Foreword

The Heritage Music Press catalog is rich with quality literature for the Middle School choral ensemble. We have selected ten of the most often performed titles in the Three-part Mixed category, offering them here in an attractive collection with the added availability of an Accompaniment CD and Part-dominant CD Set (see below). These are all works that have been used with great success by colleagues and enjoyed by countless audience members through the years.

The financial value of a product such as this is quickly apparent, but the real value is in the music itself, provided by a cross-section of some of the finest writers in the catalog, sharing their very best efforts to put before your students. Teaching opportunities and practical programming choices abound. For all of these reasons, we are confident that this will be an often-used volume in your library.

— Douglas E. Wagner

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Also available:

99/3530H        Accompaniment CD

99/3616H        Part-dominant CD Set

The Part-dominant CD Set emphasizes each part so that singers can use it to practice on their own outside of rehearsal time. Purchase of one copy grants the limited-permission to make additional copies for a director’s ensemble. There is also a password included with the set that will enable singers to download these tracks directly from our website.
Inscription of Hope
Three-part Mixed and Piano with optional String Quartet and Oboe*

Z. Randall Stroope, and from an inscription on cellar walls in Cologne, Germany

Z. Randall Stroope
Quoting a Russian Folk Tune **

Ruhig (Peaceful)  \( \frac{4}{4} \)  = ca. 92

Duration: approx. 3:10
*String Quartet and Oboe Score and Parts (30/2067H).
** The Russian Folk Tune first appears in measures 14–29.
Program Notes are available as a free download. Visit www.lorenz.com and search “45/1181H”.

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THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.
when it is not shining, And I believe in love even

when there’s no one there. And I believe in God even

And I believe in God even
when he is silent, I believe through any trial there is

always a way.

But sometimes in this

with intensity

with intensity

with intensity

with intensity
I

suf'ring and hope-less de-spair, My heart cries for

II

suf'ring and hope-less de-spair, My heart cries for

III

suf'ring and hope-less de-spair, My heart cries for

shelter, to know some-one's there. But a

shelter, to know some-one's there. But a

shelter, to know some-one's there. But a
voice rises within me saying hold on my child, I'll

voice rises within me saying hold on my child, I'll

voice rises within me saying hold on my child, I'll

- - -

give you strength, I'll give you hope, Just stay a little while.

give you strength, I'll give you hope, Just stay a little while.

give you strength, I'll give you hope, Just stay a little while.

- - -
voice rises with

I believe in the sun even when it is not shining, And I believe in love even when there's no one

When it is not

a tempo

poco rit.

poco rit.

I'll give you strength, I'll give you hope, Just stay a little

lieve in the

shin ing, And I be lie ve in love e ven when there's no one

When there's no one

a tempo

poco rit.
Keep Your Lamps!
Three-part Mixed and Piano*

Traditional Spiritual
Arranged by Victor C. Johnson

Freely, dramatically  \( \text{\( \cdot \) = ca. 92} \)

Trimmed and burning,

Keep your lamps

Duration: approx. 2:00

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www.lorenz.com
lamps, trimmed and burn

Keep your

trimmed and burning,

With intensity $\dot{q} = \text{ca. } 144$

Keep your

With intensity $\dot{q} = \text{ca. } 144$
time is drawing nigh.

Keep your

The time is drawing nigh.

Chil-dren, don’t get wea-ry,

Chil-dren,

Chil-dren, don’t get

don’t get wea-ry,

Chil-dren,
1. Keep your work weary 'til your work is done. Soon this

2. Children, don't get weary, Soon this

3. Journey will be over, Soon this
The journey will be over,

The time is drawing nigh,

Children, don't get weary,

Oh, children, don't get weary,
And This Shall Be for Music
Three-part Mixed and Piano

Robert Louis Stevenson, alt.

Expressively \( \frac{d}{= 60} \)

Mary Lynn Lightfoot

I will make you brooches* and toys for your delight of bird-song at morn and star shine at night.

Duration: approx. 2:45

*Brooches, pronounced brôches, are ornamental pins.

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45/1181H-22
morn-ing and star-shine at night.

