

NOTEWORTHY

Sing!

OCT 2025

39TH

ANNUAL CONVENTION

ASSOCIATION OF
BRITISH CHORAL
DIRECTORS

CHRISTOPHER
KIVER

SATURDAY, OCTOBER 25, 2025



PennState
College of Arts and Architecture



ALL THE MUSIC

CHRISTOPHER KIVER : BEHIND THE NOTES

Dr. Christopher Kiver is Professor of Music and Director of Choral Activities at Pennsylvania State University where he directs the Concert Choir and Glee Club, oversees the graduate choral conducting program, and teaches classes in choral conducting and choral literature. He founded and directed The Orpheus Singers and has appeared as guest conductor of the Pennsylvania Chamber Orchestra and Altoona Symphony Orchestra.

Christopher Kiver's choirs have performed at numerous state and regional conventions of the American Choral Directors Association (ACDA) and National Association for Music Education (NAfME). Some notable performances include Julia Wolfe's Anthracite Fields with Bang on a Can, appearances with VOCES8 and the Rolling Stones, and a 2025 performance of David Lang's before and after nature with Bang on a Can. The choir also released a live recording of Scott Eggett's MEMORIA, commemorating the end of World War 1. Kiver has worked as a guest conductor, clinician, and adjudicator in the US, UK, Australia, China, and New Zealand.

Dr. Kiver's research interests include conducting pedagogy, working with changing voices, vocal pedagogy through movement, concert programming, and advocating for choral music and diversity. His articles have been published in the American Choral Directors Association's Choral Journal.



Dr. Christopher Kiver, a native of England, has received several notable awards, including a Fulbright Award and a Grammy Award for "Best Choral Performance" and "Best Classical Album" as chorus master for William Bolcom's Songs of Innocence and of Experience. He also received Penn State University's President's Award for Engagement with Students in 2017.

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About Fred Bock Publishing Group

FEATURED COMPOSERS



Fred Bock

Fred Bock was a highly respected church music leader, composer, and publisher. He founded Gentry Publications and Fred Bock Music Company, publishing music for schools, concerts, and churches. As Minister of Music at Hollywood Presbyterian Church for 18 years, he edited the bestselling hymnal "Hymns for the Family of God." A talented conductor and musician, Fred worked on films, TV shows, and recordings. He conducted Disneyland's Candlelight Christmas Concerts and was a studio musician. Fred's legacy includes his music, compositions, arrangements, and the Fred Bock Publishing Group, continuing to inspire musicians and church leaders.



Mark Butler

Dr. Mark Butler earned his undergraduate degree in Music Education from Florida A&M University, an M.M.E. from Florida State University, and a D.M.A. in Choral Conducting from The American Conservatory of Music in Hammond, Indiana. He currently serves as Director of Choral Activities and Studies at Florida A&M University in Tallahassee, FL. A frequent guest conductor for concerts, workshops, and conferences nationwide, Dr. Butler is also a published composer and arranger, with works regularly featured at national and international festivals and conferences.



Dan Forrest

Dr. Dan Forrest is an acclaimed American composer known for his richly expressive choral and orchestral works. His music, including Requiem for the Living, Jubilate Deo, and LUX: The Dawn From On High, is widely performed around the world. Forrest blends lyrical melodies with lush harmonies and deep sensitivity to text. He holds advanced degrees in composition and piano, and serves as Vice President of Publications at Beckenhorst Press. His works have been featured at Carnegie Hall and on national broadcasts, earning awards such as the ASCAP Morton Gould Young Composer Award and the ACDA Raymond Brock Award.



Norma Jean Hughes

Norma Jean Hughes is a versatile musician—conductor, pianist, singer, composer, and arranger—with over 30 years of music education experience. Her acclaimed choral work has been featured nationally, including performances at the Kennedy Center Honors, Broadway, and NJPAC. She has collaborated with artists like Aretha Franklin and CeCe Winans and is celebrated for her impactful workshops and dedication to community service and music education.



Gale Jones Murphy

Dr. Gale Jones Murphy, a native of Memphis, Tennessee, received the Master of Music in Piano Performance degree from Memphis State University. She is a former music educator at Forest Lake Adventist Academy in Apopka, Florida. Having earned accolades in music education circles as a skilled teacher of piano, choral conducting, and vocal pedagogy, Murphy holds the position of Director of Music and Education for the Negro Spiritual Scholarship Foundation of Orlando, Florida. She has composed more than four hundred and fifty compositions and has a large body of art songs and spiritual arrangements to her credit.



Richard Nichols

Dr. Richard A. Nichols (b. 1969) is a Professor and Chair of the Department of Music at Sterling College. With a diverse background in teaching, performing, composing, and conducting, he has over 150 published compositions. Nichols earned a Doctorate of Musical Arts from Ohio State University and has performed with major orchestras worldwide. He has also served as Director of SoundForth and is currently the Choral Editor for Fred Bock Music. His works are featured in catalogs like Fred Bock Music, SoundForth, Lorenz, and Shawnee Press.



FEATURED COMPOSERS



Rosephanye Powell

Dr. Rosephanye Powell is a renowned composer, conductor, and educator celebrated for her contributions to choral music. Her compositions, infused with spiritual and cultural depth, have been performed worldwide. As a conductor, she has led prestigious ensembles and festivals. Powell's educational endeavors include teaching at Auburn University and serving as a clinician for choral workshops. Her awards and honors recognize her impact on the choral world. With a unique voice and perspective, Powell's music inspires and uplifts, leaving a lasting legacy in the world of classical music. Her work continues to influence and enrich the choral community.



Natalie Ragins

Natalie Ragins has had the privilege of collaborating with renowned artists like Donnie McClurkin, Avery Sunshine, Tyler Perry, John P. Kee, Mary Mary, and PJ Morton. Her versatile musical style blends genres such as Gospel, R&B, Jazz, Funk, and more. Ragins has contributed as a keyboardist and musical director for Tyler Perry's stage plays, including Madea's Big Happy Family and Madea's Farewell Tour. Her musical production can be heard in Greg Kirkland's "Give" (2019), and her own singles like "I'll Stand," "Mighty Fortress," and "Worship & Praise" are available on all digital music platforms.



Evelyn Simpson-Curenton

Evelyn Simpson-Curenton majored in music education and voice at Temple University. She is a highly respected musician, composer, and arranger who received national attention as an arranger and organist for the critically acclaimed "Spirituals in Concert" performed at Carnegie Hall in 1990. This performance featured internationally renowned opera singers Kathleen Battle and Jessye Norman, and maestro James Levine conducting the Met orchestra and chorus. Simpson-Curenton arranged and orchestrated several of the most celebrated spirituals presented at the concert. The Spirituals in Concert CD released the following year by classical music label Deutsche Grammophone, garnered international acclaim for the composer-arranger.



Linda Twine

Linda K. Twine, a Muskogee, OK native, earned her music degree from Oklahoma City University and a master's from the Manhattan School of Music. Her Broadway debut began with The Wiz, leading to roles in Ain't Misbehavin', The Color Purple, and more. Also a composer and arranger, her works include Changed My Name and spirituals published by Hinshaw and Gentry Publications.



Brandon Waddles

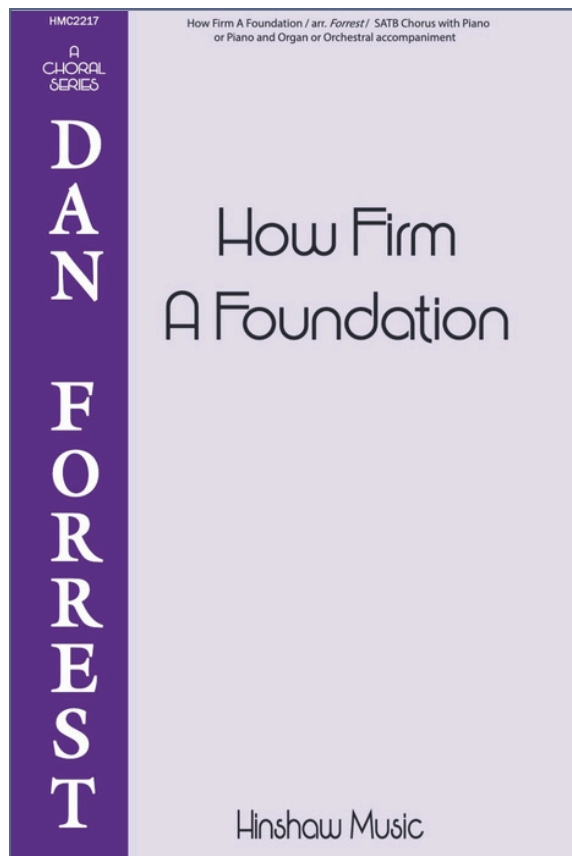
Dr. Brandon Waddles is a versatile composer, conductor, educator, and music director currently serving as Associate Music Director for the national Broadway tour of The Wiz. He holds a doctorate in Choral Music Education from Florida State University and previously served as Director of Choral Activities at Wayne State University and Artistic Director of the Rackham Choir. His leadership included performances of works by Brahms, Fauré, Ellington, and Mendelssohn, as well as collaborations with the Detroit Symphony Orchestra.



Raymond Wise

Dr. Raymond Wise, Ph.D., is the Executive Director of the African American Arts Institute at Indiana University, under the Office of the Vice President for Diversity, Equity, and Inclusion. He has directed the Hampton University Ministers' Conference Choir Directors' and Organists' Guild and has taught for 37 years with the Gospel Music Workshop of America. A former Repertoire & Standards Chair for ACDA Central Division, he is a respected clinician and consultant, widely known for helping choirs deliver authentic performances of gospel music with deep knowledge of both gospel and classical traditions.

HOW FIRM A FOUNDATION



DESCRIPTION

A fresh spin on a timeless hymn. This piece, scored for piano, suits festivals or Pentecost services. With a medium difficulty level, it's ideal for adult choirs seeking a traditional yet revitalized sound. Forrest's arrangement showcases rich harmonies in a classic American hymn style.

Available in SATB, SSAA, TB/TTB/TTBB, and instrumental parts with score.



[PHYSICAL & DIGITAL](#)



Additional Information

How Firm A Foundation

Catalog #: HMC2217

Voicing: SATB

Series: Dan Forrest Series

Composer: Early American Hymn

Arranger: Dan Forrest

Authors: "K" in Rippon's A Selection of Hymns

Accompaniment: Piano

Style: Traditional

Release Date: 2009

Season: General

Difficulty: Medium Adult

Publisher: Hinshaw Music

[Buy Physical and Digital: SATB, TTBB, SSAA, Instrumental Parts & Score](#)

HMC2217

A
CHORAL
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How Firm A Foundation / arr. *Forrest* / SATB Chorus with Piano
or Piano and Organ or Orchestral accompaniment

How Firm A Foundation

Hinshaw Music

How Firm A Foundation

How Firm A Foundation was first published in America with this tune in the 1830s, and was one of the most commonly sung hymns of the Civil War era.

The text boldly asks, what stronger foundation can God give to His children who flee to Him for protection, than the precious promises of His Word? Stanza after stanza then affirms these promises of protection and comfort.

Robert E. Lee requested that this hymn be sung at his funeral. (It was a favorite of Andrew Jackson and Theodore Roosevelt, as well.) Perhaps the most moving American historical idea, however, is the thought of the countless soldiers, fighting on both sides of the Civil War, who would have known this popular hymn, and clung to its promises on the battlefield. This setting is inspired by that thought, and therefore uses a musical style which evokes the 19th century American folk hymn tradition.

DAN FORREST

Commissioned by the First Baptist Church of Easley, SC,
for Carolyn Hamlin, in honor of her fifty years of service to her Lord as church organist

How Firm A Foundation

SATB Chorus with Piano or Piano and Organ
or Optional Orchestral Accompaniment*

"K" in Rippon's
Selection of Hymns, 1787

PROTECTION
American folk hymn
From Funk's Compilation of
Genuine Church Music, 1832

Arranged by, DAN FORREST (ASCAP)

Slowly, with confidence $\text{♩} = 48-52$

Soprano
Alto

Tenor
Bass

How firm a foundation, ye saints of the

Slowly, with confidence $\text{♩} = 48-52$

Piano

sf *f* (rolls simile)

(Simultaneously roll LH up, and RH down, for all rolled chords in the piece)

6

Lord, Is laid for your faith in His ex-cel-lent Word! What more can He

6

mf *div.*

* Organ may also accompany, ad lib., from the piano part. Optional orchestral accompaniment available separately.

** As a folk hymn, PROTECTION exists in different versions; this setting follows early printed versions in using scale degree 2 at this point in the first and third phrases, in every stanza.

12

unis.

say than to you He hath said _____ To you, who for ref - uge to

12

18

Poco piu mosso $\text{♩} = 60$
mp molto legato

"Fear not, I am

p molto legato

Je - sus have fled? _____ What more can He say? "Fear

18

Poco piu mosso $\text{♩} = 60$
mp molto legato

24

p

with thee O be not dis - mayed, I'll give thee

mp
 unis.

not, I'm with thee, For I am Thy God, I will

24

29 *mf*

aid. I'll strength - en thee, help thee, and

still give thee aid;

29

34 *p*

cause thee to stand, By My hand."

mp

Up - held by My right - eous, om - nip - o - tent

34

39 *rit. mf* *Slower, freely, in 4 ♩ = 88* *mp*

What - more can He say? "When -

div. mf

hand." *rit. more can He say?* *Slower, freely, in 4 ♩ = 88*

39

29 *mf*

aid. I'll strength - en thee, help thee, and

still give thee aid;

29

34 *p*

cause thee to stand, By My hand."

mp

Up - held by My right - eous, om - nip - o - tent

34

39 *rit. mf* *Slower, freely, in 4 ♩ = 88* *mp*

What - more can He say? "When -

div. mf

hand." *rit. more can He say?* *Slower, freely, in 4 ♩ = 88*

39

44

mp through the deep wa - ters I call thee to go, The ri - vers of woe shall not

Through the deep wa - ter, Ri - ver shall

44

50 *piu mosso* *f*

thee o - ver - flow; For I will be with thee thy

not o - ver - flow." What more can He say? "I will be with thee thy

50 *piu mosso* *f*

56 *rit.* *mp* (a tempo)

tri - als to bless, And sanc - ti - fy to thee thy deep - est dis - tress." What

mp (a tempo)

tri - als to bless, And sanc - ti - fy to thee thy deep - est dis - tress."

56 *p* *mp*

Moderato, deliberately;

62 *f* in 2 $\text{♩} = 80$

more can He say? His Word.

than His ex - cel-lent Word?

f *molto risoluto*

67 *unis. mf*

"When— through fi - ery

unis. mf

"When— through fi - ery tri - als thy

72

tri - als thy path - way shall lie, My— grace, all - suf - fi - cient, shall

path - way shall lie, My— grace, all-suf - fi - cient, shall be thy sup -

77

be thy sup - ply; The flame shall not hurt thee; I

ply; The flame shall not

77

82

on - ly de - sign Thy dross to con - sume and thy gold to re -

hurt thee I on - ly de - sign Thy dross to con - sume and thy

82

87

fine."

gold to re - fine."

Faster $\text{♩} = 88$

87

ff molto risoluto

92 *ff* molto risoluto *div.*

"The — soul that on Je - sus hath leaned

92

98

for re - pose, I — will not, I will

98

104

not de - sert to his foes;

104

Ped. *Ped.* *Ped.* *Ped.*

Slightly Broader $\sigma = 80$



110 *ff*

That soul, though all hell should endeavor to

117 *Triumphantly*
ff unis. poco a poco rit. , *molto rit.*
shake, I'll nev - er - no, nev - er - no, nev - er for -

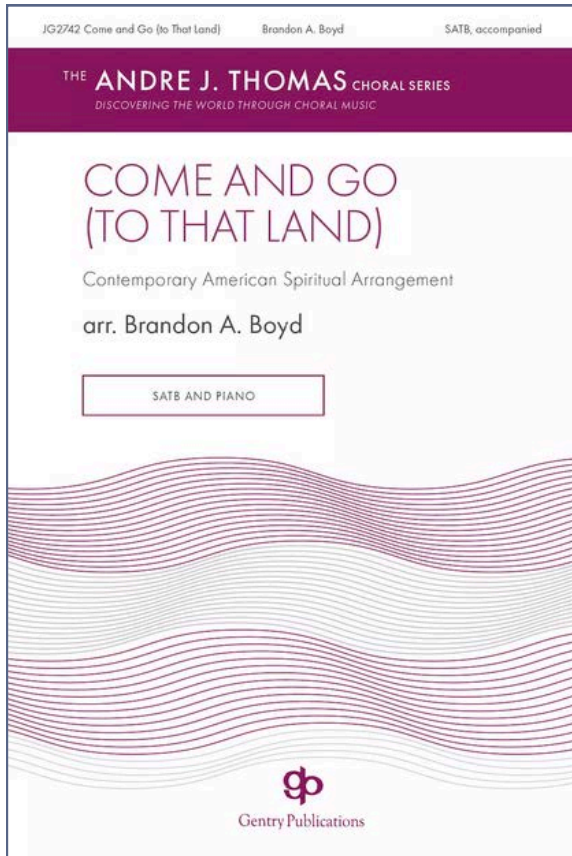
117 *Triumphantly* poco a poco rit. *molto rit.*

sf *fff*

125 Quickly to the end $\sigma = 96$
fp 
 sake!" *fp* 

[illegible]

COME AND GO (TO THAT LAND)



DESCRIPTION

A great Brandon Boyd spiritual arrangement of “Come and Go With Me,” infused with a touch of Gospel flavor that will captivate both choirs and audiences. Perfect for concerts, worship services, festivals, and all-states, this piece is taken to another dimension with the optional bass and percussion accompaniment, adding extra excitement and energy to your performance. Also available for full orchestra accompaniment.



