

Now I Walk in Beauty

100 songs and melodies for school and choir

collected and edited by

Wilko Brouwers



Church Music Association of America

2017

Contents

	Introduction	1
1	Deus	3
2	Deus meus	4
3	Alleluia	5
4	Alleluia, amen	6
5	My hand is a drum	7
6	Fly like a bird	8
7	Now raise your voice	8
8	In nomine Patris	9
9	Melody	10
10	Now let us sing	10
11	Pater noster	11
12	My dog	12
13	Riding to the sea	12
14	Hungarian melody	13
15	Melody	13

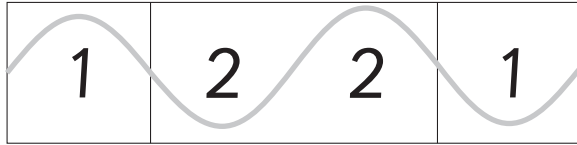
16	Mary had a little lamb	14
17	Cor Jesu	15
18	Cor Jesu	15
19	Melody	16
20	Melody	16
21	Melody	17
22	Melody	17
23	London Bridge	18
24	Melody	19
25	Melody	19
26	Melody	20
27	Viderunt omnes	20
28	Lord have mercy	21
29	Choose your answer!	22
30	Choose your answer!	23
31	Shepherds! Shake off your drowsy sleep	24
32	Puer nobis nascitur	26
33	Alleluia, amen	27
34	Pass one window	28
35	This old man	29
36	Viva la musica!	30
37	All praise to Thee	31

38	The little bells of Westminster	32
39	Illuminatio mea	32
40	London's burning	33
41	Pandur andandori	34
42	On Christmas night	36
43	I saw three ships	38
44	Five little monkeys	39
45	This little light of mine	40
46	We three kings of Orient are	42
47	Eternal Father	44
48	Eternal God	45
49	Autumn comes	46
50	Kyrie eleison	47
51	Qui te exspectant	47
52	Ani kouni	48
53	The Skye boat song	50
54	O Jesus so sweet	52
55	Surrexit Christus	53
56	My walk is heavenward	54
57	Apuski duski	56
58	Morningtown ride	57
59	My paddle's keen and bright	58

60	Who will ferry me?	59
61	Russian lullaby	60
62	Kol dodi	61
63	Song without words	62
64	Tempus adest floridum	63
65	Hullabaloo balay	64
66	Shalom haverim	65
67	Arkansas traveler	66
68	Pastoral symphony	68
69	Vihuda le'olam teshev	70
70	Simi yadech	71
71	Make new friends	71
72	Little red bird	72
73	The train is a-coming	73
74	Da pacem	74
75	Divinum mysterium	76
76	Joyful, joyful, we adore Thee	78
77	Now the green blade riseth	80
78	Sakura	81
79	Personent hodie	82
80	Omnes angeli eius	83
81	Ama ibu	83

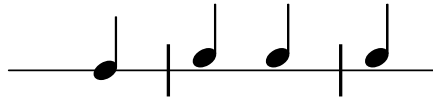
82	Ave Maria	84
83	Gaudete et exsultate	84
84	Now I walk in beauty	85
85	Manx lullaby	86
86	Hail the day that sees Him rise	88
87	Now is the month of Maying	89
88	My ship sailed from China	90
89	O God, our help in ages past	92
90	Gone is autumn's kindly glow	93
91	Saint Martin	94
92	Come, O Holy Spirit	96
93	Salve Virgo singularis	98
94	By the waters of Babylon	99
95	Humming round	100
96	Sing, sing, rejoice!	101
97	The huntsman	102
98	Our Father	103
99	Michael, lord of the sea	104
100	Stella splendens	106
	What's new in each melody	111
	Notes	118
	Sources	125

2 Deus meus



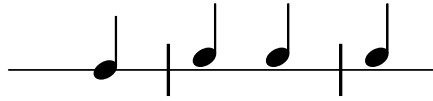
My hand is a drum 5

1 | 2 2 | 2



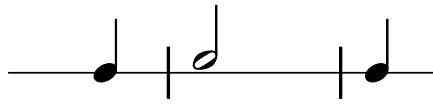
Boom boom, tum tum,

1 | 2 2 | 2



boom boom, tum tum,

1 | 2 . | 1



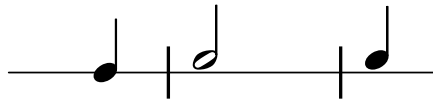
my hand is

2 | 1 . | .



