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To Jennifer Kuzmic

Ghosts Of The Past (SATB)

Words and music by Larry Sue (ASCAP)
Living Water Composition Project, No. 21

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The tempo is marked as quarter note = 100. The dynamics are marked as *mp* (mezzo-piano) and *rit.* (ritardando). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

5

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 6/8. The tempo is marked as quarter note = 66. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

8

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 6/8. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is 6/8. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

A

mp
1. Ghosts come,
2. Ghosts come,

11

ghosts taunt, the ghosts of my past vis - it and haunt, They re -
ghosts taunt, the ghosts of my past vis - it and haunt, They

14

mind me of un - god - ly things I have done, And try to drag my eyes off
flat - ter my e - go with vic - t'ries I've won, And try to drag my eyes of

17

B

God's ho - ly Son. But when ghosts of the past come to cause me dis - trac - tion,
 God's ho - ly Son. Ooo, _____

mf

mf

20

Res - cue me, Lord, from my pan - icked in - ac - tion, Wheth - er they flat - ter or
 ooo, _____ ooo _____

23

re - call dis - grace, Drive them a - way, Lord! Drive them a - way, Lord!

26

C

Cause me to fo - cus, Lord, on Your face!

mf

7

29

32

35

D

mp I have

37

not yet laid hold of the prize,

40

I have not at - tained un -

43

E

to my Lord. For - get - ting what lies be - hind me I press for - ward, I

46

press toward the goal of my call - ing in Christ, And put - ting a - way the old

49

self and its e - vil I put on the new self re - newed by my Lord.

52

F

get - ting what lies be - hind me I press for - ward, I press toward the goal of my
 I have not yet laid hold

get - ting what lies be - hind me I press for - ward, I press toward the goal of my

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

55

call - ing in Christ, And put - ting a - way the old self and its e - vil I
 of the prize, I have not at

call - ing in Christ, And put - ting a - way the old self and its e - vil I

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in a grand staff and continues with the same accompaniment style as the previous system.

58

G

put on the new self re - newed by my Lord. For - get - ting what lies be - hind
 tained un - to my Lord. I have

put on the new self re - newed by my Lord. For - get - ting what lies be - hind

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in a grand staff and continues with the same accompaniment style.

61

me I press for - ward, I press toward the goal of my call - ing in Christ, And
 not yet laid hold of the prize,

me I press for-ward, I press toward the goal of my call - ing in Christ, And

64

put - ting a - way the old self and its e - vil I put on the new self re -
 I have not at - tained un -

put - ting a - way the old self and its e - vil I put on the new self re -

67

newed by my Lord.
 to my Lord.

newed by my Lord.

70

72

75

H

mf
But when ghosts of the past come to

mf

mf

77

cause me dis - trac - tion, Res - cue me, Lord, from my pan - icked in - ac - tion,

80

This system contains measures 80, 81, and 82. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a bass line. The key signature has three flats, and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Wheth - er they flat - ter or re - call dis - grace, Drive them a - way, Lord!

83

This system contains measures 83, 84, and 85. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a bass line. The key signature has three flats, and the time signature is 4/4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Drive them a - way, Lord! Cause me to fo - cus, Lord, on Your face!

86

This system contains measures 86, 87, and 88. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a bass line. The key signature has three flats, and the time signature is 4/4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

Musical score for measures 89-91. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first two staves (treble and bass clef) are empty, indicating rests. The piano part begins in measure 89 with a forte (*f*) dynamic. The right hand plays a series of ascending eighth notes, while the left hand plays a bass line with dotted eighth notes and a '7' fingering. This pattern continues through measures 90 and 91.

89

Musical score for measures 92-94. The piano part continues with the same ascending eighth-note pattern in the right hand and dotted eighth-note bass line in the left hand. Measure 94 concludes with a double bar line and repeat dots.

92

Musical score for measures 95-97. The piano part continues. Measure 95 shows the continuation of the eighth-note pattern. Measure 96 features a change in the right hand's texture, with some notes beamed together. Measure 97 ends with a final chord in the right hand and a whole note in the left hand, followed by a double bar line and repeat dots.

95

Ghosts Of The Past (SATB)

Choraegus ShareMusic Rehearsal Notes

General

Really... the repeated bridge section measures 39-71 seems a little too long to me (and, yes, I'm entitled to be critical of my own music!). If you agree, one way you can deal with the length is to eliminate the repeat of measures 55-62.

Choir

Tenors and basses should "float" the verses. Falsetto is not just permissible - it might also add a little bit of suitable atmosphere to the sound you get!

Use timbral differentiation in the bridge (m. 39-71). "Forgetting what lies behind me..." should be insistent, perhaps a bit strident; "I have not yet laid hold of the prize..." should be a smooth but strong sectional duet.

Accompanist

Do play this in the notated key! If nothing else, E-flat minor/major gives the arpeggios a reasonably clean fingering because hands are shaped that way (less so in D minor, and definitely not so in E minor...).

Be artful! and don't overexert your fingers. This accompaniment isn't too hard technically, but if you're playing to at any reasonable speed you should be careful to budget your strength.

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 .