

Piano-Vocal 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 for a vocal ensemble and keyboard. It begins with a tempo marking of quarter note = 92. The key signature is one sharp (F#) and the time signature is 2/2. The vocal parts include Soprano, Alto, Tenor, Bass, Treble Chorus, and a Gospel Quartet (T1, T2, B1, B2). The keyboard part is for piano. The score is divided into two systems. The first system contains the vocal staves and the beginning of the keyboard accompaniment. The second system contains the vocal staves with lyrics and the continuation of the keyboard accompaniment. A large watermark 'For Perusal Only beady eyes publishing' is overlaid on the score. The lyrics 'An-gel of God, my' are written under the T1 staff. Dynamics include *mf* and *mp*. A chord symbol 'G' is written above the first measure of the keyboard part.

I. Angel of God

T1

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

Kybd.



S

A

T

B

T1

T2

Kybd.

pp

Mm

pp

Mm

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

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

G Em D G Em G C

16

S

A

T

B

T1

T2

Kybd.

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

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

16 G Em D C D Em C Em Am Em

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Tenor 1 (T1), Tenor 2 (T2), and Keyboard (Kybd.). The key signature is one sharp (F#) and the time signature is 8/8. The Soprano and Alto parts begin with a melodic line and a vocalization 'Oo'. The Tenor and Bass parts enter with a similar melodic line, marked with a piano (*pp*) dynamic. The Tenor 1 and Tenor 2 parts provide the lyrics: 'trusts me here, — ev - er this day be at — my side to light and guard and rule and guide.' The Keyboard part provides accompaniment with chords: G, Em, D, C, D, Em, C, Em, Am, Em.

I. Angel of God

21

S *mf*
Ev - er this day we're at your side to light and guard and

A *mf*
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

T1
A - men. —

T2
A - men. —

Kybd. 21 Em C Em C Em C

26

S *mp* rule and guide. A - men. A - - - men. *p*

A *mp* rule and glide. — A - men. — A - - - men. *p*

T *mp* rule and guide. A - men. — A - - - men. *p*

B *mp* rule and guide. A - men. — A - - - men. *p*

II. Te Deum

traditional/Marisha Chamberlain

Carol Barnett

♩ = 76 *mf*

Soprano
Alto
Tenor
Bass

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

mf *♩* = 76 A AM7 D

Keyboard

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 -

6 C#m A

Kybd.

12

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

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

T 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

Kybd. AM7 D A

17

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

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

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

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

Kybd. C#m E/G# C#m G#m

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,

Kybd. *cresc. poco a poco* **f**
Am7/G Dm/F A/E A A/C# A

39 **ff**

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

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

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

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

Kybd. **ff**
A/C# A E/G# A/C# A C C/G C Am C Am G C Am

45 $\text{♩} = 100$

S
oth.

A
oth.

T
8
oth.

B
oth.

T1
8
mf
All of earth a - does Thee,

T2

GQ

B1

B2

45 $\text{♩} = 100$
C

Kybd.
mf

51

S

A

T

B

...et An - ge-li,

...et An - ge-li,

...et An - ge-li,

...et An - ge-li,

T1

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

T2

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

GQ

B1

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

B2

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

51

Kybd.

F C

mf

66

S

A

T

B

T1

T2

GQ

B1

B2

Kybd.

mf

mf

mf

mf

mf

mf

mf

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

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

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

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

66

G C

mf

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

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

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

GQ

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

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

73 F C F Em Dm

Kybd.

80

S Ser - a - phim,

A Ser - a - phim,

T Ser - a - phim,

B *p sub.*
Ser - a - phim, cae - li et u - ni - ver - sae Po - tes - ta - tes; cae - li et u - ni - ver - sae Po - tes - ta - tes;

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

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

A

T1

T2

GQ

B1

B2

80 Em Dm C

Kybd. *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*
S fa - thers, moth - ers, chil - dren, un - cles, aunts, and cous - ins, —
A fa - thers, — moth - ers, — chil - dren, — un - cles, — aunts and cous - ins,

T1

T2

GQ

B1

B2

87 *Am* *cresc. poco a poco*
Kybd.

93

S

A

T

B

TC

A

T1

T2

GQ

B1

B2

Kybd.

93 Em Em/G

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*

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99

S

A

T

B

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

cae - li _____

TC

S

A

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

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

T1

T2

GQ

B1

B2

All of earth a - dores thee, Lord God a - bove.

All of earth a - dores thee, Lord God a - bove.

All of earth a - dores thee, Lord God a - bove.

Lord God a - bove. _____ All God's

99 C

Kybd.

106

S

A

T

B

TC

A

T1

T2

GQ

B1

B2

Kybd.

106

f

...et

f

...et

f

...et

f

...et

f

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

f

f

f

mp

f

Lord God a - bove.

f

mp

f

Lord God a - bove.

mp

f

Lord God a - bove.

mp

f

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

mf

mf

Mor - tals,

Mor - tals,

Mor - tals,

Mor - tals,

Mor - tals,

Mor - tals,

F

♩ = 96

ff

118

S
dore Thee, a - dore Thy cre - a - tion.

A
dore Thee, a - dore Thy cre - a - tion.

T
dore Thee, a - dore Thy cre - a - tion.

B
dore Thee, a - dore Thy cre - a - tion.

S
dore Thee, a - dore Thy cre - a - tion.

TC
dore Thee, a - dore Thy cre - a - tion.

A
dore Thee, a - dore Thy cre - a - tion.

T1
dore Thee, a - dore Thy cre - a - tion.

T2
dore Thee, a - dore Thy cre - a - tion.

GQ
dore Thee, a - dore Thy cre - a - tion.