PHYSICAL & DIGITAL


Gentry
Publications



Additional Information

Come and Go (To That Land)

Catalog #: JG2742
Voicing: SATB
Composer: Traditional Spiritual
Arranger: Brandon A. Boyd
Accompaniment: Piano
Style: Gospel
Difficulty: Medium
Content: Sacred & Secular
Publisher: Gentry Publications
Release Date: 2025
Series Editor: André J. Thomas

[Buy Physical and Digital: SATB](#)

JG2742 Come and Go (to That Land)

Brandon A. Boyd

SATB, accompanied

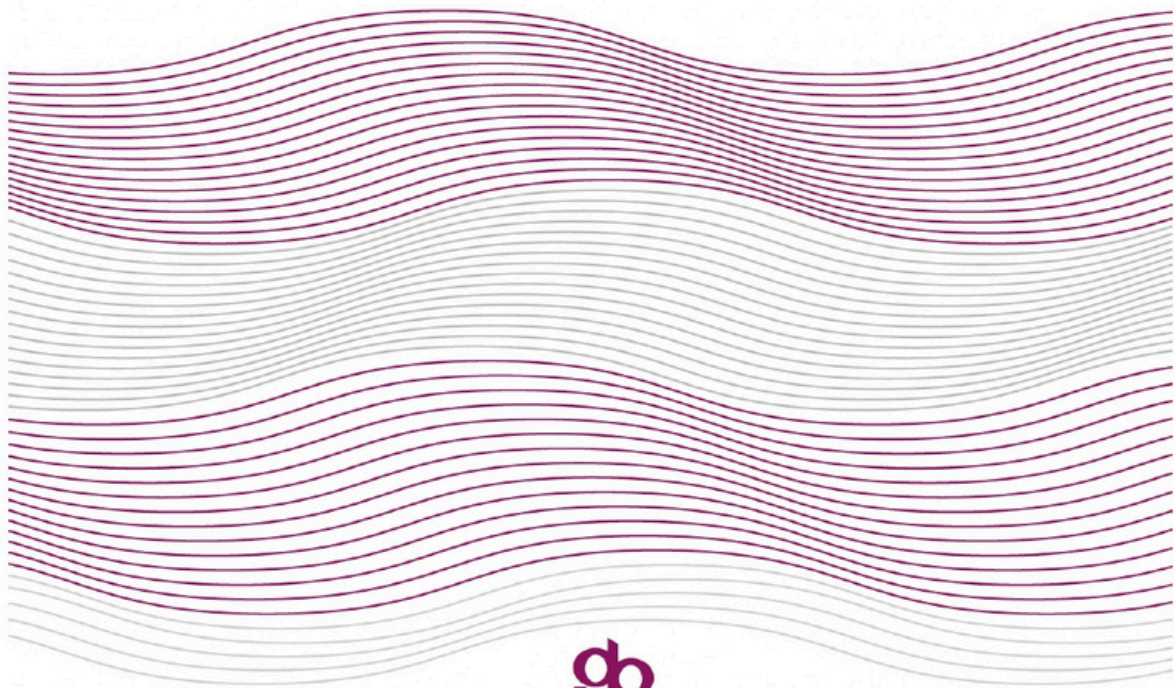
THE **ANDRE J. THOMAS** CHORAL SERIES
DISCOVERING THE WORLD THROUGH CHORAL MUSIC

COME AND GO (TO THAT LAND)

Contemporary American Spiritual Arrangement

arr. Brandon A. Boyd

SATB AND PIANO



Gentry Publications

Come and Go (To That Land)

SATB, Accompanied

Quoting, "Oh, What a Beautiful City"
and "I'll Be Singing Up There"

Spiritual, arr. Brandon A. Boyd

With anticipation (♩ = 100 - 110)

Piano

f

1 2

3 4

5 6 7

8 9

SA

1. go to that land, come and
2. joy in that land, peace and

TB

mf

mf

mf

JG2742

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10 go to that land. ____ Come_ and go to that land_ where_ I'm
joy in that land. ____ Peace and joy in that land_ where_ I'm

11

12 bound. Come_ and go to that land, ____ come_ and
bound. Peace_ and joy in that land, ____ peace_ and

13

14 go to_ that land, ____ come_ and go to that land where I'm
joy in_ that land, ____ peace_ and

15 1.

16 bound. Peace and joy in that land where I'm bound. 17 2. 18

19 *mp* Oh, what a beau - ti - ful ci - ty; — 20 21 *mf* Oh, what a

22 23 *mp* beau - ti - ful ci - ty; — Oh 24 what a beau - ti - ful ci - ty; — 7

25 *mf* twelve gates — 26 1. to the ci - ty. Hal - le - lu - jah! 27

SA TB

28 29 2. 30

ci - ty. Hal - le - lu - - - jahl!



31 32

mf Come and go to that land, come — and

f *mf*



33 34

go to that land. — Come — and go to that land — where — I'm



35 bound. Come _ and go to that land, _ come _ and

36

37 go to _ that land, _ come _ and go to that land where I'm

38

Solo (or optional small group)
 "I'll Be Singing Up There," Spiritual

39 bound. If you miss _ me from sing - ing down here and

40 *mf*

41

mp

SA 42 43 44

you can't find me no - where, just come on up to bright

45 46 47

glo - ry and I'll be sing - ing up there.

48 49 50

I'll be sing - ing up there. I'll be sing - ing up

51 52 53

there, just come on up to bright glo - ry, yes,

54 55 *mf* 56

SA I'll be sing - ing up there. Come__and go to that land, come__ and

TB *mf*

57 58

go to that land.____ Come__ and go to that land__ where__ I'm

59 60

bound. Come__ and go to that land,____ come__ and

61 go to — that land, — come — and go to that land where I'm bound. —

62 63

64 65 *mp* 66 67

Come and — go — with me to my — Sav - ior's house.

mp

(optional piano ad lib)

mp

68 69 *mf* 70 71

Come and — go — with me to my — Sav - ior's house.

mf

mf

72 *f* 73 74 75

Come and — go — with me to my — Sav — ior's house.

f

Repeat as desired.
Clapping on beats 2 and 4 and
unified movement is encouraged.

76 *ff* 77 78

Come on. — Come on, go with me!

ff

79 80

Come on. — Come and go with me.
(To my Sav — ior's house.)

81 82

Come on. _____ Come on, go with me!

83 84

Come on. _____ Come and go with me.
(To my Sav - ior's house.)

ff *ff*

About the Arrangement

I was introduced to this tune by our church pianist, Cora Thorpe, whose unique style of Gospel music captivated me and planted a seed that continues to influence my writing. This piece is coupled with the solo spiritual, "I'll Be Singin' Up There."

To collaborative pianists: your role is crucial in maintaining the groove and managing the intensity, repeats, and dynamic shifts. This tradition comes from Gospel pianists who often took on multiple roles—drummer, bass player, keyboardist, conductor, and sometimes soloist. I encourage soloists to add tasteful ad libs starting at the vamp, and I invite you to let the audience join in by clapping or singing along.

Most importantly, through this song, I hope you feel the same longing for freedom that American slaves sang about—a yearning for joy, happiness, and rest from their labor, which they often couldn't find in their earthly lives. "That land" symbolizes your future aspirations, whether it's advancing in your career or finding a better mental space. It represents moving away from anything that holds you back from living your best life.

Brandon A. Boyd, arranger



Arranger's Biography

Dr. Brandon A. Boyd, the Marie M. and Harry L. Smith Endowed Chair, is the Director of Choral Activities and Associate Professor of Music at the University of Missouri-Columbia. He teaches undergraduate and graduate courses in choral conducting and music education, and conducts the Mizzou University Singers, MU's Choral Union Symphonic Chorus, and Sankofa Chorale.

Dr. Boyd holds degrees from Florida State University (Ph.D., M.M.) and Tennessee State University (B.S.). He is a member of several professional organizations, including ACDA, NAFME, NANM, and AGO, and serves on the National ACDA Composition Initiative Committee.

01743682 Come and Go SATB JG2742



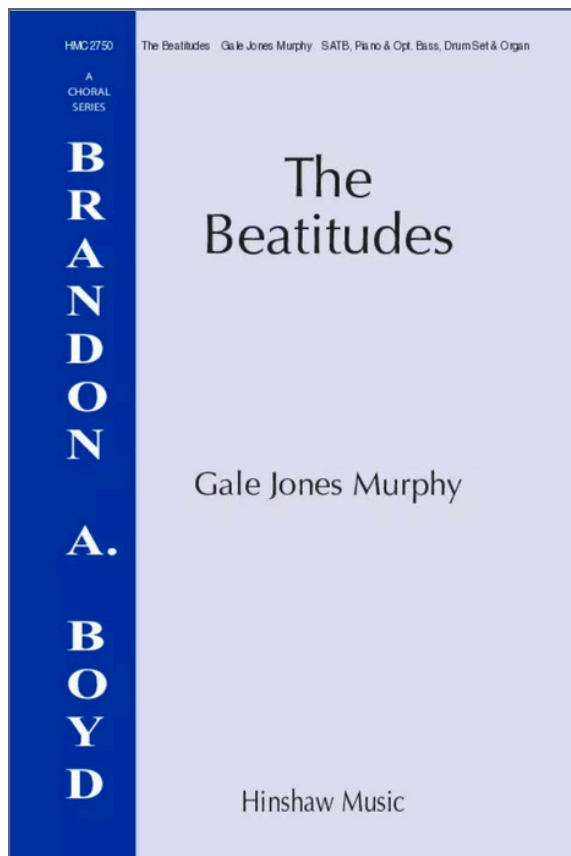
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THE BEATITUDES



DESCRIPTION

Experience the uplifting gift of Gale Jones Murphy's Beatitudes in the Brandon A. Boyd Choral Series. Inspired by scripture, this anthem celebrates spiritual wealth and eternal promise over worldly values. Featuring an energetic gospel style, it transitions from unison to a rhythmic "bounce," as described by the composer, and builds to rich harmonies that captivate. An unforgettable must-have anthem for your choir!



[PHYSICAL & DIGITAL](#)



Additional Information

The Beatitudes

Catalog #: HMC2750

Voicing: SATB

Series: Brandon A. Boyd Choral Series

Composer: Gale Jones Murphy

Author: Matthew 5:11, 12

Accompaniment: Piano, optional Bass, Drums, Organ

Style: Gospel

Release Date: 2025

Difficulty: Medium

Publisher: Hinshaw Music

[Buy Physical and Digital: SATB, Instrumental Parts & Score](#)

HMC2750

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The Beatitudes Gale Jones Murphy SATB, Piano & Opt. Bass, Drum Set & Organ

The Beatitudes

Gale Jones Murphy

Hinshaw Music

Dedicated to Min. of Music Claude Jones and the Longview Heights SDA Choir, Memphis, TN,
and Dr. Leo H. Davis, Jr. former Director of Music, along with the Mississippi Boulevard Sanctuary Choir, Memphis, TN.

The Beatitudes

SATB Chorus with Piano
and Optional Electric Bass, Drum Set and Organ*

Adapted from
Matthew 5:11, 12, 16 (KJV)

GALE JONES MURPHY

Slow with a bounce (♩ = ca. 66)

Piano *mf*

7 All Voices (unison) *mf*
Let your...

* Full score and rhythm parts available separately (HMC2750AD).
If organ is used, play the piano part in this score.

9

light so shine be-fore men that oth-ers may see your good works, and

(them)

11

glo - ri - fy your Fa - ther which is in heav - en. Let your

(Sav - ior)

13

light so shine be-fore men that oth-ers may see your good works, and

(them)

15

glo - ri - fy your Fa - ther which is in heav - en.

(Sav - ior)

17 *f*

S
A

Bless - ed are the poor in spir - it, Bless - ed are the mer - ci - ful, —

T
B

Bless - ed are the poor in spir - it, Bless - ed are the mer - ci - ful, —



19

Bless - ed are the pure in heart, For they shall see God! — Re -

Bless - ed are the pure in heart, For they shall see God! — Re -



21 *f*

joice — and be glad, — for great is your re -

joice — and be glad, — for great is your re -



24

ward! great is your re - ward!

ward! great is your re - ward!

2.

27

f

29

mf

31

mp

S A

Bless-ed are ye, when men_ shall re-vile you, and per-se-cute you, and say _ all man-ner of

mp

(they) _

T B

Bless-ed are ye, when men_ shall re-vile you, and per-se-cute you, and say _ all man-ner of

(they) _

p

33 *mf*

e - vil a - gainst you, for — My sake! —

mf

e - vil a - gainst you, for — My sake! —

35 *mp*

Bless-ed are ye, when men — shall re-vile you, and per-se-cute you, and say — all man-ner of

mp (they) —

Bless-ed are ye, when men — shall re-vile you, and per-se-cute you, and say — all man-ner of

(they)

p

37 *mf*

e - vil a - gainst you, for — My sake! —

mf

e - vil a - gainst you, for — My sake! —

mf

39 *ff*

Bless-ed are ye, when men shall re-vile you, and per-se-cute you, and say all man-ner of
(they) —

ff

Bless-ed are ye, when men shall re-vile you, and per-se-cute you, and say all man-ner of
(they) —

41

e - vil a-gainst you, for My sake! —

e - vil a-gainst you, for My sake! —

43 *ff*

Bless-ed are ye, when men shall re-vile you, and per-se-cute you, and say all man-ner of
(they)

ff

Bless-ed are ye, when men shall re-vile you, and per-se-cute you, and say all man-ner of
(they)

45 *ff*

e - vil a-gainst you, for_ My sake!_ Re - joice and_ be

48

glad, for_ great is your_ re - ward! Re -

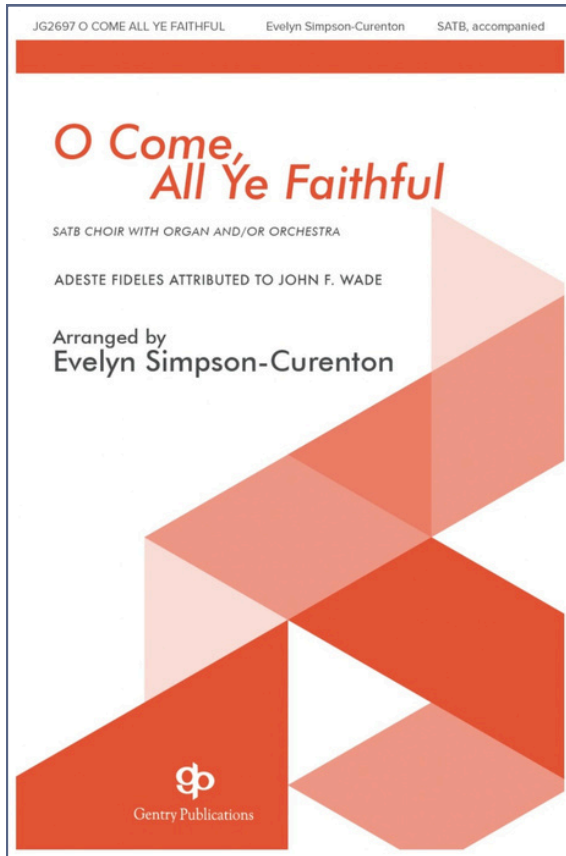
51 **Final ending** *Slower* *ff*

joice and_ be glad, for_ great is your_ re - ward!

Final ending *Slower* *ff*



O COME, ALL YE FAITHFUL



DESCRIPTION

World-class arranger and composer Evelyn Simpson-Curenton brings her broad musical gifts to this exciting and beyond-creative arrangement of the traditional carol, Adeste Fideles. This popular choir, organ, and optional congregation arrangement will raise the roof in any Holiday celebration that involves singing. It's impressive, especially with the optional parts for orchestra and brass.



[PHYSICAL & DIGITAL](#)


Gentry
Publications



Additional Information

O Come, All Ye Faithful

Catalog #: JG2697

Voicing: SATB

Composer: Traditional

Arranger: Evelyn Simpson-Curenton

Accompaniment: Piano

Style: Traditional

Release Date: 2024

Season: Sacred

Difficulty: Medium

Content: Both

Publisher: Gentry Publications

[Buy Physical and Digital: SATB, Full Score](#)

JG2697 O COME ALL YE FAITHFUL

Evelyn Simpson-Curenton

SATB, accompanied

O Come, *All Ye Faithful*

SATB CHOIR WITH ORGAN AND/OR ORCHESTRA

ADESTE FIDELES ATTRIBUTED TO JOHN F. WADE

Arranged by
Evelyn Simpson-Curenton



Gentry Publications

*Dedicated to my late sister and mentor, Joy Elizabeth Simpson.
This arrangement is inspired by our annual Christmas Concert at High Street Church of God,
Philadelphia, PA, where she was the Minister of Music and Choral Director.*

O Come, All Ye Faithful

SATB with Organ and/or Orchestra*

Latin Hymn (with introductory text from Scripture)

Attr. to John F. Wade

Tr. by Frederick Oakely and others

Tune: Adeste Fideles

Attr. to John F. Wade

Arr. by Evelyn Simpson-Curenton

Festive ♩ = 85

SA: 1. *unis. f* 2. *3*

TB: *unis. f* Let us go in - to

Organ: *f* No Pedal

SA: 3. Beth - le - hem and see this thing — which has

TB: *div.* cues opt. for altos

Org.

