1. **Just Jesus** – words and music by Milan G. Brown, Jr., arr. by Robert L. Morris (Hidden Gems/GIA, SATB a cappella)

   *Just Jesus* is an example of classic era Gospel music from the 1930-1960 time period in a much slower tempo and softer style. Arranger Robert L. Morris is now back in his native Chicago, where he can be found working diligently on a variety of projects in the Center for Black Music Research at Columbia College. Prior to his retirement, he was founder and artistic director of the Leigh Morris Chorale and Minister of Music at the historic Dayton Avenue Presbyterian Church in St. Paul, MN. Morris’ music has been published by a number of companies, including his own Hidden Gems Music.

2. **Blessed Assurance** – words by Fanny J. Crosby (1820-1915), music by Phoebe P. Knapp (1839-1908), arr. by Keith Hampton (Choristers Guild, SATB with piano & optional solo)

   Keith Hampton has taken the standard African American hymn *Blessed Assurance* and arranged it in a slow Gospel swing style with a soprano solo part that provides an opportunity for improvisation in the vamp section at the end. One of the features of Hampton’s music is that he writes out piano parts that can make most pianists sound like great Gospel improvisers, provided they understand the style. This arrangement is accessible for choirs of varying abilities.

3. **El Besu** – Asturian folk melody arr. by Vicente Chavarria (Santa Barbara, SATB a cappella)

   *El Besu* (The Kiss) is a folk song from Asturias in northwestern Spain. The language is the Asturian dialect known as Asturianu, which should not be difficult for those familiar with Spanish to pronounce. In this arrangement, Chavarria offers several performance suggestions, including raising or lowering the key by ½ step and how to divide the parts for smaller ensembles. The text and the slow tempo combine to create a beautiful love song about a young man’s attempt to win over a special young lady.

4. **Morning Song (Cherokee “Amazing Grace”)** – arr. by James E. Green (Walton, SATB with soprano solo, flute or recorder, shaker, and drum or a combination of similar instruments)

   In this arrangement Green draws on his own Native American/Cherokee heritage by combining *Morning Song* from the Teehahnahmah nation sung in ancient Teehahnahmah language and *Amazing Grace* sung in Cherokee. The latter melody is superimposed over *Morning Song* by a soloist or small group of singers with the flute. While the *Amazing Grace* tune is the same as the familiar hymn, the Cherokee text is different and emphasizes the hope of the Resurrection. Green notates typical Native American vocal slides at the ends of note groupings in *Morning Song*. These nations can be found in the
southeastern part of the United States. Authentic Native American instruments, such as a hand drum and a gourd shaker, are generally easy to find and can enrich the accompanying sound. Instrument improvisation is invited, provided accents do not lapse into the unauthentic strong-weak-weak-weak ‘Hollywood Indians’ pattern.

5. **El Río – arr. by Diana Saez (Roger Dean, SA with piano)**

El Río, or The River, is a folk song from the Andes region of Peru in South America. The song celebrates the cantuta, the popular national flower of Peru that is also sacred to the Incas. The accompanying piano part is written in imitation of typical Andean rhythms and instruments, including *quenas* or bamboo flutes and the *bombo*, a type of drum. Diana Saez is the founder and director of Coral Cantigas, a well-known Hispanic choir in the Washington, DC metropolitan area.

6. **Lammaa Badaa Yatathanna – arr. by Joy Ondra Hirokawa (Hal Leonard, 2-part with piano and optional violin, cello, and dumbek)**

Joy Hirokawa has created this arrangement to make a popular traditional Arabic muwashsha or strophic song accessible for young voices. While the song’s origins are not clearly known, it does have connections to the era of Muslim rule in Andalusia in southern Spain, which extended to 1492. The Arabic language is not difficult. The underlying rhythm is the samai pattern of $3 + 2 + 2 + 3$, found in Arab classical music. Ideally, authentic instruments such as the oud and the dumbek should be used for the accompaniment and the piano accompaniment played only in rehearsal. Usually, finding someone to play the dumbek can be easier than finding an oud player. An excellent SATB version of *Lammaa Badaa Yatathanna* is available from earthsongs in Andre de Quadros’ series, Choral Music from the Muslim World. The arranger of the earthsongs

7. **Fiesta – No. 1 from Visiones del Llano – composed by Cristian Grases (Boosey & Hawkes, SATB a cappella)**

Cristian Grases composed *Visiones del Llano*, or Visions from the Plains, as a suite of two pieces to remember the plains of his native Venezuela. *Fiesta* is the first piece of the two, and it represents typical Venezuelan folkloric instruments, including the cuatro, harp, and maracas. Each of the four voices re-creates instrument sounds. The tempo of *Fiesta* is fast, and the juxtaposition of 6/8 and 3/4 meters rhythms can be challenging at any speed. There is no reduced score to assist a pianist in playing for rehearsals.