B1
dore Thee, a - dore Thy cre - a - tion.

B2
dore Thee, a - dore Thy cre - a - tion.

ff

♩ = 96

118

Kybd.

124

S

A

T

B

Sanc - tus, *mf* *p*

Sanc - tus, *mf* *p*

Sanc - tus, *mf*

Sanc - tus, Sanc - tus, *mf*

Sanc - tus, Sanc - tus,

TC

A

Te De - um lau - da - mus, lau - da - mus Te. *mf*

Te De - um lau - da - mus, lau - da - mus Te. *mf*

T1

T2

GQ

B1

B2

Kybd.

124

A E A F#m E A

mp

131

S *mf* *p* Sanc - tus,

A *mf* *p* Sanc - tus,

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

B 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

T2

GQ

B1

B2

131 E A E A F#m E A

Kybd.

138

S

A

T

B

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

S

TC

A

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

T1

T2

GQ

B1

B2

138 F#m A Em A F# C# F#

Kybd.

144 *mf* *p*

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

mf *p*

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

mf *p*

Sanc - tus, Sanc - tus,

mf

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

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

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

T1

T2

GQ

B1

B2

144 *F#* *C#* *F#*

Kybd.

150

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

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

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

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

TC *mf*
...a -

A *mf*
...a -

T1 *mf*
All of earth a - dores Thee, Lord God a -

T2 *mf*
Lord God a -

GQ *mf*
Lord God a -

B1 *mf*
Lord God a -

B2 *mf*
Lord God a -

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

156 *p sub.*

S Sanc - tus, ah

A Sanc - tus, ah

T Sanc - tus, ah

B Sanc - tus, ah

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

Kybd.

163

S *mf* *p sub.* *mp*
Sanc - tus, ah ah

A *mf* *p sub.* *mp*
Sanc - tus, ah ah

T *mf* *p sub.* *mp*
Sanc - tus, ah ah

B *mf* *p sub.* *mp*
Sanc - tus, ah ah

S *p*
dores Thy cre - a - tion, ...a - dores Thy cre - a - tion,

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

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

T1 *p* *mp*
All of earth a - dores Thee, all of earth a -

T2 *p* *mp*
All of earth a - dores Thee, all of earth a -

GQ *p* *mp*
All of earth a - dores Thee, all of earth a -

B1 *p* *mp*
All of earth a - dores Thee, all of earth a -

B2 *p* *mp*
All of earth a - dores Thee, all of earth a -

Kybd. *p sub.* *mp*
A

169 *cresc. poco a poco*

S *cresc. poco a poco*
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,

S *mp* a - dores Thy cre - a - tion. *mf* Lau - da - mus Te. —

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

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

T1 *cresc. poco a poco*
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*
Kybd.

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.

TC
cresc. All of earth a - dores Thee.

A
cresc. 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

B C C/G A

Kybd.

f *ff*

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

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 win-ter to spring? It ain't me, oh Lord, it ain't

Kybd. C7 C6 G/D D7

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. Who makes the rain to fall?

B1 me. It ain't me.

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

Kybd. G C Am G

III. Who Makes the Sun to Rise?

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

27 A7 D7 G G7 C7

Kybd.

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 C6 G/D D7 G G (band improv)

Kybd.

41 B^b G A7 D7 Am7 D7 G

Kybd.

III. Who Makes the Sun to Rise?

49 C7 G/D D7 G

Kybd.

57 *mf*

T1 Can you make the sun to rise? *mf*

T2 *mf*

GQ Nor can *mf*

B1 Nor can *mf*

B2 Nor can *mf*

57 G F G Bb G F D F D *f* *mf*

Kybd.

64

T1 Nor can we. Can you make the sun to rise,

T2 we. Can you make the rain to fall? Nor can we. ...the rain to fall?

GQ we. Can you make the rain to fall? Nor can we. ...the rain to fall?

B1 we. Nor can we.

B2 we. Nor can we.

64 G C/D C/D D G C

Kybd.

III. Who Makes the Sun to Rise?

72

T1
8 Can you turn the chill-y win-ter to spring? _____ Nor can we, oh Lord, _____ a-nor can

T2
8 _____ Can you turn the chill-y win-ter to spring? _____ Nor can we, oh Lord, _____ a-nor can

GQ

B1
Nor can we, oh Lord, _____ a-nor can

B2
Nor can we, oh Lord, _____ a-nor can

Kybd.
72 C7 G/D D7

79

T1
8 we, oh Lord. _____ Nor can we, oh Lord. _____ *f*

T2
8 we, oh Lord. _____ Nor can we, oh Lord. _____ *f*

GQ

B1
we, oh Lord. _____ Nor can we, oh Lord. _____ *f*

B2
we, oh Lord. _____ Nor can we, oh Lord. _____ *f*

Kybd.
79 Em A7 G/D C G *f*

(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.)

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

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

C D G G7

Kybd.

25

T1
8 thou.

T2
8 thou.

GQ

B1
thou.

B2
thou.

F/A A+ D G D Bm C A D

Kybd.

f

32 *mf* You got that

T1

T2

GQ

B1

B2

Kybd.

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

40 *mf* an - gel at - ti - tude, You got that an - gel at - ti - tude, —

T1

T2 *mf* Ho-li - er — than thou. You got that an - gel at - ti - tude, ho-li - er — than

GQ

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

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

Kybd.

G7 Am7 D7 G7 Am7 D7

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

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

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

Kybd.

G7 Dm7 G7 Dm7 G A

53

T1
8
thou, huh! Ho - li - er — than thou!

T2
8
thou, huh! Ho - li - er — than thou!

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

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

Kybd.

