

# GALA Choruses Leadership Symposium Cleveland 2014

## SSAA Reading Session

Rhonda Juliano (Muse), Session Leader



Yelton Rhodes Music

### SCORE SAMPLER

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<i>From This Day Forward</i>	YR6414	SSAA and piano	Words and Music by Judy Small Arranged by Diane Benjamin
<i>Harambee</i>	YR5203v3	Women's chorus in 3 groups and percussion	Words by Dorothy Winbush Riley Music by Joseph Jennings
<i>Rose Arbor</i>	YR6413	SSAA, oboe and piano	Words by Susan Kunhardt Music by Diane Benjamin
<i>Welcome the Stranger</i>	YR3404	SSA and piano	Words and Music by Ruth Huber
<i>Women Singing in Winter</i>	YR8003	SSA and piano	Words and Music by Kent Carlson

*Thank you for having YRM be a part of this session!*

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and "like" our page on Facebook (<https://www.facebook.com/YeltonRhodesMusic>)  
to receive the latest news about YRM!*

**OLDIES BUT GOODIES!**  
**YRM'S MOST POPULAR WORKS FOR WOMEN'S CHORUS**  
**IN THE FOLLOWING GENRES:**

(listed alphabetically)

**LGB SPECIFIC THEMES**

YR4016	<i>Ave Pudendum</i>	Naomi Stephan
YR3403	<i>Blessed Are Their Spirits</i>	Ruth Huber
YR3400	<i>Big Dogs, Music and Wild, Wild Women</i>	Ruth Huber
YR1013.4	<i>Both Page and Pen</i>	Alarcón/Bourland
YR2010v3	<i>Color Out of Colorado</i>	Gallagher/Waldrop/Moore
YR3800v3	<i>Finally Here</i>	Eric Helmuth
YR6400.4	<i>Love Comes Again</i>	Diane Benjamin
YR6203v3	<i>Pride's Child</i>	Schrag/Helmuth
YR2R11v3	<i>what matters</i>	Driscoll/Robison
YR6402	<i>You Get Proud By Practicing</i>	Hershey/Benjamin

**ACTIVISM/AWARENESS THEMES**

YR4314	<i>1000 Grandmothers</i>	Near/J.D. Moore
YR3814	<i>Bread and Roses</i>	Oppenheim/Helmuth
YR4320	<i>Fired Up</i>	Near/J.D. Moore
YR4309	<i>The Great Peace March</i>	Near/Albritton
YR4315	<i>I Ain't Afraid</i>	Near/J.D. Moore
YR3408	<i>Joan of Arc</i>	Ruth Huber
YR5902	<i>Sister</i>	Williamson/Ramseyer Miller
YR4317	<i>Uh Huh</i>	Near/J.D. Moore
YR6406P	<i>Where I Live</i>	Diane Benjamin
YR7205	<i>Woman Am I</i>	Joan Szymko

**CHRISTMAS (ORIGINAL WORDS and/or MUSIC)**

YR1213v3	<i>Christmas Brunch</i>	Sturgis/Johnson
YR1212v3	<i>Coming Out on Christmas</i>	Sturgis/Johnson
YR1011v3	<i>Fa la la (Blah blah blah)</i>	MacDuff/Bourland
YR3508v3	<i>This Holiday</i>	Steve Milloy
YR4321	<i>Why Oh Why</i>	Joan Szymko

**CHRISTMAS (ARRANGEMENTS)**

YR4012	<i>Angels We Have Heard On High</i>	Naomi Stephan
YR4014	<i>In Dulci Jubilo</i>	Naomi Stephan
YR3501v3	<i>In the Spirit (Three Spirituals)</i>	Steve Milloy
YR9107	<i>Maria durch ein Dornwald ging</i>	Clif Hardin
YR1C12v2	<i>Tres Estrellitas (Three Little Stars)</i>	Edgar Colón-Hernández