8. **Two Brazilian Folk Songs – arranged by Lon Beery and Elisa Dekaney (Carl Fischer, 3-part mixed with optional baritone, keyboard accompaniment and optional 2 flutes and percussion)**

The combined efforts of changing voice authority Lon Beery and native Portuguese speaker Elisa Dekaney from Syracuse University result in an accessible and fun piece for middle school voices. Part III also includes optional notes for young baritones to sing. Suggested accompanying percussion instruments include a small shaker, floor Tom, triangle, and agogo bell. The floor Tom in the first of the two songs is a substitute for the *surdo*, a double-headed deep bass drum used in the samba schools in Rio de Janeiro. When the floor Tom is played with a timpani mallet in the second song, it is intended as a substitute for the *zabumba*, a double-headed shallow bass drum played with a bare hand and a mallet. The *zabumba* comes from the northeast part of Brazil. The two songs are presented continuously in this arrangement, with a key change leading into the second one. The tempi of both songs have a relaxed feel. Be careful not to pronounce the Portuguese words as if they are Spanish; the rules for both languages are different. There
is one printing error in the score. On page 8, bar 24, the B-flats should actually be B-naturals in the modulation to the new key of the second song.

9. **Ose Ayo (Sunrise Song) – arranged by Brian Tate (Pavane, SATB mixed voices with percussion)**
The arranger and publisher of this traditional Yoruba song from Nigeria in West Africa graciously agreed to editorial changes in the second printing to correct language, information, and text placement errors. The second printing is accurate now, although the recording of the piece on the Pavane web site is not and should not be used as a guide. In this kind of music, percussion parts should be layered in one by one, beginning with the double bell or cowbell, even though they are notated all together at the beginning of the arrangement. The notation actually illustrates the end result of putting the parts together. It is important to take time with this piece, even repeating sections more times if desired. The tempo and feeling should be relaxed as a new day is welcomed. A suggestion would be to bring the percussion instruments back in a little sooner prior to the climatic chord at the end. The suggested small amount of movement is important because this song comes from a tradition where choirs sing with their whole bodies, joined often by the community around them at the time of the ‘performance.’

10. **Umi Sono Ai (The Ocean’s Love) – words by Tokiko Iwatani (English version by Andre DiMuzio and Randy Stenson) and music by Kousaku Dan, arranged by Rachel Stenson (Santa Barbara, SATB with piano)**
Popular Japanese entertainment personality and guitarist Yuzo Kayama, better known as Kousaki Dan, composed the hit song *Umi Sono Ai* in the 1960’s. The song is about a man who goes to the ocean to reflect on his life, watching the waves both to think about his failures and to give him new hope. The Japanese think of this song as a symbol of the country’s spirit and a fulfilling life. Page 8 of the score contains a text printing error. ‘Dakareta’ in bar 41 should be ‘dakarete.’ A recording of the TTBB version of this song is available on the publisher’s web site, [www.sbmp.com](http://www.sbmp.com).

11. **Zahučali chladné vjetry v doliné (Cold Winds Blew in the Valley) – Slovak folk text and wedding song from Holič, arranged by Ivan Hrušovský (Alliance Publications, Inc., SATB mixed, a cappella)**
This selection is from the wonderful Slovak Choral Music Series compiled and edited by J. Scott Ferguson. Alliance Publications, Inc. in Wisconsin features Czech and Slovak music and should not be confused with Alliance Music Publications in Houston, Texas. The editions include valuable and complete information to assist in preparing choirs for performance. *Cold Winds Blew in the Valley* is a Slovak wedding song from Holič.

12. **Kodesh Heim (They Are Holy) – composed by Nick Page, including texts from the Chanukah Liturgy, Psalms 8 and 148, and spirituals (Transcontinental Music Publications, SATB with solo, a cappella, with rehearsal keyboard part)**
Hazzan Elias Rosemberg and Joshua Jacobson invited Nick Page to compose this piece for the annual Zamir Chorale Chanukah concert at Temple Emanuel in Newton, MA. Nick’s original words and texts from a variety of other sources were selected to celebrate light. The content is considered to be para-liturgical because Chanukah is celebrated in the home. The piece is organized into eight small sections, each representing the eight days and lights of Chanukah. The soloist sings in an improvisatory style in between each repeated chorus section. The piece can be sung ½ step lower if the solo part at the end is too high for the solo singer. To see and hear a performance, go to the video section of Nick Page’s web site, [www.nickmusic.com](http://www.nickmusic.com), where Nick sings the solo part.
13. **Da Hai a Gu Xiang (The Ocean, My Homeland) – composed by Wang Li-Ping, arranged by Yang Hong-Nian (earthsongs, SSA with piano)**

Wang Li-Ping (b. 1941) composed *Du Hai A! Gu Xiang* in 1983 for the movie “The Calling of the Sea.” In this song the sea symbolizes the homeland, expressing man’s connection to both places. The arrangement is by Yang Hong-Nian, Professor of Conducting at China’s Central Conservatory of Music in Beijing. The song’s limited range makes it accessible to all singers, including young voices. The melody is beautifully sentimental, providing opportunities for expressive singing in long phrases.

14. **Sarkandaila Roze Auga (The Beautiful Red Rose) – Latvian folk song arranged by Andrejs Jansons (earthsongs, SATB a cappella)**

This Latvian folk song tells the story of a pretty young girl who is portrayed as a rose that grows along the roadside. It has a beautifully expressive melody and is another example of the excellent Jansons choral arrangements with pronunciation guides that are available from earthsongs.