

Michal Dawson Connor



SWEET LITTLE JESUS BOY

FOR BARITONE SOLO, TREBLE CHOIR AND PIANO

FOR PERUSAL USE ONLY

Michal Dawson Connor

SWEET LITTLE JESUS BOY

for baritone solo, treble choir and piano

2010

Michal Dawson Connor

SWEET LITTLE JESUS BOY

for baritone solo, treble choir and piano

An indomitable sense of hope, and unvarnished sorrow, permeate each line and melody of these unforgettable songs- forged in the anvil of abject misery and despair, aching for freedom's light.

Humiliated beyond all human reckoning, and given no respite from the daily drudgery of endless toil- these fiercely resilient souls somehow persevered, despite the harshest obstacles- leaving behind a true golden legacy of words and music to cherish.

In his famous autobiography, Frederick Douglass wrote:

"Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears."

I am deeply honored to present these musical footprints of my proud ancestors- and hope that by singing them, we pause to remember the undaunted courage and grit of the men and women who originally composed them.

— MICHAL DAWSON CONNOR

Catalog No. MDC-009

Copyright © 2010 by Michal Dawson Connor. All rights reserved
Unauthorized photocopying or reproduction of any part of this material is prohibited.

Visit Swirly Music for more music by Michal Dawson Connor and others.

www.SwirlyMusic.org

for Martin David Connor
Sweet Little Jesus Boy

Arr. Michal Dawson Connor

$\text{♩} = 55$

Trebles

Baritone solo

Piano

$\text{♩} = 55$

f *ff*

5 *p* *mf*

Ooh, ooh, ooh,

Bar. solo

Pno. *p sub.* *mf*

9

Treb.

Bar. solo

p semplice

Sweet — lit-tle Je - sus boy. we made you be born in a man - ger.

Pno.

p

13

Treb.

Bar. solo

mf

mp

Sweet, sweet

Sweet lit-tle ho - ly child, we did-n't know who you was. Sweet lit-tle

Pno.

mf

17

Treb.

Bar. solo

mf

p sub.

Je - sus born in a man-ger, sweet sweet

Je - sus boy, they made you be born in a man - ger. Sweet lit - tle

Pno.

21 *mf*

Treb. Ho - ly Child did - n't know did - n't know

Bar. solo Ho - ly Child, we did - n't know who you was.

Pno.

24

Treb.

Bar. solo Did - n't know you come to save us, Lord, to take our sins a - way, our

Pno.

26

Treb. our eyes was blind, we could not see.

Bar. solo *f* eyes was blind we could not see. *dolce* We did - n't know who you was.

Pno.

29

Treb.

Bar. solo

con forza

The world treats you mean__ Lord, treats me mean__

Pno.

33

Treb.

Bar. solo

f

too__ but that's how things is down here__ We did-n't know who you__

rit.

Pno.

f

rit.

ten.

37

Treb.

Bar. solo

dolce

Sweet, sweet, Je - sus.

is. Born 'long time a - go.

Pno.

41

Treb. *mp* Sweet, sweet Ho - ly Child. *f* did-n't know Ooh, _____

Bar. solo *mp* Sweet lit - tle Ho - ly Child we did-n't know who you was. *f* Ooh, _____

Pno. *mp*

45

Treb. ooh, _____ ooh, _____

Bar. solo ooh, _____ ooh, _____

Pno.

molto rit. ..

The musical score consists of three staves. The top staff is for Treble (Treb.) and the middle staff is for Baritone Solo (Bar. solo). The bottom staff is for Piano (Pno.).

Treble Staff: Starts at measure 47. The melody begins with a quarter note G4, followed by quarter notes F4 and E4, and a half note D4. A dynamic marking of *pp* is placed above the D4 note. The staff ends with a whole rest.

Bar. solo Staff: The vocal line begins with the word "ooh," followed by a melisma line. The melody continues with quarter notes G3, F3, and E3, and a half note D3. A dynamic marking of *pp* is placed above the D3 note. The lyrics "did - n't know." are written below the notes. The staff ends with a whole rest.

Piano Staff: The piano accompaniment features a series of triplets. The right hand starts with a triplet of quarter notes G4, F4, and E4, marked *dolce*. The left hand plays a triplet of quarter notes G3, F3, and E3. The right hand continues with triplets of quarter notes D4, C4, and B3, and another triplet of quarter notes G4, F4, and E4. A dynamic marking of *pp* is placed above the second triplet. The left hand continues with triplets of quarter notes G3, F3, and E3. The piece concludes with a dynamic marking of *mf* and a final chord consisting of a whole note G3 and a whole note D4.

FOR PERUSAL USE ONLY

FOR PERUSAL USE ONLY

\$5.95