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When Our Song Says Peace: Global Piano Settings
Keith Kolander

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When Our Song Says Peace

JENKINS
setting, Keith Kolander

Gently flowing (♩ = c. 85)

mp
pedal harmonically

Tune: Thomas Pavlechko, b. 1962; © Augsburg Fortress, 2003
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Oh, Sing to the Lord

Cantad al Señor

CANTAD AL SEÑOR
setting, Keith Kolander

Moderato (♩ = c. 100)

The piano score is written for a grand piano in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to approximately 100 beats per minute. The score is divided into five systems, each with a treble and bass clef staff. The first system begins with a dynamic marking of *mf* and includes a *ped.* (pedal) instruction. The second system features a *mf* dynamic and a *pedal harmonically* instruction. The third system continues the harmonic accompaniment. The fourth system shows a more active bass line. The fifth system concludes the piece with a final chord in the right hand and a sustained bass line.

Tune: Brazilian folk tune
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When We Are Living

Pues si vivimos

SOMOS DEL SEÑOR
setting, Keith Kolander

Gently flowing (♩ = c. 100)

mp

pedal harmonically

Claves

4/4

Tune: Spanish traditional
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Holy, Holy, Holy

Santo, santo, santo

ARGENTINE SANTO
setting, Keith Kolander

Warmly (♩ = c. 90)

The first system of music is in 4/4 time. The right hand (treble clef) begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (bass clef) starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. The dynamic marking *mp* is placed above the first measure of the left hand. The piece concludes with a double bar line and a repeat sign.

mp

pedal harmonically

The second system continues the piece. The right hand features chords of G4-B4-D5, A4-C5-E5, and B4-D5-F5. The left hand plays a steady eighth-note accompaniment. The dynamic marking *poco rit.* is placed above the final measure of the right hand.

poco rit.

The third system continues the piece. The right hand features chords of G4-B4-D5, A4-C5-E5, and B4-D5-F5. The left hand plays a steady eighth-note accompaniment. The dynamic marking *a tempo* is placed above the first measure of the right hand.

a tempo

The fourth system concludes the piece. The right hand features chords of G4-B4-D5, A4-C5-E5, and B4-D5-F5. The left hand plays a steady eighth-note accompaniment. The piece ends with a double bar line and a repeat sign.

Tune: Argentine traditional
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Alabaré

ALABARÉ
setting, Keith Kolander

Allegro moderato

mf

Bongos, *ad lib.*

Tune: Manuel José Alonso, José Pagán

Setting: Keith Kolander

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Christ Has Arisen, Alleluia

MFURAHINI, HALELUYA
setting, Keith Kolander

Allegro

mf

Tambourine

Tune: Traditional Tanzanian
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Gracious Spirit, Heed Our Pleading

NJOO KWETU, ROHO MWEMA
setting, Keith Kolander

Gently (♩ = c. 85)

The first system of musical notation is for a piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Gently' with a quarter note equal to approximately 85 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The right hand begins with a whole rest, followed by a melodic line starting on the second measure. The left hand plays a steady eighth-note accompaniment. A triangle is indicated as an auxiliary instrument below the bass staff.

The second system of musical notation continues the piano accompaniment. It maintains the same grand staff, key signature, and time signature. The right hand continues its melodic line with eighth-note patterns. The left hand continues its eighth-note accompaniment. There are two 'Ped.' (pedal) markings in the bass staff, indicating where to depress the sustain pedal.

The third system of musical notation concludes the piano accompaniment. The right hand features a melodic line that ends with a final cadence. The left hand continues its accompaniment. There are two 'Ped.' markings in the bass staff.

Tune: Wilson Niwagila; © Lutheran Theological College, Makumira, Tanzania
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Halle, Halle, Hallelujah

HALLE, HALLE
setting, Keith Kolander

Allegro

The first system of music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics are 'mf'. The right hand features a melody of eighth notes with a descending line, while the left hand provides a steady bass line of quarter notes.

The second system continues the piece, maintaining the 4/4 time and F# key signature. The right hand has a more active melody with some sixteenth-note patterns, and the left hand continues with quarter notes.

The third system shows a change in the right hand's texture, featuring a more complex, rhythmic pattern of eighth and sixteenth notes. The left hand remains simple with quarter notes.

The fourth system concludes the piece with a final melodic flourish in the right hand and a simple bass line in the left hand. The piece ends with a final chord in the right hand.

Tune: Caribbean traditional
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