

SATB

# Go Sing It on the Mountain



## Pepper Choplin

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## Contents

Companion Products, Production Notes.....	2
From the Composer, Vocal Ranges.....	3
<b>1. Rise, O People, and Bring Good News - Choir</b> .....	<b>4</b>
<b>2. A Child Is Gonna Come – Choir with opt. Solo</b> .....	<b>13</b>
<b>3. Call His Name Jesus – Choir</b> .....	<b>23</b>
<b>4. Angel Band – Choir with opt. Trio</b> .....	<b>31</b>
<b>5. Hush, Little Baby – Choir with opt. Duet</b> .....	<b>42</b>
<b>6. Go Sing It on the Mountain – Choir and Descant</b> .....	<b>51</b>
<b>7. Star Eternal – Choir with opt. Solo</b> .....	<b>64</b>
<b>8. Scottish Worship Carol – Choir and Descant</b> .....	<b>72</b>
<b>9. Joyous Nowell to the World – Choir</b> .....	<b>79</b>
Rehearsal and Performance Notes from the Composer.....	90

## Companion Products

65/2073L	SATB Score
65/2074L	SATB Score with Performance CD
99/3630L	Bulk Performance CDs (10-pack)
99/3627L	Accompaniment CD
99/3628L	Split-track Accompaniment CD
99/3629L	SA/TB Part-dominant Rehearsal CDs ( <b>Reproducible</b> )

*Orchestration by Michael Lawrence for 2 Fl, Ob, 2 Cl, Bsn (sub Bass Cl), 2 Hn (sub 2 A Sax), 3 Tpt, 2Tbn (sub 2 T Sax), Tuba, 2 Perc, Timp, Harp, Pno, Acoustic Guitar, Mandolin, Banjo, 2 Vln, Vla, Cello, Bass, Kybd String Reduction*

30/3359L	Full Score
30/3360L	Set of Parts
30/3361L	CD with Printable Parts
30/3362L	Full Score and Parts plus CD with Printable Parts

## Production Notes

The readings may be performed by one or more narrators. Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that’s within your organization and in conjunction with performances of this work.

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*Due to the vast number of differences in computer system setups, we are unable to provide technical support for downloadable images/graphics by either phone or email.*

## From the Composer

It is Christmas again! Following the theme of *Go Sing It on the Mountain*, I've used several folk tunes to help us worship through the Christmas narrative:

- **Arise, O People** – The energy of this *Sacred Harp* tune seems perfectly suited to Isaiah's call up to the mountain.
- **A Child Is Gonna Come** – In the midst of strife and great change, every generation wonders what will become of the world. This original song echoes that concern and offers the promise of Advent.
- **Call His Name Jesus** – The plaintive 17<sup>th</sup> century folksong *Barbara Allen* invokes the quietness of worship as we journey to Bethlehem and call on the holy name of Jesus.
- **Angel Band** – This old folk song's original text calls for the angel band to take us to heaven. Here, I've adapted the text as the angel band announces to the shepherds the news of Christ's birth.
- **Hush, Little Baby** – This folk tune was the first song that I learned on the piano as a child. Its new text helps us experience the wonder and intimacy of mother and Child.
- **Sing It on the Mountain** – Whether we *sing it* or *tell it* on the mountain, this spiritual is a vibrant Christmas expression. In this setting I offer a different tune to each voice and then bring them together to express the celebration party of the shepherds.
- **Star Eternal** – When I peer into the sky, I often remember that the stars were there long before, and will be long after, our time on earth. It is almost a glimpse of the eternal. *Rock of Ages* seemed the perfect song for contemplating the eternal light of Christ.
- **Scottish Worship Song** – The quiet nature of this folk song combines with a new text to create an anthem of heartfelt worship.
- **Joyous Nowell to the World** – This is simply a boisterous celebration combining *The First Nowell* and *Joy to the World*. Enjoy the final hallelujah as you *Go Sing It on the Mountain!*

On pages 90-92, you will find additional insights and rehearsal suggestions for each of these movements.

Because of my experience as a church choir director, I always design my cantatas for performance by choirs both large and small. This worship experience is approximately 40 minutes long and includes narration for one or more speakers. Perform it with piano accompaniment, add a few winds and folk instruments, or use Michael Lawrence's captivating full orchestration, which includes a sprinkling of optional folk instruments including guitar, banjo, and/or mandolin.

