

Dedicated to the FMEA and the Florida Vocal Association
Please Don't Leave Me, Brother
for SATB Chorus and Piano

Emily Good

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$\text{♩} = 120$
Lightly
mf

Piano

S
A

5 *unis. mp*

Please don't leave me, Broth - er, I came the
Please don't leave me, Broth - er, I'm a -

10 1. 2.
plead - ing to cry. I'm afraid to die...
plead - ing to cry. I'm afraid to die...

15 *mf*

He was left a - lone there, left a -

20 *fp*

lone to die. Please don't leave me,

25 *p rit.*

Broth - er. No one heard his cry.

31 $\text{♩} = 100$ (Funereal)

unis. mf

S A Please don't leave me, Broth - er, cried the
Save my wear - y peo - ple, dy - ing

T B *unis. mf*

$\text{♩} = 100$ (Funereal)

mf

36

strug - gling na - tion. They were left a - lone
of star - va - tion.

This system contains the vocal and piano accompaniment for measures 36 through 41. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. A repeat sign is present at the end of measure 39.

42

there; Left a - lone to die. Please don't

fp

fp

This system contains the vocal and piano accompaniment for measures 42 through 47. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The key signature has four flats. A *fp* (fortissimo) dynamic marking is present above the vocal line in measure 44 and below the piano line in measure 45. A repeat sign is present at the end of measure 45.

48

leave me, Broth - er. No one heard their cry.

rit.
p

p rit.

This system contains the vocal and piano accompaniment for measures 48 through 53. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The key signature has four flats. A *rit.* (ritardando) and *p* (piano) dynamic marking is present above the vocal line in measure 48. A *p rit.* marking is present below the piano line in measure 50. A repeat sign is present at the end of measure 50.

55 *unis. mf*

T
B

Beau - ty all a - round us, Hills and fields and
Mead - ows deep in clo - ver, Rain - bows full of

8va

mf very accented

61

streams. _____ Help to save this splen - dor
dreams. _____

(8)

67 *fp*

Don't let na - ture die. _____ Please don't leave me,
(8)

fp

73 *dim. p*

Broth - er. No one heard the cry. _____

(8)

f

79 $\text{♩} = 100$
a cappella

S
A

Na - tion fight - ing na - tion Nev - er know - ing
 Broth - er fight - ing Broth - er Still the mourn - ful

T
B

$\text{♩} = 100$
pp

85

why. _____
 cry. _____

Please don't leave me, Broth - er

91 *rit.* *fp* *a tempo*

I don't want to die. _____ Please don't leave me,

fp

97 *mf*

Broth - er, No one heard his cry. _____

mf

103 *unis. f* *mf*

Please don't leave me, Broth - er Man - kinds
 Please don't leave me, Broth - er Some - one

unis. f *mf*

108

1. end - less plea,
 care for me.

2. me.

113

Peo - ple ev - 'ry where cry Don't leave

118 *fp*

me a - lone. _____ Please don't leave me,

fp

123 *p rit.*

Broth - er No one hears my cry. _____

p

p rit.

128 Slowly *pp* (hushed - almost spoken)

Broth - er don't leave me. _____

pp

pp Slowly