

SPROUTING REMNANTS

A MINI MUSICAL – CREATIVE NON-FICTION

AN ORIGINAL WORK INSPIRED BY HIGHWAY TABERNACLE'S COMMITMENT
TO THE GREAT COMMISSION IN THE CURRENT EXPRESSION OF SPRING
GARDEN ACADEMY & RESURRECTION LIFE CHURCH

BY VICTOR NII SOWA MANIESON

FOREWORDS BY
OTIS A. FORTENBERRY (HISTORICAL) &
WARREN COOPER (MUSICAL & TEXTUAL)

EDITED BY
CANDACE WEGNER & OTIS A. FORTENBERRY



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DEDICATION

This creative non-fiction musical project attempts to chronicle the life of Highway Mission Tabernacle as found in its current expression in Resurrection Life Church and Spring Garden Academy,
It is respectfully dedicated to Emeritus Pastor Otto Wegner and his late wife Mrs Patricia Wegner.



ACKNOWLEDGEMENTS

1. Emeritus Pastor Otto Wegner - Highway Mission Tabernacle / Resurrection Life Church
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5. Ulexis Cossie - Early Childhood Director, Spring Garden Academy
6. Se'mone Williams - Community Engagement Director, Spring Garden Academy
7. Lemire Rowser Grohol - Assistant Administrator, SGA [also, music coordinator for Sprouting Remnants]
8. Teaching & Support Staff - Spring Garden Academy
9. [Phyllis Butler-DeLoatch, Shamaya Dolby, Karen Gambrell, Cordella Hauser, Bob Montreal, Joy Smith, and Yasmeen Wright]
10. Worship Team - Resurrection Life Church
11. Caleb Williams - Animation Creator, Resurrection Life Church
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FOREWORD

HISTORICAL PERSPECTIVE

By Otis A. Fortenberry

Executive Summary

Highway Mission Tabernacle began 130 years ago at a prayer meeting, with eight or nine people who wanted to see God move in Philadelphia. At its peak, in the 1940s through the 1970s, it was one of the largest churches in the Assemblies of God (an international Pentecostal movement, which includes two of Highway's former pastors as its leaders). In the seventies, when cities in America, and Philadelphia in particular, went through rough times, the church plummeted in size. Most of its membership left Philadelphia for the suburbs, and there was pressure to move the church out of the city. However, God maintained a remnant of faithful people who continued to pray faithfully for Philadelphia.

In the 1990s, a new generation began moving into Philadelphia, and the church began to pick up in size again. In that era, the church launched Spring Garden Academy, to meet the educational needs of children in our neighbourhood. In 2005, Highway was asked to resurrect an abandoned building in North Philadelphia, the result being that, in 2008, Resurrection Life Church was launched as a satellite location for both the church and the academy. Following the pandemic, a majority of the membership voted to affiliate with another church, with only a remnant migrating to the church in North Philadelphia.

Timeline:

- a. November 29, 1894 (Thanksgiving Day) – Members of the recently disbanded Cross and Crown Association meet at Siloam Methodist Episcopal Church to pray and plan for a continued move of God. This is regarded as the birth of Highway Tabernacle.
- b. Members of the newly formed organization purchase a gospel wagon that could be used to hold open-air meetings, to reach the unchurched. On December 12, 1895, they take charge of a small mission hall at 23rd and Jefferson Streets. As the church expands, they move to an eight-room schoolhouse at 22nd and Oxford Streets, a former Presbyterian church at 19th and Green Streets, and the former Fifth Baptist Church building at 18th and Spring Garden Streets.
- c. July 3, 1899 – The church is chartered in Philadelphia as “Highway Mission Tabernacle Union Un-Denominational Church.” The church’s name is officially

shortened to “Highway Mission Tabernacle” on November 24, 1986.

d. August 21, 1986 – Highway’s sanctuary is destroyed by fire.

e. November 14, 2021 – A majority of Highway’s congregation votes to affiliate with Chicago Tabernacle and give that church their Spring Garden properties.

2. Resurrection Life Church

a. In 2004, the Penn-Del District of the Assemblies of God approaches Highway’s pastor, Otto Wegner, about taking over a church building and parsonage in Philadelphia’s Tioga-Nicetown neighborhood that had been abandoned by a previous ministry. On February 6th, 2005, the church’s congregation approves the recommendation of the deacons and accepts the district’s proposal, with plans to reopen the church as a satellite location.

b. September 27–29, 2008 – After years of renovation, Resurrection life Church is officially launched with a weekend of events, including community outreach through Convoy of Hope.

c. March–July, 2020 – During the pandemic, when Highway and Resurrection Life held combined services online, Resurrection Life’s pastoral team steps down from ministry. In-person services resume on July 12th, at Highway only.

d. October 2021 – Sunday services are relaunched at Resurrection Life, with a breakfast and Bible Study. Full Sunday morning services resume the following month.

Overarching Vision

Our vision is to grow a church and academy that are healthy enough to address the spiritual, physical, mental, economic and family need) of our Tioga-Nicetown community and to develop leaders who can replicate these ministries in future generations and in other areas of the city.

MUSICAL & TEXTUAL PERSPECTIVE by Warren B. Cooper

The day I met Victor Nii Sowa Manieson I was serving as a director for the Philadelphia Clef Club of Jazz and Performing Arts in Philadelphia, PA USA. He had heard of us, was greatly intrigued by our existence and mission, and was moved to show up in person to investigate what was going on. On that appointed day “Victor Manieson” appeared at our door with a Spirit so notable to the staff that they gave him a full tour of the facility, which ended up in my office. I, like the staff, was immediately taken by the Holy Spirit Presence of this man, as he and I soon found our way into synchronized rhythm around our shared vision.

My discovery of this man as “Dr. Victor Manieson” perpetuated a cascading blossom of inspiration. This was a man of deep faith who had a Called Commitment to music education; a man with an incredibly advanced grasp of the power in Music to positively influence the human spirit; and a man who happened to be a globally recognized music educator, author, and composer. This was also a man curating a vivid imagination for the role of Music in the casting of an inspirational vision for the faithful remnant of those who value and follow the principles of Jesus Christ, along with a vision for paving a way forward for the desire to improve our global human condition.

Sprouting Remnants is a brilliantly crafted creation that combines several musical styles into a diverse prophetic statement about the activation of our Calling as Disciples of Jesus in this present moment. It lives at the five-point musical intersection of Frederick Handel, Richard Smallwood, George Gershwin, and the tradition of the Negro Spiritual. The fifth point of this intersection is the anointed, culturally enriched touch of Dr. Manieson himself, that becomes tangible in the smooth textured blending of those styles. It is a musical journey that serves as punctuation for a narrative that chronicles the transition from a condition of decay into a blossomed fruit bearing condition that is born of seeds planted in good soil.

This Mini Musical presents these remnant seeds in a way that reminds me of the seeds nestled deep beneath the surface ground of a burning forest, whose germination is activated by the fire’s intense heat to begin the process of regeneration in that decimated space. *Sprouting Remnants* guides us on the path from Despair to Dreams, to Awakening, to Hope, and ultimately to the Gratitude that gives birth to the germinated blossoming of possibility, made manifest in the places where Faith and Action are activated by the ultimate source...The Breath of Life.

Sprouting Remnants inspired me with reminders of how our perseverance, in a faithful and righteous posture of intention, is destined to be blessed into the experience of the Presence of God that expresses through that stance. It is a theologically framed, biblically based, culturally relevant and intrinsically inspirational musical work that has an important message to share with the world.

The message: “We are God’s Masterpiece(s), taking Little Steps that Grow through a Welcome Hello into a Praise that gives rise to Knowledge & Wisdom. Across generations, we must recognize the Identity, Vision and Presence of a God that Cannot and Will Not Fail. As we labor in the harvesting of God’s Promises through our Praise, we discover that God Is Able and are moved to

proclaim our Sprouting into a Navigated Path of Worship, a Path that leads us into Knowing our Prayers are Heard as we are Refreshed by the Dew to represent Christ anew.”

My deep and sincere gratitude to Dr. Victor Nii Sowa Manieson for his obedience in bringing this message to all of us, a message that I strongly commend to your hearing.



PREFACE

Embarking on the Musical Sprouting Remnants was inspired by the promptings of the Holy Spirit. Its story resides in its unique cultural context, yet its manifestation is a testimony for all the world. Sprouting Remnants encapsulates the journey of Highway Mission Tabernacle, Resurrection Life Church and Spring Garden Academy. The music to be composed for this project required a delicate blend of songs that will cater to an Intergenerational audience in a semiformal fashion. This also meant a roadmap for planning that embraced textual content that was simultaneously historical, forward-looking, and able to impact the intersection of Christian Faith, Community and Academia. In addition, it had to go beyond the present expression in which it finds itself and become worthy of being emulated.

As a Christian Educator, I have always believed that modernity is not the absence of tradition but rather, when well-guided, with wholesome guardrails, it is a continuum of sorts that reflects the hand of God in the affairs of humanity's "refinement." In this project, such reflections, references, and observations often triggered a scripture that kept floating in my mind, giving me no peace. Interestingly, my conversations with Pastor Otto Wegner, Pastor Otis A. Fortenberry, and Pastor Candace Wegner, and my understanding of the historic building in which we worshiped and taught children kept pointing to the same scripture:

“Stand at the crossroads and look; ask for the ancient paths, ask where the good way is, and walk in it, and you will find rest for your souls”.

[Jeremiah 6:16--20]

My reaction to this Scripture was to talk to Candace about a musical project. My focus was not the succeeding verses in this Scripture passage. Instead, my prayer was for leadership to understand that God was already with us and that our numbers (as a little flock) did not matter.

In moving forward, I explored the skills, talents and artistic gleanings amongst us. Furthermore, I envisioned and examined how these talents could trigger interests that, through artistic expression, could activate “auxiliary” possibilities that complemented academia; essentially, integrating music and the performing arts into the curriculum instead of seeing them as just another, separate subject. Interactions at various levels confirmed, that while it was a lot of work to embark on as a musical project, it was worth doing: It was Possible!

That glimpse of hope was sufficient.

