

# WE'RE WAITING FOR YOU, LORD

*Come by Here*

by W. Clifford Petty

SATB Choir a cappella,  
Soloist, Assembly



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# WE'RE WAITING FOR YOU, LORD

*Come by Here*

SATB Choir a cappella, Soloist, Assembly

Verses based on "O" Antiphons, Latin, 9th cent.  
Tr. by John M. Neale, 1818–1866, and others

Incorporating African-American Spiritual "Come by Here"  
W. Clifford Petty

## INTRODUCTION

Swing 8ths ♩ = c. 88

*Soloist/Choir/Assembly*

The musical score is written for Soprano Alto (S.A.) and Tenor Bass (T.B.) voices. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Swing 8ths' with a metronome indication of ♩ = c. 88. The score is divided into three systems, each with a measure number (1, 4, and 6) at the beginning of the S.A. staff. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. A large, light gray 'Sample' watermark is oriented diagonally across the center of the page, behind the musical notation.

S.A.  
Wait - ing for you, Lord, to come by here. We're wait - ing for you, Lord, to

T.B.  
come by here. — Oh, we've been wait - ing, — an - tic - i -

pat - ing, — wait - ing for you, Lord, to come by here. —

001302

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## VERSES

9 *Soloist* *Choir/Assembly* *Soloist*

1. Come, O come, Em - man - u - el,      come by here, —      And  
 2. Come, O Wis - dom from on high,      come by here. —      To  
 3. Come, O Branch of Jes - se's stem,      come by here. —      From

11 *Choir/Assembly*

1. ran - som cap - tive Is - ra - el. } Come by here. — Oh, we've been  
 2. us the path of know - ledge show. }  
 3. ev - 'ry foe de - li - ver them. }

13

1.-3. wait - ing, — an - tic - i - pat - ing, —

15

1.-3. wait - ing for you, Lord, to come by here. —

## ADDITIONAL VERSES:

4. Come, O Key of David, come, ...  
 And open wide our heav'nly home, ...

5. Come, O Dayspring from on high, ...  
 And cheer us by your drawing nigh, ...

6. Long-expected Savior, come, ...  
 O (Now) come to set your people free, ...

7. Set us free from fear and sin, ...  
 Lord, free us from captivity, ...

8. O Desire of nations, come, ...  
 Now come and save us by your birth, ...

9. Israel's comfort, joy, and strength, ...  
 O come now, hope of all the earth, ...

## FINAL

*Soloist/Choir/Assembly*

17

Come by here, my Lord, come by here. Come by here, my Lord,

20

come by here. Oh, we've been wait - ing, — an - tic - i -

22

pat - ing, — wait - ing for you, Lord, to come by here. —



Sample

Sample

# We're Waiting for You, Lord

## *Come by Here*

Verses based on "O" Antiphons, Latin, 9th cent.  
Tr. by John M. Neale, 1818–1866, and others

Incorporating African-American Spiritual "Come by Here"  
W. Clifford Petty

### INTRODUCTION



Wait - ing for you, Lord, to come by here.— We're  
wait - ing for you, Lord, to come by here.— Oh, we've been  
wait - ing,— an - tic - i - pat - ing,—  
wait - ing for you, Lord, to come by here.—

### VERSES



Come by here,—  
Come by here. Oh, we've been wait - ing,— an - tic - i -  
pat - ing, wait - ing for you, Lord, to come by here.

### FINAL



Come by here, my Lord, come by here.  
Come by here, my Lord, come by here. Oh, we've been  
wait - ing,— an - tic - i - pat - ing,—  
wait - ing for you, Lord, to come by here.—

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In  
**Spirit**  
and  
**Truth**

# This Is the Day

**W. Clifford Petty**

*Piano Arrangement by* **Thomas W. Jefferson**

SATB Choir, Cantor, Assembly,  
Keyboard and Guitar

M. ROGER HOLLAND II, EDITOR



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*Sacred Music*

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# THIS IS THE DAY

Psalm 118:1-2, 16-17, 22-23  
*The Abbey Psalms and Canticles*

W. Clifford Petty  
 Piano arr. Thomas W. Jefferson

$\text{♩} = 130$

**mf**

**Refrain**  
*An Alleluia may replace the Refrain.*  
*S, A, Assembly*  
**mf**

**3**

**mf** This is the day –  
*T, B*

**B $\flat$ /C C B $\flat$  F/A B $\flat$ /D C G/C**

See Notes on page 10.

A guitar edition with capo chords and vocal harmony is available, G-11336G.

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G-11336

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6

the Lord has made;

Fm7 Bb C

9

let us re-joice and be glad.

F Dm7 G F/G F#/G

12

This is the day the

G F/G C F B7(#11, #9)

15

*ff*

Lord has made;— this— is the day

*ff*

E7 Am A Dm7 C/E Dm7

18

the Lord— has made; let—

G Am7 Dm7 C/E Dm7 G Am7 Dm7

21

us re-joice and be glad.—

C/E F F/G G C Bb/C C

24

1. *To Repeat* 2.-4. *To Verses*

Cantor *mf*

1. Give  
Cantor *mf*

2. "The  
Cantor *mf*

3. The

1. *To Repeat* 2.-4. *To Verses*

B $\flat$  F/A C

26 **Verses 1-3**

praise to the LORD, for he is good; his

LORD's right hand— is ex - alt - ed. The

stone that the build - ers re - ject - ed has be -

**Verses 1-3**

B $\flat$  F<sup>ADD4</sup>/A Gm<sup>7</sup> C

*mf*



28

mer - cy en - dures — for - ev - er. Let the

LORD's right hand has done might - y deeds." —

come the cor - ner - stone. By the

B $\flat$  F $^{ADD4}/A$  Gm $^7$  C

30

house of Is - rael say, — "His

I shall not die, I shall live — and re -

LORD has this — been done, — a

A $\flat$ /B $\flat$  B $\flat$  $^7$ /F Fm/B $\flat$  Fm $^7$  B $\flat$  E $\flat$ /F B $\flat$  Cm $^7$

32 D.S.

mer-cy en - dures for - ev - er.”

count the deeds of the LORD.

mar-vel in our eyes.

*To Final Refrain*

**D.S.**  
(Last time to Final Refrain)

*C*

*Dbmaj7 Bbm9 Bbm7/Ab G*

**Final Refrain**  
*S, A, Assembly*  
*mf*

36

This is the day — the Lord has — made;—

*T, B mf*

*G/C Fm7 Bb C*

39

let us re-joice— and be glad—

F Dm<sup>7</sup> G

42

*f* This is the day—

F/G F<sup>#</sup>/G G F/G C F

45

the Lord has made;— this

*ff* \*

B7(♯11,♯9) E7 Am A Dm<sup>7</sup>

*ff*

\*Layer in the voices one at a time on repeat of mm. 48–51.

48

is the day the Lord has made;

C/E F G Am Dm<sup>7</sup> C/E F

51 *Repeat as desired* *Last time*

this let us re-joyce

*Repeat as desired* *Last time*

G Am Dm<sup>7</sup> G Am Dm<sup>7</sup> C/E F

54

and be glad.

F/G G C Bb/C C

### Notes

This upbeat setting of Psalm 118 for Easter is written in the African American gospel style. At the vamp, in measures 48–51, feel free to split the voices by section, allowing each section to enter individually, as desired. As with most music in this style, improvisation is a key ingredient and is highly encouraged, especially during the vamp section. The cantor should also feel free to ad lib during the refrain.

