

Contents

| Title | Page |
|---------------------------------|-------------|
| Break Thou the Bread of Life | 2 |
| I Am the Bread of Life | 2 |
| I Want Jesus to Walk with Me | 19 |
| My Lord, What a Morning | 12 |
| On Eagle's Wings | 6 |
| The God of Abraham Praise | 16 |
| Though I May Speak | 9 |
| Were You There? | 12 |
| When Israel Was in Egypt's Land | 22 |
| When Love Is Found | 9 |

| Tune | |
|--------------------------------|----|
| <i>Bread Of Life</i> (Sherwin) | 2 |
| <i>Bread Of Life</i> (Toolan) | 2 |
| <i>Burleigh</i> | 12 |
| <i>Go Down Moses</i> | 22 |
| <i>Leoni (Yigdal)</i> | 16 |
| <i>O Waly, Waly</i> | 9 |
| <i>On Eagle's Wings</i> | 6 |
| <i>Sojourner</i> | 19 |
| <i>Were You There</i> | 12 |

Break Thou the Bread of Life and I Am The Bread of Life

Sylvia Berg Oines
Based on *BREAD OF LIFE*
by William F. Sherwin, 1826-88
and based on *BREAD OF LIFE*
by Suzanne Toolan, SM

Liltingly (♩ = 112)

p

4 (Break thou the bread of life, dear Lord, to

8 me...)

12 *mf*

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On Eagle's Wings

Tune by Michael Joncas
Arranged by Sylvia Berg Oines

Mysteriously

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo/mood is 'Mysteriously'. The dynamic is *pp*. The bass line features a steady eighth-note accompaniment, while the treble line has rests.

5

Musical notation for measures 5-8. The treble line begins with a melody starting on G4, moving up stepwise. The bass line continues the eighth-note accompaniment. Dynamics include *p* and *pp*.

9

Musical notation for measures 9-12. The treble line features a more active melody with some grace notes. The bass line continues the accompaniment. Dynamics include *p* and *rit.* (ritardando).

13

a tempo

Musical notation for measures 13-16. The tempo returns to *a tempo*. The treble line has a melody of quarter notes, and the bass line has a steady eighth-note accompaniment. The dynamic is *mp*.

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When Love Is Found *Though I May Speak*

Sylvia Berg Oines
Based on *O WALY, WALY*
an English folk melody

Simply, expressively

Musical notation for measures 1-4. The piece is in 4/4 time. The first measure starts with a piano (*p*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter notes and half notes, with a long slur over the first four measures. The bass line features a rhythmic pattern of eighth notes and quarter notes.

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody consists of quarter notes and half notes, with a long slur over the first four measures. The bass line features a rhythmic pattern of eighth notes and quarter notes.

Musical notation for measures 9-14. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody consists of quarter notes and half notes, with a long slur over the first four measures. The bass line features a rhythmic pattern of eighth notes and quarter notes.

Musical notation for measures 15-18. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody consists of quarter notes and half notes, with a long slur over the first four measures. The bass line features a rhythmic pattern of eighth notes and quarter notes. The dynamic changes to mezzo-piano (*mp*) in measure 15.

Were You There? and My Lord, What a Morning

Sylvia Berg Oines
Based on *WERE YOU THERE*
and based on *BURLEIGH*
African-American spirituals

With Great Expression ($\text{♩} = 60$)

p
(Were you there when they cru - ci - fied my Lord?)
R.H. L.H.

Ped.

R.H. L.H.

Ped.

mp
simile

The God of Abraham Praise

Sylvia Berg Oines
 Based on *LEONI (YIGDAL)*
 a traditional Hebrew melody,
 arr. by Meyer Lyon, ca. 1751-97

Mysteriously

Musical notation for measures 1-4. Treble clef, bass clef, 6/4 time signature, key signature of three flats. Dynamics include *mp*.

Musical notation for measures 5-8. Treble clef, bass clef, 6/4 time signature, key signature of three flats.

Musical notation for measures 9-12. Treble clef, bass clef, 6/4 time signature, key signature of three flats. Includes *L.H.* marking.

Musical notation for measures 13-16. Treble clef, bass clef, 6/4 time signature, key signature of three flats. Ends with a 4/4 time signature change.

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I Want Jesus to Walk with Me

19

Sylvia Berg Oines
Based on *SOJOURNER*
an African-American spiritual

With reverent swing (♩ = 104)

p somewhat detached

5

mp

9

13

mf *mp*

8^{va}

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When Israel Was in Egypt's Land

Sylvia Berg Oines
Based on *GO DOWN MOSES*
an African-American spiritual

With easy swing

mp

5

mf

10

p

15

f

3

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