

NO TIME

for Four-Part Treble Voices with Piano Accompaniment

Traditional Camp Meeting Songs
Arranged by
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Molto rubato $\text{♩} = 72$ *ritard.*

Piano *mf*

a tempo (senza rubato) *p*

SI *p*
Oo

SII *mp*
Home*

AI *p*

AII *p*
Oo

a tempo (senza rubato) *mp*

9 *mp*

Rise, oh fa - thers rise, let's go meet 'em in the skies, - we will hear the an - gels sing - ing in that

p
Home*

9 *mp*

* close to "m" immediately, stagger breathing.

** lower notes optional.

morn - ing. — Oh I real - ly do be - lieve — that just be -

(home)

fore the end of time, - we will hear the an - gels sing - ing in that morn - ing.

17 *mp*
Rise, oh moth - ers rise, let's go meet 'em in the skies, we will hear the an - gels sing - ing in that

Home*
mf

17 *mp*
Rise, oh moth - ers rise, let's go meet 'em in the skies, - we will hear the an - gels sing - ing in that

Home*

* close to "m" as before.

morn - ing. — Oh I real - ly do be - lieve — that just be -
(home) —
morn - ing. — Oh I real - ly do be - lieve — that just be -
(home) —

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines are in 4/4 time and feature a melody with lyrics: "morn - ing. — Oh I real - ly do be - lieve — that just be - (home) —". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line.

fore the end of time, we will hear the an - gels sing - ing in that morn - ing.
fore the end of time, — we will hear the an - gels sing - ing in that morn - ing.

The second system of the musical score also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines are in 4/4 time and feature a melody with lyrics: "fore the end of time, we will hear the an - gels sing - ing in that morn - ing." and "fore the end of time, — we will hear the an - gels sing - ing in that morn - ing." The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line.

p

SI + SII *unis.* *building quiet intensity*

No time to tar-ry here, - no time to wait for you, - no time to tar-ry here, for I'm

p *building quiet intensity*

mp

on my jour-ney home. No time to tar-ry here, - no time to wait for you, -

AI + AII *unis.* *mp*

No time to tar-ry here, - no time to wait for you, -

mp

mf

no time to tar-ry here, for I'm on my jour-ney home.

mf

no time to tar-ry here, for I'm on my jour-ney home.

mf

mf

mf

37

AI + AII *mf*

Broth-ers, oh fare ye well, broth-ers, oh fare ye well, broth-ers,

f *mf*

SI + SII *mf*

Sis-ters, oh fare ye well, sis-ters,

oh fare ye well, for I'm on my jour-ney home. Sis-ters, oh fare ye well, sis-ters.

mf

f *mf*

oh fare ye well, sis-ters, oh fare ye well, for I'm on my jour-ney,— jour-ney

oh fare ye well, sis-ters, oh fare ye well, for I'm on my jour-ney—

f

45

home, jour-ney home, on my jour-ney home.

home, jour-ney home, on my jour-ney home.

mf Rise, oh fa-thers rise, we will hear the an-gels sing-ing in that

mf home. Rise, oh fa-thers rise, we will hear the an-gels sing-ing in that

45

— Jour-ney home, jour-ney home, oh fa-thers,

— Jour-ney home, jour-ney home, oh fa-thers,

morn-ing. Rise, oh fa-thers rise, we will

morn-ing. Rise, oh fa-thers rise,

53

mf hear them sing-ing,— on my jour-ney home. *mf*

mf hear them sing in that morn - ing. *f* No time to tar-ry here,—

hear the an-gels sing in that morn - ing. *mf* No time, _____

mf hear them sing in that morn - ing. *mf* No time, _____

53

cresc. *f*

No time, _____ for I'm on my jour-ney— home.

no time to wait for you,— no time to tar-ry here, for I'm on my jour-ney home.

no time, no time, _____ for I'm on my jour-ney— home.

no time, no time, _____ for I'm on my jour-ney— home.

No time, no time, no time,
 No time to tar-ry here,— no time to wait for you,— no time to tar-ry here, for I'm
 No time, no time, no time
 No time, no time, no time

The piano accompaniment includes two triplet markings over the right and left hand parts.

61 *mf*

On my jour - ney home Lord, Oh—
 on my jour-ney,— On my jour - ney— home Lord,
 No time to tar-ry here,— no time to wait for you,—
 on my jour-ney home, jour - ney home Lord,

The piano accompaniment includes a triplet marking and a dynamic marking of *mf*.

no time... Rise, oh fa-thers rise, On my jour - ney

Oh Rise, oh fa-thers On my jour - ney

no time to tar-ry here, No time to tar-ry here,

no time... On my jour - ney home, jour - ney

cresc. *ff*

home Lord, Oh no time. For I'm

home Lord, Oh no time.

no time to wait for you, no time to tar-ry here,

home Lord, Oh no time.

mf on my jour-ney 71 p Oo

mf on my jour-ney mp home.*

mf on my jour-ney p Oo

mf on my jour-ney p Oo

piano accompaniment

piano

71

Detailed description: This block contains the musical score for measures 70 and 71. It features four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time and B-flat major. The first vocal part starts with a mezzo-forte (mf) dynamic and ends with a piano (p) dynamic. The second vocal part starts with mf and ends with mezzo-piano (mp). The third and fourth vocal parts start with mf and end with p. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 71 is marked with a box containing the number 71. The piano part in measure 71 is marked with a piano (p) dynamic.

mp Oh I

Detailed description: This block contains the musical score for measures 72, 73, and 74. It features four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time and B-flat major. The first vocal part has a mezzo-piano (mp) dynamic and the lyrics "Oh I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piano part in measure 72 is marked with a mezzo-piano (mp) dynamic.

* close to "m" as at the beginning.

p
mm
 real - ly do be - lieve — that just be - fore the end of time —
mp
 we will
p
mm
p
mm

pp
pp
**mm*
ppp
 fade away
pp
**mm*
ppp
 fade away
mm
ppp
 fade away
 hear the an - gels sing - ing in that morn - ing.
ppp
 fade away

* A few voices, softly!