

Commissioned in honor of the 30th Anniversary of The St. Louis Children's Choirs,  
Barbara Berner, Artistic Director

Composed for the Young Men's Ensemble, Greg Gastler, Director

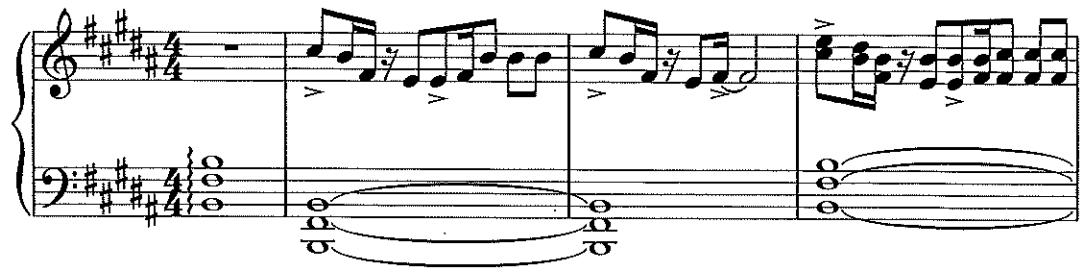
# Cover Me With The Night

Traditional Prayer  
from Ghana

TTB with piano and Djembe

Andrea Ramsey

Piano



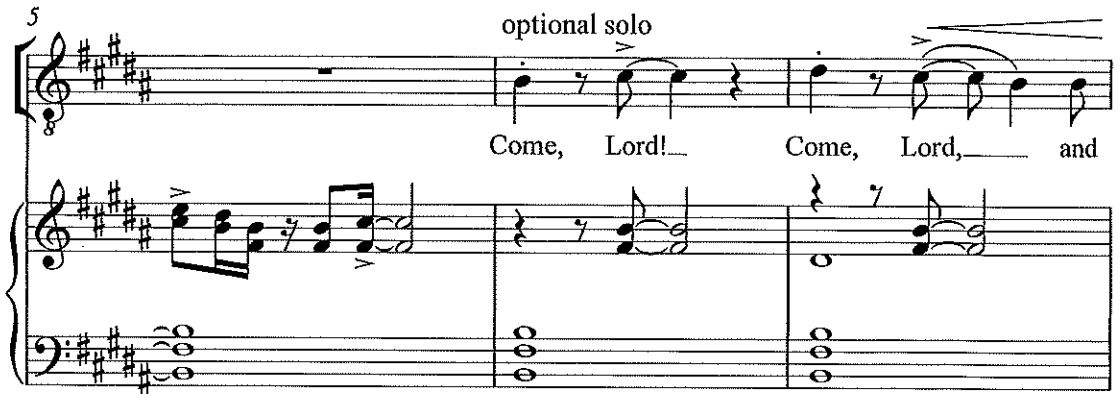
The piano introduction consists of two staves. The right hand plays a rhythmic melody in 4/4 time, starting with a quarter rest followed by eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

T. 1

5 optional solo

Come, Lord! Come, Lord, and

Pno.



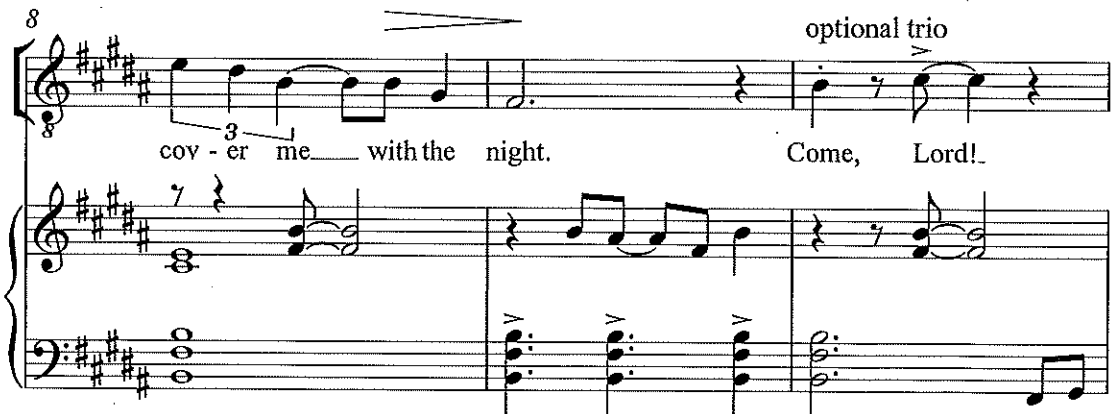
The first vocal entry (T. 1) begins at measure 5. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Come, Lord! Come, Lord, and". The piano accompaniment continues with chords and rhythmic patterns.

