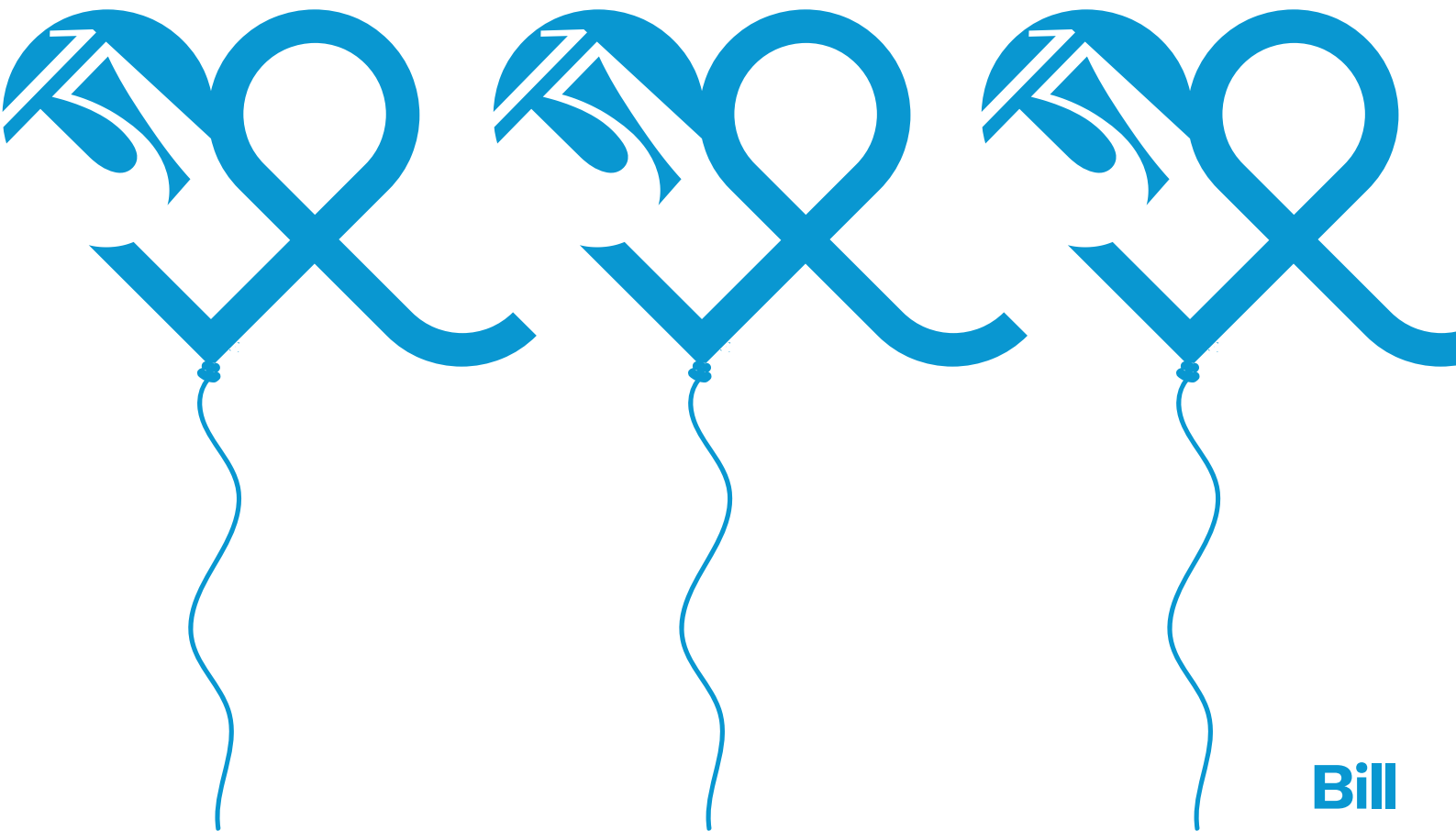


**All together!**





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DU GRAND-DUCHÉ DE LUXEMBOURG  
Ministère de l'Agriculture,  
de l'Alimentation et de la Viticulture

# Informations autour du concert à la Kinnekswiss

## Informationen zum Konzert auf der Kinnekswiss

### Répétitions/Proben au/im Tramschapp

08.06, 09.06, 16.06, 29.06, 30.06  
14h00-17h00 Tramschapp  
49 Rue Ermesinde,  
1469 Luxembourg

### Répétition générale / Generalprobe:

02.07.24 17h00 Tramschapp

### Concert/Konzert:

06.07.24 11h30 Kinnekswiss  
29 Av. de la Porte-Neuve, 2227  
Ville-Haute Luxembourg

Il faut s'inscrire en ligne  
pour participer au concert // Man muss sich online  
einschreiben um am Konzert teilzunehmen !

# Programm

1.How can I keep singing

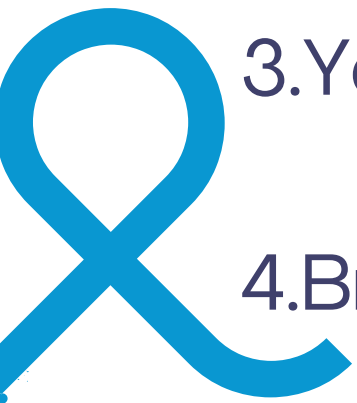
2.Lean on me (everlasting arms)

3.You will be found

4.Bridge over troubled Water

5.You're the voice

6.EME SONG



# 1. How can I keep singing

## Intro (Solo - Instruments).

My life flows on in endless song

Above earth's lamentation

I hear the sweet though far-off hymn

That hails a new creation

Through all the tumult and the strife

I hear that music ringing

It finds an echo in my soul

How can I keep from singing?

## Chorus

My life flows on in endless song,

how can I keep from singing?

No storm can shake my inmost calm,

how can I keep from singing?

How can I keep from singing?

## **Verse 1** (Solo).

What, though the tempest around me  
roars, I know the truth it liveth,

What, though the darkness around me  
close, songs in the night it giveth.