**HANUKKAH**

YR6701v3	<i>For All To See</i>	Jerald Thomas Hawhee
YR2600v3	<i>Three Hanukkah Songs</i>	Charles Baker
YR6700v3	<i>Nes Gadol Haya Sham</i>	Jerald Thomas Hawhee

**KWANZAA**

YR5203v3	<i>Harambee</i>	Joseph Jennings
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**WINTER SOLSTICE/SEASON**

YR6204v1	<i>Kore Evohe</i>	Kelleher/Schrag
YR9916v3	<i>The Longest Night</i>	Middleton/Shelton
YR9305v3	<i>A New December</i>	David Frank Long
YR3406v1	<i>Sacred Circle</i>	Ruth Huber
YR6407v1	<i>Solstice Carol</i>	Diane Benjamin
YR1112v1	<i>Under the Holly Bough</i>	Mackay/Henderson
YR9301v3	<i>Winter Solstice Moon</i>	David Frank Long

YR6414

# From This Day Forward

SSAA and piano

Words and Music by  
**Judy Small**

Arranged by  
**Diane Benjamin**

*Here we stand before our family and friends.  
It's an age-old ritual that never ends.  
Here we stand to make the bows that bind our lives,  
To join our hands and hearts  
And we begin with just one line:  
From this day forward.*

*Here we stand so full of tenderness and strong,  
To tell the world that this is where we both belong.  
Not to but with each other,  
Hand in hand and hearts aligned,  
And we change the lives we're living with one simple line:  
From this day forward.*

*From this day forward I will be right at your side,  
To be there at the ebb and flow of every tide.  
I will be there to be your comfort and your guide,  
From this day forward.*

*Here we stand to face a future of our own,  
To build our life together brick by brick and stone by stone.  
We understand that life is what we make it now.  
We'll build it on our love and just these simple vows:  
From this day forward.*

*And the commitment that we make today is not a one day wonder.  
Every day we'll breathe the promises that bind us here and now.  
What we join today in love, there's no one else can tear asunder.  
We'll commit ourselves to working on this love of ours,  
From this day forward.*

*Here we stand before our family and friends.  
It's an age-old ritual that never ends,  
From this day forward.*

12 pages, \$1.85 per score

# From This Day Forward

SSAA and Piano

Words & Music by Judy Small

Arranged by Diane Benjamin

*Solo mf*

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano

*mf*

Here we stand \_\_\_\_\_ be-fore our

4

S 1

S 2

A 1

A 2

Pn

4

fa - mi - ly \_\_\_\_\_ and friends. It's an age - old ri - tu - al \_\_\_\_\_ that ne - ver ends. \_\_\_\_\_

*Solo mf*

Here we

7

S 1

S 2

A 1

A 2

Pn

to join our hands and hearts\_\_\_\_ and we be-

stand\_\_\_\_\_ to make the vows that bind\_\_ our lives, to join our hands and hearts\_\_ and we be-

10

S 1

S 2

A 1

A 2

Pn

*tutti*

gin with just one line: from this day for - ward.\_\_\_\_ Here we

*tutti*

from this day for - ward.\_\_\_\_ Here we

*tutti*

gin with just one line: from this day for - ward.\_\_\_\_ Here we

*tutti*

from this day for - ward.\_\_\_\_ Here we

*From This Day Forward*

13

S 1  
stand \_\_\_\_\_ ten - der and strong, to tell the world that this is where we

S 2  
stand \_\_\_\_\_ ten - der and strong, to tell the world that this is where we

A 1  
stand \_\_\_\_\_ so full of ten - der - ness\_ and strong, to tell the world that this is where we

A 2  
stand \_\_\_\_\_ so full of ten - der - ness\_ and strong, to tell the world that this is where we

Pn

16

S 1  
both be - long.\_\_\_\_ Not to but with each o - ther,\_\_\_\_ hand in hand and hearts\_\_\_\_ a - lined,\_\_\_\_ and we