T. 1

8 optional trio

cov - er me with the night. Come, Lord!

Pno.




The second vocal entry (T. 1) begins at measure 8. The lyrics are "cov - er me with the night. Come, Lord!". The piano accompaniment features a triplet of eighth notes in the right hand.

T. 1

11

Come, Lord, and cov - er me with the night.

Pno.



The third vocal entry (T. 1) begins at measure 11. The lyrics are "Come, Lord, and cov - er me with the night.". The piano accompaniment continues with chords and rhythmic patterns.

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AMP-0766

14

T. 1  
Come, Lord! Come, Lord, and

T. 2  
Come, Lord! Come, Lord, and  
*mf*

B.  
Come, and

Pno.

16

T. 1  
cov-er me with the night. Come, Lord!

T. 2  
cov-er me with the night. Come, Lord!

B.  
cov-er me with the night.

Pno.

19

Djm. 

T. 1  
Come, Lord, and cov-er me with the night. Spread your

T. 2  
Come, Lord, and cov-er me with the night. Spread your

B.  
*mf*  
Come, and cov-er me with the night. Spread your

Pno. 

22

T. 1  
grace o - ver us, when the night is cold\_ and

T. 2  
grace o - ver us, when the night is cold\_ and

B.  
grace o - ver us, when the night is cold\_ and

Pno. 

25

T. 1 *f*  
dark. Your prom - is - es are more than the

T. 2 *f*  
dark. Your prom - is - es are more than the

B. *f*  
dark. Your prom - is - es are more than the

Pno. *mf*

28

T. 1  
stars in the sky. Your mer - cy is

T. 2  
stars in the sky. Your mer - cy is

B.  
stars in the sky. Your mer - cy is

Pno.

31

T. 1  
8  
deep - er than the night.

T. 2  
8  
deep - er than the night.

B.  
8  
deep - er than the night.

Pno.

34

Pno.

38

optional solo

T. 1  
8  
Come, Lord! Come, Lord, and cov - er me with the

Pno.

41 *optional trio*

T. 1  
night. Come, Lord! Come, Lord, and

Pno.

44

T. 1  
cov - er me with the night.

Pno.

46

Djm.

T. 1  
Come, Lord! Come, Lord, and

T. 2  
Come, Lord! Come, Lord, and

B.  
Come, and

Pno.

48

Djm. 

T. 1   
cov-er me with the night. Come, Lord!

T. 2   
cov-er me with the night. Come, Lord!

B.   
cov-er me with the night.

Pno. 

51

Djm. 

T. 1   
Come, Lord, and cov-er me with the

T. 2   
Come, *mf* Lord, and cov-er me with the

B.   
Come, and cov-er me with the

Pno. 

53

Djm.

T. 1 *f*  
 night. Lord, we wait for\_ you. Lord, we

T. 2  
 night.

B.  
 night.

Pno.

56

Djm.

T. 1  
 wait *mf* for\_ you. Lord, we wait for\_ you.

T. 2  
 We wait\_ for\_ you. We wait\_ for\_ you.

B.

Pno.



59

Djm. 

T. 1   
Lord, we wait for you. Lord, we

T. 2   
We wait for you.

B.   
Lord, we wait for you. Day and

Pno. 

62

Djm. 

T. 1   
wait for you. Lord, we wait for you.

T. 2   
We wait for you. We wait for you.

B.   
night, we wait for you. Lord we wait for you.

Pno. 

65

Djm.

T. 1   
Lord we wait for you. We *f*

T. 2   
We wait for you. We *f*

B.   
Day and night, we wait for you. We

Pno.

68

Djm.

T. 1   
wait. We wait. Come, Lord. *rit.*

T. 2   
wait. We wait. Come, Lord. *rit.*

B.   
wait. We wait. Come, Lord. *rit.*

Pno.



“Cover Me with the Night” utilizes a slightly modified prayer text from Ghana, a country in West Africa. A suggested djembe part has been provided as a guideline, though it would be completely acceptable to add additional percussion and/or improvisation beyond what is notated. Additional djembes or shakeres (both of which originated in West Africa) would be stylistically appropriate percussion choices to further enhance the work.

If the director chooses to utilize the solo and trio options at the opening of the piece, select singers who can be declarative and engaging with a strong vocal and emotional presence. Those opening lines should be sung as if they are a call, or invitation to something greater. Additionally, there should be a noticeable difference between the legato style of the middle section (“spread your grace”) and the rest of the song which is more percussive and buoyant in nature. Use a full, strong tone for the final chords at “we wait...come Lord” and let the men have fun with this piece!

*Andrea Ramsey*