I hear the real, though far off hymn, that  
hails a new creation. (Ooooooh)

It sounds an echo in my soul, above  
earths lamentation. (Ooooooh)

## **Chorus**

My life flows on in endless song,

how can I keep from singing?

No storm can shake my inmost calm,

how can I keep from singing?

How can I keep from singing?

## **Verse 2** (Choir and Solo).

Oh, to the Rock! To the Rock, I'm  
clinging.

Oh, to the Rock! How can I stop from  
singing?

Oh, to the Rock! I'm clinging to the Rock  
now.

Oh, to the Rock! Hear me singing!

## **Chorus**

My life flows on in endless song,  
how can I keep from singing?

No storm can shake my inmost calm,  
how can I keep from singing?

How can I keep from singing?

## **Ending**

How can I keep from singing?



## **2. Lean on me (everlasting arms)**

### **Chorus**

Leaning, leaning, safe and secure from all alarms.

Leaning, leaning, leaning on the everlasting arms.

### **Verse 1**

Sometimes in our lives, we all have pain, we all have sorrow.

But if we are wise, we know that there's always tomorrow.

We know that we have hope for tomorrow.

### **Verse 2**

What a fellowship, what a joy divine, leaning on the everlasting arms.

What a blessedness, what a peace is mine, leaning on the everlasting arms.

## **Chorus** („Lean on me“)

Lean on me, when you're not strong  
and I'll be your friend

I'll help you carry on.

For it won't be long `til you're gonna  
need somebody to lean on.

## **Verse 3**

You just call on me Him, brother, when  
you need a hand.

We all need somebody to lean on.

You just might have a problem that  
He'll understand.

We all need somebody to lean on.

## **Chorus („Everlasting Arms“) - Solo voices**

### **Chorus („Lean on me“)**

Leaning, leaning, safe and secure from all alarms.

Leaning, leaning, leaning on the everlasting arms.

## **Verse 3**

You just call on me Him, brother, when you need a hand.

We all need somebody to lean on.

You just might have a problem that He'll understand.

We all need somebody to lean on.

## **Ending - Solo voices**

The Lord says... (Solo freely)

„Call me“ x 5

„Call me“ (slow down, long note)

# 3. You will be found

## Solo 1

Have you ever felt like nobody was there?

Have you ever felt forgotten in the middle of nowhere?

Have you ever felt like you could disappear?

Like you could fall, and no one would hear.

## Solo 2

So let that lonely feeling wash away.

`Cause maybe there's a reason to believe you'll be okay.

`Cause when you don't feel strong enough to stand

you can reach out, reach out your hand.

## **Solo 1+2**

And oh someone will come runnin`.

And I know they'll take you home.

Even when the dark come crashin`  
through,

when you need a friend to carry you.

And when you're broken on the ground,

You will be found.

So let the sun come streamin` in,

`cause you'll reach up and you'll rise again.

Lift your head and look around,

You will be found (x5)

## **Verse**

There's a place where we don't have to  
feel unknown.

And ev'rytime that you call out you're a  
little less alone.

If you only say the word. From across the  
silence your voice is heard.

## **Pre-Chorus**

Oh, someone will come runnin`.

Oh, to take you home - to take you  
home - someone will come  
runnin` to take you home - to take you  
home - take you home.

## **Chorus**

Even when the dark come crashin`  
through,  
when you need a friend to carry you.  
And when you're broken on the ground,  
You will be found.

So let the sun come streamin` in,  
`cause you'll reach up and you'll rise  
again.

Lift your head and look around,  
You will be found (x4)

## **Bridge**

Out of the shadow the morning is  
breaking and all is new, all is new.

It's fillin' up the empty and suddenly I  
see that all is new, all is new.

## **Chorus**

Even when the dark come crashin'  
through,

when you need a friend to carry you.

And when you're broken on the  
ground, You will be found.

So let the sun come streamin' in,  
'cause you'll reach up and you'll rise  
again.

Lift your head and look around,  
You will be found.

# 4. Bridge over troubled Water

Wéi eng Bréck iwver onrouegt

Waasser

Leën ech mech hin

Wéi eng Bréck iwver onrouegt

Waasser

Leën ech mech hin

Wa guer näischt mi geet

An du hues deck d'Flemm

Den Owend ass sou kaal

Da stinn ech dir bäi

Op denger Säit

Mmm wann et däischer gett

A Peng ass iwerall



## **Verse 1**

When you're weary, feelin` small,  
when tears are in your eyes, I will dry  
them all.

## **Chorus 1**

I'm on your side, oh, when times get  
rough.

And friends just can't be found, like a  
bridge over troubled water

I will lay me down, like a bridge over  
troubled water

I will lay me down.

## **Verse 2**

When you're down and out, when  
you're on the street,

when evening falls so hard I will  
comfort you.

## **Chorus 2**

I'll take your part, oh, when darkness  
comes.

And pain is all around, like a bridge over  
troubled water  
I will lay me down.

## **Verse 3**

Sail on, silver girl, sail on by.  
Your time has come to shine. All your  
dreams are on their way.

## **Chorus 3**

See how they shine, oh, if you need a  
friend, I'm sailing right behind, like a  
bridge over troubled water  
I will ease your mind.

Like a bridge over troubled water, I will  
ease your mind.

(Ending) Ease your mind. Ease your  
mind.

# 5. You're the voice

## Verse 1

We have the change to turn the pages over.

We can write what we wanna write,  
we gotta make ends meet before we  
get much older.

## Pre-Chorus

We're all someone's daughter, we're all  
someone's son.

How long can we look at each other  
down the barrel of a gun?

## Chorus

You're the voice, try and understand it,  
make a noise and make it clear. Oh, oh.

We're not gonna sit in silence,  
we're not gonna live with fear. Oh, oh.

# HOW CAN I KEEP FROM SINGING?

## A Gospel Setting

Three-Part Mixed, accompanied

*OPENER*

Text adapted from  
QUAKER SONG

Music by  
GREG GILPIN (ASCAP)

With joy! ( $\text{♩} = 116$ ) *f* Hand claps on beats 2 and 4.