A C A G A G Em G A C A G A

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,

Kybd.

mf

D G D A A7 D G

67

T1

T2

GQ

B1

B2

Ho-li - er — than thou, yes, ho-li - er — than thou.

Yes, ho-li - er — than thou.

yes, ho-li - er — than thou.

Yes, ho-li - er — than thou.

Kybd.

G7 F#m/A G7 D G7 D G7

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.

Kybd.

74 D Bm G7/D Bm G/B

81

T1
8
...not ho - li - er__ than thou, ho - ho - ho - li - er__ than

T2
8
_ 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

Kybd.

81 Bm/D E F# A F# E F# A

87

T1
8
thou. You got that an - gel at -

T2
8
thou.

GQ

B1
thou.

B2

Kybd.

87 F# A F# A F# G7
f mf

94

T1
8
- ti - tude. You got that an - gel at - ti - tude.

T2
8
Ho - li - er ___ than thou. You got that an - gel at - ti - tude. Ho - li - er ___ than

GQ

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

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

Kybd.

94 Am7 D7 G7 Am7 D7

100

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

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

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

G7 Dm7 G7 Dm7 G A

Kybd.

106

T1
8
thou, huh! Ho - li - er ___ than thou!

T2
8
thou, huh! Ho - li - er ___ than thou!

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

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

A C A G A G Em G A C A G A

Kybd.

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.

Kybd.

mf

D G D A A7 D G

120

T1

T2

GQ

B1

B2

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

Ho-li - er than thou, yes!

Ho-li - er than thou, yes!

Ho-li - er than thou, yes!

Kybd.

120 G7 F#m/A G7/B D G7 D/A

126

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

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

GQ

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

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

Kybd.

G7 D G7 D G7 Dm7 G7

p sub. cresc.

133

T1
8 ho-li - er — than thou. *f*

T2
8 ho-li - er — than thou. *f*

GQ

B1
ho-li - er — than thou. *f*

B2
ho-li - er — than thou. *f*

Kybd.

G7/D G7 D

f

BAND: But, the question remains, if we mortals think we have all the answers, then why are we here?
What are we doing here on earth?

V. And Am I Born to Die?

Idumea - Charles Wesley (1763)

Ananias Davisson (1816)
Carol Barnett

$\text{♩} = 76$

The musical score is arranged for a Gospel Quartet and keyboard. It consists of the following parts:

- Soprano**: Treble clef, C-clef, 4/4 time signature.
- Alto**: Treble clef, C-clef, 4/4 time signature.
- Tenor**: Treble clef, C-clef, 4/4 time signature.
- Bass**: Bass clef, F-clef, 4/4 time signature.
- Gospel Quartet**:
 - T1**: Treble clef, C-clef, 4/4 time signature. Includes dynamic marking *mp* and the instruction *And*.
 - T2**: Treble clef, C-clef, 4/4 time signature.
 - B1**: Bass clef, F-clef, 4/4 time signature.
 - B2**: Bass clef, F-clef, 4/4 time signature.
- Keyboard**: Grand staff (treble and bass clefs), 4/4 time signature. Includes dynamic marking *mf* and *mp*. Chord symbols are provided above the staff: Am, G, Am, C, Dm, Em.

V. And Am I Born to Die?

GQ T1

5

8

am I__ born to__ die? To lay this bod - y down? And must my trem - bling

Kybd.



T1

10

8

spir - it__ fly in - to a__ world un - known? A land of__ deep - est

GQ B1

A land of__ deep - est

B2

A land of__ deep - est

Kybd.

10

A m C

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

14 Am Em G C Em G Em

Kybd.

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

18 Am G Am C Dm Am C

Kybd.

mf

22 *cresc. poco a poco*

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

GQ B1
go, what will be - come of me? *cresc. poco a poco* E - ter - nal hap - pi -

B2
go, what will be - come of me? *cresc. poco a poco* E - ter - nal hap - pi -

22 Am Em G C Em G Em

Kybd. *cresc. poco a poco*

26 *f*

S Waked *f*

A Waked *f*

T1
8 ness or - woe must then my - por - tion be. *f*

GQ B1
ness or - woe must then my - por - tion be. *f*

B2
ness or - woe must then my - por - tion be. *f*

26 Am G Am C Dm Em Am

Kybd.

30

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

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

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

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

Kybd. G C Dm Am Am7 Em C/G

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

Kybd. C/G Am/E Cmaj9 Cmaj7 Dm Em Am/E Em A7 A7/G

38

S Judge with glo - ry crowned, and see the

A Judge with glo - ry crowned, and see the

T Judge with glo - ry crowned, and see the

B Judge with glo - ry crowned, and see the

A/F Em D C G C/G D/A C/G

Kybd.

cresc.

42

S flam - - - ing skies.

A flam - - - ing skies.

T flam - - - ing skies.

B flam - - - ing skies.

F/C G/D Em A/E A/F A

Kybd.

f > mf ff

VI. Bad Days Are Coming

Marisha Chamberlain

Carol Barnett

$\text{♩} = 104$ Energetic, nervous

Treble Chorus

mf

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

Keyboard

$\text{♩} = 104$ Energetic, nervous

f *mf*

Gm F Gm Dm7 Gm

TC

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

Kybd.

Dm7 Gm Dm7 Gm

TC

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

Kybd.

1. 2.

F Gm Gm C Gm7 C Gm/Bb

TC

14

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

Kybd.

14

C Gm7 C Gm/B \flat C Gm7 C

TC

19

- ing to drink. We know bad days are

Kybd.

19

D C D Gm Dm7

f *mf*

TC

23

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

Kybd.

