# 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)**

*mp*

5

9

*mf*

+ *Congas*

14

Percussion:

Congas
Maracas

Claves
Tambourine

Tune: Brazilian folk tune

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*for Jim, Andrew, and Daniel*

# Come, Let Us Eat

A va de

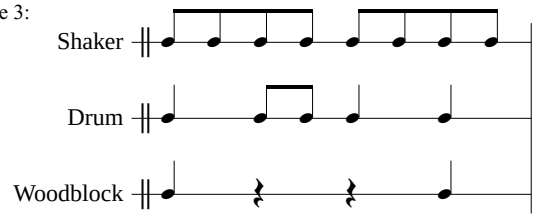
arr. Anne Krentz Organ

**Joyfully, with ease (𝅗𝅥 = 66)**

*mp*

*mf*

*Percussion begins in measure 3:

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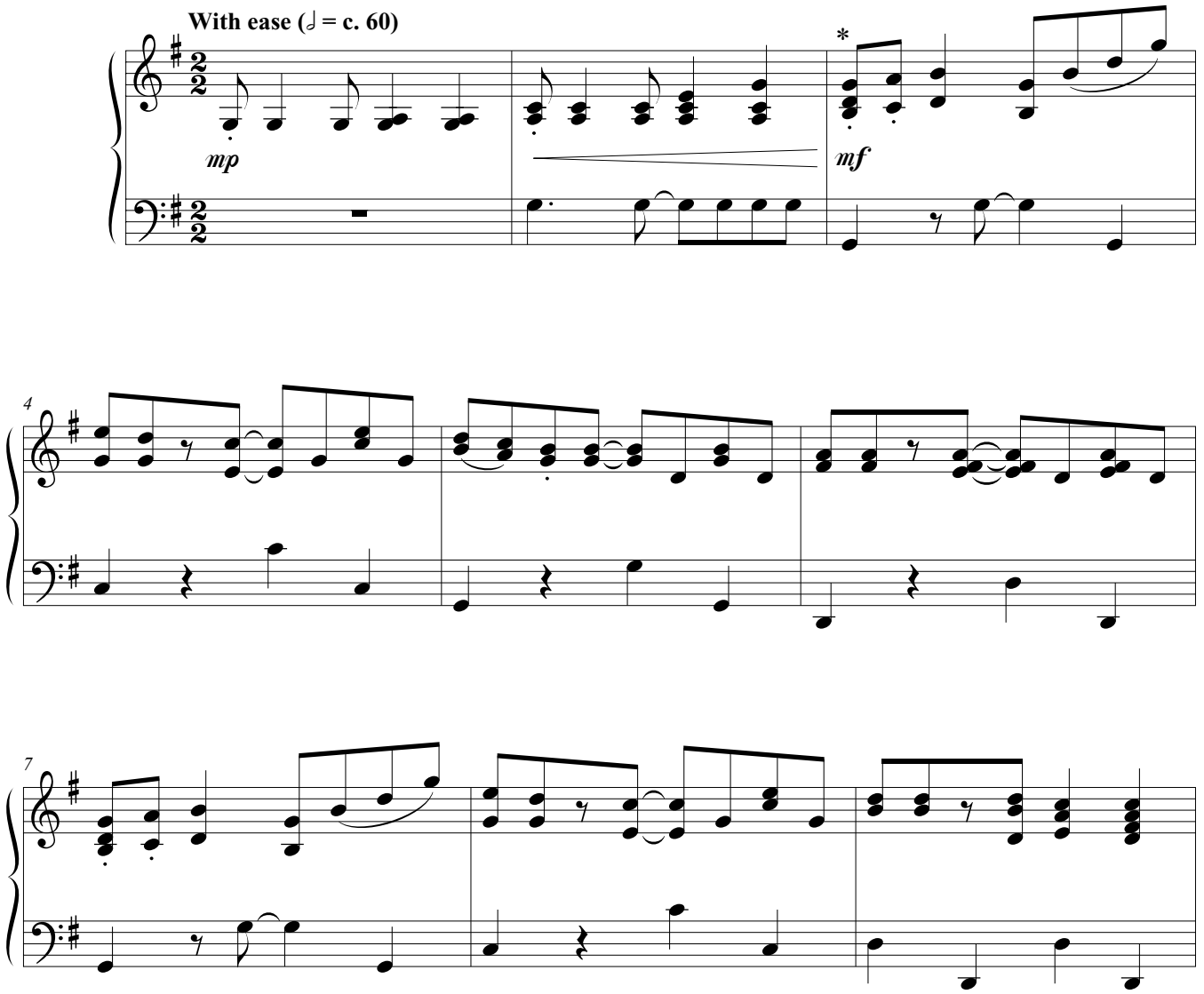
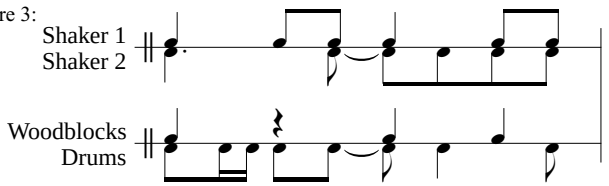
# Gracious Spirit, Heed Our Pleading