S 2  
both be - long.\_\_\_\_ Not to but with each o - ther,\_\_\_\_ hand in hand and hearts\_\_\_\_ a - lined,\_\_\_\_ and we

A 1  
both be - long.\_\_\_\_ Not to but with each o - ther,\_\_\_\_ hand in hand and hearts\_\_\_\_ a - lined,\_\_\_\_ and we

A 2  
both be - long.\_\_\_\_ Not to but with each o - ther,\_\_\_\_ hand in hand and hearts\_\_\_\_ a - lined,\_\_\_\_ and we

Pn

From This Day Forward

57 *mf*

S 1 for - ward.\_\_\_\_ Here we stand\_\_\_\_\_ be-fore our

S 2 for - ward.\_\_\_\_ Here we stand\_\_\_\_\_ be-fore our

A 1 for - ward.\_\_\_\_ Here we stand\_\_\_\_\_ be-fore our

A 2 for - ward.\_\_\_\_ Here we stand\_\_\_\_\_ be-fore our

Pn *mf*

60

S 1 fam - i - ly\_\_ and friends. It's an age - old ri - tu - al\_\_ that ne - ver ends,\_\_\_\_

S 2 fam - i - ly\_\_ and friends. It's an age - old ri - tu - al\_\_ that ne - ver ends,\_\_\_\_

A 1 fam - i - ly\_\_ and friends. It's an age - old ri - tu - al\_\_ that ne - ver ends,\_\_\_\_

A 2 fam - i - ly\_\_ and friends. It's an age - old ri - tu - al\_\_ that ne - ver ends,\_\_\_\_

Pn

63

S 1

from this day for - ward.---

S 2

from this day for - ward.---

A 1

from this day for - ward.---

A 2

from this day for - ward.---

63

Pn

The image displays a musical score for the piece "From This Day Forward". It features four vocal staves (S 1, S 2, A 1, A 2) and a piano accompaniment (Pn) section. The score begins at measure 63. The vocal parts are in a soprano and alto arrangement, with lyrics "from this day for - ward.---" written below each staff. The piano accompaniment consists of two staves (treble and bass clef) with a melodic line in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line at the end of the piano part.



YR5203v3

# Harambee

## (Call To Unity)

For women's chorus in 3 groups and percussion

(YR5203X is the percussion part)

Words by  
**Dorothy Winbush Riley**

Music by  
**Joseph Jennings**

*Harambee!*  
*Seven times I call you to unity.*  
*I call for my mother, I call for my father*  
*I call for my sisters, I call for my brothers*  
*I call for grandfathers, I call for my grandmothers*  
*I call for my family,*  
*Come to unity.*

*Harambee!*  
*Seven times I call you to unity.*  
*I call for Umoja, I call for Kujichagulia*  
*I call for Ujima, I call for Ujamaa*  
*I call for Nia, I call for Kuumba*  
*I call for Imani*  
*Come to unity.*

*Harambee!*

8 pages, \$1.60 per score

# Harambee

(Call To Unity)

Dorothy Winbush Riley

Joseph Jennings  
(b. 1954)

