



Gospel country

SONGS FOR THE CHURCH CHOIR
ARRANGED BY MOSIE LISTER

Sing, God's Children, Sing

D. McH. and G. T.
With vigor $\text{♩} = 92$

MARCELO CARVALHO

DON McHAN and GLORIA TAYLOR
Arr. by Mosie Lister

G G C G C G

mf

B^b C Am D D⁷ G G C G

Unison - Sopranos and Tenors *mf*

1. I
(2. I)

⑨

love to hear God's chil - dren sing of Je - sus and His
love to hear God's chil - dren sing, it gives my heart a

mp

G

love; A - bout a home that He's pre - par - ing
thrill To hear of faith and strength we need to

A7 D (17) G

for the blest a - bove. Yes, we ring heav - en's
 climb the high - est hill. Some - times God's peo - ple

C G

joy - bells when we join our hearts in song. Look
 suf - fer here with sick - ness, and in pain; But

D7 Em Am E D7

up and keep on sing - ing, chil - dren, for it
 as they trav - el on they keep on sing - ing

G

won't be the long. _____
 in the rain. _____

26 Brighter

Div. f G G⁷ C

Sing, God's chil - dren, sing; sing the sweet - est song I

Div. f

26 Sing the sweet - est song I

Brighter

mf

G

know. Sing a - bout Mount Cal - va - ry and

know. Sing of Je - sus'

A⁹ D⁷ 34 G

Je - sus' crim - son flow. Sing a - bout the

crim - son flow. Sing and

G⁷ C G

emp - ty tomb and hold - ing Je - sus' hand.

hold to Je - sus' hand.

D⁷ Em Am⁷ G/D D⁷ G/D D⁷

Sing a - bout a man - sion wait - ing o - ver in glo - ry

1 G 2 G Eb⁷ Absus Eb Unison f

land. 2. I land. I

sfz

(45)

Ab

Db

love to hear the sing - ing of the peace - ful - ness that

mf

Ab

flows, And how God's love can change a life and

Bb

Eb7

(53)

Ab

save e - ter - nal souls. And as God's chil - dren sing these

Db

Ab

songs, their fac - es shin - ing bright; I'm hap - py that I

E \flat 7 Fm F \flat m E \flat 7 A \flat

found the way and walk - ing in the light.

62 Div. f

Sing, God's chil - dren, sing; sing the sweet - est song I

Div. f

Db

62 Sing the sweet - est song I

mf

A \flat

know. Sing a - bout Mount Cal - va - ry and

know. Sing of Je - sus'

70

Bb^9 Eb Ab

Je - sus' crim - son flow. Sing a - bout the
 crim - son flow. Sing and

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Je - sus' crim - son flow. Sing a - bout the". The middle staff is the bass line, with lyrics: "crim - son flow. Sing and". The bottom staff is the piano accompaniment, featuring a treble and bass clef. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. Chord symbols Bb^9 , Eb , and Ab are placed above the vocal line. A circled number "70" is located at the top right of the system.

Db Ab

emp - ty tomb and hold - ing Je - sus' hand.
 hold to Je - sus' hand.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "emp - ty tomb and hold - ing Je - sus' hand.". The middle staff is the bass line, with lyrics: "hold to Je - sus' hand.". The bottom staff is the piano accompaniment. Chord symbols Db and Ab are placed above the vocal line.

Eb^7 Fm Bbm^7 Ab Eb^7 Ab Eb^7

Sing a - bout a man - sion wait - ing o - ver in glo - ry

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Sing a - bout a man - sion wait - ing o - ver in glo - ry". The middle staff is the bass line. The bottom staff is the piano accompaniment. Chord symbols Eb^7 , Fm , Bbm^7 , Ab , Eb^7 , Ab , and Eb^7 are placed above the vocal line.

79

Ab

land.

Sing a - bout a

79

Eb7

Fm

Bbm7
F

Ab
Eb

Eb

Eb7

man - sion wait - ing o - ver in

glo - ry

ff Ab

land.

