

WE ARE OUR HEAVENLY FATHER'S CHILDREN

For SATB Choir

Roberta Martin, 1912-1969

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Arr. Robert L. Morris

Expressive $\text{♩} = ca. 42-46$

S *p*
We are our Heav - en - ly Fa - ther's chil - dren, —

A *p*
We are our Heav - en - ly Fa - ther's chil - dren, and we

T *p*
We are our Heav - en - ly Fa - ther's chil - dren, and we

B *p*
We are our Heav - en - ly Fa - ther's chil - dren, and we

Piano
(for rehearsal only)

S
And we all know, he loves us one and all.

A
know, he loves us one and all.

T
know, yes, we all know, he loves us one and all.

B
know, he loves us one and all. And

S
And we all know, he loves us one and all.

A
know, he loves us one and all.

T
know, yes, we all know, he loves us one and all.

B
know, he loves us one and all. And

Words and tune, © 1941, Roberta Martin

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5 *sfp*

Yet, — there are times, — we find — we'll an - swer —

sfp

Yet, — there are times, — we find — we'll an - swer an - oth - er

sfp

Yet, — there are times, — we find — we'll an - swer the

sfp

yet, — there are times, — we find — we'll an - swer the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: 'Yet, — there are times, — we find — we'll an - swer —', 'Yet, — there are times, — we find — we'll an - swer an - oth - er', 'Yet, — there are times, — we find — we'll an - swer the', and 'yet, — there are times, — we find — we'll an - swer the'. The dynamic marking *sfp* is used throughout.

7 *p*

— the tempt-er's voice — and call.

p

voice, the tempt-er's voice — and call, — the tempt-er's voice.

p

voice, the tempt-er's voice — and call. — Oh

p

voice, voice, voice and call. — Oh —

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: '— the tempt-er's voice — and call.', 'voice, the tempt-er's voice — and call, — the tempt-er's voice.', 'voice, the tempt-er's voice — and call. — Oh', and 'voice, voice, voice and call. — Oh —'. The dynamic marking *p* is used throughout.