

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***

① **Ruhig (Peaceful)** ♩ = ca. 92

The score consists of a piano introduction and three vocal parts. The piano introduction is in 4/4 time, marked *mp*, and features a melody in the right hand and a bass line in the left hand. The vocal parts (I, II, III) enter at measure 4, marked *p dolce*. Each part has a vocal line and a corresponding 'Oo' vocalization line. The piano accompaniment continues throughout, with a melodic line in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats), and the time signature is 4/4.

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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8

I
Oo

II
Oo

III
Oo

12 2

mp semplice

I
I be-lieve in the sun e-ven

mp semplice

II
I be-lieve in the sun e-ven

III

16

I
when it is not shin - ing, And I be - lieve in love — e - ven

II
when it is not shin - ing, And I be - lieve in love — e - ven

III

20 3

I *mp*
when there's no one there. And I be - lieve in God — e - ven

II *mp*
when there's no one there. And I be - lieve in God — e - ven

III *mp*
And I be - lieve in God — e - ven

24

I
when he— is si - lent, I be-lieve through an - y trial— there is

II
when he— is si - lent, I be-lieve through an - y trial— there is

III
when he— is si - lent, I be-lieve through an - y trial there is

28

4

mf with intensity

I
al - ways— a way. But some-times in this

mf with intensity

II
al - ways— a way. But some-times in this

mf with intensity

III
al - ways— a way. But some-times in this

mf with intensity

32

I
suf-f'ring and hope-less de - spair, My heart_ cries for

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

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

36

I
shel - ter, to know some - one's there. But a

II
shel - ter, to know some - one's there. — But a

III
shel - ter, to know some - one's there. But a

(5)

39

I
voice ris - es with - in me say - ing hold - on my child, I'll

II
voice ris - es with - in me say - ing hold - on my child, I'll

III
voice ris - es with - in me say - ing hold on my child, I'll

43

I
give you strength, I'll give you hope, Just stay a lit - tle while. 6

II
give you strength, - I'll give you hope, Just stay a lit - tle while.

III
give you strength, I'll give you hope, Just stay a lit - tle while.

47 *poco rit.* *a tempo*
mp

I
Oo_____ Oo_____

II
mf
I be - lieve in the sun e - ven when it is not

III
mp
Oo_____ Oo_____

poco rit. *mf a tempo*

51

I
_____ Oo_____ Oo_____

II
shin - ing, And I be - lieve in love e - ven when there's no one

III
_____ Oo_____ Oo_____

Keep Your Lamps!

Three-part Mixed and Piano*

Traditional, alt.

Traditional Spiritual
 Arranged by **Victor C. Johnson**

9 Freely, dramatically ♩ = ca. 92

Keep your—

Freely, dramatically ♩ = ca. 92

mf *ad lib.*

Trimmed and burn — ing, —

Keep your—

lamps—

Duration: approx. 2:00

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6

I
II

lamps, ————— Keep your

III

trimmed and burn - ing,

8

rit.

I
II

lamps trimmed and burn

III

rit.

(10)

10

With intensity ♩ = ca. 144

I
II

ing! Keep your

III

With intensity ♩ = ca. 144

12 *(mp 2nd time)*

I
II
III

lamps trimmed and burn - ing, Keep your

(mp 2nd time)

14

I
II
III

lamps trimmed and burn - ing, Keep your

16

I
II
III

lamps trimmed and burn - ing, The

18

I
II
III

time is draw - ing nigh. — Keep your —

The time is draw - ing nigh. —

1. *mp*

mp

20

I
II
III

Chil - dren, don't get wea - ry, Chil - dren,

2. *mf flowing*

mf flowing

23

I
II
III

Chil - dren, don't get don't get wea - ry,

2. *mf flowing*

with hushed excitement
mp

13

26

I
II

wea - ry 'til your work is done. Soon this

III

mp

with hushed excitement

29

I
II

jour - ney will be o - ver, Soon this

III

sub. mp as before simile

31

I
II

jour - ney will be o - ver, Soon this

III

33

I The

II jour - ney will be o - ver,

III

35

I time is draw - ing nigh. (14)

II The time is draw - ing nigh.

