p*
C# F#
C# F#

144 *mf* *p*
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus,
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
mf *p*
C# F#
C# F#

144 *mf* *p*
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus,
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
mf *p*
C# F#
C# F#

144 *mf* *p*
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - tus,
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
Te De - um lau - da - mus, lau - da - mus Te.
mf *p*
C# F#
C# F#

150 *mf*

S Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth. *mf*

A Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth. *mf*

T *p* Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth. *mf*

B *p* Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth. *mf*

150 *mf*

S ...a -

TC *mf*

A ...a -

150 *mf*

T1 All — of earth a - dores Thee, Lord God a -

T2 Lord God a -

GQ *mf*

B1 Lord God a -

B2 Lord God a -

150 *p* *mf* D A D

Fid. D A D

Mando. *p* *mf* D A D

Banjo *p* E F# G A *mf* D A D

Gtr. *p* E F# G A *mf* D A D

Bass *p* *mf*

156 *p sub.*
S Sanc - tus, ah
A Sanc - tus, ah
T Sanc - tus, ah
B Sanc - tus, ah

156
S dores Thee, a - dores Thy cre - a - tion, a - dores Thee, a -
TC dores Thee, a - dores Thy cre - a - tion, a - dores Thee, a -
A dores Thee, a - dores Thy cre - a - tion, a - dores Thee, a -
T1 bove. All of earth a - dores Thee, Lord God a - bove.
T2 bove. Lord God a - bove.
GQ bove. Lord God a - bove.
B1 bove. Lord God a - bove.
B2 bove. Lord God a - bove.

156 A D A D A
Fid. A D A D A
Mando. A D A D A
Banjo A D A D A
Gtr. A D A D A
Bass

163 *mf* *p sub.* *mp*

S *mf* *p sub.* *mp*

A *mf* *p sub.* *mp*

T *mf* *p sub.* *mp*

B *mf* *p sub.* *mp*

Sanc - tus, ah ah

163 *p*

TC dores Thy cre - a - tion, ...a - dores Thy cre - a - tion,

A dores Thy cre - a - tion, ...a - dores Thy cre - a - tion,

163 *p* *mp*

T1 All of earth a - dores Thee, all of earth a -

T2 *p* *mp*

GQ All of earth a - dores Thee, all of earth a -

B1 *p* *mp*

B2 All of earth a - dores Thee, all of earth a -

163 *p sub.* *mp*

Fid. A A

Mando. *p sub.* *mp*

Banjo *p sub.* *mp*

Gtr. *p sub.* *mp*

Bass *p sub.* *mp*

169 *cresc. poco a poco*

S Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

A *cresc. poco a poco*
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

T *cresc. poco a poco*
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

B *cresc. poco a poco*
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

169 *mp* *mf*
S A - dores Thy cre - a - tion. Lau - da - mus Te. _____

TC *mp* *mf*
A A - dores Thy cre - a - tion. Lau - da - mus Te. _____

169 *cresc. poco a poco*

T1 dores Thee, _____ all of earth a - dores Thee, all _____

T2 *cresc. poco a poco*
dores Thee, _____ all of earth a - dores Thee, all _____

GQ *cresc. poco a poco*
dores Thee, _____ all of earth a - dores Thee, all _____

B1 *cresc. poco a poco*
dores Thee, _____ all of earth a - dores Thee, all _____

B2 *cresc. poco a poco*
dores Thee, _____ all of earth a - dores Thee, all _____

169 C A *cresc. poco a poco*

Fid. C A *cresc. poco a poco*

Mando. C A *cresc. poco a poco*

Banjo C A *cresc. poco a poco*

Gtr. C A *cresc. poco a poco*

Bass *cresc. poco a poco*

175

S
Sanc - tus, Sanc - tus, Sanc - tus.

A
Sanc - tus, Sanc - tus, Sanc - tus.

T
Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

B
Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

175

S
All of earth a - dores Thee.

TC
All of earth a - dores Thee.

A
All of earth a - dores Thee.

T1
— of earth a - dores Thee.

T2
— of earth a - dores Thee.

GQ
— of earth a - dores Thee.

B1
— of earth a - dores Thee.

B2
— of earth a - dores Thee.

175

Fid.
B C C/G A

Mando.
B C C/G A

Banjo
B C C/G A

Gtr.
B C C/G A

Bass
B C C/G A

f *ff*

(Angels give each other 'high fives,' expressing dominion over the Mortals.)

III. Who Makes the Sun to Rise?

Marisha Chamberlain

Carol Barnett

♩ = 86

mf

T1

T2

Gospel Quartet

B1

B2

mf

It ain't me. _____

It ain't me. _____

It ain't me. _____

It ain't me. _____

mf

Who makes the sun to rise? _____

♩ = 86

f

Fiddle

f

Mandolin

f

Banjo

f

f

Guitar

f

mf

Bass

f

mf

B^b G

8

T1
It ain't me.

T2
It ain't me.

GQ
It ain't me.

B1
It ain't me.

B2
Who makes the rain to fall? Who makes the sun to rise, the

Ban.
mf
G

Gtr.
G F D

Bass

14

T1
It ain't me, oh Lord, it ain't

T2
It ain't me, oh Lord, it ain't

GQ
It ain't me, oh Lord, it ain't

B1
It ain't me, oh Lord, it ain't

B2
rain to fall, who turns the chill-y ter to spring? It ain't me, oh Lord, it ain't

Ban.
C7 C6 G/D D7

Gtr.
C7 C6 G/D D7

Bass

III. Who Makes the Sun to Rise?

20

T1
me. _____ Who makes the sun to rise? _____

T2
me. _____ It ain't me. _____ Who makes the rain to fall? —

GQ
me. _____ It ain't me. _____

B1
me. _____ It ain't me. _____

B2
me. _____ It ain't me, it ain't me.

Fid.
20 *f*

Mando.
f

Ban.
G

Gtr.
G C Am G *mf*

Bass
f *mf*

27

T1
It ain't me. Who makes the sun to rise, the rain to fall, who?

T2
It ain't me. Who?

GQ
It ain't me. Who?

B1
It ain't me, it ain't me. Who?

B2
It ain't me, it ain't me. Who turns the chill-y

Ban.
G G7 C7

Gtr.
A7 D7 G G7 C7

Bass

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves. The vocal parts (T1, T2, GQ, B1, B2) are in treble clef. The piano accompaniment (Ban.) is in treble clef. The guitar (Gtr.) and bass (Bass) parts are in bass clef. The guitar part includes chord diagrams for A7, D7, G, G7, and C7. The piano part includes chord diagrams for G, G7, and C7. The lyrics are: 'It ain't me. Who makes the sun to rise, the rain to fall, who?' for T1, T2, and GQ; 'It ain't me, it ain't me. Who?' for B1; and 'It ain't me, it ain't me. Who turns the chill-y' for B2.

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III. Who Makes the Sun to Rise?

33

T1
Well, it ain't me, oh Lord, it ain't me.

T2
Well, it ain't me, oh Lord, it ain't me.

GQ
Well, it ain't me, oh Lord, it ain't me.

B1
Well, it ain't me, oh Lord, it ain't me.

B2
win-ter to spring? Well, it ain't me, oh Lord, it ain't me.

33

Fid. (band improv) G

Mando. (band improv) G

Ban. C7 C6 G/D D7 G (band improv) G

Gtr. C7 C6 G/D D7 G (band improv) G

Bass (band improv) G

41

Fid. B^b G A7 D7 Am7 D7 G

Mando. B^b G A7 D7 Am7 D7 G

Ban. B^b G A7 D7 Am7 D7 G

Gtr. B^b G A7 D7 Am7 D7 G

Bass B^b G A7 D7 Am7 D7 G

III. Who Makes the Sun to Rise?

50 C7 G/D D7 G

Fid.

Mando.

Ban.

Gtr.

Bass

59 *mf*

T1

Can you make the sun to rise? _____

T2

GQ

Nor can we. Can you make the

B1

Nor can we.

B2

Nor can we.

59

Fid.

Mando.

Ban.

Gtr.

Bass

C Am G

mf

III. Who Makes the Sun to Rise?

66

T1
Nor can we. — Can you make the sun to rise, Can you turn the chill-y

T2
rain to fall? — Nor can we. — ...the rain to fall? — Can you turn the chill-y

GQ
rain to fall? — Nor can we. — ...the rain to fall? — Can you turn the chill-y

B1
Nor can we. —

B2
Nor can we. —

Ban.
G C C7

Gtr.
C/D D *mf* G C C7

Bass

74

T1
win-ter to spring? — Nor can we, oh Lord, — a-nor can we, oh Lord.

T2
win-ter to spring? — Nor can we, oh Lord, — a-nor can we, oh Lord.

GQ
win-ter to spring? — Nor can we, oh Lord, — a-nor can we, oh Lord.

B1
Nor can we, oh Lord, — a-nor can we, oh Lord.

B2
Nor can we, oh Lord, — a-nor can we, oh Lord.

Ban.
G/D D7 Em A7

Gtr.
G/D D7 Em A7

Bass

80

T1
Nor can we, oh Lord.

T2
Nor can we, oh Lord.

GQ
Nor can we, oh Lord.

B1
Nor can we, oh Lord.

B2
Nor can we, oh Lord.

80

Fid.
mf A7 G/D C G *f*

Mando.
mf A7 G/D C G *f*

Ban.
G/D C G *f*

Gtr.
G/D C G *f*

Bass
f

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(Mortals indicate that they have engaged in the contest with the Angels by giving each other high fives. Angels indicate agreement in a condescending manner by giving tepid applause.)

IV. Holier Than Thou

Marisha Chamberlain

Carol Barnett

♩ = 66 *mp*

Gospel Quartet T2

You want us to hark - en and

Fiddle

Mandolin

Banjo

Guitar *D*

Bass *mp* *p*

7
8

GQ T2

take heed? You want us to scrape and bow? You

Fid.

Mando.

Ban.

Gtr. *G* *D* *A*

Bass

13 $\text{♩} = 100$

T1

T2

GQ
want us to fall on our knees? _____

B1 *mf*

B2 *mf*

Then drop that an - gel

Then drop that an - gel

13 $\text{♩} = 100$

Fid. *f*

Mando. *f*

Ban. *f* G9 D *mf* D

Gtr. D G G9 *f* *mf*

Bass *f* *mf*

IV. Holier Than Thou

19 *mf*

T1
8 Then drop that an - gel at - ti - tude, ho - li - er ___ than

T2
8 Then drop that an - gel at - ti - tude, ho - li - er ___ than

GQ
Then drop that an - gel at - ti - tude, ho - li - er ___ than

B1
at - ti - tude, ho - li - er ___ than thou. Then drop that an - gel at - ti - tude, ho - li - er ___ than

B2
at - ti - tude, ho - li - er ___ than thou. Then drop that an - gel at - ti - tude, ho - li - er ___ than

19

Fid.

Mando.

Ban.
C D G G7

Gtr.
C D G G7

Bass

25

T1
8
thou.

T2
8
thou.

GQ

B1
thou.

B2
thou.

Fid.
25
f

Mando.
f

Ban.
f
F/A A+ D clawhammer G D Bm C A D

Gtr.
f
F/A A+ D two-step G D Bm C A D

Bass
f

IV. Holier Than Thou

32

T1

T2

GQ

B1

B2

Fid.

Mando.

Ban.

Gtr.

Bass

mf
you got that

Bm G7 F#m/A G/B D Em7 Dm/F C/E D Em7 D

40

T1
an - gel at - ti - tude, — you got that an - gel at - ti - tude, —

T2
mf

GQ
Ho - li - er — than thou. You got that an - gel at - ti - tude, ho - li - er — than

B1
mf
Ho - li - er — than thou, ho - li - er — than

B2
mf
Ho - li - er — than thou, ho - li - er — than

Fid.

Mando.

Ban.
mf
G7 Am7 D7 G7 Am7 D7

Gtr.
mf
G7 Am7 D7 G7 Am7 D7

Bass
mf

IV. Holier Than Thou

47

T1
8
Make ___ your-selves un - pop - u - lar ___ with that an - gel at - ti - tude. Ho - li - er ___ than

T2
8
thou, oh yeah! Ah, ___ ho - li - er ___ than

GQ

B1
Ah, ___ ho - li - er ___ than

B2
thou, oh yeah! Ah, ___ ho - li - er ___ than

47

Fid.
mf G7 Dm7 G7 Dm7 G A

Mando.
mf G7 Dm7 G7 Dm7 G A

Ban.
G7 Dm7 G7 Dm7 G A

Gtr.

Bass

53

T1
thou, huh! Ho - li - er ___ than thou!

T2
thou, huh! Ho - li - er ___ than thou!

GQ
thou, huh! Ho - li - er ___ than thou!

B1
thou, huh! Ho - li - er ___ than thou!

B2
thou, huh! Ho - li - er ___ than thou!

53

Fid.
f

Mando.
f

Ban.
f

Gtr.
f

Bass
f

The musical score is for the piece "IV. Holier Than Thou" on page 47. It features five vocal parts (T1, T2, GQ, B1, B2) and five instrumental parts (Fid., Mando., Ban., Gtr., Bass). The vocal parts have lyrics: "thou, huh! Ho - li - er ___ than thou!". The instrumental parts include a Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The score is marked with a dynamic of *f* (forte) for the instrumental parts. A large watermark "For Perusal Only" is visible across the page.

IV. Holier Than Thou

60

T1

T2

GQ

B1

B2

Y' want us to scrape and bow?

Y' want us to hark-en and take heed, Then drop the an-gel at-ti-tude,

Fid.

Mando.

Ban.

Gtr.

Bass

mf

D clawhammer G D A A7 D G

mf D two-step G D A A7 D G

mf

67

T1
Ho - li - er ___ than thou, yes, ho - li - er ___ than thou.

T2
Yes, ho - li - er ___ than thou.

GQ

B1
yes, ho - li - er ___ than thou.

B2
Yes, ho - li - er ___ than thou.

Fid.
mf

Mando.
mf

Ban.
G7 F#m/A G7 D G7 D G7

Gtr.
G7 F#m/A G7 D G7 D G7

Bass

Detailed description of the musical score: The score is for a hymn titled 'IV. Holier Than Thou'. It features four vocal parts: Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The lyrics are: 'Ho - li - er ___ than thou, yes, ho - li - er ___ than thou.' for T1; 'Yes, ho - li - er ___ than thou.' for T2; 'yes, ho - li - er ___ than thou.' for B1; and 'Yes, ho - li - er ___ than thou.' for B2. The instrumental parts include Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The guitar and bass parts include chord diagrams for G7, F#m/A, and D. The fiddle and mandolin parts are marked with a mezzo-forte (*mf*) dynamic. The score is numbered 67 at the beginning of the first vocal line.

IV. Holier Than Thou

74

T1
8
Down here, we don't have time for that ho-li-er ___ than thou.

T2
8
Ho-li-er ___ than thou. If you come down to earth,

GQ

B1
Ho-li-er ___ than thou.

B2
Ho-li-er ___ than thou.

Fid.
74

Mando.

Ban.
D Bm G7/D Bm G/B

Gtr.
D Bm G7/D Bm G/B

Bass

The image shows a musical score for the hymn 'IV. Holier Than Thou'. It includes vocal parts for Tenor 1 (T1), Tenor 2 (T2), Gospel Quartet (GQ), Bass 1 (B1), and Bass 2 (B2). The lyrics are: 'Down here, we don't have time for that ho-li-er ___ than thou. Ho-li-er ___ than thou. If you come down to earth, Ho-li-er ___ than thou.' Instrumental parts include Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The guitar and banjo parts include chord diagrams for D, Bm, G7/D, and G/B. The score is marked with a '74' at the beginning of the vocal and instrumental staves.

81

T1
 ...not ho - li - er ___ than thou, ho - ho - ho - li - er ___ than

T2
 ___ come all the way, come all the way, not ho - li - er ___ than thou, ho - ho - ho - li - er ___ than

GQ

B1
 ...come all the way, not ho - li - er ___ than thou, ho - ho - ho - li - er ___ than

B2
 ...come all the way, not ho - li - er ___ than thou, ho - ho - ho - li - er ___ than

Fid.
 81

Mando.
 G/B Bm/D E F# A F# E F# A

Ban.
 G/B Bm/D E F# A F# E F# A

Gtr.

Bass

IV. Holier Than Thou

87

T1
thou. You got that an - gel at -

T2
thou.

GQ

B1
thou.

B2
thou.

Fid.
87

Mando.
87

Ban.
F# 87 G7 mf

Gtr.
F# 87 mf

Bass
87 mf

The musical score is arranged in two systems. The first system contains five vocal staves: T1, T2, GQ, B1, and B2. T1 and T2 have lyrics 'thou.' and 'You got that an - gel at -' respectively. GQ, B1, and B2 have the lyric 'thou.'. The second system contains five instrumental staves: Fid., Mando., Ban., Gtr., and Bass. The key signature is two sharps (F# and C#). Dynamics include *f* (forte) and *mf* (mezzo-forte). Chord markings include F# and G7.

94

T1
 - ti - tude. _____ You got that an - gel at - ti - tude. _____

T2
 Ho - li - er ___ than thou. You got that an - gel at - ti - tude. Ho - li - er ___ than

GQ
 Ho - li - er ___ than thou. Ho - li - er ___ than

B1
 Ho - li - er ___ than thou. Ho - li - er ___ than

B2
 Ho - li - er ___ than thou. Ho - li - er ___ than

94

Fid.

Mando.

Ban.
 Am7 D7 G7 Am7 D7

Gtr.
 Am7 D7 G7 Am7 D7

Bass

IV. Holier Than Thou

100

T1
8
Make ___ your-selves un - pop - u - lar ___ with that an - gel at - ti - tude. Ho - li - er ___ than

T2
thou, oh yeah! Ah, _____ ho - li - er ___ than

GQ
thou, oh yeah! Ah, _____ ho - li - er ___ than

B1
thou, oh yeah! Ah, _____ ho - li - er ___ than

B2
thou, oh yeah! Ah, _____ ho - li - er ___ than

100

Fid.
mf G7 Dm7 G7 Dm7 G A

Mando.
mf G7 Dm7 G7 Dm7 G A

Ban.
G7 Dm7 G7 Dm7 G A

Gtr.

Bass

106

T1
thou, huh! Ho - li - er ___ than thou!

T2
thou, huh! Ho - li - er ___ than thou!

GQ
thou, huh! Ho - li - er ___ than thou!

B1
thou, huh! Ho - li - er ___ than thou!

B2
thou, huh! Ho - li - er ___ than thou!

Fid.
106

Mando.
106

Ban.
106

Gtr.
106

Bass
106

f

f

f

f

f

f

f

113

T1

T2

GQ

B1

B2

Y' want us to scrape and bow?

Y' want us to hark-en and take heed? Then drop the an-gel at-ti-tude.

Fid.

Mando.

Ban.

Gtr.

Bass

mf

D clawhammer G D A A7 D G

mf D two-step G D A A7 D G

mf

Detailed description of the musical score: The score is for a piece titled 'IV. Holier Than Thou' on page 56. It features vocal parts for Tenor 1 (T1), Tenor 2 (T2), Gospel Quartet (GQ), Bass 1 (B1), and Bass 2 (B2). The instrumental parts include Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 113. The vocal parts have lyrics: 'Y' want us to scrape and bow?' (T2), 'Y' want us to hark-en and take heed?' (B1), and 'Then drop the an-gel at-ti-tude.' (B1). The guitar part includes chords: D (clawhammer), G, D, A, A7, D, G. The bass part starts with a mezzo-forte (*mf*) dynamic. A large watermark 'For Perusal Only' is visible across the score.

120

T1
Ho - li - er ___ than thou, yes! Ho - li - er ___ than thou. ___ Ho - li - er ___ than thou, yes!

T2
Ho - li - er ___ than thou, yes!

GQ

B1
Ho - li - er ___ than thou, yes!

B2
Ho - li - er ___ than thou, yes!

120

Fid.
mf

Mando.
mf

Ban.
G7 F#m/A G7 D G7 D/A

Gtr.
G7 F#m/A G7 D G7 D/A

Bass

The musical score is arranged in a system with multiple staves. The vocal parts (T1, T2, B1, B2) are in the upper system, and the instrumental parts (Fid., Mando., Ban., Gtr., Bass) are in the lower system. The key signature is one sharp (F#), and the time signature is 8/8. The score includes lyrics for the vocal parts and chord symbols for the instrumental parts. A watermark 'For Perusal beady eyes Publishing' is visible across the page.

IV. Holier Than Thou

126

T1
Ho - li - er — than thou. Ho - li - er, *p cresc.*

T2
Ho - li - er — than thou. Ho - li - er, *p cresc.*

GQ
Ho - li - er — than thou. Ho - li - er, *p cresc.*

B1
Ho - li - er — than thou. Ho - li - er, *p cresc.*

B2
Ho - li - er — than thou. Ho - li - er, *p cresc.*

Fid.
p sub. cresc.

Mando.
p sub. cresc.

Ban.
G7 D G7 D G7 Dm7 G7 *p sub. cresc.*

Gtr.
G7 D G7 D G7 Dm7 G7 *p sub. cresc.*

Bass
p sub. cresc.

133

T1
ho-li - er than thou. *f*

T2
ho-li - er than thou. *f*

GQ
ho-li - er than thou. *f*

B1
ho-li - er than thou. *f*

B2
ho-li - er than thou. *f*

Fid. *f*

Mando. *f*

Ban. *f*
G7/D G7 D

Gtr. *f*

Bass *f*

Detailed description: This is a page of a musical score for the hymn 'IV. Holier Than Thou'. The page number is 59. The score is in 2/4 time and G major. It features five vocal parts (T1, T2, GQ, B1, B2) and five instrumental parts (Fid., Mando., Ban., Gtr., Bass). The lyrics are 'ho-li - er than thou.' The instrumental parts include a Fiddle (Fid.) with a melodic line, a Mandolin (Mando.) with a rhythmic accompaniment, a Banjo (Ban.) with a rhythmic accompaniment, a Guitar (Gtr.) with a rhythmic accompaniment, and a Bass with a rhythmic accompaniment. The score includes dynamic markings such as *f* (forte) and chord symbols like G7/D, G7, and D. A large watermark 'For Pre-View Only' is visible across the page.

5

GQ T1

am I ___ born to ___ die? To lay this bod - y down? And must my ___ trem - bling

Ban.

Bass



10

T1

spir - it ___ fly in - to a ___ world un - known? A land of ___ deep - est ___

GQ B1

A mp

B2

A mp

A land of ___ deep - est ___

A land of ___ deep - est ___

A m C

Ban.

Gtr.

Bass

mf

V. And Am I Born to Die?

14

T1
8 shade, un - pierced by hu - man thought; the drear - y re - gions

GQ B1
8 shade, un - pierced by hu - man thought; the drear - y re - gions

B2
8 shade, un - pierced by hu - man thought; the drear - y re - gions

Ban.
Am Em G C Em G Em

Gtr.
Am Em G C Em G Em

Bass

18

T1
8 of the dead, where all things are for - got. *mf* Soon as from earth I

GQ B1
8 of the dead, where all things are for - got. *mf* Soon as from earth I

B2
8 of the dead, where all things are for - got. *mf* Soon as from earth I

Mando.
Am G Am C Dm Am *mf* C

Ban.
Am G Am C Dm Am *mf* C

Gtr.
Am G Am C Dm Am *mf* C

Bass

22

T1
8 go, what will be - come of me? E - ter - nal hap - pi -

GQ B1
go, what will be - come of me? E - ter - nal hap - pi -

B2
go, what will be - come of me? E - ter - nal hap - pi -

Mando.
Am Em G C Em G Em

Ban.
/ / / / / /

Gtr.
Am Em G C Em G Em

Bass
/ / / / / /

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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V. And Am I Born to Die?

26 *f* Waked

Soprano (S): *f* Waked

Alto (A): *f* Waked

Tenor (T): 8

Bass (B):

26 *f*

T1: 8 ness or woe, must then my por - tion be.

GQ B1: 8 ness or woe, must then my por - tion be.

B2: 8 ness or woe, must then my por - tion be.

26 *f*

Mando.: Am G Am C Dm Em Am

Ban.:

Gtr.: Am G Am C Dm Em Am

Bass:

30

S
by the trum - pet's sound, you from your

A
by the trum - pet's sound, you from your

T
8 *f* Waked by the trum - pet's sound you from

B
f Waked by the trum - pet's sound you from

Mando.
Am G C Dm Am Am7 Em C/G

Ban.
/ / / / / / / / / /

Gtr.
Am G C Dm Am Am7 Em C/G

Bass

V. And Am I Born to Die?

34

S
grave shall rise, and see the

A
grave shall rise, shall rise; and see the

T
your grave shall rise; and see the

B
your grave shall rise; and see the

Mando.
34

Ban.
A m/E C maj9 C maj7 Dm Em A m/E Em A7 A7/G

Gtr.
A m/E C maj9 C maj7 Dm Em A m/E Em A7 A7/G

Bass
più f

più f

più f

più f

più f

più f

38 *cresc.*
S Judge with glo - ry — crowned, and see the — flam -

A Judge with glo - ry crowned, and see the — flam - *cresc.*

T Judge with glo - ry — crowned, and see the — flam - *cresc.*

B Judge with glo - ry — crowned, and see the — flam - *cresc.*

Mando. 38 *cresc.*
A/F Em D C G C/G D/A C/G F/C

Ban. *cresc.*

Gtr. *cresc.*

Bass *cresc.*

V. And Am I Born to Die?

43

S
- - ing skies. *ff* > *mf* *ff*

A
- - ing skies. *ff* > *mf* *ff*

T
- - ing skies. *ff* > *mf* *ff*

B
- - ing skies. *ff* > *mf* *ff*

Mando. *ff* > *mf* (improv.) *ff*

Ban. *ff* > *mf* *ff*

Gtr. *ff* > *mf* *ff*

Bass *ff* > *mf* *ff*

G/D Em A/E A/F A

G/D Em A/E A/F A

VI. Bad Days Are Coming

Marisha Chamberlain

Carol Barnett

$\text{♩} = 104$ Energetic, nervous

mf

Treble Chorus

We know bad days are com-ing, are com-ing.

Fiddle

Mandolin

Banjo

Guitar

Bass

f *mf*

TC

Bad days are com-ing, are com-ing. We know bad days are com-ing, are com-ing.

Fid.

Mando.

Ban.

Gtr.

Bass

mf

Dm7 Gm Dm7 Gm

VI. Bad Days Are Coming

9

1. 2.

TC
Bad days, bad days. We days. The shores start to crum - ble and the

Fid.

Mando.

Ban.
F Gm Gm C Gm7 C Gm/B^b

Gtr.
F Gm Gm C Gm7 C Gm/B^b

Bass

14

TC
gla - ciers all shrink, the riv - ers — dry up and there's noth -

Fid.

Mando.

Ban.
C Gm7 C Gm/B^b C Gm7 C

Gtr.
C Gm7 C Gm/B^b C Gm7 C

Bass

19 *f* *mf*

TC
- ing to drink. We know bad days are

Fid.

Mando.

Ban. *f* *mf* Gm Dm7

Gtr. *f* *mf* (slap) Gm Dm7

Bass *f* *mf*

23

TC
com-ing, are com-ing. Bad days are com-ing, are com-ing. We know bad days are

Fid.

Mando.

Ban. Gm Dm7 Gm Dm7

Gtr. Gm Dm7 Gm Dm7

Bass

TC
com - ing, are com - ing. Bad days, bad days. Bad days, bad

Fid.

Mando.

Ban. Gm Gm F Gm Gm F

Gtr. Gm Gm F Gm Gm F

Bass

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

TC
days. Bad days, bad days.

Fid.

Mando.

Ban. Gm Gm F

Gtr. Gm Gm F Gm7 Am/D A^b/G

Bass

f

f

f

f

f

f

dim.

dim.

dim.

dim.

dim.

36 *mp*

TC
And the air is all ash - es. _____ Soon noth - ing will

Fid.
mp

Mando.
mp

Ban.
mp
B \flat C Gm7/B \flat C B \flat

Gtr.
mp
Gm C B \flat C Gm7/B \flat C B \flat

Bass
mp

41 *cresc.*

TC
thrive, _____ and the cit - ies are burn - ing, _____ and zom -

Fid.
cresc.

Mando.
cresc.

Ban.
cresc.
C B \flat B \flat C Cm Cm/A D E \flat

Gtr.
cresc.
C B \flat C Gm7 C B \flat C Cm Cm/A D E \flat

Bass
cresc.

47

TC

f *mf*

bies ar rive. We know bad days are

Fid.

Mando.

Ban.

f *mf*

E F D C D C Gm Dm7

Gtr.

f *mf/p*

E F D C D C D Gm Dm7

Bass

f *mf/p*

52

TC

com-ing, are com-ing. Bad days are com-ing, are com-ing. We know bad days are

Fid.

mf/p

Mando.

Ban.

Gm Dm7 Gm Dm7

Gtr.

Gm Dm7 Gm Dm7

Bass

56

TC

com - ing, are com - ing. Bad days, bad days, We Bad days are

1. *p* 2.

Fid.

Mando.

Ban.

Gtr.

Bass

Gm F Gm *p* Gm Dm7

Gm F Gm Gm Dm7

60

TC

com-ing, com-ing. Bad days are com-ing, com-ing. Bad days are

cresc.

Fid.

Mando.

Ban.

Gtr.

Bass

Gm Dm7 *cresc.* Gm Dm7 Gm7 Dm7 Gm7 Dm7

Gm Dm7 *cresc.* Gm Dm7 Gm Dm7 Gm Dm7

cresc.

cresc.

64

TC
com - ing, com - ing. Ah

Fid.

Mando.

Ban.
Gm7 Dm7 B \flat /D

Gtr.
Gm Dm7 B \flat /D

Bass

ff

f

ff

ff

ff

ff

ff

ff

ff

BAND MEMBER #1: (to the treble choir) Did I hear that right? The cities are burning and zombies arrive? Zombies? You believe in zombies?!?

BAND MEMBER #2: Well, just let me say that my kids believe in zombies.

(Angels shake their heads, disapproving.)

BAND MEMBER #1: (to the angels) No to zombies? Or is it no to any jokes at all? Well, be that as it may...

VII. We Don't Stay Afraid for Long

Marisha Chamberlain

Jamie Dailey
Carol Barnett

♩ = 58

mp

T1
T2
B1
B2

Gospel Quartet

Fiddle

Mandolin

Banjo

Guitar

Bass

mf *p*

mf *p*

G

mf *p*

GQ T1

5 8

nev - er stay fright - ened long. — Hell to pay, but you know us,

A m D G C B m/D C Em

Gtr.

Bass

9

GQ T1

we don't stay a - fraid for long. — God help us, we don't stay a - fraid for

Gtr. C D Em C Em/B Am7 Bm/D D7

Bass

13

T1

long. God help up, we don't stay a - fraid for — long.

GQ T2

God help up, we don't stay a - fraid for — long.

B1

God help up, we don't stay a - fraid for — long.

B2

God help up, we don't stay a - fraid for — long.

13

Fid.

Mando.

Ban.

Gtr. G C6 Em7/B Am7 Bm/D D7 G

Bass

17

T1

GQ

T2

Fid.

Mando.

Ban.

Gtr.

Bass

Fright-en us___ with the wrath of God, but we

Fright-en us___ with the wrath of God, but we

G

mp

22

T1

GQ

T2

Gtr.

Bass

nev - er stay fright - ened long. ___ Hell to pay, but you know us,

nev - er stay fright - ened long. ___ Hell to pay, but you know us,

Am C/D Bm/D G C Bm/D C Em

VII. We Don't Stay Afraid for Long

26

T1
GQ
T2
Gtr.
Bass

we don't stay a - fraid for long. _____ God help us, we don't stay a - fraid for

we don't stay a - fraid for long. _____ God help us, we don't stay a - fraid for

C D Em C Em/B Am7 Bm/D D7

30

T1
GQ
B1
B2
30
Fid.
Mando.
Ban.
Gtr.
Bass

long. God help us, we don't stay a - fraid for _ long.

long. God help us, we don't stay a - fraid for _ long.

God help us, we don't stay a - fraid for _ long.

God help us, we don't stay a - fraid for _ long.

mf

mf

mf

G C6 Em7/B Am7 Bm/D D7 G

mf

34 *mf*

GQ T2 *mf* Oh, some of us be-lieve in zom-bies,

Fid.

Mando.

Ban.

Gtr. *mp* Em

Bass *mp*

39

GQ T2 some in fair-ies and elves. — Some of us be-lieve in an-gels, and

Fid.

Mando.

Ban.

Gtr. Am Em Am/C D G G/B Em Em7/D

Bass

43

GQ T2

some of us just ___ be - lieve ___ in our - selves...

Fid.

Mando.

Ban.

Gtr. Am/C Am D

Bass

mf

mf

mf

mf

mf

mf

47

T1

GQ T2

Fright-en us ___ with the

Fright-en us ___ with the

Ban.

Gtr. G

Bass

mp

mp

mp

mp

mp

52

GQ

T1
wrath of God, but we nev - er stay fright - ened long. — Hell to pay, but

T2
wrath of God, but we nev - er stay fright - ened long. — Hell to pay, but

Gtr.
Am C/D Bm/D G C Bm/D

Bass

56

GQ

T1
you know us, we don't stay a - fraid for long. — God help us, we don't

T2
you know us, we don't stay a - fraid for long. — God help us, we don't

B1
mp God help us, we don't

B2
mp God help us, we don't

Gtr.
C Em C D Em C6 Em7/B

Bass

60

T1
8 stay a - fraid for _ long.

T2
8 stay a - fraid for _ long.

GQ
B1
mf stay a - fraid for _ long. We may not have the sense that

B2
stay a - fraid for _ long.

Fid.
60
mf mp

Mando.
mf mp

Ban.
mf mp

Gtr.
Am7 Bm/D D7 C
mf mp

Bass
mp

||

64

GQ B1
God gave geese. We don't have the wings of an - gels. But Lord Al-might - y, we

Gtr.
C7 C G C

Bass

68

B1

GQ do have nerve, and we don't stay a - fraid for long.

B2

Fid.

Mando.

Ban.

Gtr. G A7

Bass

mf

mf

mf

mf

72

B1

GQ *mp* Fright-en us with the wrath of God, but we nev - er stay fright - ened long.

B2

Fid.

Ban. *p* G Am D Em

Gtr. *p* *mp*

Bass

76

GQ B2

Hell to pay, but you know us, we don't stay a - fraid for long, _____ God

Fid.

Ban.

Gtr.

Bass

C Em C Em D Em

80

GQ B2

help us, we don't stay a - fraid for _____ long.

Fid.

Mando.

Ban.

Gtr.

Bass

C Em7 Bm D7 G

mp < *mf*

84 *mf*

T1
Hell to pay, but you know us, we don't stay a - fraid for long. — God

T2
Hell to pay, but you know us, we don't stay a - fraid for long. — God

GQ
B1
Hell to pay, but you know us, we don't stay a - fraid for long. — God

B2
Hell to pay, but you know us, we don't stay a - fraid for long. — God

84 *mp*

Fid.
Mando.
Ban. *mp* Cmaj7 D7 Cmaj7 Em Am7 Cmaj7 D Em
Gtr. *mp* Cmaj7 D7 Cmaj7 Em Am7 Cmaj7 D Em
Bass

The image shows a page of a musical score for the song 'We Don't Stay Afraid for Long'. The score is arranged for a vocal quartet (T1, T2, GQ, B1, B2) and a band (Fid., Mando., Ban., Gtr., Bass). The key signature is one sharp (F#) and the time signature is 8/8. The music starts at measure 84. The vocal parts have lyrics: 'Hell to pay, but you know us, we don't stay a - fraid for long. — God'. The instrumental parts include a fiddle (Fid.) with a melody, a mandolin (Mando.) with a similar melody, a banjo (Ban.) and guitar (Gtr.) with chords (Cmaj7, D7, Cmaj7, Em, Am7, D, Em), and a bass line. The dynamics are marked as *mf* for the vocal parts and *mp* for the instrumental parts. A large watermark 'Fiddleheads Publishing' is visible across the page.

88

mp

T1 help us, we don't stay a - fraid for — long. God help us, we don't

T2 help us, we don't stay a - fraid for — long. God help us, we don't

GQ

B1 help us, we don't stay a - fraid for — long. God help us, we don't

B2 help us, we don't stay a - fraid for — long. God help us, we don't

88

Fid. *p*

Mando. *mp*

Ban. *p*

Gtr. *p*

Bass *mp*

Am7/C Em7/B Am7 Bm/D D7 G Am7/C Em7/B

Am7/C Em7/B Am7 Bm/D D7 G Am7/C Em7/B

92

T1
8 stay a - fraid for _ long. God help us, we don't stay a - fraid

T2
8 stay a - fraid for _ long. God help us, we don't stay a - fraid

GQ
B1
8 stay a - fraid for _ long. God help us, we don't stay a - fraid

B2
8 stay a - fraid for _ long. God help us, we don't stay a - fraid

Fid.
92 *pp*

Mando.
p

Ban.
Am7 Bm/D D7 Em Em/D Am7/C Em7/B Am7 Bm/D
più p

Gtr.
Am7 Bm/D D7 Em Em/D Am7/C Em7/B Am7 Bm/D
più p

Bass
p

The musical score is for a band performance. It features the following parts:

- Vocals:** T1, T2, B1, and B2. All vocal parts sing the lyrics "for long." with a long note.
- Instrumentation:**
 - Fid. (Fiddle):** Starts with a sustained chord, then plays a melodic line with dynamics *mp* and *p*.
 - Mando. (Mandolin):** Plays a simple accompaniment.
 - Ban. (Banjo):** Plays a rhythmic accompaniment with chords D7 and G.
 - Gtr. (Guitar):** Plays a rhythmic accompaniment with chords D7 and G.
 - Bass:** Provides a bass line.

The score is marked with a rehearsal mark ⁹⁶ at the beginning of the section. A large watermark "For Perusal Only" is overlaid on the score.

(Archangel steps down to the Band and puts his arms around two of the Band members.)

BAND: Oh my! An Angel? So are you joining us, too? Are you going to be one of the Mortals?

ARCHANGEL: *(takes a step backward, shakes his head and raises his hands)* No, I'm not joining you.

VIII. Down to the River

Marisha Chamberlain
adapted from a poem by Lisel Mueller

Carol Barnett

♩ = 112

Soprano

Alto

Tenor

Bass

Archangel (baritone)

mp

The sun drapes the riv-er in a shiv-er of

♩ = 112

Fiddle

Mandolin

Banjo

Guitar

Bass

mp

p

mp

p

D maj7 Em/A D maj7 Em/A D Bm A/C#

The musical score is arranged in a system with ten staves. The vocal parts (Soprano, Alto, Tenor, Bass, Archangel) are in the upper half, and the instrumental parts (Fiddle, Mandolin, Banjo, Guitar, Bass) are in the lower half. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as quarter note = 112. The Archangel part has lyrics: 'The sun drapes the riv-er in a shiv-er of'. The guitar part includes chord diagrams and chord names: D maj7, Em/A, D maj7, Em/A, D, Bm, and A/C#. Dynamics include *mp* and *p*.

8

Arch. (bar.)

light. _____ The chil-dren come down to be healed. _____ The fa-thers who gave them their

Fiddle

Mando.

Ban.

Gtr.

Bass

F#m G D Em A D

16

Arch. (bar.)

wounds and their bruis-es come to be healed of their rage. _____ The moth-ers grow love-ly; _____

Fiddle

Mando.

Ban.

Gtr.

Bass

Bm A/C# F#m Em7 Em/C# F# F#7 Bm F#m

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

24

Arch. (bar.)

— their fac - es sof - ten, — the birds in their throats a - wake. — They

Fiddle

Mando.

Ban.

Gtr. F#m Em A D Em7 A7 D

Bass

32

Arch. (bar.)

stand hand in hand and the trees — a - round lean o - ver them sing - ing of heav - en. —

Fiddle

Mando.

Ban.

Gtr. C G Em Bm Em A9 Dmaj7

Bass

mp dim.

mp dim.

dim.

dim.

40 *p*

Arch. (bar.) heav-en, heav-en.

Fiddle 40 *p* *mf* (band improv) D

Mando. *p* *mf* (band improv) D

Ban. *p* *mf* (band improv) D

Gtr. G maj9 Bm9 Em7 A *p* *mf* (band improv) D

Bass *p* *mf* (band improv)

48

Fiddle Bm A/C# F#m F#m7 G D Em7 A D

Mando. Bm A/C# F#m F#m7 G D Em7 A D

Ban. Bm A/C# F#m F#m7 G D Em7 A D

Gtr. Bm A/C# F#m F#m7 G D Em7 A D

Bass

56

Bm F#m Em Em/C# F# F#7 Bm

Fiddle

Mando.

Ban.

Gtr.

Bass

64

F#m Em A D Em7 A7 D

Fiddle

Mando.

Ban.

Gtr.

Bass

VIII. Down to the River

72

C G Em Bm Em A9 Dmaj7

Fiddle

Mando.

Ban.

Gtr.

Bass

80

pp

Oo

pp

Oo

mp

8

mp

The sun drapes the

The sun drapes the

80

G maj9 Bm9

G maj7 Bm9

G maj7 Bm9

G maj7 Bm9 Em7 A D

Bass

p

p

p

p

p

p

88

S
A
T
B

riv-er in a shiv-er of light. The chil-dren come down to be healed. The

riv-er in a shiv-er of light. The chil-dren come down to be healed. The

88

Fiddle
Mando.
Ban.
Gtr.
Bass

p
p

Bm F#m F#m7 G D Em A

F#m F#m7 G D Em7 A

96

S
A
T
B

fa - thers who gave them their wounds and their bruises come to be healed of their rage. The

fa - thers who gave them their wounds and their bruises come to be healed of their rage. The

96

Fiddle
Mando.
Ban.
Gtr.
Bass

D Bm A/C# F#m Em Em/C# F# F#7

D Bm A/C# F#m Em Em/C# F# F#7

mf

mf

p

104 *p*

S *p*

A *p*

T

B

moth - ers grow love - ly; _____ their fac - es soft-en, _____ the birds in their throats a -

moth - ers grow love - ly; _____ their fac - es soft-en, _____ the birds in their throats a -

104 *mp*

Fiddle *mp*

Mando. *mp*

Ban. *mp*

Gtr. *mp*

Bass *mp*

Bm F#m Em A D Em7 A7

Bm F#m Em A D Em7 A7

112

S
A
T
B

wake. ——— They stand hand in hand and the trees — a - bove lean o - ver them sing - ing of

wake. ——— They stand hand in hand and the trees — a - bove lean o - ver them sing - ing of

112

Fiddle

Mando.

Ban. D C G Em Bm Em G/A A7

Gtr. D C G Em Bm Em G/A A7

Bass

The musical score is arranged in a system with eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics written below the Tenor and Bass staves. The instrumental parts (Fiddle, Mando, Banjo, Guitar, Bass) are below. The Banjo and Guitar parts include chord diagrams and chord names: D, C, G, Em, Bm, and G/A A7. The score is marked with a repeat sign at the beginning of the instrumental parts. A large watermark 'For Peabody Publishing' is visible across the page.

120 *dim.* *pp* *p cresc. poco*

S Ah _____

A *dim.* *pp* *p cresc. poco*
Ah _____

T *dim.* *p cresc. poco*
heav-en, _____ heav-en, _____ heav-en, _____ Ah _____

B *dim.* *p cresc. poco*
heav-en, _____ heav-en, _____ heav-en, _____ Ah _____

Fiddle *dim.* *p cresc. poco*

Mando. *dim.* *p cresc. poco*

Ban. D maj 7 D maj 7/G Bm Em7 *p cresc. poco*

Gtr. *dim.* D maj 7 G maj 7 Bm9 Em7 *p cresc. poco*

Bass *dim.* *p cresc. poco*

The musical score is arranged in two systems. The first system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system contains the instrumental parts for Fiddle, Mando, Banjo (Ban.), Guitar (Gtr.), and Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 127. The vocal parts feature a melodic line with a 'poco rit.' (ritardando) marking and dynamic markings of *mp* (mezzo-piano) and *p* (piano). The instrumental parts include a bass line and chords for the other instruments, with dynamic markings of *mp* and *p*. Chord symbols for the guitar and banjo are D/E, D/G, Em7, and D. A large watermark 'For Peer Review Only' is visible across the score.

BAND: (to Archangel) Well, that's...very mystical. But we're not done arguing. We mortals will never be done arguing and wrestling with angels.

IX. Jacob Wrestled with the Angel

Marisha Chamberlain

Carol Barnett

$\text{♩} = 100$ *verse 1* *mf*

Archangel
Baritone solo

Ja-cob's peo-ple crossed the riv-er _____ while Ja-cob stayed on _____ a - lone, and

$\text{♩} = 100$

Fiddle

Mandolin

Banjo

Guitar

Bass

mf *mp* *A* *E*

7

Bar. solo

caught him an an-gel, laid hold of an an-gel, though Ja-cob was fright-ened to the bone, was fright-ened to the bone.

Gtr.

Bass

A *E* *A* *D*

The musical score is arranged in a system with six staves. The top staff is for Archangel Baritone solo, with lyrics underneath. The next four staves are for Fiddle, Mandolin, Banjo, and Guitar. The bottom staff is for Bass. The score is in the key of A major (two sharps) and starts with a tempo of quarter note = 100. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamic markings include *mf* and *mp*. Chord symbols *A*, *E*, *A*, and *D* are placed above the guitar and bass staves. A bar solo section begins at measure 7.

12 *chorus*

Bar. solo

T1

T2

GQ

B1

B2

Fid.

Mando.

Ban.

Gtr.

Bass

mf

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of

E A D A

E A D A

E A D A

mf

Detailed description: This musical score is for a chorus piece. It features a vocal line with lyrics and five instrumental parts: Baritone Solo (Bar. solo), Tenor 1 (T1), Tenor 2 (T2), Guitar Quartet (GQ), Bass 1 (B1), Bass 2 (B2), Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo and dynamics are marked as *mf* (mezzo-forte). The lyrics are: "Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of". The instrumental parts include chords (E, A, D, A) and rhythmic patterns. A large watermark "For Beady Eyes Publishing" is visible across the score.

17

Bar. solo

T1

T2

GQ

B1

B2

Fid.

Mando.

Ban.

Gtr.

Bass

day. "I won't let you go till you bless me," said Ja - cob, though the an - gel tried to get a - way, he tried to get a -

day. "I won't let you go till you bless me," said Ja - cob, though the an - gel tried to get a - way, he tried to get a -

day. "I won't let you go till you bless me," said Ja - cob, he tried to get a -

day. "I won't let you go till you bless me," said Ja - cob, he tried to get a -

day. "I won't let you go till you bless me," said Ja - cob, he tried to get a -

E A D A D A E A E7

E A D A D A E A E7

E A D A D A E A E7

verse 2

Bar. solo ²⁴ way. The an-gel nev-er tir-ed for a min-ute, though he want-ed to be gone. "I

T1 way. 8

T2 way. 8

GQ way. 8

B1 way. 8

B2 way. 8

Fid. ²⁴

Mando. A

Ban. A

Gtr. A *mp* E

Bass *mp*

Bar. solo ³² won't let you go till you bless me," said Ja-cob, so the two of them wres-tled on and on, — the two of them wres-tled on. —

Gtr. A D A D A E A D E

Bass

46 verse 3

Bar. solo
 T1
 T2
 GQ
 B1
 B2
 Fid.
 Mando.
 Ban.
 Gtr.
 Bass

bless me," said Ja-cob, though the an-gel tried to get a-way, he tried to get a - way. Ja-cob got a

bless me," said Ja-cob, he tried to get a - way.

bless me," said Ja-cob, he tried to get a - way.

bless me," said Ja-cob, he tried to get a - way.

A D A E A E7 A

A D A E A E7 A

A D A E A E7 A

mp

mp

56

Bar. solo
 Gtr.
 Bass

cramp in his el-bow, in his knee, in his shoul-der, in his knee, in his shoul-der, in his hip. "Let's shake hands and

E A

62

Bar. solo

go," the an-gel said, but Ja-cob was too stub-born to quit, he was too stub-born to quit.

Gtr.

Bass

70

chorus

Bar. solo

T1

T2

GQ

B1

B2

Fid.

Mando.

Ban.

Gtr.

Bass

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

mf

E A D A E

mf

E A D A E

mf

E A D A E

mf

mf

75

Bar. solo

won't let you go till you bless me," said Ja-cob, though the an-gel tried to get a-way, he tried to get a-way.

T1

8 won't let you go till you bless me," said Ja-cob, though the an-gel tried to get a-way, he tried to get a-way.

T2

8 won't let you go till you bless me," said Ja-cob,

GQ

won't let you go till you bless me," said Ja-cob, he tried to get a-way.

B1

won't let you go till you bless me," said Ja-cob, he tried to get a-way.

B2

won't let you go till you bless me," said Ja-cob, he tried to get a-way.

75

Fid.

Mando.

Ban.

Gtr.

Bass

A D A D A E A E7 A

A D A D A E A E7 A

A D A D A E A E7 A

A D A D A E A E7 A

A D A D A E A E7 A

A D A D A E A E7 A

83

verse 4

Bar. solo

"O - kay," said the an-gel, "I'll bless you, 'cuz it looks like you're in pain. O - kay," said the an-gel, "I'll

Gtr.

E A E A

mp

Bass

mp

90

Bar. solo

bless you, but first I got-ta know your name, I got-ta know your name." —

Gtr.

Bass

96

chorus

Bar. solo

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

T1

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

T2

GQ

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

B1

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

B2

Oh, Ja - cob wres-tled that an - gel; they wres-tled till the break of day. "I

Fid.

mf

Mando.

mf

Ban.

mf

Gtr.

mf

Bass

mf

(Singing halts, mid-chorus.)

CONDUCTOR: *(To the audience)* So, Jacob wrestled with the angel, and wouldn't quit, wouldn't let the angel go until he got a blessing. And the angel said, "I'll bless you. What is your name?" *(Addressing a band member:)* What is your name?

(Band member says her name.)

CONDUCTOR: *(Addressing all band members)* And your name? And yours?

(They speak their names.)

CONDUCTOR: Angels, do these Mortals have your blessing?

ANGELS: Yes.

BAND: *(To the audience:)* Wait, we'd like to get in on this too. May we, the mere Mortals, give our blessing, too? What's your name? Blessings.

BAND: Say, Conductor, this could take all night. How about everybody bless each other by saying our names together.

(The conductor directs the audience, choir and band to speak their names together.)

(Quartet starts up again just as suddenly as it stopped.)

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IXa. Jacob Wrestled with the Angel - final chorus

♩ = 100 chorus *mf*

Archangel
Baritone solo

Tenor 1

Tenor 2

Gospel Quartet

Bass 1

Bass 2

Fiddle

Mandolin

Banjo

Guitar

Bass

mf

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

E A D A

E A D A

E A D A

6

Bar. solo

day. "I won't let you go till you bless me," said Ja - cob, though the an - gel tried to

T1

day. "I won't let you go till you bless me," said Ja - cob, though the an - gel tried to

T2

day. "I won't let you go till you bless me," said Ja - cob,

GQ

B1

day. "I won't let you go till you bless me," said Ja - cob,

B2

day. "I won't let you go till you bless me," said Ja - cob,

Fid.

Mando.

Ban.

Gtr.

Bass

E A D A D A

E A D A D A

E A D A D A

The musical score is written for a band and includes vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 6. The vocal parts (Bar. solo, T1, T2, GQ, B1, B2) all sing the same lyrics: "day. 'I won't let you go till you bless me,' said Ja - cob, though the an - gel tried to". The instrumental parts include Fiddle (Fid.), Mando., Banjo (Ban.), Guitar (Gtr.), and Bass. The guitar and mandolin parts have chord diagrams: E, A, D, A, D, A. The bass part provides a simple harmonic accompaniment.

II *cresc.*

Bar. solo
get a - way, he tried to get a - way, he tried to get a - way, he

T1
get a - way, he tried to get a - way, he tried to get a - way, he

T2
he tried to get a - way, he tried to get a - way, he

GQ
he tried to get a - way, he tried to get a - way, he

B1
he tried to get a - way, he tried to get a - way, he

B2
he tried to get a - way, he tried to get a - way, he

II *cresc.*

Fid.
E A E7 F# Bm7/D A G#dim F#m Bm7/D

Mando.
E A E7 F# Bm7/D A G#dim F#m Bm7/D

Ban.
E A E7 F# Bm7/D A G#dim F#m Bm7/D

Gtr.
E A E7 F# Bm7/D A G#dim F#m Bm7/D

Bass
cresc.

cresc.

The musical score is arranged in a system with ten staves. The top five staves are vocal parts: Bar. solo (bass clef), T1 (treble clef), T2 (treble clef), GQ (bass clef), and B1 (bass clef). The bottom five staves are instrumental parts: B2 (bass clef), Fid. (treble clef), Mando. (treble clef), Ban. (treble clef), Gtr. (treble clef), and Bass (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score includes lyrics for the vocal parts and guitar chords for the instrumental parts. Dynamics include *II* and *cresc.* (crescendo).

BAND: Okay, so if there's a better land waiting by and by, where would it be?... We don't know. ... Could it be right here? Like, where we are already? With these people around us? And with these angels?

X. Ev'ry Step to Heaven is Heaven

Marisha Chamberlain

Carol Barnett

$\text{♩} = 60$

The musical score is arranged in two systems. The first system includes vocal parts for Soprano, Alto, Tenor, and Bass, all of which are currently silent. The second system includes instrumental parts for Fiddle, Mandolin, Banjo, Guitar, and Bass. The Fiddle and Mandolin parts begin with a *mf* dynamic marking. The Banjo and Guitar parts enter in the third measure with a *mf* dynamic marking. The key signature is one sharp (F#) and the time signature is 2/2. A large watermark 'For Perusal Only' is overlaid on the score.

Soprano

Alto

Tenor

Bass

Fiddle

Mandolin

Banjo

Guitar

Bass

mf

mf

mf

mf

5

mf

T
8 Ev - 'ry step to heav - en is heav - en,

mf

B
ev - 'ry step to heav - en is heav - en it - self.

Ban.
mp

Gtr.
5 D A D A
mp

Bass
mp



9

T
8 Ev - 'ry step — to heav - en is heav - en, heav - en, heav - en, heav - en, heav - en.

B
Heav - en, heav - en.

Fid.
mf

Mando.
mp *mf*

Ban.
mp *mf*

Gtr.
9 D D6
mf

Bass
mf

14 *mf*
S Ev-'ry step to heav-en is heav-en,
A *mf*
ev - 'ry step to heav-en is heav-en it - self.

14 *mp*
Fid.
14 *mp*
Mando.
14 *mp*
Ban.
14 *mp*
Gtr. D 6/A D A D A
14 *mp*
Bass

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19

S. Ev - 'ry step — to heav-en is heav-en. Heav-en, heav-en, heav-en, heav-en.

A. Heav-en, heav-en, heav-en, heav-en.

Fid. *mp* *mf*

Mando. *mf*

Ban. *mp* *mf*

Gtr. D D6 *mf*

Bass *mf*

24

B. *p*
Through the val-ley of sha - dow, through the val-ley of light.

Fid. *p*

Mando. *p*

Ban. *p*

Gtr. Em Em7/A A7 D *p*

Bass *p*

29

S *mf* Ev-'ry step to

A *mf* Ev-'ry step to

T *mp* Through the val-ley of sha - dow, *mf* through the val-ley of light, light, light.

B *mf* Light, light.

29

Fid.

Mando.

Gtr. *mp* Am7 D7 G Em A D *mf*

Bass *mp* *mf*

34

S heav-en is heav-en, Ev-'ry step to

A heav-en is heav-en, Ev-'ry step to heav-en is heav-en it-self. Ev-'ry step to

T *mf* Ev-'ry step to heav-en is heav-en it-self. Ev-'ry step to

Gtr. Em7 Em7/A D A D

Bass

38

S
heav-en is heav-en, heav-en, heav-en, heav-en, heav-en, heav-en, heav-en, ah.

A
heav-en is heav-en, heav-en, heav-en, heav-en, heav-en, heav-en, heav-en, ah.

T
8 heav-en is heav-en, heav-en, heav-en, heav-en, heav-en, ah.

B
mf Heav-en, heav-en, heav-en, heav-en, heav-en, ah.

Fid.
mf

Mando.
mf

Ban.
mf

Gtr.
D6 Bm7 D7/A D7

Bass

43 *p*

S

A

T

B

43 *p* *mf* (band improv) G D G D G

Fid.

43 *p* *mf* (band improv) G D G D G

Mando.

43 *p* *mf* (band improv) G D G D G

Ban.

43 *p* *mf* (band improv) G D G D G

Gtr.

43 *p* *mf* (band improv)

Bass

48

Fid.

48 G6 C Am/E G Em G Em7

Mando.

48 G6 C Am/E G Em G Em7

Ban.

48 G6 C Am/E G Em G Em7

Gtr.

48

Bass

53 *mp*

S Through the val - ley of laugh - ter, — through the val - ley of tears, —

A *mp*
Through the val - ley of laugh - ter, — through the val - ley of tears, —

T *mp*
Through the val - ley of tears, —

Fid. *p*

Mando. *p* A

Ban. *p* A D

Gtr. *p* A D

Bass *p*

57

S

A

T

B

through the val - ley of laugh - ter, — through the val - ley of tears, — ah.

mp

Through the val - ley of laugh - ter, — through the val - ley of tears, — ah. —

57

Fid.

57

Mando.

57

Ban.

Am7 D7 G Em7 A

57

Gtr.

