

CONTENTS

Cantad al Señor	4
Come, Let Us Eat	7
Gracious Spirit, Heed Our Pleading	12
Let Us Talents and Tongues Employ	16
My Lord, What a Morning	21
Shalom	24
(instrumental parts	27)
When Twilight Comes	28

for Diane and Steve Johnson
Cantad al Señor
Oh, Sing to the Lord

CANTAD AL SEÑOR
arr. Anne Krentz Organ

With vitality (♩ = 120)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'With vitality (♩ = 120)'. The dynamic is *mp*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms.

Musical notation for measures 5-8. The right hand continues with melodic lines and chords, including some trills. The left hand maintains the bass line with occasional chords. Dynamic markings include *mp* and *mf*. There are accents (>) over some notes in the right hand.

Musical notation for measures 9-13. Measure 9 is marked with '+ Congas'. The right hand has a more active melodic line. The left hand features block chords. Dynamic markings include *mf*. There are accents (>) over some notes in the right hand.

Musical notation for measures 14-17. The right hand has a complex melodic line with many sixteenth notes. The left hand continues with block chords. There are accents (>) over some notes in the right hand.

Percussion:

Congas
Maracas

Claves
Tambourine

The percussion part shows rhythmic patterns for Congas and Maracas in the first system, and Claves and Tambourine in the second system. The notation uses stems and flags to indicate specific rhythmic values.

Tune: Brazilian folk tune

Come, Let Us Eat

A VA DE

arr. Anne Krentz Organ

Joyfully, with ease (♩ = 66)

*

The piano score is written in 2/2 time with a key signature of one flat (Bb). It consists of four systems of music. The first system (measures 1-4) features a treble clef with whole rests and a bass clef with a melody of eighth notes and chords, marked *mp*. The second system (measures 5-8) features a treble clef with a melodic line of eighth notes and a bass clef with chords, marked *mf*. The third system (measures 9-12) continues the melodic and harmonic patterns. The fourth system (measures 13-16) concludes the piece with a final melodic flourish in the treble and chords in the bass.

*Percussion begins in measure 3:

The percussion part consists of three staves: Shaker, Drum, and Woodblock. The Shaker part has a steady eighth-note rhythm. The Drum part has a pattern of quarter notes. The Woodblock part has a pattern of quarter notes with rests.

Tune: Billema Kwillia, b. c. 1925; copyright © Lutheran World Federation. Used by permission.

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Gracious Spirit, Heed Our Pleading

NJOO KWETU, ROHO MWEMA
arr. Anne Krentz Organ

With ease ($\text{♩} = \text{c. } 60$)

mp *mf*

4

7

*Percussion begins in measure 3:

Shaker 1
Shaker 2

Woodblocks
Drums

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for the Alleluia Singers Children's Choir
Prince of Peace Lutheran Church, Schaumburg, IL

Let Us Talents and Tongues Employ

LINSTEAD

arr. Anne Krentz Organ

Lightly (♩ = c. 126)

Musical notation for the first system (measures 1-3). The piece is in 4/4 time. The first system shows the beginning of the organ introduction with a dynamic marking of *mf*.

Musical notation for the second system (measures 4-7). The organ introduction continues with a variety of textures and dynamics.

Musical notation for the third system (measures 8-11). The dynamic marking changes to *mp*.

Musical notation for the fourth system (measures 12-15). This system introduces a xylophone part and percussion accompaniment. The dynamic marking is *mf*.

Tune: Jamaican folk tune

64

f

This system contains measures 64 through 67. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part begins with a forte (*f*) dynamic. The music is in a 4/4 time signature and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

68

This system contains measures 68 through 71. The notation continues with the vocal line and piano accompaniment. The piano part includes a crescendo hairpin in the final measure of the system, indicating a gradual increase in volume.

72

rit.al fine

This system contains measures 72 through 75. The piano part features a prominent eighth-note bass line. The system concludes with a double bar line and the instruction *rit.al fine*, indicating a ritardando leading to the end of the piece.

Percussion:

This section provides the rhythmic accompaniment for three percussion instruments. The Claves part consists of a simple rhythmic pattern of quarter notes. The Maracas part features a steady eighth-note accompaniment. The Congas/Bongos part has a rhythmic pattern of eighth notes, often with a syncopated feel.

My Lord, What a Morning

BURLEIGH
arr. Anne Krentz Organ

Delicately; with rubato (♩ = 92)

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Delicately; with rubato' with a quarter note equal to 92 beats per minute. The first system shows the right hand playing a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand plays a bass line with a dotted quarter note and an eighth note, followed by a half note. The dynamic is marked *p* (piano).

Musical notation for measures 4-6. The right hand continues the melodic line, with a measure rest in measure 5. The left hand continues the bass line. The dynamic is marked *mp* (mezzo-piano) in measure 4 and *p* (piano) in measure 5. A fermata is placed over the eighth note in measure 5, with a dashed line and the number 8 above it, indicating an 8-measure rest.

Musical notation for measures 7-9. The right hand plays a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand plays a bass line with a dotted quarter note and an eighth note, followed by a half note. The dynamic is marked *mp* (mezzo-piano).

