

Let the Valleys Be Raised

Dan Schutte

Based on Isaiah 40

Keyboard accompaniment by Rick Modlin

INTRO *Spirited* (♩ = ca. 76)

Keyboard

Soprano

Alto

Baritone

REFRAIN

Let the val - leys the moun - tains made

low. Ev - 'ry mead - ow and field o - - turn.

Make the path - way straight and the high - way run

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Make the path - way straight and the high - way run". The piano part features a bass line with a large, stylized letter 'L' overlaid on it.

smooth for the com - ing of God

1-3 to Verses

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "smooth for the com - ing of God". A box labeled "1-3" is positioned above the vocal line, and "to Verses" is written at the end of the staff. The piano accompaniment includes a large, stylized letter 'N' overlaid on the bass line.

Final day.

Fine

This system contains the fifth and sixth staves of music. The vocal line ends with the word "day." and a fermata. The piano accompaniment features a large, stylized letter 'S' overlaid on the bass line. The word "Final" is written above the vocal staff, and "Fine" is written at the end of the piano staff.

Final Eb Ebsus4/Bb Eb Bb Ab/Eb Bb/Eb Eb Ebsus4/Bb Eb Fine

This system contains the seventh and eighth staves of music, which are piano accompaniment only. The notes are organized into measures with chord symbols written above the staff: Eb, Ebsus4/Bb, Eb, Bb, Ab/Eb, Bb/Eb, Eb, Ebsus4/Bb, Eb. The word "Final" is written above the first measure, and "Fine" is written at the end of the system.

VERSES

Oo

- 1. God, _____ you come to you peo ple
- 2. You, lit - tle ___ child, go be
- 3. God, _____ you come like the morn - ing

Fm7/Eb Eb

Oo

- 1. as you prom - ised of old.
- 2. like the proph - ets of
- 3. on the dark - ness night,

Fm7/Eb Eb

Oo

- 1. You have raised — up Sav ior
- 2. bring - ing news — of
- 3. as a light — to the peo - ple,

Fm7/Eb Eb

D.S.

- 1. in the sight — of us all
- 2. by the mer - cy of God. } Let the val -
- 3. like the break - ing of days

Ab Ab/G Fm Bb *D.S.*

Let the Valleys Be Raised

(Guitar/Vocal)

Based on Isaiah 40

Dan Schutte

INTRO *Spirited* (♩ = ca. 76)

Capo 1: (A) B \flat (D) E \flat (G) A \flat (D) E \flat

(Keyboard)

(A) B \flat (D) E \flat **REFRAIN** (D) E \flat

Let the val - leys be

(G) A \flat E \flat

raised and the moun - tains mad

(G) A \flat (A7sus4) B \flat 7sus4 (A) B \flat (D) E \flat

field o - ver - turn. the path - way straight

(G) A \flat (D) E \flat (A) B \flat

and the high - way run smooth for the com - ing of God in our

1-3 (D) E \flat	Final (D) E \flat	(Dsus4/A) E \flat	(D) E \flat	(A) B \flat	(G/D) A \flat /E \flat	(D) B \flat	(D) E \flat	(Dsus4/A) E \flat	(D) E \flat	<i>Fine</i>
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to Verses

day. day.

VERSES

(Em7/D) Fm7/Eb (D) Eb (Em7/D) Fm7/Eb

1. God, _____ you come to your peo ple as you prom-
 2. You, lit - tle child, go be - fore him like the proph-
 3. God, _____ you come like the morn ing on the dark -

(D) Eb Fm7/Eb

1. - ised of old. _____ You have raised _____ up a Sav -
 2. - ets of old, _____ bring ing news _____ of his com -
 3. - ness of night, _____ a light _____ to the peo -

(D) Eb (G) Ab (Em) Fm (A) Bb D.S.

1. - ior _____ in the sig _____ of _____ all. _____
 2. - ing _____ by the mer - cy of God. _____ } Let the val -
 3. - ple, _____ like the break ing of _____ day. _____ }

Let the Valleys Be Raised

Sometimes old pieces of music can be given new life by clothing them in a new musical arrangement. This piece was first published in 1977 in the St. Louis Jesuit collection of songs for Advent and Christmas titled *Gentle Night*. In this presentation this song was accompanied by guitar and given a decidedly country flavor. In this new incarnation, it is accompanied primarily by percussion based on an African *Bombal* drum. The rhythmic patterns for the primary percussion instruments—congas, hand drum, shakers, and gourd—are included in the instrument parts. It would be possible, of course, to substitute whatever percussion instruments you have available.

A principle of good orchestration is to use the various instruments to highlight the form of the piece. In other words, all the instruments should not play during the entire piece. This would become monotonous very quickly. If you listen to the recording, you can hear the conga and hand drum drop out during the verse, leaving only the gourd and shaker to carry the rhythm. But then notice how the conga and hand drum return at the end of each verse as the music makes its crescendo into the refrain. You will also hear how the tambourine, previously silent, enters on the final refrains. Its magical entry was saved till later so its sound can help the song build even more at the end.

You will find parts for percussion, two oboes and bells in the Instrument Packet (OCP 70428).