—*W. Clifford Petty*

### About the Composer

A native of Eufala, Alabama, **W. Clifford Petty** has served as Pastoral Musician and Composer-in-Residence at Resurrection Catholic Church in Montgomery for 30 years. Cliff is well known as a performer, liturgical composer, arranger, and recording artist. He is a 1991 graduate and Presser Scholar of Alabama State University with a Bachelor of Arts Degree in Vocal Music Performance; his Master's in Music Education was earned in 1999. In 2022, Petty received an honorary Doctor of Musical Arts degree from Graham Theological Seminary. Studying closely with Dr. Kay R. Pace, Cliff gained insight into the area of ethnic music studies with emphasis on Negro Spirituals and gospel music.

Cliff has served as a music resource person and consultant on African American sacred music to many dioceses, congregations, and conventions throughout the United States. His music and his singing can penetrate the heart, touch the soul, and has empowered not only Catholics, but Christians everywhere, to pray as the people of God.

Cliff's music is published through World Library Publications, a division of GIA, appearing in several hymnals and missals, including *One in Faith*, *We Celebrate*, *Word & Song*, and *Voices as One*, as well as GIA's African American hymnal, *Lead Me, Guide Me—Second Edition*, and *Gather—Fourth Edition*.

### About the Arranger

Galveston, Texas, native **Thomas W. Jefferson** is a pianist, composer, and educator. He holds a DMA in Piano Performance and Pedagogy from the Northwestern University School of Music in Evanston, Illinois. His premier CD, *Impromptu*, and acclaimed book, *I Hear Music in the Air: Gospel-Style Piano Technique*, are published by WLP, a division of GIA Publications, as are his two-volume collection, *Let It Shine: Spirituals for Piano*, and numerous responsorial psalm settings.

Jefferson serves on the piano faculties at North Park University and The People's Music School. In addition, he serves as music director at the Basilica of Our Lady of Sorrows on Chicago's west side.

## THIS IS THE DAY

Psalm 118

W. Clifford Petty

### Refrain

This is the day the Lord has made;  
let us re-joyce and be glad.  
This is the day the  
Lord has made; this is the day  
the Lord has made; let  
us re-joyce and be glad.

Published with the approval of the Committee on Divine Worship,  
United States Conference of Catholic Bishops.  
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In  
**Spirit**  
and  
**Truth**

Come, Adore  
the Lord

**Deric L. Norris**

SATB Choir  
and Piano

Sample

M. ROGER HOLLAND II, EDITOR



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## Notes

“Come, Adore the Lord” is a contemporary re-imagining and re-arrangement of “O Come, All Ye Faithful.” It is a breezy, mid-tempo, mid-range piece for choir. It has two verses and a series of vamps that develop gradually. The final vamp on “O come, let us adore him” can be repeated several times, building to the final, joyous “come, adore the Lord!”

—*Deric L. Norris*

## About the Composer

**Deric L. Norris** was born in 1966, in Columbus, Ohio. At age 10, his family moved to Flint, Michigan, where Deric developed an interest in music. He began by singing and, later, playing piano for his church choir. He is currently Director of Music for the Advent United Church of Christ.

Deric has played for many local choirs in his area. He joined the Gospel Music Workshop of America in 1989, and is one of the Music Directors for the Columbus, Ohio Chapter of the GMWA.

In 1992 Deric began arranging hymns, beginning with his song “Lord, I Surrender,” a re-imagining of the classic “I Surrender All.” Three of Deric’s compositions have been presented at the annual conference of the GMWA (2017, 2019, and 2022). Deric gives all credit, honor, and glory to God for his gifts.

## About the Text Author

It is commonly accepted today that **John F. Wade** wrote the original Latin text for “Adeste fideles” and set it to his tune of the same name, although additional stanzas were written by other authors within a few decades of his death. Born in England in 1711 and raised Roman Catholic, he fled to France to escape the discriminatory treatment of Catholics in eighteenth-century England. He taught music at an English college and sold his chant music for the use of wealthy families in their private chapels. Wade died in 1786 in Douay, France.

## About the Translator

**Frederick Oakeley** (1802–1880) attended Oxford and took orders in the Church of England. Eventually, he resigned his positions with the Church of England and was ordained in the Roman Catholic Church, becoming a canon in the diocese of Westminster.



# COME, ADORE THE LORD

Incorporates "O Come, All Ye Faithful"

John F. Wade, ca. 1711–1786

Tr. Frederick Oakeley, 1802–1880

Deric L. Norris

In a gospel style, medium groove ♩ = 76

Chord symbols:  $Ebm$   $Db/F$   $Ebm/Gb$   $Gm7(b5)$   $Db/Ab$   $Ab/Gb$

Chord symbols:  $Fm7$   $Ab/Bb$   $Bb$   $Cm7(b5)$   $Ddim$   $Ebm$   $Db/F$   $Ebm/Gb$   $Gm7(b5)$   $Bbm/Ab$

Chord symbols:  $Ab$   $Cb/Db$   $Gb/Db$

Chord symbols:  $Db$   $Cbmaj9$   $Bbm7$   $Ebm11$   $Gb/Ab$

Dynamic: *dim.*

8 S, A *mp*

1. O — come,  
2. O — sing,

O — come,  
O — sing,

T, B *mp*

*mp*

A $\flat$ /D $\flat$  D $\flat$  A $\flat$ /B $\flat$  B $\flat$ m<sup>7</sup>

10

O — come.  
O — sing.

Come, all — ye faith — ful —  
Sing, choirs of an — gels.

A $\flat$ /G $\flat$  D $\flat$ /G $\flat$  B $\flat$ m<sup>7</sup> E $\flat$ m<sup>7</sup> Fm<sup>7</sup> G $\flat$ maj<sup>7</sup> B $\flat$ m/A $\flat$  A $\flat$

12

O — come,  
O — sing,

O — come,  
O — sing,

A♭/D♭ D♭ A♭/B♭ B♭m7

14

O — come,  
O — sing,

joy - ful and tri - um - phant. O  
sing in ex - ul - ta - tion. 7

A♭/G♭ D♭/G♭ B♭m7 E♭m7 Fm7 G♭maj7 B♭m/A♭ A♭ C♭/E♭

*mf*

16 *mf cresc.*

come ye,— O come ye— to Beth — le — hem.  
Come ye,— O come ye— to Beth — le — hem.

*mf cresc.*

*cresc.*

$A\flat m^7$   $D\flat/A\flat$   $E\flat m/A\flat$   $E\flat m/D\flat$   $D\flat$   $E\flat m/F$   $D\flat/G\flat$   $E\flat m/G\flat$   $B\flat m^7$   $C\flat^7$

18

1. *dim.*

Come and— be — hold, born the King of an — gels.  
Come and— be — hold,

*dim.*

$Fm^7$   $B\flat m^7$

1. *dim.*

$E\flat^7$   $B\flat m/A\flat$   $A\flat$

20

2.

*unis.*

born the King of an - gels.. O come, let us — a - dore

2.

E♭7 Fm7 G♭maj7 B♭m/A♭ A♭ D♭/F E♭m D♭/F E♭m/G♭ Gm7(♭5)

22

— him, — come, let us — a - dore — him, —

D♭/A♭ A♭/G♭ Fm7 A♭/B♭ B♭ Cm7(♭5) Ddim

23

*dim.* *div. mp*

come, let us — a - dore — him, Christ, —

*T, B mp*

E♭m D♭/F E♭m/G♭ Gm7(♭5) B♭m/A♭ A♭ C♭/D♭

*dim.* *mp*

25

the Lord!

*G $\flat$ /D $\flat$       D $\flat$       C $\flat$ m7( $\flat$ 5)      F7( $\sharp$ 9)*

*cresc.*

28

*\*mf*

Come, see the ba - by, the pre-cious lit - tle ba - by.