(3)

ff

He Turned My Night into Day

A. C. Expressively ♩ = 88

MARCELO CARVALHO

ANTHONY CASTLEN

Arr. by Mose Lister

C Dm $\overset{C7}{E}$ *mf* F $\overset{Dm7}{G}$ G $\overset{G9}{C}$ C F

Just like the blind man He healed with the clay,

Expressively ♩ = 88

$\overset{Dm}{F}$ $\overset{A7}{E}$ Dm7 $\overset{Em}{G}$ G7 C $\overset{G7}{C}$ ⁽¹⁰⁾ C

Unison
He turned my night in - to day. Day af - ter
Unison

G Dm

day I just drift - ed a - long, Did-n't know where I was
Oo

G7

C

(18)

F

go - ing or where I had gone. Then I heard

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a G7 chord and a C chord, followed by a measure with an F chord. The lyrics are "go - ing or where I had gone. Then I heard". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

(18)

Dm7/G Em/G G7 Div. C F Unison Dm/F Em Dm7

Je - sus say, "I am the way," And He turned my

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Je - sus say, 'I am the way,' And He turned my". The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand. The system includes performance markings such as "Div." and "Unison".

Em/G G7 C Ab7 mf (26) Db

night in - to day. He took a - way my

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "night in - to day. He took a - way my". The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand. The system includes performance markings such as "mf" and a measure number "(26)".

(26)

8va - -

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand. The system includes performance markings such as "mf" and a measure number "(26)".

Ab Ab7 Ebm

dark-ness and gave me the Light; The dark clouds have

8va ----- 1

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "dark-ness and gave me the Light; The dark clouds have". Above the vocal line, the chords Ab, Ab7, and Ebm are indicated. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p.* is present. A first ending bracket labeled "1" spans the final two measures of the system, with an 8va instruction above it.

Ab7 Db (34) Div. Gb

van - ished, the sun shines so bright; Wor - ries and

Div. (34)

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "van - ished, the sun shines so bright; Wor - ries and". Above the vocal line, the chords Ab7, Db, and Gb are indicated, with a circled measure number (34) above the Gb chord. A *Div.* (divisi) instruction is placed above the vocal line for the final measure. The piano accompaniment continues with similar textures, including a *p.* dynamic marking. A second ending bracket labeled "(34)" spans the final two measures of the system.

Ebm7 Ab Ab7 Db Gb/Ab Ebm7 Em Ab Ebm7 Ab

Since He turned my

trou - bles seem so far a - way Oo Since He turned my

Oo

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Since He turned my trou - bles seem so far a - way Oo Since He turned my Oo". Above the vocal line, the chords Ebm7, Ab, Ab7, Db, Gb/Ab, Ebm7, Em, Ab, and Ebm7 are indicated. The piano accompaniment continues with similar textures, including a *p.* dynamic marking. The system concludes with the vocal line on "Oo" and the piano accompaniment providing harmonic support.

Em night Ab7 in - to Db day. Db7 Db7 Eb F7 Unison mf Gb

night in - to day. I was lost in a

Unison mf mel

42

Ebm7 Ab Ab9 Db Ebm7 Db Gb Ebm7 Ab Ab7

world of dark - ness With no one to show me the

Db Gb Ebm7 Ab Ab7

way. At last I turned to

50

50

Db Bbm $\frac{Bbm}{Ab}$ Div. $\frac{Ebm}{G}$ $\frac{Bb}{F}$ Ebm7 $\frac{Fm}{Ab}$ Ab7 Db

Je - sus; _____ He turned my night in - to day. _____

Div.

p.

Stronger (58) $\frac{Gb}{Ab}$ Ab Ab9 Db

I was lost in a world _____ of dark - ness _____

Stronger (58)

f *p.*

Db $\frac{Db7}{Eb}$ $\frac{Db7}{F}$ Gb $\frac{Gb}{Ab}$ Ab Ab9 Db $\frac{Db7}{Eb}$ $\frac{Dbsus}{Eb}$ $\frac{Db7}{F}$

_____ With no one to show me the way. _____

p.

(66)

1st time - mf
2nd time - mp
3rd time - f

$Ebm7$ Ab $Ab9$ Db Gb
 Ab

Just like the blind man He healed with the clay,

(66)

Repeat twice

1st time - mf
2nd time - mp
3rd time - f

1-2

Ebm $Bb7$ $Eb7$ Em $Ab7$ Db
 Gb F Ab

3 Broaden

Ebm $Bb7$ Ebm
 G F

He turned my night in - to day. He turned my

1-2

3 Broaden

Em
 Ab

Ab

$Ab7$

Gb
 Db

rit.

Db

(4)

night in - to day!

rit.

