

There's a Meeting Here Tonight
SATB a cappella

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Gibson, Hassilev, Yarbrough, arr. Cantus

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THERE'S A MEETING HERE TONIGHT

SATB a cappella

Bob Gibson, Alex Hassilev,
and Glenn Yarbrough
arr. Cantus

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■ Timothy C. Takach
■ Publications ■

Text:

There is a meeting here tonight!

Well there's a meeting here tonight,
There's a meeting here tonight,
I can tell by your friendly face
there's a meeting here tonight.

Well I went down in the valley one day,
met old Satan on my way.
What do you reckon old Satan did say?
He said, "Turn back, young man
You're too young to pray."

Satan got mad and I am glad,
Lost a soul he thought he had.
Satan is a liar and a conjuror too,
You better watch out brother he'll conjure you.

Well there's a meeting here tonight,
There's a meeting here tonight,
I can tell by your friendly face
there's a meeting here tonight.



A recording of the TTBB "There's a Meeting Here Tonight" can be found on the Cantus album "That Eternal Day," CTS-1210.

Note:

American Gospel folk singing duo Joe & Eddie (Joseph Gilbert and Eddie Brown) recorded and performed throughout the U.S. from the mid-1950s until Gilbert's untimely passing in 1966. With sparse instrumentation meant to highlight exquisitely interwoven vocal harmonies, Joe & Eddie's recordings of "Children, Go" and "Follow the Drinking Gourd" were in heavy rotation during long van rides on tours for the men of Cantus throughout the 2000s. Looking for a concert opener, Cantus found inspiration in Joe & Eddie's signature song "There's a Meeting Here Tonight." Taking much of the unison and two-part singing from Joe & Eddie's original recording as a guide, the group arrangement presented in the original TTBB version and here for SATB focuses on letting the pace of the melody and the friendly invitation of the text shine, as opposed to a complex harmonic treatment.

The initial unison section should feel as though it blooms into full view with the addition of voice parts, and the contrast in dynamic throughout is immediately important for the feel of the piece. Even though the tune moves at a healthy clip, a certain smoothness and ease of delivery is necessary to bring the drama of the piece, found in and around unison sections, to bear. Tempo should not exceed that which a performance group can accomplish while maintaining that ease of sound and text delivery. It is recommended that a few trusted singers handle all snapping and clapping duties until the final chorus. Each solo can be selected for any voice that fits a particular section, choosing for full (chest voice) sound and an openness of sound and technique. Lines moving above the staff should likewise be sung full voice, as able, and balanced equally with all parts to maintain the unanimity of melody to harmony that Joe & Eddie achieved in their original recording.

For a more robust sound, consider performing this up a half step.

- Adam Reinwald, 2025

Cantus is widely known for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. The Washington Post has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. The Philadelphia Inquirer called the group nothing short of "exquisite."

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio. Cantus has released 18 recordings on the group's self-titled label.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country.

There's a Meeting Here Tonight

Music by: Bob Gibson, Alex Hassilev, and Glenn Yarbrough

arr. Cantus, ed. Reinwald & Takach

Brisk $\text{♩} = 100$
1/4 choir finger snaps

Finger Snap *p* *mp* simile

Soprano *p* *mp*
There is a meet - in', hm - mm, There is a meet - in', hm - mm, There is a meet - in', hm -

Alto *p* *mp*
There is a meet - in', hm - mm, There is a meet - in', hm - mm, There is a meet - in', hm -

Tenor *p* *mp*
There is a meet - in', hm - mm, There is a meet - in', hm - mm, There is a meet - in', hm -

Bass *p* (opt.) *mp*
There is a meet - in', hm - mm, There is a meet - in', hm - mm, There is a meet - in', hm -

S. *mf*
- mm, There is a meet - in', hm - mm, There is a meet - in' here to - night, There is a meet - in' here to - night,

A. *mf*
- mm, There is a meet - in', hm - mm, There is a meet - in' here to - night, There is a meet - in' here to - night,

T. *mf*
- mm, There is a meet - in' hm - mm, There is a meet - in' here to - night, There is a meet - in' here to - night,

B. *mf*
- mm, There is a meet - in', hm - mm, There is a meet - in' here to - night, There is a meet - in' here to - night,