And_

I will make a pal-ace that’s fit for you and

me, of green days in the for-est and

Mary Lynn Lightfoot

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Robert Louis Stevenson, alt.
And this shall be for blue days at sea. And this shall be for

This shall be for

Such a song for singing, the rare song to

musical when no one else is near,

Such a

music when no one else is near,

music when no one else is near,
And sea. And.

This shall be for

This shall be for

Such a song for

Such a song for

Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to

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Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to

Fine song for singing, the rare song to
of the broad road that only you admire,
of the broad road that

stretch es and the roadside fire. And_
stretch es and the roadside fire.

this shall be for music.
And this shall be for

Brooches and song.

toys for your delight,
Bird song at morning and star shine at

Bird song at morning and star shine at

Bird song at morning and star shine at

Music when no one else is near, Such a rare song to

Music when no one else is near, Such a rare song to

Music when no one else is near, Such a rare song to

Night.

And this shall be for

Night.

This shall be for

Night.

And this shall be for

Night.

And this shall be for

Rit. e cresc.  a tempo

a tempo

This shall be for

Rit. e cresc.  a tempo

This shall be for

Rit. e cresc.  a tempo

This shall be for
Bonse Aba
Three-part Mixed with optional Percussion*

Traditional Zambian Folk Song
Arranged by Victor C. Johnson

Rhythmically, with energy \( \dot{\text{c}} \) = ca. 96

Duration: approx. 1:45

* Percussion parts, Program Notes, and Pronunciation Guide are available as free downloads. Visit www.lorenz.com and search: 45/1181H.
Bon se a ba! mu poke le la Bali pe le ma ka a-
ku ba ba na

Bon se a ba! mu poke le la Bali pe le ma ka a-

Bon se a ba! mu poke le la Bali pe le ma ka a-

Bon se a ba! mu poke le la Bali pe le ma ka a-
A Festive Alleluia

Three-part Mixed and Piano

Words and Music by
Mary Lynn Lightfoot

With joyful intensity \( \frac{\text{d}}{\text{f}} = 138-144 \)

Duration: approx. 2:05

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Joyful-ly sing al-le-lu-ia, O sing! Sing al-le-

lu-ia! O sing al-le-lu-ia! Al-le-lu-ia!

Al-le-lu-ia! O sing al-le-lu-ia! Come let us sing a joy-ful
Pete, Pete!
Three-part Mixed and Piano with optional Percussion*

Traditional

Ghanaian Folk Song
Arranged by Victor C. Johnson

Brightly $d = ca. 96$

Percussion continues

Duration: approx. 1:45

*Percussion parts, Program Notes, Pronunciation Guide and Translation, are available as free downloads. Visit www.lorenz.com and search “45/1181H”.

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Percussion continues

Ghanaian Folk Song
Arranged by Victor C. Johnson
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Duration: approx. 1:45

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Se nu-a__ de-den-de, se nu-a!

Pe-te, pe-te!

Pe-te, pe-te!
Se nu-a de-dende, se nu-a!  

Se nu-a de-dende, se nu-a!  

Pe-te, pe-te!

Se nu-a de-dende, se nu-a!  

Se nu-a de-dende, se nu-a!  

Pe-te, pe-te!

Se nu-a de-dende, se nu-a!  

Se nu-a de-dende, se nu-a!  

Pe-te, pe-te!
Come in from the Firefly Darkness
Three-part Mixed and Piano

Words and Music by
Amy F. Bernon

Duration: approx. 2:40

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Come in from the Firefly Darkness
for my sister, Abby

O - pen up your door, my friend, and let me come in,
I have wan - dered through this land from end_ to end_

O - pen up your door, my friend, and let me,
I have wan - dered through this land from end_ to,  

O - pen up your door, my friend, and let me come in,
I have wan - dered through this land from end_ to end_

mf

mf

mf

Duration: approx. 2:40
Come in from the Firefly Darkness

I’ve come home through the firefly darkness to
let me come in, come in from the firefly darkness to
end to end, come home through the firefly darkness to

I’ve come home through the firefly darkness to

Three-part Mixed and Piano

Words and Music by

Amy F. Bernon

Duration: approx. 2:40

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Sing songs of wonder, sing of life begun,

of fireflies and full moons over meadows green.

Sing songs of wonder, sing of life begun,

of fireflies and full moons over meadows green.