23

Gm Dm7 Gm Gm/B \flat Gm Dm7

TC ²⁷ *cresc.*
 com-ing, are com-ing. Bad days, bad days. Bad days, bad

Kybd. ²⁷ Gm Gm/B^b Gm F Gm Gm F *cresc.*

TC ³¹ *f*
 days. Bad days, bad days.

Kybd. ³¹ Gm Dm7 Gm7 Am/D A^b/G *f* *dim.*

TC ³⁶ *mp*
 And the air is all ash - es. ———— Soon noth - ing will

Kybd. ³⁶ Gm C B^b C Gm7 Gm7/B^b C B^b *mp*

TC

41 *cresc.*

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

C DmB^b C Gm7 C B^b C Cm Cm/A D E^b

Kybd.

41 *cresc.*

TC

47 *f* *mf*

- bies _____ ar - rive. _____ We know bad days are

E F D C D C D Gm Dm7

Kybd.

47 *f* *mf/p*

TC

52

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

Gm Dm7 Gm Dm7

Kybd.

52

56 TC 1. *p* 2.

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

56 Kybd. Gm F Gm Dm7

60 TC *cresc.*

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

60 Kybd. Gm Dm7 Gm Dm7 Gm7 Dm7 Gm7 Dm7 *cresc.*

64 TC *ff*

com-ing, com-ing. Ah

64 Kybd. Gm7 Dm7 B \flat /D Gm F Gm *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

$\text{♩} = 58$

mp

T1
T2
B1
B2
Gospel Quartet

Fright-en us ___ with the wrath of God, but we

$\text{♩} = 58$

Keyboard

mf *p*

G

5

T1
T2
B1
B2
GQ

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

5 Am D G C Bm/D C Em

Kybd.

VII. We Don't Stay Afraid for Long

9

T1

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

T2

GQ

B1

B2

Kybd.

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

13

T1

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

T2

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

GQ

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

B1

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

B2

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

Kybd.

13 G C6 Em7/B Am7 Bm/D D7 G

VII. We Don't Stay Afraid for Long

17

T1
8

T2
8

GQ

B1

B2

Kybd.

17 Am/G G Am/D G

22

T1
8

T2
8

GQ

B1

B2

Kybd.

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

Fright-en us ___ with the wrath of God, but we

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,

The image shows a musical score for a song. It is divided into two systems. The first system starts at measure 17 and includes vocal parts for Tenor 1 (T1), Tenor 2 (T2), Gospel Quartet (GQ), Bass 1 (B1), and Bass 2 (B2), along with a keyboard (Kybd.) part. The vocal parts have lyrics: "Fright-en us ___ with the wrath of God, but we". The keyboard part has chords: Am/G, G, Am/D, G. The second system starts at measure 22 and includes the same vocal parts and keyboard part. The vocal parts have lyrics: "nev - er stay fright - ened long. ___ Hell to pay, but you know us,". The keyboard part has chords: Am, C/D, Bm/D, G, C, Bm/D, C, Em. There is a large watermark "beauty eyes Publishing" across the page.

26

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

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

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

B1

B2

Kybd.

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

30

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

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

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

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

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

Kybd.

30 G C6 Em7/B Am7 Bm/D D7 G *mf*

VII. We Don't Stay Afraid for Long

34

T1

T2

GQ

B1

B2

Kybd.

mf

Oh, some of us be-lieve in zom-bies,

Am7/G G Am7/D Em

mp

39

T1

T2

GQ

B1

B2

Kybd.

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

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

The image shows a musical score for a piano and voice. It is divided into two systems, starting at measure 34 and 39. The score includes five vocal parts (T1, T2, GQ, B1, B2) and a keyboard part (Kybd.). The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: 'Oh, some of us be-lieve in zom-bies,' and 'some in fair-ies and elves. — Some of us be-lieve in an-gels, and'. The keyboard part features chords: Am7/G, G, Am7/D, Em, Am, Em, Am/C, D, G, G/B, Em, Em7/D. Dynamics include *mf* and *mp*. A large watermark 'For Perused Only beautyeyes Publishing' is overlaid on the page.

43

T1

T2

GQ

B1

B2

Kybd.

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

43 Am/C Am D Am7/D D7

mf

47

T1

T2

GQ

B1

B2

Kybd.

Fright-en us with the

Fright-en us with the

47 G Cmaj7 G

mp

mp

p

The image shows a musical score for a piece titled 'VII. We Don't Stay Afraid for Long'. The score is arranged for a five-part vocal ensemble (T1, T2, GQ, B1, B2) and a keyboard (Kybd.). The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into two systems. The first system starts at measure 43 and includes vocal lines for T1, T2, GQ, B1, and B2, and a keyboard accompaniment. The lyrics for the first system are 'some of us just be - lieve in our - selves...'. The keyboard part for the first system includes chords Am/C, Am, D, Am7/D, and D7, and a dynamic marking of *mf*. The second system starts at measure 47 and includes vocal lines for T1, T2, GQ, B1, and B2, and a keyboard accompaniment. The lyrics for the second system are 'Fright-en us with the'. The keyboard part for the second system includes chords G, Cmaj7, and G, and dynamic markings of *mp* and *p*. A large watermark 'For Perusal Only beady eyes Publishing' is overlaid on the score.

VII. We Don't Stay Afraid for Long

52

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

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

B1

B2

Kybd.

52 Am C/D Bm/D G C Bm/D

56

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

GQ
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

Kybd.

56 C Em C D Em C6 Em7/B

60

T1
8 stay a - fraid for _ long.

T2
8 stay a - fraid for _ long.

GQ
8 stay a - fraid for _ long.

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

B2
stay a - fraid for _ long.

