

JENNY

for S.S.A.A. voices, a cappella*

Words by
RYAN KERR

Music by
NICK MYERS

Peacefully (♩ = ca. 80-92)

mp

SOPRANO I
Crim - son and cor - al, sun - set falls on Wil - low

SOPRANO II
Crim - son and cor - al, sun - set falls on Wil - low

ALTO I
Crim - son and cor - al, sun - set falls on Wil - low

ALTO II
Crim - son and cor - al, sun - set falls on Wil - low

Peacefully (♩ = ca. 80-92)

mp

PIANO
(for rehearsal only)

* Also available for S.A.T.B. divisi (43240).

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4

Park. _____ On this no - ble tree, where you'd climb, I see

Park. _____ On this no - ble tree, where you'd climb, I see

Park. _____ On this no - ble tree, where you'd climb, I see

Park. _____ On this no - ble tree, where you'd climb, I see

7

"Jen - ny" carved in - to the bark. Sa - ble and sap - phire

"Jen - ny" carved in - to the bark. Sa - ble and sap - phire

"Jen - ny" carved in - to the bark. Sa - ble and sap - phire

"Jen - ny" carved in - to the bark. Sa - ble and sap - phire

dim the fi - nal light of day. _____ Laugh-ter seems to float on the

dim the fi - nal light of day. _____ Laugh-ter seems to float on the

dim the fi - nal light of day. _____ Laugh-ter seems to float on the

dim the fi - nal light of day. _____ Laugh-ter seems to float on the

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth and quarter notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

breeze through the wil - low trees where you used to play. _____ In the *mf*

breeze through the wil - low trees where you used to play. _____ In the *mf*

breeze through the wil - low trees where you used to play. _____ In the *mf*

breeze through the wil - low trees where you used to play. _____ In the *mf*

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a steady accompaniment of chords, and the bass clef part has a simple bass line. A dynamic marking of *mf* (mezzo-forte) is present at the end of the section.

17

dark - ness, in the star - light, I hear an - gels sing your

dark - ness, in the star - light, I hear an - gels sing your

dark - ness, in the star - light, I hear an - gels sing your

dark - ness, in the star - light, I hear an - gels sing your

20

name _____ as they bear you through the heav - ens to the

name _____ as they bear you through the heav - ens to the

name _____ as they bear you through the heav - ens to the

name _____ as they bear you through the heav - ens to the

Light from which you came. Qui - et - ly the strain falls out of

Light from which you came. Qui - et - ly the strain falls out of

Light from which you came. Qui - et - ly the strain falls out of

Light from which you came. Qui - et - ly the strain falls out of

Light from which you came. Qui - et - ly the strain falls out of

mp

mp

mp

mp

mp

tune. Shad - ows steal a - cross a lone - ly moon. I

tune. Shad - ows steal a - cross a lone - ly moon. I

tune. Shad - ows steal a - cross a lone - ly moon. I

tune. Shad - ows steal a - cross a lone - ly moon. I

29 31

miss you so. Smok - y and sil - ver,

miss you so. Smok - y and sil - ver,

miss you so. Smok - y and sil - ver,

miss you so. Smok - y and sil - ver.

p

33

dawn will soon dis-solve the dark. Still, one shad-ow stays in the

dawn will soon dis-solve the dark. Still, one shad-ow stays in the

dawn will soon dis-solve the dark. Still, one shad-ow stays in the

dawn will soon dis-solve the dark. Still, one shad-ow stays in the

cresc.

cresc.

cresc.

cresc.

cresc.

36

veil of the trees in Wil - low Park. As the

veil of the trees in Wil - low Park. As the

veil of the trees in Wil - low Park. As the

veil of the trees in Wil - low Park. As the

f

39

sun - rise drowns the dark - ness, all the an - gels sing your

sun - rise drowns the dark - ness, all the an - gels sing your

sun - rise drowns the dark - ness, all the an - gels sing your

sun - rise drowns the dark - ness, all the an - gels sing your

f

name, *ff*

42

name, and you're fly - ing through the

name, and you're fly - ing through the

name, and you're fly - ing through the

name, and you're fly - ing through the

44 *rit.*

heav - ens to the Light from which you came.

rit.

heav - ens to the Light from which you came.

rit.

heav - ens to the Light from which you came.

rit.

heav - ens to the Light from which you came.

rit.



47

a tempo
p distant

Whis-pers of their song that ech - o yet make me glad to know I won't for -

a tempo
p distant

Whis-pers of their song that ech - o yet make me glad to know I won't for -

a tempo
p distant

Whis-pers of their song that ech - o yet make me glad to know I won't for -

a tempo
p distant

Whis-pers of their song that ech - o yet make me glad to know I won't for -

p a tempo

50

get my Jen - ny dear, my Jen - ny

mf

get my Jen - ny dear, my Jen - ny

mf

get my Jen - ny dear, my Jen - ny

mf

get my Jen - ny dear, my Jen - ny

mf

54

dear. I love you so.

mp *poco rit.* *a tempo*

dear. I love you.

mp *poco rit.* *a tempo*

dear. I love you so.

mp *poco rit.* *a tempo*

dear. I love you.

mp *poco rit.* *a tempo*

mp *poco rit.* *a tempo*

57

Oh

rit.

Oh

rit.

Oh

rit.

rit.