I was most thrilled with all staff members, and particularly the directors of SGA. Therefore, I settled in for a journey that would require a lot of patience and prayer.

Candace Wegner, the executive director, and Fatima Fulks, the business director, helped to crystallize my creative thoughts by organizing weekly meetings with me. This helped us to detail a roadmap, as both of them are strategic planners.

As the halls of Spring Garden Academy rang with the sound of children learning songs, vocabularies were built, correct posture nurtured and teamwork promoted, as we steadily worked through many daunting tasks by the grace of God.

The title of the musical project, SPROUTING REMNANTS, was arrived at as an exercise. For a living entity or even a dream to “sprout”, many factors must fall in place, including environment, mindsets, nurturing, pruning, perseverance, and encouragement.

All these considerations have to come together within a framework that promotes and improves proficiency; generally, a road map to the objective, its implementation, and its desired outcome being constantly echoed and reinforced.

We made sure to guard against compromising the nascent abilities of the children/learners. As a result, we positioned the performing arts in the curriculum to prepare ourselves not only for school but for life!

APPROACHES

Singing, Interpretive dancing, spoken word, and animation are focused approaches, tailored to multiple proficiency levels, so that learners can grow, both individually and collectively. The instructors whom we approached for these tasks helped to convey the core message of the musical: We can grow individually at our own pace and also as a group. This illustration helps in activating the imagery of how a landscape of flowers, trees and other plant life blends together, thus building insights into how REMNANTS SPROUT when guided and guarded by God’s breath of Life.

ABOUT THE SONGS

Solo/duets, short choruses have lyrics or texts whose contents are straightforward. There are two sets of medleys interjected in the program. The first is a medley of four short melodies entitled GEN Z REMNANT RELAY (Awakening-Baton-

Meandering-Audacity).

The second medley is entitled INTERGENERATIONAL REMNANT RELAY (“God is still in Control,” to be sung by a grandmother, “I Will Magnify Your Name,” to be sung by a youth, and “Dios te Bendigo” (“May God Bless and Keep You Safe”), by a pre-teenager.

ABOUT THE DANCES

There are three (3) dances, all of which are Interpretations. They are placed at the end of act one-scene one, act one -scene three and, finally, at the very end of the musical, act two-scene one.

The first dance is titled RISING (in knowledge and wisdom). It’s a piano piece reminiscent of a hybrid of ragtime and classical music. Its interpretation is aimed at depicting a “progressive growth.”

The second dance is entitled WE ARE COMING. It is a piano-and-orchestra piece interlaced with punctuated drum beats, to drive a momentum that depicts meandering movements of Remnants finding their way and level in life, despite challenges.

REFRESHING DEW is the last dance. It is a piano-and-orchestra l piece – an Intermezzo of a sort. It is positioned to be the last item in the musical, illustrating the exhaling posture expected of a well-nurtured and nourished living thing.

THE SYMPHONIC POEM (SPOKEN WORD)

GOD IS A WISE INVESTOR is the title of this spoken word which is sandwiched between two short, reflective piano pieces.

An occasional chordal progression of any part of the score can be interjected to complement the flow of the spoken word.

THE NARRATIONS

There are four Narrations. Each is placed at the beginning of a scene. They are, in order, (1)THE DREAM, (2)CONSTRAINED AND ARRESTED BY THE HOLY SPIRIT (3) CONVOYS OF HOPE, and (4) GRATEFUL AND THANKFUL HEART.

I have always cherished inclusive learning and teamwork that allows for creative input; brainstorming towards a holistic and wholesome outcome. Find below notes from some of the teaching artists.

From Mrs. Se’Mona Williams:

What it meant to be a content curator for Sprouting Remnants

In 2022, I began capturing moments to share on my social media. These moments were organic and organized, and they intentionally shared a story of my poetic journey. So, when I was asked to capture moments in preparation for Sprouting Remnants, I was honored. We discussed what needed to be captured during our initial meeting and how often we needed to post on social media. I was tasked with creating commercials, interviews, and social media posts to advertise. I soon realized that it's easier to tell my own story and more complicated to gather images and videos to tell someone else's story. I learned I needed to capture more moments to tell a complete story. I began carrying my camera equipment around with me everywhere. I went to almost every practice. I wanted to be there for the sweet moments, the challenging moments, and the moments when something beautiful emerged out of difficulty. Catching these things was just half of the work; it was in the editing and cutting that the real magic happened. I found myself asking God, "How do you want me to formulate this? How should I tell this story?" There were times I worked on a one-minute video for four hours. The work was hard and complicated, and at the same time, I learned so much and grew in areas where I wasn't expecting to grow. It was indeed an honor to be a part of Sprouting Remnants in this way. I got to see the growth of every person and tell the story of how this musical started from a thought and became a living, breathing dream.

From Ms. Nia Wilcox

My process as the choreographer was to tell a story based on themes relayed to me by Mr. Victor and, then, to figure out how to express them through movement. Because the compositions contain no spoken lyrics, it is completely up to our body movement to tell the story. Coming into rehearsal, I had a baseline idea for choreography, but I really wanted to see what the students were able to catch onto and what their current ability was. To my delightful surprise, the kids caught on really well, which made me excited and opened my mind up to wonderful possibilities.

In creating choreography, I think about using dynamics to create memorable moments; - crafting a story using a beginning, middle, and end. I also think about poses, shapes, and lines that are visually engaging. Throughout this process, the students got to understand musicality, teamwork, and dancing as individuals while also being part of a collective. I wanted to instill the thought of not only seeing dance as movement, but as interpretation. We have so much power in our presence and energy. Being on stage, you are allowing yourself to be completely seen. It can be a vulnerable state, but I encouraged the students to dance with their heart, because that is what will shine the most.

I am really proud of the work the students have put in to tell this story and I'm excited for the SGA/RLC community to experience it

From Mr. Caleb Williams

In the art of visual storytelling, I use animation to encapsulate the more abstract and conceptual aspects of the narrative and turn them into a visual expression, helping to convey the reality of how God works in and through us over long periods of time.

In this case, we chose the metaphor of a lone flower, thriving in a difficult landscape almost at the point of hopelessness, only to be used as a vessel empowered to reproduce its beauty and bring new life and vitality to that landscape.

Finally, the journey towards the maturation of this musical project has been guided by God through the instrumentation of many, and we give all the glory to God. It is my hope that all who experienced this process will be inspired to repeat it with other wholesome possibilities, wherever they find themselves.

Sincerely,

Victor Manieson

Musician/Artistic Director

Spring Garden Academy

MUSICAL SYNOPSIS/OVERVIEW

The Mini-Musical, SPROUTING REMNANTS, is an original work inspired by the school's desire to become a Performing Arts School. As a backdrop, SPROUTING REMNANTS is an attempt to capture an observable and measurable phenomenon whose developmental progression is a response to the Great Commission's "Go ye therefore" command (Matthew 28:19-20), as manifested in and through the lives of HIGHWAY MISSION TABERNACLE, RESURRECTION LIFE CHURCH and SPRING GARDEN ACADEMY in Philadelphia through music.

The plot is borne out of the breath of life seated in the Go ye therefore against all odds mandate. It explores the challenges encountered in the endeavor of actualizing the desire of soul-winning and acknowledges that "minutest" flame of hope that is occasionally activated by the Holy Spirit as the permeating thread through expectant believers. This is to affirm that "IT IS NOT BY MIGHT!" and also that "GOD'S WORDS will not come back void" but will accomplish their purpose!

As a student-centered mini-musical with a holistic view, it employs an intergenerational approach where school, church and home are exemplified by:

1. Embracing the participation of elders (parents and grandparents among others).
2. Older Siblings (Teenagers and College students).
3. Community – Mass Choir

This intersection of the musical, faith and community is intentional and allows for a shared dream and sustained focus which depicts the ethos that "we are in this together!" Songs are interlaced within a framework where artistic designations are:

Two (2) Acts [Acts 1 and 2 have three and two scenes respectively]

Each scene comprises a:

- I. Short Narration
- II. Short choral recitation
- III. Short Dance/movement
- IV. Solo/Duet vocal exercise or short choral selection

In conclusion, the overarching, permeating focus is the "BREATH OF LIFE" in a seed or a dream. This can be likened to a relay race, where focused action is exhibited in the teamwork of runners to WIN! SPROUTING

REMNANTS is therefore an illustration of the consistent regeneration of a good authentic dream which is often not celebrated by popular or mob Culture, receives less attention YET carries a purposeful mandate that refuses to be contaminated/compromised, responding only to God's call. It is anticipated that the experiential knowledge gathered in this musical project will deepen its participants' faith in God and serve as a model to others.

All songs are original compositions organically developed with SGA students in mind by Victor Manieson.

PROGRAMME OUTLINE/FLOW

Act 1, Scene 1

Description: A collage of pictures reminiscing on and highlighting notable historic developments of HT-RLC-SGA, showing that activating/actualizing dreams or concepts requires the bold embrace of faith-based foundations similar to "smaller steps" whose arrival on the scene is a "HELLO" to existing/mainstream structures. Such growth requires increasing in knowledge and the application of wisdom.

OVERTURE as Curtain Raiser: Song with slides-pictorial gallery of history - HT/RLC/SGA

Narration 1: THE DREAM

- Little Steps Will Grow (Pre- K Procession)
- Song: I'll Praise Your Name (SGA & Mass Choir) in between sanctuary aisles
- Song: Hello (Kg-2gr on stage)
- Dance: Rising in Knowledge & Wisdom

Act 1, Scene 2

Description: The struggle, a nurturing and overwhelming process is "required" of any person or group of people whose faith is grounded in our Lord and Savior Jesus Christ. And like Jonah, most may not want to undergo these processes, BUT the MANDATE on their lives demands that such groups of individuals effect change in wholesome ways, hence finding themselves in a different NINEVEH. They must remain steadfast/focused for God's purposes to Manifest!