III

37

I Chil - dren, don't get

II *f* Oh, chil - dren, don't get

III *f* Oh, chil - dren, don't get

And This Shall Be for Music

Three-part Mixed and Piano

Robert Louis Stevenson, alt.

Mary Lynn Lightfoot

(17) Expressively $\text{♩} = 60$

The musical score is written for three parts: Soprano (I), Alto (II), and Piano. It is in the key of D major and 2/2 time. The tempo is marked 'Expressively' with a quarter note equal to 60 beats. The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter at measure 4, with the tempo changing to 'poco rit.' and then 'a tempo' at measure 5. The lyrics are: 'I will make you brooch - es* and toys for your de - light of bird - song at'. The piano accompaniment continues throughout, with dynamics of 'poco rit.' and 'a tempo' corresponding to the vocal changes.

mf

poco rit. *a tempo* *mf*

I will make you brooch - es* and

poco rit. *a tempo*

toys for your de - light of bird - song at

Duration: approx. 2:45

*Brooches, pronounced *brōches*, are ornamental pins.

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10

I
II

III

morn - ing and — star - shine at night. *mf*

And —

13

I
II

III

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

16

I
II

III

me, of green days in the for - est and

19 18

mf

I And— this shall be for

II *mf*
This shall be for

III blue days at sea. And— this— shall be for

22

I mu - sic when no one else is near, Such a

II mu - sic when no one else is near,

III mu - sic when no one else is near, Such a

25

I fine song for sing - ing, the rare song to

II Such a song for sing - ing, the rare song to

III fine — song — for sing - ing, the rare song to

28

I hear! That — on - ly I re - mem - ber,

II hear! That — on - ly I re - mem - ber,

III hear! that

mp

mp

mp

31 *rit. e cresc.*

I
II

of the broad road that

III

on - ly you ad - mire, of the broad road that

rit. e cresc.

rit. e cresc.

34 *mf* 19 *a tempo sub. p* *mf*

I
II

stretch - es and the road - side fire. And—

III

stretch - es and the road - side fire.

mf *a tempo sub. p*

mf *a tempo sub. p*

37

I
II

this shall be for mu - sic.

III

mf

40

mf

And— this shall be for

43

20

mp

Brooch - es and

song.

mp

46

toys for your de - light,

49

I Bird - song at morn - ing and star - shine at

II Bird - song at morn - ing and star - shine at

III *mp* Bird - song at morn - ing and star - shine at

53 (21)

I night. And— this shall be for

II night. This shall be for

III night. And— this— shall be for

rit. *f* *a tempo*

rit. e cresc. *f a tempo*

Bonse Aba

Three-part Mixed with optional Percussion*

Traditional

Traditional Zambian Folk Song
Arranged by **Victor C. Johnson**

(23) Rhythmically, with energy ♩ = ca. 96

The musical score is arranged in three systems, each with three staves. The top staff in each system is for the Hand Drum (Treble Drum), the middle for the Djembe (Bass Drum), and the bottom for the Shaker. The vocal line (T.D.) and bass line (B.D.) are also present. The score is in 2/4 time and begins with a *mf* dynamic. The first system shows the initial 4 measures. The second system starts at measure 5. The third system starts at measure 9. The Shaker part in the third system includes 'x' marks indicating specific rhythmic patterns.

Duration: approx. 1:45

* Percussion parts, Program Notes, and Pronunciation Guide are available as free downloads.
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13

I

II

III *f*

T.D.

B.D.

Sh.

Bon - se a - ba! mu po - ke - le - la Ba li - pe - le ma - ka a -

16

I *f*

II *f*

III

T.D.

B.D.

Sh.

Bon - se a - ba! mu po - ke - le - la Ba li -
ku - ba ba - na

19

I
pe - le ma - ka a - ku - ba ba - na

II
pe - le ma - ka a - ku - ba ba - na

III
Bon - se a - ba! mu

T.D.
B.D.
Sh.

22

I

II

III
po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na—

T.D.
B.D.
Sh.

25 24

I
Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

II
Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

III

T.D.
B.D.
Sh.

