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Many of the pieces in this collection are available separately in print or as a digital download.

After the Rain

Composer: Sarah Quartel

Words: Chief Dan George (1899–1981)

Language: English

Performance direction: Still, light, and with ease

After the Rain is a captivating composition that draws inspiration from nature and renewal. With its lush harmonies and evocative melodies, the piece captures the essence of freshness and hope that follows a rainstorm. It invites the audience to reflect on the transformative power of nature and the optimism that emerges after adversity, creating a sense of serenity and rejuvenation through music. The text is drawn from the poetry of Chief Dan George (born Geswanouth Slahoot), who served as a chief of the Tsleil-Waututh Nation in British Columbia from 1951 to 1963. He later gained recognition as an actor, activist, and poet, with his poetic style being widely admired posthumously. Throughout his acting career, George worked to raise awareness and understanding of First Nations peoples.

Points of Accessibility

- * Full piano accompaniment
- * Limited vocal ranges
- * Unison opening
- * Simple part-writing and accessible melodic material

Warm-up/Preparatory Activity

An understanding of triplets will help students experience success with this piece. With eighth-note triplets, three notes occur in the space of one quarter-note beat. To practice singing triplets in time, start by establishing a steady beat and begin speaking the word “triplet” in three equal parts, dividing it as “tri-puh-let, tri-puh-let,” with an accent on “trip.” Once the rhythm is correct, switch to singing words and then continue with the exercise below, which features triplets and quarter notes. Finally, to continue practicing, work as a choir or section to find words or phrases that will fit the triplet rhythmic pattern.



Making Connections

After the Rain has a sense of movement and flow, much like water. How can the choir embody this sense of fluidity? How can musical elements such as rhythm, dynamics, harmony, and melody be used to express this idea?

Rehearsal Notes

- * Measures 5–17: All voices singing in unison.
- * Measures 13, 34–5, and 40: Offbeat entries.
- * Measures 24, 25, and 37: Accidentals in voices.
- * Measures 31–4: Voices move together in pitch and rhythm.

After the Rain

Chief Dan George (1899–1981)
from 'Words to a Grandchild'

SARAH QUARTEL

Still, light, and with ease ♩ = 60

SOPRANO
ALTO

BARITONE

PIANO

p

con Ped.

SOPRANOS & ALTOS unis.
p

BARITONES (opt.)*
p

The grass will shed its mois-ture, the fog will lift_ from the trees, a

The grass will shed its mois-ture, the fog will lift_ from the trees, a

* Baritones may sing measures 5–12 if the range is comfortable. Alternatively, they may begin at measure 13.

Duration: 3.5 mins

9 *mp*

new light will bright-en the sky and play in the drops that hang _____ on all things

mp

new light will bright-en the sky and play in the drops that hang _____ on all things

mp

13 *p* 3

af-ter the rain, _____ af-ter the rain. _____

(BARITONE) *p*

af-ter the rain, _____ af-ter the rain. _____

p

17 *p* 3 3

Af-ter the, af-ter the rain,

mp

The grass will shed its mois-ture, _____ the

mp

A Cherokee Hymn

Composer: Traditional Cherokee, arr. James E. Green

Words: Traditional Cherokee

Language: Cherokee

Performance direction: Steadily

In this arrangement, James E. Green showcases three different Cherokee hymns—“One Drop of Blood,” “Morning Hymn,” and “Evening Hymn”—to create his through-composed *A Cherokee Hymn*. Despite the title of the first hymn, “One Drop of Blood” is a song of praise and was sung on the Trail of Tears (the forced relocation of the Cherokee people in the 1830s). The hymn continues to be recognized within the Cherokee community. Green’s arrangement is ideal for Native American Ministries Sunday or cultural celebrations and is suitable for a wide range of choirs. The words are in the Western Cherokee Dialect, spoken by the Cherokee people who were relocated to Indian Territory (now Oklahoma).

