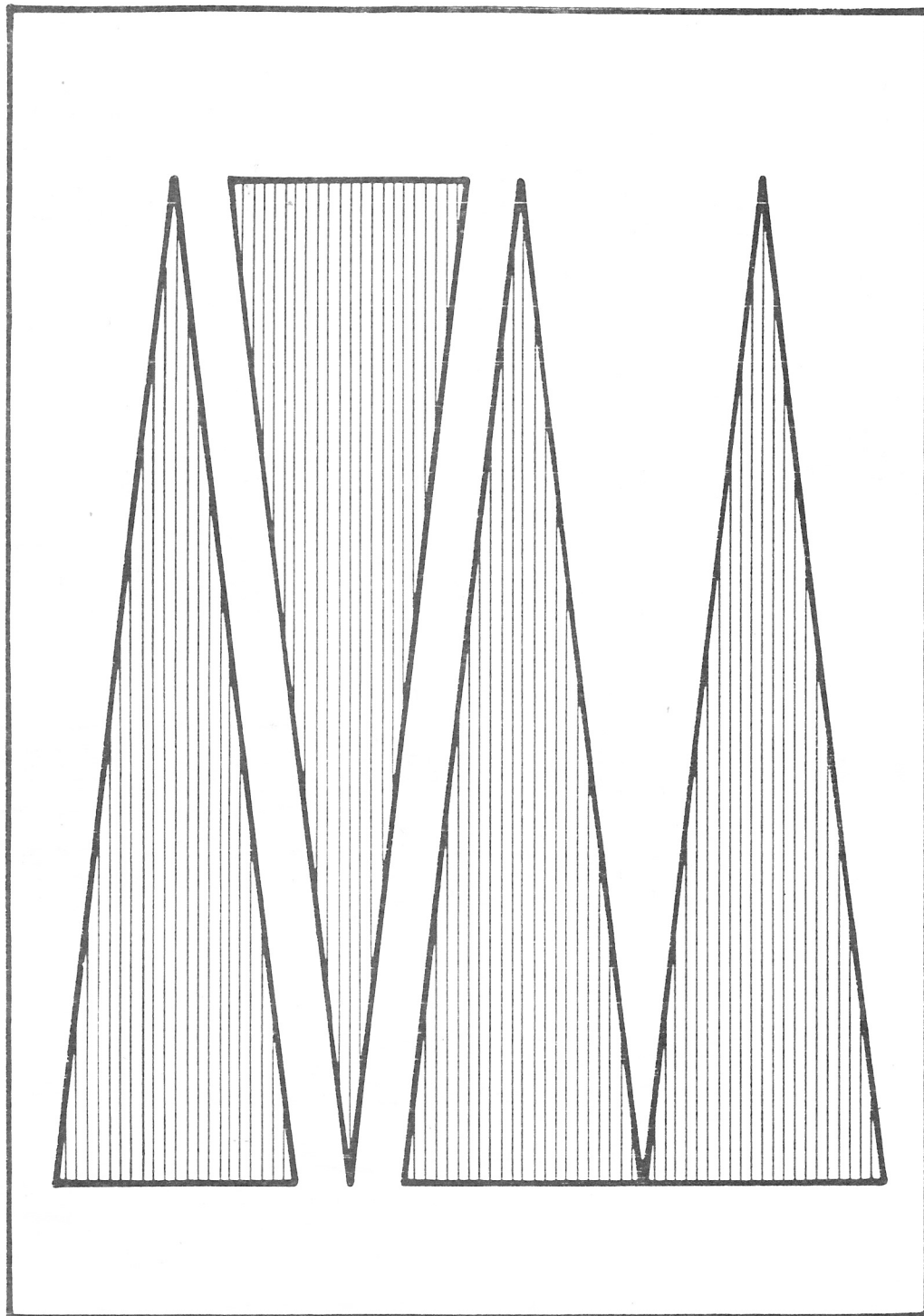


Lift Every Voice and Sing (Johnson/arr. Carter)



www.ntimemusic.com
4913 Albemarle Rd. #103
Charlotte, NC 28205
(704) 531-8961

P. O. Box 6082

MAR-VEL

Chattanooga, TN 37401

(615) 629-1424

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Music by **J. ROSAMOND JOHNSON**
arr. by *Roland M. Carter*

[illegible]

mf
Lift ev - 'ry voice and sing a

heav - en ring, ring with the har - mo - nies of lib - er - ty, Let our re -

song. —

joic - ing rise, high as the lis - t'ning - skies. Let it re - sound, Loud as the roll - ing

mp
Lift ev - 'ry voice and sing. Lift ev - 'ry voice and

sea. *gva.* Sing a song full of the

f *mp*

sing a song. Lift ev - 'ry voice and
 faith that the dark past has taught us, Sing a song full of the
 sing a song of hope fac - ing the ris - ing sun
 hope that the pres - ent has brought us.
 of our new day be - gun. Let us march on, Let us march on, 'til vic - to -
 of our new day be - gun. Let us march on, Let us march on, 'til vic - to -

gva.
f
sfzp
poco a poco accelerando
pp

ry is won.

gva.

ff

gva.

$\text{♩} = 92$

(unis.)

Ston-y the

gva.

decrescendo

gva.

road we trod. Bit - ter the chas - t'ning rod felt in the

Sing a song. Sing a song

p

days when hope un - born had died yet with a

Sing a song. Sing a song.

stead - y beat have not our wea - ry feet come to the

Sing a song. Sing a song.

place for which our fa - thers sighed

Sing a song. Sing a song.

mp

We have come, Oh, we have come o - ver a way that with tears has been

f

cresc.

wa - ter'd. O, we have come tread - ing our path thro' the blood of the

cresc.

f *mp*

slaugh - ter'd out of the gloom - y past, Till now we stand at

f *mp*

The musical score is written for a vocal ensemble and piano. It consists of three systems of music. Each system has a vocal staff (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic for the piano accompaniment and a mezzo-piano (*mp*) dynamic for the vocal entry. The lyrics are: 'We have come, Oh, we have come o - ver a way that with tears has been wa - ter'd. O, we have come tread - ing our path thro' the blood of the slaugh - ter'd out of the gloom - y past, Till now we stand at'.

last where the white gleam of our bright star — is cast.

$\text{♩} = 84$ *ten. ten.*

Chorale *mf*

God of our wea - ry years, God of our si - lent tears — Thou who has brought us —

cresc.

thus — far on the way. Thou who hast by Thy — might led us in - to the —

mp

light — Keep us for ev - er in the path — we pray. —

$\text{♩} = 88$

f

Lest our feet stray from the

f

sfz

pla - ces, our God, where we met Thee. Lest our hearts

drunk with the wine of the world we for - get thee

The musical score is for a hymn in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 88. The score is arranged for voice and piano. The piano accompaniment features prominent triplet patterns in both hands, particularly in the first system. Dynamics include *f* (forte) and *sfz* (sforzando). The lyrics are: "Lest our feet stray from the places, our God, where we met Thee. Lest our hearts drunk with the wine of the world we forget thee". The score spans five systems of music.

ff

shad - ow'd be - neath Thy hand,

ff

ff

May we for - ev - er stand True to our

gva

God, True to our

accelerando

na . . . tive land.

accelerando

8va

8va

8va

8va

molto rit.

men.

8va

fff molto rit.