

Ain't That A-Rocking All Night

Three-part Mixed Chorus and Piano

Trad., alt.

Christmas Spiritual
Arranged by Neil A. Johnson

Ranges:



A rocking feeling ♩ = ca. 66

I Mar - y had _ the lit-tle Ba - by, _

II Mar - y had _ the lit-tle Ba - by, _

III

Duration: approx. 2:00

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I
born in Beth - le - hem. Ev - 'ry time _ the lit - tle

II
born in Beth - le - hem. Ev - 'ry time _ the lit - tle

III

The first system of the musical score consists of three vocal staves (I, II, and III) and a piano accompaniment. Staves I and II are in treble clef with a key signature of one sharp (F#). Staff III is in bass clef with the same key signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics for the first system are: "born in Beth - le - hem. Ev - 'ry time _ the lit - tle".

I
Ba - by cry, _ she rock in a wea - ry land. _

II
Ba - by cry, _ she rock in a wea - ry land. _

III

The second system of the musical score continues with three vocal staves (I, II, and III) and a piano accompaniment. The notation and key signature remain consistent with the first system. The lyrics for the second system are: "Ba - by cry, _ she rock in a wea - ry land. _".

13 *mf*

I Ain't that a-rock - in' all night, - Ain't that a-rock - in'

II Ain't that a-rock - in' all night, - Ain't that a-rock - in'

III *mf* Ain't that a-rock - in' all night, - Ain't that a-rock - in'

13 *mf*

I all night, - Ain't that a-rock - in' all night, -

II all night, - Ain't that a-rock - in' all night, -

III all night, Ain't that a-rock - in' all night, -

I
all night long, — all night long.

II
all night long, — all night long.

III
all night long, — all night long.

The first system of the musical score features three vocal staves (I, II, III) and a piano accompaniment. The vocal parts are in G major and 4/4 time. Each voice part has two lines of lyrics: "all night long, —" followed by "all night long." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

I

II

III

The second system of the musical score shows the continuation of the vocal and piano parts. The vocal staves (I, II, III) are mostly empty, indicating that the vocalists have finished their part for this system. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

26 *mf*

I
Mar - y bore - King Je - sus, - wrapped - Him in swad - dling

II
Mar - y bore - King Je - sus, - wrapped - Him in swad - dling

III
Mar - y bore - King Je - sus, - wrapped - Him in swad - dling

26 *mf*

I
clothes. Ev - 'ry time - the lit-tle Ba - by cry, - she

II
clothes. Ev - 'ry time - the lit-tle Ba - by cry, - she

III
clothes. Ev - 'ry time - the lit-tle Ba - by cry, - she

I
rock in a wea - ry land. — Hear me sing-in', Ain't that a-rock - in'

II
rock in a wea - ry land. — Hear me sing-in', Ain't that a-rock - in'

III
rock in a wea - ry land. — Hear me sing-in', Ain't that a-rock - in'

34

f

The first system of the score features three vocal staves (I, II, III) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "rock in a wea - ry land. — Hear me sing-in', Ain't that a-rock - in'". A dynamic marking of *f* (forte) is present. A measure number box containing "34" is located above the piano accompaniment staff.

I
all night, - Ain't that a-rock - in' all night, -

II
all night, - Ain't that a-rock - in' all night, -

III
all night, - Ain't that a-rock - in' all night,

The second system continues the musical score with the same three vocal staves and piano accompaniment. The lyrics are: "all night, - Ain't that a-rock - in' all night, -". The piano accompaniment continues with chords and a melodic line in the bass.

I
Ain't that a-rock - in' all night, - all night long, -

II
Ain't that a-rock - in' all night, - all night long, -

III
Ain't that a-rock - in' all night, - all night long, -

Piano accompaniment for the first system, including treble and bass staves.

I
all night long.

II
all night long.

III
all night long.

Piano accompaniment for the second system, including treble and bass staves.

Three vocal staves (I, II, III) and a piano accompaniment. The key signature changes from one sharp (F#) to three flats (Bb, Eb, Ab) at measure 46. The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in measure 46.

Three vocal staves (I, II, III) and a piano accompaniment. The key signature is three flats (Bb, Eb, Ab). The lyrics are: "Sweet lit-tle Je - sus, Sweet lit-tle Je - sus, Mar - y laid Him in a man - ger, in a sta - ble". Dynamic markings include *mf* for the vocal parts and *f* for the piano accompaniment.

I
born in Beth - le - hem. Ba - by,

II
born in Beth - le - hem. Ba - by,

III
bare. The wise men came - to see the Ba - by boy - she

I *f* 55
rock in a wea - ry land. — Hear me sing - in', Ain't that a - rock - in'

II *f*
rock in a wea - ry land. — Hear me sing - in', Ain't that a - rock - in'

III
rock in a wea - ry land. — Hear me sing - in', Ain't that a - rock - in'

55

I
all night, - Ain't that a-rock - in' all night, -

II
all night, - Ain't that a-rock - in' all night, -

III
all night, - Ain't that a-rock - in' all night,

Piano accompaniment: Treble and Bass clefs, key signature of three flats, 4/4 time signature.

I
Ain't that a-rock - in' all night, - all night long, - ⁶¹ *div.*

II
Ain't that a-rock - in' all night, - all night long, -

III
Ain't that a-rock - in' all night, - all night long, -

Piano accompaniment: Treble and Bass clefs, key signature of three flats, 4/4 time signature. A box containing the number 61 is positioned above the piano part.