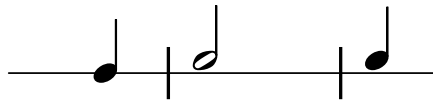
a drum.

1 | 2 . | 2



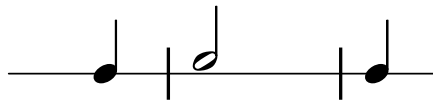
My right hand,

1 | 2 . | 2



my left hand,

1 | 2 . | 1



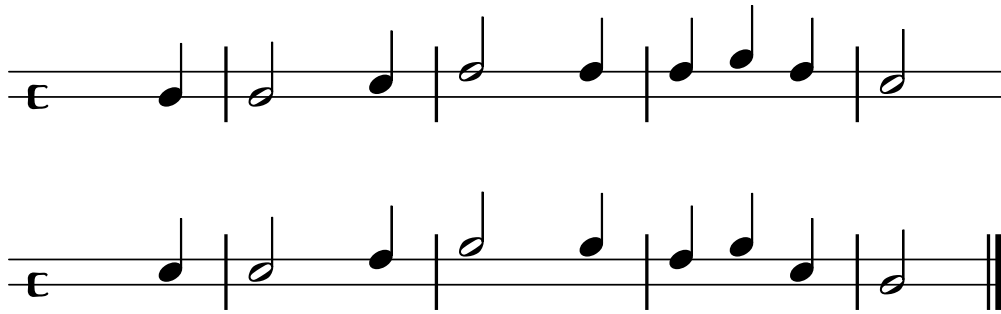
my hand is

2 | 1 . | . ||

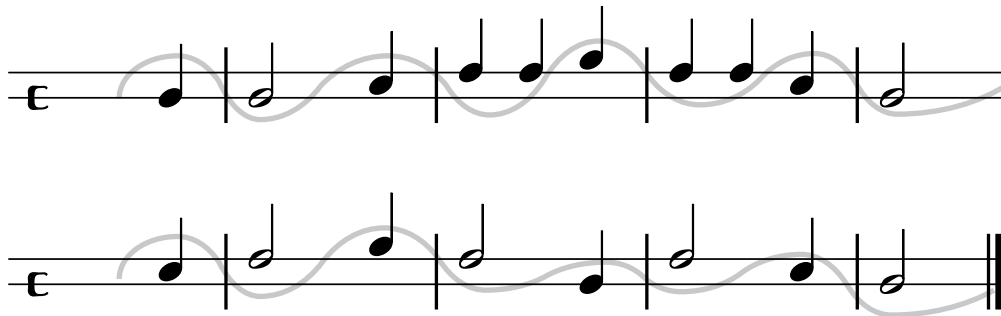


a drum.

9 Melody



10 Now let us sing



Now let us sing to our heavenly King,
let all the bells now loudly ring!

26 Melody

Three staves of musical notation. The first two staves are identical and show a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The third staff shows the same sequence but with a fermata over the final G5 note. All staves begin with a common time signature 'C'.

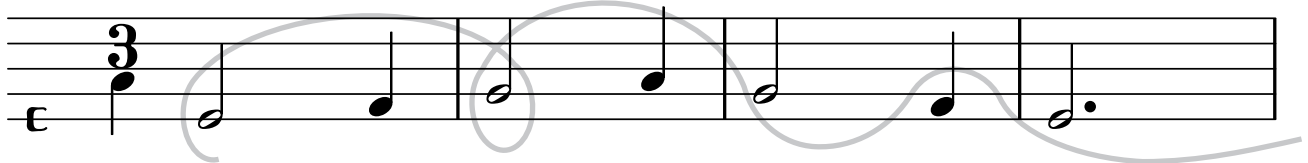
27 Viderunt omnes

0 1 | 3 4 | 5 5 |
Vi - dé - runt om - nes

6 5 | 4 5 | 3 . |
tér - mi - ni ter - rae

4 4 | 4 2 | 4 3 | 1 . | 1 . ||
sa - lu - tá - re De - i no - stri.