— Pepper Choplin

The image shows four staves of musical notation, one for each voice part: Soprano, Alto, Tenor, and Bass. Each staff begins with a clef (treble for Soprano and Alto, bass for Tenor and Bass) and a key signature of one flat (B-flat). The notes are as follows:

- Soprano:** Treble clef, one flat. Notes: B-flat (first space), G (second space), F (second space).
- Alto:** Treble clef, one flat. Notes: B-flat (first space), G (second space), F (second space).
- Tenor:** Bass clef, one flat. Notes: B-flat (first space), G (second space), F (second space).
- Bass:** Bass clef, one flat. Notes: B-flat (first space), G (second space), F (second space).

A diagonal line connects the notes from the Soprano staff down to the Bass staff, indicating a melodic line that descends across the voices.

# 4 1. Rise, O People, and Bring Good News

SATB and Descant

Words by **Pepper Choplin**  
Based on **Isaiah 40:1-5, 9-11**

Arranged with New Music  
by **Pepper Choplin**  
from *The Sacred Harp*, 1844

- Narrator 1:** (*music begins*) Comfort, O comfort my people, says your God. Speak tenderly to Jerusalem, and proclaim to her that her sin has been pardoned.
- Narrator 2:** A voice is calling in the wilderness, "Prepare the way of the Lord; make straight in the desert a highway for our God."
- Narrator 1:** And the glory of the LORD will be revealed, and all people will see it together. For the mouth of the Lord has spoken.
- Narrator 2:** You who bring good news to Zion, go up on a high mountain.
- Narrator 1:** (*increasing in volume and enthusiasm*) You who bring good news to Jerusalem, lift up your voice with a shout; lift it up, do not be afraid. Say to the towns of Judah:
- Both:** Behold, here is your God!" (*Isaiah 40:1-3, 5, 9*)

① Smoothly ♩ = ca. 108

5

10

15 **Faster, in two** ♩ = ca. 60 (end narration)

*p*

*mp*

*f*

*rit.*

① indicates CD track number.

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19

23

②

27

SA *f*

Rise, O peo-ple, and bring good news; go— on up to the moun - tain.

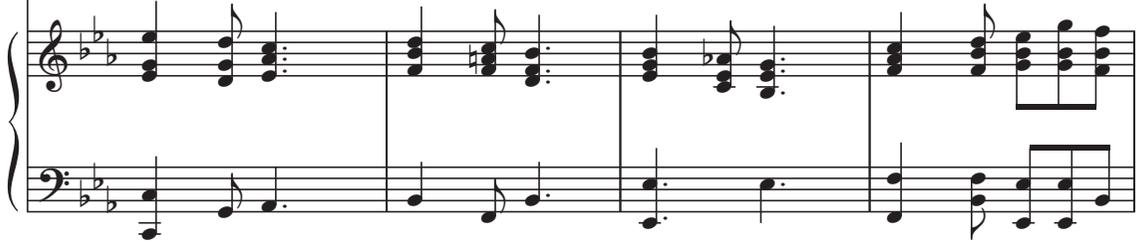
TB *f*

31

Share the mes-sage and bring with you pow-er - ful sing-ing and shout - ing.



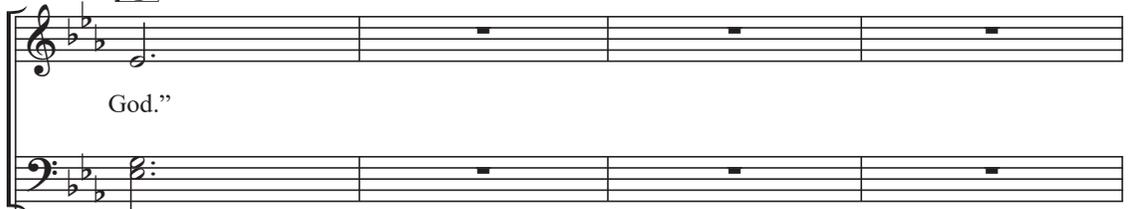
Lift your voice and do not fear. Share it bold - ly, strong and clear.



