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In order to minimize page turns, some pieces have been placed out of alphabetical order.

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

2 Adams: Hosanna to the Son of David

9

T. *ff* *jubilantly* *f*
Ho-san-na, ho-san-na

B.
to the Son of Da-vid, of Da-vid!

fff
Ped. *8va*

13

T. *ff*
to the Son of Da-vid, ho-san-na, ho-san-na to the Son of Da-vid!

ff *f*

(8) *8va*

17

S. *f* *f*
Bless - ed, bless - ed,

A. *f* *f*
Bless - ed, bless - ed,

T. *mp*
in the name of the Lord,

B. *mp*
in the name of the Lord,

(8) *8va*

47

S. A.

T. B.

and went forth to meet him, went forth, went forth,

50

cresc.

say - ing, say - ing, say-ing,

went forth to meet him, say - ing, say - ing, say - ing,

cresc.

cresc.

53

f

rall. cresc.

say - ing, say - ing, went to meet him, say - ing:

f

cresc.

went forth, went forth, went

rall.

(8)

f

cresc.

8vb

molto rall.

61

mf cresc.

ho - san - na to _____ the Son of Da -

ho - san - na to the Son of Da-vid. Ho - san-na to the Son of Da -

ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san -

mf cresc.

ho - san - na to the Son, the Son of Da - vid!

molto rall.

(8)

8vb

a tempo

64

f

- vid! Ho - - san - - - -

- vid! Ho - san - na, ho - san - na

- na!

Ho - san - na, ho - san - na to the Son of Da - vid,

a tempo

(8)

sf

ff

(8)

9

peo - ple, praise him, all ye peo - ple. Praise the

peo - ple, praise him, all ye peo - ple. Praise the

peo - ple, praise him, all ye peo - ple. Praise the

peo - ple, praise him, all ye peo - ple. Praise the

mp f

mp f

mp f

mp f

mp f

11

Lord, all ye na-tions, praise the Lord, praise the Lord, praise the

Lord, all ye na-tions, praise the Lord, praise the Lord, praise the

Lord, all ye na-tions, praise the Lord, praise the Lord, praise the

Lord, all ye na-tions, praise the Lord, praise the Lord, praise the

mp f

mp f

mp f

mp f

33 *p* *pp*

ev - er, en - dur - eth, en - dur - eth for ev - er.

p *pp*

ev - er, en - dur - eth, en - dur - eth for ev - er.

p *pp*

ev - er, en - dur - eth, en - dur - eth for ev - er.

p *pp*

ev - er, en - dur - eth, en - dur - eth, en - dur - eth for ev - er.

36 **Tempo I**

mf cresc.

39

The 100th Psalm

Psalm 100 (King James Version) (altd)

CHARLES D. COLEMAN
(1929–91)

[Majestically ♩ = 100]

MEZZO-SOPRANO
or TENOR SOLO

SOPRANO
ALTO

TENOR
BASS

ORGAN

Solo Tpt

f

Gt.

Ped.

4

S./A.

T./B.

unis. f

Make a joy - ful noise un - to the

unis. f

Duration: 3.5 mins

37

peo - ple and the sheep of his pas - ture.

This system contains measures 37, 38, and 39. The vocal line (soprano) has lyrics "peo - ple" under measure 37 and "and the sheep of his pas - ture." under measures 38 and 39. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

40

En - ter his gates with thanks - giv - ing and in - to his courts with

This system contains measures 40, 41, and 42. The vocal line continues with the lyrics "En - ter his gates with thanks - giv - ing and in - to his courts with". The piano accompaniment continues with similar textures, featuring chords and moving lines in both hands.

43 **Tranquillo** [♩ = 70]

SOLO
praise.

S.
A.

TENORS *mf*

T.
B.

For the

Be thank - ful un - to him and bless his ho - ly name... For the

Tranquillo [♩ = 70]

Man.

This system contains measures 43, 44, and 45. It begins with a "SOLO" section for the soprano voice with the word "praise." in measure 43. Measures 44 and 45 are for the SATB choir, with lyrics "For the" and "Be thank - ful un - to him and bless his ho - ly name... For the". The piano accompaniment is marked "Tranquillo" and features a slower, more spacious texture with sustained chords and moving lines. The tempo marking [♩ = 70] is present at the beginning and end of the system.