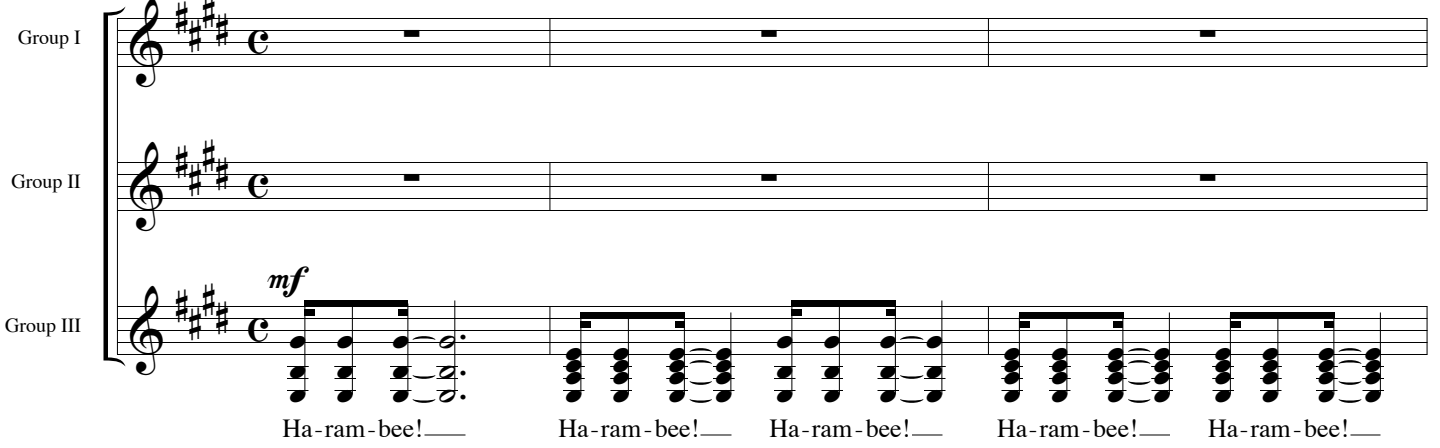
For women's chorus in 3 groups and percussion

"Jamaican" ♩ = 88

Group I

Group II

Group III *mf*



Ha-ram-bee! Ha-ram-bee! Ha-ram-bee! Ha-ram-bee! Ha-ram-bee!