Kybd.
60 Am7 Bm/D D7 G Gmaj7 G6 C
mf mp

64

T1

T2

GQ

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

B2

Kybd.
64 C7 C G C

VII. We Don't Stay Afraid for Long

68

T1

T2

GQ

B1

B2

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

Kybd.

68

G A7 A m7/D D7

mf

72

T1

T2

GQ

B1

B2

mp

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

Kybd.

72

G A m D E m

p

The image shows a musical score for the hymn 'We Don't Stay Afraid for Long'. It is divided into two systems, starting at measure 68 and 72. The first system includes vocal parts for Tenors 1 and 2 (T1, T2), Gospel Quartet (GQ), Basses 1 and 2 (B1, B2), and Keyboard (Kybd.). The vocal parts have lyrics: 'do have nerve, and we don't stay a - fraid _ for long. _'. The keyboard part features chords G, A7, A m7/D, and D7, with a dynamic marking of *mf*. The second system includes the same vocal parts and keyboard. The vocal parts have lyrics: 'Fright-en us _ with the wrath of God, but we nev - er stay fright - ened long. _'. The keyboard part features chords G, A m, D, and E m, with a dynamic marking of *p*. A large watermark 'For Perusal Only' is overlaid on the page.

76

T1

T2

GQ

B1

B2

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

Kybd.

C Em C Em D Em

80

T1

T2

GQ

B1

B2

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

Kybd.

C Em7 Em/B D7 G

mf

VII. We Don't Stay Afraid for Long

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

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

Kybd. *mf*

84 Cmaj7 D7 Cmaj7 Em Am7 Cmaj7 D Em

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

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

Kybd. *mp*

88 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
8 stay a - fraid for — long. God help us, we don't stay a - fraid —

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 —

Kybd.
92 Am7 Bm/D D7 Em Em/D Am7/C Em7/B Am7 Bm/D

96

T1
— for long.

T2
— for long.

GQ
— for long.

B1
— for long.

B2
— for long.

Kybd.
96 D7 G

(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? 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

Archangel (baritone) *mp*

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

Keyboard *mp* *p*

Dmaj7 Em/A Dmaj7 Em/A D Bm A/C#

Arch. (bar)

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

8 F#m G D Em A D

Kybd.

Arch. (bar) *mf*

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

16 Bm A/C# F#m Em7 Em/C# F# F#7 Bm F#m *mp*

Kybd.

Arch. (bar)

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

24 Em A D Em7 A7 D

Kybd.

Arch. (bar) *dim.*

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

Kybd. *dim.*

32 C G Em Bm Em A9 Dmaj7

Arch. (bar) *p*

heav-en, _____ heav-en, _____

Kybd. *p* *mf* (band improv)

40 Gmaj9 Bm9 Em7 A D Bm A/C#

Kybd.

49 F#m F#m7 G D Em7 A D Bm F#m

Kybd.

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

Kybd.

69 Em7 A7 D C G Em Bm Em A9

VIII. Down to the River

79

S *pp*

A *pp*

T *mp*

B *mp*

The sun drapes the riv-er in a

The sun drapes the riv-er in a

79 D maj7 G maj9 B m9 E m7 A D *mp*

Kybd.

89

S

A

T *8*

B

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

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

89 F#m F#m7 G D Em A D

Kybd.

The musical score is for a piece titled 'VIII. Down to the River'. It is arranged for voice and keyboard. The score is divided into two systems. The first system covers measures 79-88, and the second system covers measures 89-98. The key signature is D major (two sharps). The time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) are written in standard staff notation. The keyboard part is written in grand staff notation. The lyrics are: 'The sun drapes the riv-er in a' (measures 79-88) and 'shiv-er of light. The chil-dren come down to be healed. The fa-thers who gave them their' (measures 89-98). Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). Chord symbols are provided for the keyboard part: D maj7, G maj9, B m9, E m7, A, D (measures 79-88) and F#m, F#m7, G, D, Em, A, D (measures 89-98). A large double bar line is present at the beginning of the second system.

98

S *p*

A *p*

T *mf*

B *mf*

wounds and their bruises come to be healed of their rage. The mothers grow love-ly; their

wounds and their bruises come to be healed of their rage. The mothers grow love-ly; their

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

Kybd. *mf*

107

S

A

T *mf*

B

fac - es soft-en, the birds in their throats a - wake. They stand hand in hand and the

fac - es soft-en, the birds in their throats a - wake. They stand hand in hand and the

107 Em A D Em7 A7 D C G

Kybd.

VIII. Down to the River

116

S *dim.* *pp*

A *dim.* *pp*

T *dim.*

B *dim.*

trees a-round lean o-ver them, sing-ing of heav-en, heav-en, heav-en.

trees a-round lean o-ver them, sing-ing of heav-en, heav-en, heav-en.

116 Em Bm Em G/AA7 Dmaj7 Dmaj7/G Bm

Kybd. *dim.*

125

S *p cresc.* *mp* *poco rit.* *p*

A *p cresc.* *mp* *p*

T *p cresc.* *mp* *p*

B *p cresc.* *mp* *p*

Ah ah Ah ah Ah ah

125 Em7 D/G Em7 D *poco rit.*

Kybd. *p cresc.* *mp* *p*

The image shows a musical score for a vocal ensemble and keyboard. It is divided into two systems. The first system (measures 116-124) features four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts have lyrics: 'trees a-round lean o-ver them, sing-ing of heav-en, heav-en, heav-en.' The music includes dynamic markings like *dim.* and *pp*. The keyboard part has a bass line and a treble line with chords. The second system (measures 125-132) features the same vocal parts and keyboard. The vocal parts have the word 'Ah' as lyrics. The music includes dynamic markings like *p cresc.*, *mp*, and *poco rit.*. The keyboard part has a bass line and a treble line with chords. A large double bar line is at the end of the second system.