Pronunciation Guide

Vowels

a as in father

e as in page

i as in tree

o as in note, approaching law

u as in food

v as in but, nasalized

Consonants (where different from English pronunciation)

g as in kin (unless followed by “a,” then keep as “g”)

sd as in stand

ts as in jog

qu as in guava

Texts and Translations

One Drop of Blood

ga do da tsv ya dv ne li tsi tsa

o ga tse li tsa gv wi yu hi

o ga li ga li na hna quu ye no

tso gi lv wi sda ne di yi

o ga tse li ga

tsa gv wi yu hi

tsa tse li ga no

tsa gv wi yu hi

What we will do for you Jesus

Our governor

There (translation of first word unknown)

Our works

Ours

You are governor (or ruler)

Yours

You are governor (or ruler)

Morning Hymn (vv. 1 & 3) and *Evening Hymn* (vv. 2 & 4)

1. hna quo sv na le ni ga sda

a yv no

yi ho wa

gv ya li e li tsi

Now it’s morning, has happened

Only me (or I)

Jehovah

I praise (or thank you)

2. ni go hi lv ye no i ga

ge sv i

o si yu

sgi squa ni go dv gi

Forever (or constant), *how much* (or bright) *day* (or noon)

It was

It is OK (or good)

In his (or her) *care*

In honor of and with thanks to the Cherokee National Youth Choir,
Mary Kay Henderson and Kathy Sierra, directors, Tahlequah, Oklahoma.
Also with thanks to Linda Beaupré and the Bach Children's Chorus, Toronto, Ontario.

A Cherokee Hymn

Trad. Cherokee
arr. JAMES E. GREEN

One Drop of Blood
Steadily ♩ = 80-4

**FLUTE/VIOLIN/
RECORDER**
(optional)

SOPRANO

ALTO

BARITONE
(optional)

**RATTLE
TAMBOURINE**

**DRUM
BONGOS**

5 *mp tenderly*

S. ga do da tsv_ ya dv ne li tsi_ tsa

A. *mp tenderly*

ga do da tsv_ ya dv ne li tsi_ tsa

mp † *sim.*

* Different combinations of percussion parts and instruments may be used to suit the group or venue.
† To imitate a heartbeat, make a heavy accent on beat 1 and a medium accent on beat 3. Tap the rattle in the palm of the hand.

Duration: 3.5 mins

9

o ga tse li tsa gv wi yu hi

o ga tse li tsa gv wi yu hi

12 *mp*

o ga li ga li na hna quu ye

o ga li ga li na hna quu ye

15

no tso gi lv wi sda ne di yi

no tso gi lv wi sda ne di yi

Domine, tu mihi lavas pedes? (CPM 198)

Antiphon for Maundy Thursday
From John 13: 6–8

JOSÉ MAURÍCIO NUNES GARCIA
(1767–1830)
ed. Marques L. A. Garrett

Largo [$\text{♩} = 69$]

SOPRANO ALTO

TENOR BASS

p Do - mi - ne, *pp* Do - mi - ne,

p *pp*

cresc. *f*

tu mi - hi la - - vas, tu mi - hi la - -

cresc. *f*

p *f* *dim.*

-vas, tu mi - hi la - vas pe - des? Res - pon - dit

p *f* *dim.*

p *pp*

Je - sus et di - xit e - i, et di - xit e - i:

p *pp*

* Optional fermatas and breath marks at the discretion of the conductor.

† Small notes indicate optional *divisi*.

Duration: 2.5 mins

Hashkiveinu

Composer: Reuben A. Burrows

Words: Traditional Jewish prayer

Language: Hebrew

Performance direction: Tenderly

“Hashkiveinu” is a traditional Jewish nighttime prayer that Reuben Burrows skillfully weaves into a meditative soundscape. The text translates as “*Lay us down, Lord God, in peace, and raise (or lift) us up again, our King, to life.*” Through a seamless piano accompaniment, textured melodies, and rhythmic patterns, Burrows brings this traditional Jewish prayer to life, inviting rest and renewal. The flowing piano enhances the contemplative atmosphere, with syncopation adding a gentle urgency. Burrows preserves the spiritual essence of the prayer, blending musical elements to create a harmonious experience. His composition invites listeners to connect with the profound sentiments of this sacred invocation.

