

"Walls Come Tumblin' Down"

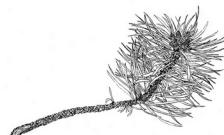
by Tracy Spring

Arranged for
Mixed Choir (SATB) and Soloist(s)

by

Tim Fitzpatrick and Tracy Spring

Piano Arrangement by
Karen Fitzgerald



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Bellingham, WA

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"Walls Come Tumblin' Down" is part of the "Songs of Hope and Humanity Project", choral arrangements of songs written by Tracy or her late partner, TR Ritchie (TRRitchie.com). Pieces are arranged for SATB, Women's Choir, Men's Choir, and beginning range choirs. All carry a positive message about the power of human beings working together to create harmony, and are available for performances with philanthropic organizations, community choirs and church services.

For information about duplicating and performing this piece
as well as updates on projects, please visit

TracySpring.com.

Walls Come Tumblin' Down

Words and music by Tracy Spring
Choral arr. by Tim Fitzpatrick & Tracy Spring
Piano Arrangement by Karen Fitzgerald

$\bullet = 120$ energetic, lively **f**

Soprano: We sing to the heavens above, and dance our joy

Alto: We sing to the heavens above, and dance our joy

Tenor: We sing to the heavens above, and dance our joy

Bass: We sing to the heavens above, and dance our joy

Piano: **f**

6 **decrecendo**

S: — on the ground. Play in the key of love, 'til the walls come tumblin

A: — on the ground. Play in the key of love, 'til the walls come tumblin

T: — on the ground. Play in the key of love, 'til the walls come tumbl in

B: — on the ground. Play in the key of love, 'til the walls come tumbl in

Piano: **decrecendo**

Soloist: high tenor or low alto

mf

11

Soloist: high tenor or low alto

mf

1. We come to - ge - ther in this place,
2. all our com - mon life and breath, for
3. list - en with your o - pen heart for

mp

S down. 1. (tacet)
2. Oo, oo, oo, oo.
3. Oo, oo, oo, oo.

A down. 1. (tacet)
2. Oo, oo, oo, oo.
3. Oo, oo, oo, oo.

T down. 1. (tacet)
2. Oo, oo, oo, oo.
3. Oo, oo, oo, oo.

B down. 1. (tacet)
2. Oo, oo, oo, oo.
3. Oo, oo, oo, oo.

mp

Piano: 11

mp

16

— on ho - ly ground. Where move - ment is a state of grace, mu - sic all a - round.
world com - mun - i - ty. For cou - rage in the face of death end - ing ty - ran - ny.
all we can be. And cel - e - brate this work of art in great di - ver - si - ty.

S Ah, ah, ah. Oo, oo, oo, oo. Ah, ah, ah.

A Ah, ah, ah. Oo, oo, oo, oo. Ah, ah, ah.

T Ah, ah, ah. Oo, oo, oo, oo. Ah, ah, ah.

B Ah, ah, ah. Oo, oo, oo, oo. Ah, ah, ah.

mp

21

S

We sing to the hea - vens a - bove, and dance our joy
When we sing to the hea - vens a - bove, and dance our joy

A

We sing to the hea - vens a - bove, and dance our joy
When we sing to the hea - vens a - bove, and dance our joy

T

We sing to the hea - vens a - bove, and dance our joy
When we sing to the hea - vens a - bove, and dance our joy

B

We sing to the hea - vens a - bove, and dance our joy
When we sing to the hea - vens a - bove, and dance our joy

21

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has lyrics printed below it. The piano part is located at the bottom of the page. The music is in common time, with a key signature of one sharp (F#). Measure 21 begins with a forte dynamic (f). The vocal parts sing "We sing to the hea - vens a - bove, and dance our joy" followed by "When we sing to the hea - vens a - bove, and dance our joy". The piano part provides harmonic support with chords and bass notes.

26

Soprano (S) vocal line:

— on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground, play _____ in the key of love, 'til the walls come tum - bl - in down.

Decrescendo

Alto (A) vocal line:

— on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground, play _____ in the key of love, 'til the walls come tum - bl - in down.

Decrescendo

Tenor (T) vocal line:

— on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground, play _____ in the key of love, 'til the walls come tum - bl - in down.

Decrescendo

Bass (B) vocal line:

— on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground, play _____ in the key of love, 'til the walls come tum - bl - in down.

Decrescendo

26

Bass (B) vocal line (continued):

— on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground. Play _____ in the key of love, 'til the walls come tum - bl - in down.
 — on the ground, play _____ in the key of love, 'til the walls come tum - bl - in down.

