

# Choraegus ShareMusic®

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God bless you as you minister for His glory!

*To Paul Flood*  
**The Way Things Are**  
(SATB)

"Amen"s from "The Lord Bless You  
And Keep You" by Peter Lutkin

Words and music by Larry Sue (ASCAP)  
Living Water Composition Project, No. 7

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of  $\text{♩} = 52$  and the performance instruction *Freely mp*. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes vocal lines for SATB and piano accompaniment with various musical notations such as rests, notes, and dynamic markings.

126 A

13

*rit.*

*p cresc. poco a poco*

18

8va

8va

21

8va

8va

B

22

*f*

This is the way things are, how

23

*f*

24

*f*

I'm com - pelled, I'm not a - shamed of my Lord Christ to tell, This is the

26

way things are, and how they'll be from

29

*To Coda* ☉

this point for - ward to e - ter - ni - ty!

*mf* 1. My  
*mf* 2. He

31

C

faith has found a place in which to rest, That place is God, the First, the  
gave His life to pay the cur - se's price, He bore the cross to quell our

33

Last, the Best, be - cause of my Lord Christ whom I con - fess, He  
an - guished cries, So life for life He in - ter - posed, and died to

36

is my per - fect Source of righ - teous - ness! He con - de - scen - ded to the  
make the Church His ev - er - liv - ing bride! He rose the vic - tor from a

39

man - ger birth, And vis - i - ted an un - de - serv - ing earth that  
 bor - rowed grave to prove His sa - cri - fi - ce's power to save, And

42

8va

could not com - pre - hend His match - less worth, While an - gel chor - us sang in  
 they who trust Him, those who Him be - lieve, From Him e - ter - nal life and

45

8va

D

heav'n - ly mirth! He came to earth a new - born babe, He lived and died a  
 gifts re - ceive! He'll come to earth a glo - rious King and rule a thou - sand

48

*mf*

8va

(For rehearsal only)

man, And He is ris - en from the grave, He's saved me from hell as no  
 years, His mes - sage we will ev - er sing, His truth will ring loud and long

52

oth - er can! This is the ter - ni - ty! This is the way things are with  
 in our ears!

*mf*

(For rehearsal only)

56

my Lord's plan, It's all of what He made me, what I am, This is the

59

way things are, my life He owns, I'll stand for Christ though I must

62

stand a - lone! This is the way things are, how I'm com - pelled, I'm

E

f

65

not a - shamed of my Lord Christ to tell, This is the way things are, and

68

how they'll be from this point forward to eter - - - ni - - -

71

ty! A - - - men, A - - - men, A - - - men, A - - - men, A - - - men,

men, A - - - men, A - - - men, A - - - men, A - - - men,

75

men, A - - - men, A - - - men, A - - - men, A - - - men,

A - - - men, A - - - men, A - - - men, A - - - men,

men, A - - - men, A - - - men, A - - - men, A - - - men,

80

men!

men!  
men!

men!

85

Detailed description: This musical score consists of three systems. The first system has a vocal line in treble clef with the lyrics 'men!' and a piano accompaniment in bass clef with two whole notes. The second system has a vocal line in treble clef with the lyrics 'men!' and 'men!' and a piano accompaniment in bass clef with two whole notes. The third system has a vocal line in treble clef with the lyrics 'men!' and a piano accompaniment in bass clef. The piano part includes a treble clef staff with a key signature change to one sharp (F#) and a bass clef staff. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes a section with a key signature change to one flat (Bb) and a section with a key signature change to one sharp (F#). The piano part ends with a double bar line and a repeat sign.

# The Way Things Are (SATB)

## Choraegus ShareMusic Rehearsal Notes

### General

The long introduction (about 40 seconds) should be regarded as an opportunity to do something special! You could have a Scripture reading (Romans 1:16 comes to mind), or a spoken explanation of the message of the song, or even a quick dialog between a couple of choir members - be imaginative!

### Choir

The parts are pretty straightforward except for the one a cappella chorus section (m. 57-65), which has more of a jazz feel. You should work through this section so your choir can learn to enjoy the seventh- and ninth- chord dissonances. In particular, you'll want to ensure that the tenors and altos are comfortable singing with each other (or, for this song, you could even put these two sections at opposite ends of the formation!).

Sing the ending (m. 75-86) more legato than the rest of the song. Surprise is one of the elements of successful music - do startle your congregation a bit!

### Accompanist

The overarching technical challenge is the "three-hand trick" (pioneered by Sigismund Thalberg, one of Liszt's contemporaries). In some places, the accompaniment may appear to require another hand, which means that you'll have to make judicious choices about which hand is to jump from one place to another. Of course, you could also have a page turner who happens to be a pianist...

In the introduction (m.1-24), the right hand plays the "middle hand" and "right hand" parts. This is simple compared to measures 25-48, where it appears that the most reasonable way to play the accompaniment is to alternate left and right hands on the "middle hand" part. The key is to practice this slowly so that you can learn the jumps well, then to increase tempo gradually.

Got any other suggestions for rehearsal notes? Send them to Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040 USA or e-mail them to [larry@choraegus.com](mailto:larry@choraegus.com) .