

THANKSGIVER: A CHILD'S RHYME, Ford  
SBMP 1736

**SATB**  
a cappella

Joel Rinsema  
**KANTOREI**  
CHORAL SERIES

# Thanksgiving

## A Child's Rhyme

by  
Jean Belmont Ford



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## About the composer

Jean Belmont Ford, Kansas City composer, specializes in writing chamber and choral music. She received dual Bachelor's degrees in composition and music education from the University of Redlands in 1961 and her Master's and doctoral work in composition at George Peabody College for Teachers. She has sung professionally in opera and on public television, and has taught composition and voice at the University of Alabama and St. Margaret's Academy in Connecticut. In addition to her many commissions, Jean has received numerous Meet the Composer and NEA subsidized grants, two Barlow International Competition prizes and an annual National Public Radio Lucien Wulsin Award for Best New Music. Jean's music has been internationally performed, recorded and critiqued for many years, and her work is the subject of doctoral dissertations at the University of Colorado, Arizona State University and the University of South Carolina (2007-2009)

## Thanksgiver: A Child's Rhyme

by Jean Belmont Ford

Hold this thought when far away  
from those you love who cannot stay:  
One was two, then three, then four.  
They saw you through. They knew you more.  
Alleluia. Alleluia.

Hold this thought when far away  
from those you love for whom you pray:  
Five or six may pick up sticks  
they know not what they do  
But seven or eight who met you late  
came with you as you grew  
Alleluia. Alleluia.

Hold this thought when far away  
from those you miss each passing day:  
Time will line the nine or ten  
who sign up for each test.  
Yet those who love can reach out now  
to comfort all the rest.  
Alleluia. Alleluia.  
Hold on. Hold on.

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## Ranges

S A T B



recording and rehearsal tracks  
available at [sbmp.com](http://sbmp.com)

for Joel Rinsema and Kantorei

# Thanksgiver: A Child's Rhyme

Jean Belmont Ford

Warm, bright, rubato ♩ = 69

*mf*

S  
Hold this thought when far a-way, far a-way from

A  
Hold this thought when far, far from

T  
Hold this thought when far, far from

B  
Hold this thought when far, far from

Warm, bright, rubato ♩ = 69

for rehearsal only

5  
those you love who can - not stay, can - not stay: One was

those, those love who can - not stay, can - not stay: One was

those, those love who can - not stay, can - not stay: One

those, those love who can - not stay, can - not stay: One

8

two, then three, then four. They saw you through.

two, then three, then four. They saw through.

two, two, then three, then four. They saw through. They

two, two, then three, then four. They saw through.

11

rall. a tempo ♩ = 69

Knew you more. Al - le - lu - ia. Al - le - lu - ia.

Knew, knew more. Al - le - lu - ia. Al - le - lu - ia.

knew, knew more. Al - le - lu - ia. Al - le - lu - ia.

Knew you more. Al - le - lu - ia. Al - le - lu - ia.

rall. a tempo ♩ = 69

15 *cresc. poco a poco* **accel.** *mf cresc.*

Hold this thought when far a - way from those you love for

*cresc. poco a poco* *mf cresc.*

Hold this thought when far a - way from those you love for

*cresc. poco a poco* *mf cresc.*

8 Hold this thought when far a - way from those, those you love for

*cresc. poco a poco* *mf cresc.*

Hold this thought when far a - way from those, those you love for

18 *f*  $\text{♩} = 76$  *sempre f*

whom you pray: Five or six may pick up sticks, they know not,

*f* *sempre f*

whom you pray: Five or six may pick up sticks, they know not,

*f* *sempre f*

8 whom you pray: Five or six may pick up sticks, they know not,

*f* *sempre f*

whom you pray: Five or six may pick up sticks, they know not,

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22

know not what they do. But sev-en or eight who

know not what they do. But sev-en or eight who

know not what they do. But sev-en or eight who

know not what they do. But sev-en or eight who

25

*cresc.*

met you late came with you, came with you as you

met you late came with you, came with you as you

met you late came with you, came with you as you

met you late came with you, came with you as you

28

*rall.* *decresc.* *rall.* *decresc.*

grew, came with you as you grew. Al - le - lu - ia. Al - le - lu -

grew, came with you as you grew. Al - le - lu - ia. Al - le - lu -

grew, came with you as you grew. Al - le - lu - ia. Al - le - lu -

grew, as you grew. Al - le - lu - ia. Al - le - lu -

*rall.* *rall.*

32

*Rubato* ♩ = 63 *mf*

ia. Al - le - lu - ia. Hold this thought when

ia. Al - le - lu - ia. Hold this thought when

ia. Al - le - lu - ia. Hold this thought when

ia. Al - le - lu - ia. Hold this thought when

*Rubato* ♩ = 63

37

far a - way, far a - way from those you miss each  
 far, far from those, those you miss each  
 far a - way, far a - way from those you miss each  
 far, far from those, those miss

40

*rall.*, *mf*, *poco accel.*, *cresc.*

pass - ing day, miss each day: day: Time will line the  
 pass day, miss day, miss: Time will line the  
 pass - ing day, miss day: Time will line the  
 miss each day, miss: Time will line the  
 pass day, miss day: Time line the  
 pass day, miss day: Time line the



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The image shows a musical score for piano and voice. It consists of several systems of music. The first system is a piano introduction. The second system begins at measure 46, marked with a tempo of quarter note = 69. It features three vocal staves and a piano accompaniment. The lyrics are: "those who love can reach out now to com - fort, com - fort". The piano accompaniment includes chords and a bass line. A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

Expansive

49

*f*

all the rest, all the rest. Al - le - lu - ia. Al - le - lu - ia.

*f*

all the rest, all the rest. Al - le - lu - ia. Al - le - lu - ia.

*f*

8 all the rest, all the rest now. Al - le - lu - ia. Al - le - lu - ia.

*f*

all the rest, all the rest now. Al - le - lu - ia. Al - le - lu - ia.

Expansive

53

rall. *mf* *decresc.*

Al - le - lu - ia. Al - le - lu -

*mf* *decresc.*

Al - le - lu - ia. Al - le, Al - le - lu -

*mf* *decresc.*

Al - le - lu - ia. Al - le, Al - le - lu -

*mf* *decresc.*

Al - le - lu - ia. Al - le - lu -

rall.

57

ia. Hold on. Hold on. Reach out to all. Hold on. Reach out to all. Hold on.

60

on. Hold on. on. Com-fort all. Hold on. on. Com-fort all. Hold on. on.

PREVIEW





**PREVIEW**

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