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

verse 1
mf

♩ = 100

Archangel/
Baritone solo

Tenor 1

Tenor 2

Gospel Quartet

Bass 1

Bass 2

Keyboard

♩ = 100

mf *mp*

Bar. solo

Kybd.

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

E A E A

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11 *chorus*

Bar. solo
fright - ened to the bone. — Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

T1
mf
Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

T2
mf
Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

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

B1
mf
Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

B2
mf
Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of

Kybd.
mf
D E A D A

17

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

T1
day. "I won't let you go till you bless me," said Ja - cob, though the an - gel tried to get a - way, he

T2
day. "I won't let you go till you bless me," said Ja - cob, he

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

B1
day. "I won't let you go till you bless me," said Ja - cob, he

B2
day. "I won't let you go till you bless me," said Ja - cob, he

Kybd.
E A D A D A E A

23 *verse 2*

Bar. solo

tried to get a - way. The an - gel nev - er tir - ed for a min - ute, though he

T1

tried to get a - way.

T2

GQ

tried to get a - way.

B1

tried to get a - way.

B2

tried to get a - way.

Kybd.

E7 A

mp

30

Bar. solo

want - ed to be gone. "I won't let you go till you bless me," said Ja - cob, so the two of them wres - tled

E A D A D A

Kybd.

chorus

36

Bar. solo

on and on, — the two of them wres-tled on. — Oh, Ja - cob wres-tled that

T1

Oh, Ja - cob wres-tled that

T2

Oh, Ja - cob wres-tled that

GQ

Oh, Ja - cob wres-tled that

B1

Oh, Ja - cob wres-tled that

B2

Oh, Ja - cob wres-tled that

Kybd.

E A D E A

mf

42

Bar. solo

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob, though the

T1

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob, though the

T2

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob,

GQ

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob,

B1

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob,

B2

an-gel; they wres-tled till the break of day. "I won't let you go till you bless me," said Ja - cob,

Kybd.

D A E A D A

48 verse 3

Bar. solo

an - gel tried to get a - way, he tried to get a - way. _____ Ja - cob got a

T1

an - gel tried to get a - way, he tried to get a - way. _____

T2

he tried to get a - way. _____

GQ

he tried to get a - way. _____

B1

he tried to get a - way. _____

B2

he tried to get a - way. _____

Kybd.

E A E7 A

mp

56

Bar. solo

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

56

E A

Kybd.

62

Bar. solo

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

T1

T2

GQ

B1

B2

Kybd.

A D A E A D E

chorus

70

Bar. solo

Oh, Ja - cob wres-tled that an-gel; they wres-tled till the break of day. "I won't let you go till you

T1

T2

GQ

B1

B2

Kybd.

mf

A D A D

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

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

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IXa. Jacob Wrestled with the Angel - final chorus

11 *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

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

16 *f*

Bar. solo
tried to get a - way.

T1
tried to get a - way.

T2
tried to get a - way.

GQ
tried to get a - way.

B1
tried to get a - way.

B2
tried to get a - way.

Kybd.
f
A/E Bm7/E E7 A

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

$\text{♩} = 60$

Soprano

Alto

Tenor

Bass

Keyboard

$\text{♩} = 60$

mf

5 8 *mf*

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

B *mf*

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

5 D A7 D A7

Kybd. *mp*

X. Ev'ry Step to Heaven is Heaven

9

T

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

B

Heav-en, heav-en.

Kybd.

D D6

mf

14

S

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

A

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

Kybd.

D6/A D A7 D A7

mp

19

S

Ev - 'ry step — to heav-en is heav-en. Hea-ven, hea-ven, hea-ven, hea-ven.

A

Hea-ven, hea-ven, hea-ven, hea-ven.

Kybd.

D D6 D6/A D6

mf

The image shows a page of a musical score for the hymn 'Ev'ry Step to Heaven is Heaven'. It includes parts for Tenor (T), Bass (B), Soprano (S), Alto (A), and Keyboard (Kybd.). The score is divided into three systems. The first system (measures 9-13) features the Tenor and Bass voices and the keyboard accompaniment. The second system (measures 14-18) features the Soprano and Alto voices and the keyboard accompaniment. The third system (measures 19-23) features the Soprano and Alto voices and the keyboard accompaniment. The lyrics are: 'Ev - 'ry step — to heav-en is heav-en, heav-en, heav-en, heav-en, heav-en. Heav-en, heav-en. Ev-'ry step to heav-en is heav-en, ev -'ry step to heav-en is heav-en it - self. Ev - 'ry step — to heav-en is heav-en. Hea-ven, hea-ven, hea-ven, hea-ven. Hea-ven, hea-ven, hea-ven, hea-ven.' The keyboard part includes chord markings: D, D6, D6/A, D, A7, and D. Dynamic markings include mf and mp. A large watermark 'For Perusal beady eyes Publishing' is visible across the page.

X. Ev'ry Step to Heaven is Heaven

24

T

B

p

Through the val-ley of shad - ow, — through the val-ley of light, —

Kybd.

24

D6/A Em7 Em7/A A7 D

p

29

S

A

T

B

mf

Ev-'ry step to

mf

Ev-'ry step to

mp

Through the val-ley of shad - ow, — through the val-ley of light, — light, light.

mf

Light, light.

Kybd.

29

Am7 D7 G Em7 A D

mp

mf mp

X. Ev'ry Step to Heaven is Heaven

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
8
Ev-'ry step to heav-en is heav-en it-self. Ev-'ry step to

B

Kybd.