I  
II  
III

My life flows on in end - less song, -

With joy! ( $\text{♩} = 116$ ) \* *mp* *f*

how can I keep - from sing - ing? No storm can shake my in -

- most calm, - how can I keep - from sing - ing?

- most calm, - how can I keep - from sing - ing?

\*Measures 2-10, *a cappella*, or keyboardist may ad lib. as desired.

11

How can I keep — from sing — ing?

11 ad lib. as desired

*p* ————— *f*

End hand claps 17 *f* *rit*

Solo *mp*

What, though the tem - pest a - round — me roars, —

21

I know the truth it liv - eth. What, though the dark - ness a - round

me close, songs in the night it giv - eth.

25

Solo

I hear the real, though far off hymn,

25

29

that hails a new cre - a - tion. \_\_\_\_\_ It sounds an ech - o in \_\_\_\_\_

Oo

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics 'that hails a new cre - a - tion.' are written below the staff, followed by a long horizontal line and the words 'It sounds an ech - o in'. The middle two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The word 'Oo' is written below the piano accompaniment. A box containing the number '29' is located above the vocal staff.

29

— my soul, — a - bove earth's la - men - ta - tion. \_\_\_\_\_

Oh

end solo

The second system of music also consists of three staves. The top staff is a vocal line in G major, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics '— my soul, — a - bove earth's la - men - ta - tion.' are written below the staff, followed by a long horizontal line. The word 'Oh' is written below the piano accompaniment. The word 'end solo' is written at the end of the vocal staff. The middle two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. A box containing the number '29' is located above the vocal staff.

*all*  
mf

33

My life flows on in end - less song, —

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The dynamic marking 'mf' is placed above the piano staff.

33

*mf*

Detailed description: This system shows the piano accompaniment for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and moving lines in G major. The dynamic marking 'mf' is placed above the top staff.

how can I keep — from sing - ing?

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Detailed description: This system shows the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and moving lines in G major.

37

No storm can shake my in - most calm, — how can I keep — from sing -

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

37

Detailed description: This system shows the piano accompaniment for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and moving lines in G major.



ing? How can I keep from sing - ing?

This system contains two staves. The top staff is a vocal line with lyrics: "ing? How can I keep from sing - ing?". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

43 Hand claps on beats 2 and 4

Solo To the Rock, I'm cling - ing. How can I

Oh, to the Rock! Oh, to the Rock!

43

This system contains four staves. The top staff is a solo vocal line with lyrics: "To the Rock, I'm cling - ing. How can I". The second staff is a string accompaniment with the lyrics "Oh, to the Rock!" and "Oh, to the Rock!". The third staff is a piano accompaniment. The bottom staff is a piano accompaniment. A box containing the number "43" is located above the piano accompaniment in the second measure.

47

— stop sing - ing? I'm cling - ing to the Rock now.

Oh, to the Rock!

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "— stop sing - ing? I'm cling - ing to the Rock now." The bottom two staves are piano accompaniment, with the lyrics "Oh, to the Rock!" written between them. A box containing the number "47" is positioned above the first measure of the vocal line.

47

Hear me sing - ing!

Oh, to the Rock!

end solo

*key change*

*p*

This system contains the second two staves of music. The top staff is a vocal line with lyrics: "Hear me sing - ing!" and "end solo" at the end. The bottom two staves are piano accompaniment with lyrics: "Oh, to the Rock!" and a piano dynamic marking "*p*". A handwritten note "*key change*" is written above the piano part. A box containing the number "47" is positioned above the first measure of the vocal line.

Hand claps continue

51 *f*

My life flows on in end - less song, — how can I keep — from sing-

51 *f*

55

ing? No storm can shake my in - most calm, —

55

how can I keep — from sing — ing?

## 59 Hand claps continue

My life flows on in end - less song, —

how can I keep — from sing - ing?

No storm can shake my in - most calm, —



how can I keep — from sing — ing?

[67] How can I keep — from sing — ing?

[69] *end hand-claps*  
*gradual rit.* How can I keep — from sing — ing?

*rice full warm sand*

*gradual rit.*

# LEAN ON ME (Everlasting Arms)

For SATB and Piano with Optional Instrumental Accompaniment\*  
Duration: ca. 3:40

Arranged by  
**PEPPER CHOPLIN**

F/A Am/C  
Gm/B<sup>b</sup> C

*ma groove  
comfort  
warmth*

**Soulfully** (♩ = ca. 76)

*mf*

Piano

**LEADING ON THE EVERLASTING ARMS**  
Words by E.A. HOFFMAN; Music by A.J. SHOWALTER

*mf*

Soprano *Melody*

Alto

Tenor

Bass

Lean - ing, lean - ing,

C7sus F B<sup>b</sup>/C F Gm/F F Gm Am B<sup>b</sup> C/B<sup>b</sup> B<sup>b</sup> Am Gm F

safe and se - cure from all a - larms, Lean - ing,

C/G F/A Gm/B<sup>b</sup> F/C C C7sus F Gm/F F Gm Am B<sup>b</sup>

\*Available separately: SATB, ChoirTrax CD

Rhythm Parts available as a digital download  
(pno, syn, gtr, b, dm)  
halleonard.com/choral



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lean - ing, lean - ing on the ev - er - last - ing arms,

C/B<sup>b</sup> B<sup>b</sup> Am Gm F F/A B<sup>b</sup> F/C C<sup>7</sup> F C<sup>7</sup>sus

**13 LEAN ON ME**  
 Words and Music by BILL WITHERS  
 opt. Solo or *Unis.*

Some - times in our lives, we all have pain. We all have sor -

*Unis.*

F Gm Am B<sup>b</sup> Am Gm F Gm/B<sup>b</sup> F/A Am/C

row, but if we are wise, we know that there's

B<sup>b</sup>/C B<sup>b</sup>/C F Gm Am B<sup>b</sup> Am Gm F

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LEAN ON ME (EVERLASTING ARMS) – SATB

