

Sacramento ~ Sis Joe

SACRAMENTO · Camptown Races with Gold Rush text
SIS JOE · A railroad work tune used by Aaron Copland in "Rodeo"

Jackson Berkey
b. 1942

Introduction

Soprano Alto

Tenor Bass

fp *f* *ff*

All right now boys, let me tell you 'bout Sis Joe, this time, Sis Joe!

6 **Crazed** {♩ = ca. 120}

Mallets In

I°

II°

Mallets (optional)
Xylophone and/or Marimba

f *ff* *ff* *f* *ff*

Ped. * *Ped.* * *f* *ff* * *f* *ff*

*Doubles Piano Primo and voices throughout, as indicated.

8

S
A

T
B

All right now, boys, let me tell you 'bout Sis Joe this time, Sis Joe! On the

I°

II°

f *ff* *ff* *f* *ff*

Ped. * *Ped.* * *f* *ff* *

To the Choral Arts Ensemble of Rochester, Minnesota « Rick Kvam, Conductor

Black is the Colour

Traditional

Un poco strettamente {♩ = ca.92}

Jackson Berkey
Cape May and Hood Canal « 2002

The musical score is arranged in a system with six staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time with a key signature of one sharp (F#). The lyrics are: Soprano: "Black, Black, Black,"; Alto: "Black, Black, Black, black,"; Tenor: "Black, black,"; Bass: "Black, black,". The vocal parts include dynamic markings such as *pp*, *p*, and *cresc.*. The String Cue part is marked "like a harmonium" and includes dynamics *pp*, *poco cresc.*, *poco dim.*, and *fp*. The Electric Piano part is currently blank.

8

S. *f* *f* *fp* *rall.*

A. *f* *f* *fp*

T. *mf* *cresc.* *f* *falsetto p*

B. *mf* *cresc.* *f* *falsetto p*

black. My true love's
black. My true love's
Black, black, black. Ah, my love's
Black, black, black. Ah, my love's

Cue.

12

Tempo rubato *poco accel.* *poco rit.*

S. hair. Black is the col-our of my true love's hair.

A. hair. Black is the col-our of my true love's hair.

T. hair. Black is the col-our of my true love's hair.

B. hair. Black is the col-our of my true love's hair.

non falsetto

17 **A** As a lingering memory {♩ = ca. 84 - 92}

Cue. *pizz. in tutto* *pp* *pp*

Elect. Pno. *mf*

Ped. Ped. Ped. Ped. Ped.

The clarity of the r.h. melodic material is best accomplished with a regular full pedal and its slow release, as indicated by the dotted line. JB

21

Cue. *cresc.*

Elect. Pno. *cresc.*

..... Ped. Ped. Ped. Ped.

25

Cue. *f*

Elect. Pno. *f*

..... Ped. simile Ped. Ped.

10

S
A

M & O, Track heavy, But she will go, on the Mud Line, Jack the

T
B

I^o

8^{va}

II^o

Ped. * Ped. *

12

S
A

Rab-bit, Take a lin-in'bar for to line this track, Take a mule on the sand,

T
B

I^o

loco

II^o

Ped. * Ped. *

Tenting Tonight

A song from the Civil War

Walter Kittredge

Kittredge, Arr. / Jackson Berkey
(1995-2003)

Gently, simply {♩ = ca. 56 - 60}

Soprano
Alto

Tenor
Bass

Piano

f

We're

Ped. Ped. Ped. Ped. Ped. Ped.

5 **A**

T.
B.

Pno.

tent - ing to-night on the old camp-ground, give us a song to cheer our

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

9

T.
B.

Pno.

wear - y hearts, a song of home, and friends we love so dear.

Ped. Ped. Ped. Ped. Ped.

Published separately. SDG 96-101

B

13 *mf* *poco cresc.*

T. B. *Man-y are the hearts that are wear-y to-night, wish-ing for the war to cease.*

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

17 *f* *mp*

T. B. *Man-y are the hearts that are look-ing for the right to see the dawn of peace.*

Pno.

mf *p*

Ped. Ped. Ped. Ped. Ped. Ped.

C

21 *SA: sempre meno*

S. A.

T. B. *Tent-ing to-night, tent-ing to-night, tent-ing on the old camp ground. We've been *mf espr.**

B: melody T: melody

Pno.

mp

Ped. Ped. Ped. Ped. Ped.

Silent Tents

Your silent tents of green
We deck with fragrant flowers;
Yours has the suffering been,
The memory shall be ours.

from DECORATION DAY
Henry Wadsworth Longfellow

On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards, with solemn round,
The bivouac of the dead.

from THE BIVOUAC OF THE DEAD
Theodore O'Hara

Jackson Berkey
Toronto, Ontario 2001
Cape May & Olympic Peninsula, 2002

Molto pensivo {♩ = ca. 72}

Soprano
Alto
I - II - III

Tenor
Bass

Field Drum
(12" min. depth)
Piccolo Snare Drum
(3" max. depth)
Triangle
Bass Drum
Susp. Cymbal

Piano

ppp da niente *poco cresc.*

Ped. *hold to M 23*

* fast grace notes

Pf

pp *poco cresc.*

Pf

p *poco cresc.*

15

Pf

mf *cresc. poco a poco*

finger simile

A **As in a Cortège**
JFK Funeral Dirge Cadence

20

Perc I Field Drum, muted, snares off

Perc II Concert Bass Drum, tuned low.

