

Walk Together Children

African American Spiritual
Anthony Leach

♩ = 60

Piano

S
A
T

3

1. Walk to- geth- er chil- dren, don't _ you get wea- ry, walk to- geth- er chil- dren, don't _ you get wea- ry, last time: to

B
B

See performance note on page 5.

5

1.

walk to- geth- er chil- dren, don't _ you get wea- ry, there's a great camp meet- ing in the prom- ised land. _

7

2-5.

Sop. 1:

Gon-na walk and nev - er

great camp meet-ing in the prom-ised land. 2. Walk walk walk walk

See performance note on page 5.

9

tir, walk and nev - er tir,

walk walk chil - dren, walk walk walk walk chil - dren,

12

walk and nev - er tir.

walk walk walk walk walk walk chil - dren, there's a

14

2-5.

6.

great camp meet-ing in the prom-ised land.

great camp meet-ing in the prom-ised land.

there's a great camp meet - ing _____ in the

walk to-geth-er chil-dren, don't_ you get wea-ry, there's a great camp meet-ing

rit.

prom-ised land, _____ there's a great camp meet-ing _____ in the prom-ised land.

in the prom-ised land, _____ there's a great camp meet-ing in the prom-ised land.

rit.

Performance Notes

2. Walk together children... (*f*)
3. Sing together children... (*f*)
4. Pray together children... (*p*)
5. Shout together children... (*f*)
6. Walk together children... (*p*)
7. Walk together children... (*f*)

In mm. 8-13 the text for the choir changes with each verse. On verse 3 the choir would sing: "Sing, sing, etc." and the soloist would sing "Gonna sing . . ." and verse 4 would be "Pray, pray, etc." and "Gonna pray . . ." The dynamics for each verse and chorus should match.

MLK

For SATB a cappella

Performance Time: Approx. 2:05

Arranged by
BOB CHILCOTT

Words and Music by
U2

Slow and spacious

Soprano
Alto

pp

Tenor

Solo very free mp *Mm*

Sleep, — sleep to - night, — and may your dreams — be re-al-ized.

Chorus Tenors on top note

pp *continuous*

div.

Bass

Mm

Piano
(for rehearsal only)

pp

ff *ff*

(Repeat held notes as necessary.)

A

continuous

Mm

(?)

If the thun-der cloud pass-es rain — so let it rain, — rain down on him.

Mm

A

Mm

ff *ff*



Mm So let it be. Mm So let it be.

B *colla voce pp sempre*

Tenor I *All pp*
Sleep, sleep to - night, and may your dreams be re - al - ized.

Tenor II *pp continuous*
Sleep to - night, dream re - al - ized.

B

If sung by a large choir then all chord notes should be held continuously by staggering the breathing. This is mainly for the lower voices, except on the top line of pg. 3, where preferably everyone holds their notes right through, until all coming off together at the end of the line. Should a smaller group of singers perform this piece, then breaths can be taken where there are *'s marked - but only an eighth note or short quarter note.

C

thun-der cloud pass-es rain so let it rain, let it rain,

Tenor II
If the thun-der cloud pass-es rain so let it rain, let it rain,

thun-der cloud pass-es rain so let it rain, it rain, (Optional notes if low C is not possible.)

C

Slower

a niente

rain on him. *a niente*

rain on him. *a niente*

rain on him. *a niente*

Slower

MLK - SATB



Russian Picnic

For Full Chorus of Mixed Voices and Piano
with Incidental Tenor Solo

Words and Music
(based on Russian Folk Tunes)
by Harvey Enders, A. S. C. A. P.

At a gay and fast gait ♩ = 160

Soprano
Alto
Tenor
Bass
Piano*

The
The
The
The
The

*This accompaniment is also available in an arrangement for two pianos, four-hands.

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41196 C
HL50302510

Ⓐ

sun is high and bells are ring - ing; Young

sun is high and bells are ring - ing; Young

sun is high and bells are ring - ing; Young

sun is high and bells are ring - ing; Young

Ⓐ

mf

lads and maid-ens join in sing - ing; Their

lads and maid-ens join in sing - ing; Their

lads and maid-ens join in sing - ing; Their

lads and maid-ens join in sing - ing; Their

mf

① *cresc.*
 songs and laugh - ter fill the air, A - cross the
cresc.
 songs and laugh - ter fill the air, A - cross the
cresc.
 songs and laugh - ter fill the air, A - cross the
cresc.
 songs and laugh - ter fill the air, A - cross the

f accel. *a few lyric voices*
 fields and vil - lage square,
f accel.
 fields and vil - lage square, A - cross the fields and
f accel.
 fields and vil - lage square, A cross the fields and
f accel.
 fields and vil - lage square, A - cross the fields and

vil - lage square.

