

**Fly Away Medley** reflects the genius of Mark Hayes in its inventive blend of popular gospel hymns and beloved spirituals, including:

- Albert Brumley's *I'll Fly Away*
- Charles Tindley's *We'll Understand It Better By and By (When the Morning Comes)*
- James Black's *When the Roll Is Called Up Yonder*
- The traditional American tune, *On Jordan's Stormy Banks*, with lyrics by Samuel Stennett
- The traditional spiritual, *When the Saints Go Marchin' In*

A wonderful concert closer or encore piece for both school and church choirs, **Fly Away Medley** is also appropriate for worship throughout the year, especially All Saints, Transfiguration and early Lent. For use in worship, suggested corresponding scripture readings include Joel 2:1-32, 1 Corinthians 13:12, 2 Corinthians 5:1-8, Hebrews 11:1-16 and 1 Thessalonians 4:13-17. One basic homiletical theme is the promise of eternal rest.

Available in three voicings (SATB, SAB and 2-part treble) for singers of all ages, **Fly Away Medley** may be accompanied by keyboard alone, by Mark's outstanding orchestration consisting of trumpets 1 and 2, trombones 1 and 2, tuba, master rhythm (banjo, acoustic guitar, electric bass, drums), percussion and solo violin (InstruPax #20954, full director's score included), or by full performance/accompaniment compact disc (InstruTrax #20953).

**Mark Hayes** is an award-winning concert pianist, composer and arranger of choral, piano and orchestral music. With over 500 published works to his credit, Mark has also recorded numerous solo piano albums and has received the Gospel Music Association's prestigious Dove Award, which is equivalent to a Grammy in gospel music. A graduate of Baylor University, he has served as an adjunct professor of composition at Midwestern Baptist Theological Seminary in Kansas City, Missouri.

# FLY AWAY MEDLEY

for S.A.T.B. voices, accompanied,  
with opt. vocal trio and instrumental ensemble\*

**TRADITIONAL**

Arranged by **MARK HAYES (ASCAP)**

Moderately (♩ = ca. 92)

G Bm/F# Gsus/E D7/F# G Bm/F# Gsus/E D7/F#

ACCOMP.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked as Moderately with a quarter note equal to approximately 92 beats per minute.

\*\* I'LL FLY AWAY - Words and Music by Albert E. Brumley (1905-1977)

VOCAL TRIO (opt. all voices)

The vocal trio part for the first system is written for three voices (Soprano, Alto, and Tenor) on a single staff. The lyrics are: "Some glad morn - ing when this life is o'er,". The music is marked with a dynamic of *mp* (mezzo-piano).

The piano accompaniment for the second system continues the melody and harmony. It includes a key signature change to G major and a time signature change to 3/4. The right hand features a prominent G chord and a G7 chord.

The vocal trio part for the second system continues the lyrics: "I'll fly a - way; To a home on". The music is marked with a dynamic of *mp*.

The piano accompaniment for the third system continues the accompaniment. It includes a key signature change to C major and a time signature change to 4/4. The right hand features a prominent C chord and a G chord.

\* Also available for S.A.B. voices, No. 20951, and 2-part voices, No. 20952.

Parts for trumpets 1 & 2, trombones 1 & 2, tuba, master rhythm (banjo, acoustic guitar, electric bass, drums), percussion, solo violin, and director's score, No. 20954, and a full performance/accompaniment compact disc, No. 20953, are available separately.

\*\*"I'll Fly Away" by Albert Brumley, © 1932 in "Wonderful Message" by Hartford Music Co., renewed 1960, and this arrangement © 2002 by Albert E. Brumley & Sons/SESAC (admin. by ICG).

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8

God's ce-les-tial shore, I'll fly a-way.