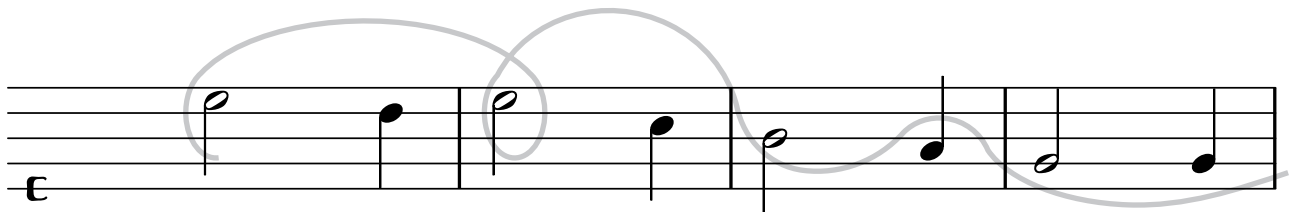
32 Puer nobis nascitur



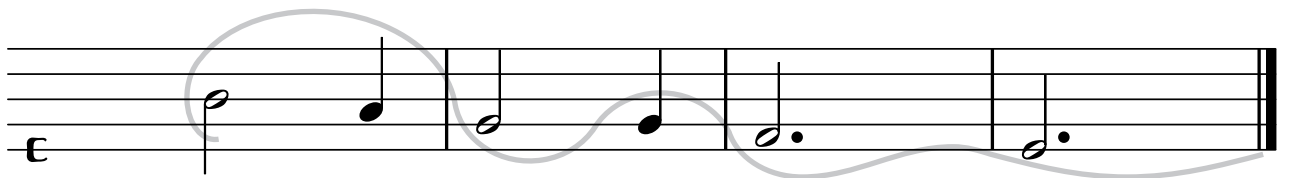
1. Pu - er no - bis ná - sci - tur,



rec - tor an - ge - ló - rum.



In hoc mun - do pá - sci - tur, Dó -



mi - nus do - mi - nó - rum.

2. Unto us is born a son,
King of choirs supernal.
See on earth his life begun,
of lords the Lord eternal.

38 The little bells of Westminster

1 2

The lit - tle bells of West - min - ster

3

go: ding - dong, ding - dong - dong!

39 Illuminatio mea

0 1̇ | 1̇ 1̇ | 7 1̇ | 6 5 | 7 6 |

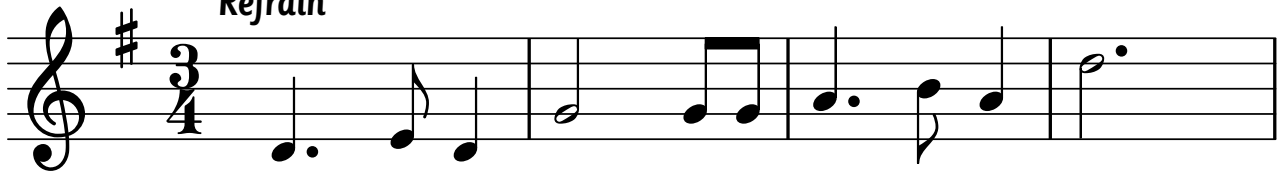
Il - lu - mi - ná - ti - o me - a et

7 1̇ | 6 5 | 6 5 | 5 . |

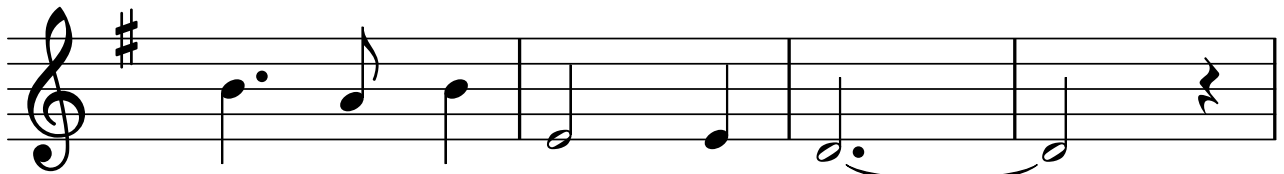
sa - lus me - a Dó - mi - nus.