* The orchestral full score, JG2697F, is available separately. The orchestral parts are available at FredBock.com.

JG2697

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SA 5 come to pass, which the Lord _____ has made

div. 6

TB

Org.

Pedal

SA 7 known to us, which the Lord _____ has made known to us.

8 9

TB

(Trumpet)

Org.

f

Pedal

SA 10 11 12 13 entrance *mf*

TB

Org.

mf

SATB unis.
Opt. congregation entrance *mf*

14 15 16 17

SA
TB

come, all ye faith - ful, joy - ful and tri - um - phant.

Org.

18 19 20 21

SA
TB

Come ye, O come — ye to Beth - le - hem.

Org.

22 *f* 23 24 25 *mp*

SA
TB

Come and be - hold Him, born the King of an - gels. O

Org.

f *mp*

No Pedal

26 27 *mf* 28 29 *f*

SA
TB

come, let us a - dore Him. O come, let us a - dore Him. O

Org.

mf *f*

Pedal

30 31 32 33

SA
TB

come, let us a - dore Him, Christ the Lord.

Org.

34 *mf* 35 36 37

SA
TB

Sing, choirs of an - gels, sing in ex - ul - ta - tion.

Org.

38 39 40 41

SA
TB

Sing, all ye bright hosts of heav - en a - bove.

Org.

mf

Pedal

SA ⁴² *f* ⁴³ ⁴⁴
Glo - ry to God, glo - ry in the

TB *f*

Org. *f*

No Pedal

SA ⁴⁵ *mp* ⁴⁶ ⁴⁷ *mf*
high - est. O come, let us a - dore Him. O

TB *mp* *mf*

Org. *mp*

SA ⁴⁸ ⁴⁹ *f* ⁵⁰
come, let us a - dore Him. O come, let us a -

TB *f*

Org. *f*

Pedal

SA 51 52 53

dore — Him, — Christ — the Lord.

TB

Org. *mf*

Org. 54 55 56

f

S1/T1 57 *poco rit.* 58 **Maestoso** *f* Descant 59

Ah —

Voices Unis. *f*

Yea, Lord, we greet Thee,

Org. 3 3 3 3 **Maestoso** *mf* *poco rit.* *f*

60 61 62

S1/T1

Voices Unis.

born this hap - py morn - ing. Je - sus, to

Org.

63 64 65

S1/T1

Voices Unis.

Thee — be all glo - ry giv'n.

Org.

66 67 68

S1/T1

Voices Unis.

Ah — Word of the Fa - ther, now in flesh ap -

Org.

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org.). The music is in G major (one sharp) and 4/4 time.

Measures 69-72:

- Soprano (S):** *mf* O come, _____ *f* O come, _____
- Alto (A):** _____ O come, let us a - dore Him. O come, let us a -
- Tenor (T):** *mf* O come, _____ *mf* O come, _____
- Bass (B):** _____ O come, let us a - dore Him. O come, let us a -
- Organ (Org.):** Accompaniment with chords and moving lines. *No Pedal* instruction.

Measures 73-75:

- Soprano (S):** *f* dore Him. O come, let us a - dore Him, _____
- Alto (A):** dore Him. O come, let us a - dore Him, _____
- Tenor (T):** *f* dore Him. O come, let us a - dore Him, _____
- Bass (B):** dore Him. O come, let us a - dore _____ Him, _____
- Organ (Org.):** Accompaniment with chords and moving lines. *Pedal* instruction.

Congregation ends

76 77 78

S Christ, He is Christ, for He

A Christ, He is Christ, for He

T Christ, He is Christ, for He

B Christ, He is Christ, for He

Org.

79 80

S is Lord!

A is Lord!

T is Lord!

B is Lord!

Org.

fff



Evelyn Simpson-Curenton, Composer

Evelyn Simpson-Curenton earned many titles, including composer, arranger, pianist, organist, vocalist, artistic director, lecturer, producer, and clinician. Her versatile skills consequently make her one of the most sought-after musicians in the country within many musical genres. A native of Philadelphia, she began playing the piano at the age of two and began her studies at the age of five. By the time she was nine, she was accompanying her renowned musical family, The Singing Simpsons of Philadelphia, in public performances.

Ms. Simpson-Curenton was commissioned to complete seven arrangements for the Carnegie Hall concert featuring Kathleen Battle, Jessye Norman, and the Chorus and Orchestra of New York's acclaimed Metropolitan Opera. She has also been commissioned to write works for George Shirley. Many additional orchestras and ensembles have performed her works in the U.S., including the Philadelphia Orchestra, The National Symphony, The Baltimore Symphony, The Minnesota Orchestra, and the U.S. Marine Band. Many other distinguished musicians, including the late Duke Ellington, her late sister and Naumberg winner Joy Simpson, Hubert Laws, Denyce Graves, John Blake, Dr. Mickey Terry, Angela Brown of the Metropolitan Opera, David Murray, and Earth, Wind, and Fire. She also enjoys collaborating and performing with her sister, mezzo-soprano Marietta Simpson, and her daughter, flutist Julietta Curenton.

She is a proud graduate of Temple University, where she earned a bachelor's degree in music education and voice, and her master's in composition from George Mason University.

01312586 O Come Faithful SATB JG2697



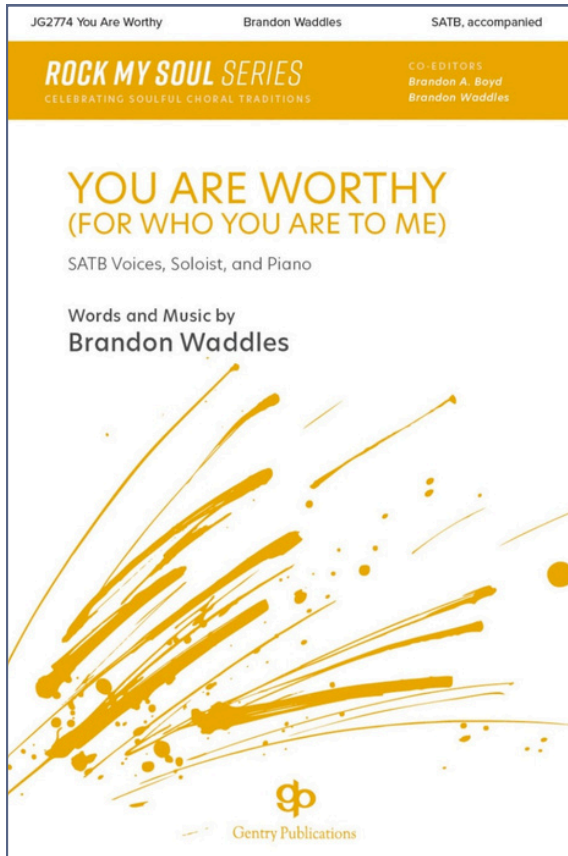
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YOU ARE WORTHY



DESCRIPTION

This piece, from Brandon Waddles and the Rock My Soul Choral Series, blends classical training with gospel fervor and CCM sensibility. Inspired by Richard Smallwood's style, it's designed for gospel choirs of all levels. Featuring rich harmonies and a dynamic sound, a soloist delivers the main text. With intricate notation, it's ideal for choirs seeking powerful, soulful music that showcases Waddles' signature style.



[PHYSICAL & DIGITAL](#)


Gentry
Publications



Additional Information

You Are Worthy

Catalog #: JG2774
Voicing: SATB
Series: Rock My Soul Choral Series
Composer: Brandon Waddles
Author: Brandon Waddles
Accompaniment: Piano
Style: Gospel Ballad
Release Date: 2025
Difficulty: Medium
Publisher: Gentry Publications
Series Editors: Brandon A. Boyd & Brandon Waddles

[Buy Physical and Digital: SATB](#)

JG2774 You Are Worthy

Brandon Waddles

SATB, accompanied

ROCK MY SOUL SERIES

CELEBRATING SOULFUL CHORAL TRADITIONS

CO-EDITORS

Brandon A. Boyd

Brandon Waddles

YOU ARE WORTHY (FOR WHO YOU ARE TO ME)

SATB Voices, Soloist, and Piano

Words and Music by
Brandon Waddles



Gentry Publications

You Are Worthy

(For Who You Are to Me)

SATB Voices, Soloist, and Piano

Words & Music by
Brandon Waddles

With reverence ♩ = ca. 45-50

Piano

mf

1 2

3 4 Solo *mp* 5

You are wor- thy, oh, so wor- thy, wor - thy of

mp

6 7 *mf*

all, of all my praise. King of

The musical score is written for SATB voices, soloist, and piano. It begins with a piano introduction in 4/4 time, marked 'With reverence' and a tempo of 'ca. 45-50'. The piano part features a melody in the right hand and a supporting bass line in the left hand, both marked 'mf'. The vocal parts enter at measure 1. The lyrics are: 'You are wor- thy, oh, so wor- thy, wor - thy of all, of all my praise. King of'. The score includes dynamic markings such as 'mf' and 'mp', and a 'Solo' section for the soloist. The piano part includes an 8va marking for the right hand in the final measures.

JG2774

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8 9

Kings! Lord of Lords! Rul-er of ev-'ry-thing! That's why I've got - ta

10 11

say: Not just be - cause You gave Your life for me, but for

Choir *mf* 3

You are wor - thy!

mf 3

12 13

who You are _____ to me.

You are wor - thy,

8vb

14

Wor - thy of all!

15

oh, so wor - thy of all my

The image displays a musical score for the hymn 'The Lord of the Dance'. It consists of three systems of staves. The top system features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The vocal line begins with a rest for two measures, followed by the lyrics 'King of Kings! Lord of Lords! Rul - er'. The melody is marked with a forte 'f' dynamic. The middle system shows a piano accompaniment with a treble staff containing a whole note chord (F major) and a bass staff with a half note chord (F major). The word 'praise!' is written below the treble staff. The bottom system continues the piano accompaniment with more complex chords and a bass line. The score is watermarked with 'Copyright' diagonally across the page.

18 of ev - 'ry - thing! That's why I got - ta say: 19 *mf* Not just be-

You are wor - thy!

20 cause You gave Your life for me, but for who You are _____ to 21 *mp* But for who You are _____ to

S. _____

A. _____

T. _____

B. _____

22 23 24

me.

me.

mp

You are wor - thy. You're oh, so wor - thy! You are wor - thy of

mp

8^{vb}

25 26 27

mp

You are wor - thy, oh, so wor - thy!

all my praise! You are wor - thy; you're oh, so wor - thy!

mp

You are wor - thy, oh, so wor - thy!

mp

You are wor - thy, oh, so wor - thy!

8^{vb}

28 29 30 *mf*

You are wor - thy ___ of all my praise! You are wor - thy,

mf

You are wor - thy of all my praise! You are wor - thy,

mf

You are wor - thy ___ of all my praise! You are wor - thy! You're

mf

You are wor - thy, You are wor - thy,

(8vb) - J 8vb - - - - J

31 32 33

oh, so wor - thy! You are wor - thy ___ of all my praise!

oh, so wor - thy! You are wor - thy ___ of all my praise!

oh, so wor - thy! You are wor - thy of all my praise!

oh, so wor - thy! You are wor - thy ___ of all my praise!

8vb - - - - J 8vb - - - - J

34 *mf*

You are wor - thy! You're oh, so wor - thy!

35

mf

You are wor - thy, oh, so wor - thy!

mf

8 You are wor - thy, oh, so wor - thy!

mf

You are wor - thy, oh, so wor - thy!

(8vb)

36

You are wor - thy of all my praise!

37

You are wor - thy — of all my praise!

8 You are wor - thy — of all my praise!

You are wor - thy — of all my praise!

38 *f* You are wor - thy, oh, so wor - thy!

f You are wor - thy! You're oh, so wor - thy!

8 *f* You are wor - thy, oh, so wor - thy!

f You are wor - thy, oh, so wor - thy!

f

40 You are wor - thy of all my praise!

You are wor - thy of all my praise!

8 You are wor - thy of all my praise!

You are wor - thy of all my praise!

3

3

3

42 43

You are wor - thy, oh, so wor - thy!

You are wor - thy! You're oh, so wor - thy!

8 You are wor - thy, oh, so wor - thy!

You are wor - thy, oh, so wor - thy!

44 45 Solo *f*

King of

You are wor - thy — of all my praise!

You are wor - thy of all my praise!

8 You are wor - thy — of all my praise!

You are wor - thy — of all my praise!

46 Kings! Lord of Lords! 47 Rul-er of ev - 'ry - thing! That's why I've got - ta



48 say: 49 Not just be-cause You died on Cal - va - ry,

mf You are wor - thy! But for

mf



50 *mf* 51
not just be - cause You gave Your life for me, but for
who You are, ——— but for
mf
52 53 54
who You are ——— to me.
f *slight rit.*
who You are. ——— You are wor - thy ——— of all my praise.
f *slight rit.*

01813813 You Are Worthy SATB JG2774



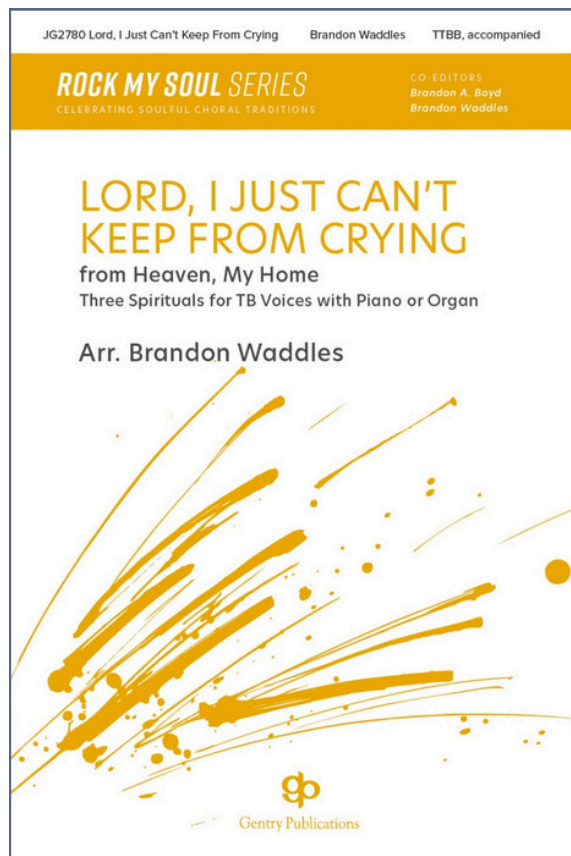
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LORD, I JUST CAN'T KEEP FROM CRYING



DESCRIPTION

Part of the "Rock My Soul" Choral Series, this spiritual is one of three in the "Heaven, My Home" trilogy, celebrating Black composers and experience with a fresh take on timeless themes. Waddles masterfully explores the recurring theme of longing for "home," central to the Negro spiritual tradition. Suitable for advanced Tenor-Bass choirs, the trilogy balances harsh realities with hope for a brighter future.



[PHYSICAL & DIGITAL](#)


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Additional Information

Lord, I Just Can't Keep From Crying

Catalog #: JG2780
Voicing: TB divisi
Series: Rock My Soul Choral Series
Composer: Traditional Spiritual
Arranger: Brandon Waddles
Author: Traditional Spiritual
Accompaniment: Piano
Style: Spiritual
Release Date: 2025
Difficulty: Medium Advanced
Publisher: Gentry Publications
Series Editors: Brandon A. Boyd & Brandon Waddles

[Buy Physical and Digital: TB divisi](#)

JG2780 Lord, I Just Can't Keep From Crying

Brandon Waddles

TTBB, accompanied

ROCK MY SOUL SERIES

CELEBRATING SOULFUL CHORAL TRADITIONS

CO-EDITORS

Brandon A. Boyd

Brandon Waddles

LORD, I JUST CAN'T KEEP FROM CRYING

from Heaven, My Home

Three Spirituals for TB Voices with Piano or Organ

Arr. Brandon Waddles



Gentry Publications

Lord, I Just Can't Keep from Cryin'

from Heaven, My Home

TTBB Voices and Piano or Organ

Traditional Spiritual
Arr. by Brandon Waddles

With somber meditation ♩ = 65

1 2 3 4 All, unison *mp*

Lord, I

5 6 7 8 *mf*

just can't keep from cry - in' some - time. Lord, I

9 10 11 12 *f*

just can't keep from cry - in' some time. When my

piano or organ

p

simile

JG2780

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13 14 15 16 *mf*

heart is full of sor - row and my eyes are full of tears, — Lord, I

17 18 19 20

just can't keep from cry - in' some - time.

21 22 23

f Hm *mp* Lord, I fold my arms and

mp Hm *mp* Hm *mp*

24 25 26 *p* *cresc.*

Lord, I cry.

cresc. *mf*

cry some - time. Lord, I

mp *cresc.* *mf*

Lord, I cry. Lord, I

mp *cresc.* *mf*

Lord, I cry. Lord, I

27 28 29 30 *f*

Ah Hm Lord, I cry. When my

f

fold my arms and cry some - time. When my

f

fold my arms and cry. Lord, I cry. When my

f

cry. Hm. Lord, I cry. When my

31 32 33

8 heart is full of sor - row, eyes are full of

8 heart is full of sor - row, and my eyes are full of

heart is full of sor - row, eyes are full of

heart is full of sor - row, eyes are full of

Detailed description: This block contains the musical notation for measures 31 to 33. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'heart is full of sor - row, eyes are full of'. The music is in a minor key with a key signature of three flats. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

34 35 36 37

8 tears, Lord, I fold my arms and cry some - time.

8 tears, Lord, I fold my arms and cry some - time.

tears, Lord, I fold my arms and cry some - time.

tears, Lord, I fold my arms and cry some - time.

Detailed description: This block contains the musical notation for measures 34 to 37. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'tears, Lord, I fold my arms and cry some - time.'. The music is in a minor key with a key signature of three flats. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are repeated on all four vocal staves.

38 39 40

mp

Lord, I hum a tune and cry some -

mp

Some -

41 42 43

time.

mf

Lord, I hum a tune and

mp

Oh, Lord - y, won't you

mf

times I am tossed and driv-en, Lord. Some - times I am tossed and

44 *mf* 45 46

My God is a might - y,

cry some - time. When my

help me. Oh, Lord - y, won't you help me.

driv - en, Lord. Some - times I am tossed and driv - en, Lord. Some -

47 *f* 48 49

My God is a might - y man of war! heart is full of sor - row, and my eyes are full of

Oh, Lord - y, won't you help me.

times I am tossed and driv - en, Lord.

50 *mf* 51 *p* 52

8 Lord, I hum a tune and cry some -

8 tears. Lord, I hum a tune and cry some -

8 Lord, I hum a tune and cry some -

8 Lord, I hum a tune and cry some -

8

53 54 55 56 niente

8 time. niente

8 time. niente

8 time. niente

8 time. niente

8 niente



Brandon Waddles, Arranger

As a composer, conductor, educator and music director, Brandon Waddles enjoys a multifaceted career spanning the musical gamut. Dr. Waddles, a Detroit native, is no stranger to the city's rich musical legacy. Currently serving as Director of Choral Activities at Wayne State University and Artistic Director of the Rackham Choir, his commitment to music in schools and community envelops the wealth of his creative experience and outlook.

Brandon's choral compositions and arrangements have been published and performed by choral ensembles around the world. In 2019, he was awarded as the inaugural recipient of the ACDA Diverse Voices Collaborative Grant. In addition, he has worked as a transcriber of Black gospel music for numerous choral octavos, hymnals and hymnal supplements published by GIA, including his work as a contributing editor for the *One Lord, One Faith, One Baptism* hymnal. Brandon's release of *Just In Case You've Forgotten* is the first selected compendium of works by the late Thomas Whitfield, the subject of his dissertation. Dr. Waddles' scholarship on Black sacred music has been experienced in the halls of Harvard, Yale, Morehouse and Hampton, and most recently on *American Black Journal* as seen on PBS.

Recently serving as Music Director for Grammy award-winning recording artist Ledisi, Brandon has collaborated with the celebrated singer on multiple occasions, including her *Ledisi Sings Nina* concert series, the *LEDISI: THE LEGEND OF LITTLE GIRL BLUE* show-run at the Wallis Annenberg Center for the Performing Arts, and *Ledisi Live: A Tribute to Nina Simone* as seen on PBS.

Dr. Waddles persists in his commitment to community as National Music Director for NAACP ACT-SO, in addition to his memberships with the American Choral Directors Association and the National Association of Negro Musicians, Inc.

01812293 Lord I Can't Keep TB JG2780



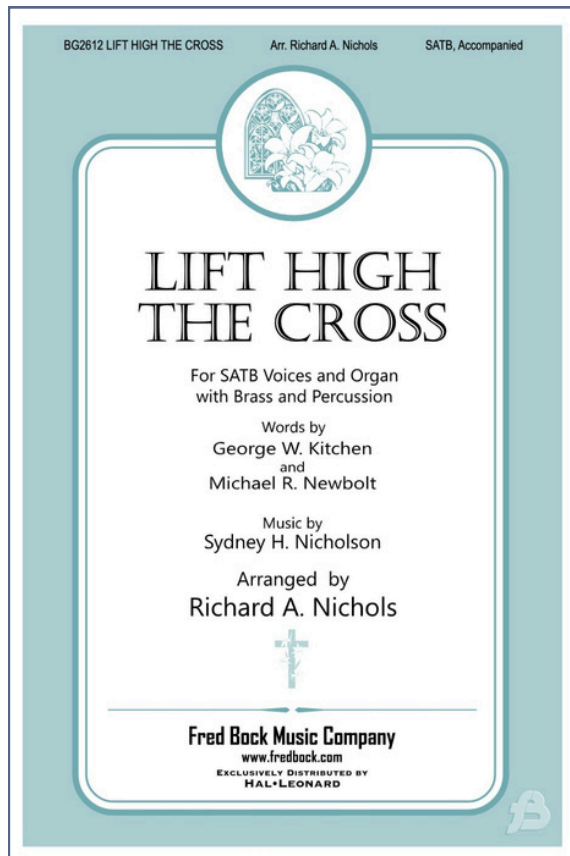
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LIFT HIGH THE CROSS



DESCRIPTION

Richard Nichols' arrangement of Sydney Nicholson's majestic Easter anthem brings new grandeur to this traditional piece. Scored for SATB choir, organ, and optional brass and percussion, it adds dramatic flair to Easter services. With medium difficulty, it's accessible for choirs seeking a impactful piece. The rich instrumentation and regal style make it perfect for celebrating the Easter season with splendor and majesty.



[PHYSICAL & DIGITAL](#)



Additional Information

Lift High The Cross

Catalog #: BG2612

Voicing: SATB

Composer: Sydney Nicholson

Arranger: Richard A. Nichols

Accompaniment: Organ & Brass

Style: Traditional

Release Date: 2012

Season: Easter

Difficulty: Medium

Publisher: Fred Bock Music Company

[Buy Physical and Digital: SATB, Brass Parts & Score](#)

BG2612 LIFT HIGH THE CROSS

Arr. Richard A. Nichols

SATB, Accompanied



LIFT HIGH THE CROSS

For SATB Voices and Organ
with Brass and Percussion

Words by
George W. Kitchen
and
Michael R. Newbolt

Music by
Sydney H. Nicholson

Arranged by
Richard A. Nichols



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LIFT HIGH THE CROSS

For SATB Voices and Organ, with optional Brass and Percussion*

Words by **GEORGE W. KITCHEN**, 1887
Alt. by **MICHAEL R. NEWBOLT**, 1916

Music by **SYDNEY H. NICHOLSON**, 1916
Arr. by **RICHARD A. NICHOLS**

Stately, like a procession ♩ = 92

with quiet urgency

1 2 TB unison 3 *p* 4 5

Lift high the cross, the love of Christ pro -

6 7 8 9 10

claim, till all the world a - dore His sa - cred name.

Organ *pp*

*The Full Separates (2 Tpt., 1 Horn, 1 Tbn., 1 Tuba, Timp.) is available separately, BG2 12B.

BG2612

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SA unison

11 *mp* 12 13 14 *div.*

Lift high the cross, the love of Christ pro - claim, till

mp

Lift the cross, lift high, the love of Christ pro - claim, till

15 16 17 *unis.* 18

all the world a - dore His sa - cred name.

all the world a - dore His sa - cred name.

19 *mp* 20 21 22

Come, breth - ren, fol - low where our Sav - ior trod, our *mp*

The musical score for measures 19-22 features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line contains the lyrics: "Come, breth - ren, fol - low where our Sav - ior trod, our". The piano accompaniment provides harmonic support. Measure 19 starts with a treble clef and a piano dynamic marking 'mp'. Measure 22 ends with a repeat sign.

23 24 25 26

King vic - to - rious, — Christ, the Son of God.

The musical score for measures 23-26 features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line contains the lyrics: "King vic - to - rious, — Christ, the Son of God.". The piano accompaniment provides harmonic support. Measure 26 ends with a repeat sign.

SATB unison

mf

27 Lift high the cross, 28 the love of God 29 pro - claim, 30 till

mf

31 all the world 32 *f* a - dore 33 His sa - cred 34 name.

35 36 37

The musical score is for SATB unison. It consists of three systems of staves. The first system (measures 27-30) features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The second system (measures 31-34) continues the vocal melody and piano accompaniment. The third system (measures 35-37) shows the piano accompaniment continuing with triplets and other rhythmic patterns. The lyrics are: 'Lift high the cross, the love of God pro - claim, till all the world a - dore His sa - cred name.' Dynamics include mezzo-forte (mf) and forte (f). A large 'for preview only' watermark is overlaid on the page.

38 39 40 41

38 39 40 41

42 *sub. mp* 43 44 45 46

Thy king - dom come, — that earth's de-spair may cease be - neath the —

sub. mp

sub. p

42 *sub. mp* 43 44 45 46

47 48 49 50

shad - ow — of its heal - ing peace. —

f 3 3 3

47 48 49 50

51 52 53 *rit. f* 54

Lift high the cross!

f

rit.

3 3 3 3 3 3

Broadly ♩ = 88
Descant

55 *f* 56 57 58

Lift high the cross, the love pro - claim,

unis. f

Lift high the cross, the love of Christ pro - claim, till

f unis.

Broadly ♩ = 88

f

3 3

The image displays a musical score for the hymn "All Hail The Power of Jesus Name". It includes vocal staves (Soprano, Alto, and Bass) and piano accompaniment. The lyrics are: "all the world a - dore His sa - cred". The score includes measures 59 through 62. Measure 59 is marked with a fermata. Measure 60 is marked with a fermata. Measure 61 is marked with a fermata and the instruction "rit.". Measure 62 is marked with a fermata and the instruction "div.". The piano accompaniment features a bass line and a treble line. The bass line has a fermata in measure 60 and a "div." instruction in measure 61. The treble line has a fermata in measure 60 and a "rit." instruction in measure 61. The piano part concludes with a final chord in measure 62.

Slower ♩ = 76

63 *ff* 64 65 *rit.* 66 67

name. _____

ff *rit.*

name. _____ Lift high the cross. _____

ff

Slower ♩ = 76

ff

rit.

00153811 Lift High the Cross BG2612 SATB \$2.10

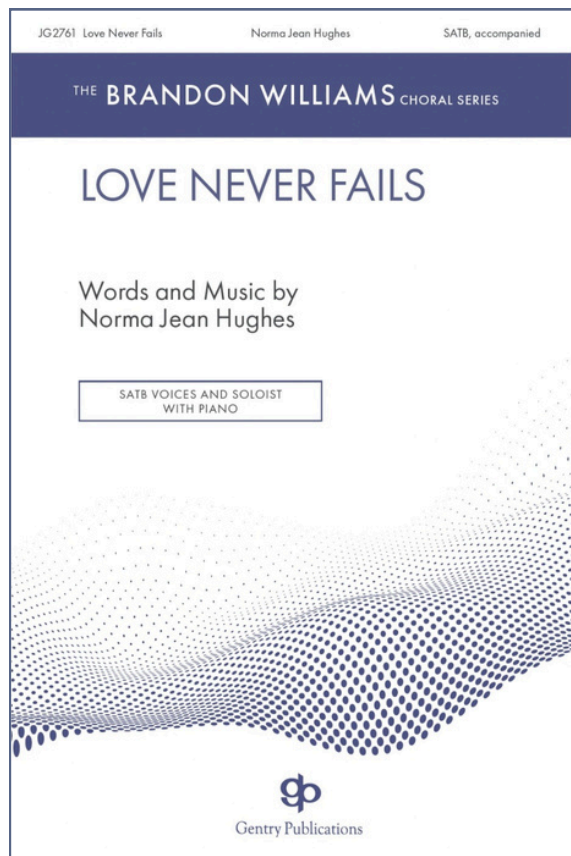


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LOVE NEVER FAILS



DESCRIPTION

"Love Never Fails" explores love's complexities through three vignettes inspired by 1 Corinthians 13. Premiered at the 2022 Eastern Division ACDA Conference, this piece features rhythmic conviction and engaging piano lines. Part of the Brandon Williams Choral Series, it offers a powerful message and accessible vocal parts. Choirs will appreciate its timeless reflection on love, making it a compelling addition to any repertoire for its beauty and meaningfulness.



[PHYSICAL & DIGITAL](#)


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Publications



Additional Information

Love Never Fails

Catalog #: JG2761

Voicing: SATB

Series: Brandon Williams Choral Series

Composer: Norma Jean Hughes

Author: Norma Jean Hughes

Accompaniment: Piano

Style: Gospel Ballad

Release Date: 2025

Difficulty: Medium Easy

Publisher: Gentry Publications

[Buy Physical and Digital: SATB](#)

JG2761 Love Never Fails

Norma Jean Hughes

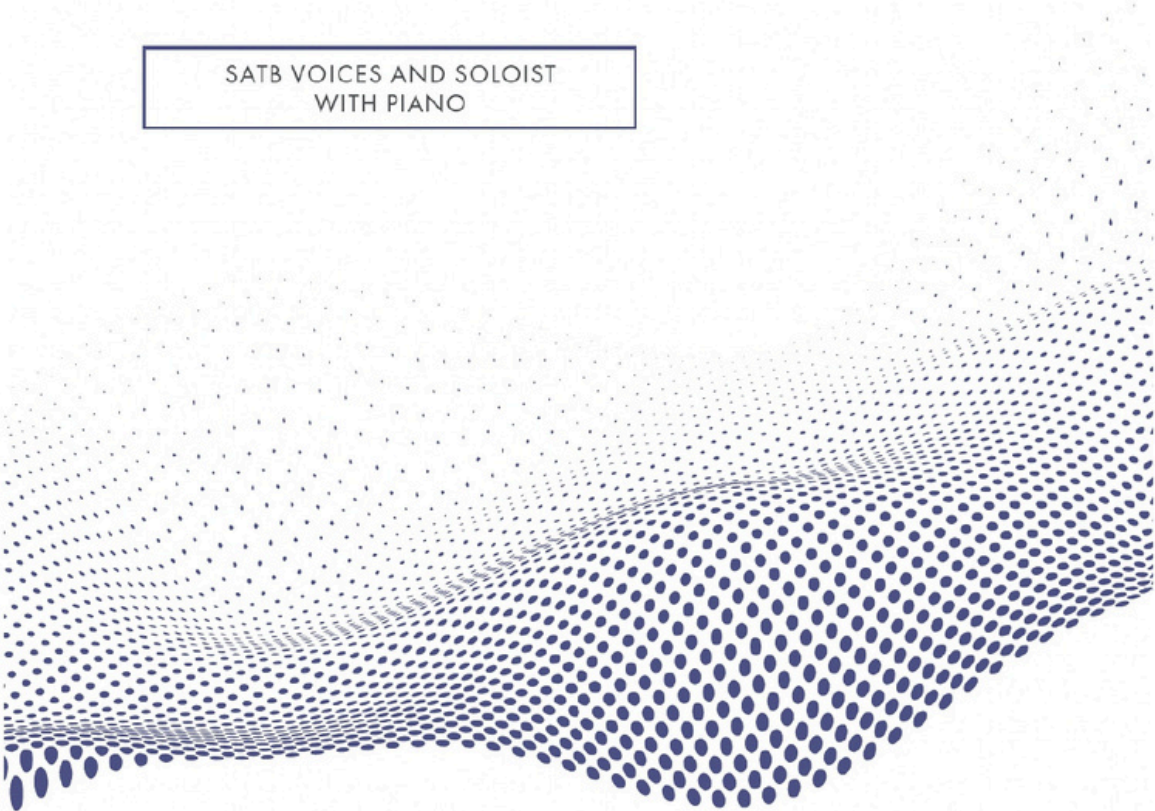
SATB, accompanied

THE **BRANDON WILLIAMS** CHORAL SERIES

LOVE NEVER FAILS

Words and Music by
Norma Jean Hughes

SATB VOICES AND SOLOIST
WITH PIANO



Gentry Publications

Commissioned by the East Orange Campus High School Chamber Singers
 Libby Gopal, Director
 Dedicated to the One who is Love

Love Never Fails

SATB Chorus and Solo, with Piano

Words & Music by
 Norma Jean Hughes

Warmly $\text{♩} = 74$

Piano *p*

1 2 3

4 **Solo** 5 *mp* 6

A strang-er on the street, no food to eat,

7 8

no shoes, no warm clothes, no place to sleep. —

9 10

We pray, God bless you, child, now you go in peace, — with -

JG2761

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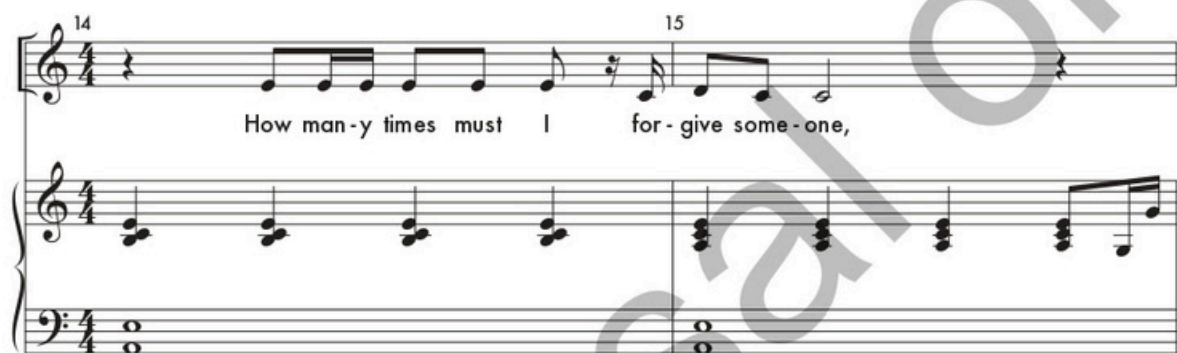
11 12 13

out e - ven lend - ing them a hand of re - lief. —



14 15

How man - y times must I for - give some - one,



16 17

for things that have been said and left un - done? —



18 19

mf In - stead of try'n' to put them in their place,



20 *mp* 21

can we search our hearts and give a lit - tle grace? —

mp

8^{vb}

22 *gently* 23 24

Love is pa - tient, love is kind; — love is joy —

gently

25 26 27

— and peace of mind. — Love's for - giv - ing, love is will -

28 29 30

- ing to keep no rec - ord of my wrongs. —

31 32 33 34

Love nev-er fails. Love nev-er fails.