There's a Meeting Here Tonight / arr. Cantus

7

S. *f mp*
There is a meet - in' here to - night, There is a meet - in' here to - night! Well there's a

A. *f mp*
There is a meet - in' here to - night, There is a meet - in' here to - night! Well there's a

T. *f mp*
There is a meet - in' here to - night, There is a meet - in' here to - night! Well there's a

B. *f mp*
There is a meet - in' here to - night, There is a meet - in' here to - night! Well there's a

11

S. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

A. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

T. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

B. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

14

S. meet - in' here to - night. There's a meet - in' here to - night, There's a

A. meet - in' here to - night. Hal - le - lu - jah! There's a meet - in' here to - night, There's a

T. meet - in' here to - night. There's a meet - in' here to - night, There's a

B. meet - in' here to - night. There's a meet - in' here to - night, There's a

There's a Meeting Here Tonight / arr. Cantus

16 *f*

S. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Well I_

A. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Well I_

T. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Well I_

B. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Well I_

19 *p*

S. _went down in the val - ley one day, (I went down in the val - ley one day)

A. _went down in the val - ley one day, (I went down in the val - ley one day)

T. _went down in the val - ley one day, (I went down in the val - ley one day) *f* Met old Sa - tan on ___ my way,

B. _went down in the val - ley one day, *f* Met old Sa - tan on ___ my way,

22 *p* *f*

S. (Met old Sa - tan on ___ my way) What do you reck - on old Sa - tan did say?

A. (Met old Sa - tan on ___ my way) What do you reck - on old Sa - tan did say?

T. (Met old Sa - tan on ___ my way) What do you reck - on old Sa - tan did say?

B. *f* What do you reck - on old Sa - tan did say?

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24 *p* *f*

S. (What do you reck - on old Sa - tan did say?) He said, "Turn back, young man you're too young to

A. (What do you reck - on old Sa - tan did say?) He said, "Turn back, young man you're too young to

T. (What do you reck - on old Sa - tan did say?) He said, "Turn back, young man you're too young to

B. He said, "Turn back, young man you're too young to

26 *solo f* *3*

Solo There's a meet - in' here, I know there's a

S. pray, too young to pray, too young to pray." — Well there's a meet - in' here to - night, There's a

A. pray, too young to pray, too young to pray." — Well there's a meet - in' here to - night, There's a

T. pray, too young to pray, too young to pray." — Well there's a meet - in' here to - night, There's a

B. pray, too young to pray, too young to pray." — Well there's a meet - in' here to - night, There's a

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29

Solo

meet - in' here to - night, 'Cause I can tell by your friend - ly face, Oh!

S. meet - in' here to - night, I can tell by your friend - ly face, there's a meet - in' here to - night. Oh!

A. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Oh!

T. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. Oh!

B. meet - in' here to - night, I can tell by your friend - ly face there's a meet - in' here to - night. O

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32

1/4 choir hand claps

Timothy C Takach.com simile

F.S. 

S. There is a meet - in', Oo... meet - in' here to - night.

A. There is a meet - in', There is a meet - in', There is a meet - in' here to - night.

T. There is a meet - in', There is a meet - in', There is a meet - in' here to - night.

B. There is a meet - in', Oh Lord, There is a meet - in', here to - night.

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35 *A solo f*

Solo Let me tell you Lord.

S. Ha - le - lu - jah! There is a meet - in', Oo... Oo...

A. (a few opt. voices)
(Ha - le - lu - jah!) There is a meet - in', There is a meet - in',

T. Ha - le - lu - jah! There is a meet - in', There is a meet - in',

B. There is a meet - in', Oh Lord,

38 *T solo f*

Solo That's right let me tell ev - ery - bo - dy that...