Musical notation for measures 10-12. The right hand plays a melodic line with a dotted quarter note and an eighth note, followed by a half note. The left hand plays a bass line with a dotted quarter note and an eighth note, followed by a half note. The dynamic is marked *poco rit.* (poco ritardando) in measure 10 and *mf a tempo* (mezzo-forte a tempo) in measure 11.

Tune: African American spiritual

Shalom

with optional obbligato instrument

SHALOM

arr. Anne Krentz Organ

With rubato (♩ = 72-76)

The first system of the musical score is in 4/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, while the bass clef part provides a simple harmonic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

The second system continues the piano accompaniment. It includes a triplet of eighth notes in the bass clef. The treble clef part has a melodic line with a sharp sign indicating a change in pitch. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*).

The third system continues the piano accompaniment. It features a triplet of eighth notes in the bass clef. The treble clef part has a melodic line with a sharp sign. Dynamics range from mezzo-forte (*mf*) to forte (*f*).

Obligato instrument part on page 27.

Tune: Israeli traditional

for Lorraine Brugh

When Twilight Comes

DAPIT HAPON

arr. Anne Krentz Organ

Ethereal (♩ = c. 56)

Finger Cymbal

mp

4

Finger Cymbal

Wind Chime

Moving ahead

mf bring out melody

8

14

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Program Notes

Optional percussion parts are included for five of these seven arrangements. The pieces can stand alone without the percussion, but are more fun to do with additional people and instruments involved! The number of instruments used varies from piece to piece. Each part is an ostinato pattern that can be learned fairly quickly by anyone (child, youth, adult) who is capable of keeping a steady beat. Very little rehearsal time is needed to produce a polished performance.

Specific percussion instruments are suggested for each piece, but others may be substituted if necessary. For example: wood blocks may be used instead of claves, maracas in place of African shakers. Percussion instruments can be purchased at music stores, drum shops, ethnic "import" shops, or through catalogs.

When Twilight Comes (DAPIT HAPON) Philippines This piece should be played freely, with much rubato. The tempo begins at about ♩ =56, then picks up to between ♩ =60–66 when the melody enters in m. 7. Wind chimes and finger cymbals need to be played gently. The pianist should strive to bring out the melody where it is somewhat obscured in mm. 14–16.

Gracious Spirit, Heed Our Pleading (NJOO KWETU, ROHO MWEMA) Tanzania The pianist plays the first two measures alone to set the tempo for the piece. Shakers, woodblocks and drums enter at m. 3 and play all the way to the end of the piece. The percussion players should follow the dynamic lead of the pianist: when the piano gets louder, the percussion gets louder; when the piano gets softer, the percussion follow suit.

Oh, Sing to the Lord (CANTAD AL SEÑOR) Brazil The pianist plays alone until m. 11, at which point the congas join in (a head nod from the pianist provides helpful direction). The percussion parts build throughout the piece, with the maracas joining the congas in m. 27. The claves enter in m. 35, with the tambourine adding its voice in m. 51 for the big finale. All parts should play an identical rhythm in the last measure (♩ ♩ ♩).

Let Us Talents and Tongues Employ (Linstead) Jamaica The pianist begins alone to set the tempo for the piece. Claves, maracas, and congas enter in m. 12. The xylophone(s) also enter in m. 12, playing the melody. Soprano xylophone is recommended, although multiple xylophones are even more effective. A combination of soprano, alto, and bass xylophones works well. A glockenspiel may also be added for color. If xylophone(s) are not available, a flute may play the melody up an octave, or the melody could simply be left out. All percussion stops at m. 28, then re-enters at m. 56, with a signal from the pianist for direction. The xylophone melody finishes in m. 71. The rest of the percussion continues on to the end of the piece, with all parts playing an identical rhythm in the last measure (♩ ♩ ♩).

Come, Let Us Eat (A VA DE) Liberia The pianist plays the first two measures alone to set the tempo for the piece. Shaker, drum, and woodblock enter at m. 3. Xylophone(s) enter with the melody in m. 23, playing through m. 36. Soprano xylophone is recommended, although multiple xylophones are even more effective. A combination of soprano, alto, and bass xylophones works well. A glockenspiel may also be added for color. If xylophone(s) are not available, a flute may play the melody up an octave, or the melody could simply be left out. All percussion stops at m. 45. The middle section of the piece, mm. 47–76, for piano alone, includes a meter change to 3/8. The hymn "A va de" was originally published in *Laudamus*, the hymnal for the Lutheran World Federation, in triple meter. Measure 77 sees a return to double meter. As at the beginning, the pianist plays two measures to set the tempo, and the percussion join back in at m. 79. The shaker and the drum should both give a "roll" during the last measure.

Shalom (SHALOM) Israel There are no percussion parts for this arrangement. A melody part is included for solo instrument: oboe, violin or clarinet work especially well, as does trombone. Another option is to have a choir or a soloist sing the melody. The tempo of the piece picks up at m. 15, pulls back beginning at m. 23, and returns to the original tempo at m. 25. The melody reenters at the pickup to m. 25, lasting through the last measure for as long as breath allows.

Tunes

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