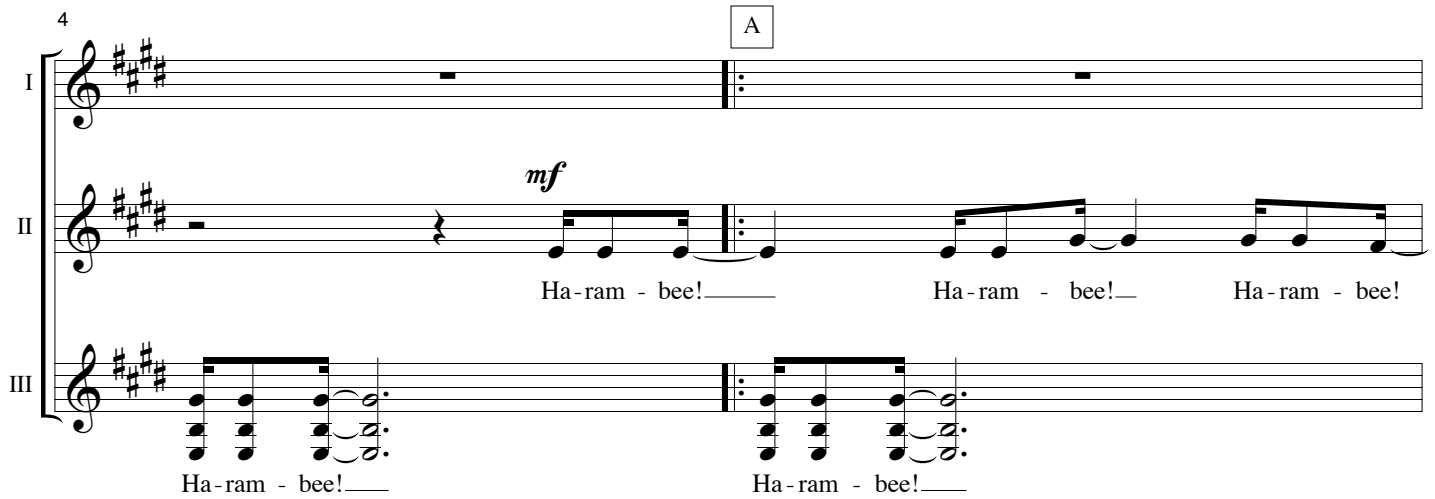
4

I

II *mf*

III

A



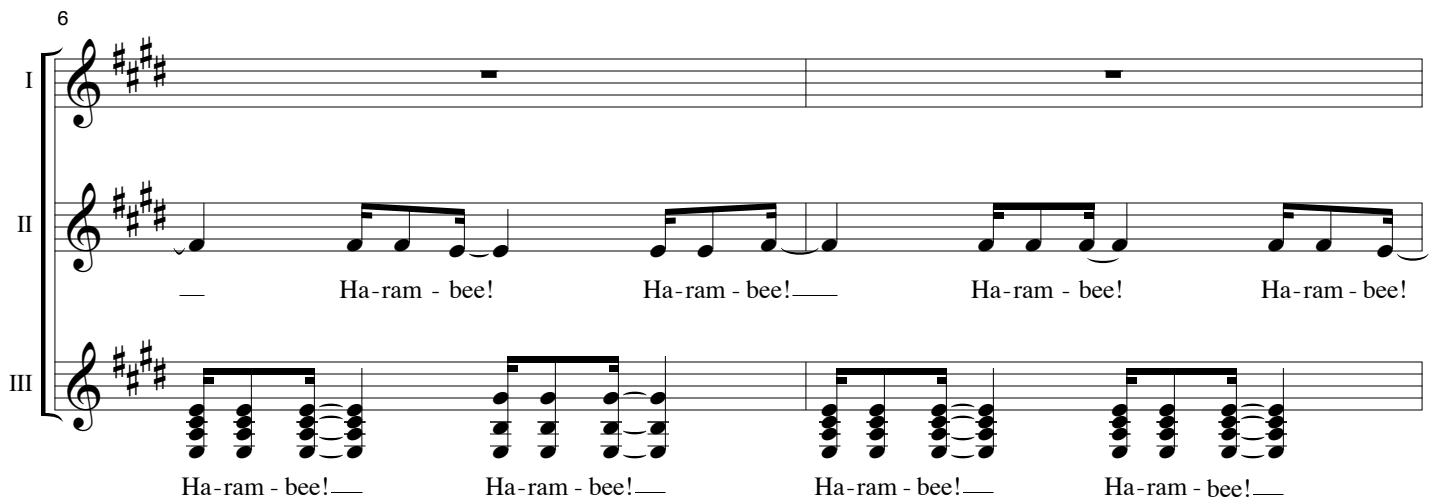
Ha-ram - bee! Ha-ram - bee! Ha-ram - bee!

6

I

II

III



Ha-ram - bee! Ha-ram - bee! Ha-ram - bee! Ha-ram - bee!

B

8 *mf*

I Sev - en times I call you Sev - en times I call you

II Ha - ram - bee! Ha - ram - bee! Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

III Ha - ram - bee! Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

11

I Se - ven times I call you to u - ni - ty

II Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

III Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

C

13

I u - ni - ty I call for my mo - ther I

II Ha - ram - bee!

III Ha - ram - bee!

*Percussion* *small group*

17

I  
call for — my fa - ther I call for — my sis - ters I call for — my bro - thers

II

III

20

I  
I call for — grand-fa - thers I call for my — grand-mo - thers I call for — my fam' - ly, come to

II

III

23

*tutti* D

I  
u - ni - ty. \_\_\_\_\_

II  
(2nd time)  
Ha - ram - bee! \_\_\_\_\_ Ha - ram - bee! Ha - ram - bee!

III  
Ha - ram - bee! \_\_\_\_\_ Ha - ram - bee! \_\_\_\_\_

55 *dim.*

u - ni - ty

Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

Ha - ram - bee! Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

57 *poco ritard*

u - ni - ty

Ha - ram - bee! Ha - ram - bee!

Ha - ram - bee! Ha - ram - bee! Ha - ram - bee!

**Kwanzaa** is an African-American holiday dedicated to celebrating the best in people of African descent and their cultures.