G/D D7 G

11 *mf*

I'll fly a-way, O glo-ry, I'll fly a-

*mf*

G7 G7/B C

14 *mp*

way; When I die, hal-le-

G Am/D G Am/D

*mp*

16 *mf*

lu-jah, by and by, I'll fly a-way;

*mf*

G G/D D<sup>7</sup> G C

19 *rit.*

I'll fly a way.

Faster (♩ = ca. 112)

*rit.*

Faster (♩ = ca. 112)

G/D D<sup>7</sup> G C/D G<sup>7</sup> C/D G C/D G

22 ALL VOICES

S. *mf*

A. *mf*

T. *mf*

B. *mf*

When the shadows of this life have gone,

*mf*

G<sup>7</sup>/B

fly a - way;

24

I'll fly a - way, fly a - way;

I'll fly a - way, fly a - way;

C G<sup>7</sup> Am/D G

26

Like a bird from pris - on bars has flown,  
flown, O Lor - dy,

28

I'll fly a - way.  
I'll fly a-way, fly a - way, fly a - way.

I'll fly a-way, fly a - way.

G/D Em G/D D<sup>7</sup> G C/D D<sup>7</sup> G

30 *f* I'll  
 I'll fly a-way, fly a - way, O glo - ry,

*f*

D G F/A G<sup>7</sup>/B

32 *mf* fly a - way;  
 I'll fly a - way, fly a - way; — When I die, hal - le -

*mf*

I'll fly a-way, fly a - way;

C G C/D G<sup>7</sup> C/D G Am<sup>7</sup> G/B C

35 *f* I'll  
 lu - jah, by and by, I'll fly a-way, fly a -

*f*

by, O Lor - dy,

G G/D Em G/D D<sup>7</sup>

WE'LL UNDERSTAND IT BETTER BY AND BY  
Words and Music by Charles A. Tindley (1855-1933)

37 *mf* 38

way. Tri - als dark on ev - 'ry hand, and we

G Gmaj<sup>7</sup>/D G<sup>7</sup>

39

can - not un - der-stand... all the ways that God would lead us to that

C G

41

bles - ed Prom - ised Land;

*mf*

But He'll guide us with His eye, and we'll

D/A A<sup>7</sup> D<sup>7</sup> G Gmaj<sup>7</sup>/D G<sup>7</sup>

43

Musical notation for measures 43-45. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music consists of a vocal line and a piano accompaniment.

fol-low till we die;\_ We will un-der-stand it bet-ter by and by.

C G G/D D7 C G

Musical notation for measures 43-45, including piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

46

Musical notation for measures 46-47. The vocal line is in treble clef. The piano accompaniment is in bass clef. The music consists of a vocal line and a piano accompaniment.

By and by and by, Lord, when the morn - ing comes,

By and by, when the morn - ing comes,

Musical notation for measures 46-47, including piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.

48

Musical notation for measures 48-49. The vocal line is in treble clef. The piano accompaniment is in bass clef. The music consists of a vocal line and a piano accompaniment.

when the bless - ed saints of God are gath-ered home;\_

when the saints of God are gath-ered home;\_ We will

Em7 A7 D7 C/D

Musical notation for measures 48-49, including piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand.



50

We will tell the sto - ry, how we've o - ver - come; We will  
tell the sto - ry, how we've o - ver - come;

G C G Cm/Eb

52

un - der - stand it bet - ter by and by. When the

G/D D7 G Am/D G

54

WHEN THE ROLL IS CALLED UP YONDER - Words and Music by James M. Black (1856-1938)

roll is called up yon - der, when the

G

56

roll is called up yon - der, when the

D7 D7/E D7/F D7/F#

58

roll is called up yon - der, when the

G G/F C/E C/D C

60

roll is called up yon - der, I'll be there, I'll be there.