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*nice rhythmic onset*

end opt. Solo *All Unis.*

al-ways to-mor - row. We know that we have hope for to-mor -

F/A Am/C Gm/Bb C C7sus F Bb/C F Am/E C/D

row. *f* What a fel-low-ship, what a joy di-vine, lean -

*no breath*

D D6 G Am G/B Am/C G/D Am/E G

ing on the ev - er - last - ing arms. What a bless-ed-ness, what

D/A G/B Am/C G/D D C/D G Am G/B Am/C

LEAN ON ME (EVERLASTING ARMS) - SATB





Solo *only woman*  
mf  
Lean on me —

Soprano *only men*  
Alto  
a peace is mine, lean - ing on the ev - er - last - ing — arms.  
*uh* *woman*

Tenor  
Bass

Am/E G/D G G/B D/A Am/C G/D D G

28

31

— when you're not strong — and I'll be your friend, I'll help you car -

*mp* *mf*  
What a fel - low - ship, what a joy di - vine, lean - ing. I'll help you car -

*Unis. mp* *mf*

31 Am Bm C Bm Am G G/B Bm/D

*mp* *mf*

31

LEAN ON ME (EVERLASTING ARMS) - SATB

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*all together*

ry on. For it won't be long 'til you're gon-na need — (I'm)†

ry on. What a bless-ed-ness, what a peace is mine, lean. —

C<sup>6</sup>/D C/D G Am G/B C Bm Am G

34

39

some-bod-y to lean on. —

some-bod-y to lean on. You just call on Him, broth - er, when (me)

some-bod-y to lean on. You just call on Him, broth - er, when (me)

Am G/B D G G<sup>5</sup>

37

39

† Original lyrics in parentheses.  
 \*This part may be sung by the entire bass section, or just one singer.  
 LEAN ON ME (EVERLASTING ARMS) – SATB



Soprano *f* *Unis. mf*

Alto you need a hand. — We all a-need some-bod-y to lean on. — You just (I)

Tenor *f* *mf*

Bass *f* *mf*

you need a hand. — We all a-need some-bod-y to lean on. — You just (I)

G Am/G G/B G/D D D7 G

40

*f*

might have a prob - lem that He'll un-der-stand. — (you'll) We all a-need some-bod-y to lean —

*f*

might have a prob - lem that He'll un-der-stand. — (you'll) We all a-need some-bod-y to lean —

G/D G Am/G G/B G/D D

43

LEAN ON ME (EVERLASTING ARMS) – SATB

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*3 voices / ensemble*

**Solo** *mf* 47

Lean on me — when you're not strong — and I'll be your friend.

**Soprano** *mf*

**Alto** on. — Lean - ing, lean - ing,

**Tenor** *mf*

**Bass** on. —

*mf*

D7 G Am Bm C Bm Am G

46

**Solo**

Lean on me, — it won't be long —

**Soprano**

**Alto** safe and se-cure from all a - larms. Lean - ing,

**Tenor**

**Bass**

D/A G/B Am/C G/D D G Am Bm C

49

LEAN ON ME (EVERLASTING ARMS) – SATB

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Solo

'til you're gon-na need — some-bod - y.

Soprano (I'm)

Sop. *Unis.*

Alto

lean - ing, lean - ing on the ev - er - last - ing arms. You just

Tenor

Ten.

Bass

Bass (opt. Solo\*) *mf*

You just

D/C C Bm Am G G/B C G/D D7 G

55

Soprano

Alto call on Him, broth - er, when you need a hand. — We all a -

Tenor (me)

Bass

call on Him, broth - er, when you need a hand. — We all a -

(me)

55

G5 G/D

\*This part may be sung by the entire bass section, or just one singer.  
 LEAN ON ME (EVERLASTING ARMS) – SATB



*f* need some - bod - y to lean on. *Unis. mf* You just (1)

*f* need some - bod - y to lean on. *mf* You just (1)

*f* need some - bod - y to lean on. *mf* You just (1)

G Am/G G/B G/D D D7 G

57

*f* might have a prob - lem that He'll un - der - stand. ... We all a - need some - bod - y to lean - (you'll)

*f* might have a prob - lem that He'll un - der - stand. ... We all a - need some - bod - y to lean - (you'll)

*f* might have a prob - lem that He'll un - der - stand. ... We all a - need some - bod - y to lean - (you'll)

G<sup>5</sup> G/D G Am/G G/B G/D D

59

LEAN ON ME (EVERLASTING ARMS) - SATB

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*Ensemble / solo parts freely*

Soloist (with rhythmic freedom) *mf* 63

The Lord says, "Call \_\_\_\_\_ Me, you know you can

Soprano *all mf*

Alto on. \_\_\_\_\_ Call \_\_\_\_\_ Me, \_\_\_\_\_

Tenor *mf*

Bass on. \_\_\_\_\_

63

D7 G Am/G G *mf*

62

Solo *mp*

call \_\_\_\_\_ Me, if you're wear - y, \_\_\_\_\_ heav - y la - den." \_\_\_\_\_

Soprano *mp*

Alto call \_\_\_\_\_ Me, \_\_\_\_\_ call \_\_\_\_\_ Me, \_\_\_\_\_

Tenor *mp*

Bass

Am/G G Am/G G *mp*

64

LEAN ON ME (EVERLASTING ARMS) – SATB

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What a fel-low-ship, what a joy di-vine.

call Me, call Me.

Am/G G Am/G G

66

rit. *mp* *p*

"You can call on Me."

*mp* *p*

Call Me.

*mp* *p*

rit. *p*

Lean-ing on the ev - er - last - ing arms.

Am/G G Am/G G Am/G G

68

LEAN ON ME (EVERLASTING ARMS) - SATB



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From DEAR EVAN HANSEN  
**YOU WILL BE FOUND**

*with delicious, fierce  
 warmth*

For SAB\* and Piano with Optional Instrumental Accompaniment

Duration: ca. 5:20

Arranged by  
 MAC HUFF

Music and Lyrics by  
 BENJ PASEK and JUSTIN PAUL

Reverent (♩ = ca. 77)

Piano

Soprano *Solo I* *p* 5

Alto

Have you ev - er felt \_\_\_ like no - bod - y \_\_\_ was there?