I'll Wish I Had Given Him More

G. R. A.

MARCELO CARVALHO

GRACE REESE ADKINS

Arr. by Mosie Lister

Easily ♩ = 76

E_b E_b/B_b E_b/G A_b E_b/G Fm E_b E_b/B_b E_b/G A_b E_b/G Fm E_b E_b/B_b E_b/G

mf a little rubato

A_b Gm Fm^7 Bb^7sus Bb^7 E_b A_b/B_b E_b

By and by when I

mf mel.

9 a tempo

slight rit. dim. a tempo *mf*

Bb^7 E_b Cm Fm Bb^7

look on His face, Beau - ti - ful face, thorn - shad - owed

⑬ Eb Em Bb Eb Ab Eb Bb7 Eb

face; Oo By and by when I look on His face, I'll

mel.

⑬

Ab6 Gm Bb Bb7 Eb

wish I had giv - en Him more. Oo

More, Unison

mel.

⑮ Bb7 Ab Bb7 Bb7

⑮

Gm Bb Bb7 Eb F F7

so much more. Oh

so much more. More of my life than I

Bb7 Bb Cm Bb7 (33) Eb Eb Eb Bb7

(b) *mel.*

e'er gave be - fore. Oo By and by when I look on His

(33)

(b) *mel.*

Eb Eb G Fm7 Ab Cm Bb7 Eb

face, I'll wish I had giv - en Him more.

Div. mel.

(41) Ab Eb Bb7 Eb Cm

mel.

In the light of that heav - en - ly place, Light from His

(41)

Unison
F

F7

Em
Bb

cresc.

Div.

C7

(65)

F

Fb

More of my life than I e'er gave be - fore. By and

Unison

cresc.

Div.

f

mel.

mel.

(65)

cresc.

f

F

C7

F

F
A

mel.

Gm
Bb

F
C

Am
C

C7

by when I look on His face, I'll wish I had giv - en Him

F Bb F F C F A Bb F A Gm7 F (4)
more.

more. More, I'll wish I had giv - en Him more.

more.

mf

R.H.

L.H.

The Best Is Yet to Come

A. C.

MARCELO CARVALHO

ANTHONY CASTLEN

Arr. by Moste Lister

Quickly $\text{♩} = 140$
Rhythmic, but smoothly connected

E \flat M 7 Cm 7 Fm 7 B \flat 9

First system of piano introduction. Treble clef, bass clef. Chords: E \flat M 7 , Cm 7 , Fm 7 , B \flat 9. Dynamics: *mf*.

B \flat m 9 E \flat 7

⑦

A \flat B \flat 7

Second system. Treble clef, bass clef. Chords: B \flat m 9 , E \flat 7, A \flat , B \flat 7. Dynamics: *mf*. Lyrics: The best is yet to come, Oh, the

⑦

Easily

Third system. Treble clef, bass clef. Chords: A \flat , E \flat , Cm. Dynamics: *mf*. Lyrics: Easily

A \flat E \flat

Cm

Fourth system. Treble clef, bass clef. Chords: A \flat , E \flat , Cm. Dynamics: *mf*. Lyrics: best is yet to come When — I see Je - sus,

Fifth system. Treble clef, bass clef. Chords: A \flat , E \flat , Cm. Dynamics: *mf*.

F⁹ F⁷ B^b. A Unison (15) A^b

God's al - might - y Son. I can't

Unison mel. (15)

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "God's al - might - y Son. I can't". The middle staff is the vocal line in bass clef, with lyrics "Unison mel. (15)". The bottom staff is the piano accompaniment, split into treble and bass clefs. Chord symbols F⁹, F⁷, B^b., A, and A^b are placed above the vocal staves. A circled number "15" appears above the vocal staves and below the piano accompaniment.

B^b7 E^b Cm⁷ Div. mel.

wait un - til to - mor - row comes Be -

Div.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "wait un - til to - mor - row comes Be -". The middle staff is the vocal line in bass clef, with lyrics "Div.". The bottom staff is the piano accompaniment, split into treble and bass clefs. Chord symbols B^b7, E^b, and Cm⁷ are placed above the vocal staves. The word "Div." is written above the vocal staves and below the piano accompaniment.