vil - lage square.

vil - lage square.

a tempo

sfz

ff

©

p *mf*

Play a tune, hey, hey! Ga-ran-ka;

p *mf*

Play a tune, hey, hey! Ga-ran-ka;

mf

Ba-la-lai - ka, strike! Ga-ran-ka;

mf

Ba-la-lai - ka, strike! Ga-ran-ka;

p *mf* *mf*

In and out with old *Gar-mosh-ka; Fin-gers danc-ing on Gar-mosh-ka!

In and out with old *Gar-mosh-ka; Fin-gers danc-ing on Gar-mosh-ka!

In and out with old *Gar-mosh-ka; Fin-gers danc-ing on Gar-mosh-ka!

In and out with old *Gar-mosh-ka; Fin-gers danc-ing on Gar-mosh-ka!

[Ⓛ]
p cresc. *mf cresc.*

+Brin-da, brin-da, brin-da, brin-da, Hey! _____

mf cresc.

+Brin-da, brin-da, brin-da, brin-da,

mf cresc.

+Brin-da, brin-da, brin-da, brin-da, Hey! _____

mf cresc.

+Brin-da, brin-da, brin-da, brin-da,

[Ⓛ]
p cresc. *mf*

* A small accordion or concertina
 + Brinda: No specific meaning; imitative of twanging strings, much like our "Plinkety Plunk"
 41196

Come, let's dance. *p*

Hey! — Come, let's dance. *p*

Ma-sha, Da-sha, Tan-ya, Ol-ga, Lift your feet and dance a pol-ka; *p*

Hey! — Ma-sha, Da-sha, Tan-ya, Ol-ga, Lift your feet and dance a pol-ka; *p*

The first system of the musical score consists of five staves. The top two staves are vocal lines for soprano and alto, with lyrics 'Come, let's dance.' and 'Hey! — Come, let's dance.' respectively. The next two staves are vocal lines for tenor and bass, with lyrics 'Ma-sha, Da-sha, Tan-ya, Ol-ga, Lift your feet and dance a pol-ka;' and 'Hey! — Ma-sha, Da-sha, Tan-ya, Ol-ga, Lift your feet and dance a pol-ka;'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes. Dynamics include *div.* (diviso) and *p* (piano).

Come, let's dance! *f* *p* *p cresc.*

Soon the moon will *p cresc.*

Come, let's dance! *f* *p* *p cresc.*

Soon the moon will *p cresc.*

We'll make mer-ry all the day long On the banks of moth-er Vol-ga. Soon the moon will *p cresc.*

We'll make mer-ry all the day long On the banks of moth-er Vol-ga. Soon the *p cresc.*

The second system of the musical score consists of five staves. The top two staves are vocal lines for soprano and alto, with lyrics 'Come, let's dance!' and 'Soon the moon will'. The next two staves are vocal lines for tenor and bass, with lyrics 'Come, let's dance!' and 'Soon the moon will'. The bottom staff is the piano accompaniment, continuing the rhythmic pattern. Dynamics include *f* (forte), *p* (piano), and *p cresc.* (piano crescendo). There are circled 'E' markings above the piano accompaniment staff.

(shout)
 rise up yon-der, Sil-ver moons make hearts beat fon-der! Hey! Hey!
 (shout)
 rise up yon-der, Sil-ver moons make hearts beat fon-der! Hey! Hey!
 (shout)
 rise up yon-der, Sil-ver moons make hearts beat fon-der! Hey! Hey!
 (shout)
 moon will rise up yon-der! Hey! Hey!

Hey!
 Hey!
 Hey!
 Hey!
 Tenor Solo *mf*
 In my

Ⓣ Slowly and with expressiveness ♩ = 88

heart dwells one whom I cher-ish, With-out love of her I per-ish. She has

faster

faster

As at the beginning

cheeks like blush - ing pop - pies: Ah, my dearest, thou art mine!

freely

f

12

div. Presto

ff

Ga - ran - - - - - kal

div.

ff

Ga - ran - - - - - kal

ff

Ga - ran - - - - - kal

ff

Ga - ran - - - - - kal

Ⓣ Presto

ff

8

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