

I'll Go Where You Want Me to Go

for two-part choir and piano with optional flute

Lyrics by Mary Brown

Music by Carrie E. Rounsefell

Arranged by Rachel P. Mohlman

Flute

The introduction features a flute part in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 6/8. The flute part begins with a rest, followed by a melodic line starting on G4, moving up stepwise to C5, then down to B4, A4, and G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

5

may not be on the moun - tain height Or o - ver the storm - y sea, _____ It

The vocal entry begins on measure 5. The bass line contains the lyrics: "may not be on the moun - tain height Or o - ver the storm - y sea, _____ It". The piano accompaniment continues with the same eighth-note pattern as in the introduction.

9

may not be at the bat - tle's front My Lord will have need of me. _____ But

The vocal entry continues on measure 9. The bass line contains the lyrics: "may not be at the bat - tle's front My Lord will have need of me. _____ But". The piano accompaniment continues with the same eighth-note pattern.

13

if by a still, _ small voice he calls To paths that I do _ not know, _____ I'll

The vocal entry continues on measure 13. The bass line contains the lyrics: "if by a still, _ small voice he calls To paths that I do _ not know, _____ I'll". The piano accompaniment continues with the same eighth-note pattern.

17

an - swer, dear Lord, with my hand in thine: I'll go where you want me to

Fl.

mp
Women *mf*
Per -
go.

Fl.

haps to - day there are lov - ing words Which Je - sus would have me speak; There

may be now in the paths of sin Some wan - d'rer whom I should seek.

rit.

32 *p*

Fl.

32 *mp*

O Sav - ior, if thou wilt be my guide, Tho dark and rug - ged the

32 *p a tempo*

36 *p*

Fl.

36 *mp*

way, My voice shall ech - o the mes - sage sweet: I'll

36 *p*

40 *mp*

Fl.

40 *mp*

say what you want me to say. I'll go where you want me to

40 *Men p*

I'll go, I'll

40 *mp*

I'll Go Where You Want Me to Go

4
44

Fl. *mp*

go, dear Lord, O-ver moun-tain or plain or sea; I'll say what you want me to

go, dear Lord, O-ver moun - tain or sea, I'll go; I'll say what you want me to

44

48

Fl. *mf*

say, dear Lord; I'll be what you want me to be.

say, dear Lord; I'll be what you want me to be.

48

rit. *mf* *a tempo*

51

Fl. *f*

There's sure - ly some-where a

51

f

51

f

55
Fl.

55

low - ly place In earth's har - vest fields so wide. Where I may la - bor through

55

59
Fl.

59 *mp*

life's short day. For Je - sus, the Cru - ci - fied. So

59

63
Fl.

63 *mp*

trust - ing my all to thy ten - der care, And know - ing thou lov - est me, I'll

63 *mp*

And know - ing thou lov - est me, I'll

Fl.

do thy will with a heart sin-cere: I'll be what you want me to be.

do thy will with a heart sin-cere: I'll be what you want me to be.

Fl.

I'll go, I'll go, dear Lord, O-ver moun - tain or

I'll go where you want me to go, dear Lord, O-ver moun-tain or plain or

Fl.

sea; I'll say what you want me to say, dear Lord; I'll

sea; I'll say what you want me to say, dear Lord; I'll

mf

f

f

I'll Go Where You Want Me to Go

Fl. *mf*

mf

be what you want me to be. I'll go where you want me to

be what you want me to be. I'll

Fl. *mp*

mp

go; I'll say what you want me to say; I'll be what you

go where you want me to go; I'll say what you want me to say, what you

Fl. *p*

p

want me to be.

want me to be.

rit. *a tempo* *rit.*

Choral Parts

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3 *Men mf*



It may not be on the moun - tain height Or o - ver the storm - y

8



sea,___ It may not be at the bat - tle's front My Lord will have need of me.___ But

13



if by a still,___ small voice he calls To paths that I do___ not know,___ I'll

17



an - swer, dear Lord, with my hand in thine: I'll go where you want me to go.

23 *Women mf*



Per - haps to - day there are lov - ing words Which Je - sus would have me speak;___ There

28 *rit. mp*



may be now in the paths of sin___ Some wan - d'rer whom I should seek._____ O

33 *a tempo*



Sav - ior, if thou___ wilt be my guide, Tho dark and rug - ged the way,___ My

37



voice shall ech - o the mes - sage sweet:_____ I'll say what you want me to say._____

42 *mp* I'll go where you want me to go, dear Lord, O-ver moun-tain or plain or sea; I'll
p I'll go, I'll go, dear Lord, O-ver moun - tain or sea, I'll go; I'll

47 *mf rit.* say what you want me to say, dear Lord; I'll be what you want me to
mf rit. say what you want me to say, dear Lord; I'll be what you want me to

50 *a tempo* **2** *f* be. There's sure - ly some-where a low - ly place In earth's har-vest fields so
a tempo **2** *f* be.

57 wide Where I may la - bor through life's short day For Je - sus, the Cru - ci - fied.

62 *mp* So trust - ing my all to thy ten - der care, And know - ing thou lov - est me, I'll
mp And know - ing thou lov - est me, I'll

67 *mf* *mf*

do thy will with a heart sin-cere: I'll be what you want me to be. I'll

do thy will with a heart sin-cere: I'll be what you want me to be. I'll

72 *f*

go, I'll go, dear Lord, O-ver moun - tain or sea; I'll

go where you want me to go, dear Lord, O-ver moun-tain or plain or sea; I'll

76 *mf*

say what you want me to say, dear Lord; I'll be what you want me to be. I'll

say what you want me to say, dear Lord; I'll be what you want me to be.

81 *mp* *mf*

go where you want me to go; I'll say what you want me to say; I'll

I'll go where you want me to go; I'll say what you want me to

85 *rit.* *p a tempo* *rit.* **2**

be what you want me to be.

mp *rit.* *p a tempo* *rit.* **2**

say, what you want me to be.

Flute

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The musical score for the flute part consists of nine staves of music. The key signature is B-flat major (two flats). The time signature is 6/8. The score includes various musical notations such as dynamics (mf, mp, p, rit.), articulation (accents, slurs), and performance directions (a tempo). Measure numbers 13, 21, 35, 42, 50, 60, 69, 77, and 84 are indicated at the beginning of their respective staves. The piece concludes with a final measure on the ninth staff.