34 Em7 Em7/A D A D

38

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

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

Kybd.

38 D6 D6/A D6 Bm7 Bm D7/A D7

X. Ev'ry Step to Heaven is Heaven

43 *p*

S

A

T

B

43 *p* *mf* (optional improv)

G D G D G

Kybd.

48 G6 C Am/E G Em G Em7

Kybd.

The image shows a musical score for the hymn 'Ev'ry Step to Heaven is Heaven'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system starts at measure 43 and includes an 'optional improv' section. The second system starts at measure 48. A large watermark 'For Prepubsal Only' is overlaid on the score.

X. Ev'ry Step to Heaven is Heaven

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,

B

53 *p* A7 D

Kybd.

57

S ah.

A ah.

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

B *mp* Through the val - ley of laugh - ter, through the val - ley of tears, ah.

57 Am D7 G Em7 A

Kybd.

X. Ev'ry Step to Heaven is Heaven

75 *mf* *f*

S through the val - ley of shad - ow, light, laugh - ter and tears, —

A through the val - ley of shad - ow, light, laugh - ter and tears, —

T 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, —

Kybd. *mf* *f*

D7 D7/C G D Em7

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, —

Kybd. *p* *cresc. poco a poco*

D/A D6/A D/A Em/A D/A

X. Ev'ry Step to Heaven is Heaven

84

S
heav-en, heav - en, ah,

A
heav-en, heav - en, ah,

T
heav-en, heav - en, ah,

B
heav-en, heav - en, ah,

Kybd.

84 Em/A D

89

S
ah. mf

A
ah. mf

T
ah. mf

B
ah. mf

Kybd.

89

Detailed description: This is a page of a musical score for the hymn 'Ev'ry Step to Heaven is Heaven'. The page is numbered 93 in the top right corner. The title 'X. Ev'ry Step to Heaven is Heaven' is centered at the top. The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The first system starts at measure 84. The vocal parts have lyrics: 'heav-en, heav - en, ah,'. The Soprano part has a dynamic marking of *f*. The keyboard part has a dynamic marking of *f* and includes chord markings 'Em/A' and 'D'. The second system starts at measure 89. The vocal parts have lyrics: 'ah.' and a dynamic marking of *mf*. The keyboard part has a dynamic marking of *mf*. A large watermark 'For Peter Beady Publishing' is visible across the page.

XI. Angels Hov'ring 'Round

traditional
adapted by Marisha Chamberlain

traditional
arr. Carol Barnett

$\text{♩} = 120$

Soprano

Alto

solo Tenor

Tenor

Bass 1

Bass 2

Treble Chorus

Keyboard

$\text{♩} = 120$

f

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

f *mf*

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

f *mf*

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

f

f

G Em G D D7

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,

B1 an - gels hov-'ring 'round, — there are an - gels hov-'ring 'round, — there are an - gels,

B2 an - gels hov-'ring 'round, — there are an - gels hov-'ring 'round, — there are an - gels,

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

Kybd. 7 C G Am7/D D G D
mf

XI. Angels Hov'ring 'Round

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. _____

B1
an - gels hov - 'ring 'round. There are 'round. _____

B2
an - gels hov - 'ring 'round. There are 'round. _____

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

Kybd.
12 Am/C G/D D7 G D G

1. *mf* 2.

mf

f

mf

f

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

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

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

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

mf
B1 To car - ry the ti - dings home, _____ to _____

mf *f* *mf*
B2 To car - ry the ti - dings, ti - dings home, to _____

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

17 G C/D D7 G
Kybd. *mf*

XI. Angels Hov'ring 'Round

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

B1
car - ry the ti - dings home, — to car - ry, car - ry the ti - dings
f *mf*

B2
car - ry the ti - dings, ti - dings home, to car - ry, car - ry the ti - dings

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

Kybd.
22 D G D G Am/C G/D D7

27

S home. *mf* To the

A home. *mf* To the

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

T home. *mf* To the

B1 home. *mf* To the

B2 home. *mf* To the

TC home. *mf* To the

Kybd. *f* G C G Am7/DD

XI. Angels Hov'ring 'Round

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

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

B1
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

B2
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
New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the

Kybd.
32 G D G D
mf

The image shows a page of a musical score for the hymn 'XI. Angels Hov'ring 'Round'. The score is for a choir and keyboard. It includes parts for Soprano (S), Alto (A), Tenor (T), Bass 1 (B1), Bass 2 (B2), Tenor Contralto (TC), and Keyboard (Kybd.). The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: 'New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the'. The score starts at measure 32. The keyboard part features chords G and D, with a dynamic marking of *mf*. There is a large watermark 'For Beady Eyes Publishing' across the page.

37

S
New Je - ru - sa - lem.

A
New Je - ru - sa - lem.

solo T
Let all, let all, let all that hear them

T
New Je - ru - sa - lem. Let all, let all, let all that hear them

B1
New Je - ru - sa - lem. Let all, let all, let all that hear them

B2
New Je - - - - Let all, let all, let all that hear them

TC
New Je - ru - sa - lem.

Kybd.
G Am/C G/D D7 G C G Am/C G

The musical score is arranged for a choir and keyboard. It features six vocal parts: Soprano (S), Alto (A), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Tenor Contralto (TC). The keyboard part (Kybd.) is written in G major and includes a variety of chords such as G, Am/C, G/D, D7, C, and G. The lyrics are: 'New Je - ru - sa - lem. Let all, let all, let all that hear them'. The score includes dynamics like 'f' (forte) and a watermark 'For Personal Use Only' from 'beadyeyes Publishing'.