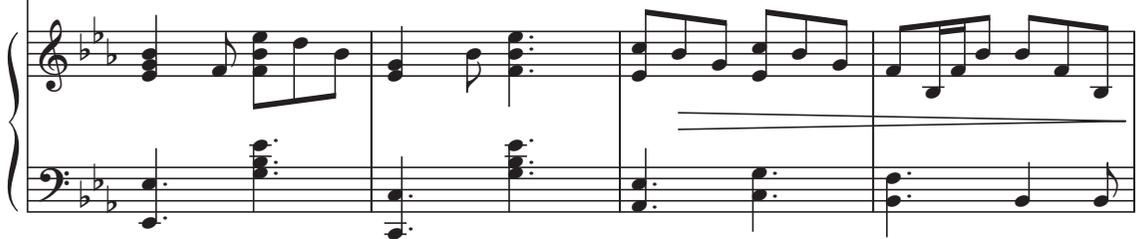

Tell the cit - ies un - til they hear, "Come, - be - hold - the Lord your



③



God."



# 2. A Child Is Gonna Come

13

SATB with opt. Solo

Words and Music by  
**Pepper Choplin**

Quoting *O Come, O Come, Emmanuel*

**Narrator 1:** With a mighty shout, we celebrate the coming of the Lord and say, "Behold! Here is your God!"

In the Bible, many of the great men and women would go to the mountains to worship God in a powerful way. We gather today to go up to a *higher* place and experience the Lord's presence as we tell the story of Christ's birth.

Though we celebrate with a loud voice, God tells us to comfort...*comfort* the people around us and speak tenderly to those who need to hear a voice of hope and peace. We are here to sing it boldly on the mountain, to tell the Christmas story to all who will hear. But we also take time to speak a quiet word of hope to those who are suffering, who need to feel the Lord's presence. Many around us are grieving and full of despair. To these, we echo the prophet's words and say, "Comfort, comfort my people." Take courage and be hopeful. For soon a *Child is going to come* and bring peace, love and joy. (*music begins*)

6 Slow and soulful ♩ = ca. 60

mp

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line. The tempo is marked 'Slow and soulful' with a quarter note equal to approximately 60 beats per minute.

4 Solo (opt. Sopranos) mp

The news is— trou-bl-in'; — the world is—

The vocal solo is written for a soprano and is marked 'mp'. It begins with a rest for 4 measures, followed by a melodic line. The piano accompaniment continues with the same rhythmic pattern as the introduction.

6

7

strug-gl-in', — but soon, ver - y soon a Child is gon-na

The vocal solo continues with the lyrics 'strug-gl-in', — but soon, ver - y soon a Child is gon-na'. The piano accompaniment remains consistent throughout.

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8 Solo (opt. Sopranos)

come. Man - y are bur - dened; — their hearts are —

SA *mp*

TB *mp*

Bur - dened, they are bur - dened; —

10 8 *poco accel.* (end Solo)

hurt-in', — but soon, ver - y soon a Child is gon-na come.

SA *poco accel.*

TB *poco accel.*

hurt-in', they are hurt-in', but soon, ver - y soon a Child is gon-na come.

*poco accel.*

13 SA *mf* With more movement ♩ = ca. 66

For un - to us a Child\_ is born, un - to us a Son\_ is

TB *mf*

With more movement ♩ = ca. 66

*mf*

15

giv - en,\_\_\_\_\_ He will be a gift to the world.\_\_\_\_\_ Re - joice,\_\_\_\_\_

*f*

17

re-joice.\_\_\_\_\_ O\_ come to us, Em-man - u-

*poco rit.*

O\_ come to us, Em-man - u-

*f*

*poco rit.*

8vb

# 3. Call His Name Jesus

SATB

Words by  
**Pepper Choplin**

Arranged by  
**Pepper Choplin**  
Traditional Folk Song

**Narrator 2:** As humanity waits, heaven prepares the way for the Child to come. In a tiny corner of the world, a young woman is visited by an angel. The angel tells her that soon she will give birth to a Son who will be great and will be called the Son of the Highest. His kingdom will last forever.

The angel gives her the name she will call Him. It is a name that will be higher than any other name in heaven or on earth. But at the time of His birth, His mother quietly gives Him the name that we call on today.

