

A note from Deanna...

I am very excited to be able to share this songbook with you, hot off the presses in 2010. For the last several years, I have been posting individual sheet music files at my website, deannajazz.com. While those files are still available, I wanted to create a songbook that would contain much of the music from my 2009 sacred music recording, *From This Place*. Fourteen of the fifteen songs from that CD are included here.

This book is tailored for both improvising and non-improvising musicians (actually, I believe that all of us can- and do- improvise!). Each of the fourteen pieces includes at least one lead sheet (melody/chords) as well as a fully notated piano score. Several pieces include choral scores; many include bulletin inserts, which are meant to encourage congregational song. The title page preceding each piece lists exactly what is included, and also gives background on the origins of the piece, or notes for the performers. Licensing and copyright information is also listed on each title page.

One of the wonderful things about this collection is that musicians who want to have a deeper insight into what to do with chord symbols (especially chords that go beyond plain triads) can study the piano scores, which indicate both the chord symbols as well as suggested voicings. While the piano scores can be played as written, I encourage you to experiment with different rhythms and voicings as you feel comfortable. Listening to the rhythm section (piano, bass, drums) on *From This Place* will also provide you with ideas on how to adapt each piece for your own instrumentation, be it solo piano/vocal or a worship band with guitar, keyboard, bass, and drums.

Finally, I would LOVE to hear how you are using this music in your own community's worship setting. Please stay in touch by visiting deannajazz.com and by sending email to deanna@deannawitkowski.com.

Wishing you joyful music making!

Deanna

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From This Place

Music and lyrics by Deanna Witkowski

Lead sheet for vocalist; lead sheet for rhythm section;
piano score

The title track of my 2009 recording, **From This Place**, was written for an Easter jazz vespers at New York's Saint Peter's Church. One reading at the vespers told the account of Mary Magdalene, one of Christ's followers, who visits his tomb to anoint him three days after his death. The New Testament story describes Mary's arrival at the tomb only to find that Christ's body is no longer there. In fear, she asks a gardener if he has taken the body. The gardener replies by speaking Mary's name, and she recognizes him as the risen Christ. The lyrics reflect my own meditation on Mary's emotional landscape during this tumultuous day, from the moment she wakes in the morning to her epiphany at the empty tomb.

Notes to performers: The section from D to E slowly builds (the text here is a list of thoughts running through Mary's brain). At letter E, Mary realizes that it is Christ who is speaking to her- this section builds to the vamp at m. 96, where all of heaven bursts open.

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From This Place

Deanna Witkowski

2

♩ = 54

bs/dr tacet til m. 19

Piano

5 **A** A^b A^b(#11) A^b- F- E^Δ7(#11)

Ear - ly I wake in the dark,

Pno.

11 D^bΔ7 C7(#9) D-7

shell-shocked dream - ing a - wake

Pno.

Ped.

Evening Mass: Kyrie, Gloria, Sanctus, Agnus Dei

Music by Deanna Witkowski

Kyrie: lead sheet; piano score; bulletin insert

Gloria: lead sheet; choral score; piano score

Sanctus: lead sheet; piano score; bulletin insert

Agnus Dei: lead sheet; choral score; piano score; bulletin insert

Note on the Sanctus:

The Kyrie and Sanctus were originally written for an evening service at All Angels' Church in Manhattan. I vividly recall how enthusiastically the congregation sang the Sanctus. There is a vibrancy and joyfulness that I have experienced leading this setting with many different congregations over the years. I trust that you will have a similar experience as you lift your voices with angels and archangels and join them in song.

In concert settings, I often add an additional verse for the Sanctus (i.e., making the written first ending a first and second ending) for improvisation. On both my 2009 recording, *From This Place*, and my 2003 recording, *Wide Open Window*, my quartet included a tenor saxophone solo after the first verse.

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Evening Mass: Kyrie

Deanna Witkowski

1st x: soloist

2nd x: congregation

Lord, have mer - cy;__ Lord, have mer - cy;__

Lord, have__ mer - cy__ on me.

Soloist: Christ, have mercy; Christ, have mercy on me; Christ, have mercy on me.

Congregation: repeat refrain twice.

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Evening Mass: Gloria

Deanna Witkowski

$\text{♩} = 58$ $D^{b6/9}$ A^{b-7} $G7(\#9)$ $G^{b\Delta 7}$ $B7(\#11)$

A All sing melody until B

5 $D^{b6/9}$ A^{b-7} $G7(\#9)$ $G^{b\Delta 7}$ $B7(\#11)$

Glo-ry to God in the high - est, and

9 E^{b-7} D^b/F G^b $C-7(b5)$ $F7+$

peace to his peo - ple on - earth. Lord God,

13 B^{b-7} A^{b-7} D^{b7} $G^{b\Delta 7}$ $B7^{sus}$

— heav - en - ly king, — al -

17 E^{A7} $A7^{sus}$ A^{b7sus} A^{b7}

might - y God and Fa - ther, we

21 $G-7(b5)$ $C7+$ $F-7$ $C-7(b5)$ $F7(\#9)$ B^{b-7} A/A A^b $G-7(b5)$

wor ship you, — we give you thanks, —

25 E^{b-7} D^b/F $G^{b-}(\Delta 7)$ $A^{b7sus}(b9)$

we praise you for your glo - ry.