Rhythmic, with strong conviction ♩ = 80

T.B. unis.

35

mf

35 36

Some peo - ple say that love is col - or - blind, —

37 38

no lim - it to love, — by our race or time. —

39 40

If that's the case, we'll be treat - ed the same. —

41 42

Why can't I mat - ter, why can't you say my name?__

S.A. unis.
mf

43 44

Some say they love__ One, who they've nev-er seen be - fore,__

45 46

yet hate their broth - er who lives right next door.__

47 48

Yes, there's a dif - f'rence in the tone of our skin.__

Full Choir 7

Tempo I (♩ = 74)

49 *poco rit.* 51 *mf*

Don't mean one has to lose. Why can't we all win? Love will see

unis. *mf*

poco rit. *mf*

52 53 *cresc.*

me, who I am; Love won't tear

cresc.

54 55 *f*

me down, lets me stand. Love won't leave

f

56 57

— me, Love be - lieves — me; Love sees in col - or,

(opt. Solo)
60 *mp*

58 59

it's not blind. Love nev - er

61 62 63

fails. Love nev - er fails.

With optimism and hope ♩ = ca. 104

64 65 unis. *mf* 66

Love nev - er fails. ____

unis. *mf*

With optimism and hope ♩ = ca. 104

mf

67 68 69

Love nev - er fails. ____ Love nev - er fails. _

70 71 72

Love ____ nev - er ____ fails. ____

73 *f* 74 75

Love nev-er fails. Love nev-er fails.

76 77 78

Love nev-er fails.

79 80

Love nev-er fails.

81 *mp* Love is pa - tient, — 82 and un - der - stand - ing. — 83 Love is kind and —

84 it's not de - mand - ing. — 85 *mf* Love is joy. 86 Love is for - giv - ing, —

87 rights wrongs 88 if you are will - ing. — 89 *f* Love sees,

90 91 92

with-out dis-crim-i-na-tion, who I am, and my de-ter-mi-na-tion.

93 *ff* 94 95

Love holds my hand, won't tear me down,

96 97 98

Love lets me stand. Love knows my name,

99 100 101

cel-e-brate, ap-pre-ci-ate and pro-claim! Love nev-er fails.

102 103 *mf* 104

Love nev-er fails. —

105 106

Love nev-er fails. —

107 108

Love nev - er fails.

109 110

f Love nev - er fails.

111 112 (3 times total)

Love nev - er fails.

(3 times total)

113 114 115 *molto rit.*

Love nev-er fails. Love nev - er

116 *ff* 117 118

fails!

ff

ff

molto rit.

8vb

8vb

8vb



Norma Jean Hughes, Composer

Norma Jean Hughes is a versatile musician, a choral conductor, pianist, singer, composer, and arranger. She is a retired music educator with over 30 years of experience who continues to provide educational, sacred, and secular music workshops designed to enhance vocal technique and performance presentation. Her work promotes learning and inspiration for classroom and sacred settings. A native of New Jersey, Hughes is known for her unique choral arrangements, which have been featured in various music venues throughout the country, including Broadway, the Philadelphia Kimmel Center, and the New Jersey Performing Arts Center.

Under Hughes's direction, the Cicely L. Tyson High School Concert Choir performed with CeCe Winans to honor Cicely Tyson at the 2015 Kennedy Center Honors. Norma has prepared background vocals for performances with numerous artists, including Yolanda Adams, BeBe Winans, Richard Smallwood, Aretha Franklin, Denise Graves, Angelique Kidjo, Melba Moore, Kathy Sledge, Terrance Howard, Kenny Rogers, and The Chieftains.

Norma has been recognized by the Urban League Guild of Bergen County, Delta Sigma Theta Sorority Inc. Chapter of Paterson, and multiple times by the New Jersey State Assembly for her dedicated community service and professional achievements in the arts and education. She is happily married to Kermit Hughes, and they are the proud parents of hundreds of children (by way of the many students Norma has guided into a love of music).

Composer's Notes

"Love Never Fails" was written for the East Orange Campus High School Chamber Singers (Libby Gopal, director) for their Spotlight Choir performance at the 2022 Eastern Division ACDA Conference in Boston. Love is complex and multidimensional. This original composition explores the many facets of what love is and is not. The description of love in 1 Corinthians 13 inspired the three vignettes (verses) that draw on personal experiences, which tested my ability to love and humanity's occasional failure to love.

Choirs may choose to do one repeat back to m. 81 after m. 108.



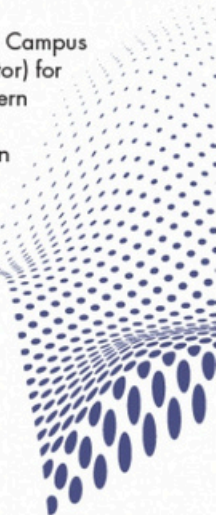
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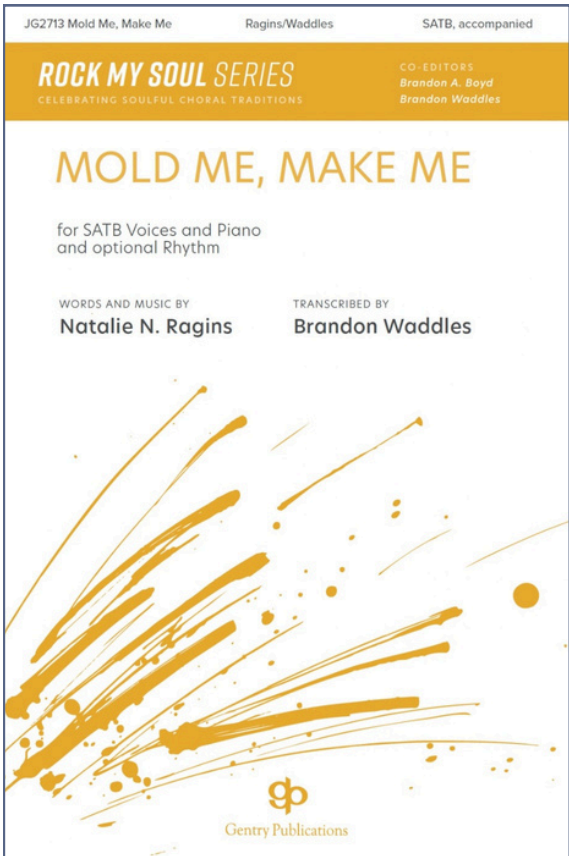
01812298 Love Never Fails SATB JG2761



1 96288 31892 7



MOLD ME, MAKE ME



DESCRIPTION

Discover the incredible musical prowess of Natalie Ragins, one of the most talented gospel and R&B keyboardists globally. This sensational piece, tailored for SATB voices accompanied by piano, bass, and guitar, is a breathtaking addition to the Rock My Soul Choral Series. Ragins' composition is nothing short of mind-blowing, a fusion of gospel and R&B that will captivate both performers and audiences. This exceptional piece is irresistibly charming and musically powerful.



[PHYSICAL & DIGITAL](#)



Additional Information

Mold Me, Make Me

Catalog #: JG2713
Voicing: SATB
Series: Rock My Soul Choral Series
Composer: Natalie Ragins
Author: Natalie Ragins
Accompaniment: Piano
Style: Traditional
Release Date: 2024
Difficulty: Medium
Publisher: Gentry Publications
Series Editors: Brandon A. Boyd & Brandon Waddles

[Buy Physical and Digital: SATB](#)

JG2713 Mold Me, Make Me

Ragins/Waddles

SATB, accompanied

ROCK MY SOUL SERIES

CELEBRATING SOULFUL CHORAL TRADITIONS

CO-EDITORS

Brandon A. Boyd

Brandon Waddles

MOLD ME, MAKE ME

for SATB Voices and Piano
and optional Rhythm

WORDS AND MUSIC BY

Natalie N. Ragins

TRANSCRIBED BY

Brandon Waddles



Gentry Publications

Mold Me, Make Me

for SATB Voices and Piano and opt. Rhythm*

Words & Music by
Natalie N. Ragins
Transcribed by
Brandon Waddles

Largo $\text{♩} = 72$

mf

1 2

3 4 5 6

SA unison
7 *mf*

Mold me, _____ make _____ me.

8

9 10

Make me what You want me to be. _____

3

* Rhythm chord chart available separately as a free download at FredBock.com/freedownloads

JG2713

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11 *mf* Mold me, _____ make _____ me.

12

13 Make me what You want me to be. _____ What-

14

15 ev - er Your will _____ may be, _____ What-

16

17 ev - er Your will _____ may be. _____

18

SATB div.

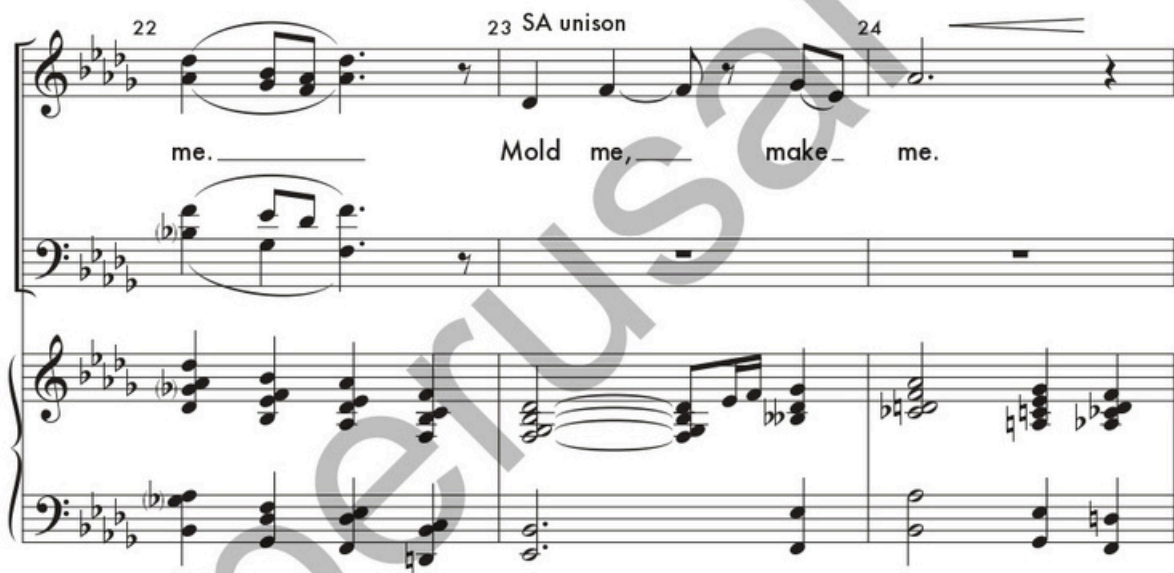
19 20 21

Je - sus, speak to me. Je - sus, speak to



22 23 SA unison 24

me. Mold me, make me.



25 26

Make me what You want me to be.



27 28

Mold me, _____ make _____ me.



29 SATB div. 30

Make me what you want me to be. What-



31 32

ev - er Your will _____ may be. What-



33 ev - er Your will may be. 34

35 *mf* Je - sus, speak to me. 36 37 *f* Je - sus, speak to

38 me. 39 Mold me, make me. 40

Solo enters, ad libs in
open spaces to the end

7

41 42 43

Mold me, — make —



44 45 46

me.



47 48 49

Mold me, — make — me.



50 51 52

Mold me, — make — me.

Opt. reprise can start here
mf 55

53 54

What - ev - er Your will — may be,
mf

building

56 57 58

let it be, let it be. What-

59 60 61

ev - er Your will — may be, let it be, let it

62 63 64

be. *f* What - ev - er Your will — may be, let it

65 66 67

be, let it be. What - ev - er Your will — may be,

building 68 69 70 *ff*

let it be, let it be. What-

71 72

ev - er Your will — may be, let it

73 74

be, let it be. What -

75 76 77

ev - er Your will ___ may be, let it be, let it

Repeat ending (repeat as desired) **Final ending**

78 79

be. What - be. What -

Repeat ending (repeat as desired) **Final ending**

80 81 82

ev - er Your will ___ may be, let it be.



Natalie Nicole Ragins, Composer

With an unwavering passion for the performing arts and a distinctive style uniquely her own, Natalie Nicole Ragins has discovered her musical gift, setting a standard for future generations to follow. Graduating from the University of Georgia with a Bachelor of Science degree in Middle School Education, Ragins seamlessly integrates her formal training in Language Arts and Social Studies to enrich her journey as a musician, writer, and producer.

Hailing from Atlanta, Ragins' musical journey commenced at the tender age of 3, blossoming under the influence of her mother, Margaret, who recognized her daughter's innate fascination with music and enrolled her in a weekend arts program. At age 6, Ragins made her first significant decision, transitioning to the realm of art and drama. Despite initially studying the saxophone, her passion for the piano soon flourished, leading her to enroll in piano classes by the age of twelve and eventually performing for local churches. Ragins' musical prowess has taken her across the globe, from Bermuda to South Africa, collaborating with esteemed artists like Donnie McClurkin, Tyler Perry, and Mary Mary. Versatile across various genres including Gospel, R&B, Jazz, Funk, and more, Ragins showcases her creative flair not only through performances but also in her songwriting and production endeavors. Her contributions extend beyond the stage, with notable roles as a keyboardist/organist for several of Tyler Perry's stage plays and involvement in various movies. Ragins' own singles, including "I'll Stand" and "Mighty Fortress," resonate with audiences worldwide, available on major digital platforms such as iTunes, Apple Music, Amazon, and Spotify. Experience the musical brilliance of Natalie Ragins, a trailblazer in her own right, as she continues to inspire through her artistry and passion for music.

01428117 Mold Me SATB JG2713



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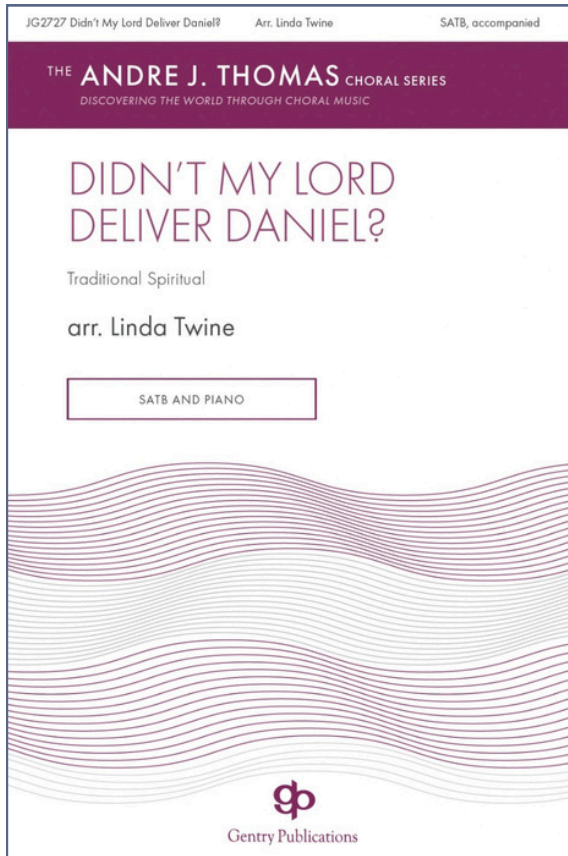


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DIDN'T MY LORD DELIVER DANIEL



DESCRIPTION

Broadway icon Linda Twine delivers a brilliant rendition of this classic American Spiritual for mixed voices with a rocking piano accompaniment. Blues nuances and stylized vocals that are easy to master and exciting to sing characterize this dynamic arrangement of this traditional spiritual. The varied call-and-response sections help to create and maintain the excitement. An excellent choice for all choir levels.



[PHYSICAL & DIGITAL](#)


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Publications



Additional Information

Didn't My Lord Deliver Daniel?