A^b B^b7 2nd time to Coda E^b Unison

cause I know the best is yet to come. As

Unison

2nd time to Coda

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "cause I know the best is yet to come. As". The middle staff is the vocal line in bass clef, with lyrics "Unison". The bottom staff is the piano accompaniment, split into treble and bass clefs. Chord symbols A^b, B^b7, and E^b are placed above the vocal staves. The phrase "2nd time to Coda" is written above the vocal staves and below the piano accompaniment. A circled number "15" is also present in the piano accompaniment.

23

E^b

F^m

ev - 'ry day goes by, and dark - ness 'round me falls,

23

B^b7

E^b

I thank the Lord that an - oth - er day is done.

31

Div.

E^b7

For ev - 'ry day that pass - es by is
Oo

Div.

31

Ab6 Abm6 Eb Bb Em Bb

one less day un - til the time When face to face I'll see God's

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord symbols are placed above the vocal staff: Ab6, Abm6, Eb Bb, and Em Bb. The key signature has two flats (Bb and Eb).

Bb7sus Bb7 Eb CODA Eb

ho - ly Son. The come.

CODA

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord symbols are placed above the vocal staff: Bb7sus Bb7, Eb, and CODA Eb. The key signature has two flats (Bb and Eb).

B7 Unison (41) E

I gave my life to Je - sus, and

Unison (41)

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord symbols are placed above the vocal staff: B7, Unison (41), and E. The key signature changes to one flat (Bb) and one sharp (F#).

F#m

B7

since that day I've found The great - est joy that I have

E

Div.

(49)

ev - er known.

But the joy I feel on

Div.

Oo

(49)

E7

A6

Am6

earth be - low can - not com - pare to that I'll know When

E_B A⁶_B B⁷sus B⁷ E

from this earth Je - sus calls us home. The

(57) A B⁷ A_E E

best is yet to come, Oh, the best is yet to come When...

C⁷m F⁷ B B^b

I see Je - sus God's al - might - y Son.

(65)

A
Unison

B⁷

E

C[♯]m⁷

I can't wait un - til to - mor - row comes

Unison

mel.

(65)

Div.
mel.

A

B⁷

E

Be - cause I know the best is yet to come.

Div.

(73)

A
Unison

B⁷

I can't wait un - til to - mor - row

Unison

(73)

mel.

E Cm7 Div. mel. A B

comes _____ Be - cause I know the best _____

A B7 E

_____ is yet _____ to _____ come!

AM7 A6 E (6)

His Great Plan

D. McH. and G. T.

MARCELO CARVALHO DON McHAN and GLORIA TAYLOR
Arr. by Mosie Lister

Gently, with expression ♩ = 108

B \flat

p smoothly

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The melody is in B-flat major and consists of a series of eighth and quarter notes. The bass line is mostly rests with a few notes at the end.

Unison *mf*
mel.

Tenors *mf* One

Musical notation for the vocal introduction, showing a unison line and a tenors line. The unison line has a melisma mark and the word "One". The tenors line has a melisma mark and the word "One".

With growing excitement

mp *mf*

Musical notation for the piano accompaniment, showing a treble and bass clef. The melody starts at a mezzo-piano (*mp*) dynamic and grows to mezzo-forte (*mf*) by the end of the section.

9 Dm Eb

day I looked at life for the first time, it

Musical notation for the vocal line, including a circled measure number 9. The lyrics are "day I looked at life for the first time, it". Chord changes to Dm and Eb are indicated above the staff.

9

Musical notation for the piano accompaniment, including a circled measure number 9. The melody continues from the previous section.

B^b Dm

seemed, And through the shad - ows of my eyes

E^b B^b (17) F Sopranos and Tenors sing softly
Div. mel.

God's treas - ures gleamed. I looked a - round God's

(17)

E^b F E^b B^b B^b A few Altos on small notes

beau - ty ground, — The earth on which I stand; And the

mel. mel.

E \flat C \flat
E \flat E \flat C \flat
E \flat

trees are nod - ding in the breeze, — We're part of His great

Add Basses

B \flat *Full voice* $\frac{3}{4}$ f B \flat

plan.

The hills are the

 $\frac{3}{4}$ With strength

One Soprano on small notes—last time only.

E \flat B \flat

arms of God, Lift - ing me to Him And my

ev - 'ry need is giv - en by His hand.

Cm

MARCELO CARVALHO

F

(34) Bb

Though I'm just a grain of dust, I'm

(34)

Eb

Ebb Bb

part of His cre - a - tion; I'm glad He

v

v

v

sfz

had a place for me in His great plan.