Sing songs of wonder, sing of life begun,

of fireflies and full moons over meadows green.
I

2nd time to Coda

chil-dren grow-ing toward the sun, like the wild, new

II

chil-dren grow-ing toward the sun, like the wild, new

III

chil-dren grow-ing toward the sun, like the wild, new

2nd time to Coda

sub. \( mp \)

I

lil-ies of the spring, the spring.

II

lil-ies of the spring, the spring.

III

lil-ies of the spring, the spring.
I've been up in mountain skies with the elk and the snow,

heard the silence of the prairie,
Windy Nights
Three-part Mixed and Piano

Robert Louis Stevenson, alt.  Cynthia Gray

[44] With intensity \( \frac{\text{dotted}}{= 104–108} \)

When ever the moon and stars are set,

Ped. simile

When ever the winds are

Duration: approx. 2:00

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With intensity \( q_k = 10^4 - 10^8 \)

All night long through the dark and wet,
a man goes riding by.
Late in the night when the fires are out,

Why does he gallop and gallop about, whenever the winds are high?

When the winds are high?
I

II

III

When-ev-er the trees are crying a-loud,

When-ev-er the trees are crying a-loud,

When-ev-er the trees are crying a-loud,

And ships are tossed at sea,

And ships are tossed at sea,

And ships are tossed at sea,
By, on the highway, low and loud,

By at the gallop goes he.

By at the gallop he goes, and then by he comes back at the gallop again,

sub. p

By, on the highway, low and loud,

By at the gallop goes he.

By at the gallop he goes, and then by he comes back at the gallop again,

sub. p

Late in the night when the winds are high,

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.

Ah, when the winds are high.
sub.\( p \)
whenever the winds are high.

gallop again, whenever the winds are high.

Ah.
Late in the night when the

Ah.
Late in the night when the

Ah.
Late in the night when the
Why does he gallop about? Oh, why does he gallop and gallop about?

When ever the moon and stars are set,

All night long through the dark and wet,
She Sings ...
Three-part Mixed and Piano

Words and Music by
Amy F. Bernon

Far away in a far-off land lives a child her's who since loves she to sing. Run, cool, off green land lives that a way was.

Far away in a far-off land lives a child her's who since loves she to sing. Run, cool, off green land lives that a way was.

Duration: approx. 2:00

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The sheet music for a song titled "Far On a Way" is shown. The lyrics are as follows:

**Verse 1**

Child who loves to sing, 
She opens up her
hers since she could run, 
She lies with her

**Chorus**

Child who loves to sing, 
She opens up her
hers since she could run, 
She lies with her

**Verse 2**

Fragile heart, and her song, it takes wing. 
She sings, 
like a fan in the warmth of summer sun.

**Chorus**

Fragile heart, and her song, it takes wing. 
She sings, 
like a fan in the warmth of summer sun.

**Ending**

She sings, 
She sings, 
She sings,
Stodola Pumpa
Three-part Mixed with opt. Descant and Piano

Traditional and
Mark Weston

Czech Folk Song
Arranged by Mark Weston

With robust vigor \( \text{mf} \) cresc. \( \text{ff} \)

Duration: approx. 1:35
*Pronunciation: stoh-doh-lah poom-pah

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sto-do-la pum-pa, sto-do-la pum-pa, sto-do-la, sto-do-la,
sto-do-la pum-pa, sto-do-la pum-pa, pum, pum, pum.

leav-ing be-hind the wor-ries of the day,
be-ing at one with all that we sur-render.

we will make our way,
val-ue.

Up from the
we will make our way,
val-ue.
Up from the valley we will make our way,

leaving behind the worries of the day,

being at one with all that we survey,
I

II

III

sing - ing a - loud this joy - ous song. Oh,

sto-do-la, sto-do-la, sto-do-la pum-pa, sto-do-la pum-pa,

sto-do-la pum-pa, sto-do-la, sto-do-la, sto-do-la pum-pa,

sto-do-la pum-pa, sto-do-la, sto-do-la, sto-do-la pum-pa,
I
sto-do-la pum-pa, pum, pum, pum.

II

III
pum, pum, pum.
Greeting the sunlight in the morning, air is a happy feeling.
well beyond compare.

To the

mountain top, we’ll soon be there,

and as we climb, we’ll sing this song. Oh,