53 The Skye boat song

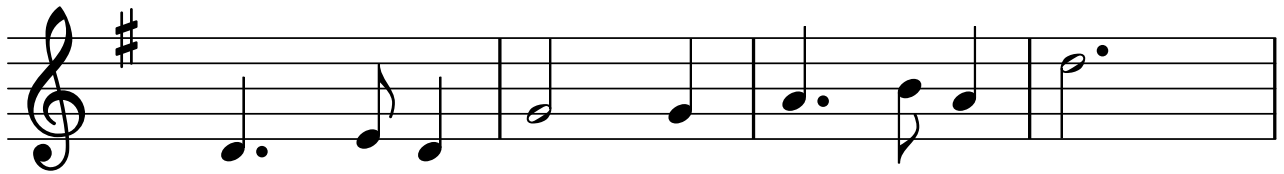
Refrain



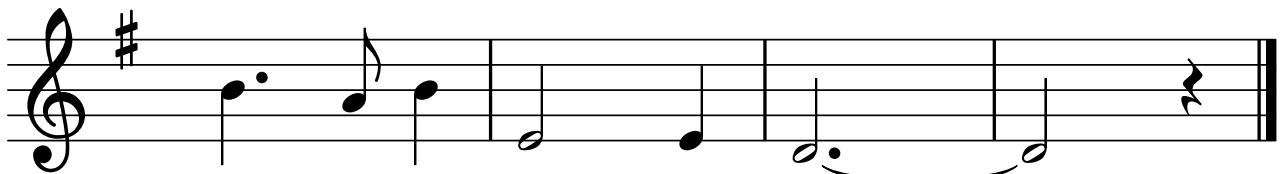
Speed, bonnie boat, like a bird on the wing!