Am7 D7 G Em7 A

57

Bass

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61 *p mp*

S Ev - 'ry step to heav - en is heav - en, heav - en, heav - en, heav - en, heav - en, heav - en,

A *p mp* heav - en, heav - en,

T *p*

B *p*

Fid. *p mp*

Mando. *p mp*

Ban. *p mp* D

Gtr. *p mp* D D6 G D6 G

Bass *p mp*

65

S ah. *p* Through the val - ley of sha -

A ah. *p* Through the val - ley of sha -

T *mp* Heav - en, heav - en, heav - en, heav - en. *p* Through the val - ley of sha - dow,

B *mp* heav - en, heav - en. *p* Through the val - ley of sha - dow,

65 A 7 *pp* A 7

65 *pp* A 7

65 *mp* *pp* A 7

65 D6 Em/D D6 Em7 *pp* A 7

65 *pp*

65 *pp*

69

S
dow, — through the val - ley of light, —

A
dow, — through the val - ley of light, —

T
through the val - ley of light, — through the val - ley of laugh -

B
through the val - ley of light, — through the val - ley of laugh -

69 D A7

Fid. *p* *mp*

Mando. *p* *mp*

Ban. *p* *mp*

Gtr. *p* *mp*

Bass *p* *mp*

72 *mp*
S through the val - ley of laugh - ter, — through the val - ley of tears,
A through the val - ley of laugh - ter, — through the val - ley of tears,
T - ter, — through the val - ley of tears, —
B - ter, — through the val - ley of tears, —

72 D
Fid.
72 D
Mando.
72 D
Ban.
72 D
Gtr.
72
Bass

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75 *mf* *f*

S — through the val - ley of sha - dow, light, laugh - ter and tears,

A — through the val - ley of sha - dow, light, laugh - ter and tears,

T 8 through the val - ley of sha - dow, light, laugh - ter and tears,

B through the val - ley of sha - dow, light, laugh - ter and tears,

75 *mf* *f*

Fid. D7

Mando. *mf* *f* D7/C G D Em7

Ban. *mf* *f* D7/C G D Em7

Gtr. *mf* *f* D7/C G D Em7

Bass *mf* *f*

79 *p* *cresc. poco a poco*

S ev-'ry step is heav en, ___ ev-'ry step is heav-en, ___ heav-en, ___

A ev-'ry step is heav en, ___ ev-'ry step is heav-en, ___ heav-en, ___

T ev-'ry step is heav en, ___ ev-'ry step is heav-en, ___ heav-en, ___

B ev-'ry step is heav en, ___ ev-'ry step is heav-en, ___ heav-en, ___

79 *p* *cresc. poco a poco*

Fid. D/A Em7/A D/A

Mando. *p* *cresc. poco a poco* D/A Em7/A D/A

Ban. *p* *cresc. poco a poco* D/A Em7/A D/A

Gtr. *p* *cresc. poco a poco* D/A Em7/A D/A

Bass *p* *cresc. poco a poco*

84

S
heav - en, — heav - en, — ah, —

A
heav - en, — heav - en, — ah, —

T
8 heav - en, — heav - en, — ah, —

B
heav - en, — heav - en, — ah, —

Fid.
84 Em7/A D

Mando.
84 Em7/A *f* D

Ban.
84 Em7/A *f* D

Gtr.
84 Em7/A *f* D

Bass
84 *f*

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with the syllable "ah." and features a long, sweeping melodic line that spans across the first three measures. The Soprano part starts on a high note and descends, while the Bass part starts on a low note and ascends. All vocal parts conclude in the fourth measure with a final chord and a fermata. The dynamic marking *mf* is placed at the end of each vocal line.

The second system contains the instrumental parts: Fiddle (Fid.), Mando., Ban., Gtr., and Bass. The Fiddle, Mando., and Banjo parts play a rhythmic melody consisting of eighth notes, with some sixteenth-note patterns in the final measure. The Guitar (Gtr.) part provides a harmonic accompaniment with chords and single notes. The Bass part plays a steady eighth-note bass line. All instrumental parts conclude in the fourth measure with a final chord and a fermata. The dynamic marking *mf* is placed at the end of each instrumental line.

The score is written in the key of D major (two sharps) and 4/4 time. A large, semi-transparent watermark "For Perusal Only" is overlaid diagonally across the page.

XI. Angels Hov'ring 'Round

traditional
adapted by Marisha Chamberlain

traditional
arr. Carol Barnett

♩ = 120

Soprano

Alto

Solo Tenor

Tenor

Bass 1

Bass 2

Treble Chorus

♩ = 120

Fiddle

Mandolin

Banjo

Guitar

Bass

f Oh, there are an - gels, an - gels hov - 'ring 'round, hov - 'ring 'round.

f ...hov - 'ring 'round. *mf* There are

f ...hov - 'ring 'round. *mf* There are

f ...hov - 'ring 'round. There are

f G Em G D7

f G Em G D7

f

7 2nd x only

S
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

A
2nd x only
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

Solo T

T
8
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

B 1
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

B 2
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

7 2nd x only
TC
an - gels hov - 'ring 'round, — there are an - gels hov - 'ring 'round, — there are an - gels,

7
Fid.
mf

Mando.
mf

Ban.
mf

Gtr.
mf

Bass
mf

G D
Am7/D D G D
G D

12

S
an - gels hov - 'ring
There are 'round. _____

A
an - gels hov - 'ring
There are 'round. _____

Solo T
There are an - gels

T
an - gels hov - 'ring 'round.
There are 'round. _____

B 1
an - gels hov - 'ring 'round.
There are 'round. _____

B 2
an - gels hov - 'ring 'round.
There are 'round. _____

TC
an - gels hov - 'ring
There are 'round. _____

Fid.
12

Mando.
G Am/C G/D D7

Ban.
G Am/C G/D D7 G D G

Gtr.
G Am/C G/D D7 G D G

Bass

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

1. 2.

17 *mf*
S To car - ry the ti - dings home, to

17 *mf*
A To car - ry the ti - dings home, to

Solo T
8 hov - 'ring 'round to car - ry the ti - dings home.

17 *mf*
T To car - ry the ti - dings home, to

17 *mf*
B 1 To car - ry the ti - dings home, to

17 *mf* *f* *mf*
B 2 To car - ry the ti - dings, ti - dings home, to

17 *mf*
TC To car - ry the ti - dings home, to

17 *mf*
Fid.

Mando. *mf*

Ban. C/D D7 *mf* G/D G

Gtr. C/D D7 *mf* G/D G

Bass *mf*

22

S
car - ry the ti - dings home, _____ to car - ry, car - ry the ti - dings

A
car - ry the ti - dings home, _____ to car - ry, car - ry the ti - dings

Solo T

T
car - ry the ti - dings home, _____ to car - ry, car - ry the ti - dings

B 1
car - ry the ti - dings home, _____ to car - ry, car - ry the ti - dings

B 2
car - ry the ti - dings *f* tid - ings home, *mf* to car - ry, car - ry the ti - dings

TC
car - ry the ti - dings home, _____ to car - ry, car - ry the ti - dings

22

Fid.

Mando.
G D G Am/C G/D D7

Ban.
D G D G Am/C G/D D7

Gtr.
D G D G Am/C G/D D7

Bass

27

S
home. To the *mf*

A
home. To the *mf*

Solo T
To car - ry the ti - dings home to the New Je - ru - sa - lem. *f*

T
home. To the *mf*

B 1
home. To the *mf*

B 2
home. To the *mf*

TC
home. To the *mf*

Fid.
f

Mando.
G *f*

Ban.
G *f* C G G/B Am7/D D

Gtr.
G *f* C G G/B Am7/D D

Bass
f

32

S
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

A
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

Solo T
8

T
8
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

B 1
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

B 2
f *mf* *f* *mf*
New Je - ru - sa - lem, Je - ru - sa - lem, to the New Je - ru - sa - lem, Je - ru - sa - lem, to the New, _____ the

TC
32
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

Fid.
32
mf

Mando.
mf G/D G

Ban.
mf G/D G D/A D G D

Gtr.
mf G/D G D/A D G D

Bass
mf

The musical score is arranged in a multi-staff format. The vocal parts include Soprano (S), Alto (A), Solo Tenor (Solo T), Tenor (T), Bass 1 (B 1), Bass 2 (B 2), and Tenor Contralto (TC). The instrumental parts include Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The score begins at measure 37. The vocal lines for S, A, and TC sing "New Je - ru - sa - lem." The Solo T, T, B 1, and B 2 parts enter with "Let all, let all, let all that hear them" starting at measure 40. The instrumental parts provide accompaniment, with guitar and bass parts including chord diagrams and dynamic markings such as *f*. A large watermark "For Preview Only beady eyes Publishing" is overlaid on the score.

XI. Angels Hov'ring 'Round

43 *mf*

S
Let all that hear them come, — let — all that hear them come, — let

A
mf
Let all that hear them come, — let — all that hear them come, — let

Solo T
8
come.

T
mf
8
come. Let all that hear them come, — let — all that hear them come, — let

B 1
mf
come. Let all that hear them come, — let — all that hear them come, — let

B 2
mf *f* *mf* *f* *mf*
come. Let all that hear them, hear them come, let all that hear them hear them come, let

TC
43 *mf*
Let all that hear them come, — let — all that hear them come, — let

Fid.
43

Mando.
mf

Ban.
D G/D G *mf* D

Gtr.
D G/D G *mf* D

Bass
mf

The image shows a page of a musical score for the hymn 'XI. Angels Hov'ring 'Round'. The score is arranged for a choir and a band. The choir parts include Soprano (S), Alto (A), Solo Tenor (Solo T), Tenor (T), Bass 1 (B 1), Bass 2 (B 2), and Tenor Contralto (TC). The instrumental parts include Fiddle (Fid.), Mandolin (Mando.), Banjo (Ban.), Guitar (Gtr.), and Bass. The music is in the key of D major (one sharp) and 4/4 time. The score begins at measure 43. The lyrics are: 'Let all that hear them come, — let — all that hear them come, — let'. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as notes, rests, and slurs. A large watermark 'For Beady Eyes Publishing' is visible across the page.

48

S
all, let all that hear them come. *f* An - gels, an - gels hov - 'ring

A
all, let all that hear them come. *f* An - gels, an - gels hov - 'ring

T
all, let all that hear them come.