Have you ev - er felt \_\_\_ for - got - ten in the

\*Available separately:  
 SATB (00233554), SAB (00233555), SSA (00233556), ShowTrax CD (00233558)  
 Combo parts available as a digital download (00233557)  
 (tpt 1-2, tsx, bsx, tbn, syn, gtr, b, dm)  
[halleonard.com/choral](http://halleonard.com/choral)



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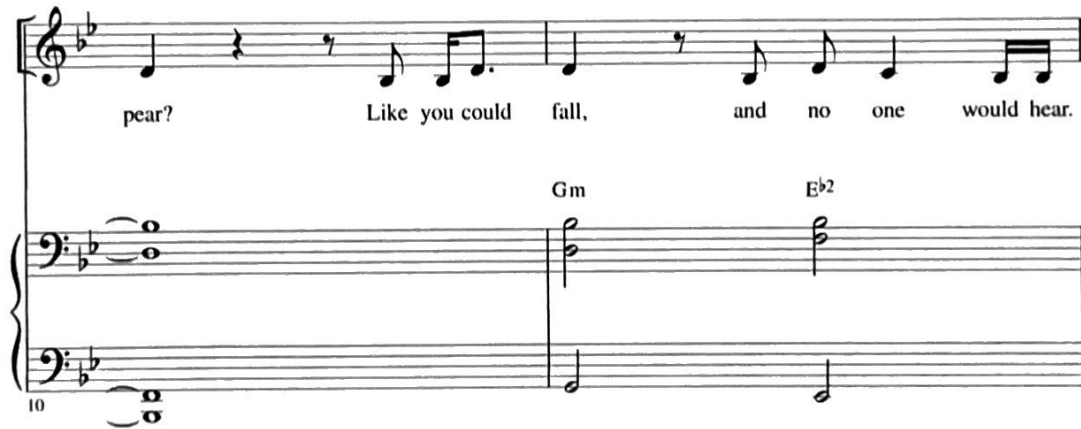
mid-dle of — no - where? Have you ev - er felt — like you could dis - ap -

B<sup>b</sup> F(add4) Gm E<sup>b</sup>2 B<sup>b</sup>



pear? Like you could fall, and no one would hear.

Gm E<sup>b</sup>2

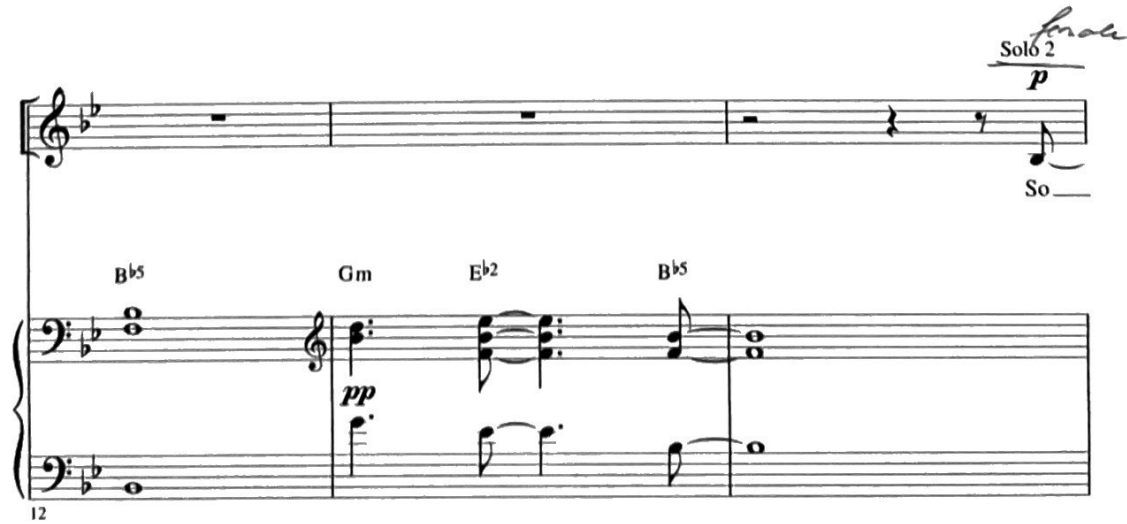


Solo 2 *fnac*  
**p**

So —

B<sup>b</sup>5 Gm E<sup>b</sup>2 B<sup>b</sup>5

**pp**



YOU WILL BE FOUND - SAB

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15

Slightly faster (♩ = ca. 80)

let that lone - ly feel - ing wash a - way 'Cause

Slightly faster (♩ = ca. 80)

Gm7 E♭2 B♭5 B♭/A

*p*

15

may-be there's a rea - son to be-lieve you'll be o - kay. 'Cause

Gm7 E♭2 B♭5 F(add4)

17

when you don't feel strong e - nough to stand You can

Gm7 E♭2 B♭5

19

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*new folios +  
5 klein  
ensemble*

**Soprano** end Solo

Alto

reach, \_\_\_\_\_ reach out \_\_\_\_\_ your \_\_\_\_\_ hand. \_\_\_\_\_

**Baritone** *All*  
**p**

Gm E<sup>b</sup>2 B<sup>b</sup>5

21

*Solos 1 & 2* *All*

oh \_\_\_\_\_ some-one will \_\_\_\_\_ come run-nin'. And I

Fsus Fsus/D E<sup>b</sup>2 E<sup>b</sup>2/G

23

*Solos 1 & 2*

know \_\_\_\_\_ they'll take you \_\_\_\_\_ home.

Fsus B<sup>b</sup>/D E<sup>b</sup>(add2)

25

YOU WILL BE FOUND – SAB



27 More relaxed (♩ = ca. 77)

*Scherzando!*

*unis. mp*

E-ven when the dark comes crash - in' through, when you need a friend to car - ry you. —

More relaxed (♩ = ca. 77)

*mp*

B<sup>b5</sup> F(add4)

27

*unis.*

And when you're bro-ken on — the ground, — You will — be found.