*\*mf*

*B $\flat$ m7      E $\flat$ 9      A $\flat$ m7      D $\flat$ 9      G9( $\sharp$ 11)*

*mf*

\*In mm. 28–31, add the sections one at a time on each repeat, in this order: sopranos, altos, tenors, basses.

30 *Repeat ad lib.*

Je - sus is the ba - by - born in Beth - le - hem.

*Repeat ad lib.*

G $\flat$ maj<sup>9</sup> E $\flat$ m7/G $\flat$  Cm7( $\flat$ 5) F<sup>aug</sup> F7( $\sharp$ 9, $\sharp$ 5)

32 *f*

Come, see the ba - by, the pre-cious lit - tle ba - by.

*f*

B $\flat$ m7 E $\flat$ <sup>9</sup> A $\flat$ m7 D $\flat$ <sup>9</sup> G<sup>9</sup>( $\sharp$ 11)

34

*To Repeat*

Je - sus is — the ba - by — born in Beth - le - hem.

*To Repeat*

Gbmaj<sup>9</sup> Ebm<sup>7</sup>/Gb Cm<sup>7</sup>(b<sup>5</sup>) Faug F7(#9,#5)

36

*Last time*

born in Beth - le - hem. O come, let us — a - dore

*Last time*

Cm<sup>7</sup>(b<sup>5</sup>) Faug F7(#9,#5) Bb<sup>7</sup> Ebm Db/F Ebm/Gb Gm<sup>7</sup>(b<sup>5</sup>)



38 *Repeat ad lib.*

him, come, let us a - dore him,

*Repeat ad lib.*

Db/Ab Ab/Gb Fm7 Ab/Bb Bb Cm7(b5) Ddim

39 *S, A*

come, let us a - dore him, Christ,

*T, B*

Ebm Db/F Ebm/Gb Gm7(b5) Bbm/Ab Ab Cb/Db

41 *cresc.* *f*

come, a - dore the Lord!

*cresc.* *f*

Gb/Db Ebm7 Ab/Eb Gb/Ab Ab Db

*cresc.* *f*

Sample

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In  
**Spirit**  
and  
**Truth**

# Sing to Your Name

*Music by* **M. Roger Holland II**

SATB Choir, Cantor, Assembly,  
Keyboard and Guitar

M. ROGER HOLLAND II, EDITOR



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## Notes

The twenty Entrance and Communion Antiphons I selected for inclusion in the *Honey from the Rock* collections were chosen quite intentionally. The first criterion was selecting text that had the potential to be used on Sundays beyond the prescribed Sunday. The second criterion was that the text speak to me, in the hopes that a setting I composed would be inspiring to other Black Catholics as well as the wider Church. I believe “Sing to Your Name” has that capacity. It is the Entrance Antiphon designated for the Second Sunday in Ordinary Time.

The *General Instruction of the Roman Missal* (GIRM) states that the purpose of the Entrance Chant is to “open the celebration” and “foster the unity of those who have been gathered.” (GIRM 47) One of the greatest ways we can foster unity and celebrate our gathering together is through the act of singing! Science has shown that the act of singing, the very act of breathing together, fosters unity and community. Singing also releases endorphins in the body as well as other hormones that support feelings of community. How better for the assembly to prepare to engage in the festivities of the liturgy than to sing to the Lord?

The recurring antiphon is accessible enough for the assembly to embody and sing after hearing a few times. I suggest having the choir sing the antiphon completely in unison before singing the harmony in the second half. The verses may be sung by the choir in unison, a cantor, or in alternation.

As the piece is intended to accompany the ritual action, one may choose to sing only as many verses as needed to support the ritual action. A gospel “vamp” section begins at m. 104. It is possible to conclude the piece at m. 104 by simply playing the tonic chord (D<sup>b</sup>) in place of the F7 that begins the vamp. The vamp pays homage to the contrapuntal gospel choir vamp of the 1980s and 1990s. Beginning with the sopranos at m. 108, the voices are layered in one at a time, each taking joy in their particular exhortation. Once all the parts enter you may repeat the vamp as many times as desired. If the piece is sung without choir, the vamp may be omitted.

With its extended gospel vamp at the end, “Sing to Your Name” may be most useful and appropriate for times of great solemnity and times of high celebration. This setting was inspired in part by my recollection of choir processions in the Black Church. It was always a joy to hear and see the choir process with great energy, excitement, and joy. It set the atmosphere for what was to come. I pray this setting does that for your assembly.

—M. Roger Holland II

## About the Composer

**M. Roger Holland II** is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned his MDiv degree from Union Theological Seminary in New York City, where he also served as Artist-in-Residence and director of the Union Gospel Choir for over thirteen years. Union awarded him the 2015 Trailblazers Distinguished Alumni Award (the first for a graduate whose ministry is music), for his contributions to the legacy of African American music. He received a master’s (piano performance) from the Manhattan School of Music (New York City) and majored in music education (concentration in piano and voice) at Westminster Choir College (Princeton, New Jersey).

Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry, as well as Music Director for their special Masses at St. Patrick’s Cathedral. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *The Call*, *Agnus Dei* and *Magnificat*. Original music collections include *Building Up the Kingdom* (featuring the single “Worthy God”) and his four-volume *Honey from the Rock*. He has played for the Broadway productions of *The Color Purple* and the Tony®-winning *Memphis*. Timothy Cardinal Dolan, Archbishop of New York, presented Roger with the Pierre Toussaint Medallion for service in November 2016.

# SING TO YOUR NAME

Psalm 66:1b–3a, 4, 6c–9  
*The Revised Grail Psalms*

M. Roger Holland II

**Brightly** ♩ = 90

Chords: D $\flat$  E $\flat$ m D $\flat$ /F      G $\flat$  A $\flat$  G $\flat$ /B $\flat$       A $\flat$ /C      D $\flat$  E $\flat$ m D $\flat$ /F

## Refrain

*All f*

4

Chords: G $\flat$  A $\flat$  G $\flat$ /B $\flat$       A $\flat$ /C      D $\flat$  E $\flat$ m D $\flat$ /F

All the earth shall bow down

6

Chords: G $\flat$  A $\flat$  G $\flat$ /B $\flat$       A $\flat$ /C      D $\flat$  E $\flat$ m D $\flat$ /F

be - fore you, O God,

8

Chords: G $\flat$  A $\flat$  G $\flat$ /B $\flat$       A $\flat$ /C      D $\flat$  E $\flat$ m D $\flat$ /F

all the earth shall bow down

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10

— be - fore — you, O God, —

G $\flat$  A $\flat$  G $\flat$ /B $\flat$  C $\flat$ maj $^7$  B $\flat$ m $^7$  A $\flat$ m $^7$

12

*vibrant*

and shall sing — to you,

D $\flat$  E $\flat$ m D $\flat$ /F D $\flat$ 13( $\flat$ 9) G $\flat$ maj $^9$  A $\flat$ ADD2/G $\flat$

14

and shall sing — to you,

D $\flat$ /F E $\flat$ ADD2/G A $\flat$ m $^9$  D $\flat$ 13 G $\flat$ maj $^9$  G $\flat$ 13( $\sharp$ 11)

16

shall sing — to your name,

D $\flat$ ADD2/F E $\flat$ ADD2/G A $\flat$ m $^9$  D $\flat$ 13 G $\flat$ maj $^9$  A $\flat$ ADD2/C F7( $\sharp$ 9,  $\sharp$ 5) B $\flat$ m $^7$

18 *rhythmic*

O Most High!—

G7(#9, #5) A♭7 D♭ E♭m D♭/F

20 G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F

1. G♭ A♭ G♭/B♭ A♭/C

23 **Verse 1**  
Cantor or Solo *mf*

1. Cry out with joy to

G♭ A♭ G♭/B♭ G♭/A♭ D♭ADD2/F G♭maj9

*mf*

25

God, all the earth;— O sing— to the glo -

A♭ B♭m7 D♭ADD2/F G♭maj9

27

ry of his name... O ren - der him

G $\flat$ /A $\flat$  B $\flat$ m<sup>11</sup> D $\flat$ ADD2/F G $\flat$ maj<sup>9</sup>

29

glo - ri - ous praise. Say to God, "How awe -

A $\flat$  B $\flat$ m<sup>7</sup> D $\flat$ ADD2/F G $\flat$ maj<sup>9</sup>

31

some your deeds!"