Catalog #: JG2727
Voicing: SATB
Series: Andre J. Thomas Signature Series
Composer: Traditional Spiritual
Arranger: Linda Twine
Author: Traditional Spiritual
Accompaniment: Piano
Style: Traditional
Release Date: 2024
Season: Spiritual
Difficulty: Medium Easy
Publisher: Gentry Publications

[Buy Physical and Digital: SATB](#)

JG2727 Didn't My Lord Deliver Daniel?

Arr. Linda Twine

SATB, accompanied

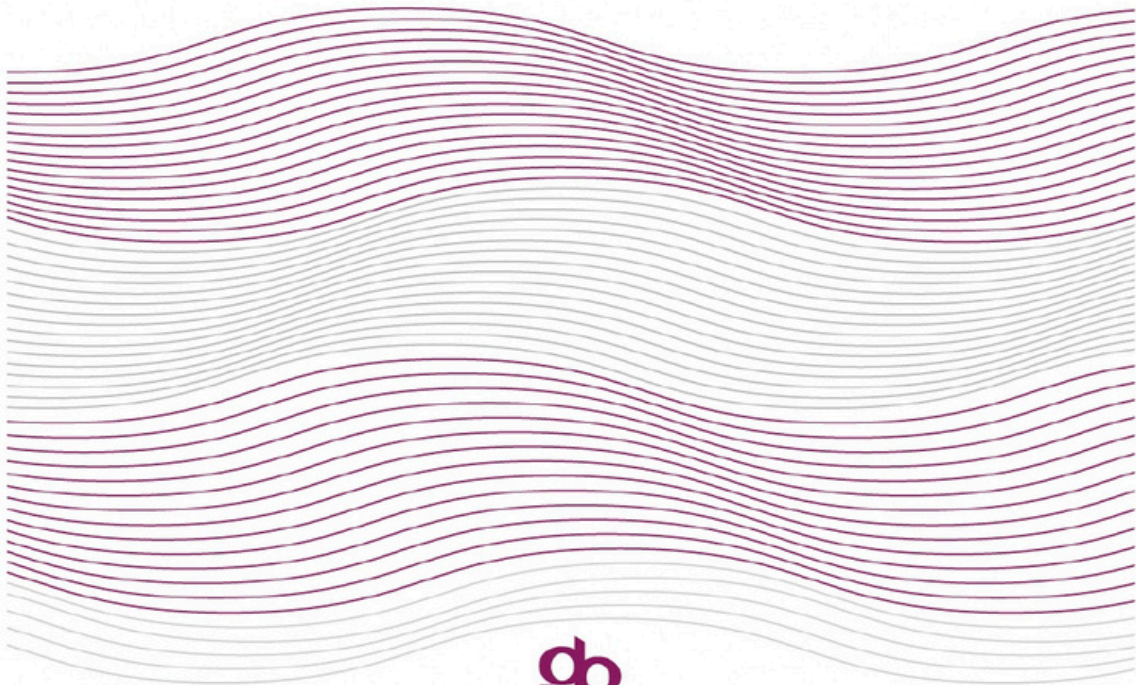
THE **ANDRE J. THOMAS** CHORAL SERIES
DISCOVERING THE WORLD THROUGH CHORAL MUSIC

DIDN'T MY LORD DELIVER DANIEL?

Traditional Spiritual

arr. Linda Twine

SATB AND PIANO



Gentry Publications

About The Arranger



Linda Twine, a Muskogee, OK native, graduated with a Bachelor of Arts in music from Oklahoma City University in 1966, studying under Dr. Clarence Burg and Professor Nancy Apgar. She pursued further education at the Manhattan School of Music, earning a master's degree and establishing her career in New York.

Beginning as a music teacher and accompanist, Twine's breakthrough came when she substituted for the keyboardist in "The Wiz" on Broadway, marking the start of her illustrious Broadway journey. Over the years, she has conducted for various productions, including Lena Horne's "The Lady and Her Music," and gained recognition for her work in "Ain't Misbehavin'," "Big River," "Jelly's Last Jam," "Frog and Toad," "Caroline or Change," "Purlie," and "The Color Purple" featuring Fantasia.

Beyond her conducting success, Twine is a skilled composer and arranger. Notable works include the cantata "Changed My Name," inspired by Sojourner Truth and Harriet Tubman, and well-received spiritual arrangements published by Hinshaw and Gentry Publications.

Performance Notes

In this arrangement, specific sections feature "shout" moments, expressing the affirmation that if God could deliver Daniel, then He can certainly deliver each one of us. Look out for these moments at measures 9 and 25 with the enthusiastic "Hallelujah," measures 17 and 44 proclaiming "Glory, Glory!," and at measure 50 with the exclamation "chile." These segments serve as the dynamic "amen" corner in the church setting, adding a powerful and celebratory dimension to the performance.

The piano accompaniment plays a crucial role in providing both harmonic support and rhythmic drive. It is essential to maintain a consistent detachment and pulse throughout. As an alternative approach, consider playing only the left hand during the first and second repeats when the basses and altos sing at measure 63 through 69. Once the tenors and sopranos join in, feel free to incorporate both hands for a fuller texture.

Here are a few suggestions for performing this arrangement with dialect:

- The word "deliver" has a softer [ɪ] sound; pronounced as "dee-liver."
- Note phonetic decay for words like "poh" and "nevu."
- Pronounce "Lord" as "Lawd"; Approach with warm and richness.
- When singing "Daniel," articulate it with two syllables, pronounced as "Dan-yul," rather than three syllables.

It is my hope that, regardless of your race, ethnicity, or religious affiliation, you can find in contemporary slave arrangements the hope, faith, and resistance you wish to see in today's world.

Linda Twine, *arranger*

Didn't My Lord Deliver Daniel?

SATB Voices and Piano

Traditional Spiritual
Arr. by Linda Twine

$\text{♩} = 144$

Piano *f detached*

S.A. *mf* *un.* *mf*

Did-n't my Lord de-liv-er

S.A. *mf*

Dan - iel, de-liv-er Dan - iel, de-liv-er Dan - iel? Did-n't

T.B. *un.* *f* *mf*

Hal - le - lul

JG2727

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10 11 12 *div.*

S.A. my Lord de-liv - er Dan - iel? — Then, why not a ev - er - y man?

T.B. *div.*

Piano

13 14 *mp* 15

S.A. Did - n't my Lord? Did - n't my Lord?

T.B. *mf* Did - n't my Lord de - liv - er Dan - iel, — de - liv - er

Piano

16 17 *f* 18

S.A. Did - n't my Lord? Glo - ry, glo - ry! — Did - n't my Lord?

T.B. Dan - iel, — de - liv - er Dan - iel? — Did - n't my Lord de - liv - er

Piano

19 *mf* 20 21 *mp*

S.A. Did-n't my Lord? Why not a ev-er-y man? He de -

T.B. Dan - iel? Then why not ev-er-y man?

mf

22 23 24

S. liv-ered Dan - iel from the li-ons' den, Jo-nah from the bel-ly of the

A. *mp* Oo Oo

T.B. *mp* 8 Oo

mp

25 *mf* 26 27

S. whale. Hal-le - lu - jahl

A. *mf* Hal-le - lu - jahl

T.B. *mf* Hal-le - lu - jahl And the He-brew chil - dren from the fie-ry fur - nace, then

mf

28 *f* 29 30 *mp*

S.A. Why not, why not ev - er - y man? Did - n't my Lord?

T.B. *f* why not, why not... *mf* Did - n't my Lord de - liv - er

f *mf*

8^{va} 8^{vb}

31 32 33 *f*

S.A. Did - n't my Lord? Did - n't my Lord? Glo - ry, glo - ry!

T.B. Dan - iel, de - liv - er Dan - iel, de - liv - er Dan - iel? Did - n't

34 35

S.A. Did - n't my Lord? Did - n't my Lord?

T.B. my Lord de - liv - er Dan - iel? Then

36 *mf* 37

S.A. Why not a ev - er - y man?

T.B. why not ev - er - y man? T. The

38 *mp* 39 40

S.A. *Oo* *Oo* *Oo*

T. wind blows east and the wind blows west; it blows like a judg - ment

B. *mp* *Oo* *Oo* *Oo*



41 42 43

T. day. And ev - ry poh sin - ner that nev - uh did pray - will



44 45 *mf*

S.A. Hal - le - lu - jah! Glo - ryl Glo - ryl Did - n't

T. singl



46 47 48

S.A. my Lord de-liv-er... Dan - iel, Dan - iel.

T.B. *f* Dan - iel? Dan - iel, Dan - iel.

49 50 51

S.A. Great God Al-might-y. Chile.

T.B. Did-n't my Lord de-liv-er Dan - iel?

52 *mp* 53 *mf*

S.A. Why not a ev - er - y, why not a ev - er - y,

T.B. *mp* *mf*

54 *f* why not a ev - er - y man? 55 56

S.A. *f*

T.B.

57 58 59

60 61 62

8^{vb}

The musical score is written for Soprano Alto (S.A.) and Tenor Bass (T.B.) voices, with piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 54 with a forte (*f*) dynamic. The vocal melody for S.A. starts with the lyrics 'why not a ev - er - y man?'. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. The score continues through measures 55, 56, 57, 58, 59, 60, 61, and 62. A piano dynamic marking of 8^{vb} (8 very soft) is indicated at the end of measure 62.

First time: Basses only. Then add Altos, Tenors, and Sopranos on each succeeding repeat.

63 64 65

S. He - brew chil - dren from the fie - ry fur -

A. My Lord de - liv - er, my Lord de - liv - er?

T. Did - n't He de - liv - er? Did - n't He de -

B. Did - n't, did - n't, did - n't, did - n't, did - n't, did - n't did - n't, did - n't, did - n't

Piano: Play LH only from ms. 63 to 66 the first time with basses.

Then, starting at ms. 67, play both hands.

Once the altos are in, play as written to the end.

66 67 68

S. - nace? Jo - nah from the

A. Did - n't my Lord de - liv - er?

T. liv - er? Didn't my Lord? Then, -

B. did - n't, did - n't, did - n't, didn't my Lord? Then, -

69 1-3 70 71 4 72

S. bel - ly of the whale? bel - ly of the whale?

A. Why not ev - 'ry man? Did-n't Why not ev - 'ry man?

T. why not ev-er-y man? why not ev-er-y man?

B. why not ev-er-y man? why not ev-er-y man?

73 *mf·f* 74 75

S.A. Did-n't my Lord? Did-n't my Lord?

T. *mf·f* Did-n't my Lord? Did-n't my Lord?

B. *mf·f* Did-n't my Lord de-liv - er? Did-n't

76 77 78

S.A. Did-n't my Lord?

T. Did-n't my Lord?

B. my Lord de-liv-er? Did-n't my Lord de-liv-er?

1

79 80 81

S.A. *f* Why not a ev-er-y man? *ff* Did-n't my Lord, *mf* did-n't

T. *f* Why not ev-er-y man? *ff* Oh, oh, oh! *mf* Did-n't my Lord, *mf* did-n't

B. *f* Why not ev-er-y man? *ff* Oh, oh, oh! *mf* Did-n't

2

82 83 84

S.A. my Lord de - liv - er? Why not a ev - er - y man? —

T. my Lord de - liv - er?

B. my Lord de - liv - er?

85 86 87 *f*

S.A. Why not a

T. Why not a ev - er - y man? — *f* Why not a

B. Why not a ev - er - y man? — *f* Why not a -

88 89 90

S.A. ev - er - y... *f* accented Did-n't

T. ev - er - y...

B. ev - er - y...



91 92 93

S. Did - n't my Lord, *f* Stately did - n't

A. Did-n't my Lord, *f* did - n't

T. Did - n't my Lord, *f* did - n't

B. my Lord, *f* did - n't

Stately



94 *slight rit.* 95

S. my Lord de - liv - er

A. my Lord de - liv - er

T. my Lord de - liv - er

B. my Lord de - liv - er

slight rit.

96 97 *a tempo* 98

S. Dan - iel?

A. Dan - iel?

T. Dan - iel?

B. Dan - iel?

a tempo *ff*

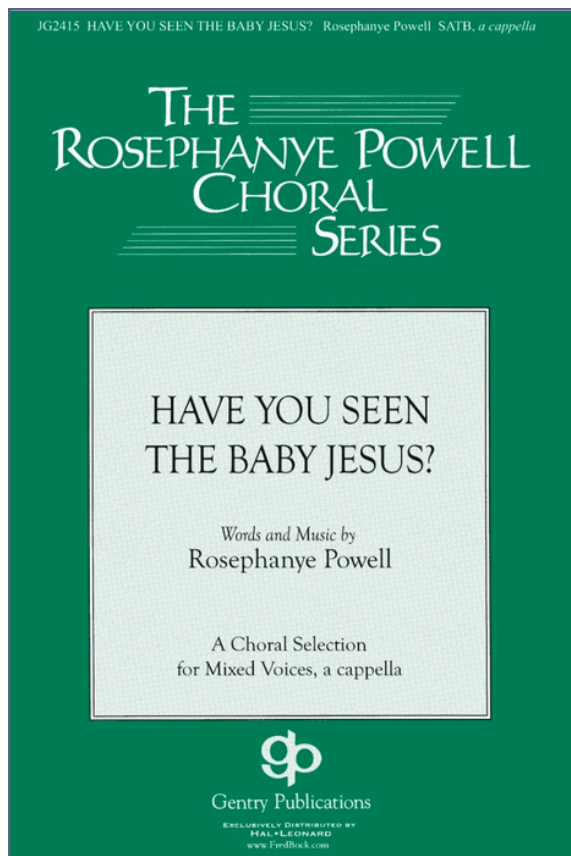
01424322 Didn't Daniel SATB JG2727



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HAVE YOU SEEN THE BABY JESUS?



DESCRIPTION

Rosephanye Powell has created a new spiritual for Christmas that sounds like we have been singing it for years. The basic melody is carried by a small group or solo voice. The choir's parts serve as the accompaniment and sometimes as a response to the melody. The pace is quick and energetic and, as always, Rosephanye's rhythms are a joy to sing.



PHYSICAL & DIGITAL


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Publications



Additional Information

Have You Seen The Baby Jesus?

Catalog #: JG2415

Voicing: SATB

Composer: Rosphanye Powell

Author: Rosphanye Powell

Accompaniment: A Cappella

Style: Traditional

Release Date: 2011

Content: Church or School

Season: Christmas

Difficulty: Easy to Medium

Publisher: Gentry Publications

Series: Rosphanye Powell Choral Series

[Buy Physical and Digital: SATB, SSAA](#)

JG2415 HAVE YOU SEEN THE BABY JESUS? Rosephanye Powell SATB, *a cappella*

THE ROSEPHANYE POWELL CHORAL SERIES

HAVE YOU SEEN THE BABY JESUS?

Words and Music by
Rosephanye Powell

A Choral Selection
for Mixed Voices, *a cappella*



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HAVE YOU SEEN THE BABY JESUS?

for S.A.T.B. divisi voices, a cappella

Words and Music by
ROSEPHANYE POWELL

Moderately fast, in the style of the African-American spiritual

mf

Small Ensemble or Solo

Have you seen the ba-by Je-sus, the King of kings?

mp

CHOIR

Oo, the King of kings?

5

Have you seen the ba-by Je-sus, the King of kings? Have you

Oo, the King of kings?

10

seen the ba-by Je-sus, the King of kings? He was born — of a

Oo, the King of kings? He was born, — born of a

15

vir - gin in Beth - le - hem. He was born — of a vir - gin in

vir - gin in Beth - le - hem. He was born, — born of a vir - gin in

20 *mf*

Beth - le - hem. Did you find Him in a sta - ble, the King of kings?

Beth - le - hem. *mp* Oo, — the King of kings?

25

Did you find Him in a sta - ble, the King of kings? Did you

Oo, — the King of kings?

30 *mf*

find Him in a sta - ble, the King of kings? Was He laid — in a

Oo, — the King of kings? Was He laid — in a

35

man - ger, *wrapped — in swad-dling cloth - ing, born — of a vir - gin in

man - ger, *wrapped in swad-dling cloth - ing born, — born of a vir - gin in

40

Beth - le-hem? Was He laid — in a man - ger, wrapped — in swad-dling
Was He laid — in a man - ger,

Beth - le-hem? Was He laid, laid in a man - ger, wrapped in swad-dling

45

cloth - ing, born, born of a vir - gin in Beth - le - hem?

cloth - ing, born, born of a vir - gin in Beth - le - hem? Oo, —

50 *mf*

It was fore - told by the proph-ets of old — that a vir - gin would con-

*Shorten the vowel by moving quickly to the "p" of "wrapped." Do this each time the word occurs.

55

f

ceive God's son. And as the an - gels re -

f *mf*

the Son of God! Oo,

60

joiced that night, — the shep-herds saw a ho - ly light. Yes! —

f *mf*

the shep-herds saw a ho - ly light. Yes! —

65

mf

— Have you seen the ba - by Je - sus, the King of kings? Have you

mf

Oo, the King of kings?

