

Mystic Chorus

Fall 2023: "THERE WILL ALWAYS BE SINGING"

Led by Guest Director Mike Pfitzer

MUSIC PACKET #1

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Akanamandla

Zulu Freedom/Church song. Taught orally and published in Sing!
Village Harmony, ed. Patty Cuyler. Northern Harmony Publishing Co.

A-ka-na-man-dla, ha-lle-lu-jah
A-ka-na-man-dla, U Sa-tha-ne

Sim-du-ma-zi-le, ha-lle-lu-jah
Sim-du-ma-zi-le, ha-lle-lu-jah

Sim-sa-bi-si-le, ha-lle-lu-jah
Sim-sa-bi-si-le, ha-lle-lu-jah

He has no power. Hallelujah.
Satan has no power.

He has been cheated. Hallelujah.

He flees far from us. Hallelujah.

Dedicated to *High Rocks for Girls*; Hillsboro, West Virginia

Be Like the Bird

VICTOR HUGO

a round in five parts

ABBIE BETINIS

1 Be like the bird that, paus-ing in her

2 flight a - while on boughs too slight,

3 feels them give way be - neath her, and

4 sings, and sings, and sings

5 — know - ing she hath wings.

Copyright © Abbie Betinis (ASCAP), 2009

Abbie writes: This canon was composed in 2009, just after I'd completed cancer treatment for the second time. My parents and I sent it out as our Christmas card that year which continued a tradition started in 1922 by my great-grandfather, Rev. Bates G. Burt and was carried on by his son Alfred Burt, now famous for carols like "Caroling, Caroling" and "Some Children See Him."

This particular canon, inspired by my own struggle, is dedicated to *High Rocks for Girls*, an innovative school for middle and high school girls, founded by Susan Burt in the mountains of rural West Virginia. May *High Rocks* continue to educate, empower, and inspire each girl to know that "she hath wings."

Abbie Betinis Music Co.

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Order copies online at www.abbiebetinis.com

BRIDGE OVER TROUBLED WATER

for S.A.T.B. voices and piano*

Words and Music by

PAUL SIMON

Arranged by

KIRBY SHAW

Performance note: For stylistic authenticity, listen and watch Luther Vandross and Jennifer Holliday on the HBO video "The All-Star Gospel Session" (1987).

With strength and conviction (♩ = ca. 76)

SOPRANO ALTO

1 *f* 2

I'll be your bridge — o'er trou - bled wa -

(unis.) *f* (mel.)

TENOR BASS

With strength and conviction (♩ = ca. 76)

PIANO

f

3 4 *solo (or Altos)* (tutti)

- ter, — when you're down, — when you're down, I will car -

5 6 7 8

- ry — you like a bridge — o'er trou - bled wa - ter, — I will lay — me.

Performance Time: Approx. 5:30

* Also available: SAB D-420

Instrumental Score and Parts LB-308

Performance / Accompaniment Cassette MC-126

9 10 11 12 (unis.) *mp*

down. When you're (unis.) *mp*

Bb2(no 3rd) Eb2/Bb Bb2(no 3rd) Eb2/Bb

A 14 15 16

wea - ry, feel-in' small, when tears are

Bb2(no 3rd) Eb2/Bb Bb2(no 3rd) Eb2/Bb

17 18 19

in your eyes I will dry them all;

Bb2(no 3rd) Eb2/Bb Bb Cm/G Bb/F Eb Bb/D Cm7

20 21 *grad. cresc.* 22 23

I'm on your side. — Oh, when times get rough —

grad. cresc.

Bb F/A Gm F F/A F/C Bb F/A

grad. cresc.

24 25 26 *f*

and friends just can't — be — found, — like a

Gm Bb/F Bb Eb2 Eb Csus C F Bb Bb2/D

27 28 29

bridge o - ver trou-bled — wa-ter — I will lay me down..

Eb Dm7 Cm7 Cm/Bb Bb Gm7 Cm7 D9 D/F#

30 31 32

Like a bridge o - ver trou- bled wa - ter

Gm Bb Bb/D Eb F/Eb Dm7 Gm7

33 34 35 36

I will lay me down.

