

When Miriam's daughters rise and sing

Full SATB harmonization arr. John Barnard

CHERRY HINTON

Words by Janet Wootton, music by John Barnard

1. When Mir-iam's daugh - ters rise and sing and Da-vid lifts his voice in

The first system of music is in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

4
praise, when sons of A - saph weave new words and Ma-ry chal-len-ges our

The second system continues the melody and accompaniment. The vocal line has a measure rest at the beginning. The piano accompaniment maintains its rhythmic pattern.

8
ways, 2. cre - a - tor God, we trace your love through thir - ty cen - tu - ries of

The third system continues the piece. The vocal line has a measure rest at the beginning. The piano accompaniment continues with its characteristic eighth-note bass line.

12
song, and dare to add our wit-ness for the age to which we now be - long.

The fourth system concludes the piece. The vocal line has a measure rest at the beginning. The piano accompaniment ends with a final chord and a fermata over the final note.

This example accompanies the article 'Making the most of your choir' published in *Sunday by Sunday* Issue 56, March 2011. The complete hymn may be downloaded from www.rscm.com/musicsunday

'When Miriam's daughters rise and sing'

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