Points of Accessibility

- * Full piano accompaniment
- * Limited vocal ranges
- * Shared opening unison theme (soprano and alto voices)
- * Approachable non-English text

Warm-up/Preparatory Activity

In *Hashkiveinu*, Burrows often uses the interval of a fourth and the rhythmic figure of an eighth note beamed together with two sixteenth notes. To prepare for these moments in the score, practice singing the exercise below in a slow to moderate tempo. Focus on maintaining intonation while singing the correct rhythm to capture the desired effect. Use pure vowels or neutral syllables to ensure singing correct intervals with the agility required.



Making Connections

How can understanding the cultural and religious context of this piece deepen the choir’s connection to the music? Discuss how approaching *Hashkiveinu* with sensitivity to its spiritual significance can enhance the overall performance. Have you encountered other pieces where understanding the cultural or religious background changed the way you performed or experienced the music?

Rehearsal Notes

- * Measures 5–11: Soprano and alto have unison material with one difference in measure 11.
- * Measures 15–23: The entire ensemble sings with unified rhythms, with differences for soprano in measure 22.
- * Measures 27–34: Tenors and basses have the same rhythmic figures.

For my parents, Benjamin A. Burrows and Ariana Burrows, my wife Tischer, and our son, Jordan.
And for Darren McFate, Eron Coleman, and Eddie Coleman.
May we all be restored in rest and lifted up again to life.
To my father: may this honor your memory, and may your name and memory be a blessing forever.

Hashkiveinu

Traditional Jewish prayer

REUBEN A. BURROWS

Tenderly ♩ = 72

**SOPRANO
ALTO**

**TENOR
BASS**

PIANO

p

Ped.

rall. **a tempo**

S./A.

SOPRANOS & ALTOS *unis. mp*

Hash-ki -

mp *p* *mp*

sim.

Duration: 3 mins

6

mf

-vei - nu, hash-ki - vei - nu A - do - nai, hash-ki -

9

rit.

-vei - nu, hash-ki - vei - nu. _____ E-lo - hei - nu l' - sha -

S. A.

mf

Ped.

12

a tempo

p

-lom.

mp

sim.

Lift ev'ry voice

James Weldon Johnson (1871–1938) and
Katharine Lee Bates (1859–1929), adap. Edryn J. Coleman

EDRYN J. COLEMAN

With heart $\text{♩} = 76$

mf

**SOPRANO
ALTO**

Lift ev - 'ry voice, lift ev - 'ry voice,

**TENOR
BASS**

mf

With heart $\text{♩} = 76$

mf

PIANO

5

lift ev - 'ry voice and sing.

Duration: 2.5 mins

9

Lift ev - 'ry voice, lift ev - 'ry voice,

13

lift ev-'ry voice and sing, till earth and

18

hea - ven ring.

f

The Pasture

Robert Frost
(1874–1963)

MARIANNE FORMAN

Brightly ♩ = 60

SOPRANO
ALTO

TENOR
BASS

Brightly ♩ = 60

PIANO
mp

4
S. A. **SOPRANOS & ALTOS** *mp*
I'm go - ing out to clean_ the

8
pas - ture spring; _____ I'll on - ly stop_ to rake the

Duration: 3 mins

12
leaves a - way _____ (And wait_ to watch the wa - ter

16
clear, I may): _____ I shan't be gone long. _____

20
_____ You come* _____ too. _____

24
S./A. _____ I'm go - ing
T. B. _____ I'm go - ing out to clean the

mf *mf* *mp* *mp* *s. mp* *A. mp*

3 3 3

* Close straight to 'mm' without emphasis.

Commissioned by the American Choral Directors Association, Eastern Region, for the 2020 Eastern Region Conference in Rochester, New York.
To Tom Trenney for his friendship and compelling love for music.

Sing out, my soul

William Henry Davies (adap.)
(1871–1940)

MARQUES L. A. GARRETT

Joyfully ♩ = 144

SOPRANO ALTO

* 'Sing out!' ... 'Sing, my soul!' ... 'Sing songs of joy!' ...

