

# FIRST SONGS

## for the Emerging Tenor-Bass Choir

1. Come Sail away with Me 2. A Future Shared  
3. Gloucester Moors

Unison / Optional Two-Part Unchanged  
Voices with Piano

Mark Patterson

**BriLee Music**  
**Part-by-Part**



Free MP3 rehearsal and accompaniments  
Go to: [www.BriLeeMusic.com](http://www.BriLeeMusic.com)

Ranges:



Language: English

Use: General/Festival

Time: Approx. 1:50 1:59 :50

\*Difficulty: Moderate

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*the Voice of Choral Music*

## Note from the Composer

These pieces are designed for the beginning tenor-bass choir with ranges that provide some common ground between late treble voices and newly emerging tenor/bass voices. Within the three pieces there are opportunities for sturdy, rhythmic singing and beautiful legato lines.

### **Come Sail Away With Me**

Enjoy this gently syncopated song of the open sea. It's all about the freedom of heading out for adventure and going wherever the wind takes you. Be confident in the rhythms so that you can sing it effortlessly with a beautiful, supported tone.

### **A Future Shared**

This text from American poet Abbie Farwell Brown reminds us that no matter where we start in life, we all have a shared heritage and a shared future. Just think about what that might include. How might that be different if you had been born in an earlier era of history or in a different place?

### **Gloucester Moors**

The biggest challenge of this piece is learning to say the word Gloucester. GLAH-stir. So many letters in that name to just be pronounced in two easy syllables, but there you have it! Imagine you are part of a group of fisherman describing a place you love. Articulate well and have fun being the storyteller in this piece.

## About the Composer

Dr. Mark Patterson is a nationally acclaimed composer, conductor and teacher. He is the Director of Music at Salisbury Presbyterian Church in Midlothian, Virginia, where he leads a comprehensive music program for adults, youth and children. Mark received his PhD in Fine Arts-Music Education with an emphasis in Choral Conducting from Texas Tech University and Master of Music and Bachelor of Arts degrees from the University of Texas at Austin.

Dr. Patterson is frequently invited to conduct honor choirs and choral festivals across the United States and is often asked to lead workshops for choral directors. Dr. Patterson's compositions comprise a rich variety of styles for the sanctuary and the concert hall. Currently he has over 250 choral works in print as well as a solo piano collection, various musicals and choral compilations, and several volumes of vocal solos. Mark has been a consistent winner of the ASCAP Award in Composition for over ten years.

# First Songs for the Emerging Tenor-Bass Choir 3

for Unison/Opt. Two-Part Voices with Piano

## I. Come Sail away with Me\*

Words and Music by  
**MARK PATTERSON**

Moderately flowing ♩ = 116

Piano

*mp*

The piano introduction consists of three measures in A major (three sharps) and common time. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

4

*mf*

Come sail. come sail a - way with me.

Measures 4-7 of the song. The vocal line begins at measure 4 with the lyrics 'Come sail. come sail a - way with me.' The piano accompaniment continues with a similar eighth-note pattern, featuring triplets in measures 6 and 7.

8

Come sail out on the op - en sea.

Measures 8-11 of the song. The vocal line continues with the lyrics 'Come sail out on the op - en sea.' The piano accompaniment maintains the eighth-note accompaniment with triplets in measures 10 and 11.

12

Read - y to go when the wind blows;

Measures 12-15 of the song. The vocal line continues with the lyrics 'Read - y to go when the wind blows;'. The piano accompaniment continues with the eighth-note accompaniment and triplets in measures 14 and 15.

\* Adapted from *Two Unison Songs for Male Chorus* (BL472) and *Heroes and Vagabonds* (BLB001).

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15

set for ad - ven - ture we'll be. — Come sail —

This system contains measures 15, 16, and 17. The melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'set for ad - ven - ture we'll be. — Come sail —'. The piano accompaniment is in treble and bass clefs with the same key signature. A large red watermark 'For Unlawful to Copy or Print' is visible across the page.