We join Mary as we call His name...Jesus. (*music begins*)

**13** Peacefully ♩ = ca. 63  
SA *rit.* *mp*

Peacefully ♩ = ca. 63 *mp* *rit.* The

5 *a tempo*  
an-gel came to Na-za-reth and said these words to Mar-y:— “The

9 **14**  
Lord is with you,— bless-ed one.” But Mar-y was a - fraid.

13 SA *rit.* *a tempo*

TB *mp*

The an-gel said, "Now do not fear for

*mf* *rit.* *mp* *a tempo*

8<sup>va</sup>

17

you have found God's fa - vor. — Be - hold you shall bring —

20 (15) *mp* *accel.* *f*

and call His name — Je - sus. — He

forth a Son and call His name — Je - sus. —

*accel.*

24

With more motion ♩ = ca. 69

shall be great and will be called 'The Son of the Most

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'With more motion' with a quarter note equal to approximately 69 beats per minute. The lyrics 'shall be great and will be called 'The Son of the Most' are written below the vocal line. A dashed line above the vocal line indicates a phrase that spans across the two staves.

With more motion ♩ = ca. 69

*f*

The second system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked with a forte dynamic (*f*). The accompaniment features a steady eighth-note bass line and chords in the treble.

27

High.' And God shall give to Him a throne; His King-dom shall not

The third system continues the vocal line and piano accompaniment. The lyrics 'High.' And God shall give to Him a throne; His King-dom shall not' are written below the vocal line. The piano accompaniment continues with similar rhythmic patterns.

The fourth system shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with the same rhythmic and harmonic structure as the previous systems.

31

(16)

*mf rit.*

end; His King-dom shall not end." *mp*

The fifth system begins with a circled number 16 in a box. The lyrics 'end; His King-dom shall not end.'" are written below the vocal line. The piano accompaniment is marked with a mezzo-forte dynamic (*mf*) and a ritardando (*rit.*). The system concludes with a mezzo-piano (*mp*) dynamic marking.

Then

*mf rit.*

The sixth system shows the piano accompaniment for the fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked with a mezzo-forte dynamic (*mf*) and a ritardando (*rit.*). The system concludes with a mezzo-piano (*mp*) dynamic marking.

# 4. Angel Band

SATB with opt. Trio

Stanzas by **Pepper Choplin**  
Refrain by **Jefferson Hascall**, 1860,  
Adapted by **Pepper Choplin**

Arranged by  
**Pepper Choplin**  
Tune by **William Bradbury**, 1862

(20) Country waltz (swing eighths) ♩ = ca. 116

5 TB *mp*

Now

9

there were shep-herds out in the field. They

13 *mf* SA *mf*

watched their flocks by night. Then

17 SA  
all of a sud - den the an - gel came; - the

TB

21 21 *f*  
shep - herds - shook with - fright.

25  
O come, an - gel band.

29

Come and a - round us stand. O

33

bear us sweet news of the Ba - by's birth, our

37

Sav - ior, Christ the Lord. O

# 5. Hush, Little Baby

SATB with opt. Duet

Words by  
**Pepper Choplin**

Arranged by  
**Pepper Choplin**  
Based on a Traditional Folk Song

**Narrator 2:** The angels bear sweet news of the Savior's birth. We follow the shepherds to the manger to see the newborn miracle. As we come into the presence of the Lord, we cherish the quiet moments with Mary as she holds the baby in her arms.

Here, we may experience the warmth of His holiness in an intimate way. (*music begins*)

[26] Comfortably folk  $\text{♩} = \text{ca. } 63$

Musical score for the beginning of the piece. It features a piano introduction in 4/4 time with a tempo of approximately 63 beats per minute. The music is marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The piano part consists of a simple, rhythmic accompaniment in the right hand and a steady bass line in the left hand.

5 Solo (Mary), opt. SA

Musical score for the first vocal line, marked *mp*. The vocal line begins with a rest for 4 measures, then enters with the lyrics "Hush, lit-tle Ba - by, don't You cry." The piano accompaniment continues with the same rhythmic pattern as the introduction.

9

Musical score for the second vocal line. The vocal line begins with a rest for 4 measures, then enters with the lyrics "Lis-ten to Your moth-er's lul - la - by." The piano accompaniment continues with the same rhythmic pattern as the introduction.