F7 *2nd time to Coda* *Bb*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics 'had a place for me in His great plan.' There are two measures of music after the lyrics, with a '2nd time to Coda' instruction above the first measure and a 'Bb' chord symbol above the second. The piano accompaniment features chords in the right hand and a bass line in the left hand.

I strolled the sand - y shores of the blue,

Unison mf *Dm* *Eb*

(43)

Detailed description: This system contains the next two staves of music. The vocal line starts with the lyrics 'I strolled the sand - y shores of the blue,'. Above the first measure is a circled number '43'. Above the second measure is a 'Dm' chord symbol, and above the third measure is an 'Eb' chord symbol. The piano accompaniment includes the instruction 'Unison mf' above the first measure. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

MARCELO CARVALHO

roll - ing sea; And the great - ness of God's love re -

Bb *Dm*

Detailed description: This system contains the final two staves of music. The vocal line begins with the lyrics 'roll - ing sea; And the great - ness of God's love re -'. Above the first measure is a 'Bb' chord symbol, and above the second measure is a 'Dm' chord symbol. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

E_b *B_b* *mp*

vealed its worth to me. *Oo* There's

MARCELO CARVALHO

(52) *F* *E_b* *F* *E_b* *B_b*

peace, and won - ders nev - er cease to see God's earth - ly

(52)

mf *E_b* *On* *E_b* *E_b*

land; *mel.* Just a peep - hole in - to heav - en, a

Div. mel.

Cm Eb Eb Bb

D.S. al Coda

part of His great plan. The

D.S. al Coda

MARCELO CARVALHO

CODA Bb Eb Cm7 F7 Eb F7 F7

plan. I'm glad He had a place for me in His great

CODA

Bb Eb/Bb Bb (6)

plan.

There Is Joy in My Soul

FANNY CROSBY

MARCELO CARVALHO

 PAUL FERRIN
Arr. by Mosie Lister

Easily ♩ = 72

F

B \flat

C

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand with triplets and a bass line in the left hand. The tempo is marked 'Easily' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat major). The introduction consists of four measures.

 Am D \circ C $\frac{7}{E}$ (5) Duet (pref. men) F C

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The tempo is marked 'mf' (mezzo-forte). The lyrics are: "1. I will not be wea-ry, tho' tri - als may (2. There's) joy that no lan-guage or thought can ex -". The piano accompaniment features a bass line with chords and a right hand with chords and some melodic lines.

 F F/G A $\frac{9}{A}$ B \flat F
 come, And trou - bles be - fore me I see,
 press; It comes from His pres - ence di - vine.

Piano accompaniment for the second line of lyrics. The piano accompaniment is in the lower two staves. The lyrics are: "come, press; And It comes from His pres - ence di - vine." The piano accompaniment features a bass line with chords and a right hand with chords and some melodic lines.

Duet

Am
C

D^o

C⁷
E

(13)

F

A

A⁷

But count them as noth - ing com - pared with the
And when in His like - ness at last I a -

Choir

p

Oo

p

(13)

MARCELO CARVALHO

Dm

Gm
D

F⁷
C

B^b

C

G⁷
C

C⁷

F

love wake, Of Je - sus, my Sav - ior, to be me.
Its full - ness I know will be mine.

Ah

mf

(20)

mf *Full voice* *f* *Bbm* *F*

Oh, I'll sing of His love, of His won - der - ful

(20)

MARCELO CARVALHO

F *Gm* *F*

love, Tho' bil - lows like moun - tains may

C *G7* *C7* *mf* *F* (29)

mel. I fear not the tem - pest, I

roll. *mf* *mel.*

(29)

A A7 Dm Gm F7 Bb
 Oo D C

dread not the storm; for Je - sus brings

MARCELO CARVALHO

C G7 C7 1 F D° C7 2 F

Bring out alto
 joy to my soul. 2. There's soul.

Duet

Bb C rit. C7 F a tempo

rit. a tempo

I've Been Trying, Lord

MOSIE LISTER

CORDELIA SPITZER

Lively, with movement ♩ = 100

MARCELO CARVALHO



Unison *mf*

The first system shows the vocal melody in a unison *mf* setting. The piano accompaniment is in 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

Lively, with movement ♩ = 100

mf

The second system continues the piano accompaniment with a consistent rhythmic pattern. The dynamic is marked *mf*.