Cm7 Ebm6/Gb Bb Cm/Bb Bb N.C.

mf

37 39

(B)

(div.) *mf*

(unis. or solo*) *mf* Oo oo hoo

When you're down and out, when you're on the

Fsus F Bb Cm/Bb

f *mf*

40 41 42

oo— oo hoo—

street, my Lord, when eve - ning falls so hard.

Bb Cm/Bb Bb

43 44 45

(unis.) 3

so hard, com - fort_ you. grad. cresc.

I will com - fort_ you. I'll take_ your part...

Cm/Bb Bb Cm/G Bb/F Eb Bb/D Cm7 Bb F/A Gm7

46 47 48

cresc. (div.)

when dark - ness comes.

Oh, when dark - ness comes

F F/A F/C Bb F/A

grad. cresc.

49 50 51 s. *f*
 ah. Like a
 (solo melody T. *f* over full choir)
 and pain is all a round, —
 Gm Bb/F Bb Eb C/E Fsus F Bb Bb/D

52 53 54
 bridge o - ver trou - bled wa - ter I will lay me down..
 Eb Dm7 Cm7 Cm/Bb Bb Gm7 Cm7 D9 D7/F#

55 56 57
 Like a bridge o - ver trou - bled wa - ter
 Gm Bb Bb/D Eb F/Eb Dm7 Gm7

58 59 60

solo (or Basses) *(end solo)* *I'll be your bridge. (unis.) (mel.)*

I will lay me down.

Cm^7 Ebm^6/Gb Bb Bb/D $Eb6$ Bb

61 62 63

o'er trou-bled wa - ter, — when you're down — *solo (or Basses)* *I will car- (unis.)*

when you're down

64 65 66

— ry — on like a bridge — o'er trou - bled wa - ter, — I will lay.

67 68 69 70

me — down.

Bb Cm/Bb $Eb6/Bb$ Bb

mf

(unis. or solo*) C

71 *mf* 73

Sail on sil - ver girl, sail on — by. —

Sail on — sil - ver girl,

f *mf*

Eb/F *F* *Bb* *Cm/Bb*

74 75 76

Your time — has come — *no breath* to shine. —

sail on by. —

Bb *Cm/Bb* *Bb*

77 78 79

All your dreams are on their way. See how they shine. —

(solo over full choir) *f*

Cm/Bb *Bb* *Cm/G* *Bb/F* *Eb* *Bb/D* *Cm7* *Bb* *F*

80 (solo) 81 82

Oh, if you ev - er need — a friend, —

(unis.) need — a friend.

F/A F/C Bb Bb/A

83 84 85 (solo melody over full choir)

look a-round, — I'm sail - ing ah — Like a

Gm Bb/F Eb C/E Fsus F Bb Bb/D

86 87 88

bridge o - ver trou- bled — wa - ter — I will ease your mind..

Eb Dm7 Cm7 Cm/Bb Bb Gm Gm7 Cm7 D9 D/F#

89 90 91

Like a bridge o - ver trou-bled wa - ter

Gm Bb Bb/D Eb F/Eb Dm7 Gm7

solo (or Sopranos)
I will ease your mind.

92 93 94

(tutti)
I'll be your bridge.

(unis.)

Cm7 Ebm6/Gb Bb Eb Eb6 Bb

mp *f*

95 96 97

solo (or Sopranos) *(tutti)*
o'er trou - bled wa - ter, when you're down, when you're down, I will car-

98 ry___ you like a bridge___ 99 o'er trou - bled wa - ter___ 100 I will lay, -

Bb/D Bb/Eb Fsus

mf

101 *cresc.* 102 (div.) 103 *f cresc.* 104 *rit.*

I will lay___ me down,___ lay me

cresc. *f cresc.*

F Cm7 Fsus F Bb Eb *gtr* Cm7 Eb/F

cresc. *f cresc.* *rit.*

105 *ff* 106 107 108

down. *ff*

Bb sus Bb Cm/Bb Cm/F Cm/Bb Bb *gtr*

ff *δyb*

A-1906

Commissioned by Sedgwick Middle School, West Hartford, Connecticut

How Can I Keep From Singing?

for SA(T)B Chorus and Piano

Quaker Hymn (c. 1800)

arranged by Gwyneth Walker

♩ = 108 with energy and celebration

Soprano
Alto

Tenor (opt.)
Bass

♩ = 108 with energy and celebration

Piano *mf*

poco Ped ad lib.