Narration 2: CONSTRAINED AND ARRESTED BY THE HOLY SPIRIT

- Medley of 4 (Gen Z Remnants Relay. awakening-baton-meandering-audacity)
- Who Art Thou ... solo piece

- God cannot and will not fail ... SGA & Mass Choir

Act 1, Scene 3

Description: In this decaying world, remnants are equipped/fueled by the Holy Spirit to bring HOPE to others, even when they are uncertain about OUTCOMES because of their personal challenges. God's breath of life in them nourishes and compels them to shoot out and sprout as good agents of HOPE.

Narration 3: CONVOY OF HOPE

- All Ye Who Labor (Mass Choir)
- God's Promises, Our Praise
- My God is Able (vocal Solo/ duet)
- Dance: We Are Coming (dance)

INTERMISSION

Act 2, Scene 1

Description: Similar to Jehoshaphat's "CHORAL PRAISE WORSHIPERS," we acknowledge the task ahead but choose as our BEST WEAPON to trust, worship and praise God ahead of all our endeavors, regardless of what mainstream society says. We continue to be focused and even intercede not only for ourselves, but also for the world at large. It is in this commitment to the GREAT COMMISSION that we are enabled by God's faithfulness and new Mercies, and that we experience His steadfastness.

- Remnants Navigate their Path (Animation with song)
- Narration 4: GRATEFUL & THANKFUL
- Symphonic Poem: God is a wise Investor
- Thank you for another day (vocal solo)
- Hear our Prayer (Intercessory song for the Nations, Mass Choir)
- Refreshing Dew (dance)

Narration 1: DREAMS (VISION)

There are dreams that are elusive and fleeting
And there are dreams that have life & endure.

- To dream or not dream:
- To breathe or not to breathe:
- To decide or not to decide:

A silly fleeting dream here and there
Yet you can activate a dream to become Alive.

- The life or death of a dream is but a choice
- Choose to breathe, churn its rhythm
- And announce its presence where it may

A rhythm that keeps going

Moving:

- Towards a destination
- Towards fulfilment
- A destiny, if it so desires

The dreamer's dream may meander or even get choked sometimes

BUT

- If the dreamer delights in God
- If the dreamer desires good for his or/her environment
- If the dreamer remains good to God, nature and, humanity, and with his/her Focus Well- Kept

THEN

The dream lives, moves on, suffocating yet searching for paths, hearts and minds whose embrace is pure.

When embraced and valued, it gives birth to other dreams... until it fully serves its PURPOSE

Narration 2: CONSTRAINED & ARRESTED BY THE HOLY SPIRIT

We are but tools in the Creator's hands when CONSTRAINED and ARRESTED by the Holy Spirit.

The spirit of God will:

- Convict us
- Birth His purpose(s) in us (our minds)
- Deposit the breath of life into his REMNANTS (seed into our spirit)

True Remnants may have no choice but to be Remnants saturated in God's Grace, for...

“The earnest expectations of the creation/creature waiteth for the manifestation of the SONS of God” [Romans 8:19] KJV

Remnants are carriers of God's purposes to humanity... A privilege yet challenging. The manifestation of such purposes and the “daunting” processes it requires are necessary... because

“Declaring the end from the beginning, and from ancient times the things that are not yet done, saying; My counsel shall stand and I will do all to my pleasure” [Isaiah 46:10]

Narration 3: CONVOYS OF HOPE

Sometimes God may choose to sprinkle his Gathered remnants...

Convoys of Hope Sprinkled & Scattered around the world.

- Their levels of faith may be different, BUT God’s breath of life nourishes and equips them, for they are SEEDS OF GOD
- Their challenges may be different BUT from what we know, have witnessed and can testify... equipped remnants grow in different ways.

And this is the testimony on which we anchor ourselves...

“There are different kinds of gifts, but the same spirit distributes them. There are different kinds of service, but the same Lord. There are different kinds of working, but in all of them and in everyone it is the same God at work. Now to each, the manifestation of the spirit is given for the common good.” [1 Corinthians 12: 4–7]

Hence, there are Convoys of hope in different Jurisdictions and Marketplaces,

Each of them building families to serve their communities, deepening in faith and trust in God.

Oh, that Mentors of Remnants and Mentee - Remnants will trust God more in a decaying world.

FOR

God’s purposes will come to pass

- regardless of time zones
- regardless of different cultures
- regardless of challenges

Remnants are chosen, packaged and equipped to bring into being the manifestation of God’s purposes.

Whether man,

Whether woman,

Whether child,

The age at which they come matters not... what matters is that they carry God’s breath.

The weight of the RESPONSE-ABILITIES continues to be a struggle.

And like Paul, remnants with tent making designations may help not to burden new ministries. For God still Moves in Mysterious ways

AND

- The Institutional Church while still relevant and needed,

ALSO NEEDS

- Remnants, who can exemplify and testify to God's grace in the market places.

“Who can speak and have it happen if the Lord has NOT decree it? Is it not from the mouth of the Most High that both calamities and good things come? Why should the living complain when punished for their sins? Let us examine our ways and test them, and let us return to the Lord.” [Lamentations 3:37 –40]

Narration 4: GRATEFUL & THANKFUL HEART

With a Grateful and Thankful Heart, Remnants forge ahead in the knowledge that GOD IS WITH THEM.

With an appreciative spirit and trust in God, REMNANTS SEE POSSIBILITIES IN CHAOTIC AND DECADENT SITUATIONS BUT ABOVE ALL,

Remnants understand that they are tools in the hands of the Lord!

- called for a purpose
- called to effect healing to the nations
- called to bring Humanity to Christ

And this is why we NEED EACH OTHER!

May all Remnants learn to intercede for each other And the Nations.

For, we are all COWORKERS IN GOD'S VINEYARD. We purpose to hold firm to our faith...

“Being confident of this, that He who began a good work in you will carry it on to completion until the day of Christ Jesus” [Philippians 1:6]

INTERCESSION SONG BY MASS CHOIR:

HEAR OUR PRAYER O LORD

Narrator(s)

And to each remnant Interceding for the nations, God refreshed, renewed their hope and their gratitude echoed in words and deeds.

SONG: THANK YOU FOR ANOTHER DAY

(Light fades)

CONCLUSION: AN INTERPRETIVE DANCE TITLED REFRESHING DEW

ORDER OF SONGS & NARATIONS

Act 1, Scene 1

Narration 1 [THE DREAM]

Songs	Key of Songs	No. of Pages
– I Am God’s Masterpiece (Overture)	E flat Maj	4
– Little Steps Will Grow (Instrumental)	C Maj	2
– Hello oo (Welcome Song)	F Maj	1
– I’ll Praise Your Name (Short Chorus)	D Maj	
– Rising In Knowledge & Wisdom (Dance)	E flat Maj	3

Act 1, Scene 2

Narration 2 [CONSTRAINED & ARRESTED BY THE HOLY SPIRIT]

Songs	Key of Songs	No. of Pages
– Medley of 3 (Gen Z Remnants Relay)	C minor	
– Who Art Thou (Vocal Solo)	E flat Maj	3
– Write The Vision (Vocal Solo)	E flat Maj	3
– God Cannot & Will Not Fail (Short Chorus)	C Maj	2

Act 1, Scene 3

Narration 3 [CONVOY OF HOPE]

Songs	Key of Songs	No. Pages
– All Ye Who Labour (Mass Choir)	B flat Maj	2
– God’s Promises, Our Praise	C Maj	4
– My God Is Able (Vocal Solo)	D Maj	3
– We are Coming (Dance)	B flat Maj	3

Act 2, Scene 1

Narration 4 [GRATEFUL & THANKFUL]

Songs	Key of Songs	No. Pages
– Remnants Navigate their Path		3
– Symphonic Poem		
– Praise – Worship - Doxology [God Is Still In Control, Lord We Magnify, Dios Te Bendigo] (Intergenerational Remnant Relay)	D Maj	3

- Thank You For Another Day (Vocal Solo)
- Hear Our Prayers (Mass Choir)
- Refreshing Dew (Dance)



Score

I AM GOD'S MASTERPIECE

*Inspired by the Performing Arts Camp
at Spring Garden Academy/RLC*

Victor Manieson
July 2023
Philly, PA

Moderato ♩ = 90

Piano

Pno.

Pno.

Pno.

Pno.

mf

f

p *cresc.* *mf* *f*

Transition (i) *mp* *cresc.* *f*

6 *mp* *f*

I AM GOD'S MASTERPIECE

Pno.

31

1.

p

Detailed description: This system contains measures 31 through 36. The key signature has two flats (B-flat and E-flat). Measure 31 starts with a repeat sign. The first ending (marked '1.') spans measures 35 and 36, ending with a repeat sign. The dynamic marking *p* (piano) is placed above the staff in measure 35.

Pno.

37

mf

f

2.

Detailed description: This system contains measures 37 through 43. The key signature has two flats. Measure 37 begins with a dynamic marking of *mf* (mezzo-forte). A second ending (marked '2.') starts at measure 40 and ends with a repeat sign. A dynamic marking of *f* (forte) is placed above the staff in measure 41.

Pno.

44

mp

Detailed description: This system contains measures 44 through 50. The key signature has two flats. A dynamic marking of *mp* (mezzo-piano) is placed above the staff in measure 46.

Pno.

51

f

1.

Detailed description: This system contains measures 51 through 57. The key signature has two flats. Measure 51 begins with a dynamic marking of *f* (forte). A first ending (marked '1.') spans measures 55 and 56, ending with a repeat sign.

Pno.

58

mp

2.

Detailed description: This system contains measures 58 through 64. The key signature has two flats. Measure 58 begins with a dynamic marking of *mp* (mezzo-piano). A second ending (marked '2.') spans measures 60 and 61, ending with a repeat sign.

I AM GOD'S MASTERPIECE

Pno.

62

Musical notation for measures 62-63. Measure 62 features a treble clef with a series of eighth notes and a bass clef with a single note. Measure 63 continues the treble line and adds a bass line with chords. A dynamic marking of *f* is present in measure 63.

Pno.

64

Musical notation for measures 64-67. Measure 64 has a treble clef with eighth notes and a bass clef with a single note. Measures 65-66 continue the treble line with eighth notes and the bass line with chords. Measure 67 features a treble clef with a half note and a bass clef with a half note. Dynamic markings include *mf*, *p*, and *cresc.*

Pno.