TENOR BASS

PIANO

f

cresc. poco a poco

8th Ped. _____

5

(8) Ped. _____ *sim.*

* Shortly after the piano begins, one choir member should joyfully speak any of the three printed phrases. By measure 2, more choir members should gradually continue with the phrases until measure 9. The spoken phrases should be directed both to other choir members and to the audience, and may overlap with the choral entries in measure 9.

Duration: 4 mins

9

f with bounce $\longrightarrow$ *ff* *f* $\longrightarrow$ *ff*

Sing out, — sing out, —

Sing out, sing out, — sing out, sing out, —

f with bounce $\longrightarrow$ *ff* *f* $\longrightarrow$ *ff*

f with bounce *f*

Sing out, — sing out, — sing out, — sing out, —

(8).....

13

sing out, — *f* $\longrightarrow$ *ff* *unis. mf*

f sing out, sing out, — sing out, sing out, my soul, —

sing out, — sing out, — sing out, — sing out, my soul, —

f sing out, — sing out, — *ff* *mf*

unis.

loco *ff*

(8)..... Ped. $\longrightarrow$

17

mf

sing out, my soul, _____

21

mp

sing out, my soul, _____ your songs of joy, -

25

sing out, my soul, _____ your songs of joy, -

TāReKiṬa

Composer: Reena Esmail

Words: Reena Esmail

Language: Onomatopoeic syllables

Performance direction: Joyfully

Reena Esmail's *TāReKiṬa* blends the Indian and Western classical styles, creating a harmonious tapestry of rhythms and harmonies. The composer's scat syllables are combined with a fast triple meter, vocal slides, and captivating melodies built on the Jog rāga, which incorporates both major and minor modalities into a single scale. The piece is a transcultural journey, showcasing music's ability to captivate and unite performers and listeners alike through seamless fusion.

Pronunciation Guide

Vowels

ā as in **car**

a as in **about**

e as in **fed**

i as in **sit**

ī as in **tree**

ō as in **note**

ũ as in **good**

u as in **thumb**

ū as in **food**

Consonants (where different from English pronunciation)

t as in **the** (dental) *

d as in the Spanish word **dos** or **dónde** (dental)

r as in the Spanish word **rojo** or **rosa** (flipped)

Sounds with no equivalents in Romance languages

To make the sound “dh”:

- touch your tongue to your teeth, as if you were saying the word “the” (dental consonant)
- as you say the consonant, push extra air through it (if you hold your palm a few inches in front of your mouth, you should be able to feel a puff of air)

To make the sound “ṭ”:

- curl your tongue back, so the underside of the tip is touching the top of your mouth (retroflex consonant)
- then bring it forward to pronounce the “ṭ”

* The “ṭ” is the most critical consonant to pronounce correctly in this piece. If one singer in the choir uses a conventional English “t” sound, it will drown out the subdued attack of all the other dental “ṭ”s.

For a video pronunciation guide led by Reena Esmail, please visit <www.oup.com/tarekita>.

for Urban Voices Project

TāReKiṬa

(तारेकिट)

Words and music by
REENA ESMAIL

Joyfully ♩ = 60–76

SOPRANO *mp*
Hum* _____ tā nā nā

ALTO *mf*
Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

TENOR *mp*
Hum* _____ tā nā nā

BASS *mp*
Hum* _____ tā nā nā

5

Hum _____ tā nā nā

Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

Hum _____ tā nā nā

Hum _____ tā nā nā

* Close to 'm' immediately.

Duration: 2 mins

9

Hum _____ tā nā nā

Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

Hum _____ tā nā nā

Hum _____ tā nā nā

13

Hum _____ *mf* ja - nū Ta - ka - dī - mī

Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

Hum _____ *mf* Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

Hum _____ tā nā nā

17

f Nā _____ *f* nā nā

f *mp* Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

f *mp* Dhā tā - re - ki - ṭa Dhūm tā - re - ki - ṭa Nōm tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

f *mp* Hum _____ tā nā nā

* Grace notes should only be sung by a few singers per section.