Psalm 131

Psalm 131 (King James Version)

NATHAN CARTER
(1936–2004)

Adagio ♩ = 100
mp

**SOPRANO
ALTO**

**TENOR
BASS**

Lord, my heart is not haugh - ty, nor mine eyes

4

loft - y: nei - ther do I ex - er - cise my -

7

- self in great mat - ters, or in things too high for me.

11 *mf*

Sure - ly I have be - haved and qui - et - ed my -

mf

Sure - ly I have be - haved and qui - et -

Sure - ly I have be - haved and qui - et -

Sure - ly I have be - haved and

Duration: 2.5 mins

By the lone seashore

Text by Charles Mackay
(1812–89)

SAMUEL COLERIDGE-TAYLOR
(1875–1912)
ed. Marques L. A. Garrett

Larghetto ♩ = 72

SOPRANO
ALTO

pp

By the lone sea - shore, by the lone sea - shore

TENOR
BASS

pp

mf *mp* beat the

Mourn - ful - ly beat the waves, mourn - ful - ly beat

mf *mp* beat

Mourn - ful - ly beat the waves, beat the waves, beat the

waves; Mourn - ful - ly ev - er - more The wild wind

the waves; Mourn - ful - ly ev - er - more The wild wind

the waves; Mourn - ful - ly ev - er - more The wild wind

waves; Mourn - ful - ly ev - er - more The wild wind

sobs and raves.

mp

sobs and raves.

By the lone sea - shore,

mp

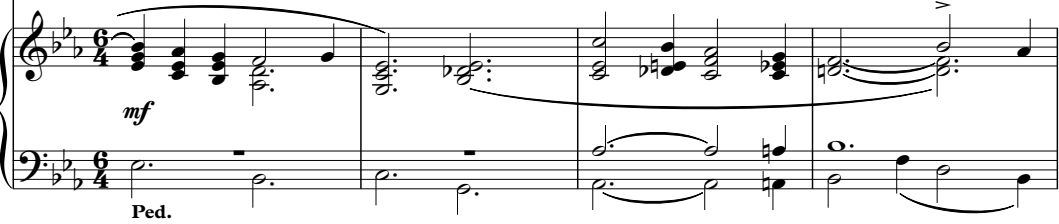
sobs and raves. By the

Duration: 4 mins

Allegro moderato ♩. = 50

unis. mf (opt. SOLO or SMALL GROUP)

S./A. 
I shall not die, but live, and de - clare the works of God, _____



61 *espress. cresc.* 
I shall not die, but live, and de - clare the works of God, _____



65 *unis. mf* (opt. SOLO or SMALL GROUP) 
I shall not die, but live, and de - clare the works of God, _____



69 *rit. dim. accel.* 
I shall not die, but live, and de - clare the works of God, _____



Un poco più mosso [$\text{♩} = 80$]

17 Thou _____ our fee - ble flesh hast worn, _____
mf
 Thou _____ our _____ flesh hast worn,
 Thou _____ our flesh hast worn,
mf
 Thou our fee - ble flesh hast worn, _____

21 Thou _____ our mor - tal griefs hast borne, _____
 Thou _____ our _____ griefs hast borne,
 Thou our mor - tal griefs hast borne,
 Thou our mor - tal griefs hast borne, _____

25 Thou _____ hast shed the hu - man tear; _____
 Thou _____ hast _____ shed the tear;
 Thou hast shed the hu - man tear;
 Thou hast shed the hu - man tear; _____

29 Je - sus, Son of Ma - ry, hear, _____
 Son of _____ Ma - ry, hear, _____
 Je - sus, Son of Ma - ry, _____ hear,
 Je - sus, Je - sus, _____ Son of Ma - ry, hear,

5 *mp* *p* *mf* *p* *< mp* *p*

in my wind-y val-ley yes - ter-day I found New - born fox-es

mp *p* *mf* *p* *< mp* *p*

in my wind-y val-ley yes - ter-day New - born fox-es

mp *p* *mf* *p* *< mp* *p*

in my wind-y val-ley yes - ter-day New-born fox-es

mp *p* *mf* *p* *< mp* *p*

in my wind-y val-ley yes - ter-day Fox-es

8 *mf* *p* *lunga* *< poco* *p* *< mp*

squirm - ing on the ground— Speak gen - tly.