“On-ward,” the sail - ors cry, _____

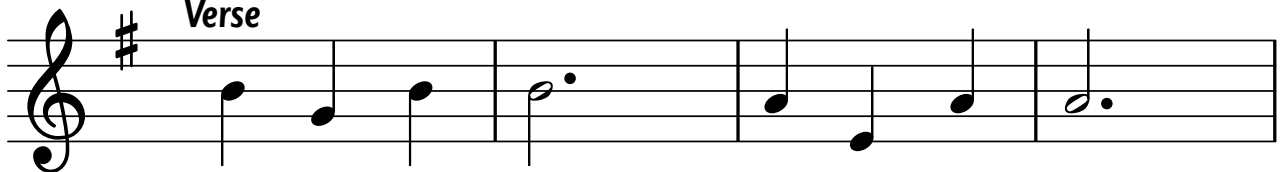


“Car - ry the lad that’s born to be king



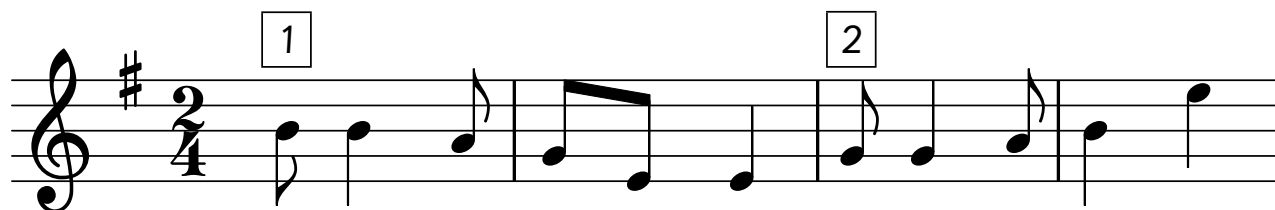
o - ver the sea to Skye!” _____

Verse

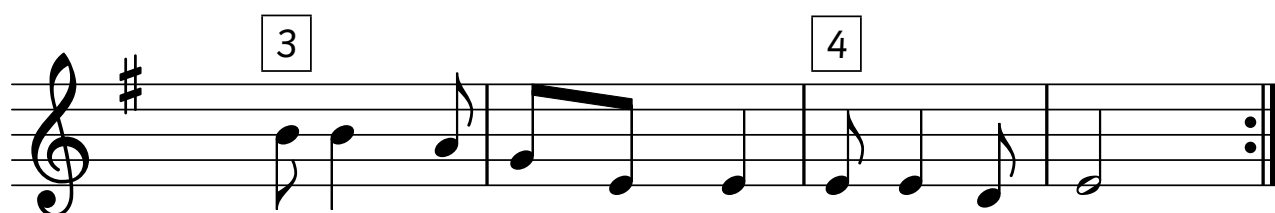


1. Loud the winds howl, loud the waves roar,

59 My paddle's keen and bright



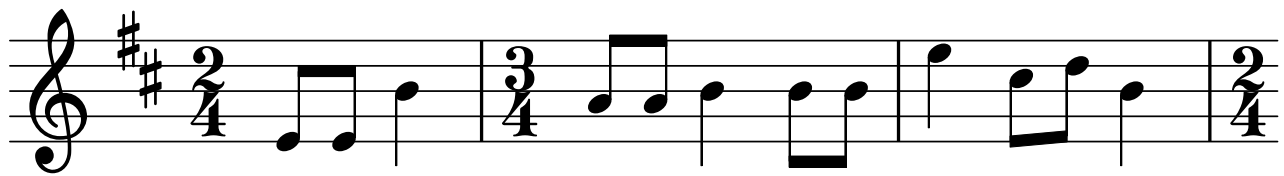
1. My pad - dle's keen and bright, flashing with sil - ver,



follow the wild goose flight. Dip, dip and swing.

2. Dip, dip and swing her back,
flashing with silver,
swift as the wild goose flies.
Dip, dip and swing.

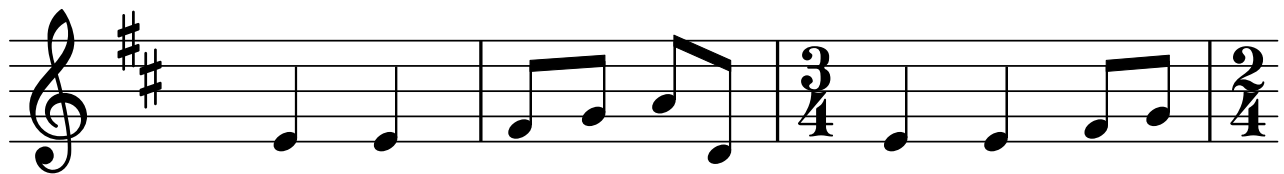
79 Personent hodie



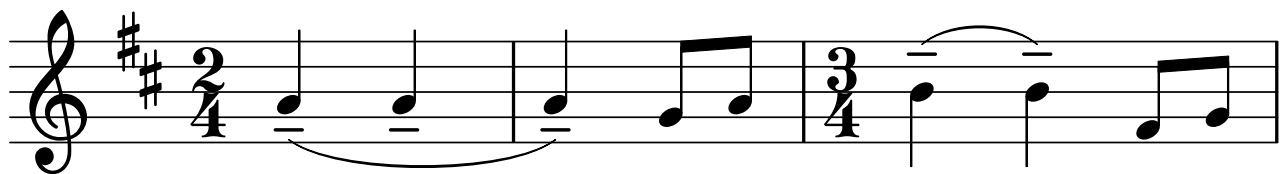
Pér-sonent hó-di-e vo-ces pu - é-rulae,



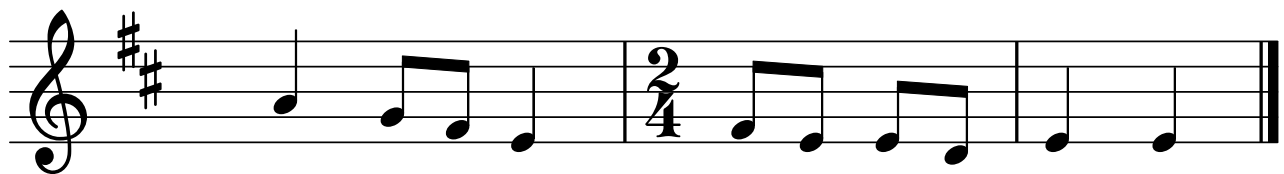
lau-dán-tes iu-cún-de qui no-bis est



na - tus, sum-mo De-o da - tus, et de



vir, _____ et de vir, _____ et de



vir - gí-ne-o ven-tre pro-cre - á - tus.

2. Omnes clerículi, páriter púeri, cantent ut ángeli:
advenísti mundo, laudes tibi fundo.
Ídeo, ídeo,
ídeo glória in excélsis Deo.

