

RUNNIN' TO BETHLEHEM

for S.A.T.B. voices and piano
with optional SoundTrax CD*

Words and Music by
SALLY K. ALBRECHT

Rockin' gospel (♩ = ca. 144-152)

SOPRANO
ALTO

TENOR
BASS

PIANO

Rockin' gospel (♩ = ca. 144-152)

mf

D G/D A D Em⁷ F[#]m⁷ G

4 *mf* 5

Oh yes, we're run-nin' to Beth - le-hem, run-nin' to Beth - le-hem,

mf

D/A A⁷ D D G/D

(*mf*)

* Also available for 3-part mixed (28501), S.S.A. (28502), and 2-part (28503).
SoundTrax CD available (28504).

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7

run-nin' to Beth - le - hem.____ Come on, we're run-nin' to Beth - le-hem,

D A/D D/F# A D

This system contains measures 7, 8, and 9. The vocal line starts with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols D, A/D, D/F#, A, and D are placed above the piano staff.

10

run-nin' to Beth - le-hem, run-nin' to Beth - le - hem.____ Oh yes, we're

G/D D/A A D

This system contains measures 10, 11, and 12. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols G/D, D/A, A, and D are placed above the piano staff. A *mp* (mezzo-piano) dynamic marking is present above the vocal staff in measure 12.

13

run-nin' to Beth - le-hem, run-nin' to Beth - le-hem, run-nin' to Beth - le - hem.

D G/D D A/D D/F# A

This system contains measures 13, 14, and 15. The vocal line repeats the eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols D, G/D, D, A/D, D/F#, and A are placed above the piano staff. A *mp* dynamic marking is present below the piano staff in measure 13.

16 *cresc.*

— Come on, we're run-nin' to Beth - le-hem, run-nin' to Beth - le-hem, *cresc.*

D G/D

19 *f* 21

run-nin' to Beth - le - hem. — You bet-ter hur - ry, the night is
You bet-ter hur - ry, to greet the

D/A A D *f*

22

not too long. You bet-ter hur - ry, to hear the an-gels' song. You bet-ter
new-born king. You bet-ter hur - ry, to hear the an-gels sing. You bet-ter

G Em⁷ A

25

hur - ry and bring your gifts a - long_ to wel-come the new - born babe.
hur - ry to see the gifts we bring_ to wel-come the new - born babe.

D G Em7 A7 D

28

1. 2. 30 SOPRANO

mf ALTO

Oh yes, we're

mf TENOR, BASS

p Run - nin', run - nin',

1. 2. N.C.

p

run-nin' to Beth - le-hem. Run - nin', run - nin', run-nin' to Beth - le-hem.

grad. cresc.

grad. cresc.

This system contains measures 31, 32, and 33. It features three staves: two treble staves at the top and one grand staff (treble and bass) at the bottom. The key signature is one sharp (F#). Measures 31 and 32 have whole rests in the treble staves. The bass staff in measure 31 contains a melodic line with eighth and sixteenth notes. In measure 32, the melodic line continues, and the dynamic *grad. cresc.* is written above the staff. In measure 33, the melodic line continues, and the dynamic *grad. cresc.* is written below the staff. The lyrics are: "run-nin' to Beth - le-hem. Run - nin', run - nin', run-nin' to Beth - le-hem."

Run, run, — run - nin' to Beth - le - hem. Run, run, —

Run - nin', run - nin', run - nin' to Beth - le - hem. Run - nin', run - nin',

mp *grad. cresc.*

mp *grad. cresc.*

mp *grad. cresc.*

This system contains measures 34, 35, and 36. It features three staves: two treble staves at the top and one grand staff (treble and bass) at the bottom. The key signature is one sharp (F#). Measures 34 and 35 have whole rests in the top two treble staves. The middle treble staff in measure 34 contains a melodic line starting with a half note, followed by eighth and sixteenth notes. The dynamic *mp* is written below the staff, and *grad. cresc.* is written above the staff. In measure 35, the melodic line continues, and *grad. cresc.* is written above the staff. In measure 36, the melodic line continues, and *grad. cresc.* is written below the staff. The bottom grand staff in measure 34 contains a bass line with eighth and sixteenth notes. The dynamic *mp* is written below the staff, and *grad. cresc.* is written above the staff. In measure 35, the bass line continues, and *grad. cresc.* is written above the staff. In measure 36, the bass line continues, and *grad. cresc.* is written below the staff. The lyrics are: "Run, run, — run - nin' to Beth - le - hem. Run, run, —" and "Run - nin', run - nin', run - nin' to Beth - le - hem. Run - nin', run - nin',".

37

38

mf

Hur - ry, hur - ry, run to Beth - le-hem.

run-nin' to Beth - le-hem. Run, run, run-nin' to Beth - le-hem.

run-nin' to Beth - le-hem. Run - nin', run - nin', run-nin' to Beth - le-hem.

40

*grad. cresc.**f*

Hur - ry, hur - ry, run to Beth - le-hem. Hur - ry, hur - ry,

Run, run, run-nin' to Beth - le-hem. Run, run,

Run - nin', run - nin', run-nin' to Beth - le-hem. Run - nin', run - nin',



run to Beth - le-hem. Hur - ry, hur - ry, run to Beth - le-hem.

run-nin' to Beth - le-hem. Run, run, — run-nin' to Beth - le-hem.

run-nin' to Beth - le-hem. Run - nin', run - nin', run-nin' to Beth - le-hem.



fp Run - nin', run - nin', run - nin', run - nin', run - nin'!

fp Run - nin', run - nin', run - nin'!

fp Run - nin', run - nin'!

49

SOPRANO

ALTO

TENOR

BASS

mf

mf

Oh yes, we're

mf

D G/D D Em⁷ F[#]m⁷ G D/A A⁷ D

53

run-nin' to Beth - le-hem, run-nin' to Beth - le-hem, run-nin' to Beth - le - hem.

G/D D A/D D/F[#] A

56

— Come on, we're run-nin' to Beth - le-hem, run-nin' to Beth - le-hem,

D G

59 DESCANT 61

f

Oh yes, we're run - nin', —

S., A. *f*

run-nin' to Beth - le - hem. — Oh yes, we're run-nin' to Beth - le-hem,

T., B. *f*

D/A A D

62

run - nin', — run-nin' to Beth - le - hem. — Come on, we're

run-nin' to Beth - le-hem, run-nin' to Beth - le - hem. — Come on, we're

G/D D A/D D/F# A

65

run - nin', — run - nin', — run - nin' to Beth - le - hem.

run - nin' to Beth - le - hem, run - nin' to Beth - le - hem, run - nin' to Beth - le - hem.

D G/D D/A A D

68

Run, run, quick-ly!

You bet - ter hur - ry. — You bet - ter

D/A

71

Run, run, quick-ly! Run! *ff*

hur - ry. You bet-ter run! *ff*

G/A D *ff*



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