5

C

G

Good Book says I ought to love — my en - e - mies; —

The third system features the vocal line with lyrics. The piano accompaniment provides harmonic support with chords C and G.

5

mp

The fourth system continues the piano accompaniment with a dynamic marking of *mp*.

Div.

G⁷

Csus C

— Not just the folks who seem to show their love for me. —

The fifth system features the vocal line with lyrics. The piano accompaniment includes chords G⁷ and Csus C.

The sixth system continues the piano accompaniment with a consistent rhythmic pattern.

13

Well, it's not eas - y, not one bit; I of - ten

Div.

F

13

MARCELO CARVALHO

fail, I must ad - mit; But I've been try - ing, Lord,

G⁷ G⁹

I've been try - ing, Lord. The Bi - ble says I

Oo

Oo

G⁷ Csus C Unison *mp* C

mel. mf Unison

22

22

G7

ought to live — like Je - sus, too, — And do the

Oo —

Csus C

things my Lord has said that I must do. — Well, *mel.*

30

MARCELO CARVALHO

mf F

it's not eas - y, not at all; I of - ten fail, I

30

some - times fall; But I've been try - ing, Lord, I've been

Div. G⁷

mel.

The first system of the score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom two staves are piano accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked 'Div.' (Ad libitum). A chord change to G7 is indicated above the vocal line. A melisma is shown with a long horizontal line under the word 'Lord'.

MARCELO CARVALHO

try - ing, Lord. I've tried too of - ten,

Csus C

Ab⁷ Unison *mf* *mel.* (39) Db

mf

(39) *mp*

The second system continues the musical score. It features the same three-staff layout. The key signature changes to three flats (Bbb). The piano accompaniment includes a circled measure number '39'. The vocal line has a melisma under 'Lord'. The piano part has dynamics markings of 'mf' and 'mp'.

Lord, to make it on my own; I've learned that I can

Ab⁷ *Div.*

The third system continues the musical score. It features the same three-staff layout. The key signature remains three flats (Bbb). The tempo is marked 'Div.'. The piano accompaniment includes a circled measure number '39'.

Dbsus D \flat

(47)

nev - er, nev - er stand a - lone. _____ But, hold - ing

Dtv.

(47)

MARCELO CARVALHO

G \flat

firm - ly to Your hand, You give me grace that helps me stand; And

A \flat 7A \flat 9A \flat 7Dbsus D \flat

I'm suc - ceed - ing, Lord, _____ I'm suc - ceed - ing, Lord; _____

Oo _____

L.H. Lightly

(56)

Ab7

Ab9

Ab7

Dsus Db

And I'll keep climb-ing, Lord, I'll keep climb-ing, Lord;

Oo

MARCELO CARVALHO

(62)

Db
Ab

I'll keep hold-ing on to Your hand.

(62)

pp
Db
(9)

pp

Oh, City Eternal

D. McH. and G. T.

DON McHAN and GLORIA TAYLOR

MARCELO CARVALHO

Arr. by Mosie Lister

Lively $\text{♩} = 88$

Piano introduction in C major, 4/4 time. The right hand features chords and melodic lines, while the left hand provides a steady bass accompaniment. Chords C, G7, C, and F are indicated above the staff.

Unison or Solo mf (6)

1. A - way in God's heav - en where sin is for -
 (2. Oh,) I'm just a pil - grim on earth where I'm

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

MARCELO CARVALHO

bid - den, Some day His love will lift the veil.
 liv - ing, Trou - ble is camp - ing at my door.

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with chords and a bass line.

(14) C

But Jor - dan will be toss - ing but I will make the
 I've made my de - ci - sion, and my soul has a

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with chords and a bass line.

G⁷ C 2nd time to Coda

cross - ing For the prom - is - es of God can nev - er fail.
vi - sion Of a man - sion o - ver on the oth - er shore.

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment starts with a G7 chord and continues with a series of chords and moving lines. A '2nd time to Coda' instruction is placed above the final measure of the system.

MARCELO CARVALHO

F

O cit - y e - ter - nal, swing your gates o - pen

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment starts with a treble clef and a common time signature. There are two circled '22' markings, one above the vocal line and one above the piano accompaniment. The system ends with an F chord.

C G⁷ C

wide! An - gels sing me a wel - come when I

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment starts with a treble clef and a common time signature. The system ends with a C chord.