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

B1 *mf*
come. Let all that hear them come, — let — all that hear them come, — let

B2 *mf* *f* *mf* *f* *mf*
come. Let all that hear them, hear them come, let all that hear them hear them come, let

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

Kybd. 43 D G D
mf

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

solo T

T
all, let all that hear them come.

B1
all, let all that hear them come.

B2
all, let all that hear them come.

TC
all, let all that hear them come.

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

Kybd.

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

B1 *f* *mf*
An - gels hov-'ring 'round. There are an-gels hov-'ring 'round, there are an-gels hov-'ring

B2 *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

Kybd. *mf/f*
Em D G

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*

B1
'round, _____ there are an - gels, an _____ gels hov 'ring 'round. There are *f*

B2
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*

58
D G D G Am/C G/D D7 G D

Kybd.

XI. Angels Hov'ring 'Round

63 2. *cresc.*

S *ff* 'round.

A *cresc.* *ff* 'round.

T *cresc.* *ff* 'round.

B1 *cresc.* *ff* 'round.

B2 *cresc.* *ff* 'round.

TC *cresc.* *ff* 'round.

63 *cresc.* *ff*

G/D D7 G

Kybd.

The musical score is for the hymn 'XI. Angels Hov'ring 'Round'. It features six vocal parts: Soprano (S), Alto (A), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Treble Clef (TC), along with a keyboard accompaniment (Kybd.). The score begins at measure 63 with a first ending bracketed and a second ending marked '2. cresc.'. The vocal parts enter with the lyrics 'hov - - - 'ring' and continue with 'round.'. The dynamics are marked 'cresc.' and 'ff'. The keyboard part provides harmonic support with chords G/D, D7, and G, and includes a melodic line in the right hand and a bass line in the left hand. A large watermark 'For Perusal Only Beady Eyes Publishing' is overlaid on the score.

XII. Angel Band

Jefferson Hascall (1860)
adapted by Marisha Chamberlain

William Bradbury (1862)
Carol Barnett

$\text{♩} = 108$; *gently swung*

Soprano

Alto

Tenor *(optional solo)* ***p***

Bass

The lat - est sun is

Treble Chorus

$\text{♩} = 108$; *gently swung*

Keyboard

mf

p

G7 C

T

6 8

sink - ing fast, my race has yet been won. — The trou - bles of the day are past, t'ward

F C/G G7 C C/G G7 C F

Kybd.

(tutti + gospel quartet)
mf

11
8 T sleep I gent - ly turn. _____ O come, an - gel band, come and a -
B _____ O come, an - gel band, come and a -

11 C/G G7 C G C G

Kybd. **mf**



16
8 T 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

16 C F C Am Dm/F E 3 E7

Kybd.

21 *mp*

A *mp*

T *mp*

B

8 bear me a - way on your snow - y wings to my e - ter - nal home. I

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

21 F C C/G Em/G Dm/G C

Kybd.

26 *pp*

S *pp*

A

T

8 know I'm near the ho - ly ranks of friends and kin - dred dear. I brush the dew on

8 know I'm near the ho - ly ranks of friends and kin - dred dear. I brush the dew on

26 C F C G7 C

Kybd. *mp*

31

S

A

T

B

TC

Kybd.

Jor - dan's banks; the cross - ing may be near.

mf

O come, an - gel band,

O come, an - gel band,

O come, an - gel band,

31 F C/G Em/G G C 3 G C

36

T

B

TC

Kybd.

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

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

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

36 G C F C Am Dm/F

41

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

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

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

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

46

S
pp
Ah, my spir - it

A
pp
Ah, my spir - it

T
pp
Ah

B

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

Kybd.
C F C G7 C
p

(conductor invites audience to join in on the chorus)

mf

S
sings. — Ah — ah — O come,

A
sings. — Ah — ah — O come,

T
8 — O come,

B
— O come,

TC
ho - ly ones, be - hold they come; I hear the noise of wings. — O come,

Kybd.
51 F C/G Em/G Dm/G C G
cresc. *mf*

56

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

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

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

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

TC
56
an - gel band, come and a - round me stand; O bear me a - way on your snow - y wings to

Kybd.
56
C G C F C

61

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

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

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

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

TC
61
my e - ter - nal home; _____ O bear me a - way on your snow - y wings to my e - ter - nal

Kybd.
61
Am Dm/F E E7 F C C/G Em/G Dm/G

66 *f*

S home. O — come, an - gel band, O come and a - round me stand; O

A home. O — come, an - gel band, O come and a - round us stand; O

T 8 home. O come, an - gel band, come and a - round me stand; O

B home. O come, an - gel band, come and a - round me stand; O

TC 66 *f*

home. O come, an - gel band, come and a - round me stand; O

66 *f*

Kybd. C G C G C

71

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

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

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

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

TC
71
bear me a - way on your snow - y wings to my e - ter - nal home; ——— O bear me a - way on your

Kybd.
71 F C Am Dm/F E E7 F

76

S
snow - y wings to my e - ter - nal home, _____ to my e - ter - nal home, _____ to

A
snow - y wings to my e - ter - nal home, _____ to my e - ter - nal home, _____ to

T
8 snow - y wings to my e - ter - nal home, _____ to my e - ter - nal home, _____ to

B
snow - y wings to my e - ter - nal home, _____ to my e - ter - nal home, _____ to

TC
76 snow - y wings to my e - ter - nal home. _____ my e - ter - nal home, _____ to

Kybd.
76 C C/G Em/G Dm/G C C/G Em/G Dm/G Am F6

81

S
my e - ter - nal home.

A
my e - ter - nal home.

T
8 my e - ter - nal home.

B
my e - ter - nal home.

TC
81
my e - ter - nal home.

Kybd.
81
C/G Em/G Dm/G C
3 3 3