G $\flat$ /A $\flat$  B $\flat$ m<sup>11</sup> E $\flat$ 7SUS4 E $\flat$ 7

### Refrain

*All f*

33

All the earth shall bow down

E $\flat$ m7/A $\flat$  D $\flat$  E $\flat$ m D $\flat$ /F



35

— be - fore — you, O God, —

G $\flat$  A $\flat$  G $\flat$ /B $\flat$  A $\flat$ /C D $\flat$  E $\flat$ m D $\flat$ /F

37

all — the earth — shall bow down

G $\flat$  A $\flat$  G $\flat$ /B $\flat$  A $\flat$ /C D $\flat$  E $\flat$ m D $\flat$ /F

39

— be - fore — you, O God, —

G $\flat$  A $\flat$  G $\flat$ /B $\flat$  C $\flat$ maj $^7$  B $\flat$ m $^7$  A $\flat$ m $^7$

41

*vibrant*

and shall sing — to you,

D $\flat$  E $\flat$ m D $\flat$ /F D $\flat$ 13( $\flat$ 9) G $\flat$ maj $^9$  A $\flat$ ADD2/G $\flat$

43

and shall sing — to you,

$D\flat/F$   $E\flat^{ADD2}/G$   $A\flat m^9$   $D\flat^{13}$   $G\flat maj^9$   $G\flat^{13}(\sharp 11)$

45

shall sing — to your name,

$D\flat^{ADD2}/F$   $E\flat^{ADD2}/G$   $A\flat m^9$   $D\flat^{13}$   $G\flat maj^9$   $A\flat^{ADD2}/C$   $F7(\sharp 9, \sharp 5)$   $B\flat m^7$

47

*rhythmic*

O Most High! —

$G7(\sharp 9, \sharp 5) A\flat^7$   $D\flat$   $E\flat m$   $D\flat/F$

49

$G\flat$   $A\flat$   $G\flat/B\flat$   $A\flat/C$   $D\flat$   $E\flat m$   $D\flat/F$   $G\flat$   $A\flat$   $G\flat/B\flat$   $G\flat/A\flat$

## Verse 2

Cantor or Solo

*mf*

52

2. Let our joy,— then, be in him;—

*mf*

$D\flat\text{ADD}2/F$   $G\flat\text{maj}^9$   $A\flat$   $B\flat m^7$

54

he rules— for - ev - er by his might.

$D\flat\text{ADD}2/F$   $G\flat\text{maj}^9$   $G\flat/A\flat$   $B\flat m^{11}$

56

His eyes keep watch on— the na - tions:

$D\flat\text{ADD}2/F$   $G\flat\text{maj}^9$   $A\flat$   $B\flat m^7$

58

let reb - els not ex - alt them - selves.

$D\flat\text{ADD}2/F$   $G\flat\text{maj}^9$   $G\flat/A\flat$   $B\flat m^{11}$

60  $E\flat 7^{SUS4}$   $E\flat 7$   $E\flat m 7 / A\flat$

# Refrain

62 *All f*

All — the earth — shall bow down — be - fore — you, O God,

$D\flat$   $E\flat m$   $D\flat / F$   $G\flat$   $A\flat$   $G\flat / B\flat$   $A\flat / C$

64

$D\flat$   $E\flat m$   $D\flat / F$   $G\flat$   $A\flat$   $G\flat / B\flat$   $A\flat / C$

66

all — the earth — shall bow down — be - fore — you, O God,

$D\flat$   $E\flat m$   $D\flat / F$   $G\flat$   $A\flat$   $G\flat / B\flat$

68

$C\flat\text{maj}^7$   $B\flat\text{m}^7$   $A\flat\text{m}^7$   $D\flat$   $E\flat\text{m}$   $D\flat/F$   $D\flat^{13}(\flat 9)$

70

*S, A, Assembly  
vibrant*

and shall sing ——— to you,

*T, B*

$G\flat\text{maj}^9$   $A\flat\text{ADD}2/G\flat$   $D\flat/F$   $E\flat\text{ADD}2/G$   $A\flat\text{m}^9$   $D\flat^{13}$

72

and shall sing ——— to you,

$G\flat\text{maj}^9$   $G\flat^{13}(\sharp 11)$   $D\flat\text{ADD}2/F$   $E\flat\text{ADD}2/G$   $A\flat\text{m}^9$   $D\flat^{13}$

74

*rhythmic unis.*

shall sing — to your name, — O Most High!

Gbmaj<sup>9</sup> A<sup>b</sup>ADD2/C F7(♯9,♯5) Bbm<sup>7</sup> G7(♯9,♯5) A<sup>b</sup>7

76

Db Ebm Db/F Gb Ab Gb/Bb Ab/C Db Ebm Db/F

### Verse 3

Cantor or Solo *mf*

79

3. O peo - ples, bless,

Gb Ab Gb/Bb Gb/Ab DbADD2/F Gbmaj<sup>9</sup>

*mf*

81

bleſs— our God;— let the voice of his praiſe

A $\flat$  B $\flat$ m7 D $\flat$ ADD2/F G $\flat$ ma $j^9$

83

re - ſound, of the God— who gave

G $\flat$ /A $\flat$  B $\flat$ m11 D $\flat$ ADD2/F G $\flat$ ma $j^9$

85

life to our ſouls— and kept our feet— from ſtum -

A $\flat$  B $\flat$ m7 D $\flat$ ADD2/F G $\flat$ ma $j^9$

87

bling.

G $\flat$ /A $\flat$  B $\flat$ m11 E $\flat$ 7SUS4 E $\flat$ 7 E $\flat$ m7/A $\flat$

## Refrain

90

*All f*

All the earth shall bow down be - fore you, O God,

*f*

Db Ebm Db/F Gb Ab Gb/Bb Ab/C

92

—

Db Ebm Db/F Gb Ab Gb/Bb Ab/C

94

all the earth shall bow down be - fore you, O God,

Db Ebm Db/F Gb Ab Gb/Bb

96

—

Cbmaj7 Bbm7 Abm7 Db Ebm Db/F Db13(b9)



S, A, Assembly  
vibrant

98

and shall sing ——— to you,

*T, B*

Gbmaj<sup>9</sup> AbADD2/Gb Db/F EbADD2/G Abm<sup>9</sup> Db<sup>13</sup>

100

and shall sing ——— to you,

Gbmaj<sup>9</sup> Gb<sup>13</sup>(#11) DbADD2/F EbADD2/G Abm<sup>9</sup> Db<sup>13</sup>

102

shall sing ——— to your name, ——— *rhythmic unit.* O Most High!

Gbmaj<sup>9</sup> AbADD2/C F7(#9, #5) Bbm7 G7(#9, #5) Ab7

Musical score for measures 104-105. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 104 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. Measure 105 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. The piano accompaniment includes the instruction *swung 16th until the end*.

F7(#5) Gbmaj9 swung 16th until the end F7(#5) Gbmaj9

Musical score for measures 106-107. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 106 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. Measure 107 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. The piano accompaniment includes the instruction *swung 16th until the end*.