68

Musical notation for measures 68-73. Measure 68 has a treble clef with chords and a bass clef with a single note. Measures 69-72 continue the treble line with chords and the bass line with a melodic line. Measure 73 features a treble clef with a half note and a bass clef with a half note. A dynamic marking of *mf* is present in measure 73.

Pno.

74

Musical notation for measures 74-77. Measure 74 has a treble clef with a half note and a bass clef with a single note. Measures 75-76 continue the treble line with a melodic line and the bass line with a melodic line. Measure 77 features a treble clef with a half note and a bass clef with a half note.

Pno.

78

Musical notation for measures 78-83. Measure 78 has a treble clef with chords and a bass clef with a single note. Measures 79-82 continue the treble line with chords and the bass line with a melodic line. Measure 83 features a treble clef with a half note and a bass clef with a half note. Dynamic markings include *1.* and *2. rit.*

Score

LITTLE STEPS WILL GROW

(For Pre K Procession - Intermission/Recession)
In the Musical, *SPROUTING REMNANTS*

VICTOR MANIESON

30th August, 2023

Philly

Moderato ♩ = 90

The musical score is written for piano and consists of five systems of music. Each system is labeled 'Piano' or 'Pno.' on the left. The first system is a piano introduction in 4/4 time, marked 'Moderato' with a tempo of 90 beats per minute. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system begins at measure 3 and includes first and second endings. The third system begins at measure 7. The fourth system begins at measure 12 and includes first, second, and third endings. The fifth system begins at measure 16. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

LITTLE STEPS WILL GROW

Pno.

21

1, 2, 3.

3

4

Pno.

25

7

7

7

7

7

Pno.

30

7

7

7

7

Pno.

35

7

7

7

7

7

7

7

Pno.

43

7

7

7

7

Pno.

48

7

7

7

Score

HELLO O O

VICTOR MANIESON

[K-1] Welcome Song for Musical Sprouting Remnants

January, 2024

Spring Garden Academy
Philly

Moderate & Lively ♩ = 90

The musical score is written for Voice and Piano. It begins with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Moderate & Lively' with a quarter note equal to 90 beats per minute. The score is divided into four systems. The first system shows the voice part starting with a [Call] and the piano accompaniment. The second system includes the lyrics 'He - llo, ___' and '[Response]'. The third system includes the lyrics 'He - llo How are you to - day We are fine, We are fine, We are fine, it is good to see you'. The fourth system includes the lyrics '1. fine, We are fine, it is good to see you' and '2. l se l ta la se la'. The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

Score

I'VE BEEN WONDERFULLY CREATED

(I'll praise your name)
SPROUTING REMNANT - SGA

VICTOR MANIESON

November, 2023

Moderato ♩ = 95

The musical score is written for Voice and Piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 95 beats per minute. The score is divided into three systems. The first system (measures 1-5) features the voice line with lyrics: 'I'll praise your name _____ I'll mag - ni - fy ___ You ___ I'll praise your'. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. The second system (measures 6-10) continues the voice line with lyrics: 'name _____ for I've been won - der - ful - ly creat - ed'. The piano part includes a first ending bracket over measures 9-10. The third system (measures 11-15) features the voice line with lyrics: 'ed _____ crea - ted ___ for a pur - pose'. The piano part includes a second ending bracket over measures 14-15, marked with '1, 2, 3.'.

I'VE BEEN WONDERFULLY CREATED

15 4.

pur - pose _____ I'll praise your name _____

Pno.

19

I'll mag - ni - fy _____ You _____ I'll praise your name _____ for

Pno.

23

rit.

I've been won - der - ful - ly creat - - - ed _____

Pno.

Score

RISING (In Knowledge & Wisdom)

Slated for Movement in Sprouting Remnants

VICTOR MANIESON

SGA/RLC, Philadelphia

December 19, 2023

Moderato ♩ = 90

Piano

Pno.

Pno.

Pno.

Pno.

RISING (In Knowledge & Wisdom)

35

Pno.

42

Pno.

1. 2.

dolce

49

Pno.

3

58

Pno.

68

Pno.

1. 2.

76

Pno.

rit.

3

GEN "Z" REMNANT RELAY

Score

A Medley Slated for the Musical Sprouting Remnants
(i. Awakening Inspired by Amaya Soniya Golden)

VICTOR MANIESON

October 2023

SGH/RLC, Philly

Moderato ♩ = 90

Voice

Piano

Vocal (Use any nonsense syllable)

5

Pno.

10

Pno.

15

rit.

Pno.

Score

GEN "Z" REMNANT RELAY

*A medley slated for the Musical Sprouting Remnants
(ii & iv The Baton. Inspired by Isaac Antwi)*

VICTOR MANIESON

Allegretto ♩ = 100

October 2023

Piano

Pno.

7

God is with us We are com-ing Please be pa-tient with us

Pno.

Score

GEN "Z" REMNANT RELAY

*A medley slated for the Musical Sprouting Remnants
(iii. Meandering. Inspired by Hannah Sophia William)*

VICTOR MANIESON

October, 2023

Moderato ♩ = 90

The musical score is written for Piano and Pno. (Piano) in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute. The score is divided into five systems, each with a measure number at the beginning: 1, 7, 15, 23, and 31. The first system (measures 1-6) features a piano introduction with triplets in both hands. The second system (measures 7-14) continues the piano part with a repeat sign at the end. The third system (measures 15-22) includes a first and second ending for the piano part. The fourth system (measures 23-30) continues the piano part with a repeat sign at the end. The fifth system (measures 31-38) includes a first and second ending for the piano part. The Pno. part consists of five systems, each with a measure number at the beginning: 7, 15, 23, and 31. The Pno. part is written in a grand staff (treble and bass clefs) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a large, faint watermark in the center.

GEN "Z" REMNANT RELAY

Pno.

39

3 3

Pno.

47

Score

GEN "Z" REMNANT RELAY

A medley slated for the Musical Sprouting Remnants
(v. AUDACITY. Inspired by Ambria Carmel D. Banfield)

VICTOR MANIESON

Allegretto ♩ = 105

October, 2023

Piano

Pno.

19
Sprout-ing rem-nants are com - ing

Pno.

28
rit.
Sprout - ing rem - nants are com - ing

Pno.

Score

WHO ART THOU, GREAT MOUNTAIN

Inspired by Margo Haas

VICTOR MANIESON

Spring Garden AC,

Philly,

January 24, 2024

In a meditative style ♩ = 65

5

Who art thou O Great mountain? Before Zerubabel, Be -

11

fore Zerubabel Who art thou Who art thou The

17

Lord God shall make the mountain plain plain The chal-len-ges that

Copied by Lyra Art Music Studio

WHO ART THOU, GREAT MOUNTAIN

23

Come our path, the dis - trac - tions and fears, that come our way, Will be

Detailed description: This system contains measures 23 through 28. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The lyrics are: 'Come our path, the dis - trac - tions and fears, that come our way, Will be'.

29

No - thing. Will be No - thing, for God will Keep His 1.Pro - mise and make the
2.Rem - nants

Detailed description: This system contains measures 29 through 34. It features a repeat sign at the beginning of measure 30. The lyrics are: 'No - thing. Will be No - thing, for God will Keep His 1.Pro - mise and make the 2.Rem - nants'. The piano accompaniment includes a rhythmic pattern of eighth notes in the bass line during the second ending.

35

moun - tains 1. plain for 2. plain It's not by po - wer, It's not by

Detailed description: This system contains measures 35 through 40. It features a first and second ending bracket starting at measure 35. The lyrics are: 'moun - tains 1. plain for 2. plain It's not by po - wer, It's not by'. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

41

strength, the spi - rit of the Lord Shall make it plain.

Detailed description: This system contains measures 41 through 46. The melody continues in the treble clef, with a more active bass line. The lyrics are: 'strength, the spi - rit of the Lord Shall make it plain.'. The piano accompaniment features a mix of chords and eighth-note patterns.

WHO ART THOU, GREAT MOUNTAIN

46

Spi - rit of the Lord, Spi - rit of the Lord shall make it plain

52

Who art thou O Great mountain? Be fore Ze - ru - ba - bel, Be -

58

fore Ze - ru - ba - bel Who art thou Who art thou The

64

Lord God shall make the moun - tain plain

WRITE THE VISION

Score

Inspired by Lemire Rowser-Grohol

VICTOR MANIESON

Spring Garden Ac/RLC

Philly, October 2023

Classic Gospel ♩ = 85

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a Voice staff and a Piano staff. The second system includes a Piano staff. The third system includes a Piano staff. The lyrics are: "A - men A - men A - men Write the vi - sion and". The score includes various musical notations such as rests, notes, chords, and dynamic markings like *rit.* and *a tempo*. A large, faint watermark of a stylized 'M' is visible in the background of the score.

WRITE THE VISION

14

amke it plain, and make it plain u - pon the ta - ble that he may run that read -

Pno.

20

- - - deth

Pno.

25

For the vi - sion shall not re - turn void - ed But

Pno.

30

come to pass For the vi - sion shall come to pass,

Pno.

WRITE THE VISION

36

1. 2.

For the vi - sion shall come to — pass pass, — It will ac - com -

Pno.

42

plish, It will ac - com plish, Ac - com - plish to God's plea -

Pno.

48

sure, It will ac - com - plish, It will ac - com - plish, Ac -

Pno.

53

1. 2.

com - plish — to God's plea - sure. It will sure

Pno.

Score

GOD CANNOT & WILL NOT FAIL

(Sprouting Remnants)

VICTOR MANIESON

October, 2023

Spring Garden Academy

Philly

Moderato ♩ = 90

Unison

Voice

Piano

God can-not fail, — God will not fail,

10

Voice

Pno.

Why will God fail us? God can-not fail — God will not fail, No No!

20

Voice

Pno.

He will be our Guide — He will light our Path, God can - not,

30

Voice

Pno.

God will not, God can-not God will not fail —

1. rit.

GOD'S PROMISES, OUR PRAISE

Inspired by Mr. Jerome Wright & Dedicated to SGA Parents and all SGA Partners. Slated for the Musical Sprouting Remnants

VICTOR MANIESON

February 23, 2024

Spring Garden Academy.