28

I
ku - ba ba - na *mf* Ku - ba ba - na _____ ,

II
ku - ba ba - na *mf* Ku - ba ba - na _____

III
Ku - ba ba - na _____

T.D.
B.D.
Sh.

mp *mp* *mp*

31

I
ku - ba ba - na ba - kwa le - sa Ku - ba ba - na

II
ba - kwa le - sa

III
ba - kwa le - sa

T.D.

B.D.

Sh.

34

I
ku - ba ba - na ba - kwa le - sa

II
Ku - ba ba - na ba - kwa le - sa

III
Ku - ba ba - na ba - kwa le - sa

T.D.

B.D.

Sh.

37

f

I
Ku - ba ba - na ku - ba ba - na

f

II
Ku - ba ba - na ku - ba ba - na

f

III
Ku - ba ba - na ku - ba ba - na ku - ba ba - na

T.D.
f

B.D.
f

Sh.
f

40

I
ba - kwa le - sa Ku - ba ba - na

II
ba - kwa le - sa Ku - ba ba - na

III
ba - kwa le - sa Ku - ba ba - na ku - ba ba - na

T.D.

B.D.

Sh.

43 25 *mf*

I
ku - ba ba - na ba - kwa le - sa Bon - se a - ba! mu

II
ku - ba ba - na ba - kwa le - sa

III
ku - ba ba - na ba - kwa le - sa

T.D. *mf*

B.D. *mf*

Sh. *mf*

46

I
po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na—

II

III

T.D.

B.D.

Sh.

49

I

II *mf*

III *mf*

Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

T.D.

B.D.

Sh.

52

I

II

III

Bon - se a - ba! mu po - ke-le-la Ba li -

ku - ba ba - na

ku - ba ba - na

T.D.

B.D.

Sh.

55

I
pe - le ma - ka a - ku - ba ba - na

II
Bon - se a - ba! mu

III
Bon - se a - ba! mu

T.D.

B.D.

Sh.

58

(26)

I

II
po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na

III
po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na

T.D.

B.D.

Sh.

61

I
Mu - ya - ya - ya——

II
Mu - ya - ya - ya—— mu - ya - ya - ya

III
Mu - ya - ya - ya——

T.D.

B.D.

Sh.

64

I
ba - kwa le - sa Mu - ya - ya - ya——

II
ba - kwa le - sa Mu - ya - ya - ya——

III
ba - kwa le - sa Mu - ya - ya - ya——

T.D.

B.D.

Sh.

A Festive Alleluia

Three-part Mixed and Piano

Words and Music by
Mary Lynn Lightfoot

28 With joyful intensity ♩ = 138-144

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present.

5 *f* Al-le-lu-ia! O sing al-le-lu-ia! Come let us sing— a joy-ful

Vocal staves I, II, and III. Staff I (Soprano) and Staff II (Alto) have lyrics: "Al-le-lu-ia! O sing al-le-lu-ia! Come let us sing— a joy-ful". Staff III (Bass) has lyrics: "Al-le-lu-ia! O sing al-le-lu-ia! Come let us sing— a joy-ful". A dynamic marking of *f* is shown.

Piano accompaniment for the first vocal system, continuing the melodic and harmonic patterns from the introduction.

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

Vocal staves I, II, and III. Staff I and II have lyrics: "al-le-lu-ia! Al-le-lu-ia! O sing al-le-lu-ia!". Staff III has lyrics: "al-le-lu-ia! Al-le-lu-ia! O sing al-le-lu-ia!". The music concludes with a double bar line and repeat sign.

Piano accompaniment for the second vocal system, concluding with a double bar line and repeat sign.

Duration: approx. 2:05

11

I
II

Joy-ful - ly sing al - le - lu - ia, O sing! Sing al - le -

III

15

I
II

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

III

mp 29 *f*

mp *f*

19

I
II

Al - le - lu - ia! O sing al - le - lu - ia! Come let us sing— a joy - ful

III

mf *mf*

22

I
II

al-le-lu-ia! — Joy-ful-ly sing al-le-

III *mf*

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

26

I
II

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

III

30

I
II

mf 30

O sing al - le - lu - ia!