Gm<sup>7</sup> E<sup>b2</sup>

29

So let the sun come stream - in' in, 'cause you'll reach up and you'll rise — a-gain. —

B<sup>b5</sup> F(add4)

31

YOU WILL BE FOUND – SAB



*unis.*

Lift your head — and look a-round, — You will — be found —

Gm7 Eb2

33

**Faster (♩ = ca. 89)**

You will — be found —

**Faster (♩ = ca. 89)**

Bb(add2) Bbmaj9 Bb(add2)/A

*unis.*

You will — be found —

Gm7 Ebmaj9

37

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8  
You will be found

39  
B<sup>b</sup>(add2) B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>(add2)/A  
cresc.

Solo 1  
You will be found

41  
Gm<sup>7</sup> E<sup>b</sup>maj<sup>9</sup>

43

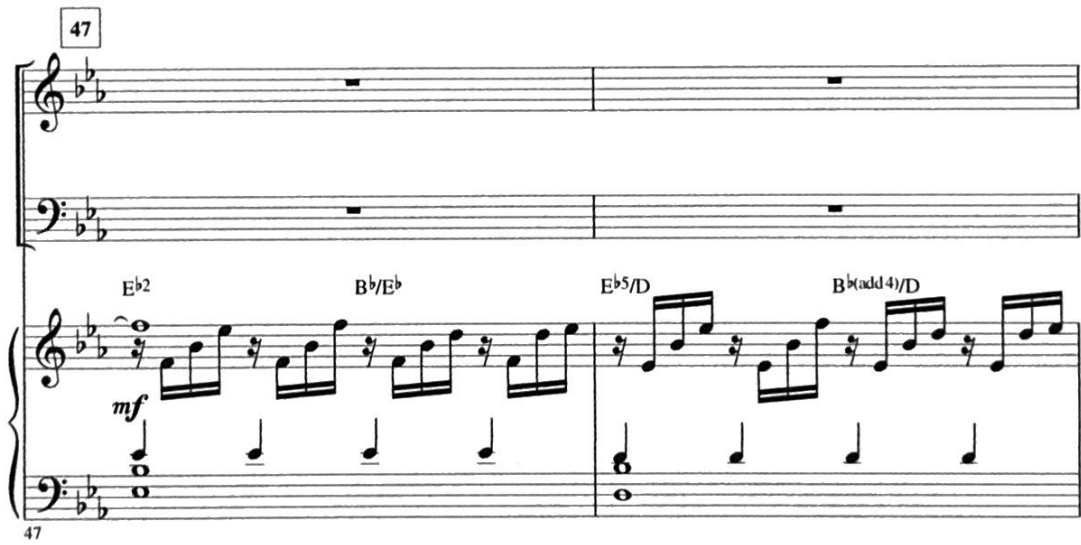
43  
B<sup>b</sup>2 F/B<sup>b</sup> B<sup>b</sup>5/A F(add4)/A  
mp

YOU WILL BE FOUND - SAB





Musical score system 1, measures 45-46. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord symbols  $Gm7$  and  $E^b(add2)$  are indicated above the piano part.



Musical score system 2, measures 47-48. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with the rhythmic pattern. Chord symbols  $E^b2$ ,  $B^b/E^b$ ,  $E^b5/D$ , and  $B^b(add4)/D$  are indicated above the piano part. A dynamic marking of  $mf$  is present.



Musical score system 3, measures 49-50. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with the rhythmic pattern. Chord symbols  $Cm7$  and  $A^b maj9$  are indicated above the piano part.

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*Woman all*  
unis. *mf* 52

There's a place where we don't have to feel un -

51

A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/C E<sup>b</sup>/A<sup>b</sup>

known And ev-'ry time that you call out you're a

53

E<sup>b</sup>5 B<sup>b</sup>(add4) E<sup>b</sup>/C E<sup>b</sup>/A<sup>b</sup>

lit-tle less a-lone. *man all* If you on-ly say the

55

E<sup>b</sup>5 B<sup>b</sup>(add4) Cm A<sup>b</sup>2

YOU WILL BE FOUND - SAB



*all together*

word. From a-cross the si - lence your voice

57

*E<sup>b</sup>5* *B<sup>b</sup>(add4)* *Cm* *A<sup>b</sup>2*

is heard. Oh,

*mp*

59

*E<sup>b</sup>5* *E<sup>b</sup>maj7* *B<sup>b</sup>(add4)*

*mp*

some-one will come run-nin'. Oh,

61

*A<sup>b</sup>2* *B<sup>b</sup>(add4)*

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to take you home —

to take you home —

*cresc.*

*cresc.*

*E<sup>b</sup>5/A<sup>b</sup>*

*cresc.*

63

home —

to take you home, — home —

to take you home —

65

**67** *Chorus*

E-ven when the dark comes crash-in' through, When you need a friend to car - ry you. —

*f*

*E<sup>b</sup>* *B<sup>b</sup>(add4)*

67

YOU WILL BE FOUND - SAB



*unis.*  
When you're bro-ken on the ground you will be found

69

*E<sup>b5</sup>/C* *E<sup>b</sup>/A<sup>b</sup>*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a soprano clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord, followed by a series of eighth notes, and ends with a half note. The lyrics 'When you're broken on the ground' are written below the first part, and 'you will be found' is written below the second part. A slur connects the end of the first phrase to the start of the second. The bottom line is a piano accompaniment in a bass clef, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Chord changes for *E<sup>b5</sup>/C* and *E<sup>b</sup>/A<sup>b</sup>* are indicated above the piano part. The number 69 is printed at the bottom left of the piano part.

So let the sun come stream-in' in, 'cause you'll reach up and you'll rise a-gain.

71

*E<sup>b</sup>* *B<sup>b</sup>(add4)*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a similar eighth-note pattern. The lyrics 'So let the sun come stream-in' in, 'cause you'll reach up and you'll rise a-gain.' are written below. The piano accompaniment continues with the same rhythmic pattern. Chord changes for *E<sup>b</sup>* and *B<sup>b</sup>(add4)* are indicated above the piano part. The number 71 is printed at the bottom left of the piano part.