Philadelphia

Score

Largo $\text{♩} = 60$

Voice

Piano

4

His pro-mi-ses are true His pro-mi-ses are true stand - ing on God's pro - mi -

Pno.

7

1. ses In the Word of the Lord His pro-mi-ses are ses In the Word of the

2.

Pno.

GOD'S PROMISES, OUR PRAISE

10

Lord God will not for - sake us Why will He do that

Pno.

13

God still is in — con - trol His pro-mi-ses are

Pno.

16

true His pro-mi-ses are true stand - ing on God's pro - mi - ses In — the Word of the

Pno.

19

Lord God will not for - sake us Why will He do that

Pno.

GOD'S PROMISES, OUR PRAISE

22

God still is in con - trol Be - hold, Bless ye the Lord all ye

Pno.

25

Ser - vants of the Lord Which by night stand in the House of the Lord

Pno.

28

Lift up your Hands and Praise the Lord Lift up your voices and praise His name Hal-le-lu - ja, A

Pno.

31

men Hal - le - lu - ja, A men Hal - le - lu - jah A - men Be - hold, Praise Ye the

Pno.

GOD'S PROMISES, OUR PRAISE

34

Lord In the Word of the Lord God will not for - sake us Why will He

Pno.

37

do that God still is in con - trol

Pno.

40

rit.

His pro - mi - ses are true!

Pno.

Score

GOD IS A WISE INVESTOR*(Symphonic Poem)**Spoken Word originally written November 15th, 2015 Symphonic Poem edition**inspired by Semone Williams of Spring Garden Academy*

VICTOR MANIESON

4th April, 2024

Philly

Slow-Dolce Misterioso ♩ = 65

The musical score is written for Piano. It consists of four systems of staves. The first system is labeled 'Piano' and the subsequent three are labeled 'Pno.'. The score is in 2/4 time and features various musical notations including treble and bass clefs, notes, rests, and dynamic markings. The tempo is marked 'Slow-Dolce Misterioso' with a quarter note equal to 65 beats per minute. The key signature has one flat (Bb). The score includes repeat signs and first/second endings. There are also triplets and a section with first, second, and third endings.

I am packaged for a purpose
 To bring into Glory an aspect of God's desire in
 His universe.
 But how did He package me? I must know.
 He is a wise Investor and has packaged me well.
 The possibilities of any seed attest to the many
 fruits it bears.
 I am for a purpose.
 And the possibilities within must manifest.
 A seed gives birth to its kind.
 Despite the processes it goes through.
 I am a special seed
 I give birth to my kind for I am well packaged.
 To the extent that I am ignorant of the contents
 within this package;
 And to the extent that I think that some other package
 is better
 Suggests that God made a mistake.

How can God make a mistake?
 Indeed man's mind can really be feeble.
 How can I even suggest God makes mistakes?
 Even man expects to see corn when he plants corn;
 To see a puppy when a dog gives birth;
 And a cedar tree when he plants as such and not a
 mahogany tree.
 God knows what He has packaged in me and as such,
 I must yield the fruits He expects.
 May I not evoke God's wrath by my insensitivities and
 selfish desires.
 God has packaged me well! His grace is sufficient.
 To make me whole and Successful.
 In this regard, I, as God's project...
 Will become and already is a worthy asset
 I must know, HOW GOD PACKAGED ME
 God is a wise INVESTOR

GOD IS A WISE INVESTOR

♩. = 65

Pno.

34

1, 2, 3. 4.

3

Pno.

41

Pno.

47

MY GOD IS ABLE - REPRISE

Score

Originally composed in 1997 in Atlanta at Providence Missionary Baptist Church. Reprise edition was inspired by Ulexis Cossie of Spring Garden Academy, Philadelphia

VICTOR MANIESON

February, 2024

Largo con Rubato ♩ = 60

Piano

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices in both the treble and bass staves. The right hand includes a triplet of eighth notes in the fifth measure. The tempo is marked 'Largo con Rubato' with a metronome marking of ♩ = 60.

5

My God is ab - le to

The vocal line begins at measure 5. The lyrics 'My God is ab - le to' are written below the notes. The melody is simple and follows the natural inflection of the words.

Pno.

The piano accompaniment for the vocal line features a steady, rhythmic accompaniment in the bass line and a more active line in the treble. It includes a triplet of eighth notes in the fifth measure, mirroring the piano introduction.

11

1, 2, 3. 4.

Ans - wer Pray - ers. My Pray - ers

Solo

When the bil - low of

The piano accompaniment for the second vocal line includes first and second endings. The first ending (measures 11-13) leads to the second ending (measures 14-15). The lyrics 'Ans - wer Pray - ers. My Pray - ers' are written below the notes. A 'Solo' section begins at measure 16 with the lyrics 'When the bil - low of'.

Pno.

The piano accompaniment for the second vocal line continues with the same accompaniment style, providing harmonic support for the vocal line.

MY GOD IS ABLE - REPRISE

17

Life comes my way, I call on the Lord And God smiles and say

Pno.

23

"Hold on to my un- changing hands Trust and keep the faith my child Trust and keep the

Pno.

29

Faith, and I shall di - rect your path, I will

Pno.

34

di - rect your path I wil di - rect you path Oh God will di - rect your

Pno.

34

Pno.

MY GOD IS ABLE - REPRISE

40 *Solo*
path In all your ways ac -

Pno.

46
know - ledge him ac - know - ledge Him Don't lean on your own un - der - stan - ding, In

Pno.

51
all your ways ac - know - ledge Him, ac - know - ledge Him. When God will di - rect you path

Pno.

Detailed description: This page contains a musical score for the re-prise of 'My God is Able'. It features three systems of music. Each system includes a vocal line and a piano accompaniment (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The first system starts at measure 40 and includes the lyrics 'path' and 'In all your ways ac -'. A 'Solo' instruction is placed above the vocal line. The second system starts at measure 46 and includes the lyrics 'know - ledge him ac - know - ledge Him Don't lean on your own un - der - stan - ding, In'. The third system starts at measure 51 and includes the lyrics 'all your ways ac - know - ledge Him, ac - know - ledge Him. When God will di - rect you path'. The piano accompaniment consists of chords and melodic lines in both hands.

MY GOD IS ABLE - REPRISE

57 *Solo* 1, 2. 3.

God will di - rect your path God path God will di -

57

Pno.

62

rect your path My God is ab - le to Ans - wer Pray - ers

62

Pno.

The image displays a musical score for the re-prise of 'My God is Able'. It consists of four systems of music. The first system (measures 57-61) features a vocal line with lyrics 'God will di - rect your path God path God will di -' and a piano accompaniment. The vocal line includes a 'Solo' section and three endings. The piano accompaniment provides harmonic support. The second system (measures 62-66) continues the vocal line with lyrics 'rect your path My God is ab - le to Ans - wer Pray - ers' and the piano accompaniment. The piano part includes a section with a large watermark '32' overlaid on it.

Score

WE ARE COMING

Inspired by Akua Boamah

Victor Manieson

UGCC, Philly Pa

Jan 7th, 2023

Moderato ♩ = 100

The musical score is written for Piano and Pno. (Piano) and is set in a 6/8 time signature with a key signature of one flat (Bb). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The score is divided into five systems, each with a measure number at the beginning: 1, 6, 13, 19, and 25. The first system is labeled 'Piano' and includes a first ending bracket. The second system is labeled 'Pno.' and includes a second ending bracket. The third system is labeled 'Pno.' and continues the piano accompaniment. The fourth system is labeled 'Pno.' and features a double bar line. The fifth system is labeled 'Pno.' and concludes the piece with a final double bar line. The score includes various musical notations such as chords, arpeggios, and melodic lines for both hands.

Notated by Kwaku Boakye-Frempong, Lyra Art Music Studio

WE ARE COMING

30

Pno.

36

Pno.

42

Pno.

48

Pno.

54

Pno.

WE ARE COMING

61

Pno.

67

Pno.

73

Pno.

78

Pno.

ALL YE WHO LABOR REPRISE

Score

Originally composed during rehearsals with Music Ministry Chorale in Accra-Ghana.

Revised extended edition was inspired by Candace Wegner's Sermon titled, "Transformed by God's Rest: The Rhythm of Rest".

VICTOR MANIESON
Originally composed, 2001
Revised January 28, 2024

Prayerfully, Largo ♩ = 60

All ye who la - bour, and are hea - vy la - den Come — to

The first system of the musical score is in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment with chords and a vocal line. The lyrics are: "All ye who la - bour, and are hea - vy la - den Come — to".

Je - sus and He will give you Rest — take my life u - pon you and learn of

The second system of the musical score continues the piano accompaniment and vocal line. The lyrics are: "Je - sus and He will give you Rest — take my life u - pon you and learn of".

me, — for I am meek and Low - ly in Heart — If you're thirs - ty

The third system of the musical score concludes the piece. The lyrics are: "me, — for I am meek and Low - ly in Heart — If you're thirs - ty".

ALL YE WHO LABOR REPRISÉ

18

come and taste the li - ving wa - ters Come oh Come, Oh Come To - day

24

1. 3 3

2.

(Piano)

Oh come, Oh come, All ye who La - - bour.

ALL YE WHO LABOR REPRISE

Score

Originally composed during rehearsals with Music Ministry Chorale in Accra-Ghana.

Reprised extended edition was inspired by Candace Wegner's Sermon titled, "Transformed by God's Rest: The Rhythm of Rest".

VICTOR MANIESON
Originally composed, 2001
Reprised January 28, 2024

Prayerfully, Largo ♩ = 60

All ye who la - bour, and are hea - vy la - den Come — to

The first system of the musical score is in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment with chords and a vocal line. The lyrics are: "All ye who la - bour, and are hea - vy la - den Come — to".

Je - sus and He will give you Rest — take my life u - pon you and learn of

The second system of the musical score continues the piano accompaniment and vocal line. The lyrics are: "Je - sus and He will give you Rest — take my life u - pon you and learn of".

me, — for I am meek and Low - ly in Heart — If you're thirs - ty

The third system of the musical score concludes the piece. The lyrics are: "me, — for I am meek and Low - ly in Heart — If you're thirs - ty".