III *mp* *mf*

O sing al - le - lu - ia!

mp *f*

34 *mf*

I Al - le - lu - ia, sing

II

III *mf* Al-le-lu - ia,

mf

38

I al - le - lu, al - le - lu - ia!

II

III al - le - lu, al - le - lu - ia, al - le - lu - ia! Al - le - lu -

41 *mp* *cresc.*

I Al - le - lu - ia! Sing al - le - lu - ia, O sing al - le - lu - ia,

II

III *mp* *cresc.*

ia!

mp *cresc.*

Pete, Pete!

Three-part Mixed and Piano with optional Percussion*

Traditional

Ghanaian Folk Song
Arranged by **Victor C. Johnson**

33 **Brightly** ♩ = ca. 96

mf

Brightly ♩ = ca. 96

Percussion continues

Conga Drums
Shakers
Woodblock
Cowbell

mf

mf

mf

mf

sim.

I Pe - te, pe - te!

II Pe - te, pe - te!

III Pe - te, pe - te!

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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5

I Pe - te, pe - te! —

II Pe - te, pe - te! —

III Pe - te, pe - te! —

7

I Se nu-a de - den - de, se nu - a! —

II Se nu-a de - den - de, se nu - a! —

III Pe - te, pe - te! —

9 34

I
Se nu-a___ de - den - de, se nu - a!___

II
Se nu-a___ de - den - de, se nu - a!___

III
— Pe - te, pe - te!

11

I
Se nu-a___ de - den - de, *sub. p* se nu-a___ de - den - de,

II
Se nu-a___ de - den - de, *sub. p* se nu-a___ de - den - de,

III
Se nu-a___ de - den - de, *sub. p* se nu-a___ de - den - de,

sub. p

13 *mf*

I se nu-a___ de-den - de, se nu-a!___ Pe-te, pe - te!___

II *mf*
se nu-a___ de-den - de, se nu-a!___ Pe-te, pe - te!___

III *mf*
se nu-a___ de-den - de, se nu-a!___ Pe-te, pe - te!___

mf

16 *mp* 35 *mf*

I Pe - te, pe - te!___ Pe - te, pe - te!___

II *mp* *mf*
Pe - te, pe - te!___ Pe - te, pe - te!___

III *mp* *mf*
Pe - te, pe - te!___ Pe - te, pe - te!___

mp *mf*

18

I Pe - te, pe - tel!—

II Pe - te, pe - tel!— Se nu-a— de - den - de,

III Pe - te, pe - tel!— Se nu-a— de - den - de,

20

I Wo ma-me fre wo.——

II se nu - a!— Se nu-a— de - den - de,

III se nu - a!— Se nu-a— de - den - de,

22

I *f*
Wo ma-me fre wo. Se nu-a de - den - de,

II *f*
se nu - a! Se nu-a de - den - de,

III *f*
se nu - a, se nu - a! Se nu-a de - den - de,

24

I *sub. p* *mf*
se nu-a de - den - de, se nu-a de - den - de,

II *sub. p* *mf*
se nu-a de - den - de, se nu-a de - den - de,

III *sub. p* *mf*
se nu-a de - den - de, se nu-a de - den - de,

36

26

I
se nu-a! —

II
se nu-a! —

III
se nu-a! —

28

I
Se nu-a! —

II
Se nu-a! — Se nu-a! —

III
Se nu-a! — Se nu - a!

for my sister, Abby

Come in from the Firefly Darkness

Three-part Mixed and Piano

Words and Music by
Amy F. Bernon

38 Legato, sweeping ♩ = 120-124

Piano introduction in G major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a sweeping, legato melody in the right hand and a supporting bass line in the left hand. The melody begins with a quarter rest, followed by a series of chords and moving lines that create a sense of longing and anticipation.