*unis.* If you on-ly look a-round. *unis.* you will be found,

73

*E<sup>b5</sup>/C* *E<sup>b</sup>/A<sup>b</sup>*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a final phrase with a slur. The lyrics 'If you on-ly look a-round. you will be found,' are written below. The piano accompaniment concludes with the same rhythmic pattern. Chord changes for *E<sup>b5</sup>/C* and *E<sup>b</sup>/A<sup>b</sup>* are indicated above the piano part. The number 73 is printed at the bottom left of the piano part.

YOU WILL BE FOUND - SAB



you will be found.

You will be found

75

no breath

no breath

You will be found

77

**79** *unis. ff*

**ff** Out of the shadows the morning is breaking and all

79

YOU WILL BE FOUND - SAB



is — new, — all — is — new. — It's

E<sup>b2</sup> B<sup>b(add4)</sup> Cm<sup>7(add4)</sup>

*div.* fill - in' up — the emp - ty — and sud - den - ly — I — see — that all —

A<sup>b2/D<sup>b</sup></sup> E<sup>b/D<sup>b</sup></sup> A<sup>b2</sup> E<sup>b/A<sup>b</sup></sup>

is — new, — all — is — new. —

F<sup>5/E<sup>b</sup></sup> E<sup>b</sup> B<sup>b(add4)</sup>

YOU WILL BE FOUND - SAB



You are not — a-lone —

You are not, — you are not — a-lone, — you are not — a-lone. —

You are not — a-lone —

E<sup>b</sup>(add2)

B<sup>b</sup>(add4)

95

(Solo) *Unwans all / a cappella feel*

E-ven when the dark comes crash-in' through, when you need some - one to car - ry you. —

E<sup>b</sup>2

E<sup>b</sup>2/D

*p*

95

Lea

end Solo

*mp All Only one voice - Unwans!*

— When you're bro - ken on — the ground — You will — be found —

E<sup>b</sup>2/C

A<sup>b</sup>2

*f*

97

\*

YOU WILL BE FOUND - SAB



87 *sub. p*  
*unis.*

You are not — a-lone — You are not — a-lone —

*A<sup>b</sup>maj<sup>9</sup>/F* *A<sup>b</sup>maj<sup>9</sup>*

*sub. p*

*p* *cresc.*

You are not — a-lone — You are not — a-lone —

*E<sup>b</sup>maj<sup>9</sup>* *B<sup>b</sup>(add4)* *Cm*

*cresc.*

You are not — a-lone — You are not — a-lone —

You are not — a-lone — You are not — a-lone —

*A<sup>b2</sup>/F* *A<sup>b2</sup>/G* *A<sup>b2</sup>*

YOU WILL BE FOUND – SAB





*unis.* *div.*  
 'cause you'll reach up — and you'll rise a-gain. —  
 So let the sun come stream - in'

*f*  
 E<sup>b</sup>2 E<sup>b</sup>2/B<sup>b</sup> G7/B

*unis.* *div.* *rit.*  
 If you on - ly look a-round — you will be found —  
 You will be found —

E<sup>b</sup>2/C A<sup>b</sup>

You will be found —  
 E-ven when the dark comes crash-in' through — You will be found —

E<sup>b</sup> B<sup>b</sup>(add4)

YOU WILL BE FOUND - SAB

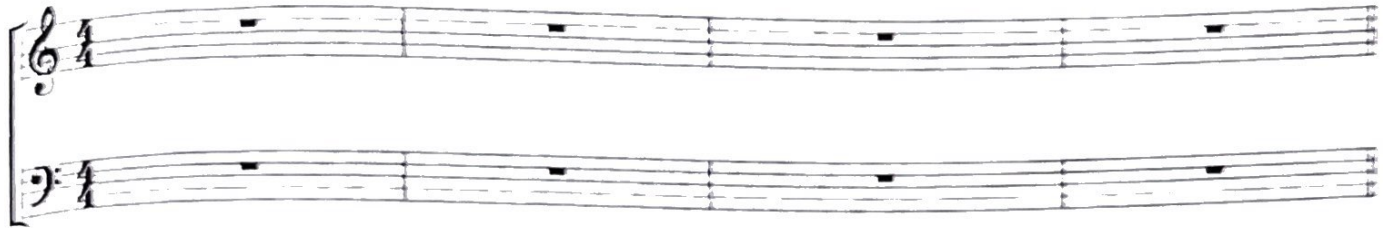
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# BRIDGE OVER TROUBLED WATER

L&M: Paul Simon. Arr.: Tore W. Aas

*Making our unique  
version of it!  
Our unique  
expression*



C Em/G G F G/F F# Am/G C/G Gm/Bb A7 F Fm6

*all C*

1. When you're

C C7 F/C C C7 F/C

C F/C C F Bb/F F C Cmaj7

wea - ry, feel-in' small, when tears are in your eyes,

*falsetto*  
*for more only*

Dm7 F/G C F/C C F C/EDm7C G/H Am7 G

I will dry them all. I'm on your side. Oh,

G7 C Em/B C/Bb C Dm7 C7/E F D7

when times get rough and friends just can't be found,

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Trykt med tillatelse av Edition Wilhelm Hansen AS, København.

*Soft*

G G/B C Gm/E F G/F F#° C/G A7sus4 A7 F G#°

like a bridge ov - er troub - led wa - ter I will lay me down,

Am C Gm/E F G/F F#° C/G A7sus4 A7 F Fm6

like a bridge ov - er troub - led wa - ter I will lay me down.

*all*

2. When you're

C C7 F/C C C7 F/C

C F/C C F Bb/F F

down and out, when you're on the street, when eve - ning falls

C Cmaj7 Dm7 F/G C F/C *falsetto* C F C/E Dm7

so hard I will com - fort you.