ALL YE WHO LABOR REPRISE

18

come and taste the li-ving wa-ters Come oh Come, Oh Come To-day

24

1. 3 3 2.
(Piano) Oh come, Oh come, All ye who La - bour.

REMNANTS NAVIGATE THEIR PATH

(Bread of Life)

Dedicated to Candace Wegner & Otis Fortenberry

VICTOR MANIESON
Resurrection Life Church

Philadelphia

November 26, 2023

Largo ♩ = 60

Piano

tr rit. a tempo 7

Pno.

Pno.

Pno.

Pno.

REMNANTS NAVIGATE THEIR PATH

Pno.

Musical notation for measures 21-24. The piece is in a key with two flats (B-flat major or D-flat minor). Measure 21 features a dotted quarter note in the treble and a half note in the bass. Measures 22-24 contain complex textures with triplets and sixteenth-note patterns in both hands.

Pno.

Musical notation for measures 25-29. The texture continues with dense chords and moving lines. A triplet of eighth notes is marked in measure 27. The bass line features a melodic line with some chromaticism.

Pno.

Musical notation for measures 30-33. The key signature changes to one sharp (F# major or C# minor) starting in measure 30. The music features a mix of chords and moving lines, with a triplet of eighth notes in measure 32.

Pno.

Musical notation for measures 34-37. The key signature changes to two sharps (D major or B minor) starting in measure 34. The piece features a prominent sixteenth-note pattern in the treble and block chords in the bass.

Pno.

Musical notation for measures 38-41. The key signature changes to one sharp (F# major or C# minor) starting in measure 38. The music includes a melodic line in the treble with some grace notes and a bass line with chords and moving lines.

Pno.

Musical notation for measures 42-45. The key signature changes to two flats (B-flat major or D-flat minor) starting in measure 42. The piece concludes with a triplet of eighth notes in measure 43 and a *rit.* (ritardando) marking in measure 44, leading to a final chordal texture in measure 45.

Score

GOD IS STILL IN CONTROL

Inspired by Md. Sonia Creary and dedicated to the SGA/RLC family

VICTOR MANIESON

18th March, 2024

Spring Garden Academy

Philadelphia

Reflectively/Meditatively slow $\text{♩} = 50$

Piano

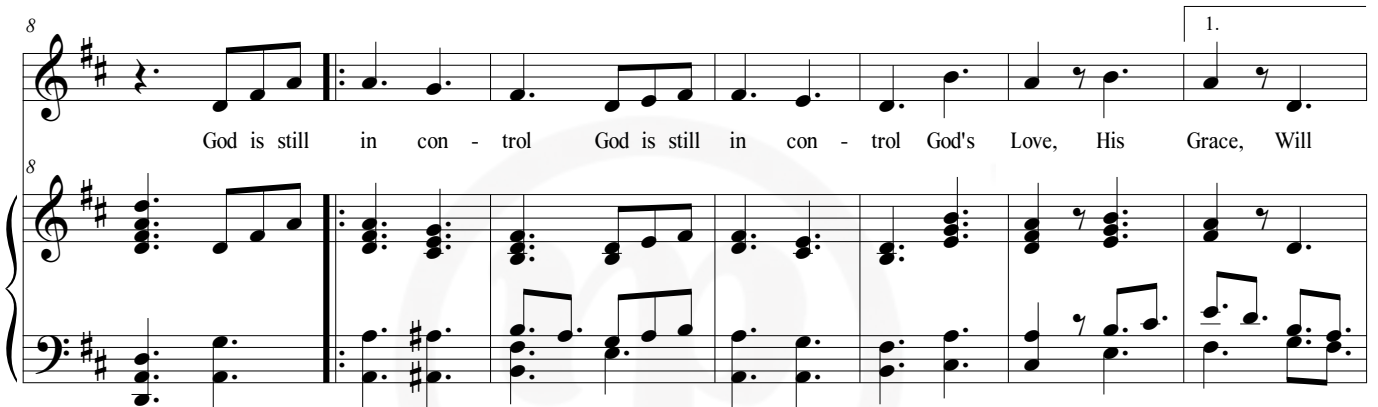


The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and eighth notes.

8

God is still in con - trol God is still in con - trol God's Love, His Grace, Will

Pno.



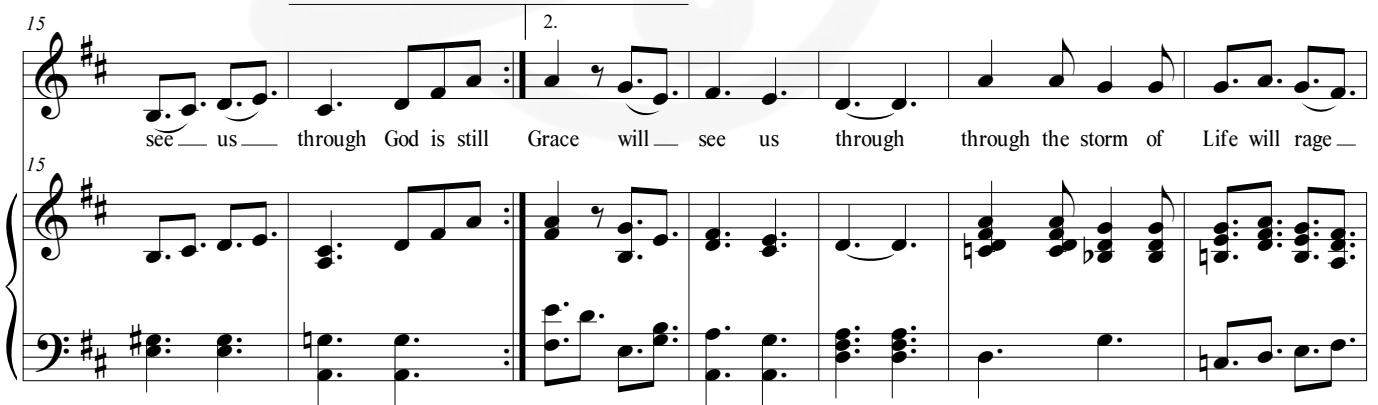
This system contains the first line of the vocal melody and its piano accompaniment. The vocal line starts at measure 8 and includes a first ending bracket. The piano accompaniment continues from the introduction.

15

see us through God is still Grace will see us through through the storm of Life will rage

2.

Pno.

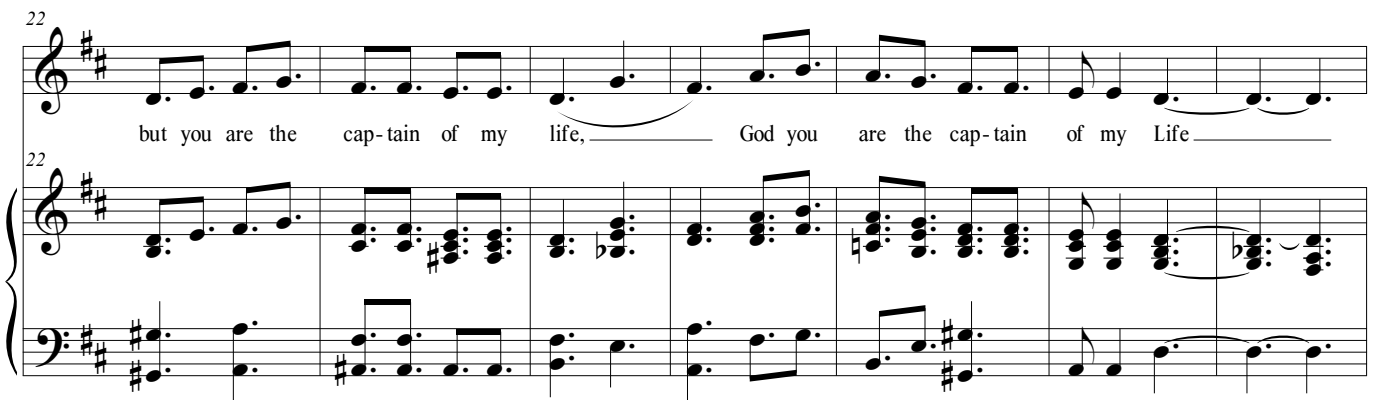


This system contains the second line of the vocal melody and its piano accompaniment. It includes a second ending bracket. The piano accompaniment continues.

22

but you are the cap-tain of my life, God you are the cap-tain of my Life

Pno.



This system contains the third line of the vocal melody and its piano accompaniment. The piano accompaniment continues.

GOD IS STILL IN CONTROL

29

1.

God is still in con - trol God is still in con - trol God's Love, His Grace, Will

Pno.

36

2. *rit.*

see us through God is still Grace will see us through

Pno.

Score

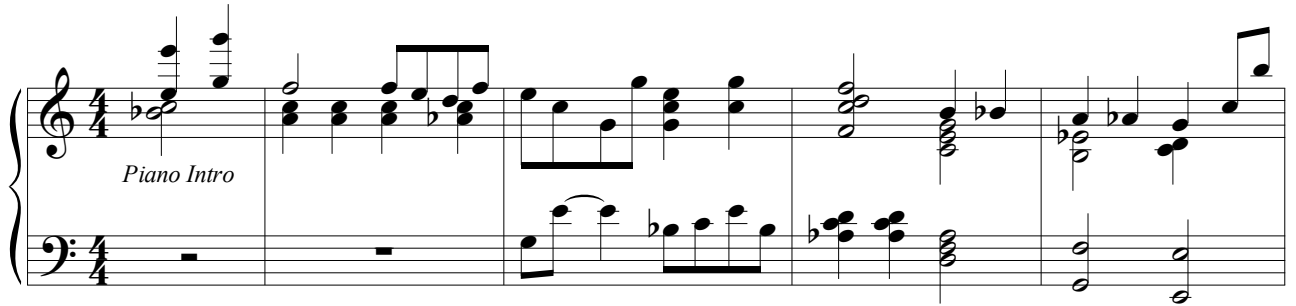
WE ADORE YOUR HOLY NAME

Originally written for Keyboard musicianship.

