

# DON'T GIVE UP

(FOR THE 150TH ANNIVERSARY OF ST. BENEDICT'S PREP SCHOOL)

GOSPEL BALLAD  $\text{♩} = 60$  *f*  
D<sup>MIN</sup>9 A<sup>7ALT</sup> D<sup>MIN</sup> A<sup>b13</sup> G<sup>MIN</sup>9 E<sup>MIN</sup>7(b5) A<sup>7(b9)</sup>

The first system of music consists of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The music starts with a dynamic of *f*. Chords are indicated above the staff: D<sup>MIN</sup>9, A<sup>7ALT</sup>, D<sup>MIN</sup> A<sup>b13</sup>, G<sup>MIN</sup>9, E<sup>MIN</sup>7(b5), and A<sup>7(b9)</sup>. Dynamics include *mp* and *mf*.

D<sup>MIN</sup>9 G<sup>9</sup> B<sup>b</sup>MAJ<sup>13</sup> C<sup>9</sup>SUS F<sup>ADD2</sup> E<sup>MIN</sup>7(b5) A<sup>7ALT</sup>

The second system of music continues the piece. It features two staves with a melody in the treble clef and accompaniment in the bass clef. Chords indicated are D<sup>MIN</sup>9, G<sup>9</sup>, B<sup>b</sup>MAJ<sup>13</sup>, C<sup>9</sup>SUS, F<sup>ADD2</sup>, E<sup>MIN</sup>7(b5), and A<sup>7ALT</sup>. Dynamics include *mf* and *f*.

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**A** D<sup>MIN</sup>9 A<sup>7ALT</sup> D<sup>MIN</sup> A<sup>b7</sup> G<sup>MIN</sup>7 E<sup>MIN</sup>7(b5) B<sup>b13</sup> A<sup>7(b9)</sup>

The third system of music is marked with a box 'A'. It consists of two staves with a melody in the treble clef and accompaniment in the bass clef. Chords indicated are D<sup>MIN</sup>9, A<sup>7ALT</sup>, D<sup>MIN</sup> A<sup>b7</sup>, G<sup>MIN</sup>7, E<sup>MIN</sup>7(b5), B<sup>b13</sup>, and A<sup>7(b9)</sup>. Dynamics include *mp*, *mf*, and *f*.

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D<sup>MIN</sup>9 G<sup>9</sup> TO CODA  $\oplus$  B<sup>b</sup>MAJ<sup>13</sup> C<sup>9</sup>SUS F<sup>ADD2</sup> E<sup>MIN</sup>7(b5) A<sup>7ALT</sup>

The fourth system of music concludes the piece. It features two staves with a melody in the treble clef and accompaniment in the bass clef. Chords indicated are D<sup>MIN</sup>9, G<sup>9</sup>, TO CODA  $\oplus$ , B<sup>b</sup>MAJ<sup>13</sup>, C<sup>9</sup>SUS, F<sup>ADD2</sup>, E<sup>MIN</sup>7(b5), and A<sup>7ALT</sup>. Dynamics include *mf* and *f*. The system ends with a double bar line and repeat slashes.

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PIANO

DON'T GIVE UP, P. 2

**B** DMIN<sup>9</sup> A<sup>7</sup> GMIN<sup>9</sup> EMIN<sup>7(b5)</sup> A<sup>7(b9)</sup>

17 *p*

DMIN<sup>9</sup> G<sup>9</sup> B<sup>b</sup>MAJ<sup>13</sup> C<sup>9</sup>SUS F<sup>ADD2</sup> EMIN<sup>7(b5)</sup> A<sup>7ALT</sup> F<sup>ADD2</sup> EMIN<sup>7(b5)</sup> A<sup>7ALT</sup>

1. 2.

21 *mp* *mf*

**C** DMIN<sup>9</sup> A<sup>7ALT</sup> GMIN<sup>7</sup> EMIN<sup>7(b5)</sup> A<sup>7</sup>

26 *mf*

DMIN<sup>9</sup> G<sup>7</sup> B<sup>b</sup>MAJ<sup>13</sup> C<sup>7</sup>SUS F EMIN<sup>7(b5)</sup> A<sup>7ALT</sup> F EMIN<sup>7(b5)</sup> A<sup>7ALT</sup>

1. 2. D.S. AL CODA

30 *f*

B<sup>b</sup>MAJ<sup>13</sup> C<sup>9</sup>SUS F<sup>ADD2</sup> G<sup>9</sup> B<sup>b</sup>MAJ<sup>13</sup> C<sup>9</sup>SUS E<sup>b</sup>13

35 *mf*

D<sup>7ALT</sup> RIT. G<sup>7</sup> C<sup>9</sup>SUS B<sup>b</sup>7 F<sup>9</sup>

38 *f*