NJOO KWETU, ROHO MWEMA
arr. Anne Krentz Organ




*Percussion begins in measure 3:

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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)**

*mf*

4

8

*mp*

12 *Xylophone*

*+ Percussion*

*mf*

Tune: Jamaican folk tune

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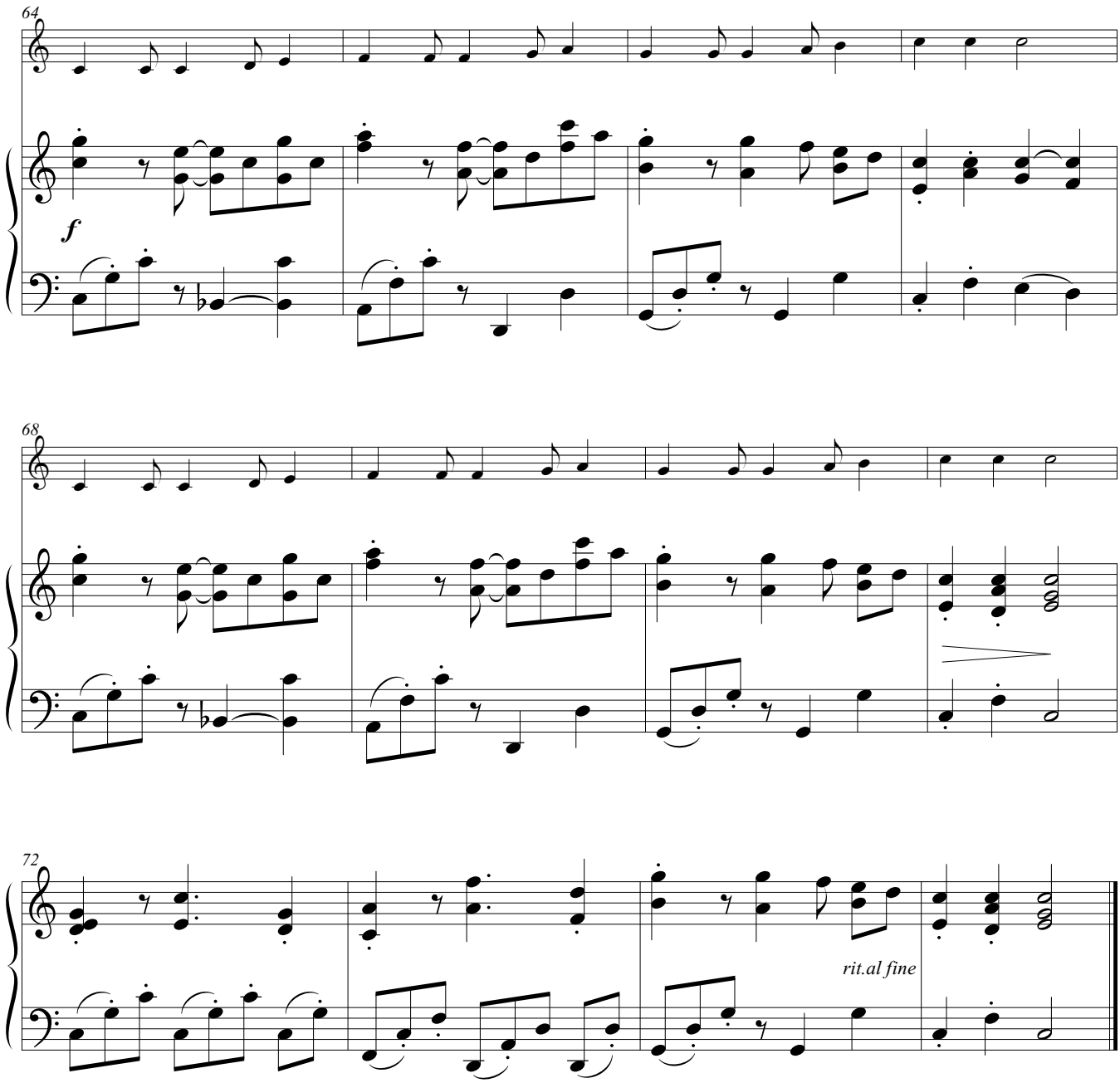
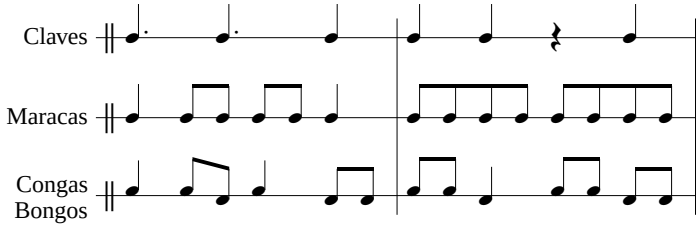



