

Lift Every Voice and Sing

David Gale

With growing intensity (♩. = 40–45)

8va *p* *loco*

6

11

16

Tune: *LIFT EVERY VOICE*, J. Rosamond Johnson, 1873–1954, and written in 1921 (PD).
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41

Musical notation for measures 41-44. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

45

Musical notation for measures 45-48. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

49

Musical notation for measures 49-52. A dynamic marking of *f* (forte) is present at the beginning of measure 49. The right hand has a melodic line with a slur, and the left hand continues with eighth notes.

53

Musical notation for measures 53-56. The right hand features a melodic line with a slur, and the left hand continues with eighth notes.

57

Musical notation for measures 57-60. The right hand has a melodic line with a slur, and the left hand continues with eighth notes.

Shall We Gather at the River

David Gale

Calm and steady (♩ = 60–65)

The first system of music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Calm and steady' with a quarter note equal to 60-65 beats per minute. The music is in piano (*p*) and is marked 'molto legato sempre'. The right hand features a melodic line with a long slur over the first four measures, and the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, starting at measure 5. It maintains the same tempo and dynamics as the first system. The melodic line in the right hand continues with a slur, and the accompaniment in the left hand provides a steady harmonic support.

The third system begins at measure 9. A 'Ped.' (pedal) marking is present at the start of the system, indicating a change in the left hand's accompaniment. The melodic line in the right hand continues with a slur, and the accompaniment in the left hand provides a steady harmonic support.

The fourth system begins at measure 13. The melodic line in the right hand continues with a slur, and the accompaniment in the left hand provides a steady harmonic support.

Tune: *HANSON PLACE*, Robert Lowery, 1826–1899, and written in 1864 (PD).
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Nearer My God to Thee

David Gale

Reverently (♩ = 50)

pp freely, with rubato

poco cresc.

p

rit. *a tempo*

Tune: *BETHANY*, Lowell Mason, 1792–1872, and written in 1856 (PD).

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a tempo

29 *rit.*

cresc. *f*

31

33

35

mf

37 *rit.* *a tempo*

p

O Love That Wilt Not Let Me Go

David Gale

Freely and peacefully (♩ = 55–60)

6 *rit.* *a tempo* *molto rit.* *dim.*

11 *A little faster* (♩ = 60–65) *pp*

15

Tune: *ST. MARGARET*, Albert L. Peace, 1844–1912, and written in 1884 (PD).
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Every Time I Feel the Spirit

David Gale

Spirito (♩ = 135)

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Spirito' with a quarter note equal to 135 beats per minute. The dynamic is marked *mf*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

Musical notation for measures 6-9. The right hand continues with a melodic line, and the left hand features a bass line with chords. Dynamics include *pp* and *p*. A chord diagram is shown below the bass line for measure 7.

Musical notation for measures 10-13. The right hand continues with a melodic line, and the left hand features a bass line with chords. Dynamics include *mp*.

Musical notation for measures 14-17. The right hand continues with a melodic line, and the left hand features a bass line with chords. Dynamics include *mp*. The piece concludes with a final cadence in 4/4 time.

Tune: *PENTECOST*, African American spiritual (PD).

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38

poco rit.

a tempo

Musical notation for measures 38-41. The score is in a key with two flats (B-flat and E-flat) and a common time signature. Measure 38 starts with a 2/4 time signature. Measure 39 changes to 4/4. Measure 40 changes to 2/4. Measure 41 changes to 4/4. Dynamics include *f* (forte) in measure 41.

42

Musical notation for measures 42-45. The score continues in the same key and time signature. Measure 42 is 2/4. Measure 43 is 2/4. Measure 44 is 4/4. Measure 45 is 4/4. Dynamics include *p* (piano) in measure 45.

46

Musical notation for measures 46-49. The score continues in the same key and time signature. Measure 46 is 2/4. Measure 47 is 2/4. Measure 48 is 4/4. Measure 49 is 4/4.

50

Musical notation for measures 50-53. The score continues in the same key and time signature. Measure 50 is 2/4. Measure 51 is 2/4. Measure 52 is 4/4. Measure 53 is 4/4.

54

Musical notation for measures 54-57. The score continues in the same key and time signature. Measure 54 is 2/4. Measure 55 is 2/4. Measure 56 is 4/4. Measure 57 is 4/4.

Down by the Riverside

David Gale

Deliberately, with spirit ($\text{♩} = 90-100$)

5 *mf detached* *8va*

5 *loco* *poco rit.* *a tempo* *f*

9 LH RH

13 LH RH LH

Tune: African American spiritual (PD).

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24

36

Musical score for measures 24-36. The piece is in G major. Measures 24-25 are in 6/4 time, 26-27 in 4/4, 28-29 in 5/4, and 30-36 in 2/2. The score features a piano (*p*) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs and a double bar line at the end of measure 25.