p *mf* *p* *lunga* *< poco* *p* *< mp*

squirm - ing on the ground— Speak gen - tly.

mp *mf* *p* *lunga* *< poco* *p* *< mp*

squirm - ing on the ground— Speak gen - tly.

mf *p* *lunga* *< poco* *p* *< mp*

squirm-ing on the ground— Speak gen - tly.

mf *p* *lunga*

Ave maris stella

Vesper hymn, c.9th century

JOSÉ MAURÍCIO NUNES GARCIA

(1767–1830)

ed. Marques L. A. Garrett and Alec Schumacker

orchestral reduction by Alec Schumacker

Allegretto [♩. = 40]

**SOPRANO
ALTO**

**TENOR
BASS**

PIANO

f *p*

5

SOPRANOS & ALTOS unis. *p*

A - ve, a - ve

TENORS & BASSES unis. *p*

f *p*

Duration: 1.5 mins

25

- it in som - nis

SOLO (opt.) *p* Jo - seph di -

30

SOLO (opt.) *p* *f*

SOLO (opt.) Jo - seph di - - - - cens:..

Jo - seph di - - - - cens:

SOLO (opt.) *p* *f*

- cens, di - cens:

36

(TUTTI) *f*

Sur - ge, sur - ge

f

sub.f

to Dr Anthony Trecek-King for his concerts with Seraphic Fire

My heart be brave

James Weldon Johnson
(1871–1938)

MARQUES L. A. GARRETT

With determination ♩ = 66

SOPRANO
ALTO

TENOR
BASS

Heart be brave,
My heart be brave, and do not falter so,
Heart be brave, and do not
Heart be brave, my heart be brave, be
my heart be brave, nor utter more,
my heart be brave, my heart be
fal - ter so, Nor - utter more that deep, des-
brave.

Also available in a version for TTBB (ISBN 978-0-19-356080-2).

Duration: 4 mins

The Gift to Sing

James Weldon Johnson
(1871–1938)

DAMIEN GETER

Mysterious ♩. = 50

SOPRANO *mp* Some-times the mist o - ver - hangs_____

ALTO *mp* Some - times_____ the mist,_____ Some-times the mist o - ver -

TENOR *mp* Some - times_____ the mist,_____ Some-times the mist o - ver -

BASS *mp* Some-times the mist o - ver -

for rehearsal only

Mysterious ♩. = 50

7

my path, And black-en - ing clouds a - bout me

- hangs my path, *unis.* clouds a - bout me

- hangs my path, And black-en - ing clouds, black-en - ing clouds_____ a -

- hangs my path, *unis.* clouds, and black-en - ing clouds a -

- hangs my path, And black-en - ing clouds, clouds a - bout me

- hangs my path, And black-en - ing clouds a -

Duration: 4 mins

God be merciful

Psalalm 67: 1-4 (King James Version)

ADOLPHUS HAILSTORK

Adagio ♩ = 60

pp *p* *p*

**SOPRANO
ALTO**

God, _____ God, _____ God be mer - ci - ful _____

**TENOR
BASS**

pp *p* *p*

5

p

_____ un - to us, and _____ bless us; _____ and cause thy face to

p

9

mf *mp*

shine _____ up - on us. May thy way be known up - on the

mf *mp*

Duration: 2.5 mins

molto rit. **a tempo** *p*

26

all your dreams. Bring me all your dreams, you dream - ers, you

all your dreams. Bring me all your dreams, you dream - ers, you

all your dreams. Bring me all your dreams, you dream - ers, you

all your dreams. Bring me all your dreams, you dream - ers, you

molto rit. **a tempo** *p*

mf *p* **rit.** *pp*

30

dream - ers. Bring me all your dreams, you dream - ers.

dream - ers. Bring me all your dreams, you dream - ers.

dream - ers. Bring me all your dreams, you dream - ers.

dream - ers. Bring me all your dreams, you dream - ers.

mf *p* **rit.** *pp*

poco rit. **a tempo, quietly**

34

p

the rain, and I love,

dolce, simply *p*

love the rain, I love,

dolce, simply *mp espress.*

I love the rain, and I love the rain,

dolce, simply *p*

love the rain, the rain,

dolce, simply *p*

I love the rain, the rain,

poco rit. **a tempo, quietly**

p

Slower **ritard.**

38

più p *pp*

I love the rain.

più p *pp*

and I love the rain.

più p *pp*

and I love the rain.

più p *pp*

and I love, I love the rain.

più p *pp*

and I love the rain.

più p *pp*

I love the rain.