Percussion:



# My Lord, What a Morning

BURLEIGH
arr. Anne Krentz Organ

**Delicately; with rubato (♩ = 92)**

*p*

4

*mp*

8va

*p*

7

*mp*

10

*poco rit.*

*mf* *a tempo*

Tune: African American spiritual

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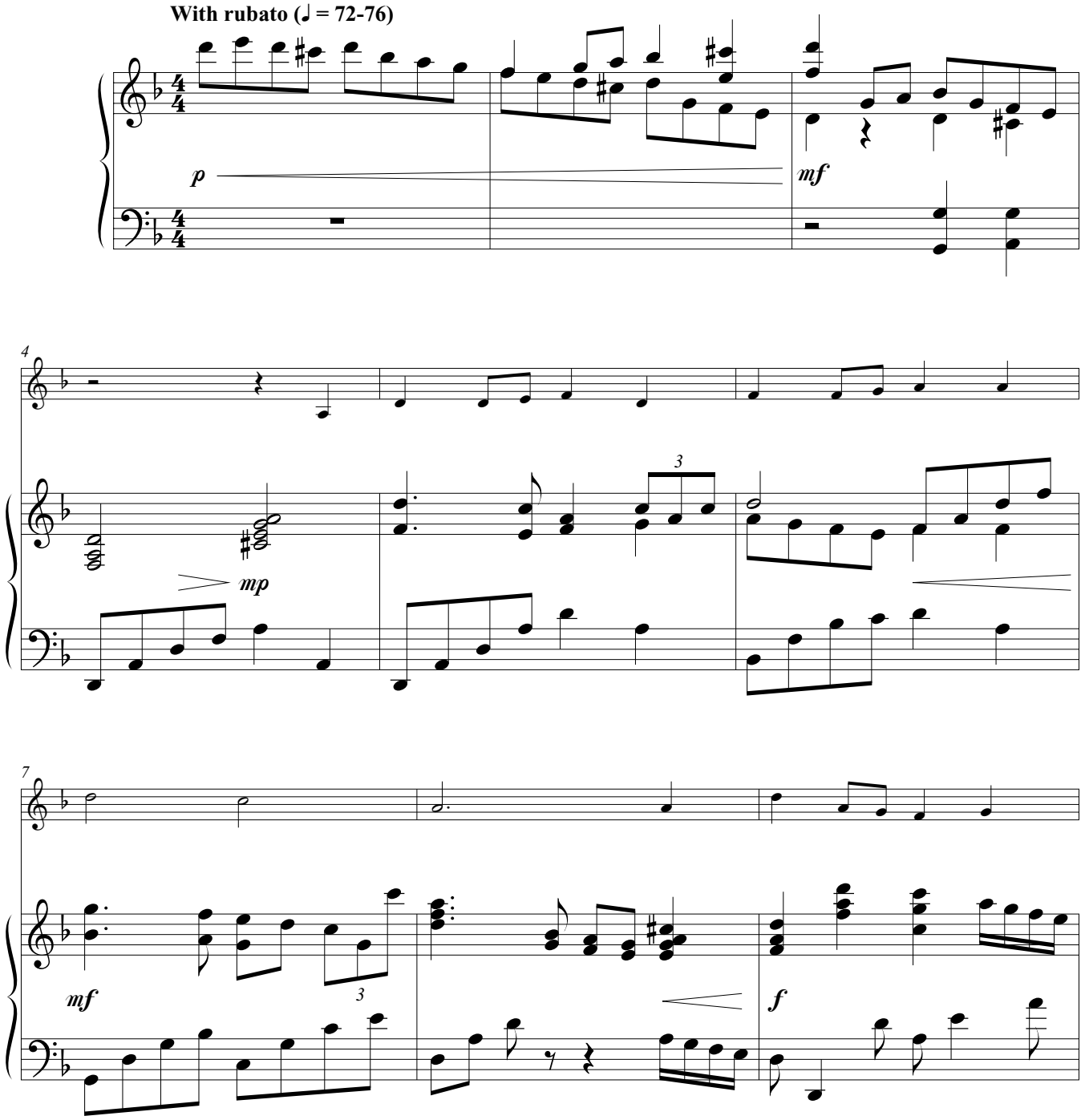
# Shalom

with optional obbligato instrument

SHALOM
arr. Anne Krentz Organ




Obligato instrument part on page 27.