95 Humming round

The musical score for "Humming round" is written in 3/2 time and consists of four measures. The key signature has two flats (B-flat and E-flat). Measure 1 starts with a treble clef and a 3/2 time signature. It contains a half note G4, a quarter note F4, and a half note E4. A slur covers the first two notes, with a dynamic marking of *Mm.* below. A fermata is placed over the E4 note. Measure 2 contains a half note G4, a quarter note F4, a quarter note E4, and a half note D4. A slur covers the last three notes, with a dynamic marking of *mm.* below. A fermata is placed over the D4 note. Measure 3 contains a half note G4, a quarter note F4, and a half note E4. A slur covers the first two notes, with a dynamic marking of *mm.* below. A fermata is placed over the E4 note. Measure 4 contains a half note G4, a quarter note F4, a quarter note E4, and a half note D4. A slur covers the last three notes, with a dynamic marking of *mm.* below. A fermata is placed over the D4 note. The piece ends with a double bar line.

100 Stella splendens

Stel - la splen - dens in mon -

Stel - la splen - dens in mon -

Detailed description: This system contains two staves of music. The top staff is in treble clef, key of B-flat major, and 2/4 time. It begins with a dotted quarter note on G4, followed by quarter notes on A4, Bb4, and C5. The melody continues with a half note on Bb4, a quarter note on A4, and a quarter note on G4. The bottom staff is in the same key and time, starting with a half note on G3, followed by quarter notes on A3, Bb3, and C4. It concludes with a half note on Bb3 and a quarter note on A3.

6

te ut so - lis rá - di - um,

te ut so - lis rá - di - um,

Detailed description: This system contains two staves of music. The top staff starts with a quarter note on G4, followed by quarter notes on A4, Bb4, and C5. It then has a quarter note on Bb4, a quarter note on A4, and a quarter note on G4. The bottom staff starts with a quarter note on G3, followed by quarter notes on A3, Bb3, and C4. It then has a quarter note on Bb3, a quarter note on A3, and a quarter note on G3.

10

mi - rá - cu - lis ser - rá -

mi - rá - cu - lis ser - rá -

Detailed description: This system contains two staves of music. The top staff begins with a dotted quarter note on G4, followed by quarter notes on A4, Bb4, and C5. The melody continues with a half note on Bb4, a quarter note on A4, and a quarter note on G4. The bottom staff starts with a half note on G3, followed by quarter notes on A3, Bb3, and C4. It concludes with a half note on Bb3 and a quarter note on A3.

What's new in each melody

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
1	1 = F–A	do, re			do and re in numeric notation (1, 2)
2	1 = F–A		“la” as the name for a note (number) of 1 beat	rhythmical gesture 2; metrical gesture 1	
3	1 = F–A		“long” as the name for a note (number) of 2 or more beats	metrical gesture 1 (expanded)	a dot to lengthen the note (number); 2 beats in a box (measure)
4	1 = F–A				double bar line at the end of a melody in numeric notation
5	1 = F–A				a staff of 1 line; a black note (la) with a stem on the right side; an open note (long) with a stem on the right side; position of do and re on the line; a tie to connect (lengthen) notes; bold double bar line at the end of a melody in notes
6	1 = F–G	mi			mi in numeric notation (3) and mi as a note on a staff of 2 lines; do clef
7	2 = G–A				
8	1 = F–G				syllables underlined when they are sung with more than 1 note

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
9	1 = F–G	fa			3 beats in a measure; fa in numeric notation (4) and fa as a note on a staff of 2 lines
10	1 = F–G			rhythmical gesture 3	
11	1 = F–G				melody in the form of a circle
12	1 = E \flat –A \flat	sol	no upbeat		sol in numeric notation (5) and sol as a note on a staff of 3 lines; no upbeat
13	1 = E \flat –A \flat			rhythmical gesture 4 (arsis and thesis) in binary meter	
14	1 = E \flat –A \flat				
15	1 = E \flat –A \flat				repeat sign; rest of 2 beats; 1-beat rest in numeric notation (0)
16	1 = G–C				words under the notes
17	1 = E \flat –A \flat				
18	1 = E \flat –A \flat		changing a melody by changing the time signature		open note with a dot = 3 beats
19	1 = E \flat –G	la			la in numeric notation (6) and la as a note on a staff of 3 lines
20	1 = E \flat –G				
21	1 = E \flat –G		3 beats in a measure, no upbeat		3 beats in a measure, no upbeat
22	1 = E \flat –G			rhythmical gesture 4 in ternary meter	
23	5 = B \flat –C				
24	5 = B \flat –C				
25	5 = B \flat –C				