5 *mf*

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

II *mf*

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

III *mf*

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

mf

Vocal and piano accompaniment for the first verse. The vocal parts (I, II, III) are in G major, 4/4 time, marked *mf* (mezzo-forte). The piano accompaniment is also marked *mf*. The lyrics are: "O - pen up— your door, my friend, and let me come in,— I have wan - dered through this land from end— to end.—". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

Duration: approx. 2:40

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8

I
— come— in from the fire - fly dark - ness to
— I've come home through the fire - fly dark - ness to

II
let me come in, — come in from the fire - fly — dark - ness to
end — to end, — come home through the fire - fly — dark - ness to

III
— come— in from the fire - fly dark - ness to
— I've come home through the fire - fly dark - ness to

11

39 40

I
1. hear your sto - ries a - gain. sing with you a - gain.
2. hear your sto - ries a - gain. sing with you a - gain.

II
hear your sto - ries a - gain. — sing with you — a - gain.

III
hear your sto - ries a - gain. sing — with you a - gain.

15 *f*

I Sing songs of won - der, sing of life be - gun,

II Sing songs of won - der, sing of life be - gun,

III Sing songs of won - der, sing of life be - gun,

f

19 *sub. mp* *f*

I of fire - flies and full moons o-ver mead-ows green.— Sing songs of

II of fire-flies and full moons o-ver mead-ows green.— Sing songs of

III of fire - flies and full moons o-ver mead-ows green.— Sing songs of

sub. mp *f*

sub. mp *f*

23 *2nd time to Coda* \oplus *sub. mp*

I 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 \oplus *sub. mp*

27 *p*

I lil - ies of the spring, — the spring.

II lil - ies of the spring, — the spring.

III lil - ies of — the spring, — the spring.

p *mf*

31 41 Solo *f*


I 

II 


III 




35 41 Solo *f*

I 

II 

III 



Windy Nights

Three-part Mixed and Piano

Robert Louis Stevenson, alt.

Cynthia Gray

[44] With intensity ♩ = 104–108

The piano introduction is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a dynamic marking of *f* (forte). The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment of eighth notes.

5 *mp*

I
II

When - ev - er the moon and stars are set, _____

III

The vocal part (I and II) begins at measure 5 with a dynamic marking of *mp* (mezzo-piano). The lyrics are "When - ev - er the moon and stars are set, _____". The piano accompaniment continues with a similar eighth-note pattern.

mp

Ped. simile

The piano accompaniment continues with a dynamic marking of *mp* and includes a *Ped. simile* (pedal) instruction. The right hand features a melodic line with eighth notes, and the left hand continues with eighth-note accompaniment.

9

I
II

When - ev - er the winds are

III

The vocal part (I and II) begins at measure 9 with the lyrics "When - ev - er the winds are". The piano accompaniment continues with the same eighth-note accompaniment.

The piano accompaniment continues with the same eighth-note accompaniment, providing a steady accompaniment for the vocal lines.

Duration: approx. 2:00

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12

I
II

high,

III

15 *mf legato*

I
II

All night long through the dark and wet,

III

All night long through the dark and wet,

mf legato

18 *sub. p*

I
II

a man goes rid - ing by.

a man goes rid - ing by.

III

a man goes rid - ing by.

sub. p

22 *mf*

I
II

Late in the night when the fires are out,

III

Late in the night when the fires are out,

mf

25 *sub. p*

I
II

when - ev - er the winds are

Why does he gal - lop and gal - lop a - bout, when - e'er

III

Why does he gal - lop and gal - lop a - bout, when - ev - er the winds are

sub. p

sub. p

28 high?

I
II

winds are high?

III

high?

(46)

mp

When - ev - er the trees are cry - ing a - loud, _____

Musical score for measures 32-34. It features three staves: I (Soprano), II (Alto), and III (Bass). The lyrics are: "When - ev - er the trees are cry - ing a - loud, _____". The piano accompaniment is in the bottom two staves. Dynamics include *mp* and *mp*.