G/D D7sus D7 G C/G G

ON JORDAN'S STORMY BANKS - Words by Samuel Stennett (1727-1795);  
Traditional American Melody

62 *mf* 63

On — Jor - dan's storm - y banks I stand — and

*mf*

Fm<sup>7</sup> Fm<sup>7</sup>/Bb Eb Ebmaj<sup>7</sup>/Bb Eb<sup>6</sup> E<sup>o7</sup> Fm Ab<sup>+</sup>/C Fm<sup>7</sup> Bb<sup>7</sup>

65

cast a wish - ful eye to — Ca - naan's — fair and

Eb Ebmaj<sup>7</sup>/Bb Eb<sup>6</sup> E<sup>o7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/Ab Bb<sup>7</sup> Eb Fm/Bb Fm<sup>9</sup> Fm<sup>7</sup>

68

hap - py land, where — my pos - ses - sions lie. I am

Eb/G Ab<sup>2</sup> Eb/Bb Bb<sup>7</sup><sub>sus</sub> Bb<sup>7</sup> Ebmaj<sup>7</sup> Ab/Eb Fm/Eb Eb

71

bound for the Prom - ised Land; \_\_\_\_\_ I am bound for the Prom - ised

*Eb Bb<sup>6</sup>/D Cm Eb/Bb Ab Bb<sup>7</sup> Eb Bb<sup>6</sup>/D Cm Eb/Bb*

74

Land. \_\_\_\_\_ O who will come and go with me? I am

*F/A F<sup>o</sup>/Ab Eb/Bb Fm/Bb Eb/Bb Ab/C Eb Ebsus/F Eb/G Ab*

77

bound for the Prom - ised Land. \_\_\_\_\_ O, when the

Land, I am bound for the Prom - ised Land.

*Eb/Bb Bb<sup>7</sup> sus Bb<sup>7</sup> Eb Cm<sup>7</sup> Bbm<sup>7</sup> Bbm<sup>7</sup>/Eb*

WHEN THE SAINTS GO MARCHIN' IN - Traditional Spiritual

saints go march-in' in, O, when the saints go march - in'

When the saints, march - in' in, saints go march - in'

Ab Db<sup>2</sup>/Eb Ab Db<sup>2</sup>/Eb Ab Ab/C Ab/Eb Ab

in, O, Lord I want to be in that

in,

Eb D/Bb Eb Eb<sup>7</sup> Ab Ab/Gb

num - ber when the saints go march - in'

Db/F Dbm/Fb Ab/Eb Db/Eb Eb<sup>7</sup>

87 88 I'll

in! I'll fly a-way, fly a - way, O glo - ry,

Ab<sup>7</sup> Bbm/Ab Ab Eb Ab Gb/Bb Ab<sup>7</sup>/C

90 *mf*

I'll fly a - way. When I die, hal - le -

I'll fly a - way, fly a - way.

Db Ab Db/Ab Ab Db/Eb Ab Bbm<sup>7</sup> Ab/C Bbm/Db

*mf*

93 *f* I'll

lu-jah, by and by, I'll fly a-way, fly a - way.

*f*

by, O Lor-dy, I'll fly a-way, fly a - way.

Ab Ab/Eb Fm Ab/Eb Eb<sup>7</sup> Ab

*f*

96

I'll fly, I will fly a - way, *ff*

Musical notation for measures 96-97. The vocal line starts with a half note G4, followed by a quarter note A4, and then a dotted quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

I'll fly a-way, fly a - way, *ff*

Musical notation for measures 98-99. The piano accompaniment continues with chords Ab/Eb, E°7, Fm, and Bb7. The right hand has a melodic line with some grace notes.

98

Lord, I'll fly fly, a - way. *ff*  
fly, O, I'll fly a-way, - Lord,

Musical notation for measures 100-101. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand.

fly a - way. *ff*

Musical notation for measures 102-103. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

101

when the morn-ing comes. I'll fly a-way!

Musical notation for measures 104-105. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand.

*Db/F* *Dbm/Fb* *Ab/C* *E/B* *Bbm7* *A9(b5)* *Ab*

Musical notation for measures 106-107. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The final chord is marked *fff*.