Kwanzaa is not a religious holiday and does not supplant Christmas. Kwanzaa begins the day after Christmas and ends on New Year's Day.

The word "Kwanzaa" [KWAHN - zaa] is from the Swahili phrase "matunda ya kwanza," which means first fruits.

Enslaved Africans came from many different peoples and spoke many different languages. African Americans are a varied people with ancestry that includes Native American, Caribbean and South American. Kwanzaa is an outgrowth of many different customs, joined with ancient African tribal practices and intertwined with synthesized American customs, that reconstruct our national history and culture. Kwanzaa was first celebrated on December 26, 1966, in Los Angeles, by Dr. Maulana Karenga, his family and friends. Karenga organized ancient wisdom based on six criteria of a people--history, mythology, creativity, social structure, political organization, and economics--into this African American holiday. The core principles of Kwanzaa, the **Nguzo Saba** [nn-GOO-zoh 'SAH-bah] (the Seven Principles), which Karenga expressed in Swahili, a language of East Africa, are:

1. **UMOJA** (Unity) [oo - MOH -jah] :

To strive for and maintain unity in the family, community, nation and race.

2. **KUJICHAGULIA** (Self-determination) [koo - jee - chah - goo - LEE - ah] :

To define ourselves, name ourselves, create for ourselves and speak for ourselves instead of being defined, named, created for and spoken for by others.

3. **UJIMA** (Collective Work and Responsibility) [oo - JEE - mah] :

To build and maintain our community together and make our sisters' and brothers' problems our problems and to solve them together.

4. **UJAMAA** (Cooperative Economics) [oo - jah - MAH - (ah)] :

To build and maintain our own stores, shops and other businesses and to profit from them together.

5. **NIA** (Purpose) [NEE - ah] :

To make our collective vocation the building and developing of our community in order to restore our people to their traditional greatness.

6. **KUUMBA** (Creativity) [koo - OOM - bah] :

To do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.

7. **IMANI** (Faith) [ee - MAH - nee] :

To believe with all our heart in our people, our parents, our leaders, our teachers, our leaders and the righteousness and victory of our struggle.

**HARAMBEE!** [Hah - rahm - BEH] :

The call to unity and collective work/struggle--to pull together. It is always said in sets of seven to honor and to recall the seven principles of Kwanzaa.

YR6413

# The Rose Arbor

SSAA, oboe and piano

Words by

**Susan Kunhardt**

Music by

**Diane Benjamin**

*I sit with you in the rose arbor, our temple.  
The whimsical shapes dark against the light of the moon.  
A few remaining crickets are chirping.  
The air is so damp and a little bit chilly.*

*I sit with you in the rose arbor, our temple.  
The whimsical shapes dark against the light of the moon.  
There's mist down by the blueberries,  
Offering a glow to the air.  
Puppy is lying at a shadow's edge.  
I can barely make her out.*

*I sit with you in the rose arbor, our temple.  
The whimsical shapes dark against the light of the moon.  
There's a hint of sweetness,  
A faint smell of the sweet earth.*

*May I quote you and say,  
"It's a magical world."?*

8 pages, \$1.60 per score

YR6413

Commissioned by the Brattleboro Women's Chorus

# The Rose Arbor

SSAA, oboe and piano

Words by  
Susan Kunhardt

Music by  
Diane Benjamin

The musical score is for the piece "The Rose Arbor" and is arranged for Soprano I, Soprano 2, Alto 1, Alto 2, Oboe, and Piano. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 92. The lyrics for all vocal parts are: "I sit\_ with you in the rose ar - bor, our". The vocal parts (Soprano I, Soprano 2, Alto 1, and Alto 2) all begin with a rest for two measures before entering on the third measure. The piano accompaniment begins in the first measure. The oboe part consists of a whole rest for the entire duration of the piece. The piano part features a melody in the right hand and a bass line in the left hand, both marked *mp*.

