

# Let the Valleys Be Raised

Dan Schutte

Based on Isaiah 40

Keyboard accompaniment by Rick Modlin

## INTRO *Spirited* (♩ = ca. 76)

Keyboard

Soprano

## REFRAIN

Alto

Let the val - leys be raised and the moun - tains made

Baritone

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

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

B $\flat$  Eb Ab

smooth for the com - ing of God in our day.

1-3 to Verses

1-3 to Verses

E $\flat$  B $\flat$  E $\flat$

Final day.

Fine

Final

E $\flat$  E $\flat$ sus4/B $\flat$  E $\flat$  B $\flat$  A $\flat$ /E $\flat$  B $\flat$ /E $\flat$  E $\flat$  E $\flat$ sus4/B $\flat$  E $\flat$  Fine

## VERSES

Oo

1. God, \_\_\_\_\_ you come to your peo - ple \_\_\_\_\_
2. You, lit - tle \_\_\_ child, go be - fore \_\_\_ him \_\_\_\_\_
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 old, \_\_\_\_\_
3. on the dark - ness of night, \_\_\_\_\_

Fm7/Eb Eb

Oo

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

Fm7/Eb Eb

*D.S.*

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

*D.S.*

Ab Ab/G Fm Bb

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

# Let the Valleys Be Raised

(Guitar/Vocal)

Based on Isaiah 40

Dan Schutte

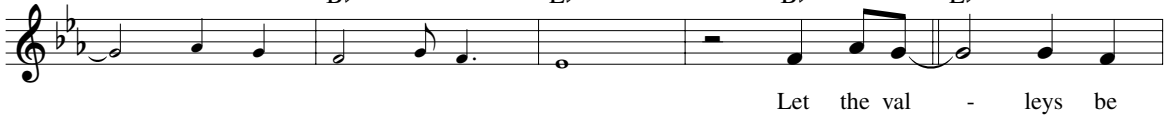
**INTRO** *Spirited* (♩ = ca. 76)

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




(Keyboard)

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



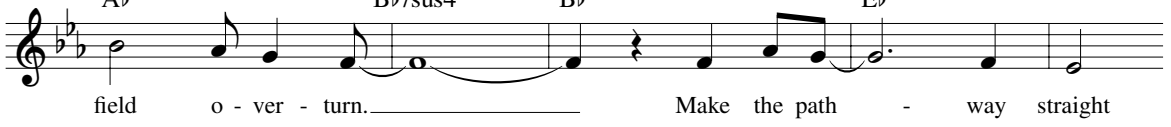
Let the val - leys be

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




raised and the moun - tains made low. Ev - 'ry mead - ow and

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




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

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



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

1-3 (D) E $\flat$	<b>Final</b> (D) (Dsus4/A) (D) (A) (G/D) (A/D) (D) (Dsus4/A) (D) E $\flat$ E $\flat$ sus4/B $\flat$ E $\flat$ B $\flat$ A $\flat$ /E $\flat$ B $\flat$ /E $\flat$ E $\flat$ E $\flat$ sus4/B $\flat$ E $\flat$ <i>Fine</i>
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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 (Em7/D) 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, \_\_\_\_\_ as a light \_\_\_\_\_ to the peo -

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

1. - ior \_\_\_\_\_ in the sight \_\_\_\_\_ of us all, \_\_\_\_\_ } Let the val -  
 2. - ing \_\_\_\_\_ by the mer - cy of God, \_\_\_\_\_ }  
 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 that 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 *Bomba* rhythm. 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).