Tune: Israeli traditional

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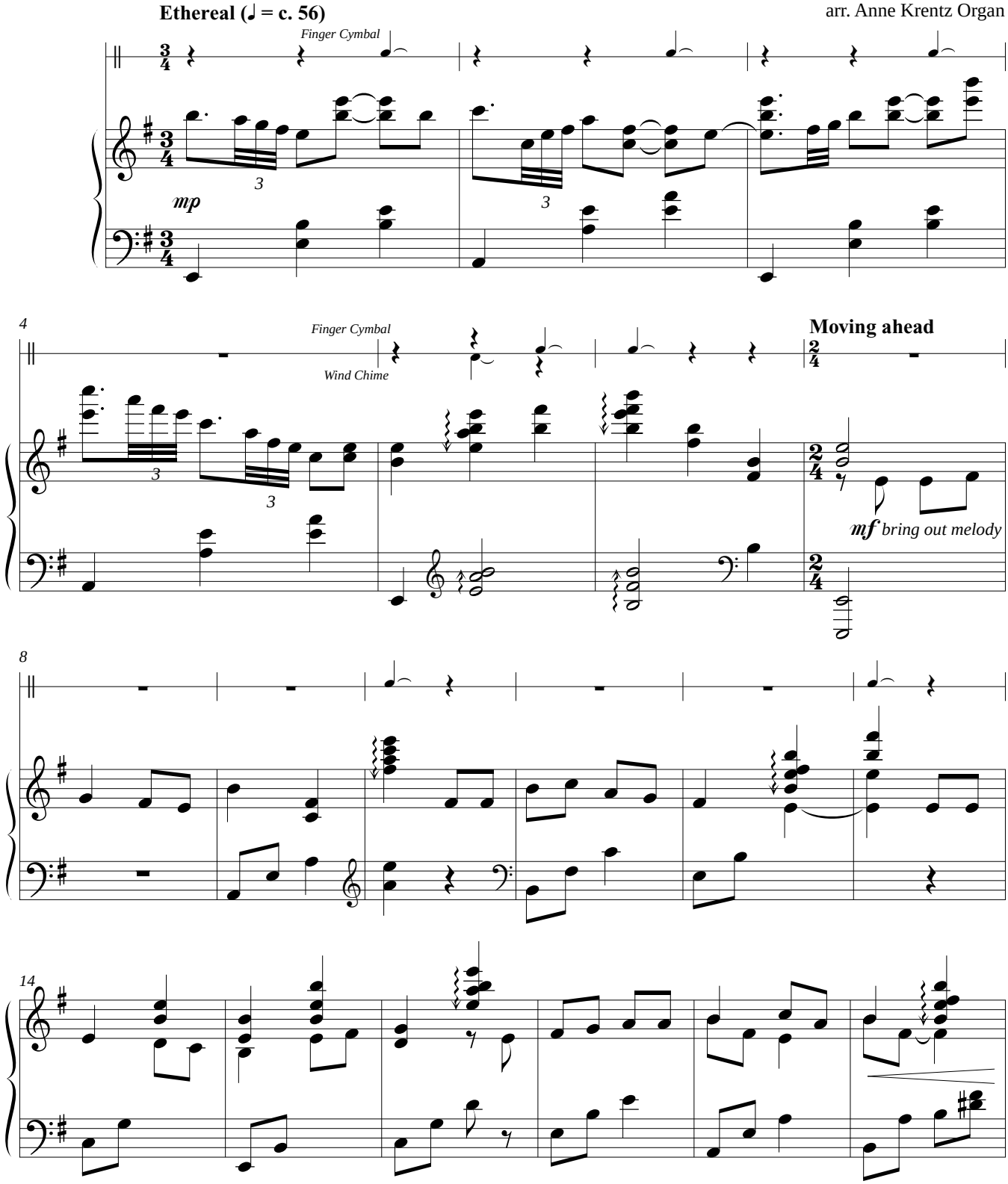
*for Lorraine Brugh*

# When Twilight Comes

DAPIT HAPON

arr. Anne Krentz Organ

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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.

Anne Krentz Organ

# *Tunes*

A va de 7
Burleigh 21
Cantad al Señor 4
Dapit Hapon 28
Linstead 16
Njoo kwetu, Roho Mwema 12
Shalom 24