And ships are tossed at

Musical score for measures 35-37. It features three staves: I (Soprano), II (Alto), and III (Bass). The lyrics are: "cry - ing a - loud, _____ And ev - er the trees are cry - ing a - loud, _____". The piano accompaniment is in the bottom two staves. Dynamics include *mp*.

sea, _____ *cresc.*

Musical score for measures 38-40. It features three staves: I (Soprano), II (Alto), and III (Bass). The lyrics are: "ships are tossed at sea, _____ And ships are tossed at sea, _____". The piano accompaniment is in the bottom two staves. Dynamics include *cresc.*

41 *mf*

I
II

By, on the high - way, low and loud, _____

III

mf

By, on the high - way, low and loud, _____

sub. p

45 By at the gal-lop goes he. 47

I
II

By _____ at the gal-lop goes he. _____

III

sub. p

By at the gal-lop goes he. _____

49 *mf*

I
II

By at the gal-lop he goes, and then by he comes back at the

III

mf

By at the gal-lop he goes, and then by he comes back at the

sub. p

52 when - ev - er the winds are high. _____
 gal - lop a - gain, when - e'er _____ winds are
sub. p
 gal - lop a - gain, when - ev - er the winds are high. _____

55 Ah _____
 high. _____
 Late in the night when the
 Late in the night when the

59 Ah _____
 fires are out, late in the night,
 fires are out, late in the night,

62 Why does he gal-lop a - bout?

I
II
III

Why does he gal-lop a - bout? Oh, why does he gal-lop and

Why does he gal-lop a - bout? Oh, why, why does he

65

I
II
III

gal - lop a - bout?

gal - lop and gal - lop a - bout?

(48)

69 *mp* When - ev - er the moon and stars are set, _____

I
II
III

mp When - ev - er the moon and *mp*

When -

for the Connecticut Northern Regional Middle School
Choir Festival, Christopher Shepard, conductor

She Sings ...

Three-part Mixed and Piano

Words and Music by
Amy F. Bernon

50 Legato, sweeping ♩ = ca. 126

4 *mf*

I Far a - way— in a far - off land lives a
On the grass,— on the cool, green grass that was

II *mf*

Far a - way— in a far - off land lives a
On the grass,— on the cool, green grass that was

III

Duration: approx. 2:00

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7

I
child who loves to sing.— She o - pens up— her—
hers since she could run,— she lies with hair— o - pen

II
child who loves to sing.— She o - pens up— her—
hers since she could run,— she lies with hair— o - pen

III

10

I
frag - ile heart, and her song, it takes— wing.— She sings,
like a fan in the warmth of sum - mer sun.—

II
frag - ile heart, and her song, it takes— wing.— She sings,
like a fan in the warmth of sum - mer sun.—

III

13 *mp*

I
“La, _____ La, _____

II
mp
“La la la— la la la la la la, La la la— la la la la la la,

III
mp
“La la la— la la la la, La la la— la la la,

mp

17 ^{1x 2x} 51 52 *f* 1. 2.

I
La.” _____

II
f
La la la— la la la la la la.” _____

III
f *mp*
La la la— la la la la,” _____ She

Stodola Pumpa

Three-part Mixed with opt. Descant and Piano

Traditional and
Mark Weston

Czech Folk Song
Arranged by Mark Weston

54 With robust vigor ♩ = ca. 132

mf *cresc.* *ff*

f

*Sto - do - la, sto - do - la,

f

f

Duration: approx. 1:35

*Pronunciation: stoh-doh-lah poom-pah

14

I
II
III

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

17

I
II
III

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

20

I
II
III

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

23

I
II
III

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

26

I
II
III

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

29

(55)

I
II
III

33 *mf*

I
II

Up from the val - ley we will make our way,

III

mf

37

I
II

leav - ing be - hind the wor - ries of the day,

III

41

I
II

be - ing at one with all that we sur - vey,

III

45 56

I II *f*
 sing - ing a - loud this joy - ous song. Oh, *f*

III *f*

49

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

III

52

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

III

sub. mp

55

I
II

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

III

sub. mp

58

I
II

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

III

sub. mp

61

I
II

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

III

sub. mp

65 57

I
II

III

sub. p *cresc.*

69 *mf*

I
II

III

Greet - ing the sun - light in the morn - ing

mf

mf

72

I
II

III

air is a hap - py feel - ing

p

75

I
II

well be - yond com - pare. To the —

III

78

I
II

moun - tain - top, we'll soon be there,

III

81

I
II

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

III

(58)

rit. ***f*** ,

rit. ***f*** ,