13 Solo (Mary), opt. SA

Now Your eyes are o - pen wide.

Solo (Joseph), opt. TB

17 (27)

look - ing at the fac - es by Your side.

20

*mp*

Hush, lit - tle ba - by, have You heard.

23 *mp*

Have You heard You have been caus - ing quite a stir?\_\_\_\_\_

\_\_\_\_\_ You have been caus - ing quite a stir?\_\_\_\_\_

27 *mp*

Shin - ing to

An - gels and a shin - ing star\_\_\_\_\_

31 28 *mf* (end Solo)

tell the world how spe-cial You are.\_\_\_\_\_

tell the world how spe-cial You are.\_\_\_\_\_

(end Solo)

# 6. Go Sing It on the Mountain

SATB and Descant

Words and Music by

**Pepper Choplin**

Incorporating *Go, Tell It on the Mountain*

33 Broadly  $\text{♩} = \text{ca. } 69$   
SA **f**

TB **f** Let's

Broadly  $\text{♩} = \text{ca. } 69$   
*mp cresc. poco a poco*

5  
go up to the moun-tain to cel - e - brate the birth. We'll

**f**

9 (34)

sing the proc - la - ma - tion and share with all the earth.

13 *poco accel.*

*poco accel.*

16 **Brightly**  $\text{♩} = \text{ca. } 80$

\*B *mf*

Let's go up, sing it on the moun-tain, o-ver hills, and ev - 'ry-where.

**Brightly**  $\text{♩} = \text{ca. } 80$

*mf*

20

(35)

Let's go up, sing it on the moun-tain: Je - sus Christ is born.

24

\*T *mf*

Go sing it on the moun-tain and sing it ev - 'ry-where, - and

28

(36)

go sing it on the moun-tain that Je - sus Christ - is born.

# 7. Star Eternal

SATB with opt. Solo

Words by  
**Pepper Choplin**

Arranged by  
**Pepper Choplin**

Tune: TOPLADY by **Thomas Hastings**, 1830,  
and Quoting *We Three Kings of Orient Are*

**Narrator 2:** Jesus Christ is born! What a wonderful reason to celebrate! Jesus, who is the Light of the World, has come to bring us a new life of hope and joy.

**Narrator 1:** But as we walk this earth, it is easy to lose sight of the light He brings. Sometimes, our eyes can become covered by the darkness of the world. Sometimes, we forget to look beyond our troubles and see the light of hope and power that is offered to us.

**Narrator 2:** The wise men followed the light of the star for many days until it led them to the Child. Let's fix our eyes on the holy light of Christ and let it shine on our path as we draw closer to the Lord.  
*(music begins)*

With steady, forward motion ♩ = ca. 69

(46)

*mp*

4 Solo (opt. Sopranos) *mp*

Star e - ter - nal, fill the skies. Light the-

7

road be-fore our eyes. Pierc-ing star in deep-est

10

blue, by our faith we fol-low you. Star e-

13

ter - nal, now we ask, "Shine your\_ light up-on our

16

*poco accel.* Solo (opt. Sopranos) *mf* Slightly faster ♩ = ca. 63  
Star e - ter - nal, help us

*poco accel.* SA *mf cresc.*  
path." Star e - ter - nal, — *mf cresc.*

TB

*poco accel.* *mf* Slightly faster ♩ = ca. 63

19

see vi-sions of e-ter-ni - ty. You were

— help us see vi-sions of e - ter - ni-ty.

22

there be-fore our birth. You'll be shin - ing when we leave this

You were there be - fore our birth, shin-ing when we

# 8. Scottish Worship Carol

SATB and Descant

Words by  
Pepper Choplin

Arranged by  
Pepper Choplin  
Based upon a Traditional Folk Song

**Narrator 1:** The wise men worshiped the Child and offered Him their precious gifts. Since that day, countless generations before us have gathered to offer the Lord *their* gifts of adoration and praise.