Slower **ritard.**

più p *pp*

33 *p dolce ed espressivo* , *mf* *cresc.*

Songs in the night, it giv - eth. No storm can shake my in-most

p , *mf* *cresc.*

Songs in the night, it giv - eth. No storm can shake my in - most

p , *mf* *cresc.*

Songs in the night, it giv - eth. No storm can shake my in - most

p , *mf* *cresc.*

Songs in the night, it giv - eth. No storm. can shake my in-most

37 , *f*

calm, I hear the mu - - - sic ring -

, *f*

calm, I hear the mu - sic, mu - sic ring -

, *f*

calm, I hear, I hear the mu - sic ring -

, *f*

calm, I hear the mu - - - sic ring -

for the Dickinson College Choir

As Joseph was a-walking

Trad. English

ULYSSES KAY
(1917-95)

Moderato [♩ = 50]

SOPRANO *mp* This_

ALTO

TENOR *p* As Jo-seph was a - walk - ing he heard an an - gel sing, *f*

BASS *p* As Jo-seph was a - walk - ing he heard an an - gel sing, *f*

for rehearsal only

Moderato [♩ = 50]

p *f* *mp*

5 *mf* night_ shall be born, this_ night_ shall be

mf Our heav'n - ly King, this_ night_ shall be

mp This_ night shall be

mp This_ night is

mf

Duration: 3 mins

11

trum - pets sound, the co - lours they are fly - ing, boys, bound, the trum - pets sound, the co - lours they are let mirth and wine a - bound, the let mirth and wine a - bound, the trum - pets mirth and wine a - bound, the trum - pets sound, the

13

to kill or wound. fly - ing, boys, to kill or wound, to kill or wound. trum - pets sound, my boys, to kill, to fight, to kill or wound. sound, the co - lours they are fly - ing, boys, to kill or wound. co - lours they are fly - ing, boys, to kill or wound.

Dedicated to the Brazeal Dennard Chorale

Psalm 57

Psalm 57: 1, 7, 10-11

BETTY JACKSON KING

(1928-94)

Lento [$\text{♩} = 60$]

SOPRANO

ALTO

TENOR

BASS

pp *p* *mp*

O God, O,

for rehearsal only

Lento [$\text{♩} = 60$]

pp *p* *mp*

O God, O,

mf *mp*

O God, be

God, O, O God, be

O God, be

O God, be

mf *mp*

O God, be

mf *mp*

O God, be

mf *mp*

O God, be

mf *mp*

O God, be

Duration: 6.5 mins

35

cresc.
Yea, in the sha - dow of thy wings will I

cresc.
Yea, in the sha - dow of thy wings will I

cresc.
Yea, in the sha - dow of thy wings will I

cresc.
in thee Yea, in the sha - dow of thy wings will I

cresc.

39

mf
take re - fuge, will I take re-fuge

mf
take re - fuge, will I take re-fuge

mf *p*
take re - fuge, in the sha - dow of thy wings, yea, re-fuge

mf *p*
take re - fuge, in the sha - dow of thy wings, yea, re-fuge

mf *p*

84

heav'ns, Let thy glo - ry be a - bove all the earth. A - - -

- vens, Let thy glo - ry be a - bove all the earth. A - - -

- vens, Let thy glo - ry be a - bove all the earth. A - - -

- vens,

- vens, a - bove all the earth.

88

- men. Let thy glo - ry be a - bove all the earth. A -

- men. Let thy glo - ry be a - bove all the earth. A -

- men. Let thy glo - ry be, A - men,

A - men, a - men, -bove all the earth.