F C (32) F

reach the oth - er side. And glo - ry of

The first system of the score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "reach the oth - er side. And glo - ry of". The notes for "side." and "And" are held over into the next measure. Above the staff, the chords F, C, and (32) F are indicated. The middle staff is the bass line, and the bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

MARCELO CARVALHO

C

Je - sus shine all o - ver me. O

The second system continues the musical score. The vocal line has the lyrics "Je - sus shine all o - ver me. O". The notes for "me." and "O" are held over. Above the staff, the chord C is indicated. The piano accompaniment continues with the same rhythmic pattern as the first system.

(37) G7 C

cit - y e - ter - nal, where the soul is made free!

(37)

The third system concludes the page. The vocal line has the lyrics "cit - y e - ter - nal, where the soul is made free!". The notes for "free!" are held over. Above the staff, the chords (37) G7 and C are indicated. The piano accompaniment continues with the same rhythmic pattern.

C *Unison or Solo* CODA (47) Db

mf Ab

2. Oh, _____ Yes, _____ soon will be

MARCELO CARVALHO

com - ing the rob - ing and crown - ing As I slip a -

Ab7 (55) Db

way to glo - ry land. _____ My home will be

last - ing, and friend, at my pass - ing, I will shake the

MARCELO CARVALHO

A^b7 *Div.* *f* **63**
 Mas - ter's nail - scarred hand. O cit - y e -

f **63**

G^b *Db*
 ter - nal, swing your gates o - pen wide!

An - gels sing me a wel - come when I reach the

MARCELO CARVALHO

oth - er side. And glo - ry of

(73) Gb

Je - sus shine all o - ver me. O

Db

1 Ab7

cit - y e - ter - nal, where the soul is made

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The key signature has three flats (B-flat major or D-flat minor). The first measure of the piano part has a first ending bracket labeled '1'.

MARCELO CARVALHO

free. O soul is made

Musical score for the second system. The vocal line has a long note for 'free.' followed by 'O soul is made'. The piano accompaniment has a first ending bracket labeled '2' and a second ending bracket labeled '2'. The key signature has three flats. The piano part includes dynamic markings like accents (>) and a 'do not dim.' instruction.

free! do not dim. (5)

Musical score for the third system. The vocal line has a long note for 'free!' followed by 'do not dim.' and a fermata. The piano accompaniment has a fermata and a 'do not dim.' instruction. The key signature has three flats. The piano part includes dynamic markings like accents (>) and a 'do not dim.' instruction.

Restore My Soul

MARCELO CARVALHÔ

MOSIE LISTER

M. L.

Not hurried ♩ = 76

Gm
 Bb

A^b
 Bb

Gm
 Bb

$Fm7$
 Bb

p

espr. rit.

Gm
 Bb

$Fm7$
 Bb

Gm
 Bb

A^b
 Bb

$A^b M7$
 Bb

Prayerfully

Unison mf

Re -

Unison mf mel.

a tempo

⑨

Bb

$Fm7$

Gm
 Bb

$Bb7$

Fm
 Eb

Eb

store my soul in the val - ley, ————— That

⑨

a tempo

mp

B \flat A \flat B \flat G \flat B \flat B \flat 7 E \flat E \flat 7

I might be wor - thy at last To stand _____ with

17 A \flat A \flat B \flat E \flat In the Div. mel.

Thee on the top of the moun - tain. _____ In the Div.

17

B \flat 7 E \flat Solo (or Ladies unison) *mf*

val - ley re - store my soul. _____ Lord, You

Oo val - ley re - store my soul. _____

Oo

Choir
mf Unison

(41)

Eb

Cm⁷

Fm

Fm⁷

Bb⁷

Stripped of all that once I clung to, Lord, I come. _____ Though in Your

mf Unison

(41)

mp

MARCELO CARVALHO

Fm⁷

Bb⁷

Eb

Div.

With Your

eyes I know I'm noth-ing, yet I come. _____ With Your

Div.