Now this is *our* time. Let us embrace this moment as *our* generation gathers before the Lord. While we have living breath, let us do our part and *worship* in the presence of Jesus Christ our Lord. (*music begins*)

(51) **Mystical and smooth** ♩ = ca. 40 SA *mp*  
Sweet

**Mystical and smooth** ♩ = ca. 40 *mp*

5  
Child from heav-en, — prom - ised One, You stir — our souls and

8  
warm our hearts. And so we — rise to — do our part and

(52)

11 SA *poco accel.* With more movement ♩ = ca. 42

wor - ship You, O Lord. Al - le -

TB *mp*

With more movement ♩ = ca. 42

*poco accel.*

14

lu - ia, al - le - lu - ia,

17

al - le - lu - ia, al - le - lu -

*mp*

*mp*

*mp*

53

ia.

*mf*

We

fol - low the wise men's — an - cient path to bow — be - fore You —

*mf*

*mf*

We'll sing a — car - ol — for a - while and

Ho - ly Child.

54



10

well, No - well.

14

*poco rit.*

well. Born is the King of Is - ra -

*poco rit.*

18

Brightly ♩ = ca. 90

(58)

el.

Brightly ♩ = ca. 90

(58)

21

*mf*

Joy, to the world, the Lord of light is come. Let

23

earth re - ceive her great and might - y King, her might - ty King. Let

*mf*

Let

25

ev - 'ry heart pre - pare Him room,

ev - 'ry heart pre - pare Him room, and

## Rehearsal and Performance Notes from the Composer

### Rise, O People and Bring Good News – p. 4

This is a *Sacred Harp* tune which was originally sung with a lot of power and spirit. In m. 27, write “hearty” and sing with body. Narrators, begin here with a warm, comforting tone and crescendo gradually. Speak the text slowly so listeners can grasp its message. I’ve designated two narrators, but you may use just one.

- M. 28, 32 – Write “oo” above *news* and *you*. Round the lips for a pretty tone.
- M. 47 – Circle *comfort*; this stanza reassures the listeners.
- M. 61 – Write “sparkle.”
- M. 67 – Write “caring,” as the mood shifts again. This is a warm, beautiful text straight from scripture.
- M. 88 – Write “open the gate!” and welcome the Savior. Sing with an expanded chest and plenty of space in the jaw and throat. Try rehearsing it with everyone showing their biceps—it works!
- M. 106 – Write “drop the jaw” and feel the roundness of the final tones.

### A Child Is Gonna Come – p. 13

Here, we connect with the sense of Israel’s yearning for the Messiah. The text begins with inward pain and gradually brightens into hopeful celebration. In many places, it will be helpful to write in the final consonants to be sung on the rests: “mih, dih,” etc.

- M. 5-6 – Underline the words *troublin’* and *strugglin’*, and sing towards them. Repeat this in similar places.
- M. 9 – Circle the tenuto marks and emphasize each syllable to add to the anguish of the text.
- M. 12 – Put an arch above *come* for a round vowel, then write “mih” at the rest.
- M. 14 – Circle *Son* and lean on the B-flat.
- M. 15 – Write “nih” on the rest.
- M. 16 – Circle each *rejoice* and put a little “flash” on the eighths.
- M. 20 – Write “strong.” Sing with a strong, soulful tone within the *mp* dynamic.
- M. 24 – Circle *encouraged* and follow the mood. Put a little bounce in the eighths in m. 25.
- M. 35 – Write “get ready” and swell to the celebration.
- M. 37 – Sopranos and tenors, write “soar!” Altos and basses, hold your own!
- M. 45 – Write “contest” and see which section can sing its part with the most expression.
- M. 58 – Write “arrive” and feel the moment.

### Call His Name Jesus – p. 23

What a beautiful folk melody! Enjoy the rising and falling of the phrases and use that motion to communicate the text. Altos may need to mark their larger skips of the fourth.

- M. 17 – Write “raise brows” and feel the tone in the head.
- M. 24 – Write “majesty” and add pomp to the higher notes in this section.
- M. 49 – Basses, mark the skip to beat 3.
- M. 64 – Write “intimacy.”
- M. 71 – Draw a line from *sleep* and write the consonant “p” at the barline.
- M. 76 – Write “echo” for the final utterance of the name.

### Angel Band – p. 31

When I first tried this piece with singers, it sounded too straight. So I added more rhythms to achieve a relaxed gospel-quartet feel. The sixteenth notes shouldn't be forced, but sung like grace notes. Emphasize the first beat of each measure to create the gospel-waltz motion.