4

mf My life flows on in end - less song a -

mf My life flows on in end - less song a -

7

bove earth's la - men - ta - tion. — I hear the real though

bove earth's la - men - ta - tion. — I hear the real though

10

dis-tant song that hails a new cre-a-tion. *mf*

dis-tant song that hails a new cre-a-tion. Through

14 **A**

mf

It

all the tu-mult and the strife I hear the mus-ic ring-ing. *p*

18

p

sounds an e-cho in my soul, how can I keep from

p

how can I keep from

f

21

f sing - ing? _____

f sing - ing? _____



23

mf What

p delicately



25 **B**

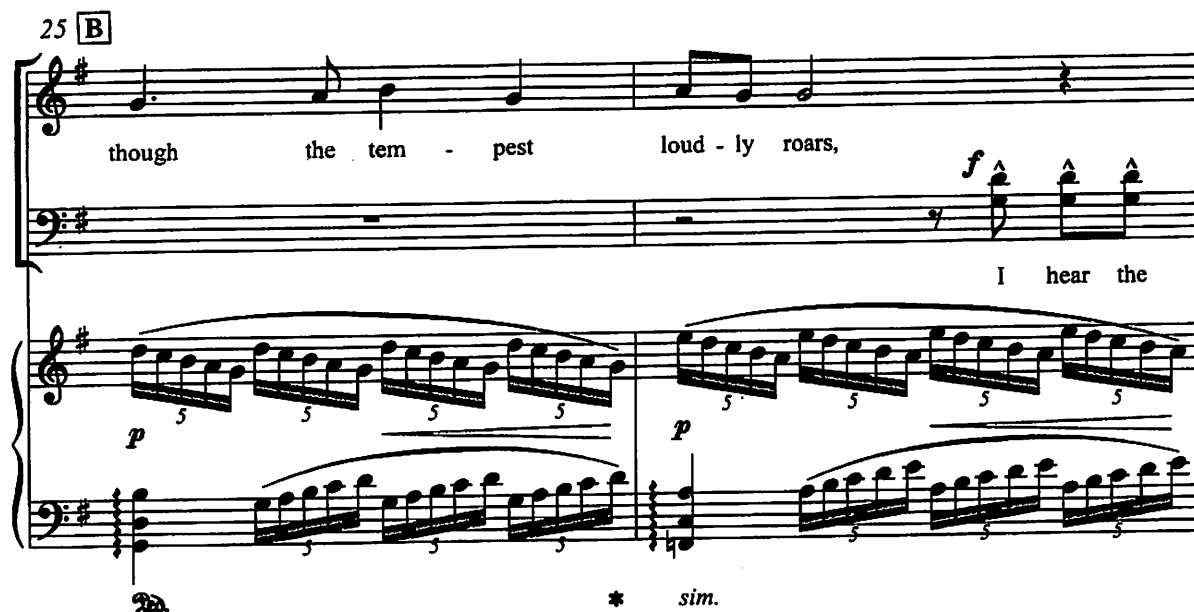
though the tem - pest loud - ly roars,

f I hear the

p 5 5 5 5

p 5 5 5 5

sim.



6

27

f I hear the truth, it's liv - ing! — *mf* What

truth, it's liv - ing! —

p sim. 5 5 5 5

29

though the dark - ness round me close, *f* songs in the

(*p*)

31

f songs in the night it's giv - ing! — *mf* No —

night it's giv - ing! — *mf* No —

f

33 C

storm can shake my in-most calm while to that rock I'm cling - ing. — (mf)

storm can shake my in-most calm while to that rock I'm cling - ing. — Since

8va... *

Slightly slower (♩ = 88)

37

that love a - bides, — how can I keep,

I be-lieve that love a - bides, — how can I keep, how can I

Slightly slower (♩ = 88)

p *

41

accel. f a tempo ♩ = 108 p

how can I keep from sing - ing? — la la la

can I can I keep from sing - ing? —

accel. a tempo ♩ = 108

mf f *

Musical score for "The Rose Tree" in G major (one sharp). The score is written for four staves: Treble 1, Bass 1, Treble 2, and Bass 2. The key signature is one sharp (F#). The time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The lyrics "The Rose Tree" are written below the Bass 1 staff. The lyrics "The Rose Tree" are also written below the Bass 2 staff. The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* and *p*.