5

S1  
tem - ple. The whim-si - cal shapes dark a - gainst the light of the

S2  
tem - ple. The whim-si - cal shapes dark a - gainst the light of the

A1  
tem - ple. The whim-si - cal shapes dark a - gainst the light of the

A2  
tem - ple. The whim-si - cal shapes dark a - gainst the light of the

Ob.

Pno.

9

S1  
moon. Ah \_\_\_\_\_ The

S2  
moon. Ah \_\_\_\_\_ The

A1  
moon. A few re - main - ing cri - ckets are chirp - ing. —

A2  
moon. A few re - main - ing cri - ckets are chirp - ing. —

Ob.

Pno.



13

S1  
air\_\_ is so damp and a lit - tle bit chil - ly. I sit\_\_ with you in the

S2  
air\_\_ is so damp and a lit - tle bit chil - ly. I sit\_\_ with you in the

A1  
Ah I sit\_\_ with you in the

A2  
Ah I sit\_\_ with you in the

Ob.

Pno.

*mf*

17

S1  
rose ar - bor, our tem - ple. The whim - si - cal shapes

S2  
rose ar - bor, our tem - ple. The whim - si - cal shapes

A1  
rose ar - bor, our tem - ple. The whim - si - cal shapes

A2  
rose ar - bor, our tem - ple. The whim - si - cal shapes

Ob.

Pno.

45

S1 sweet - ness... Ah May I

S2 Ah May I

A1 Ah May I

A2 Ah May I

Ob.

Pno.

*pp* *pp* *pp* *pp* *mf* *mf* *mf* *mf*

Slower

48

S1 quote you and say, "It's a ma - gi - cal world.?"

S2 quote you and say, "It's a ma - gi - cal world.?"

A1 quote you and say, "It's a ma - gi - cal world.?"

A2 quote you and say, "It's a ma - gi - cal world.?"

Ob.

Pno.

*mf*

3 3 3 3 3 3 3 3

YR3404

# Welcome the Stranger

SSA and piano

Words and Music by  
**Ruth Huber**

*New faces, changing times  
Old places left behind  
The rivers rise, they ebb and flow  
New patterns shifting lines  
Releasing what was mine,*

*I hear the wind begin to blow  
Because I know the darkness is behind me  
Because I see the power of the dawn,  
I feel the strength of you beside me  
I welcome the stranger in; I welcome the stranger in.*

*And so I won't be afraid to grow  
Won't be afraid to let my love show,  
Won't be afraid to live  
Never be afraid to let my heart give.*

8 pages, \$1.60 per score

# Welcome the Stranger

SSA and piano

Words and Music by  
Ruth Huber

Gently Moving (♩ = c. 104)

The musical score is written in 4/4 time with a key signature of two sharps (D major). It begins with a piano introduction marked *mp* and *with pedal*. The vocal parts enter at measure 5 with the lyrics: "New fac-es, — chang - ing times Old plac-es — left be - hind". The piano accompaniment is marked *a tempo*. At measure 9, the Soprano I part has the lyrics: "the riv - ers — rise, — they ebb and — flow —". The score includes dynamic markings such as *poco rit.* and *poco* with hairpins. The vocal parts for Soprano II and Alto are shown as rests.

13

SI

SII *mp*  
New pat - terns shift - ing lines re - leas - ing\_ what was mine,

A

Pno.

17

SI

SII  
I hear the wind\_ be - gin to\_ blow\_

A *mf*  
Be-cause I

Pno. *mf*

21 *mf*

SI I know the dark - ness is — be-hind me I see the

SII I know the dark - ness is — be-hind me I see the

A know the dark, Be - cause I see the

Pno.

24

SI pow - er of — the dawn, I feel the strength of you be-side me I

SII pow - er of — the dawn, I feel the strength of you be-side me I

A dawn, pow - er of the dawn, I feel the strength of you be-side me I

Pno.