*Worship adaptation with Piano Intro inspired by
Lemire Rowser-Grohol for Sprouting Remnants Musical*

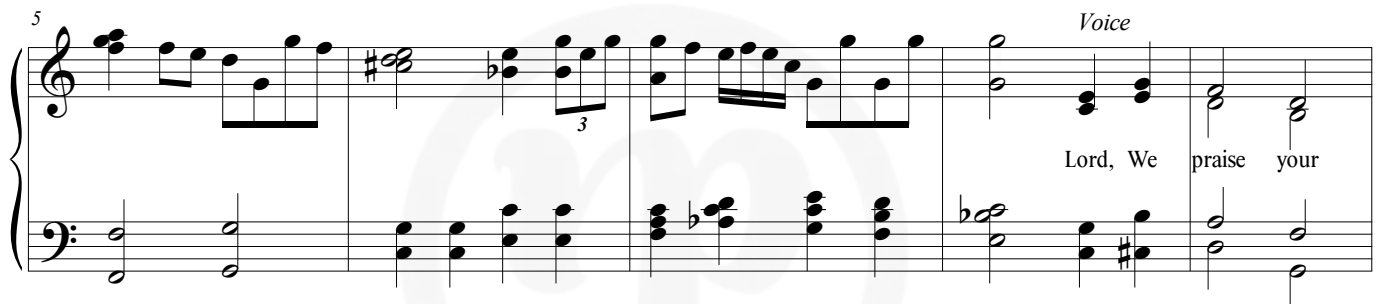
VICTOR MANIESON
Spring Garden Academy
March, 2024, Philadelphia

Andante ♩ = 70



Piano Intro


Musical notation for the piano introduction, starting with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The notation includes chords and melodic lines in both the treble and bass staves.



5 Voice

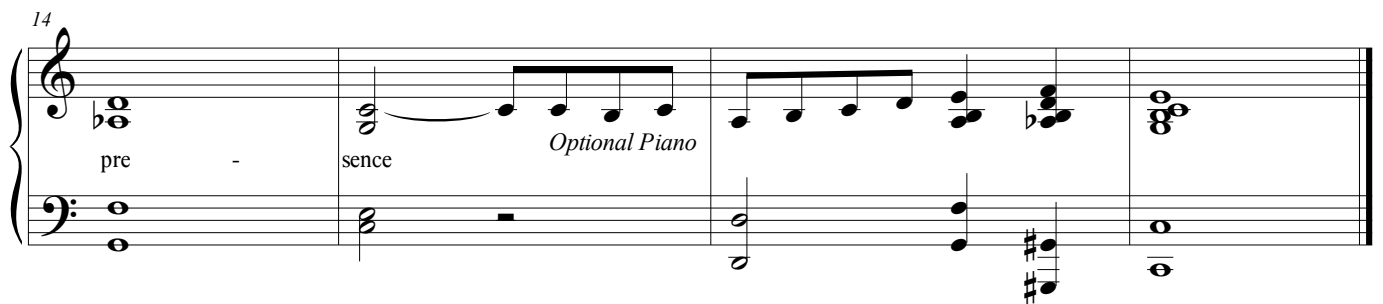
Lord, We praise your

Musical notation for the first vocal entry and piano accompaniment. The vocal line starts at measure 5. The piano accompaniment continues from the previous system. The lyrics 'Lord, We praise your' are written below the vocal line.



10 name, and we Mag - ni - fy your name. Lord, we are done your Ho - ly

Musical notation for the second vocal entry and piano accompaniment. The vocal line starts at measure 10. The piano accompaniment continues. The lyrics 'name, and we Mag - ni - fy your name. Lord, we are done your Ho - ly' are written below the vocal line.



14 pre - sence

Optional Piano

Musical notation for the final vocal entry and piano accompaniment. The vocal line starts at measure 14. The piano accompaniment continues. The lyrics 'pre - sence' are written below the vocal line. The section ends with a double bar line. The text 'Optional Piano' is written below the piano part.

Score

DIOS TE BENDIGA

(God Bless You & Keep You)

VICTOR MANIESON

Largo ♩ = 60

SGA/RLC's Sprouting Remnants

Philadelphia
September 2023

Musical score for the first system of 'Dios Te Bendiga'. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 60 beats per minute. The lyrics are: 'Dios te ben - di - ga, Dios te ben - di - ga, Y te man - ten -'.

Musical score for the second system of 'Dios Te Bendiga'. It features a grand staff with a treble and bass clef. The lyrics are: 'ga', 'Dios te ben di - ga', 'Dios te ben di - ga,'.

Musical score for the third system of 'Dios Te Bendiga'. It features a grand staff with a treble and bass clef. The lyrics are: 'Y te man ten -', 'ga', 'ga'. The system includes first and second endings, indicated by '1.' and '2.' above the staff.

THANK YOU FOR ANOTHER DAY

Score

*Inspired by David Robinson III and the Inspirational Choir
of Providence Missionary Baptist Church... Atlanta 1997.
Modified for and dedicated to Ulexis Cossie and Spring
Garden Academy's Musical, Sprouting Remnants*

VICTOR MANIESON
Philadelphia, Feb 2024

Slow Soulful Gospel Jazz ♩ = 65

The musical score is written for piano in 2/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Thank you for a - no - ther day. Thank you for a - no - ther day. my Lord. You have sho - wer'd me with ma - ny Bless - ings You have giv - en me, life so rich and free Thank you for a - no - ther day. Thank you for a - no - ther day. Thank you Lord for all your Bless -". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. There are also performance instructions like "1." and "2." for first and second endings, and "3" for triplets.

THANK YOU FOR ANOTHER DAY

29

ings Show-ers of Bless - ings

1. 2.

1. Give me the strength
2. Give me the Grace

37

Lord to fol - low you dai - ly
Lord to wor - ship you dai - ly

Thank you for a - no - ther day

44

Thank you for a - no - ther day
Thank you for a - no - ther day my Lord,

50

Thank you for a - no - ther day

4x

HEAR OUR PRAYER

Adapted and simplified for Spring Garden Academy/Resurrection Life Church's musical - SPROUTING REMNANTS, Philadelphia, November 2023

VICTOR MANIESON
Atlanta, July 1997
Providence Miss
Baptist Church

In supplication $\text{♩} = 70$

poco rit.

a tempo

Piano

Pno.

9
Hear our pray'r Oh Lord we pray _____ as we as - sem - ble at your throne _____ Hear our

Pno.

14
pray'r Oh Lord we pray _____ as we as - sem - ble at your throne _____ Hear our

Pno.

HEAR OUR PRAYER

2
18

2.

throne the se-cret place of the Most high We shall a-bide and shall be safe; A -

18

The se-cret place of the Most high A - bide and shall be safe; A -

Pno.

18

23

bid - ing un-der the sha - dows of thy Love, A - bid - ing un-der the sha - dows of thy

23

bi - ding un-der the sha - dows of thy Love A - bid - ing un-der the sha - dows of thy

Pno.

23

HEAR OUR PRAYER

28 Love, Hear our pray'r as we as - sem - ble at your

28 Love Hear our pray'r O Lord we pray, as we as - sem - ble at your

Pno. LH

33 throne As we as -

33 throne Hear our pray'r O Lord we pray as we as -

Pno.

Detailed description: This is a musical score for the hymn 'HEAR OUR PRAYER'. It consists of three systems of music. The first system (measures 28-32) includes a vocal line and a piano accompaniment. The vocal line begins with 'Love, Hear our pray'r as we as - sem - ble at your'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. The second system (measures 33-37) continues the vocal line with 'Love Hear our pray'r O Lord we pray, as we as - sem - ble at your'. The piano accompaniment continues with similar harmonic support. The third system (measures 38-42) shows the vocal line with '33 throne As we as -' and '33 throne Hear our pray'r O Lord we pray as we as -'. The piano accompaniment includes a section labeled 'LH' (Left Hand) in the first measure of this system. The score is written in a key signature of one sharp (F#) and a common time signature (C).

HEAR OUR PRAYER

4
36

sem-ble at thy throne, as we as - sem-ble at thy throne, Hear our pray'r,

sem - ble At thy throne Hear our pray'r,

Pno.

36

40

1, 2, 3. rit. 4.

Hear our pray'r Hear our pray'r O Lord We pray, Hear our pray

Hear our Pray'r Hear our pray'r O Lord We pray, Hear our pray

Pno.

REFRESHING DEW

Piano

(Slated for Movement in the Mini Musical Sprouting Remnants)

Dedicated to Spring Garden Academy

VICTOR MANIESON

Spring Garden Academy

Philadelphia

2nd January, 2024

Allegro ♩ = 120

Piano

mp

Musical score for measures 1-10. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The music begins with a piano (mp) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

11

Pno.

f

Musical score for measures 11-22. The dynamics increase to forte (f). The right hand continues with a melodic line, incorporating a triplet of eighth notes in measure 18. The left hand accompaniment remains consistent with the previous section.

23

Pno.

mf

1. 2.

Musical score for measures 23-34. The dynamics are marked mezzo-forte (mf). The right hand features a more complex melodic line with slurs and accents. The left hand accompaniment includes some chordal textures. The section concludes with two first and second endings.

35

Pno.

mf

Musical score for measures 35-44. The dynamics are mezzo-forte (mf). The right hand has a more active melodic line with sixteenth-note patterns. The left hand accompaniment consists of steady eighth-note patterns.

45

Pno.

f

Musical score for measures 45-52. The dynamics reach forte (f). The right hand features a melodic line with slurs and ties. The left hand accompaniment continues with eighth-note patterns.

2

REFRESHING DEW

Pno.

55

Pno.

65

1. 2.

mf

Pno.

75

3 LH LH LH

Pno.

84

1. 2. 3

Pno.

92

2. 3

p *cresc.*

Ped.

REFRESHING DEW

Pno.

101 *ff* *mf* 3 3

Pno.

110 *mf*

Pno.

120 1. 3

Pno.

129 2. 3 1. 3 2. 3 3 3 3

Pno.