Temporal

Composer: Traditional Puerto Rican *plena*, arr. Diana V. Sáez and Suzzette Ortiz

Words: Traditional Puerto Rican *plena*

Language: Spanish

Performance direction: Lento—Allegro

Sáez and Ortiz’s vibrant choral arrangement of the traditional *plena* “Temporal” offers an ideal combination of fun, authenticity, and accessibility for performance. *Plena*, an Afro-Puerto Rican musical genre, harmoniously fuses Latin and African musical elements. This arrangement is enhanced by percussion and optional piano accompaniment, making it a dynamic choice for any season. Separate piano and percussion parts are available to download from <www.oup.com/accessibleandbeautiful>.

Texts and Translations

Allá viene, allá viene el temporal.
Temporal, temporal,
Allá viene el temporal.
¿Qué será de Puerto Rico,
Cuando llegue el temporal?
¿Qué será de mi Borinquen,*
Cuando llegue el temporal?
Se levanta el pueblo
Al son de tambores.
No nos tumba el viento,
Ni diez mil temblores.
Somos resilientes,
Somos luchadores.
No nos tumba el viento,
Ni diez mil temblores.

*There comes, there comes the storm.
Storm, storm,
There comes the storm.
What will become of Puerto Rico,
When the storm arrives?
What will become of my Puerto Rico,
When the storm arrives?
The people arise
To the rhythm of the drums.
The wind cannot bring us down,
Nor ten thousand earthquakes.
We are resilient,
We are Warriors.
The wind cannot bring us down,
Nor ten thousand earthquakes.*

* “Borinquen” is the name given to Puerto Rico by the *taínos*, the native inhabitants of the island.

Points of Accessibility

- * Full piano accompaniment
- * Limited vocal ranges
- * Pulse-driven syncopated rhythms

Temporal

Trad. Puerto Rican *plena*
arr. DIANA V. SÁEZ
and SUZZETTE ORTIZ

Lento ♩ = 69

SOPRANO

ALTO

TENOR

BASS

GUIRO/CABASA*

CONGAS†

PIANO
(optional)

f Al - lá vie - ne,

f Al - lá vie - ne, —

mf cresc. Al - lá vie - ne, —

mp cresc. Al - lá vie - ne, —

f Al - lá vie - ne, —

f Al - lá vie - ne, —

Lento ♩ = 69

4

ff **rit.**

al - lá vie - ne el tem - po - ral.

ff al - lá vie - ne el tem - po - ral.

ff al - lá vie - ne el tem - po - ral.

ff al - lá vie - ne el tem - po - ral.

* Guiro/Cabasa: ♩ = short

† Pair of congas: ♩ = dry or muted slap; ♩ = open tone

Duration: 5 mins

Allegro ♩ = 112

7 *mf*

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

mf

Allegro ♩ = 112

11

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

Tem - po - ral, tem - po - ral, al - lá vie-ne el tem - po - ral.

* Small notes denote an optional lower part if too high for basses.

15

¿Qué se-rá de Puer - to Ri - co, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de Puer - to Ri - co, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de Puer - to Ri - co, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de Puer - to Ri - co, cuan - do lle-gue el tem - po - ral?_

sim.

19

¿Qué se-rá de mi Bo - rin - quen, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de mi Bo - rin - quen, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de mi Bo - rin - quen, cuan - do lle-gue el tem - po - ral?_

¿Qué se-rá de mi Bo - rin - quen, cuan - do lle-gue el tem - po - ral?_

for the Shalom Choirs

Wayfarin' Stranger

Appalachian folk hymn
arr. REGINALD UNTERSEHER

Freely ♩ = 76 **rit.** ♩ = 69

SOPRANO ALTO

BARITONE

PIANO

mf *mp*

6 *unis. mf* *mf*

I'm just a poor _____

I'm just a poor _____

mf

Duration: 3 mins

10

— way - far - in' stran - ger, a - trav - 'lin' through

— way - far - in' stran - ger, a - trav - 'lin' through

14

— this world of woe. But there's no sick - -

— this world of woe. But there's no sick - -

18

- ness, toil, or dan - ger in that bright land

- ness, toil, or dan - ger in that bright land