- M. 8 – Write “tell the story.”
- M. 38, 139 – Write “st” right on the rest for a precise cutoff.
- M. 97 – Write “strong quartet.”
- M. 114 – Write “full-bodied” and sing from the bottom of your diaphragm.

### Hush, Little Baby – p. 42

For the opening verses, vocal warmth is more important than heavy tone. High eyebrows and an inward smile will help to communicate the scene. Enjoy the interplay of the voices at places like m. 23. The final section (m. 76-end) is intended to communicate the love and connection between God and the world. The piano left hand should be played in a relaxed clock-like fashion, imagining a guitar or harp.

- M. 35 – Write “lightly and precisely” to allow the parts to move without bogging down, especially in the bass part.
- M. 50-51 – Note the “musical tears” in the piano.
- M. 56 – Men, write “easy” in order to blend with the women.
- M. 58 – Write “swell” and circle the crescendo.
- M. 69 – Write “drop jaw.”
- M. 76 – Write “breath and heartbeat” to experience the easy rhythm of this section.

### Go Sing It on the Mountain – p. 51

Keep the eighth notes very even. Feel the ticking clock; don't go so fast that it sounds confused. Steady tempo will add to the energy. Have an “energy competition” between voice parts to make the polyphonic sections come alive. Hold on. Have fun!

- M. 4 – Write “calling out” as if you are in a field.
- M. 16 – Write “stage” and sing it as if you were in a staged musical. This will give it extra brightness and energy. All the voice parts should do the same at their respective entrances. Make it sparkle.
- M. 23 – You may have basses sing the upper A here for strength.
- M. 26 – Place a check on the rest for the precise cutoff on beat 2.
- M. 48 – Altos, sing it strong, and use your fluty head voice on the top notes.
- M. 56 – Sopranos, circle the line to remind you to slide the note naturally.

### Star Eternal – p. 64

Feel the slow steady pilgrimage as we follow God's light. At m. 18, write “deep gospel.” Follow crescendos and sing toward the second measure of each phrase. Put a hash mark above each eighth note to give them a little detached emphasis.

- M. 27 – Make a big deal out of the dynamics here.
- M. 32 – Write “Arise.” There is a double meaning here as we approach the Lord in the manger, but also look forward to heaven.
- M. 36 – Write “worship.”
- M. 59 – Write “into the distance.”
- M. 61 – Men, this will be easy to sing if you relax and lighten the tone.
- M. 66 – Write “float” as you sustain the tone.

**Scottish Worship Carol – p. 72**

“Mystical” is the word here as we lift our worship to heaven. At the choir’s first entrance, write “fog on lake” and let the tone move freely. Enjoy the rising and falling of each phrase.

- M. 13 – Draw an arch above each syllable to keep the jaw low and the tone round. Enjoy the rising and falling of each phrase.
- M. 14 – Write “oo” for a pure vowel.
- M. 23 – Circle the first note to remind you of the natural speech rhythm of *follow*.
- M. 27 – Do the same on beat 2 for *carol*.
- M. 42 – Write “stand tall” and sing with extra breadth.
- M. 49 – Circle *worship* and do so!
- M. 61 – Write “levitate” and suspend the tone as you lift the phrase upward.
- M. 63 – Draw an arch above the text and round the tone.

**Joyous Nowell to the World – p. 79**

This is a mix of bluegrass, Irish and baroque. Sing the sixteenth notes with extra energy and precision. Sing *joy* like a camera flash with plenty of “J.” At m.18, play the left hand as a keyboard player in an Irish band: very relaxed and dancelike.

- M. 4 – Write “invite” and try to draw the listener into the message.
- M. 6-12 – Circle the “no breath” markings and put a check on the rests as in the men’s vocals, m. 7.
- M. 21 – Write “dance.”
- M. 26 – Men, write “strong.”
- M. 41 – Men, mark this text to remind you of the “repeat-ing!”
- M. 45 – Write “brass” and sing percussively.
- M. 46 – Sopranos, write “shake head” to make the sixteenth lively.
- M. 64 – Men, on beat 4, write “joy” to prepare you for the next measure.
- M. 77-78 – Write checks on each rest to remind you.
- M. 80 – Write “simply jaw dropping” for an awe-inspiring vowel.