74 *molto ritardando to the end*

SI  
in; I wel-come the strang - er in, oh I wel - come the

SII  
in; I wel-come the strang - er in, oh I wel - come the

A  
in; I wel-come the strang - er in, I wel - come the

Pno.

74 *molto ritardando to the end*

SI  
stran - ger in, wel-come the stran - ger in. *mp* *p* *pp* *close to an "nn"*

SII  
stran - ger in, wel-come the stran - ger in. *mp* *p* *pp*

A  
sran - ger in, wel-come the stran - ger in. *mp* *p* *pp*

Pno.

78 *mp* *p* *pp*

YR8003

# Women Singing in Winter

SSA a cappella

Words and Music by  
**Kent Carlson**

*First the setting: cold and quiet.  
Next the players: you and I,  
Resilient goddess and resilient goddess.*

*Women singing in Winter.  
Warm by a fire, just singing with k.d.  
sipping Sister Gin in a Rubyfruit Jungle.*

*Reconteuse, skin like vellum,  
earthy, bold  
just like Women singing,  
Singing in Winter.*

*Now the reason why: we just celebrate  
the simple fact of being together in the Winter.  
This is our song: the song of Women singing,  
Singing in Winter.*

4 pages, \$1.30 per score



# Women Singing in Winter

Words and Music by  
Kent Carlson

Moderato (♩ = c. 96)

SSA a cappella

Soprano 1 *f* First the set - ting: — *p* cold and qui-et, cold — and qui-et.

Soprano 2 *f* the set - ting: — *p* cold and qui-et, cold — and qui-et.

Alto *f* set - ting: — *p* cold and qui-et, cold — and qui-et.

5 S1 *mf* Next the play - ers: — *mp* you and I, — *f* re -

S2 *mf* the play - ers: — *mp* you and I, — *f* re -

A *mf* play - ers: — *mp* you and I, — *f* re -

10 S1 *mp* si - lient god-dess and re - si - lient god-dess. *f* Wo - - - - men sing -

S2 *mp* si - lient god-dess and re - si - lient god-dess. *f* Wo - - - - men sing -

A *mp* si - lient god-dess and re - si - lient god-dess. *f* Wo - - - - men sing -

Women Singing in Winter

15

S1 *p*  
 - - - ing, sing - ing in Win - ter. oo

S2 *mf*  
 - - - ing, sing - ing in Win - ter. just sing-ing with k.

A *mf*  
 - - - ing, sing - ing in Win - ter. Warm by a fire,

20

S1 *f*  
 - sip-ping Sis-ter Gin in a Ru-by-fruit Jun - - - - gle.

S2 *f*  
 - d. sip-ping Sis-ter Gin in a Ru-by-fruit Jun - - - - - gle.

A *p* *f*  
 - sip-ping Sis-ter Gin in a Ru-by-fruit Jun - - - - - gle.

24

S1 *mp* *f* *p*  
 Re-con-teuse, skin like vel-lum, ear-thy, bold just like Wo -

S2 *mp* *f* *p*  
 Re-con-teuse, skin like vel-lum, ear-thy, bold just like Wo -

A *mp* *f* *p*  
 Re-con-teuse, skin like vel-lum, ear-thy, bold just like Wo -

Women Singing in Winter

43

S1  
— song — song — song — the song

S2  
song — song — song — the song

A  
— song — song — song — the song

48

S1  
— of Wo - - - men sing - - - ing, sing - ing in Win - ter. —

S2  
— of Wo - - - men sing - - - ing, sing - ing in Win - ter. —

A  
— of Wo - - - men sing - - - ing, sing - ing in Win - ter. —

54

S1  
*p* — *f* — *non rit.* —  
Wo - - - men sing - - - ing in Win - ter. —

S2  
*p* — *f* — *non rit.* —  
Wo - - - men sing - - - ing in Win - ter. —

A  
*p* — *f* — *non rit.* —  
Wo - - - men sing - - - ing in Win - ter. —