

CCSF Choir Fall 2026

William Billings "Chester"

Billings "Creation"

Thompson "Alleluia"

Barber "Sure on this Shining Night"

"Star in the East"

Gjelo "Northern Lights"

Copland "Long Time Ago"

Copland "The Promise of Living"

Monk "Panda Chant II"

Blessed are they

For it flows

Fill Ye Waters

Chester

William Billings

VERSE 1

S
A
T
B

Let ty - rants shake their i - - ron rod, And Slav - 'ry clank_____ her

Let ty - rants shake their i - - ron rod, And Slav - 'ry clank_____ her

Detailed description: This block contains the first system of the musical score for 'Chester'. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The S and A staves contain whole rests. The T and B staves contain a melody in G major, starting on G4 and ending on G5. The lyrics are 'Let ty - rants shake their i - - ron rod, And Slav - 'ry clank_____ her'.

7
T
B

gall - - ing chains, We fear them not, we_____ trust_____ in

gall - - ing chains, We fear them not, we_____ trust_____ in

Detailed description: This block contains the second system of the musical score. It features two staves labeled T (Tenor) and B (Bass). The T staff starts with a measure rest, then continues the melody. The B staff continues the melody from the previous system. The lyrics are 'gall - - ing chains, We fear them not, we_____ trust_____ in'.

12
T
B

God, New_ Eng - land's God_____ for ev - - er reigns.

God, New Eng - land's God_____ for ev - - er reigns.

Detailed description: This block contains the third system of the musical score. It features two staves labeled T (Tenor) and B (Bass). The T staff starts with a measure rest, then continues the melody. The B staff continues the melody from the previous system. The lyrics are 'God, New_ Eng - land's God_____ for ev - - er reigns.'

VERSE 2

18

S Howe and Bur - goyne and Clin - ton too, With Pres - cot and _____ Corn -

T Howe and Bur - goyne and Clin - ton too, With Pres - cot and _____ Corn -

B Howe and Bur - goyne and Clin - ton too, With Pres - cot and _____ Corn -

24

S - wal - - lis join'd. To - geth - er plot our _____ O - - ver -

T - wal - - lis join'd. To - geth - er plot our _____ O - - ver -

B - wal - - lis join'd. To - geth - er plot our _____ O - - ver -

29

S - throw, In _____ one In - fer - - nal league _____ com - bin'd.

T - throw, In _____ one In - fer - - nal league _____ com - bin'd.

B - throw, In one In - fer - - nal league _____ com - bin'd.

VERSE 3

35

S When God in - spir'd us for_____ the fight, Their ranks were broke,_____their

A When God in - spir'd us for the fight, Their ranks were broke, their

T When God in - spir'd us for_____ the fight, Their ranks were broke,_____their

B When God in - spir'd us for_____ the fight, Their ranks were broke,_____their

41

S lines_____ were forc'd, Their Ships were Shat - ter'd_____ in_____ our

A lines_____ were forc'd, Their Ships were Shat - ter'd_____ in our

T lines_____ were forc'd, Their Ships were Shat - ter'd_____ in_____ our

B lines_____ were forc'd, Their Ships were Shat - ter'd_____ in_____ our

46

S sight, Or__ swift - ly dri - - ven from_____ our Coast.

A sight, Or swift - ly dri - - ven from_____ our Coast.

T sight, Or__ swift - ly dri - - ven from_____ our Coast.

B sight, Or swift - ly dri - - ven from_____ our Coast.

VERSE 4

52 1

1 The Foe comes on with haugh - ty stride. Our troops ad - vance_____with

S

2 The Foe comes on with haugh - ty stride. Our troops ad - vance with

2

A The Foe comes on with haugh - ty stride. Our troops ad - vance with

T The Foe comes on with haugh - ty stride. Our troops ad - vance_____with

8

B The Foe comes on with haugh - ty stride. Our troops ad - vance_____with

58

1 mar - tial noise, