

When I was writing TWO CHURCHES, I imagined that I was walking down a country road on a Sunday morning. I came to a crossroad where there was a lively, rollicking church on one corner, and a not so lively, decorous church on the other. I stopped to listen. I could hear through the open church windows both choirs praising God, each in separate ways. Then, I imagined what it would sound like to have them join together rejoicing over the oneness of God. This piece, I think, would be fun for a madrigal group and a swing choir to perform together on a joint program.

DAVE BRUBECK

Advest |

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TWO CHURCHES

for Mixed Voices, S.A.T.B., with piano (opt. guitar, bass*, rhythm)

Music and Lyrics by
DAVE BRUBECK

Strict style (♩ = 70)

Piano

5 Soprano

Bach and Han-del are so nice to sing, Coun-ter-point and mel-o-dy so
 We are hap-py sing-ing just our way. Thus we will con-tin-ue sing-ing

Alto

Bach and Han-del are so nice to sing, Coun-ter-point and mel-o-dy so
 We are hap-py sing-ing just our way. Thus we will con-tin-ue sing-ing

8 Tenor

Bach and Han-del are so nice to sing,
 We are hap-py just our way.

Bass

Coun-ter-point and mel-o-dy so
 Thus we will con-tin-ue sing-ing

Guitar Eb9 Ab6 Bb Eb D G

*Electric or acoustic, play piano lower voice.

8

nice - ly swing. Ev - 'ry phrase is per - fect in its way.
 we won't stray. Ev - 'ry ac - cent in its prop - er place.

nice - ly swing. Ev - 'ry phrase is per - fect in its way.
 we won't stray. Ev - 'ry ac - cent in its prop - er place.

Ev - 'ry phrase is per - fect in its way. is per - fect in its way.
 Ev - 'ry ac - cent in its prop - er place. prop - er place.

nice - ly swing
 we won't stray

C7 Fm7 Ddim G7 Cm7

11

Fig - ured bass and os - ti - na - to sing each line with - out vi - bra - to.
 Ev - 'ry nu - ance each dy - nam - ic ex - e - cut - ed with - out pan - ic.

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Fig - ured bass and os - ti - na - to sing each line with - out vi - bra - to.
 Ev - 'ry nu - ance, each dy - nam - ic ex - e - cut - ed with - out pan - ic.

Abmaj7 Gm7 Fm7 Bb7

13

They have in-flu-enced our style for years. Sec-u-lar and sa-cred mu-sic
 They have un-der-gone the test of time. Hym-no-dy and pros-o-dy and

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 They have un-der-gone the test of time. Hym-no-dy and pros-o-dy and

They have in-flu-enced our style for years. _____
 They have un-der-gone the test of time. _____

Sec-u-lar and sa-cred mu-sic
 Hym-no-dy and pros-o-dy and

Eb9 Ab6 Bb Eb D G

16

have no peers. But we won-der if tra-di-tion is-n't built on the con-di-tion
 per-fect rhyme. Don't ex-pect us to e-rase the years and all the prop-er taste of

have no peers. But we won-der if tra-di-tion is-n't built on the con-di-tion
 per-fect rhyme. Don't ex-pect us to e-rase the years and all the prop-er taste of

But we won-der if tra-di-tion is-n't built on the con-di-tion
 Don't ex-pect us to e-rase the years and all the prop-er taste of

have no peers. _____ But we won-der is-n't built on the con-di-tion
 per-fect rhyme. _____ Don't ex-pect us years and all the prop-er taste of

C7 Fm7 Ddim7 G7 C7 F7

19

Swing Gospel sound

that it must re - flect sub - mis - sion to. What we're call - ing
 gen - er - a - tions sing - ing so sub - lime. Lis - ten to our

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 gen - er - a - tions sing - ing so sub - lime. Lis - ten to our

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 gen - er - a - tions sing - ing so sub - lime. Lis - ten to our

Bb7 Eb7 Ab G7

21

soul or rock and roll or get - tin' down that gos - pel
div.

soul, soul or rock and roll, roll or get - tin' down, down that gos - pel

soul, soul or rock and roll, roll or get - tin' down, down that gos - pel

soul, soul or rock and roll, roll or get - tin' down, down that gos - pel

C7 Cdim Bb7

24

sound what we call the blues or jazz and swing the churches

unis. *div.*

sound what we call the blues, blues_ or jazz and swing, swing_ the churches

8 sound what we call the blues, blues_ or jazz and swing, swing_ the churches

sound what we call the blues, blues_ or jazz and swing, swing_ the churches

C G F Em Dm C7 Cdim

27

sing in south-ern towns. Yeah yeah

div.

sing, sing_ in south-ern towns. Yeah yeah

8 sing, sing_ in south-ern towns. When they start to mov - in' and the

sing, sing_ in south-ern towns. When they start to mov - in' and the

Fm C7 C Bb Am Gm F F#dim

30

yeah yeah yeah yeah yeah

yeah yeah yeah yeah yeah

church is groov - in' you can feel the joy of a south - ern

church is groov - in' you can feel the joy of a south - ern

C Ab A Dm7 G9

32

town. Yeah yeah

town. Yeah yeah

town, a south - ern town. Sun - day is the day for meet - in'.

town a south - ern town. Sun - day is the day for meet - in'.

