

## Foreword

This superb new *a cappella* collection from creative writers Amy F. Bernon, Victor C. Johnson and Mary Lynn Lightfoot features nine concert and festival selections for young and developing Two-part treble choirs. Comprised of one spiritual arrangement, one folk song arrangement and seven original selections in a variety of styles and including texts by famous poets Robert Louis Stevenson and Sara Teasdale, this collection is an exceptional value and great resource for your music library.

The Publisher

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### Companion edition available

CGE91 Complete Edition  
 Reproducible • Rehearsal Resource Pages included

**Note: This Choral Edition is NOT reproducible.**

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# Cantate!

3

Two-part, *a cappella*

Words by  
M. L. L. and Traditional Latin

Music by  
Mary Lynn Lightfoot

**Joyously** (♩ = 126)

The musical score is written for two voices, I and II, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Joyously' with a quarter note equal to 126 beats per minute. The dynamics are marked with *f* (forte) and *mf* (mezzo-forte). The lyrics are in Latin and English. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff. A large 'PREVIEW' watermark is overlaid diagonally across the page.

**System 1:** Measure 1. Voice I: *f* Come, let us sing! — Sing a new song! —. Voice II: *f* Can - ta - te! — Can -

**System 2:** Measure 4. Voice I: — Come, let us sing! —. Voice II: ta - te Do-mi-no! Can - ta - te! —

**System 3:** Measure 7. Voice I: *mf* Can - ta - te Do - mi - no! Can - ta - te Do - mi - no,. Voice II: *mf* Can - ta - te Do - mi - no! Can - ta - te Do - mi - no,

**System 4:** Measure 10. Voice I: al - le - lu - ia! Can - ta - te Do - mi - no, sing a new song! —. Voice II: al - le - lu - ia! Can - ta - te Do - mi - no, sing a new song! —

Performance time: ca. 1:40

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13 *sub. mp*

I Can - ta - te Do - mi - no, al - le - lu - ia! A new — song, sing a

II Can - ta - te Do - mi - no, al - le - lu - ia! A new — song, sing a

16 *mf*

I new — song. Sing a new ju - bi - lant song, sing a new

II new — song.

19

I song!

II *mf* Sing a new ju - bi - lant song, *f* sing a new song! *mp* Be -

22 *mp*

I Be - ne - di - ca - mus, — di - ca - mus

II ne - di - ca - mus, — di - ca - mus

25 *cresc.*

I gra - ti - as. — Ho - san - na in ex - cel - sis! —

II *cresc.* gra - ti - as. — Ho - san - na in ex - cel - sis! —

# Zum Gali Gali

Two-part, *a cappella*  
with Optional Hand Drums and Finger Cymbals

Traditional, alt.

Israeli Folk Song  
Arranged by Victor C. Johnson

**Spirited**  $\text{♩} = 72-76$

Finger Cymbals  
Hand Drums

*mp* Continue through m.40

5

*mp*

Zum ga - li ga - li ga - li, Zum ga - li ga - li, Zum ga - li ga - li ga - li,

8

*mp*

Zum ga - li ga - li ga - li, Zum ga - li ga - li,

Zum, zum, zum. Zum ga - li ga - li ga - li, Zum ga - li ga - li,

11

*mf*

Zum ga - li ga - li ga - li, Zum zum, zum. From the dawn 'til set - ting—

*mf*

Zum ga - li ga - li ga - li, Zum, zum, zum. From the dawn 'til set - ting—

14

I  
sun, there is work for all to be done. From the

II  
sun, there is work for all to be done. From the

Performance time: ca. 1:10

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17

I dawn 'til set - ting— sun, there is work for all to be

II dawn 'til set - ting— sun, there is

20

I done. *mp* Zum ga - li ga - li ga - li, Zum ga - li ga - li,

II work to be done. *mp* Zum ga - li ga - li ga - li, Zum ga - li ga - li,

23

I *mf* Zum ga - li ga - li ga - li, Zum zum, zum. From the dawn 'til set - ting—

II Zum ga - li ga - li ga - li, Zum, zum, zum. Zum, zum,

26

I sun, there is work for all to be done. From the

II Zum ga - li ga - li ga - li, Zum ga - li, Zum, zum, zum.