C G/B Am7 G G7 C Em/B

I'll take your part. Oh, when dark - ness comes

*background choir part*

C/B $\flat$  C Dm7 C7/E F D7 G G/B C Gm/E F G/F F $\sharp$

o ————— like a bridge ov - er

*Melody and pain* is — all a - round, like a bridge ov - er  
*Melody men only*

C/G A7sus4 A7 F *background* Fm6 C C7

troub - led wa - ter o

troub - led wa - ter I will lay me down.  
*Melody men only*

*all*

3. Sail on,

F/C C C7 F/C

C F/C C F Bb/F F

sil - ver girl, sail on by. Your time has

C Cmaj7 Dm7 C F/C C F C/E Dm7

come to shine. All your dreams are on their way.

C G/B Am7 G G7 C Em/B

See how they shine. Oh, if you need a friend,

C/Bb C Dm7 C7/E F D7 G G/B C Gm/E F G/F F# C/G Am

O Like a bridge ov - er troub - led wa - ter  
I'm sail - ing - right be - hind.

F E7+5 E7 Am C Dm7 E+5 E7 Am7 D7

O Like a bridge ov - er troub - led wa - ter  
I will ease your mind.

F E+5 E7 Am Am/G# Am/G F#m7-5 Am/D Em/G

I will ease your mind, ease your

Detailed description: This system shows the beginning of a musical piece. It consists of a guitar part with chords (F, E+5, E7, Am, Am/G#, Am/G, F#m7-5, Am/D, Em/G) and a vocal line. The lyrics are "I will ease your mind, ease your". The guitar part includes a double bar line and a repeat sign. The vocal line has a long note under "mind,".

Detailed description: This system shows the piano accompaniment for the first system. It features a treble and bass clef. The music is mostly rests, with some notes appearing in the final measures. A "cresc." marking is present in the final measure of the bass line.

C Em/G G F Am F Fm /Bb C

mind, ease your mind.

*Left*

Detailed description: This system continues the musical piece. It features guitar chords (C, Em/G, G, F, Am, F, Fm, /Bb, C) and a vocal line. The lyrics are "mind, ease your mind.". A handwritten "Left" is written above the Fm chord. The guitar part includes a double bar line and a repeat sign. The vocal line has a long note under "mind,".

Detailed description: This system shows the piano accompaniment for the second system. It features a treble and bass clef. The music consists of a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A "rit." marking is present in the final measure of the bass line.

# You're The Voice

Words & Music by Andy Qunta, Keith Reid,  
Maggie Ryder & Chris Thompson

*Unisons*  
♩ = 84

*good, nice drive, rhythmic - gospel feel*

N.C.

Claps

cont. sim.

F



cont. sim.

E♭add9/F



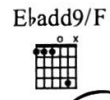
Gm/F



E♭add9/F



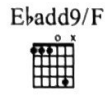
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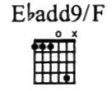
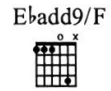
*Andante*

1. We have \_\_\_\_\_  
2. This time

the chance to turn the pag - es o - ver .  
we know we all can stand to - geth - er .



We can write what we wan - n a write, we got - t a  
With the pow - er to be pow - er - ful, be -



make \_ ends \_ meet \_ be - fore we get much old - er . \_\_\_\_\_ }  
liev - ing \_\_\_\_\_ we can make it bet - ter . \_\_\_\_\_ }



We're all some - one's daugh - ter, \_ we're all some - one's son . \_



F B♭ C/B♭ B♭ C/B♭

How long can we look at each other

<sup>1°</sup> only

B♭ B♭ C/B♭ B♭ C

down the bar-rel of a gun?

<sup>2°</sup> only

B♭ C/B♭ B♭ C

down the bar-rel of a gun?

F *Chorus*

You're the voice, try and un-der-st and it, make a noise and make it clear.

E♭add9



B♭/D



E♭add9



Oh, \_\_\_\_\_ whoa. \_\_\_\_\_

F



We're not gon-n a sit in si - lence, we're not gon-n a live with fear. \_

E♭add9



B♭/D



E♭add9



Oh, \_\_\_\_\_ whoa. \_\_\_\_\_

B♭



Pipes

*Instrumental solo*

A♭add9



E $\flat$ /G      A $\flat$ add9      B $\flat$

A $\flat$ add9      E $\flat$ /G      A $\flat$ add9      B $\flat$  C/B $\flat$       B $\flat$       C/B $\flat$

Ooh, \_\_\_\_\_

B $\flat$       B $\flat$  C/B $\flat$       B $\flat$       C/B $\flat$

\_\_\_\_\_ we're all some-one's daugh - ter, \_\_\_\_\_ we're all some - one's - son. \_

F      B $\flat$  C/B $\flat$       B $\flat$       C/B $\flat$       B $\flat$

\_\_\_\_\_ How long \_\_\_\_\_ can we look at each oth - er \_\_\_\_\_

B $\flat$  C/B $\flat$  B $\flat$  C

down the bar-rel of a gun?

F *1<sup>st</sup> rich, full band feel*  
*Chorus 2<sup>nd</sup> a cappella*

You're the voice, try and un - der - stand it, make a noise and make it clear.

E $\flat$ add9 B $\flat$ /D E $\flat$ add9 F

Oh, \_\_\_\_\_ whoa. \_\_\_\_\_ We're not gon-na sit in si - lence,

E $\flat$ add9 B $\flat$ /D E $\flat$ add9 *Repeat to fade*

we're not gon-na live with fear. Oh, \_\_\_\_\_ whoa. \_\_\_\_\_







# Planning des ateliers

## Plan der Workshops

Horaire/Uhrzeit: 15h00-16h30

Date/Datum:

24.02 / 02.03 / 09.03 / 16.03 / 23.03 /  
30.03 / 13.04 / 20.04 / 27.04 / 04.05 /  
12.05 / 19.05

Adresse:

1a Maison, 7425 Bill Helperknapp

MS Concert/ MS Konzert:

30.05 19h00

répétition générale / Generalprobe

29.05 18h00

Adresse:

à définir/ noch zu definieren