138 *p* *cresc.* *ff* 3 3 3 3 3

FINAL DRAFT

Soloists, worship team, and Elementary students will be seated on pews -- stage left.

Movement Monday Mass Choir will be seated on pews—stage right.

Candace and Ulexis will be on front pew middle left.

Narrators will perform on stage left and soloist microphone is on stage right in front of piano.

Choir will always be center stage.

Otis will adjust soloist microphone height, as needed.

Act 1, Scene 1

OTIS: Announcement: Please take seats, keep aisles clear at all times, and refrain from all flash photography.

Overture: “I am God’s Masterpiece”

Overture video will include audio preloaded from PC. CALEB will handle running this.

After video, Elementary Choir moves to center platform in marked spaces.

Narrator moves to stage left. Light on narrator.

Narrators will have mic headsets for the evening.

The Dream (Narration)

Se’mona Williams

*Light remains on Narrator (stage left) for the Dream.—
SPOTLIGHT ONLY*

Narrator exits stage left.

Elementary Choir remains on marked spots center stage.

PreK will be lined up at both back doors and wait for processional music.

“Little Steps will Grow”

(instrumental accompaniment) Preschool Students

Once music begins: PreK enter through both back doors and will move to center stage.

K/1 will move to floor in front of center stage. (Ulexis will move them.)

“Hello” PreK-1st lead call/ Upper Elementary responds

Light is on center stage throughout the entire song.

When song ends, PreK exits through stage center to left door and downstairs.

“I’ll Praise Your Name”

Elementary Students

Fade Lights.

Elementary Non-Dancers return to seats.

Dancers move into position. Se’mona collect stoles.

Otis moves microphones.

Lights come back on. Dancers will be in center stage.

“Rising in Knowledge and Wisdom”

Elementary Dance Ensemble

Dance “Rising in Knowledge and Wisdom” will play from the PC. CALEB will handle running this.

Dancers exit stage left and return to seats.

Hannah will stand to side, joined by Issac, Ambria, and Amaya (in order of solos). Se will make sure Hannah has her stole.

Fade Lights. Otis and Se move microphones back into place.

Act 1, Scene 2

Narrator (Otis) moves to stage left.

Lights return to stage left.

**Constrained and Arrested by the Holy Spirit (Narration) Otis A.
Fortenberry**

Lights fade after end of narration.—SPOTLIGHT ONLY.

Otis returns to seat.

Amaya, Issac, Hannah, and Ambria (in correct solor order) return to center stage.

Lemire will make sure Hannah has her stole before going to stage.

Lights turn on center stage.

Medley “Gen Z Remnants Relay”

Isaac Antwi, Ambria Banfield, Amaya Golden, Hannah Williams

Lights fade.

Isaac, Ambria, Amaya, and Hannah exit stage left and stand near narrators.

Margo goes to stage right.

Lights turn on right stage.

“Who Art Thou?” Margo Haas

Lights fade—SPOTLIGHT ONLY.

During song, Se makes sure dancers have stoles.

Worship Team and Elementary go to marked spots on platform. Lemire goes to soloist microphone.

“Write the Vision”

Lemire Rowser-Grohol

Lights turn on right and center stage – Spotlight on soloist.

Worship Team exits.

Light fades off right center stage but stays on center stage.

“God Cannot and Will Not Fail” Elementary Students

Elementary exits stage left to seats.

Kendirene and Milayni exit to Fatima in back to change for dance.

Fatima will put clothes in brown bags to take downstairs at intermission.

Lights fade.

Act 1, Scene 3

Narrators move to stage left.

Light on Stage Left. —SPOTLIGHT ONLY.

Convoy of Hope (Narration) Otis A. Fortenberry Se’mona Williams

Lights fade after end of narration.

Narrator (Otis) returns to seat.

Jerome enters stage left and goes to stage right.

Lights turn on stage right. —SPOTLIGHT ONLY.

“God’s Promises, Our Praise” Jerome Wright, II

Lights fade at end of song.

Dancers return at end of song.

“God is a Wise Investor” Victor Manieson Se’mona Williams

Lights turn on stage right-- SPOTLIGHT.

Victor plays song for about a minute.

Poet comes into place center stage. Will be wearing headset.

Poet is on center stage as poet steps up to perform

Lights fade at end of poem.

Fatima will return bags with clothes to dancer seats.

“My God is Able” Ulexis Cossie

Ulexis exits center stage to stage right.

Lights turn on stage right—SPOTLIGHT ONLY

Lights fade at end of song.

Otis and Se move microphones.

Dancers enter stage left to center stage.

“We Are Coming” Milayni Broomall, Kendirene Madrid

Lights are on center stage.

Dance “We are Coming” will play from the PC. CALEB will handle running this.

Lights fade.

Dancers return exit stage to seats. Bags will be on seats

OTIS: makes announcement for 20 minute intermission

House Lights turned on

During Intermission

Elementary exits down stairs on stage.

Se will put hoodies on PME children and meet up with Tony for Interlude. PME will be the first group to perform during interlude.

Phyllis will be with non-PME downstairs.

Worship team and non-PME students will return to seats at 15 minutes.

Phyllis may bring up her non-PME students through back stage.

Fatima will work with Shamaya and Joy to line up the PreK at 15 minute mark of intermission. Serenity may assist Fatima.

Interlude

OTIS: Announcement will be given for all to return to seats after intermission.

Candace will narrate and introduce performers during this Interlude section.

She will be on stage right the entire time.

PME should be lined up at 15-17 mark of intermission.

They will be introduced and then enter the sanctuary.

Leave House Lights on until AFTER Positive Movement Experience

Positive Movement Experience

Elementary Students

PME will exit sanctuary.

Otis returns microphones to position after PME.

House lights off after they leave.

Se will remove PME hoodies and prepare students to return to seats as soon as possible.

**“Spanish Etude”
Preschool Students**

“Twinkle, Twinkle Little Star”

“Rising”

Prek enter through right door to center stage after introduced by Candace.

Joy will lead from middle.

PreK exit through right door to center stage.

Lights Fade after Preschool leaves the sanctuary.

Phyllis will help Joy move children downstairs. She will return upstairs when Shamaya returns downstairs.

Light returns to Stage Right

Candace will introduce Shamaya who will enter center stage and move to stage right.

Testimonials: Shamaya Dolby, Alison Fortenberry

Shamaya will share and then return downstairs to PreK.

Fade lights after Candace introduces Video of Alison.

Alison will be on video run from sound system. This may not happen. CALEB will run if it is ready.

Stage Right light

Candace will introduce Movement Monday Choir.

Fade lights.

After introduced, MMMC will enter center stage to center stage.

**Musical Selection
Movement Monday Mass Choir**

Center Stage Lights on Choir

MMMC will remain in place on stage as Candace closes out this section.

At end of song, move to Stage Right.

**Growing Students Together
Candace Wegner**

Fade lights after Candace shares and then move to Center Stage.

OTIS: Announcement: Please take seats, keep aisles clear at all times, and refrain from all flash photography. Start of Act 2.



Act 2

**“All Ye Who Labor”
Movement Monday Mass Choir**

Center Stage Lights on Choir

MMMC will exit center stage to stage right pews.

Fade lights.

“Remnants Navigate their Path”

Caleb H. Williams

***Animated “Remnants Navigate their Path” will play through the
sound system.***

CALEB will run this.

Narrators move to stage left at end of animation.

Grateful and Thankful (Narration)

Otis A. Fortenberry

Se’mona Williams

***Stage Right Lights for Narration after they are in place –
SPOTLIGHT ONLY.***

Fade lights at end of Narration.

Narrators exit stage left to seats.

Sonia enters stage left to stage right.

Elementary and Worship Team enters stage left to stage center.

**Intergenerational Remnants Relay
Elementary Students and Worship Team**

“God is Still in Control”

Sonia Creary

Lights on Stage Right and Center Stage- Soloist spotlight.

Sonia exits stage left to seat.

Lemire moves to stage right.

“Lord, We Magnify”

Lemire Rowser-Grohol

Lights Remain on Stage Right and Center Stage. Soloist spotlight.

Lemire returns to worship team position center stage

Kendirene moves to stage right.

Worship team exits stage.

“Dios te Bendigo”

Kendirene Madrid

Lights on Stage Right and Center Stage. Soloist spotlight.

At end of song --- Kendirene returns to worship team position center stage

Ulexis enters stage center and moves to stage right.

“Thank You for Another Day”

Ulexis Cossie

Lights on Stage Right and Center Stage. Soloist spotlight.

Elementary and Worship team exit stage left. Ulexis exits stage center to center seat.

Fade Lights.

Otis and Se move microphones. Dancer will enter stage left to center stage.

“Refreshing Dew”

Niara Wilcox

***“Refreshing Dew” Dance music will play through sound system.
CALEB will run this music***



ABOUT AUTHOR



Victor Nkunim Nii Sowa Manieson is a music education theorist, ethnomusicologist, composer, professional pianist and performer who is committed to Afrikan Liberation and National Pride.

He graduated from the National Academy of Music (NAM), now the Music Department of the University of Education, in Winneba, Ghana. He received his Masters from San Diego State University's School of Music and Dance, in the United States. He also attended Clark-Atlanta University where he took some doctoral classes in the Humanities.

Over the years, Manieson has served in different capacities as an educational trainer, vocal coach, piano accompanist and Minister of Music. Most notably he taught at Lincoln Community School

in Accra, and as adjunct Lecturer at University of Education. Currently, he is the Musician/Artist in residence at Spring Garden Academy/Resurrection Life Church in Philadelphia. He is passionate about the mission of Spring Garden Academy and works with the team to embrace all learners to facilitate their God-given potential.

Manieson's work continues in the esteemed legacies of Dr. E. Amu, Professor J. H. K. Nketia, Reverend Professor James Cone, Professor Howard Thurman, Rev. Professor Femi Adededeji, Mariam Makeba, Hugh Masekela, Dr. Arikana Quao and many other conscious leaders.

Victor Manieson's current focus as a Conscious Cultural Healing Arts Practitioner is to use Choral Music to shape, orient, and advocate for African liberation.

He is married to Doreen Thomas-Manieson and they have two children.