40

Musical score for measures 40-43. The piece is in G major. Measures 40-43 are in 2/2 time. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

44

Musical score for measures 44-46. The piece is in G major. Measures 44-46 are in 2/2 time. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

47

Musical score for measures 47-50. The piece is in G major. Measures 47-50 are in 2/2 time. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

51

Musical score for measures 51-54. The piece is in G major. Measures 51-54 are in 3/4 time. The score features a mezzo-forte (*mf*) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

Be Thou My Vision

David Gale

Calm and steady (♩ = 75–80)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat major). The time signature is 3/4. The tempo is indicated as 'Calm and steady' with a quarter note equal to 75-80 beats per minute. The dynamics range from *p* (piano) to *pp* (pianissimo) and *mp* (mezzo-piano). The score includes markings for *poco rit.* (slightly ritardando) and *a tempo* (return to tempo). The melody is primarily in the right hand, with a supporting bass line in the left hand. There are several long phrases spanning across measures, indicated by curved lines above the notes.

Tune: *SLANE*, Irish folk melody (PD).

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How Great Thou Art

David Gale

Reverently (♩ = 60-65)

Tune: O STORE GUD, Swedish folk melody (PD).


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30 *rit.*

33 *a tempo* LH 

35

37 *poco rit.* *a tempo*

From a Distant Home

De tierra lejana venimos

David Gale

Easy Latin (♩ = 60–65)

Musical notation for measures 1-5. The piece is in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as Easy Latin with a quarter note equal to 60-65 beats per minute. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features dotted rhythms and rests, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 6-10. Measure 6 is marked with a '6' above the staff. The melody continues with a series of eighth notes in the right hand. A *Red.* (ritardando) marking is placed below the bass line starting at measure 8, indicating a gradual slowing down of the tempo.

Musical notation for measures 11-15. The melody in the right hand features a long, sweeping line with a slur. The accompaniment in the left hand continues with chords and rhythmic patterns.

Musical notation for measures 16-20. Measure 16 is marked with a '16' above the staff. The melody in the right hand has a long, arching line. A mezzo-piano (*mp*) dynamic marking is placed above the bass line starting at measure 17.

Tune: ISLA DEL ENCANTO, Puerto Rican carol (PD).
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40

Musical notation for measures 40-42. Treble clef has a melodic line with a slur. Bass clef has chords and triplets. A large slur covers measures 40-42.

43

mf

Musical notation for measures 43-46. Treble clef has chords and triplets. Bass clef has chords and triplets. A large slur covers measures 43-46. Dynamic marking *mf* is present.

47

Musical notation for measures 47-50. Treble clef has chords and triplets. Bass clef has chords and triplets. A large slur covers measures 47-50.

51

f

Musical notation for measures 51-54. Treble clef has chords and triplets. Bass clef has chords and triplets. A large slur covers measures 51-54. Dynamic marking *f* is present.

55

mp

Musical notation for measures 55-58. Treble clef has chords and triplets. Bass clef has chords and triplets. A large slur covers measures 55-58. Dynamic marking *mp* is present.

How Great Our Joy

with *Joy to the World*

David Gale

With a robust joy (♩ = 90–95)

The musical score is written for piano and includes four systems of music. The first system begins with a piano introduction marked *f* in both hands. The second system starts at measure 6 and features dynamics of *mf* and *mp*. The third system starts at measure 11 and includes a *f* dynamic. The fourth system starts at measure 16. A large 'Copyrighted' watermark is overlaid diagonally across the page.

Tune: *JÜNGST*, Traditional German melody; *arr.* Hugo Richard Jüngst, 1853–1923, in 1890 (PD); *ANTIOCH*, George Frederick Handel, 1685–1759, and written in 1742; *adapt.* Lowell Mason, 1792–1872, in 1836 (PD).

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40

Musical score for measures 40-45. The piece is in B-flat major (two flats). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and a bass line. Dynamics include *f* (forte) and *p* (piano).

50

Musical score for measures 50-55. The right hand continues with melodic lines. The left hand has a steady bass line. Dynamics include *mp* (mezzo-piano) and *f* (forte).

55

Musical score for measures 55-60. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamics include *mp* (mezzo-piano) and *f* (forte).

60

Musical score for measures 60-66. The piece changes to C major (no sharps or flats). The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamics include *rit.* (ritardando) and *p* (piano).

With a more introspective joy (♩ = 75)

66

Musical score for measures 66-71. The piece is in C major. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamics include *mp* (mezzo-piano).

42

91 *accelerando*

Musical score for measures 91-95. The piece is in D major (two sharps). The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. The dynamic marking is *pp cresc. poco a poco*.

96

Musical score for measures 96-100. The upper staff features a melodic line with eighth notes and some chords. The lower staff has a bass line with eighth notes. The dynamic marking is *(cresc.)*. The tempo marking **Tempo I** is placed above the staff, and *poco rit.* is placed below the staff.

101

Musical score for measures 101-105. The upper staff contains a melodic line with eighth notes and chords. The lower staff has a bass line with eighth notes. The dynamic marking is *f*. The tempo marking *a tempo* is placed above the staff.

106

Musical score for measures 106-110. The upper staff contains a melodic line with eighth notes and chords. The lower staff has a bass line with eighth notes. The dynamic marking is *f*.

111

Musical score for measures 111-115. The upper staff contains a melodic line with eighth notes and chords. The lower staff has a bass line with eighth notes and chords. The dynamic markings are *p*, *f*, and *p*.

Wayfaring Stranger

David Gale

Desolately (♩ = 65–70)

pp

p

6

11

mp

holding back

a tempo

17

p

Tune: *WAYFARING STRANGER*, Appalachian folk melody (PD).

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