

SATB

Go Sing It on the Mountain



Pepper Choplin

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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 (Reproducible)

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.

To access these files, please visit www.lorenz.com/downloads and navigate to the desired folder. PC users should right click and choose “Save Target As...” and Macintosh users should click and hold the link, then choose “Save Target As...” We have provided standard file formats that should be usable in most page layout or word processing software.

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 17th 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: Soprano (G4), Alto (F4), Tenor (D3), and Bass (C2). A diagonal line connects the notes from the Soprano staff down to the Bass staff, indicating a melodic line.

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

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.



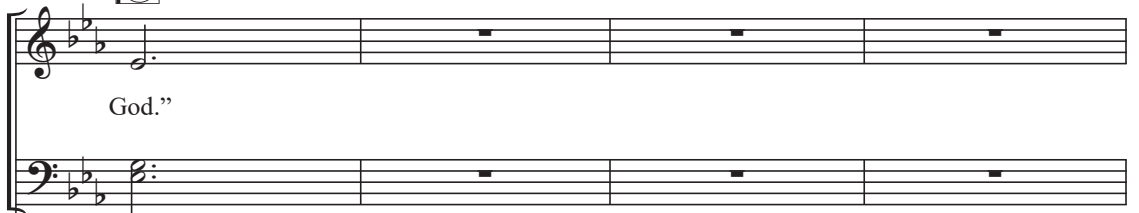
Lift your voice and do not fear. Share it bold - ly, strong and clear.




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

4

Solo (opt. Sopranos) mp

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

6

7

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

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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.

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.

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^{va}

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. —

f

accel.

24 **With more motion** ♩ = ca. 69

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

With more motion ♩ = ca. 69

f

27

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

31 (16) *mf rit.*

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

mf rit.

Then

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 $\text{♩} = \text{ca. } 63$

mp

4/4

The piano introduction consists of two staves. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment of quarter notes. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

5 Solo (Mary), opt. SA

mp

Hush, lit-tle Ba - by, don't You cry.——

5

The vocal solo begins at measure 5. The melody is simple and gentle, consisting of quarter and eighth notes. The piano accompaniment continues with the same harmonic pattern as the introduction. The lyrics are: "Hush, lit-tle Ba - by, don't You cry."

9

—— Lis-ten to Your moth-er's lul - la - by.——

9

The vocal solo continues at measure 9. The melody remains simple and gentle. The piano accompaniment continues with the same harmonic pattern. The lyrics are: "Lis-ten to Your moth-er's lul - la - by."

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._____

mf (end Solo)

tell the world how spe-cial You are._____

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

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)

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked *mp*. The score is divided into three systems. The first system (measures 1-3) features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and moving lines. The second system (measures 4-6) includes a vocal solo for soprano, marked *mp*, with lyrics: "Star e - ter - nal, fill the skies. Light the-". The piano accompaniment continues with chords and moving lines. The third system (measures 7-9) continues the vocal solo with lyrics: "road be-fore our eyes. Pierc-ing star in deep-est". The piano accompaniment continues with chords and moving lines.

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

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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.” TB *mf cresc.*

poco accel. 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 -

mp

TB

With more movement ♩ = ca. 42

poco accel.

14

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

17

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

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, No - well, No - well, No - well, No - well, No - well, No - well.

14

well. Born is the King of Is - ra -

poco rit.

18

Brightly ♩ = ca. 90 (58)

el.

Brightly ♩ = ca. 90

21

mf

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

mf

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.