C7 F F#dim

34

yeah yeah yeah good a - bound.

yeah yeah yeah good a - bound.

All your friends can share the greet - ing, good — times — sure — a - bound.

All your friends can share the greet - ing, good — times — sure — a - bound.

C Ab A Dm G7 C7 Bb7

8va bassa-

37 Poco meno mosso (♩ = c. 120)
opt. a cappella

Learn your psalms and sing by heart. Sing - ing is per - fect art.

Learn your psalms and sing by heart. Sing - ing is — per - fect art. —

Learn your psalms and sing by heart. Sing - ing is — per - fect art. —

Learn your psalms and sing by heart. — Sing - ing is — per - fect art. —

Eb Ab Bb Eb D7 G7 C Fm

Guitar strum half notes (classical style)

41

Scho - la can - to - rum. Strict at - ten - tion

Scho - la can - to - rum. Strict at - ten - tion

Scho - la can - to - rum. Strict at - ten - tion

Scho - la can - to - rum. Strict at - ten - tion

Ddim G7 Cm Cm/Bb *opt. col. chorus or res.*

44

to de - co - rum. In - stru - ments are not al - lowed.

to de - co - rum. In - stru - ments are not al - lowed.

to de - co - rum. In - stru - ments are not al - lowed.

to de - co - rum. In - stru - ments are not al - lowed.

Eb Ab Bb Eb

47

They are much, much too loud. Praise the Fa - ther

They are much, — much — too — loud. ——— Praise the Fa - ther —

They — are — much, ——— much — too — loud. ——— Praise the Fa - ther —

They — are — much, ——— much — too — loud. ——— Praise the Fa - ther —

opt. col chorus or rest. Dm Cm Fdim G7

50

and the Son, Praise the Lord, God is One. *rit.* *div.*

and the Son, Praise the Lord, God is One. *rit.*

and the Son, Praise the Lord, God is One. *rit.*

and the Son, Praise the Lord, God is One. *rit.*

and the Son, Praise the Lord, God is One. *rit.*

Ebmaj7 Fm6 Eb6 / Fm Eb6 Ab6 / Gm F#dim G7

A tempo less strict, with feeling
a cappella

53

p
Learn your psalms and sing by heart. Sing - ing is

p
Learn your psalms and sing by heart. Sing - ing is

p
8 Learn your psalms and sing by heart. Sing - ing is

p
Learn your psalms and sing by heart. Sing - ing is

Solo or swing choir—basses and tenors or four solo voices

ff
Deep Riv - er, my home is o - ver

ff

Piano, guitar, bass and drums tacet to m. 65.

56

per - fect art. Scho - la can - to - rum.

per - fect art. Scho - la can - to - rum.

per - fect art. Scho - la can - to - rum.

per - fect art. Scho - la can - to - rum.

Solo alto or swing choir, S & A

Jor - dan. Go tell it on the moun - tain

59

Strict at - ten - tion to de - co - rum. In - stru - ments are

Strict at - ten - tion to de - co - rum. In - stru - ments are

8 Strict at - ten - tion to de - co - rum. In - stru - ments are

Strict at - ten - tion to de - co - rum. In - stru - ments are

Tenor
o - ver the hills and ev - 'ry where. No - bod - y

Bass

62

not al - lowed. They are much, much too loud.

not al - lowed. They are much, much too loud.

8 not al - lowed. They are much, much too loud.

not al - lowed. They are much, much too loud.

opt. div.

knows the trou - ble I've seen.

65

div.

Praise the Fa - ther and the Son, Praise the Lord, God is One.

Praise the Fa - ther and the Son, Praise the Lord, God is One.

Praise the Fa - ther and the Son, Praise the Lord, God is One.

Praise the Fa - ther and the Son, Praise the Lord, God is One.

S & A

We shall o - ver - come. We shall o - ver - come.

T & B

69

Combined choirs:

div. *unis.*

We shall o - ver - come When you know our Lord God He is One in the eyes of

div. *unis.*

We shall o - ver - come When you know our Lord God He is One in the eyes of

We shall o - ver - come When you know our Lord God He is One in the eyes of

We shall o - ver - come When you know our Lord God He is One in the eyes of

C F C G ped. G7 C Em F G G ped. G7

73

1. optional: repeat one or more times.

God we all are one — Ev-'ry one on earth will o-ver - come. — Don't you know that

God we all are one — Ev-'ry one on earth will o-ver - come. — Don't you know that

God we all are one — Ev-'ry one on earth will o-ver - come. — Don't you know that

God we all are one — Ev-'ry one on earth will o-ver - come. — Don't you know that

div.

div.

C F C G ped. G7 C Em F G 1. optional: repeat one or more times. G F Em G7 G ped.

77

2.

— Blow that horn — Play that drum — God is One — God is One!

Blow that horn — Play that drum — God is One — God is One!

Blow that horn — Play that drum — God is One — God is One!

Blow that horn — Play that drum — God is One — God is One!

2. G Dm Em F G ped. C Dm Em G Bdim C Dm G ped. Dm G7 C



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