31

mf

2. For walls come tum - bl - in down.

f

decrecendo

S walls come tum - bl - in down, down, down.

f

decrecendo

A walls come tum - bl - in down, down, down.

f

decrecendo

T walls come tum - bl - in down, down, down.

f

decrecendo

B walls come tum - bl - in down, down, down, down.

decrecendo

36

3. So walls come tum - bl - in'

f

S walls come tum - bl - in'

f

A walls come tum - bl - in'

f

T walls come tum - bl - in'

f

B walls come tum - bl - in'

decrecendo

41

S: down!

A: down, down, down, down.

T: down, down, tum - bl - in' down.

B: tum - bl - in' down, down, down.

Piano: eighth-note chords.

46

S: ah, ah, ah, ah, ah, ah, ah, ah!

A: ah, ah, ah, ah, ah, ah, ah, ah!

T: ah, ah, ah, ah, ah, ah, ah, ah!

B: ah, ah, ah, ah, ah, ah, ah, ah!

Piano: sustained notes and eighth-note chords.

6

6

51

Soprano (S): 4. The walls of fear— and ig - no - rance COME TUM - BL - IN' DOWN! The

Alto (A): 4. Fear _____ and ig - no - rance COME TUM - BL - IN' DOWN!

Tenor (T): 4. Fear _____ and ig - no - rance COME TUM - BL - IN' DOWN!

Bass (B): 4. Fear _____ and ig - no - rance COME TUM - BL - IN' DOWN!

Piano: 51

56

Soprano (S) lyrics: walls of hate and in - dif - fer - ence, ALL COME TUM - BL - LIN' DOWN! When we sing to the

Alto (A) lyrics: Hate and in - dif - fer - ence ALL COME - TUM - BL - LIN' DOWN! When we sing to the

Tenor (T) lyrics: Hate and in - dif - fer - ence ALL COME - TUM - BL - LIN' DOWN! When we sing to the

Bass (B) lyrics: Hate and in - dif - fer - ence ALL COME - TUM - BL - LIN' DOWN! When we sing to the

Bassoon (Bass) lyrics: (continues from previous page)

61

Soprano (S) vocal line:

heavens above and dance our joy on the ground, play in the

Alto (A) vocal line:

heavens above and dance our joy on the ground, play in the

Tenor (T) vocal line:

heavens above and dance our joy on the ground, play in the

Bass (B) vocal line:

heavens above and dance our joy on the ground, play in the

Piano accompaniment (bottom staff):

61

66

Soprano (S) vocal line:

key of love, walls come tum - bl - in' down! *gradually louder and more intense* **p**

Alto (A) vocal line:

key of love, walls come tum - bl - in' down! **p**

Tenor (T) vocal line:

key of love, walls come tum - bl - in' down! **p**

Bass (B) vocal line:

key of love, walls come tum - bl - in' down!

Piano accompaniment (bottom staff):

66

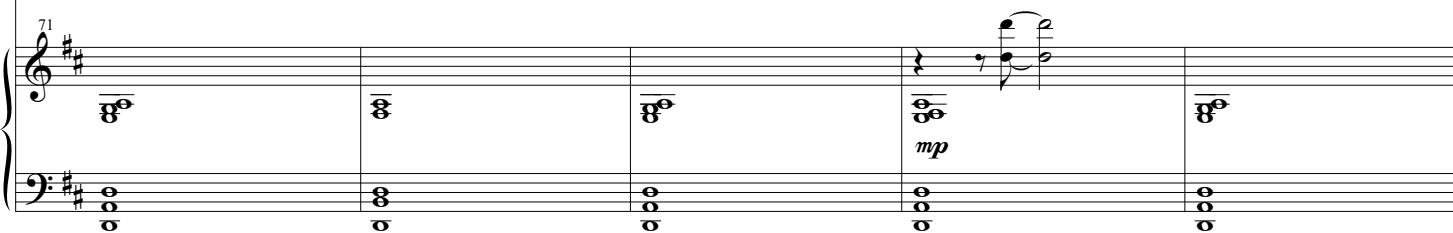
71

S — to the hea-vens a - bove. Sing! — to the hea-vens a - bove. Sing! — to the hea-vens a - bove.

A — Walls come tum-bl-in' down. Walls come tum-bl-in' down.