F7(#5) Gbmaj9 F7(#5) Gbmaj9 Ab Bbm7

Musical score for measures 108-109. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 108 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. Measure 109 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. The piano accompaniment includes the instruction *swung 16th until the end*.

- Assembly  
S *f*  
Your name!

F7(#5) Gbmaj9 F7(#5) Gbmaj9

Musical score for measures 110-111. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 110 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. Measure 111 features a vocal line with a half note and a whole note, and a piano accompaniment with a half note and a whole note. The piano accompaniment includes the instruction *swung 16th until the end*.

Sing to your name!-

F7(#5) Gbmaj9 F7(#5) Gbmaj9 Ab Bbm7

112

Your name!

*A f accented*

You are God, and God a-lone. O Most High, I will

$F7(\sharp 5)$   $G\flat maj^9$   $F7(\sharp 5)$   $G\flat maj^9$

114

Sing to your name!

sing to your name!

$F7(\sharp 5)$   $G\flat maj^9$   $F7(\sharp 5)$   $G\flat maj^9$   $A\flat$   $B\flat m^7$

116

Your name!

You are God, and God a-lone. O Most High, I will

*T f* *accented*

All the earth shall bow down be-fore— you, and

116  $F7(\sharp 5)$   $G\flat maj^9$   $F7(\sharp 5)$   $G\flat maj^9$

118

Sing to your name!-

sing to your name!-

sing to your name!

118

F7(#5) Gbmaj<sup>9</sup>

F7(#5)

Gbmaj<sup>9</sup>

Ab

Bbm<sup>7</sup>

120

Your name!

You are God, and God a-lone. O Most High, I will

All the earth shall bow down be - fore\_ you, and

O God, Most High, all the earth shall bow down and

*B f accented*

120

F7(#5) Gbmaj<sup>9</sup>

F7(#5)

Gbmaj<sup>9</sup>

122

Sing to your name!— Your name!

sing to your name!— You are God, and

sing to your name! All the

sing to your name! O God,

122 F7(#5) Gbmaj<sup>9</sup> F7(#5) Gbmaj<sup>9</sup> A<sup>b</sup> Bbm<sup>7</sup> D<sup>b</sup>ADD2/F

125

Sing to your name!—

God a-lone. O Most High, I will sing to your name!—

earth shall bow down be - fore— you, and sing to your name!

Most High, all the earth shall bow down and sing to your name!

## SING TO YOUR NAME

Psalm 66

M. Roger Holland II

### Refrain

All the earth shall bow down be - fore you,  
O God, all the earth shall bow down  
be - fore you, O God,  
and shall sing to you,  
and shall sing to you,  
shall sing to your name,  
O Most High!

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G-11226

Code B20



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# His Name So Sweet

*Arranged by* **Hall Johnson**

*Adapted by* **M. Roger Holland II**

SATB Choir  
and Piano

M. ROGER HOLLAND II, EDITOR



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*Sacred Music*

[giamusic.com](http://giamusic.com)

for The Spirituals Project Choir, University of Denver

# HIS NAME SO SWEET

Negro spiritual  
Arr. Hall Johnson, 1888–1970  
Adapt. M. Roger Holland II

Moderato ♩ = 80

S, A *mp*

Oh Lord, I

5  
jus' come from de foun - tain, I'm jus' from de

T, B *mp*

*mp*

See Notes on page 10.

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8

foun-tain, Lord, I jus' come from de foun-tain. His name so

12

sweet. Oh Lord, I jus' come from de foun-tain, I'm jus' from de

sweet.

*mf*

16

foun-tain, Lord, I jus' come from de foun-tain. His name so

20 *mp*

sweet. *f* Yes, yes, I

Po' sin-ner, do you love Je - sus?

*f* *p*

24 *f*

do love m' Je - sus. His name so

*f* Sin-ner, do you love Je - sus?

28 *mf*

sweet. Oh Lord, I jus' come from de foun-tain, I'm jus' from de

*mf* *mf*

32

foun-tain, Lord, I jus' come from de foun-tain. His name so

36

sweet. *f* Class lead-er, do you love Je - sus? — *mf* Yes, yes, I

40

*f* Lead-er, do you love Je - sus? *p* His  
do love m' Je - sus. *p*

43

*mf*

name so sweet. Oh Lord, I jus' come from de foun-tain, I'm

*mf*

*mf*

47

jus' from de foun - tain, Lord, I jus' come from de

50

*ff*

foun-tain. His name so sweet. 'Zi-d'n El-der,\* do you love

*ff*

\*Negro dialect for "Presiding Elder."

54

Je - sus? —

*mf*

*ff*

El-der, do you love

Yes, yes, I do love m' Je - sus.

*mf*

*ff*

58

Je - sus? His name so sweet.

*p*

*mf*

Jus' come from de

*p*

*mf*

62

foun-tain, I'm jus' from de foun-tain, Lord, I jus' come from de

66

foun-tain. His name so sweet. Oh Lord, I jus' come from de

70

foun-tain, I'm jus' from de foun-tain, Lord, I jus' come from de

74

foun-tain. His name so sweet.

rit.  
colla parte

## Notes

This adaptation for SATB choir is based on the arrangement for solo voice by Hall Johnson. Hall Johnson was among the first to create concert arrangements of spirituals, along with Jester Hairston, John Work, and William Dawson. His arrangements are featured in the classic films *The Green Pastures* and *Lilies of the Field*.

As with Johnson's original, most concert versions of spirituals by African Americans have been arranged by classically trained composers after the Western tradition and should be approached in the same way one would approach a piece of music in the classical idiom. In such instances, it is inappropriate to improvise, and one should honor what is on the written page.

Spirituals should typically be sung very rhythmically, recognizing the influence of the drum that is present in music of the African diaspora. I have indicated words that should receive stress with a tenuto marking, following the performance practice of the Johnson solo arrangement (e.g., measure 7). There are other instances of the Johnson markings such as the instruction to continue the phrase without a breath in m. 16 and elsewhere.

Note the question-answer (call and response) in measures 20–24, 36–40, and 52–56. There two instances of a high A in the soprano. This should be sung with some abandon—a tossing of the note, if you will—while still anchoring the tone sufficiently. The piano accompaniment is quite lively and evokes the style of playing in the early twentieth century. Note the *juba* dance inference beginning m. 45 and the crossing of hands beginning m. 61. As the piece comes to a close, there should be a quality of calm. The piano should support the phrasing of the vocals without leading.

—M. Roger Holland II

## About the Arrangers

**Hall Johnson** (1888–1970) was a pioneer in arranging and performing spirituals as concert music. His robust education—including time at the Julliard school—prepared him for a career at the forefront of African American music. He formed the Hall Johnson Negro Choir in 1925. That ensemble participated in productions of Marc Connelly’s *The Green Pastures* on Broadway, radio, film and television. With Johnson as arranger and conductor, the choir sang as part of more than thirty feature films. As a specialist in spirituals, he worked with singers including Marian Anderson and Robert McFerrin. In 1975 he was elected posthumously to the Black Filmmakers Hall of Fame.

**M. Roger Holland II** is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned his MDiv degree from Union Theological Seminary in New York City, where he also served as Artist-in-Residence and director of the Union Gospel Choir for over thirteen years. Union awarded him the 2015 Trailblazers Distinguished Alumni Award (the first for a graduate whose ministry is music), for his contributions to the legacy of African American music. He received a master’s (piano performance) from the Manhattan School of Music (New York City) and majored in music education (concentration in piano and voice) at Westminster Choir College (Princeton, New Jersey).

Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry, as well as Music Director for their special Masses at St. Patrick’s Cathedral. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *The Call*, *Agnus Dei* and *Magnificat*. Original music collections include *Building Up the Kingdom* (featuring the single “Worthy God”) and his four-volume *Honey from the Rock*. He has played for the Broadway productions of *The Color Purple* and the Tony®-winning *Memphis*. Timothy Cardinal Dolan, Archbishop of New York, presented Roger with the Pierre Toussaint Medallion for service in November 2016.



Sample

G-11034

Code B12



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# In Spirit and Truth

## Over My Head

*There Must Be a God Somewhere*

**Emory Andrews**

SATB Choir, Solo  
and Piano

M. ROGER HOLLAND II, EDITOR



GIA Publications, Inc.  
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### Notes

This piece was written with joy in my heart. In November 1987, God placed it in my heart when I saw so much snow on the ground for the first time. As I opened the window and inhaled the fresh air, I knew there must be a God somewhere. I thought about the old spiritual and then the words came to me as I felt the spirit of the Lord upon me.

I began to sing the first verse of my song, followed by the second verse, which is a personal testimony of who God is. This verse should be sung with much conviction and joy. Each verse is supported by the choir singing, “There must be a God somewhere.”

—*Emory Andrews*

### About the Composer

A native of Tallahassee, Florida, **Rev. Dr. Emory Andrews** is a music educator, director, composer, minister of music, and Stellar Award winner. He has been Director of Music for the Florida General Baptist State Convention, Director of Choral Music and music educator for Prince George’s County public schools, as well as Florida public schools. He also taught as an adjunct professor at the Bowie State University and the University of the District of Columbia. Dr. Andrews continues to serve as a music clinician and advisor to many choirs and vocalists.

# OVER MY HEAD

*There Must Be a God Somewhere*

Emory Andrews

**Rubato**

G/D G G/D Am/D G F#dim Em E7(b9) G/B

*espress.*

4

S, A *f* O - ver my  
T, B *f*

Am G/B Am/C G/D D<sup>9</sup>SUS4 D<sup>9</sup> C/G G C/D G/D

*rit.* *pp*

8

head I hear mu - sic in the air; there

G G/D G D#dim7 Em G#dim7 Em/B

\*mm. 7–15, “Over My Head,” Negro Spiritual

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G-11152

♩ = 120

12 *mf* *mp*

must be a God some - where.

*mf* *mp*

Am G/D C/D G

16 Cmaj7 Bm7 G/A Cmaj7 D/E Am7 Bm7 C D Em Am/F#

20 *Solo* 3

I see rain-drops that fall

G Bm7 GADD9 Am7

23 3

from the sky; — I see snow-flakes

C/D D C D G Am Gmaj7 G Bm7

26

8

as they spar-kle in your eye;

Dm<sup>7</sup> G<sup>6</sup><sub>9</sub> D<sup>b9</sup>(#5)

3 3

28

8

I can hear the winds blow as they come and go,

Cmaj<sup>9</sup> B Em<sup>7</sup>

3

31

8

— yeah!

*Solo ad lib. to m. 39*

S, A

There must be, there's

T, B

31 E<sup>7</sup> G/B G/A Am D/E G/A E<sup>9</sup>SUS4 E<sup>7</sup>(b9) G/B

34

got to be, there is

G/A Am D/E G/A D/E Em<sup>7</sup>

36

tru - ly a God some - where.

G/A Am G/B Am/C G/D Bm/D G<sup>SUS4</sup>/D G C/G

39

*Solo*  
Now it's

G/B G/C G/D Bbdim/E F#dim G

41

8

a won - der - ful feel - ing to know that God—

Bm<sup>7</sup> D Am<sup>7</sup>

43

8

— is so real. He comes

D Gmaj<sup>7</sup>

45

8

to see a - bout me in the midst

Bm<sup>7</sup> Dm<sup>11</sup>



47

of all my ag - o - ny, and church when I feel,

G<sup>7</sup>/D D<sup>b9</sup>(<sup>#</sup>5) Cmaj<sup>9</sup> Am Cmaj<sup>9</sup>

49

dis-cour-aged, woo!— I thank God. He comes

B C<sup>#</sup>dim B/D<sup>#</sup> Em<sup>7</sup>

51

in a hur - ry. *Solo ad lib. to the end*

S, A There must be,

T, B

51 E<sup>7</sup> G/B G/A Am D/E G/A

53

there's got to be, there is

D/E G/B G/A Am D/E G/A D/E Em<sup>7</sup>

56

tru - ly — a God — some - where. —

Am<sup>7</sup> G/D Bm/D GSUS<sup>4</sup>/D G

59

There must be a God some - where, — there

Dm<sup>7</sup> G Dm<sup>7</sup> G Am G<sup>7</sup>/B Cmaj<sup>7</sup> Cmaj<sup>13</sup>(#11)

62

1. must be a God some - where. There where. There

2. There where. There

62  $Bm^7$

1.  $Em^7 Am^7/E Em^7 Am/D G F/D\flat$

2.  $Em^7 Am/E Em^7$

65

must be, there's

$G/A Am D/E G/A D/E G/B$

67

got to be, there is

$G/A Am D/E G/A D/E Em$

69

tru - ly a God some - where.

G/A Am G/B Am/C G/D Bm/D Am/D F

72

There must be a

E Em G/A Am G/B Am/C

74

must be a God some - where, some -

G/A Am G/B Am/C G/D Bm/D Am/D G

77 *mf* *f*

where, \_\_\_\_\_ some - where, \_\_\_\_\_ some -

*mf* *f*

*E<sub>b</sub>* *F*

79 *ff* *fff*

where, \_\_\_\_\_ some - where. \_\_\_\_\_

*ff* *fff*

*E<sub>b</sub>* *F* *G*

*ff*





# In Spirit and Truth

## O Give Thanks

**A. Jeffrey LaValley**

SATB Choir,  
Keyboard and Guitar

Sample

M. ROGER HOLLAND II, EDITOR



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### Notes

“O Give Thanks” celebrates the goodness and mercy of God and serves as an invitation for the listener to offer thanks. It is a song of gratitude and thanksgiving that should be performed with the same sentiment. Sing each section vibrantly and enthusiastically, building to a rousing climatic ending.

—A. Jeffrey LaValley

### About the Composer

Gospel music legend **A. Jeffrey LaValley** is a native of Milwaukee, Wisconsin. He began his musical career at the age of five on a piano purchased for his older sister. For over 40 years, Jeffrey has been musician/director and currently serves as the Minister of Music at the New Jerusalem Full Gospel Baptist Church in Flint, Michigan. He has also served as the International General Overseer of Music for the Full Gospel Baptist Church Fellowship.

As a writer, musician, director, and producer, Jeffrey has appeared on over 250 projects. He produced a recording with The Full Gospel Baptist Church Fellowship Mass Choir, which was nominated for 1996 Stellar, Soul Train, and Grammy Awards. Jeffrey has also collaborated with stars like George Michael and Aretha Franklin. His composition “Revelation 19:1 (Hallelujah, Salvation, and Glory)” has been sung for a papal celebration at the Vatican and is included in Kanye West’s Sunday Services.

# O GIVE THANKS

Based on Psalm 136, alt.