29

I dawn 'til set - ting— sun, there is work for all to be

II Zum, zum, Zum ga - li ga - li ga - li, Zum ga - li,

32

I done. *mp* Zum ga - li ga - li ga - li, Zum ga - li ga - li,

II Zum, zum, zum. *mp* Zum ga - li ga - li ga - li, Zum ga - li ga - li,

# Hummingbird and Butterfly\*

Two-part, *a cappella*

Words and Music by  
Amy F. Bernon

Lightly (♩ = 112-116)

*mf*

I  
Hum-ming-bird and But-ter-fly are friends,

II  
Hum-ming-bird and But-ter-fly are friends,

3  
I  
hov-er-ing a-round as the day ends.

II  
hov-er-ing a-round as the day ends.

5  
I  
Hum-ming-bird and But-ter-fly, so sweet,

II  
Hum-ming-bird and But-ter-fly, so sweet,

7  
I  
flut-ter-ing a-round my gar-den seat.

II  
flut-ter-ing a-round my gar-den seat.

9  
I  
Hum-ming-bird, But-ter-fly,

II  
Hum-ming-bird, But-ter-fly,

Performance time: ca. 2:00

\*This piece was inspired by a real-life sighting of the title characters by the composer one summer evening not long ago. They were together at a pot of purple petunias and seemed quite happy.

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11

I Hum-ming - bird, Hum - ming - bird and But - ter - fly *rit.*

II — But - ter - fly, Hum - ming - bird and But - ter - fly *rit.*

13 *mp a tempo*

I are friends. *mf*

II are friends. Hum-ming - birds are ver - y shy,

16 *mf*

I Bet - ter to watch from your win - dow - sill.

II be still.

19

I

II But - ter - flies are so - cial and full of charm.

21 *f*

I One — might a - light — right on your arm!

II One — might a - light — right — on your arm!

# Where Go the Boats?

Two-part, *a cappella*

Words by  
Robert Louis Stevenson (1850 – 1894), alt.

Music by  
Victor C. Johnson

**Gently lilting** (♩ = ca. 60)  
*mp*

I  
Dark brown is the riv - er, gold - en is the

II  
Dark brown is the riv - er, gold - en is the

4  
I  
sand. It flows a - long for - ev - er with

II  
sand. It flows a - long for - ev - er with

7  
I  
trees on ei - ther hand. Green leaves a - float - ing,

II  
trees on ei - ther hand. Green leaves a - float - ing,

11  
I  
cas - tles of the foam, boats of mine a - boat - ing,

II  
cas - tles of the foam, boats of mine a - boat - ing,

Performance time: ca. 1:45

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# Ezekiel Saw the Wheel

17

Two-part, *a cappella*

Trad., alt.

Traditional Spiritual  
Arranged by Mary Lynn Lightfoot

With energy ( $\text{♩} = 92-96$ )

Clap  
Snap

*mf*

I

Way in the mid - dle,

*mf*

II

Way in the mid - dle,

3

I

way in the mid-dle of the air! Way in the mid-dle,

II

way in the mid-dle of the air! Way in the mid-dle,

6

I

way in the mid - dle of the air! E -

II

way in the mid - dle of the air!

Performance time: ca. 1:25

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9

I ze - kiel saw the wheel, way up in the

II Way in the mid-dle, way up,

12

I mid-dle of the air. E - ze - kiel saw the wheel,

II up in the air. Way in the mid-dle,

15

I way in the mid-dle of the air.

II way in the mid-dle of the air. Oh, the big wheel run by

18

I and the lit - tle wheel run by the

II faith and the lit - tle wheel run by the

20

I grace of God. Wheel in a wheel, oh, *mp*

II grace of God. Wheel in a wheel, oh, *mp*

# Norman Rockwell Was a Painter

23

Two-part, *a cappella*

Words and Music by  
Amy F. Bernon

Simply and peacefully (♩ = 80)

*mf*

The musical score is written for two voices, I and II, in a 2/2 time signature with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Simply and peacefully' with a quarter note equal to 80 beats per minute. The dynamic is mezzo-forte (mf). The lyrics are: 'Nor - man Rock - well was a paint - er. He made the or - di - nar - y ex - traor - di - nar - y. He found the beau - ty in sim - ple things, and that was his gift.' The score consists of four systems of two staves each. A large 'PREVIEW' watermark is overlaid diagonally across the center of the page.