18

come sail a - way with me.

This system contains measures 18, 19, and 20. The melody continues in treble clef. The lyrics are 'come sail a - way with me.'. The piano accompaniment continues in treble and bass clefs. A large red watermark 'For Unlawful to Copy or Print' is visible across the page.

21

Don't know how long — the jour - ney will be — or when we will reach — the

This system contains measures 21, 22, and 23. The melody continues in treble clef. The lyrics are 'Don't know how long — the jour - ney will be — or when we will reach — the'. The piano accompaniment continues in treble and bass clefs. A large red watermark 'For Unlawful to Copy or Print' is visible across the page.

24

shore, but I know the sound of the wind and the sea, and

This system contains measures 24, 25, and 26. The melody continues in treble clef. The lyrics are 'shore, but I know the sound of the wind and the sea, and'. The piano accompaniment continues in treble and bass clefs. A large red watermark 'For Unlawful to Copy or Print' is visible across the page.

27

*cresc.*

8 I have heard them call once more.

*cresc.*

This system contains measures 27, 28, and 29. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "I have heard them call once more." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a crescendo marked "cresc." and includes arpeggiated chords and moving lines in both hands.

30

8 Come sail, come sail a -

*f*

This system contains measures 30, 31, and 32. The vocal line continues with the lyrics "Come sail, come sail a -". A forte dynamic marking "*f*" is present. The piano accompaniment continues with arpeggiated figures and chords. A triplet of eighth notes is marked with a "3" in the vocal line at the end of measure 32.

33

8 way with me. Come sail

This system contains measures 33, 34, and 35. The vocal line continues with the lyrics "way with me. Come sail". The piano accompaniment maintains the arpeggiated texture. A triplet of eighth notes is marked with a "3" in the vocal line at the end of measure 35.

36

8 out on the op - en sea.

This system contains measures 36, 37, and 38. The vocal line continues with the lyrics "out on the op - en sea." The piano accompaniment continues with arpeggiated figures and chords. A triplet of eighth notes is marked with a "3" in the vocal line at the beginning of measure 36.

39

Read-y to go — when the wind — blows, set for ad-ven - ture we'll be; —

42

Come sail, — come sail a - way with

45

me. Come sail, — come sail a -

48

*poco rit.*

way with me.



17 *f* *rall.* *mf* *a tempo*

sun, the pre-sent, now, what e'er my birth, I

21

share with ev-ry-one.

25 *mp*

And mine the fu-ture to be-queath un-to the gen-er-

29

a-tions new, I shape it now with ev-'ry breath, with all I say and



33

*mf*

do. The beau-ty of the liv-ing earth, the pow-er of the gol-den

*mf*

37

*f* *rall.* *mf* *a tempo*

sun, the fu-ture now, — what e'er my birth, I

*f* *mf*

41

share — with ev - 'ry - one. I

44

*rit.*

share, — I share — with ev - 'ry - one.

*mp*

III. Gloucester\* Moors\*\*

Words by  
**WILLIAM VAUGHN MOODY** (1869–1910)  
alt. MP

Music by  
**MARK PATTERSON**

Merrily ♩ = 96

Piano

*f*

4

*f*

A mile be - hind is Glou - ce - ster town where the

7

fish - ing fleets put in, a mile a - head the

10

*mp*

land dips down and the woods and farms\_ be - gin. Here,

*mp*

\* Pronounced GLAH-stihr.  
\*\* Adapted from *Heroes and Vagabonds* (BLB001).

13

where the moors stretch free in the high blue aft - er -

16

noon, are the march - ing sun and talk - ing sea and the

*cresc.*

19

rac - ing winds that wheel and flee on the fly - ing heels - of

*f*

22

June. Here where the moors stretch free in the

*mp*

*cresc.*

high blue aft - er - noon, the rac - ing winds

*cresc.*

wheel and flee on the fly - ing heels \_ of June. The

*f*

rac - ing winds wheel and flee on the

*f*

fly - ing heels \_ of June.

*ff*