

Piano-Vocal Score

43

T1

T2

GQ

B1

B2

Kybd.

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

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

G Cmaj7 G

mp

p

VII. We Don't Stay Afraid for Long

52

T1
8
wrath of God, but we nev - er stay fright - ened long. — Hell to pay, but

T2
8
wrath of God, but we nev - er stay fright - ened long. — Hell to pay, but

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

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

GQ
8
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

The image shows a musical score for the hymn 'We Don't Stay Afraid for Long'. It is divided into two systems. The first system covers measures 52-55, and the second system covers measures 56-59. The score includes parts for Tenors 1 and 2 (T1, T2), Gospel Quorums (GQ), Basses 1 and 2 (B1, B2), and Keyboard (Kybd.). The lyrics are: 'wrath of God, but we nev - er stay fright - ened long. — Hell to pay, but you know us, we don't stay a - fraid for long. — God help us, we don't'. The keyboard part includes chord markings: Am, C/D, Bm/D, G, C, Bm/D in the first system, and C, Em, C, D, Em, C6, Em7/B in the second system. The second system also includes a dynamic marking of *mp* (mezzo-piano) for the bass and keyboard parts. The score is watermarked with 'beady eyes Publishing'.

60

T1
8 stay a - fraid for _ long.

T2
8 stay a - fraid for _ long.

GQ
8 stay a - fraid for _ long.

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

B2
8 stay a - fraid for _ long.

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

64

T1

T2

GQ

B1
8 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

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 *mp*

B *mp*

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 image shows a musical score for a piece titled 'VIII. Down to the River'. It is divided into two systems. The first system starts at measure 79 and includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a keyboard (Kybd.) accompaniment. The vocal parts have lyrics: 'The sun drapes the riv-er in a'. The keyboard part includes chord markings: D maj7, G maj9, B m9, E m7, A, and D. The second system starts at measure 89 and includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a keyboard (Kybd.) accompaniment. The vocal parts have lyrics: 'shiv-er of light. The chil-dren come down to be healed. The fa-thers who gave them their'. The keyboard part includes chord markings: F#m, F#m7, G, D, Em, A, and D. The score is in the key of D major and 4/4 time. Dynamics include piano (pp) and mezzo-piano (mp). There is a double bar line between the two systems.

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 ah ah

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

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

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 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

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

T2

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

GQ

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

B1

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

B2

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

Kybd.

mf

A D A D

chorus

90

Bar. solo

8

T1

T2

GQ

B1

B2

Kybd.

8

mf

90

E A D E A

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

97

Bar. solo

8

T1

T2

GQ

B1

B2

Kybd.

8

97

D A E

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

(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
 T1
 T2
 GQ
 B1
 B2

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

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

Kybd. *cresc.*

16 *f*

Bar. solo
 T1
 T2
 GQ
 B1
 B2

tried to get a - way.
 tried to get a - way.
 tried to get a - way.
 tried to get a - way.
 tried to get a - way.

A/E Bm7/E E7 A

Kybd. *f*

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*

The musical score is written for Soprano, Alto, Tenor, Bass, Keyboard, and Kybd. The key signature is D major (two sharps) and the time signature is 2/2. The tempo is marked as quarter note = 60. The vocal parts are mostly silent in the first system. The Keyboard part begins with a melody in the right hand and accompaniment in the left hand, marked *mf*. The vocal parts enter in the second system with the lyrics: "Ev - 'ry step to heav - en is heav - en," (Tenor) and "ev - 'ry step to heav - en is heav - en it - self." (Bass). The Keyboard part continues with accompaniment, marked *mp*, and includes chord markings D, A7, D, and A7.

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

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

Kybd.
D6/A D *mp* A7 D A7

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*

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

The image shows a musical score for the hymn 'Ev'ry Step to Heaven is Heaven'. It is divided into two systems. The first system covers measures 34 to 37, and the second system covers measures 38 to 41. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The keyboard part (Kybd.) is written for both hands. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: 'heav-en is heav-en, Ev-'ry step to heav-en is heav-en it-self. Ev-'ry step to heav-en, heav-en, heav-en, heav-en, heav-en, heav-en, ah. —'. The keyboard part includes chord markings: Em7, Em7/A, D, A, D in the first system, and D6, D6/A, D6, Bm7, Bm D7/A, D7 in the second system. A double bar line is present at the end of measure 37.

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 systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 43-47) features a vocal line with a fermata on the first measure and piano accompaniment with dynamics *p* and *mf*. The second system (measures 48-52) includes a double bar line and a repeat sign, followed by piano accompaniment with various chords (G6, C, Am/E, G, Em, G, Em7) and dynamics *p* and *mf*. A large watermark 'For Prepsal Only' is visible across the page.

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.
Em/A D
f

89

S
ah. mf

A
ah. mf

T
ah. mf

B
ah. mf

Kybd.
mf

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

$\text{♩} = 120$

G Em G D D7

f *mf*

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

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

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

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 _____
mf
 A To car - ry the ti - dings home, _____ to _____
 solo T 8 hov - 'ring 'round to car - ry the ti - dings home.
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

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

Kybd.

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 musical score is for a choral piece in G major, 4/4 time. It features seven vocal parts: Soprano (S), Alto (A), Tenor solo (solo T), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Tenor Contralto (TC). The keyboard part (Kybd.) provides harmonic support. The lyrics are: 'New Je - ru - sa - lem, _____ to the New Je - ru - sa - lem, _____ to the New, _____ the'. The score includes dynamic markings such as *f* and *mf*, and chord symbols G and D. A large watermark 'For Beady Eyes Publishing' is visible 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 written 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 grand staff notation. The lyrics are: 'New Je - ru - sa - lem. Let all, let all, let all that hear them'. The score includes a dynamic marking of *f* (forte) for the 'Let all...' section. The keyboard part includes chord symbols: G, Am/C, G/D, D7, G, C, G, Am/C, G.

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

The image shows a page of a musical score for the hymn 'XI. Angels Hov'ring 'Round'. The page number is 102. The score is for a choir with 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 and 4/4 time. The lyrics are: 'Let all that hear them come, — let — all that hear them come, — let'. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The keyboard part features chords for D and G, with a *mf* dynamic marking. A large watermark 'For Beady Eyes Publishing' is visible across the page.

48

f

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

f

A all, let all that hear them come. 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.* *ff* 'round.

S
hov - - - 'ring

A
cresc. *ff* 'round.

T
cresc. *ff* 'round.

B1
cresc. *ff* 'round.

B2
cresc. *ff* 'round.

TC
cresc. *ff* 'round.

Kybd.
63 *cresc.* *ff*
G/D D7 G

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 Tenor Contralto (TC), along with a keyboard accompaniment (Kybd.). The score begins at measure 63 with a second ending marked '2. cresc.'. The vocal parts sing 'hov - - - 'ring' followed by a long note for 'round.' marked 'ff'. The keyboard accompaniment includes chords G/D, D7, and G, and features 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

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

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

Kybd.
11 C/G G7 C G C G
mf



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

Kybd.
16 C F C Am Dm/F E 3 E7

21 *mp*

A

T

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

Oo

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

56 C G C F C

Kybd.

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

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