T 8 T I mp — Key — of —
T II or Bar. —

B — — — — —



76

S — Sing! — to the hea-vens a - bove. Sing! — to the hea-vens a - bove. Sing! —

A — Walls come tum-bl-in' down. Walls come tum-bl-in' down. Walls come tum-bl-in' down.

T 8 mf Love! — Key — of — Love! —

B — — — — — Dance your joy on the ground! — Dance your joy on the ground! —



81

Soprano (S) vocal line with lyrics: "— to the hea-vens a - bove." Dynamic: **f**. Bassoon (B) bass line.

Alto (A) vocal line with lyrics: "Walls come tum - blin' down." Dynamic: **f**.

Tenor (T) vocal line with lyrics: "Key _____ of _____ Love!" Dynamic: **f**.

Bass (B) vocal line with lyrics: "Dance your joy on the ground! _____ Dance your joy!" Dynamic: **f**.

Orchestra: Bassoon (B) entries marked **ff**, Bassoon (B) entries marked **f**, Bassoon (B) entries marked **ff**.

86

Soprano (S) vocal line with lyrics: "When we sing _____ to the hea - vens a - - - bove _____ and". Dynamic: **ff**.

Alto (A) vocal line with lyrics: "When we sing _____ to the hea - vens a - - - bove _____ and". Dynamic: **ff**.

Tenor (T) vocal line with lyrics: "When we sing _____ to the hea - vens a - - - bove _____ and". Dynamic: **ff**.

Bass (B) vocal line with lyrics: "When we sing _____ to the hea - vens a - - - bove _____ and". Dynamic: **ff**.

Orchestra: Bassoon (B) entries marked **ff**, Bassoon (B) entries marked **ff**.

91

Soprano (S): dance our joy on the ground, play in the key of love,

Alto (A): dance our joy on the ground, play in the key of love,

Tenor (T): dance our joy on the ground, play in the key of love,

Bass (B): dance our joy on the ground, play in the key of love,

Piano/Accompaniment: Harmonic progression (G major) with sustained notes and chords.

96

decrescendo

Soprano (S): walls come tum - bl - in' down!

Alto (A): walls come tum - bl - in' down!

Tenor (T): walls come tum - bl - in' down!

Bass (B): walls come tum - bl - in' down!

Piano/Accompaniment: Harmonic progression (G major) with sustained notes and dynamic markings: rit., mp.

About "Walls Come Tumblin' Down"...

"Walls Come Tumblin' Down" was written to commemorate the 25th year of the Northwest Folklife Festival. Northwest Folklife is an independent 501(c)(3) arts organization that celebrates the multigenerational arts, cultures and traditions of a global Pacific Northwest.

Since 1971, Northwest Folklife's work has centered on preserving cultural arts, bridging connections to heritage and identity, and cultivating the ever-evolving traditions of the Pacific Northwest. Today, Northwest Folklife has grown alongside the greater community by collaborating with local cultural organizations and culture bearers to ensure communities have agency and voice in the representation of their communities.

Northwest Folklife is best known for the annual Northwest Folklife Festival which began in 1972. I was fifteen years old and living in a less-than-diverse Seattle suburb. The first festival featured Chief Antelope and his Indian Dancers, the Skid Row Puppeteers, the King Island Eskima Dancers, Nodiska Folkdancers, a wide sampling of Northwest folk art traditions, folk singers and old time fiddlers, and "Participation Dancing."

For me, the Northwest Folklife Festival became an education, a revelation and source of inspiration of what human beings can do together in the spirit of music, art, dance, harmony and spontaneous, creative blends of all of these. It's a place where we can come together and share who we are and the traditions from which we come, with open ears and open hearts. And we come away feeling just a little more hopeful about the progression of our species.

In 1996, the 25th year of the Festival, NW songwriters were invited to express what Folklife meant to us, and this song tumbled out. In the spring of 2001, multi-talented Tim Fitzpatrick (then the music director of the Bellingham Unitarian Fellowship and now Director of Choral Activities at Western Washington University) helped shape my three-part folk arrangement into a full choral work. Karen FitzGerald's new piano accompaniment is a welcome addition!

About Karen FitzGerald, composer-pianist...

I am thrilled to collaborate on this project with composer-pianist Karen FitzGerald. Karen's solo piano compositions range from delicate and soothing to passionate and soul-stirring, evoking the beauty of nature, the subtle shades of human emotion and a longing for spiritual wholeness. Karen also brings to the project a lifetime of choral singing, arranging and directing, blessing numerous singer-songwriters and vocal groups with her unique piano style. For more about Karen's work, please visit www.KarenFitzGerald.com.