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
26	1 = E \flat -G				
27	1 = E \flat -G				
28	5 = B \flat -C				double repeat sign
29	5 = F-A	ti, do			ti and high do in numeric notation (7 1)
30	5 = F-A				ti and do as notes on a staff of 5 lines; on the third line and higher, stems (on the left side of the note) point down
31	1 = D-E				sign to indicate 3 beats in a measure; slur to indicate that multiple notes belong to 1 syllable; stems in 2 directions
32	1 = D-E				
33	1 = C-E \flat		"lira" as the name for 2 notes in 1 beat		sign to indicate 2 beats in a measure; "lira" as the name for 2 notes in 1 beat; 2 notes connected by a beam; sign to indicate the entrances of the canon; fermatas as a possible ending of the canon, with lengthening of the note
34	3 = F \sharp -G \sharp				sign to indicate 4 beats in a measure
35	5 = A-C				
36	5 = A-B \flat				sign for a rest of 1 beat
37	1 = G-A	plagal do mode			do clef on the second line; notes under do; low sol, la, and ti in numeric notation (5 6 7)

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
38	5 = D–F♯				
39	1 = A–C				
40					G-clef and a ♯ sign in combination with the do clef
41					G-clef without do clef; $\frac{4}{4}$ for 4 beats in a measure; “la” is now called a quarter note, “long” (2 beats) a half note, “long” (4 beats) a whole note (see melody 45)
42					$\frac{3}{4}$ for 3 beats in a measure
43					
44					a whole note
45					
46		authentic la mode, combined with plagal do mode			double bar line to indicate the start of the refrain
47		authentic la mode		metrical gesture 2	$\frac{2}{4}$ as a sign for 2 beats in a measure
48				metrical gesture 3	
49					
50	4 = G–B	plagal re mode			measures with 2 and measures with 3 beats
51	2 = E–G				
52		plagal la mode			
53		authentic sol mode, combined with authentic la mode	“laira” as a name for a dotted quarter note followed by an eighth note		a dotted quarter note followed by an eighth note
54					

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
55					
56					a fermata to lengthen the last note
57					finding the do when there is no ♯ sign in the key signature; a note under the staff: the use of the leger line
58			“laira” mirrored becomes “lila”		
59			“lilali”		
60					
61					
62					the signs 1. and 2. in volta brackets
63					a ♭ sign
64					
65					
66					a note that needs 2 leger lines
67					3 ♭ signs; dotted slurs; measure numbers
68					breath marks
69					2 ♭ signs
70					2 ♯ signs
71					
72					
73					
74					3 ♯ signs
75					
76					
77		plagal re mode (expanded)			

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
78		plagal mi mode			
79		authentic re mode	changing between $\frac{2}{4}$ and $\frac{3}{4}$	changing from metrical gesture 2 to 3	time signature changing during the melody
80	4 = E-F \sharp	authentic fa mode			numeric notation of high re (2)
81		authentic sol mode	“lira” tied to “long” = “li-long”		
82	la = A-B	plagal sol mode			
83	la = A-B				
84			“lali”		eighth rest
85			“larigo”		triplet
86		fa \sharp = fi			\sharp before a single note (accidental) in G major; fi in numeric notation (4)
87					
88					\sharp before a single note (accidental) in C major
89					the \natural (or cancel) sign to change fa into fi in B \flat major
90		sol \sharp = si	the combination of fi and si		si in numeric notation (5); \sharp before a single note in g minor
91					a two-part cadence
92					4 \flat signs; the \natural (or cancel) sign to change sol into si in f \sharp minor
93					\sharp before single notes in f \sharp minor
94					\sharp before a single note in b minor

song/ melody	suggested pitch	intonation	rhythm	gestures	notation
95			² 2: a half note is “la” now, 2 quarter notes are “lira”		
96		ti ♭ = te	“laira” in ² 2: dotted half note followed by a quarter note		te in numeric notation (7); the combination of a slur and a tie
97			⁶ 8: an eighth note is “la” now, a quarter note is “long”		
98					♯ before single notes in a minor
99		authentic mi mode			
100		changing from la mode to re mode and back			a two-part score; the ♯ (or cancel) sign to change the mode