B 1
all, let all that hear them come.

B 2
all, let all that hearer them come.

TC
all, let all that hear them come.

Fid.
48

Mando.
G D G Am/C G/D D7

Ban.
G D G Am/C G/D D7 G

Gtr.
G D G Am/C G/D D7 G

Bass

XI. Angels Hov'ring 'Round

53

S *mf*
'round, 'round, 'round! There are an - gels hov - 'ring 'round, there are an - gels hov - 'ring

A *mf*
'round, 'round, 'round! There are an - gels hov - 'ring 'round, there are an - gels hov - 'ring

T *f* *mf*
An - gels hov - 'ring 'round. There are an - gels hov - 'ring 'round, there are an - gels hov - 'ring

B 1 *f* *mf*
An - gels hov - 'ring 'round. There are an - gels hov - 'ring 'round, there are an gels hov - 'ring

B 2 *f* *mf*
An - gels hov - 'ring 'round. There are an - gels hov - 'ring, hov - 'ring 'round, there are an - gels hov - 'ring,

TC *mf*
There are an - gels hov - 'ring 'round, there are an - gels hov - 'ring

Fid.

Mando.

Ban. *mf/f*
G Em *mf/f* *mf/f* *mf/f*
G/D G

Gtr. *mf/f*
G Em *mf/f* *mf/f* *mf/f*
G/D G

Bass *mf/f*
mf/f

58

S
'round, there are an - gels, an gels hov 'ring 'round. There are *f*

A
'round, there are an - gels, an gels hov 'ring 'round. There are *f*

T
'round, there are an - gels, an gels hov 'ring 'round. There are *f*

B 1
'round, there are an gels, an gels hov 'ring 'round. There are *f*

B 2
hov - 'ring 'round, there are an - gels, an - gels hov - 'ring 'round. There are *f*

TC
'round, there are an - gels, an gels hov 'ring 'round. There are *f*

Fid.

Mando.

Ban.

Gtr.

Bass

1. *f*

G D G Am/C G/D D7

G D G Am/C G/D D7 G D

G D G Am/C G/D D7 G D

63 2. *cresc.* *ff* 'round.

S
hov - - - 'ring

A
cresc. *ff* 'round.

T
cresc. *ff* 'round.

B 1
cresc. *ff* 'round.

B 2
cresc. *ff* 'round.

TC
63 *cresc.* *ff* 'round.

Fid.
63 (fill)

Mando.
cresc. G/D D7 *ff* G

Ban.
cresc. G/D D7 *ff* G

Gtr.
cresc. G/D D7 *ff* G

Bass
cresc. *ff*

XII. Angel Band

Jefferson Hascall (1860)
adapted by Marisha Chamberlain

William Bradbury (1862)
Carol Barnett

♩ = 108; gently swung

Soprano

Alto

Tenor *(optional solo) p*

Bass

Treble Chorus

Fiddle *mf* *pp*

Mandolin *mf* *p*

Banjo *mf* *p*

Guitar *mp* *p* G C F

Bass *mp* *p*

The lat - est sun is sink - ing fast, my

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The Tenor part has an optional solo section starting in the third measure, marked with a piano (*p*) dynamic. The lyrics "The lat - est sun is sink - ing fast, my" are written below the Tenor staff. The second system contains the instrumental parts: Treble Chorus, Fiddle, Mandolin, Banjo, Guitar, and Bass. The Fiddle, Mandolin, and Banjo parts begin with a mezzo-forte (*mf*) dynamic and transition to piano (*p*) or pianissimo (*pp*) dynamics later in the piece. The Guitar part includes chord diagrams for G, C, and F chords, with dynamics of mezzo-piano (*mp*) and piano (*p*). The Bass part also has dynamics of mezzo-piano (*mp*) and piano (*p*). The tempo is marked as *♩ = 108; gently swung*.

7

T
8 race has yet been won. — The trou - bles of the day are past, t'ward sleep I gent - ly turn. —

Fid.

Gtr.
C/G G7 C C/G G7 C F C/G Em/G Dm/G C

Bass



(tutti + Gospel Quartet)

13 *mf*

T
8 O come, an - gel band, come and a - round me stand; O bear me a - way on your

B
mf
O come, an - gel band, come and a - round me stand; O bear me a - way on your

Fid.

Mando.

Ban.

Gtr.

Bass
mf

23 *pp*

S Oo.

A *mp*
I know I'm near the ho - ly ranks of friends and kin - dred

T *mp*
8 my e - ter - nal home. I know I'm near the ho - ly ranks of friends and kin - dred

B my e - ter - nal home.

23 *p*

Fid.

Mando. *p*
C/G Em/G Dm/G C

Ban. *p*
C/G Em/G Dm/G C

Gtr. *p*
C/G Em/G Dm/G C F C G7

Bass *p*

29

S

A

T

8

dear. I brush the dew on Jor - dan's banks; the cross - ing may be near.

29

Fid.

mp *p*

Mando.

mp *p*

Ban.

mp *p*

Gtr.

C F C/G Em/G G C

Bass

mp *p*

34

S

T

B

TC

Fid.

Mando.

Ban.

Gtr.

Bass

mf

mf

mf

mp

mp

mp

mp

mp

O come, an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to

O come, an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to

O come, an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to

G C G C F C

G C G C F C

G C G C F C

G C G C F C

G C G C F C

40

S

T

B

TC

Fid.

Mando.

Ban.

Gtr.

Bass

my e - ter - nal home; — O bear me a - way on your snow - y wings to my e - ter - nal home. —

my e - ter - nal home; — O bear me a - way on your snow - y wings to my e - ter - nal home. —

my e - ter - nal home; — O bear me a - way on your snow - y wings to my e - ter - nal home. —

Am Dm/F E E7 F C C/G Em/G Dm/G C (fill) C

Am Dm/F E E7 F C C/G Em/G Dm/G C (fill) C

Am Dm/F E E7 F C C/G Em/G Dm/G C

46

pp

S Ah, my spir - it sings.

pp

A Ah, my spir - it sings.

pp

T Ah

pp

B

mp

TC When - e'er I turn to God a - bove, my spir - it loud - ly sings. The ho - ly ones, be -

46

pp

Fid.

pp

Mando.

pp

Ban. F C G7 C

pp

Gtr.

pp

Bass

pp

(conductor invites audience to join in on the chorus)

52

S Ah ah O come, an - gel band, come and a -

A Ah ah O come, an - gel band, come and a -

T 8 O come, an - gel band, come and a -

B O come, an - gel band, come and a -

TC hold they come; I hear the noise of wings. O come, an - gel band, come and a -

52

Fid. G C G

Mando. G C G

Ban. F C/G Em/G Dm/G C G C G

Gtr. G C G

Bass G C G

mf

58

S
round me stand; O bear me a - way on your snow - y wings to my e - ter - nal home; — O

A
round me stand; O bear me a - way on your snow - y wings to my e - ter - nal home; — O

T
8
round me stand; O bear me a - way on your snow - y wings to my e - ter - nal home; — O

B
round me stand; O bear me a - way on your snow - y wings to my e - ter - nal home; — O

TC
round me stand; O bear me a - way on your snow - y wings to my e - ter - nal home; — O

58

Fid. C F C Am Dm/F E E7

Mando. C F C Am Dm/F E E7

Ban. C F C Am Dm/F E E7

Gtr. C F C Am Dm/F E E7

Bass

63

S bear me a - way on your snow - y wings to my e - ter - nal home. O — come,

A bear me a - way on your snow - y wings to my e - ter - nal home. O — come,

T bear me a - way on your snow - y wings to my e - ter - nal home. O — come,

B bear me a - way on your snow - y wings to my e - ter - nal home. O come,

TC bear me a - way on your snow - y wings to my e - ter - nal home. O come,

Fid. F C C/G Em/G Dm/G C G

Mando. F C C/G Em/G Dm/G C G

Ban. F C C/G Em/G Dm/G C G

Gtr. F C C/G Em/G Dm/G C G

Bass

f

68

S an - gel band, O come and a - round me stand; O bear me a - way on your snow - y wings to my e - ter - nal

A an - gel band, O come and a - round us stand; O bear me a - way on your snow - y wings to my e - ter - nal

T an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to my e - ter - nal

B an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to my e - ter - nal

TC an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to my e - ter - nal

68 C G C F C Am Dm/F

Fid. / / / / / /

Mando. C G C F C Am Dm/F

Ban. C G C F C Am Dm/F

Gtr. C G C F C Am Dm/F

Bass

74

S
home; — O bear me a - way on your snow - y wings to my e - ter - nal home, — to

A
home; — O bear me a - way on your snow - y wings to my e - ter - nal home, — to

T
8
home; — O bear me a - way on your snow - y wings to my e - ter - nal home, — to

B
home; — O bear me a - way on your snow - y wings to my e - ter - nal home, — to

TC
home; — O bear me a - way on your snow - y wings to my e - ter - nal home. —

74

Fid. E E7 F C C/G Em/G Dm/G C

Mando. E E7 F C C/G Em/G Dm/G C

Ban. E E7 F C C/G Em/G Dm/G C

Gtr. E E7 F C C/G Em/G Dm/G C

Bass

79

S
my e - ter - nal home, to my e - ter - nal home.

A
my e - ter - nal home, to my e - ter - nal home.

T
8 my e - ter - nal home, to my e - ter - nal home.

B
my e - ter - nal home, to my e - ter - nal home.

TC
my e - ter - nal home, to my e - ter - nal home.

79

Fid. G/C Em/G Dm/G Am F6 C/G Em/G Dm/G C

Mando. G/C Em/G Dm/G Am F6 C/G Em/G Dm/G C

Ban. G/C Em/G Dm/G Am F6 C/G Em/G Dm/G C

Gtr. G/C Em/G Dm/G Am F6 C/G Em/G Dm/G C

Bass