29 $D^{b6/9}$ A^{b-7} $G7(\#9)$ $G^{b\Delta 7}$ $B7(\#11)$

33 $D^{\flat 6/9}$ $A^{\flat-7}$ $G^7(\#9)$ $G^{\flat\Delta 7}$ $B^7(\#11)$

soprano
Lord Je - sus Christ, on - ly

alto
Lord Je - sus Christ, on - ly

tenor
8
Lord Je - sus Christ, _____

bass
Lord Je - sus Christ, _____

37 $E^{\flat-7}$ D^{\flat}/F $G^{\flat 6}$ $C-7(b5)$ F^7+

Son of the Fa - ther, Lord God,

Son of the Fa - ther, Lord God,

Son of Fa - ther, Lord God,

Son of Fa - ther, Lord God,

41 $B^{\flat-7}$ $A^{\flat-7}$ $D^{\flat 7}$ $G^{\flat\Delta 7}$ B^7sus

Lamb of God, you take a -

Lamb of God, you take a -

Lamb of God, you take a -

Lamb of God, you take

Piano part
(w/lead vox line)

Evening Mass: Gloria

Deanna Witkowski

♩ = 58 $D^{b6/9}$ A^{b-7} $G7(\#9)$ $G^{b\Delta7}$ $B7(\#11)$

Piano

A

5 $D^{b6/9}$ A^{b-7} $G7(\#9)$ $G^{b\Delta7}$ $B7(\#11)$

Glo-ry to God in the high est, and

Pno.

9 E^{b-7} D^{b}/F G^{b} $C-7(b5)$ $F7+$

peace to his peo - ple on earth. Lord God,

Pno.

13 B^{b-7} A^{b-7} D^{b7} $G^{b\Delta7}$ $B7^{sus}$

heav - en - ly king, al -

Pno.

Never Before

Music and lyrics by Deanna Witkowski

Vocal score (with piano reduction)

In the traditional service of lessons and carols, each passage of scripture is followed by a musical response. This three-part women's *a cappella* piece was composed for just such a service at All Angels' Church in 1998, as a response to the story in which an angel announces to Mary that she will bear the Christ child.

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Never Before

Deanna Witkowski

$\text{♩} = 63$

The an-gel said the Lord _____ is with me: _____ The
an-gel said the Lord _____ is with _____ me: _____
an-gel said the Lord _____ is with _____ me: _____

Piano (rehearsal only)

Detailed description: This system contains the first three staves of the musical score. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: 'The an-gel said the Lord _____ is with me: _____ The an-gel said the Lord _____ is with _____ me: _____ an-gel said the Lord _____ is with _____ me: _____'. The piano accompaniment is on the bottom staff, marked '(rehearsal only)', and consists of chords and arpeggiated patterns.

5 **A**
Lord is with_ me_ in a way he's nev-er been be- fore._ His
Lord is with_ me_ way nev-er been be fore._
A Lord is with_ me_ way nev-er been be fore._

Pno.

Detailed description: This system contains the fourth and fifth staves of the musical score. It begins with a rehearsal mark '5' and a box containing the letter 'A'. The lyrics are: 'Lord is with_ me_ in a way he's nev-er been be- fore._ His Lord is with_ me_ way nev-er been be fore._ A Lord is with_ me_ way nev-er been be fore._'. The piano accompaniment is on the bottom staff, marked 'Pno.', and continues with chords and arpeggiated patterns.

11
Spir - it is_ my lov - er, his Son shall fill_ my womb with
Spir - it is_ my lov - er, Son shall fill_ my womb
Spir - it is_ my lov - er, Son shall fill_ my womb

Pno.

Detailed description: This system contains the sixth, seventh, and eighth staves of the musical score. It begins with a rehearsal mark '11'. The lyrics are: 'Spir - it is_ my lov - er, his Son shall fill_ my womb with Spir - it is_ my lov - er, Son shall fill_ my womb Spir - it is_ my lov - er, Son shall fill_ my womb'. The piano accompaniment is on the bottom staff, marked 'Pno.', and continues with chords and arpeggiated patterns.

Song of Simeon ***(Nunc Dimittis)***

Originally commissioned by Bill Carter for the jazz hymnal,
Swing a New Song to the Lord

Music by Deanna Witkowski

Lead sheet; piano score; bulletin insert

Song of Simeon (*Nunc Dimittis*) is a New Testament canticle from the second chapter of Luke. Simeon was a devout follower of God who had been promised that he would not die until he saw the Messiah. When he sees the Christ child in the temple, Simeon recognizes him as the promised one, takes him in his arms, and utters these words of praise.

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Song of Simeon (*Nunc Dimittis*)

Deanna Witkowski

$\text{♩} = 52$

straight eighths;
bass/drums enter at A

Piano

Measures 1-5 of the piano introduction. The music is in 3/4 time with a key signature of one sharp (F#). The right hand plays a simple melody of eighth notes, while the left hand provides harmonic support with chords. Above the staff, the following chords are indicated: F Δ 7(#11), C Δ 7, D-7, and A-7.

Measures 6-10 of the piano introduction. The right hand features a more complex melodic line with some grace notes and slurs. The left hand continues with harmonic accompaniment. Above the staff, the following chords are indicated: B \flat Δ 7, E \flat Δ 7, D7(sus), and D/F#.

A Refrain (congregation); bs/dr enter

Vocal

14 G 6 D/F# C Δ 7 C/D E-7 B-7 F Δ 7

Guide us wak-ing, o Lord, _____ and guard us sleep-ing _____ that a -

Piano

Measures 14-21 of the vocal and piano accompaniment. The vocal line is in a simple, rhythmic pattern. The piano accompaniment provides harmonic support. Above the vocal staff, the following chords are indicated: G 6 , D/F#, C Δ 7, C/D, E-7, B-7, and F Δ 7.

22 C Δ 7 E-7

wake we may watch with Christ, _____ and a -

Ped.

Measures 22-25 of the vocal and piano accompaniment. The vocal line continues with the same rhythmic pattern. The piano accompaniment provides harmonic support. Above the vocal staff, the following chords are indicated: C Δ 7 and E-7. A Pedal point (Ped.) is marked at the end of the section.