S. meet - in' here to - night. There is a meet - in' yes!

A. There is a meet - in' here to - night. There is a meet - in' yes!

T. There is a meet - in' here to - night. There is a meet - in' yes!

B. There is a meet - in', here to - night. There is a meet - in' Lord,

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41

F. S. finger snaps

S. *mp*
There is a meet - in' to - night, meet - in' here to - night! Well, there's a

A. *mp*
There is a meet - in' to - night, meet - in' here to - night! Well, there's a

T. *mp*
There is a meet - in' There is a meet - in' here to - night! Well, there's a

B. *mp*
— there is a meet - in' There is a meet - in' here to - night! Well, there's a

44

F. S. simile

S. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

A. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

T. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

B. *mf*
meet - in' here to - night, There's a meet - in' here to - night, I can tell by your friend - ly face there's a

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47

S. *f* *p*
 meet - in' here to - night. Oo... (Sa - tan got mad and I am gl - ad.)

A. *f* *p*
 meet - in' here to - night. Well Sa - tan got mad and I am gl - ad. Oo...

T. *f* *p*
 meet - in' here to - night. Oo... (Sa - tan got mad and I am gl - ad.)

B. *f* *p*
 meet - in' here to - night. Well Sa - tan got mad and I am gl - ad. (Sa - tan got mad and I am gl - ad.)

50 S solo *f* *mf*

Solo
 Lost a soul he thought he had. Whoa...

S. *f* *p* *f*
 Oo... Oo...

A. *f* *p* *f*
 Oo... (Lost a soul he thought he had.) Sa - tan is a li - ar and a con - jur - or too,

T. *f* *p* *f*
 Lost a soul he thought he had. (Lost a soul he thought he had.) Oo...

B. *f* *p* *f*
 Lost a soul he thought he had. (Lost a soul he thought he had.) Sa - tan is a li - ar and a con - jur - or too,

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53

Solo

S. *p* *mf*
Sa - tan is a li - ar and a con - jur - or too, You bet - ter watch out broth - er he'll con - jure

A. *p* *mf*
You bet - ter watch out broth - er he'll con - jure

T. *p* *mf*
Sa - tan is a li - ar and a con - jur - or too, You bet - ter watch out broth - er he'll con - jure

B. *p* *mf*
_Sa - tan is a li - ar and a con - jur - or too, You bet - ter watch out broth - er he'll con - jure



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55

Solo

S. *f*
Well, there's a meet - in' here There is a

A. *f*
you, con - jure you, con - jure you. Well there's a meet - in' here to - night, There's a

T. *f*
you, con - jure you, con - jure you. Well there's a meet - in' here to - night, There's a

B. *f*
you, con - jure you, con - jure you. Well there's a meet - in' here to - night, There's a



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58

Solo

meet - in' here, — 'Cause I can tell by your friend - ly

S.

meet - in' here_ to - night, I can tell by your friend - ly face_ there's a

A.

meet - in' here_ to - night, I can tell by your friend - ly face_ there's a

T.

meet - in' here_ to - night, I can tell by your friend - ly face_ there's a

B.

meet - in' here_ to - night, I can tell by your friend - ly face_ there's a

60

E. S.

finger snaps become hand claps simile

Solo

face sure 'nough there is a meet - in' here!

S.

meet - in' here to - night. Oh! There is a meet - in', Oo... Oo..

A.

meet - in' here to - night. Oh! There is a meet - in', There is a meet - in'.

T.

meet - in' here to - night. Oh! There is a meet - in', There is a meet - in'.

B.

meet - in' here to - night. Oh! There is a meet - in', O Lord,

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63 S or T solo *f*

Solo
Ha - le - lu - jah!

S.
meet - in' here to - night... Ha - le - lu - jah! There is a meet - in', - Oo..

A.
There is a meet - in' here to - night... Ha - le - lu - jah! There is a meet - in', -

T.
There is a meet - in' here to - night... Ha - le - lu - jah! There is a meet - in', - Lord,

B.
There is a meet - in' here to - night... Ha - le - lu - lah! There is a meet - in', - Lord,

66 lower notes opt. S or T solo *f*

Solo
Won't you light a lit - tle can -

S.
Oo... meet - in' here to - night.

A.
There is a meet - in', - There is a meet - in' here to - night.

T.
— There is a meet - in', - There is a meet - in' here to - night.

B.
— There is a meet - in', - There is a meet - in' here to - night.

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69 hand claps

E.S. 

Solo 

S. 

A. 

T. 

B. 

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73

E.S. 

S. 

A. 

T. 

B. 

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