Pf *f* *cresc.* *ff* *p*

mp 9-stroke roll

2 1

f *Ped.* after grace note

24

Perc I

Perc II

Pf

2 1

Ped. simile *Ped.* *Ped.*

* Be sure all l.h. rests are audible. JB

B

29

III. a3: III. only *pp* *

Si - len - nt
* slowly close to "n" on 2nd ♩

Perc I

Perc II

Pf *pp*

Ped. *Ped.* *Ped.* *Ped.*

34

I. add I. *pp* *
Si - len - nt ten - nt,
*slowly close to "n" on 2nd ♩

II. add II. *pp* *
Si - len - nt ten - nt, Si - len - nt ten - nt,
*slowly close to "n" on 2nd ♩

III. *pp* *
ten - nt, Si - len - nt ten - nt, Si - len - nt ten - nt,
*slowly close to "n" on 2nd ♩

Perc I
Perc II *p*

Pf
Ped.

39

I. **C** *p*
Si - len - nt ten - nt, Si - len - nt ten - nt,

II. *p* II: div.
Si - len - nt ten - nt, Si - len - nt ten - nt,

III. *p*
Si - len - nt ten - nt, Si - len - nt ten - nt,

Perc I
Perc II *p*

Pf
pp
Ped.

44

I. *mp*
Si - len - nt ten - nt, Si - len - nt

II. *mp*
Si - len - nt ten - nt, Si - len - nt

III. III: div. *mp*
Si - len - nt ten - nt, Si - len - nt

Perc I
Perc II *p*

Pf

Ped.

47

I. I: div. *mf* *f*
ten - nt, Si - len - nt ten - nt. The

II. *mf* *f*
ten - nt, Si - len - nt ten - nt. The

III. *mf* *f*
ten - nt, Si - len - nt ten - nt. The

Perc I
Perc II

Pf

Ped.

50 59

I. *più f*
mem-o-ry, the mem-o-ry. The

II. *più f*
mem-o-ry, the mem-o-ry. The

III. *più f*
mem-o-ry, the mem-o-ry. The

TB *f* Mem-o-ry, *più f* mem-o-ry.

Perc I *mf* *più f*

Perc II *mf* *più f*

Pf *mf* *sfz* *più f* *sfz*

unis. *ff non dim.* *Ped.*

54

I. *unis. ff non dim.*
si - len - nt tents of green.

II. *unis. ff non dim.*
si - len - nt tents of green.

III. *ff non dim.*
si - len - nt tents of green.

TB *ff non dim.*
Tents of green.

Perc I *f* *ff* *p* *f* *I. to Piccolo SD*

Perc II *f* *ff* *p* *f*

Pf *ff* *sfz* *sfz*

John Newton, circa 1750 *Amazing Grace* Arr./ Jackson Berkey (b. 1942)

Tempo rubato {♩ - ca. 60}

p

Soprano
Alto

Oo

falsetto p

Tenor
Bass

tutti 8^{va}

Piano

mp *p*

Ped. and hold through M. 20

Freely, expressively

mf

9

S.
A.

Oo

non falsetto

mf *tutti*

T.
B.

(8)

Pno.

15

S.
A.

Oo

T.
B.

(8)

Pno.

tutti loco

sfz

B Slightly faster, A tempo { $\text{♩} = \text{ca. } 72$ }

tutti f marcato

S. A. *tutti f marcato*
A - maz - ing grace! How sweet the

T. B. *tutti f marcato*

Heavily
f

Pno. *f*

Bass heavily accented

25

S. A. sound that saved a wretch like me! I

T. B.

Pno.

30

S. A. *più f*
once was lost, but now am found; Was blind, but

T. B. *più f*

Pno.

C

35 *f sempre*

S. A. *now I see.*

T. B. *f sempre* *tutti f* A - maz - ing - grace! How

Pno. *f* *mf*

Ped.

D

40 *mf* *div.*

S. 'Twas grace that taught my heart to

A. *mf* accentuate melodic line

T. B. *più f* sweet the sound!

Pno. *mp* *l.h.*

Ped.

for Phil and Connie
Hold On!

Phillip White Hawk

Phillip White Hawk
 arr. by Jackson Berkey

Country-Pop {♩ = ca. 100}

Soprano Alto

Tenor Bass

Piano

energized throughout

f

Two-bar repeat, ad lib.
 If rhythm section is used,
 pyramid instrument entrances.

2

S
A

T
B

f

Hour by hour and day by day, time just seems

Pno

mf

5

S
A

T
B

to slip a-way wind in' like the

Pno

7

S
A

T
B

riv-er _____ as it flows.

Pno

9

A

S
A

T
B

f And it's so fine to drift a-long,

f

Pno

12

S
A

T
B

to nev-er wor-ry what goes wrong, but ev - 'ry now and

Pno

15

S
A

then I'd like to know

T
B

Pno

B

17

S
A

Can we hold on? Hold on to-ge-th-er, can we

T
B

*Gliss down, the 2nd eighth note barely heard.

Pno

20

S
A

hold on? It's now or nev-er, can we hold on?

T
B

Pno

23 *ff* *meno e* *ff*

S A
hold on to-gether Please don't turn a - way, we've got to

T B
ff *meno e* *ff*

Pno *meno*

26 *f* *spoken in range* *f* *spoken in range*

S A
hold on? Hold on to-gether, GOT TO hold on,

T B
f *spoken in range* *f* *spoken in range*
* as before

Pno

29 *f* *f* *f*

S A
It's now or nev - er, got to hold on, hold on to-gether ev-'ry

T B
f *f* *f*

Pno