Emendemus in melius

Responsory for Ash Wednesday/the First Sunday of Lent

VICENTE LUSITANO

(c.1520–c.1561)

ed. Marques L. A. Garrett

[♩ = 60]

Supranus
SOPRANO

Quinta
ALTO 1

Altus
ALTO 2

Tenor
TENOR

Bassus
BASS

for rehearsal only

4

For more information about *musica ficta* (small accidentals above the staff), please see the Commentary.
The employment of *musica ficta* is at the discretion of the performers.

Duration: 4.5 mins

79

mf *cresc.*

Lord, pre - pare my soul _____ for that bright day. O

mf *cresc.*

Lord, pre - pare _____ my soul for that bright day. _____ O

mf *cresc.*

Lord, _____ pre - pare _____ my soul for that bright day. _____ O

mf *cresc.*

O my Lord, pre - pare _____ my soul for that bright day. _____ O

mf *cresc.*

83

f

wash me, wash me in thy pre - cious blood, _____

f

wash me, _____ wash me in thy pre - cious blood, _____

f

wash _____ me, _____ wash me _____ in thy pre - cious blood, and take my

f

wash _____ me, _____ wash me in thy pre - cious blood, _____

f

36

mf *f*

veins. My soul has grown deep like the

42

mf *f*

riv - ers. I've known riv - ers. My soul

I've known riv - ers.

48

SOPRANO SOLO *mp*

deep like Life,

has grown deep like the riv-ers.

for the Winston-Salem State University Choir, North Carolina,
James Benjamin Kinchen, Jr., Director

I, too

Langston Hughes (1902–67)

UNDINE SMITH MOORE
(1904–89)

With conviction, rhythm well marked ♩ = 84

SOPRANO *ff*
I, too, I, too, I, too, sing A - me - ri - ca, A -

ALTO *ff*
I, too, I, too, I, too, sing A - me - ri - ca, A -

TENOR *ff*
I, too, I, too, I, too, sing A - me - ri - ca, A -

BASS *ff*
I, too, I, too, I, too,

With conviction, rhythm well marked ♩ = 84

PIANO *ff*
Ped. harmonically

5
- me - ri - ca, A - me - ri - ca,
- me - ri - ca, A - me - ri - ca,
- me - ri - ca, A - me - ri - ca,
I, too, am A - me - ri - ca,
f

Duration: 4.5 mins

Tempo III ♩ = 76

42

f *ff*

Laugh, laugh, _____

f *ff*

Laugh, laugh, _____

SOLO (opt.) But I laugh, laugh, _____

f *ff*

Laugh, laugh, _____

f *ff*

Laugh, laugh, _____

Tempo III ♩ = 76

45

laugh, laugh, laugh, and

laugh, laugh, laugh, and

laugh, laugh, laugh, and

laugh, laugh, laugh, and

60

more deliberately**well marked**

dare, no - bo-dy'll dare say to me, 'Eat in the kit - chen',

dare, no - bo-dy'll dare say to me, 'Eat in the kit - chen',

dare, no - bo-dy'll dare say to me, 'Eat in the kit - chen',

dare, no - bo-dy'll dare say to me, 'Eat in the kit - chen',

more deliberately **well marked**

63

Like the blues

then.' — Be - sides, — they'll

then.' — Be - sides, — they'll

then.' — Be - sides, — Be - sides, — they'll

then.' — Be - sides, — be - sides, — they'll

Like the blues

to the Hampton Institute Choir, Hampton, Virginia

Song of our Savior

Words and music by
JULIA PERRY
(1924-79)

(a tempo)

SOLO
mp

Andante molto sostenuto [$\text{♩} = 58$]

SOPRANO

ALTO

TENOR

BASS

Jo - seph gath-ered flow'rs for Je - sus,

mp *p* *mm* *mm* *mm* *mm*

mp *p* *mm* *mm* *mm* *mm*

mp *p* *mm* *mm* *mm* *mm*

2nd time only

name.