I  
Nor - man Rock - well was a paint - er.

II  
Nor - man Rock - well was a paint - er.

4  
I  
He made the or - di - nar - y ex -

II  
He made the or - di - nar - y

7  
I  
traor - di - nar - y. He found the beau - ty in

II  
ex - traor - di - nar - y. He found the beau - ty in

10  
I  
sim - ple things, and that was his gift.

II  
sim - ple things, that was his gift.

Performance time: ca. 1:10

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CGE92

13  
I Nor - man lived in New Eng - land  
II Nor - man lived in New Eng - land

16  
I - in a sleep - y moun - tain town. He  
II - in a sleep - y moun - tain town. He

19  
I paint - ed all the neigh - bors, they nev - er turned him  
II paint - ed all the neigh - bors, nev - er turned him

22 *mp*  
I down. And if you take your time  
II down. *mp* while

25  
I you just might  
II look - ing at his paint - ings, you just might

# Buckets of Barley

29

Two-part, *a cappella*

Words and Music by  
Amy F. Bernon

Light and fun (♩ = 120)

*mf*

The musical score is written for two parts, I and II, in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Light and fun' with a quarter note equal to 120 beats per minute. The dynamic is *mf*. The lyrics are: 'Buck - ets of bar - ley, bowls of beans, — of beans.' The score consists of four systems of music. In the first system, Part I has a melody starting on G4, while Part II has a whole rest. In the second system, Part I has a triplet of eighth notes (G4, A4, B4) and Part II has a whole rest. In the third system, Part I has a melody and Part II has a melody starting on G3. In the fourth system, both parts have a melody. A large 'PREVIEW' watermark is overlaid diagonally across the score.

I  
Buck - ets of bar - ley, bowls of beans, — of beans.

II

3  
I  
Buck - ets of bar - ley, bowls of beans, — of beans.

II

5  
I  
Buck - ets of bar - ley, bowls of beans, — of beans.

II  
*mf*  
Buck - ets of bar - ley, bowls of beans, — of beans.

7  
I  
Buck - ets of bar - ley, bowls of beans, — of beans.

II  
Buck - ets of bar - ley, bowls of beans, — of beans.

Performance time: ca. 1:20

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CGE92

9 *f*

I Plates full of pars - ley. \_\_\_\_\_ Oh,

II *f*  
Plates full, plates full of pars - ley.

11

I plates full of pars - ley. \_\_\_\_\_ Oh,

II Bright green, plates full of pars - ley. \_\_\_\_\_

13

I plates full of pars - ley. \_\_\_\_\_

II Plates full, plates full of pars - ley.

15 *p* \_\_\_\_\_ *f*

I Man - goes, mus - tard, cau - li-flow - er cus - tard pie.

II *p* \_\_\_\_\_ *f*  
Man - goes, mus - tard, cau - li-flow - er cus - tard pie.

18 *legato, relaxed*  
*mf*

I Oh, my! \_\_\_\_\_ Rib - bon can - dy in the

II *legato, relaxed*  
*mf*  
Rib - bon can - dy,

# Peace Flows Into Me

33

Two-part, *a cappella*

Words by Sara Teasdale (1884–1933), alt.

Music by Mary Lynn Lightfoot

Expressively (♩ = ca. 80)

*mp*

I Peace, — peace, — peace, — peace, —

II Peace, ———— peace, ———— peace flows

4 *rit.* *a tempo*

I peace. Peace, peace flows

II *rit.* *a tempo* in - to me. Peace, peace flows

6

I in - to me as the tide to the pool by the

II in - to me as the tide to the pool — by the

8

I shore. It is mine for -

II shore. It is mine ———— for -

Performance time: ca. 1:45

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CGE92

10

I ev - er - more. It ebbs not — back like the sea.

II ev - er - more. It ebbs not — back like the sea.

13

I

II *mf*

I am the pool of gold when sun - set burns and dies.

15

I *mf*

II *mp*

You are my deep - 'ning skies.

Give me your stars to hold.

17

I *mp* ————— *mf*

II *mf*

Give me your stars to hold. Give me your

Give me your stars to hold. Give ————— me your

19

I *f poco rit.* ————— *mf a tempo*

II *f poco rit.* ————— *mf a tempo*

stars — to hold. Peace, peace flows

stars to — hold. Peace, peace flows