A. Jeffrey LaValley

$\text{♩} = 56$

*S, A*  
O give

*T, B*

$\text{C}\flat/\text{G}\flat$   $\text{G}\flat 7$   $\text{D}\flat/\text{A}\flat$   $\text{A}\flat 7$   $\text{B}\flat 6$   $\text{B}\flat\text{ADD}2/\text{D}$

4

thanks un - to the Lord. — His mer - cy en - dur - eth for -

$\text{E}\flat$   $\text{Em} 7(\flat 5)$   $\text{F} 7$   $\text{E}\flat 13$   $\text{B}\flat\text{ADD}2/\text{D}$   $\text{F}/\text{G}$   $\text{Em} 11$   $\text{Fm} 11$   $\text{B}\flat 9$

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8

ev - er; give thanks un - to the Lord. O give

Bdim<sup>7</sup> Cm Em<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup> B<sup>b</sup> F B<sup>b</sup><sup>6</sup> B<sup>b</sup>ADD2/D

12

thanks un - to the Lord. — His mer-cy en-dur-eth for -

E<sup>b</sup> Em<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup> E<sup>b</sup><sup>13</sup> B<sup>b</sup>ADD2/D F/G Em<sup>11</sup> Fm<sup>11</sup> B<sup>b</sup><sup>9</sup>

16

ev - er; give thanks un - to the Lord. Oh, —

Bdim<sup>7</sup> Cm Em<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup> B<sup>b</sup> Gm F C<sup>9</sup>/E

19

great things he has done, for vic - to - ries

F Eb13 BbADD2/D CADD2/E F7 Eb13(#11)

22

won! For ev - 'ry - thing, in ev - 'ry - thing, give

BbADD2/D F/G Em11 Fm11 Bbmaj9 Bdim7 Cm

25

1. thanks un - to the Lord! Oh, Lord!

2. Lord!

Em7(b5) F7 1. Bb Gm7 Dm7/F CADD2/E 2. Bb

29

mer - cy —

His mer - cy en - dur-eth for-ev - er.

His mer-cy en - dur-eth for-ev - er.

33

O give thanks! His

Ab/Bb Eb/Bb Bb Eb F Gdim7 F7/A

35

mer - cy —

mer - cy en - dur - eth for - ev - er.

His mer - cy en - dur - eth for - ev - er.

Ab6/Bb Bb7 3 3 Bb9 D7(#9,#5) Eb9 EbADD2/G

3 3

\*Voices enter as directed.

37

1.-4.

O give thanks! His

Ab<sup>7</sup> Eb<sup>7</sup> Bb Bb/F Gdim<sup>7</sup> F<sup>7</sup>/A

39

5.

thanks! O give

5. Bb<sup>9</sup> D7(#9,#5) Eb<sup>9</sup> EbADD2/G Ab<sup>7</sup> Eb<sup>9</sup>

41

thanks! O give thanks!

Bb<sup>9</sup> D7(#9,#5) Eb<sup>9</sup> EbADD2/G Ab Db/Eb D/E Eb/F Bb

Sample

G-11227

Code B8



7 85147 12271 5

# THE LORD IS MY LIGHT

Thomas W. Jefferson

For SATB Choir  
and Piano

African  
American  
Church Music  
Series

# THE LORD IS MY LIGHT

For SATB Choir and Keyboard

Psalm 27:1, 4, 14, alt.

Thomas W. Jefferson

*♩ = 80*

*mf*

5 *mp espress.*

The Lord— is— my light—

*mp espress.*

*mp*

8 *cresc.*

and my— sal - va - tion, the Lord— is— my light—

*cresc.*

*cresc.*

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11

and my - sal - va - tion. Tell - me whom,

14

tell - me whom,

17

whom - shall - I, - whom -



19

*dim.* *mp*

shall— I fear? The Lord

*dim.* *mp*

*dim.* *mp*

Sample

22

— is— the strength— of my— life,

Sample

25

*cresc.*

the Lord— is— the strength—

*cresc.*

*cresc.*

Sample

28

of my life. Tell me whom,

31

— tell me whom, of whom shall

34

— I be a - fraid?

38

*mf*

One thing have I — de - sired — of the Lord; that will I seek,

*mf*

*mf*

41

*f*

that will I seek: That I may dwell in the house of the Lord all the days

*f*

*f*

44

*ff*

— of — my life, — to be - hold — the beau-

*ff*

*ff*

47

ty of the Lord,

50

and to in - quire in his tem-

53

ple.— Wait on— the Lord;

*mp*

*mp>*

56

be of— good cour - age.—

*mp*

59 *mf*

Wait on— the Lord; be of— good cour—

*mf*

62

age, and he shall strength-en, and he shall strength-

65

en, and he shall strength - en, strength-

en — thine heart.

This system contains measures 68, 69, and 70. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line in measure 68 has a long note with a slur over it. The piano accompaniment consists of chords and moving lines in both hands.

71 *mp* Oo, ah,

*mp*

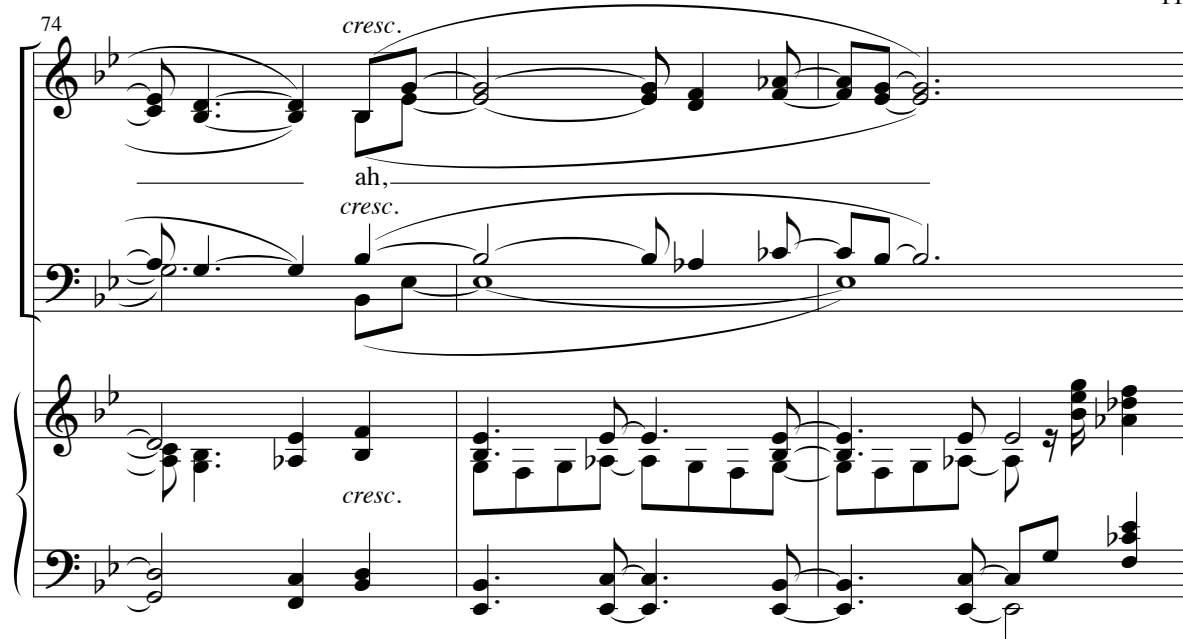
*mp*

This system contains measures 71, 72, and 73. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has two flats. The vocal line in measure 71 has a long note with a slur over it. The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking *mp* (mezzo-piano) is present in measures 71, 72, and 73.

74 *cresc.*

ah, *cresc.*

*cresc.*



77

ah, and he shall strength-en,



80

and he shall strength - en,





12  
82*mf* *cresc.**sub. p*

and he shall strength - en, — yes, — and he shall strength -

*mf* *cresc.**sub. p**mf* *cresc.**sub. p*

85

*sub. p*

en, — yes, — yes, — and he shall strength -

*sub. p**sub. p*

87

*cresc.**rit.*

en, — strength - en — thine heart.