Andante molto sostenuto [$\text{♩} = 58$]

for rehearsal only

mp *p* *mp* *p*

5

to put on his grave so bare; Ma - ry, Mo-ther

mp *mm* *mm* *mm* *mm*

mp *p* *mm* *mm* *mm* *mm*

p *mm* *mp*

Duration: 4 mins

Resignation

Words and music by
FLORENCE PRICE
(1887–1953)

Allegretto [♩. = 46]

SOPRANO
ALTO

mp My life is a path-way of sor-row; —

My life is sor-row; — I've strug-gled and toiled in the

mp

4 sun — With hope that the dawn of to-mor-row Would

mf

7 My Mas-ter has point-ed the

mp break on a work that is done.

mm

mp

10 way — He taught me in pray-er to say: — 'Lord,

mp *p*

mm

mp

Duration: 2.5 mins

Sanctus

Text from the Ordinary of the Mass

CARLOS SIMON

Calmly ♩ = 69

SOPRANO

ALTO

TENOR

BASS

PIANO

p flowing

p

p

p

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

* Singers should whisper 'Sanctus' at random throughout bars/measures 3 and 4.

Duration: 3 mins

Magnificat

Luke 1: 46–55

ZANAIDA STEWART ROBLES

Mysteriously ♩ = 72

SOPRANO
ALTO

TENOR
BASS

unis. p

My soul doth mag-ni-fy the Lord_____ and my

ORGAN

p

Man.

T./B.

spi - rit hath re-joiced in God my Sa - viour._____ For he hath re -

S./A.

unis. p

For be -

T./B.

- gard - ed the low - li - ness_____ of his hand - maid. _____

Ped.

ritard.

64 *Allegro.*

ev - - - er!

ev - - - er!

ritard.

The musical score for "L'Espresso" by Francesco De Gregori is presented in a standard musical notation format. The piece is in 3/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature. The tempo/mood is marked "ritard." (ritardando). The score consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features several triplet markings (indicated by a '3' over the notes) and a double bar line. The vocal line also includes triplet markings and a double bar line. The score ends with a double bar line and a repeat sign (//).

Majestically ♩ = 60

67 *Majestically* ♩ = 60

p

Glo - ry be to the Fa - ther, and to the Son, and to the

Majestically ♩ = 60

Ho - ly Spi - rit; _____ as _____ it _____ was in the be - gin - ning,

70

Ho - ly Spi - rit; as it was in the be - gin - ning,

to St Mark's Episcopal Church, Charleston, SC

Rivers of Living Water

John 7: 37–8

TREVOR WESTON

Flowing ♩ = 120

**SOPRANO
ALTO**

**TENOR
BASS**

ORGAN

mp

4

Man.

8

SOPRANOS
mf

Out of his heart____ shall_____

TENORS
mf

Out of his heart____ shall_____

Commissioned by the American Guild of Organists 2003 Region IV Convention for performance in Charleston, South Carolina, churches on Pentecost, 8 June 2003.

Duration: 4.5 mins

to Van S. Whitted, Organist of St Mark's Methodist Church, New York

The sun himself shall fade

GALLAGHER
from The Old South Church Hymnal

JOHN W. WORK III
(1901–67)

Maestoso ♩ = 100 **poco rall.**

ALTO SOLO

SOPRANO
ALTO

TENOR
BASS

ORGAN
or
PIANO

Maestoso ♩ = 100 **poco rall.**

f marcato

a tempo

5 The sun ——— him - self shall fade,

mf

The sun him - self shall fade, The star - ry

The sun him - self shall fade, The star - ry

mf

The star - ry worlds ———

a tempo

Duration: 2.5 mins

Commissioned by the University of Nebraska–Lincoln’s
Glenn Korff School of Music
for the George Walker Festival, 5 April 2022

We are the music makers

Arthur O’Shaughnessy
(1844 –81)

REGINAL WRIGHT

With spirit ♩ = 72

SOPRANO
ALTO

TENOR
BASS

PIANO
mp

Pedal harmonically

3

Also available in a version for SSA and piano (ISBN 978–0–19–356417–6).

Duration: 2 mins

22 **a tempo** *mf*

We are, _____ we are, _____

unis. mf

We are, _____ we

a tempo *mf*

24

we _____ are, _____

are, _____ we are the mov - ers, T. we are the shak - ers. B.

26

we are the mu - sic mak - ers. _____

unis. mp

We are the mu - sic, we are, _____

mp