70

seen the ba - by Je - sus, the King of kings? Have you seen the ba - by

Oo, the King of kings? Oo,

75 *mp*
 Je - sus, the King of kings? They will call — Him "Em - man - uel," Lo, —

mp
 the King of kings? They will call — Him "Em - man - uel," Lo, —

80 *mf*
 — God is with us, "Je - sus," "Mes - si - ah," the King of kings,

mf
 — God is with us, "Je - sus," "Mes - si - ah," the King of kings,

mf
 "Je - sus," "Mes - si - ah," the King of kings,

85
 who was laid — in a man - ger, wrapped — in swad - dling

who was laid — in a man - ger, wrapped — in swad - dling

89 *f*
 cloth - ing, born — of a vir - gin in Beth - le - hem.

f
 cloth - ing, born, — bom of a vir - gin in Beth - le - hem.

f

93 *f*
 Let us wor-ship ba-by Je-sus, the King of kings. Let us
f
 Oo, _____ the King of kings.
f

98
 wor-ship ba-by Je-sus, the King of kings. Let us wor-ship ba-by
 Oo, _____ the King of kings. Oo, _____

103 *mf*
 Je-sus, the King of kings. Let us bow—down be-fore Him, praise
mf
 the King of kings. Let us bow—down be-fore Him, praise
mf

108 *f*
 — and a-dore Him, wor-ship the ba-by, the
f
 — and a-dore Him, wor-ship the ba-by, the
f
 wor-ship the ba-by, the

112

King of kings, We will call — Him "Em - man - uel," Lo, —

King of kings. We will call — Him "Em - man - uel," Lo, —

King of Kings.

This block contains measures 112 through 115. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are: "King of kings, We will call — Him 'Em - man - uel,' Lo, —" for measure 112; "King of kings. We will call — Him 'Em - man - uel,' Lo, —" for measure 113; and "King of Kings." for measure 114. Measure 115 is a continuation of the piano accompaniment.

116

— God — is with us, "Je - sus," "Mes - si - ah," the

— God is with us, "Je - sus," "Mes - si - ah," the

"Je - sus," Me - si - ah," the

This block contains measures 116 through 119. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are: "— God — is with us, 'Je - sus,' 'Mes - si - ah,' the" for measure 116; "— God is with us, 'Je - sus,' 'Mes - si - ah,' the" for measure 117; and "— 'Je - sus,' Me - si - ah,' the" for measure 118. Measure 119 is a continuation of the piano accompaniment.

120

King of kings, who was laid — in a man - ger, wrapped

King of kings, who was laid — in a man - ger, wrapped

King of Kings,

This block contains measures 120 through 123. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are: "King of kings, who was laid — in a man - ger, wrapped" for measure 120; "King of kings, who was laid — in a man - ger, wrapped" for measure 121; and "King of Kings," for measure 122. Measure 123 is a continuation of the piano accompaniment.

124

— in swad-dling cloth-ing, born — of a vir - gin in Beth - le - hem.

— in swad-dling cloth-ing, born, — born of a vir - gin in Beth - le - hem.

This block contains measures 124 through 127. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are: "— in swad-dling cloth-ing, born — of a vir - gin in Beth - le - hem." for measure 124; "— in swad-dling cloth-ing, born, — born of a vir - gin in Beth - le - hem." for measure 125; and the piano accompaniment continues through measures 126 and 127.

129 *f*
He's the King! _____

He is the King, "Em - man - u - el!"

133
He's the King! _____

He is the King, "Em - man - u - el!"

137
He's the King! _____

He is the King, "Em - man - u - el!"

141
He's the King! _____

He is the King, "Em - man - u - el!"

The image displays a musical score for the hymn 'He's the King'. It is organized into four systems, each corresponding to a measure number (129, 133, 137, and 141). Each system contains three staves: a vocal line at the top and a piano accompaniment at the bottom, which is split into a right-hand and left-hand part. The vocal line begins with the lyrics 'He's the King!' followed by a long horizontal line indicating a sustained note. The piano accompaniment provides harmonic support with chords and moving lines. The key signature is B-flat major (two flats), and the time signature is 4/4. Dynamics such as 'f' (forte) are indicated. A large, diagonal watermark reading 'for piano' is visible across the center of the page.

145 *ff* ***

He's the King!

He is the King, "Em - man - u - el!"

149

He's the King!

He is the King, "Em - man - u - el!"

153

He's the King!

He is the King, "Em - man - u - el!"

157

He's the King!

He is the King, "Em - man - u - el!"

*Claps may be added on beat 2.

Let us bow — down be - fore Him, praise — and a -

Let us bow — down be - fore Him, praise — and a -

165

dore Him, wor - ship the ba - by, the King of kings,

dore Him, wor - ship the ba - by, the King of kings.

wor - ship the ba - by, the King of kings.

169

who was laid — in a man - ger, wrapped — in swad-ling

who was laid — in a man - ger, wrapped — in swad-ling

173

cloth - ing, born — of a vir - gin in Beth - le - hem.

cloth - ing, born, — born of a vir - gin in Beth - le - hem.



Dr. Rosephanye Powell serves as Associate Professor of Voice at Auburn University (Auburn, Alabama). Prior to her appointment at Auburn University, Dr. Powell served as an Associate Professor of Music and Chair of the music department at Philander Smith College in Little Rock, Arkansas. Dr. Powell began her tenure at Philander Smith College in 1993, after receiving the Doctor of Music in vocal performance at The Florida State University. She earned the Master of Music degree in vocal performance and pedagogy from Westminster Choir College and the Bachelor of Music Education degree from Alabama State University. Prior to her service at Philander Smith College, Dr. Powell served as Assistant Professor of Music at Georgia Southern University from 1987 to 1990.



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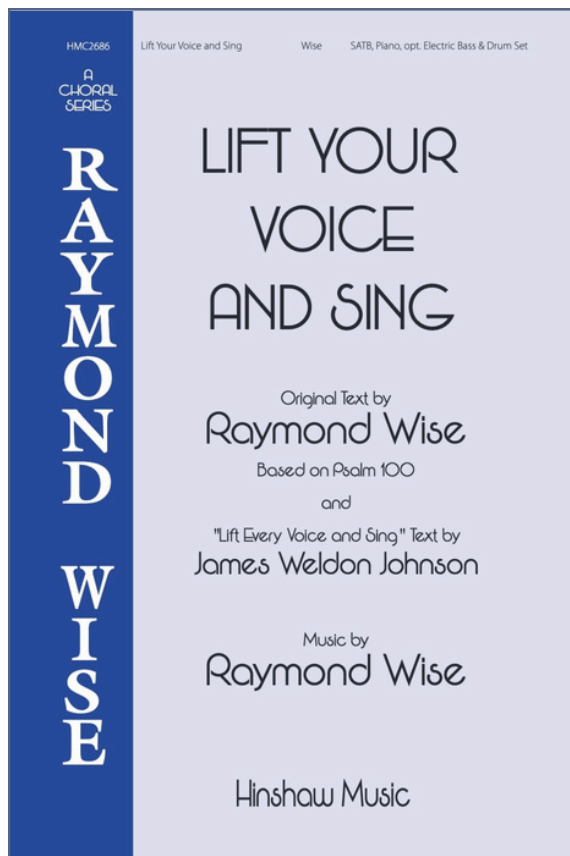
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LIFT YOUR VOICE AND SING



DESCRIPTION

Commissioned by the ACDA Eastern Division in 2022, this song incorporates texts from Psalm 100 and the Black National Anthem, "Lift Every Voice and Sing," and invites everyone into a celebration of song. This upbeat song written in the gospel style is an ideal concert opener for high school, university, and honor choir festivals.



[BUY PHYSICAL](#)



Additional Information

Lift Your Voice And Sing

Catalog #: HMC2686

Voicing: SATB

Composer: Raymond Wise

Author: Raymond Wise & James Weldon Johnson

Accompaniment: Piano, opt. Electric Bass & Drum Set

Style: Traditional

Release Date: 2023

Content: Both

Difficulty: Medium Advanced

Publisher: Hinshaw Music

Series: Raymond Wise Choral Series

[Buy Physical: SATB](#)

HMC2686

Lift Your Voice and Sing

Wise

SATB, Piano, opt. Electric Bass & Drum Set

A
CHORAL
SERIES

RAYMOND
WISE

LIFT YOUR VOICE AND SING

Original Text by

Raymond Wise

Based on Psalm 100

and

"Lift Every Voice and Sing" Text by
James Weldon Johnson

Music by

Raymond Wise

Hinshaw Music

About the Work

"Lift Your Voice and Sing" was commissioned by the American Choral Directors Association Regions Consortium for its 2022 conference and premiered by the ACDA Eastern Division Gospel Honor Choir in Boston, Massachusetts.

This work was created to celebrate and perform in the gospel style. The text was crafted to reinforce the ACDA convention theme, which was, "seek to create sound waves that travel further in different directions, fostering diversity and inclusivity in ways that RESONATE with more people."

The lyrics express how gospel music rings out as it travels through the air to touch and resonate in the hearts of a community that sings praises together. As a collective art form, gospel music encourages diversity and inclusiveness by including both performer and the listener and extending an invitation to people of all backgrounds to celebrate with communal singing.

The Psalm 100, which exhorts people to make a joyful noise, was used to extend an invitation to sing. Its familiar text and theme of praise and celebration can be easily sung by people from different cultural backgrounds. Original text was also added to emphasize the power of corporate singing.

Finally, to honor the longstanding African American tradition of singing as a tool of survival, determination, and hope, text from the chorus of the Black National Anthem, *"Lift Every Voice and Sing"* was included. This hymn penned by James Weldon Johnson in 1899 offered the ideal way to connect the present and future to the past.

About the Composer



Raymond Wise, Ph.D., currently serves on the faculty of Indiana University in Bloomington, Indiana, where he serves as Professor of Practice in the African American African Diaspora Studies department. He serves as the Associate Director of the African American Arts Institute, an IU division devoted to African American music and dance perpetuation and performance. Dr. Wise conducts the African American Choral Ensemble recently featured in the Emmy Award Winning PBS documentary film *"Amen: Music of the Black Church"* (<http://www.indiana.edu/~aaai/aace.shtml>). Wise anticipates the pending release of his new book entitled, *"What Happened To Gospel Music"* on Cascade Press.

Dr. Wise is an ordained minister and has served as a church musician for more than 45 years. He has appeared on radio and television, recorded 25 albums, performed with opera singers, orchestras, dance companies, and professional recording groups. He has toured extensively throughout the United States, Canada, Europe, Africa, and Asia as a singer, pianist, composer, lecturer, choreographer, and conductor. Wise has penned more than 680 compositions. His works are published by Hinshaw Music, GIA Publications, Hal Leonard, MusicSpoke, Abingdon Press, and the United Methodist Publishing House. His Anthology of 21 Spirituals for the 21st Century has received national and international acclaim. More than 200 of his compositions are available through the Raymond Wise Choral music series (www.raiseonline.com).

Wise is the founder and President of Raise Productions' Center for the Gospel Arts, a gospel music production and publishing company in Columbus, Ohio, established to provide educational training and resources for gospel artists and the community. Wise has served as the artistic director of the various Raise performing ensembles since 1986. His knowledge of the gospel and classical music genres has enabled him to serve as a consultant and clinician in academic and gospel music settings. In addition, Wise is known for helping choirs perform gospel music authentically.

Commissioned by the American Choral Directors Association
Regions Consortium for its 2022 Conferences

Lift Your Voice and Sing

SATB Chorus with Piano,
Optional Electric Bass and Drum Set*

Original Text by
RAYMOND WISE
Based on Psalm 100 and "Lift Every Voice and Sing,"
Text by JAMES WELDON JOHNSON

Music by
RAYMOND WISE
(BMI)

Piano

$\text{♩} = 140$

f

A Joyful and Inviting

6 *mf*

S
A

Come, sing un-to the Lord. — Come, make a joy - ful noise. —

mf

T
B

Come, sing un-to the Lord. — Come, make a joy - ful noise. —

* Full score and parts available separately (HMC2686A).

All peo - ple, all ye lands, — come to - geth - er as one. — Lift your voice

All peo - ple, all ye lands, — come to - geth - er as one. — Lift your voice

— and lift — your hands, *f* un - to the King of Kings, —

— and lift — your hands, *f* un - to the King of Kings, —

the Lord of ev - 'ry - thing. *mf* Let prais - es fill

the Lord of ev - 'ry - thing. *mf* (tenor shifts to *mf* meas. 19) Let prais - es fill

*Tenors can sing an octave lower if desired until harmony enters at the text "spread joy (meas. 20)."

19

S the air, 'til the sound of our praise spreads joy ev-'ry-where.

A the air, 'til the sound of our praise spreads joy ev-'ry-where.

T the air, 'til the sound of our praise spreads joy ev-'ry-where.

B the air, 'til the sound of our praise spreads joy ev-'ry-where.

B

22

f Lift ev-'ry voice and sing. 'Til earth and heav -

f Lift ev-'ry voice and sing. 'Til earth and heav -

f Lift ev-'ry voice and sing. 'Til earth and heav -

f Lift ev-'ry voice and sing. 'Til earth and heav -

25

- en ring. — Ring with the har - mo - nies, of lib -

- en ring. — Ring with the har - mo - nies, of lib -

- en ring. — Ring with the har - mo - nies, of lib -

- en ring. — Ring with the har - mo - nies, of lib -

mf

mf

mf

mf

28

- er - ty. We sing praise — to the King. Let our re-joic -

- er - ty. We sing praise — to the King. Let our re-joic -

- er - ty. We sing praise — to the King. Let our re-joic -

- er - ty. We sing praise — to the King. Let our re-joic -

f

f

f

f

cresc.

f

31

- ing rise, — high as the list' - ning skies. —

- ing rise, — high as the list' - ning skies. —

- ing rise, — high as the list' - ning skies. —

- ing rise, — high as the list' - ning skies. —

34

mf Let it re-sound, — ring out, as the rol - ling sea. Shout — praise

mf Let it re-sound, — ring out, as the rol - ling sea. Shout — praise

mf Let it re-sound, — ring out, as the rol - ling sea. Shout — praise

mf Let it re-sound, — ring out, as the rol - ling sea. Shout — praise

C

37

to the King. Sing. Lift your voice and sing.

to the King. Sing. Lift your voice and sing.

to the King. Sing. Lift your voice and sing.

to the King. Sing. Lift your voice and sing.



D

42

mf Joy comes when we sing, prais - es un-to the King.

mf Joy comes when we sing, prais - es un-to the King.

mf Joy comes when we sing, prais - es un-to the King.

mf Joy comes when we sing, prais - es un-to the King.



46

With praise in our hearts, we can face — an - y tri - al and we —

With praise in our hearts, we can face — an - y tri - al and we —

With praise in our hearts, we can face — an - y tri - al and we —

With praise in our hearts, we can face — an - y tri - al and we —

49

— can o - ver - come. That's why we sing our songs. —

— can o - ver - come. That's why we sing our songs. —

— can o - ver - come. That's why we sing our songs. —

— can o - ver - come. That's why we sing our songs. —

52

mf

They give strength to car - ry on. So, come and sing

mf

They give strength to car - ry on. So, come and sing

mf

They give strength to car - ry on. So, come and sing

mf

They give strength to car - ry on. So, come and sing

55

a - long. — Bring your voice. — Bring your song. Bring your praise. — Come a-long — and —

a - long. — Bring your voice. — Bring your song. Bring your praise. — Come a-long — and —

a - long. — Bring your voice. — Bring your song. Bring your praise. — Come a-long — and —

a - long. — Bring your voice. — Bring your song. Bring your praise. — Come a-long — and —

*Tenors can sing an octave lower if desired until harmony enters at the text "bring your praise" (meas. 56).

58 *f*

Lift ev-'ry voice and sing.— 'Til earth and heav -

f

Lift ev-'ry voice and sing.— 'Til earth and heav -

f

Lift ev-'ry voice and sing.— 'Til earth and heav -

f

Lift ev-'ry voice and sing.— 'Til earth and heav -



61 *mf*

- en ring.— Ring with the har - mo - nies, of lib -

mf

- en ring.— Ring with the har - mo - nies, of lib -

mf

- en ring.— Ring with the har - mo - nies, of lib -

mf

- en ring.— Ring with the har - mo - nies, of lib -



64

- er - ty. We sing praise to the King. Let our re-joic -

- er - ty. We sing praise to the King. Let our re-joic -

- er - ty. We sing praise to the King. Let our re-joic -

- er - ty. We sing praise to the King. Let our re-joic -

67

- ing rise, high as the list' - ning skies. -

- ing rise, high as the list' - ning skies. -

- ing rise, high as the list' - ning skies. -

- ing rise, high as the list' - ning skies. -

70

mf

Let it re-sound, — ring out, as the roll - ing sea. — Shout prais-

mf

Let it re-sound, — ring out, as the roll - ing sea. — Shout prais-

mf

Let it re-sound, — ring out, as the roll - ing sea. — Shout prais-

mf

Let it re-sound, — ring out, as the roll - ing sea. — Shout prais-

F

73

f

- es to — the King. — Lift ev-'ry voice and sing. —

f

- es to — the King. — Lift ev-'ry voice and sing.

f

- es to — the King. — Lift ev-'ry voice and sing. —

f

- es to — the King. — Lift ev-'ry voice and sing. —

76

'Til earth and heav - en ring. — Ring with the har -

'Til earth and heav - en ring. — Ring with the har -

'Til earth and heav - en ring. — Ring with the har -

'Til earth and heav - en ring. — Ring with the har -

79

mf

- mo - nies, of lib - er - ty. We sing praise — to the King. —

- mo - nies, of lib - er - ty. We sing praise — to the King. —

- mo - nies, of lib - er - ty. We sing praise — to the King. —

- mo - nies, of lib - er - ty. We sing praise — to the King. —

82 *f*

Let our re-joic - ing rise, — high as the list' -

Let our re-joic - ing rise, — high as the list' -

Let our re-joic - ing rise, — high as the list' -

Let our re-joic - ing rise, — high as the list' -

85 *mf*

- ning skies. — Let it re-sound, — ring out, 'til we come

- ning skies. — Let it re-sound, — ring out, 'til we come

- ning skies. — Let it re-sound, — ring out, 'til we come

- ning skies. — Let it re-sound, — ring out, 'til we come

*Tenors can sing an octave lower if desired until harmony enters at the text "lift your voice and sing."