50

keep, how can I keep, how can I can I can I keep? When

keep, how can I keep, how can I can I can I keep? When

52 **E**

ty - rants trem - ble when they hear the bells of — free - dom

ty - rants trem - ble when they hear the bells of — free - dom

55

ring - ing. — When friends re - jice both far and near, — how can I

ring - ing. — When friends re - jice both far and near, —

10

58 F

keep from sing - ing? _____

how can I keep from sing - ing? _____ In pris - on cell, in

61

When

dun - geon dark, our thoughts to them are wing - ing. _____ When

64 Slightly slower ♩ = 88

friends hold cour - age in _____ their _____ heart, _____

friends hold cour - age in _____ their _____ heart, _____ how can I

Slightly slower ♩ = 88

67 *p* *accel.* *a tempo* ♩ = 108

how can I keep, how can I keep from sing - ing? _____

keep, how can I can I can I keep from sing - ing? _____

accel. *a tempo* ♩ = 108

mf *f*

70 *p* **G**

la la la la la la la la la la

p

72

la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la

12

74

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

* *

76

la la la la la how can I keep, how can I keep, how can I

la la la la la how can I keep, how can I keep, how can I

78

can I can I keep? No — storm can shake my in-most calm while

can I can I keep? No — storm can shake my in-most calm while

81

Slower ♩ = 88

to that rock I'm cling - ing. — I be -

to that rock I'm cling - ing. — Since I be - lieve —

Slower ♩ = 88

84

I be - lieve that

lieve that love a -

that love a -

86

p bides, —

p bides, — *(p)* how can I

14

88

(p) *accel.*

how can I keep, how can I keep how can I

keep, how can I can I can I keep how can I

sim.

90

a tempo ♩ = 108

can I can I keep from sing - ing? _____

can I can I keep from sing - ing? _____

a tempo ♩ = 108

92

p **I**

la la la la la la la la la la

p

94

la la la la la la la la la la la la la la

p

sim.

96

la la la la la la la la la la la la la la

accel. to end

5

accel. to end

98

la la la la la how can I keep, how can I keep, how can I

la la la la la how can I keep, how can I keep, how can I

100

f

can I can I keep from sing - ing, sing - ing,

can I can I keep from sing - ing, sing - ing,

102

sing - ing, sing - ing, sing - ing, sing - ing,

sing - ing, sing - ing, sing - ing, sing - ing,

104

pv sing - - - - - ing!

pv sing - - - - - ing!

8va...

December 24, 1995
Braintree, Vermont

One Voice

Score

Ruth Moody
The Wailin' Jennies

This is the sound of one voice One spi - rit One
This is the sound of voi - ces two The sound of me singin with
This is the sound of voi - ces three singin together in har - mo -
This is the sound of all of us singin with love & the will to
This is the sound of one voice one p peo - ple one

voice The sound of one who makes a choice
you Helping each oth - er to make it thru
ny Sur - ren - der ing to the my - ste - ry
trust Leave the rest be - hind it will turn to dust
voice A song for eve - ry one of us

This is the sound of one voice This is the sound of one voice.
This is the sound of voi - ces two This is the sound of voi - ces two.
This is the sound of voi - ces three This is the sound of voi - ces three.
This is the sound of all of us This is the sound of all of us.
This is the sound of one voice This is the sound of one voice.

There Will Always Be Singing

Layer in Parts. Other words can be used:
Dancing, Laughing, Praying etc.

©Linda Hirschhorn (after Bertolt Brecht)

In these hard times there will al - ways be sin - ging

Yes _____ there will al - ways be sin - ging

Yes _____ there will al - ways be sin - ging

In these hard times there will al - ways be sin - ging

al - ways be sing ing in these hard — times in thes hard times there will

yes _____ in these hard — times yes _____ there will

yes _____ in these hard — times yes _____ there will

yes _____ in these hard — times in these hard times there will

al - ways be sin - ging al - ways be sin - ging in these hard times

al - ways be sin - ging al - ways be sin - ging in these hard — times

al - ways be sin - ging al - ways be sin - ging in these hard — times

al - ways be sin - ging al - ways be sin - ging in these hard times

Mystic Chorale Fall 2023
There Will Always Be Singing

Trilo

Trilo!
Trilo!

Här-är-han.
Here he is.

Nä-ra-land.
Nearland.