*cresc.**rit.**cresc.**rit.*

G-8687

Code B12



7

85147 86870

5



# In Spirit and Truth

## Redemption

**Stan Spottswood**

SATB Choir,  
Keyboard and Guitar

M. ROGER HOLLAND II, EDITOR



GIA Publications, Inc.

*Sacred Music*

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## Notes

“Redemption” is a medley that uses my original melody to connect choruses from other traditional hymns centered around the theme. It is extracted from a larger work *Hallelujah to the King: A Celebration of the Redemptive Work of Jesus Christ*. “Redemption” is appropriate in concert settings, as well as for worship, especially when celebrating the Eucharist.

—Stan Spottswood

## About the Composer

**Stan Spottswood** is a songwriter, composer, arranger, orchestrator, music minister, jazz pianist, worship leader, educator and pastor. He has composed, produced and performed on 9 CDs. His works range from pieces for gospel choir and orchestra to children’s music. He holds a BA in music education from the University of Charleston, and a master’s degree in music education from Marshall University in Huntington, West Virginia.

A frequently commissioned composer and arranger, Stan is published by several publishing companies, and is regularly sought after as an orchestrator. His works have been performed at the Gospel Music Workshop of America, the Ithaca Gospel Music Festival, and in other venues across the nation. Stan conducted an international choir and the National Symphony Orchestra of the Czech Republic (with Dr. Raymond Wise and Dr. Anthony Leach) at the “Gospel in Prague” festival (2011). Stan conducted his award-winning high school choir (Our Lady of Good Counsel High School, Olney, Maryland) at Carnegie Hall in 2018.

# REDEMPTION

Original Words based on 1 Peter 1:18–19  
Stan Spottswood

Arrangement and Original Music by  
Stan Spottswood

$\text{♩} = 100$

Chords:  $D^b$ ,  $D^b/F$ ,  $G^b$ ,  $G^b/A^b$ ,  $D^b$ ,  $F7(\sharp 9)$ ,  $Bbm^9$ ,  $Ebm^7$ ,  $A^b9/E^b$ ,  $D^b$ ,  $G^b/B^b$ ,  $A^b/C$ ,  $D^b$ ,  $D^b/F$ ,  $G^bADD2$ ,  $G^b/A^b$ ,  $D^b$ .

Lyrics: Per - fect Lamb, pre - cious Lamb, ho - ly crim - son flood!

*A guitar edition with capo chords and vocal harmony is available, G-11337G.*

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13

— I am not re - deemed with cor - rupt - i - ble things, but by the

F7(#9,b13) Bbm GbADD2

16

pow - er of — the blood. — And so — I wor - ship — the Lamb,

div. div.

Ebm Ebm/Ab Db Db/Ab Gb Ab

19

— who is the great — I AM. —

Fm7 Gb/F Fm7 Bbm

22

Per-fect Lamb, pre-cious Lamb, ho-ly crim-son flood!

Chords: G $\flat$ , A $\flat$ , F $^7$ , F $^7$ /C, B $\flat$ m

25

—Thank God— I'm not re-deemed with cor-rupt-i-ble things, but by the

Chords: B $\flat$ m/D $\flat$ , B $\flat$ m, E $\flat$  $^7$

*unis.*

28

pow-er of the blood. \*At the

Chords: E $\flat$ m $^7$ , A $\flat$  $^9$ , D $\flat$ , G $\flat$ /A $\flat$

31

cross, at the cross where I first saw the light, and the

Db Ebm Db Ab

35

bur-den of my heart— rolled a - way, it was

Ab7 Ab/Bb Cm7(b5) Db Db/F Abm7 Db6

39

*div.* there by faith I re - ceived my sight, and

*div.* Gb Gdim7 Db/Ab F7/A Bbm

43

now I am hap - py all the day!

Ebm Db/Eb Ab7 Gb/Ab Db/Ab Ebm/Ab Db G/A

47

*unis.* Per - fect Lamb, pre - cious Lamb, ho - ly crim - son flood!

*unis.*

D D/F# GADD2 G/A D

50

I am not re - deemed with cor - rupt - i - ble things, but by the

F#7 Bm GADD2



53 *div.*

pow - er of the blood. And so I wor - ship the Lamb, *div.*

Em<sup>7</sup> Em/A D D/A G A

56

who is the great I AM.

F<sup>7</sup>m<sup>7</sup> Bm<sup>7</sup> Bm/D

59

Per - fect Lamb, pre - cious Lamb, ho - ly crim - son flood!

G A F<sup>7</sup> F<sup>7</sup>/C<sup>7</sup>

62 *unis.*

— Thank God— I'm not re - deemed with cor - rupt - i - ble things, but by the *unis.*

Bm<sup>7</sup> Bm/D Bm E<sup>7</sup> E<sup>7</sup>/G<sup>#</sup>

65

pow - er of the blood.

Em<sup>7</sup> Em/A D

68

\*Lest I for - get Geth - sem - a - ne, —

A G D D/F<sup>#</sup>

\*"Lead Me to Calvary": Jennie Evelyn Hussey, 1874–1958;  
DUNCANNON: William J. Kirkpatrick, 1838–1921

72

lest I for-get thine ag - o - ny, —

A G D A A<sup>#</sup>dim

76

lest I for - get thy love — for me, —

Bm A A/E G G/A D A/C<sup>#</sup>

80

lead me to Cal - va - ry.

Bm<sup>7</sup> Em/D E<sup>9</sup> A<sup>7</sup> D A<sup>b</sup>/B<sup>b</sup>

84

Per - fect Lamb, pre - cious Lamb, ho - ly crim - son flood!

$E\flat$   $E\flat/G$   $A\flat\text{ADD}2$   $A\flat/B\flat$   $E\flat$

87

— I am not re - deemed with cor - rupt - i - ble things, but by the

$G7$   $Cm\text{ADD}2$   $A\flat\text{ADD}2$

90

pow - er of — the blood. — And so — I

$Fm7$   $Fm/B\flat$   $E\flat$   $E\flat/B\flat$

92 *div.*

wor - ship - the Lamb, who is the great - I AM.

*div.*

$A\flat$   $B\flat$   $Gm^7$   $Cm^7$

95

Per - fect Lamb, pre - cious Lamb, ho - ly crim - son flood!

$Cm/E\flat$   $A\flat$   $B\flat$   $G^7$   $G^7/D$

99

1. And so - I 2. Thank God - I'm not re - deemed with cor -

*unis.*

*unis.*

1.  $Cm$   $E\flat/B\flat$  2.  $Cm^7$   $Cm$

102

rupt - i - ble things, but by the pow - er of the blood.

F7 F7/A Fm7 Fm/Bb Eb

105

\* I am re - deemed, re -

A7(b5) Ab Ab/C

108

deemed, re - deemed by the blood

div. div.

Eb Eb/G Bb

\*"Redeemed, How I Love to Proclaim It!": Fanny J. Crosby, 1820–1915;  
 REDEEMED: William J. Kirkpatrick, 1838–1921

111

of the Lamb, re -

$E\flat/B\flat$   $B\flat$   $E\flat$   $Fm$   $E\flat^7/G$   $E\flat^7$

114

deemed by the blood of Je - sus Christ.

$A\flat$   $A\flat^7$   $E\flat/B\flat$   $Bdim$   $Cm^7$

117

*unis.*  
Thank God I'm not re - deemed with cor -  
*unis.*

$Cm^9$

119

rupt - i - ble things, but by the pow - er of — the blood.

F13 A $\flat$  E $\flat$

121

— Thank God — I'm not re - deemed with cor -

G7(#9,#5) Cm<sup>9</sup>

123

rupt - i - ble things, but by the pow - er of — the blood. —

F13 A $\flat$  A $\flat$ /B $\flat$  E $\flat$



Sample

G-11337

Code B16



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