88 **G**

to - geth - er. 'Til the world is bet - ter.

to - geth - er. 'Til the world is bet - ter.

to - geth - er. 'Til the world is bet - ter.

to - geth - er. 'Til the world is bet - ter.

91

'Til we o - ver-come, lift your voice and sing.

'Til we o - ver-come, lift your voice and sing.

'Til we o - ver-come, lift your voice and sing.

'Til we o - ver-come, lift your voice and sing.

94 *f*

Sing out! Sing out! Lift your voice and sing.

f

Sing out! Sing out! Lift your voice and sing.

f

Sing out! To the King. — Sing out! Lift your voice and sing.

f

Sing out! Sing out! Lift your voice and sing.



97

— Sing out! Ring out! Lift your voice and sing.

— Sing out! Ring out! Lift your voice and sing.

— Sing! — Sing out! Let it ring. — Ring out! Lift your voice and sing.

— Sing out! Ring out! Lift your voice and sing.



101

I

Sing out! Sing out! Lift

Sing out! Sing out! Lift

1st time only

— Come ev - 'ry - bod - y and sing. — Sing out! To the King. — Sing out! Lift

1st time only

— Come ev - 'ry - bod - y and sing — Sing out! Sing out! Lift



104

your voice and sing. — Sing out! Ring out! Lift

your voice and sing. — Sing out! Ring out! Lift

your voice and sing. — Sing! — Sing out! Let it ring. — Ring out! Lift

your voice and sing. — Sing out! Ring out! Lift



108

1. *Repeat as desired* 2. *mf*

your voice and sing. — 'Til we come

your voice and sing. — 'Til we come

your voice and sing. — Come ev'ry-bod-y and sing. — 'Til we come

your voice and sing. — Come ev'ry-bod-y and sing. — 'Til we come

J

111

— to - geth - er. 'Til you're feel - in' bet - ter.

— to - geth - er. 'Til you're feel - in' bet - ter.

— to - geth - er. 'Til you're feel - in' bet - ter.

— to - geth - er. 'Til you're feel - in' bet - ter.

"Tenors can sing an octave lower if desired until harmony enters at the text "lift your voice and sing."

114

f

'Til we stand ___ as one. Lift your voice and sing.

f

'Til we stand ___ as one. Lift your voice and sing.

f

'Til we stand ___ as one. Lift your voice and sing.

f

'Til we stand ___ as one. Lift your voice and sing.

117

ff

Sing out! Ring out! Lift your voice and sing. ___

ff

Sing out! Ring out! Lift your voice and sing. ___

ff

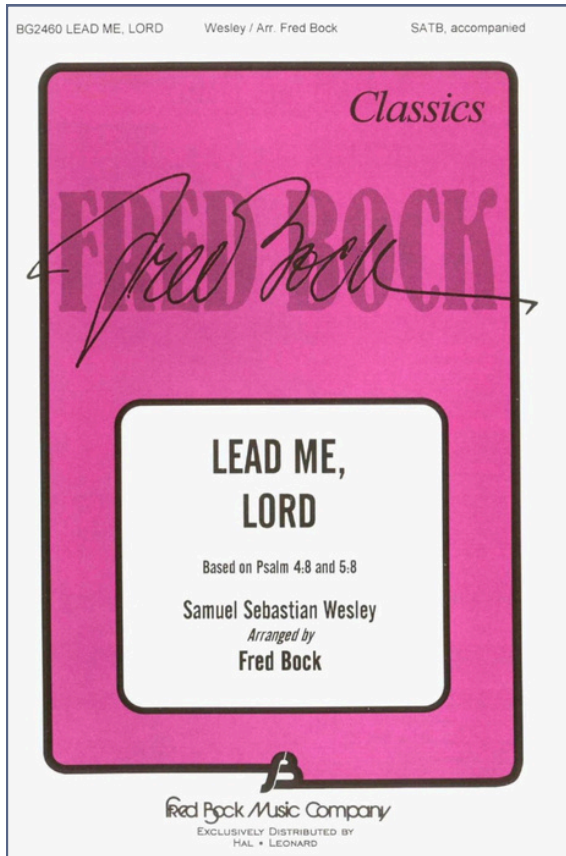
Sing out! Let it ring. ___ Ring out! Lift your voice and sing. ___

ff

Sing out! Ring out! Lift your voice and sing. ___



LEAD ME, LORD



DESCRIPTION

Fred Bock's setting of this famous Samuel Wesley tune was a classic from the start. It has been newly released as part of Fred's "Classics" series. A tasty keyboard accompaniment, as only Fred could write, supports a warm and rich choral part. Useful as an anthem, offertory or service piece, it is easy to medium in learning difficulty.

Also available in SAB, 2-Part and SSA.



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Additional Information

Lead Me, Lord

Catalog #: BG2460

Voicing: SATB

Series: Fred Bock Classics

Arranger: Fred Bock

Author: Samuel Wesley

Style: Traditional

Release Date: 2005

Season: General

Difficulty: Medium

Publisher: Fred Bock Music Company

[Buy Physical and Digital: SATB, SSAA, SAB, 2-Part](#)

BG2460 LEAD ME, LORD

Wesley / Arr. Fred Bock

SATB, accompanied

Classics

Fred Bock

LEAD ME, LORD

Based on Psalm 4:8 and 5:8

Samuel Sebastian Wesley

Arranged by

Fred Bock



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LEAD ME, LORD

(S.A.T.B., Accompanied)

Psalm 4:8 and 5:8

Samuel Sebastian Wesley
Arranged by Fred Bock

Adagio (♩ = 69)

mp

SOPRANO
ALTO

mp

TENOR
BASS

ACCOMP.

mp

Lead me, Lord;— lead me in Thy

right - eous - ness. Make Thy way plain be - fore my

face. For it is Thou, — Lord; Thou, O Lord —

mp

mp

on - ly that mak-est me to dwell in safe - ty.

a little faster
unison mf
 Teach me, Lord; teach me of Thy

a little faster
mf

div. Make Thy way plain be - fore my
 right-eous-ness. Make Thy way plain be - fore my

face. *unison* Thou, O Lord — on — ly *(falsetto)*

unison mf For it is Thou, Lord; that

div. Warmly, ad lib. mp Keep me, —

mp mak-est me to dwell in — safe — ty. *p* *div. mp*

Lord; *p* keep me Lord; — keep me in Thy right-eous-ness. Make Thy way — plain be —

Lord; — keep in Thy *pp*

fore my — face. For it is Thou, — Lord; — Thou, O Lord —

mf *mf*

mp *p*

on - ly that mak - est me to dwell in — safe -

no breath *f* *mp* *f* *mp*

not fast! *p*

ty. Lead me, Lord.

pp *ppp* *pp* *ppp*

mp *mp* *p* *ppp*

LET EVERYTHING THAT HATH BREATH



DESCRIPTION

Mark Butler's gospel anthem for SATB choir, piano, percussion, and bass is absolutely electrifying. Captivate your audiences with this exciting gospel original. Mark Butler has all the right ingredients to make this a winner with your singers. I guarantee your audiences will leave singing, "Let everything that hath breath praise the Lord!" It is an ideal piece for festival programming.



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Additional Information

Let Everything That Hath Breath

Catalog #: JG2627
Voicing: SATB (or SAT)
Composer: Mark Butler
Author: Mark Butler
Accompaniment: Piano, opt. Perc., Bass
Style: Traditional
Release Date: 2024
Season: Sacred
Difficulty: Easy
Publisher: Gentry Publications

[Buy Physical and Digital: SATB, SAT, Instrumental Parts & Score, Piano, Bass, Drums, FS and Parts](#)

JG2627 LET EVERYTHING THAT HATH BREATH

Mark Butler

SATB, accompanied

Let Everything That Hath Breath

SATB CHOIR, AND PIANO
AND OPT. SNARE DRUM AND BASS GUITAR

Words and Music by
Mark Butler



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Composer's Notes

This Gospel Anthem-type piece should be performed with vitality throughout. Executing music markings such as accents, staccato, slight upward glides, and dynamics are vital to making this piece exciting and fun for singers and their audience. Performance use of crisp and firm articulation on staccato note passages and vocal swells in certain places will bring forth an appropriate gospel drive and nuance. Avoid taking the tempo too fast. Think moderate, "march-time" tempo.

- Mark Butler

*Let everything that hath breath praise the Lord.
Oh, praise Him, praise Him.
Praise Him, praise him, oh, praise ye the Lord.*

*Oh, praise Him according to His excellent greatness.
Praise ye the Lord. Praise Him, praise Him, praise Him,
praise Him, oh, praise ye the Lord.*

*Hallelujah, Oh, praise ye the [Lord] forever, and ever.
Amen, amen, amen, amen!*

dedicated to Music Educator and Minister of Music, Ms. Carolyn Henry, Thomasville, GA

Let Everything That Hath Breath

SATB and Piano (and opt. Snare Drum and Bass Guitar*)

Mark Butler

Brilliant and energetic (not too fast) ♩ = 90

Pno. *f*

1 2 3 4 5 6 7 8 9

10 *mf* 11

A. Let ev - 'ry - thing that hath breath praise the Lord.

mf

* A full score and snare drum and bass guitar parts (JG2627A) are available separately.

JG2627

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12 *mf* 13

S. Let ev - 'ry - thing that hath breath praise the Lord.

A.

14 15 *f*

S. Oh,

A. *f* Oh,

T. *mf* *f* Oh,

B. *mf* *f* Oh,

Let ev - 'ry - thing that hath breath... Oh,

16 17

S. praise Him,

A. praise Him,

T. praise Him,

B. praise Him,

18 19 20

S. praise Him. Praise Him, praise Him,

A. praise Him. Praise Him, praise Him,

T. praise Him. Praise Him, praise Him,

B. praise Him. Praise Him, praise Him,

The musical score is for a choir and piano. It consists of two systems of staves. The first system covers measures 16 and 17, and the second system covers measures 18, 19, and 20. The choir parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is shown in grand staff notation. The lyrics are 'praise Him, Praise Him, praise Him,'. The score includes various musical notations such as notes, rests, and dynamic markings.

21 22

S. praise Him, praise Him, oh, praise ye the

A. praise Him, praise Him, oh, praise ye the

T. 8 praise Him, praise Him, oh, praise ye the

B. praise Him, praise Him, oh, praise ye the

1 2

23 24 25

S. Lord. Lord.

A. Lord. Lord.

T. 8 Lord. Lord. *f* Oh, praise Him ac -

B. Lord. Lord.

26 27 28

T. cord - ing to His ex - cel - lent great - ness. Praise ye the Lord.

29 30 31

f

A. Oh, praise Him ac - cord - ing to His ex - cel - lent great - ness. Praise

T. Oh, praise Him ac - cord - ing to His ex - cel - lent great - ness. Praise

32 33 34

f

S. Oh, praise Him ac - cord - ing to His ex - cel - lent

A. ye the Lord. Oh, praise Him ac - cord - ing to His ex - cel - lent

T. ye the Lord. Oh, praise Him ac - cord - ing to His ex - cel - lent

B. Oh, praise Him ac - cord - ing to His ex - cel - lent

Grand *ff*

S. ³⁵ great - ness. Praise ³⁶ ye the Lord. ³⁷ Oh, praise Him ac -

A. great - ness. Praise ye the Lord. Oh, praise Him ac -

T. ⁸ great - ness. Praise ye the Lord. Oh, praise Him ac -

B. great - ness. Praise ye the Lord. Oh, praise Him ac -

Grand

S. ³⁸ cord-ing to His ex - cel-lent ³⁹ great - ness. Praise ⁴⁰ ye the Lord.

A. cord-ing to His ex - cel-lent great - ness. Praise ye the Lord.

T. ⁸ cord-ing to His ex - cel-lent great - ness. Praise ye the Lord.

B. cord-ing to His ex - cel-lent great - ness. Praise ye the Lord.

mf build gradually

S. 41 Praise Him, praise Him, 42 praise Him, praise Him,

mf build gradually

A. Praise Him, praise Him, praise Him, praise Him,

mf build gradually

T. Praise Him, praise Him, praise Him, praise Him,

mf build gradually

B. Praise Him, praise Him, praise Him, praise Him,

mf build gradually

3 3

3 3

f

S. 43 Praise Him, praise Him, 44 praise Him, praise Him, oh,

f

A. Praise Him, praise Him, praise Him, praise Him, oh,

f

T. Praise Him, praise Him, praise Him, praise Him, oh,

f

B. Praise Him, praise Him, praise Him, praise Him, oh,

f

45 46 47

S. *ff* praise ye the Lord, oh, praise ye the

A. *ff* praise ye the Lord, oh, praise ye the

T. *ff* praise ye the Lord, oh, praise ye the

B. *ff* praise ye the... oh, praise, praise ye the

48 49 50 *rit.*

S. Lord, hal - le - lu - jah, oh, praise ye the...

A. Lord, hal - le - lu - jah, oh, praise ye the...

T. Lord, hal - le - lu - jah, oh, praise ye the...

B. Lord, oh, praise ye the...

rit.

Slower, jubilant

51 *ff* 52

S. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

A. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

T. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

B. *ff*
for - ev - er and ev - er,

Slower, jubilant

53 54

S. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

A. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

T. *ff*
for - ev - er and ev - er and ev - er, for - ev - er and ev - er and ev - er,

B. *ff*
for - ev - er and ev - er,

ff

Faster

55 56 *rit.* 57

S. a - men, a - men, a - men, a - men!!

A. a - men, a - men, a - men, a - men!!

T. a - men, a - men, a - men, a - men!!

B. a - men, a - men, a - men!!

Faster

rit.



Mark Butler, Composer

Dr. Mark Butler, Associate Professor of Music and Director of Choral Activities and Studies at Florida A&M University, is an active composer, arranger, conductor, pianist, and baritone. In addition to conducting the University Concert Choir and other choral ensembles, he teaches Choral Conducting and Techniques, Class Piano, Applied Voice, and African American Music. As a composer, he has over 20 published compositions and has commissioned works for music conferences, festivals, and various vocal competitions. His compositions are being performed at National and International music events.

Additionally, he holds a DMA in Choral conducting from the American Conservatory of Music, MME from Florida State University, and BS in Music Education from Florida Agricultural and Mechanical University. He is a member of the American Choral Directors Association, Music Educators National Conference, NATS, American Composers Forum, and Omega Psi Phi Fraternity.

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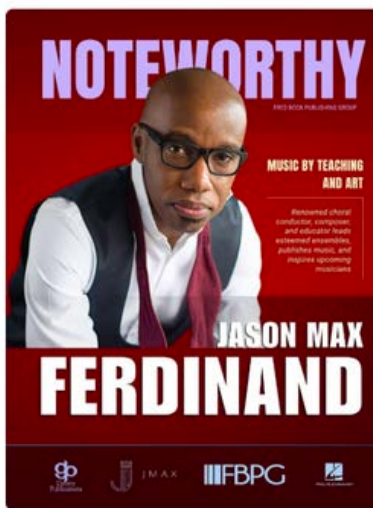
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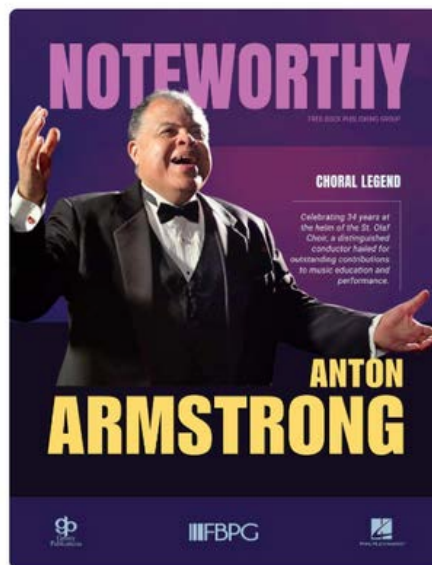
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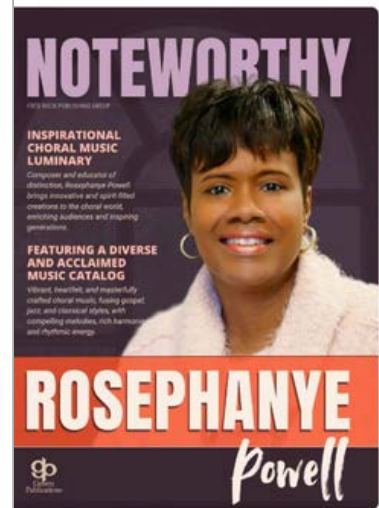
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