With Your

(49)

Eb⁷

Ab

Cm⁷

hand that once was nail-scarred just for me, _____ Touch me

hand that once was nail-scarred just for me, _____ Touch me

(49)

Oo

F7

Bb

now and make me all that I should be. Re -

MARCELO CARVALHO

(57)

Fm7

Gm Bb

Bb7

Fm Eb Eb

Bb

Fm7 Bb

store my soul in the val - ley, That I might be

(57)

Ab Bb

Gm Bb

Bb7

Eb

Fm Bb

Eb7

Fm7

(65)

Ab

wor - thy at last To stand with Thee on the

(65)

Gm *Ab* *Fm* *Ab* *Eb* *Gm* *Bb* *Bb7*

mf In the val - ley re -
 top of the moun - tain. Oo
mf In the val - ley re -
 Oo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'top of the moun - tain.' and 'In the val - ley re -'. The bottom staff is a piano accompaniment line with lyrics 'Oo' and 'Oo'. Chords are indicated above the vocal line: Gm Ab, Fm Ab, Eb, Gm Bb, and Bb7. Dynamics include *mf* and *mp*.

Ab *Gm* *Bb7* *Eb* *Eb*

store my soul. 1 2
 store my soul. Re - soul.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'store my soul.' and 'Re - soul.'. The bottom staff is a piano accompaniment line. Chords are indicated above the vocal line: Ab Bb, Gm Bb, Bb7, Eb, and Eb. First and second endings are marked with '1' and '2'. Dynamics include *p*.

MARCELO CARVALHO

Gm *Bb7* *rit.* *Ab* *Gm* *Bb7* *Eb* (4)

mel. In the val - ley, re - store my soul.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'In the val - ley, re - store my soul.'. The bottom staff is a piano accompaniment line. Chords are indicated above the vocal line: Gm Bb, Bb7, Ab Bb, Gm Bb, Bb7, and Eb. Dynamics include *rit.* and *mel.*

What Love Can Do

MARCELO CARVALHO

MOSIE LISTER

CORDELIA SPITZER

Bouncy, in a moderate tempo $\text{♩} = 96$

F

G

F

G

mf Somewhat detached

First system of piano introduction. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides a steady accompaniment with chords and single notes. Chords F, G, F, and G are indicated above the staff.

F

G

C

mf Unison

It

Vocal line for the first system. The melody is simple and follows the chord progression. The word "It" is written below the staff.

Second system of piano introduction. The right hand continues the rhythmic pattern. The left hand accompaniment includes some dyads and chords. The word "It" from the vocal line is positioned above the right hand staff.

MARCELO CARVALHO

⑨

F

C

$\frac{C}{G}$

G⁷

seems that a - bout ev - 'ry - thing's been tried to bring this old world

Vocal line for the second system. The melody continues with the lyrics "seems that a - bout ev - 'ry - thing's been tried to bring this old world".

⑨

Third system of piano introduction. The right hand features chords and some melodic fragments. The left hand accompaniment is primarily chordal. The word "seems" from the vocal line is positioned above the right hand staff.

C F C C/G

peace; But in spite of all — that we have done, war and

Oo

Unison *mp* Div.

G7 C Div. C7 slide *f* F

hate don't cease. So, let's show the world what love — can do; It

slide Unison *f* Div.

f more defined

sfz *mf*

MARCELO CARVALHO

G7 C *mf* G7

looks like it's up to me — and you, To reach out with a

Oo

Oo

(25)

C

F

friend-ly hand _____ To ev - 'ry na - tion and ev - 'ry land, — And show this

Oo _____

(25)

MARCELO CARVALHO

C

G7

C

F

wea-ry old world what love can do. _____ And

C

G7

2nd time to Coda

C

F/G

C

show this wea-ry old world what love can do. _____

2nd time to Coda

33

C F C G7 C

Let's reach out to the people next door and show that we want to be friends.

mf Unison

33

a little smooth

MARCELO CARVALHO

F C C/G G7

Oo We can form a chain of love 'round the world, — A chain that has no

mp

Oo

D.S. al Coda CODA

42 Livelier and a little brighter

end.

Yes, do.

Let's show the world what love can do; It

D.S. al Coda CODA

42 Livelier and a little brighter

sfz

sfz

mf

G7 C G7

looks like it's up to me and you, To reach out with a friendly hand

Oo

Oo

OPERA 1980 © 1971
MARCELO CARVALHO

C F

To ev - 'ry na - tion and ev - 'ry land, And show this wea-ry old

Oo

C/G G7 C F C

world what love can do. And show this wea-ry old

Dm
F
C
G
G7
C

world what love can do. do.

MARCELO CARVALHO

F
(60) C
F
G7

Let's show the world what love what love can can

(60)

MARCELO CARVALHO

C

do. do.

sfz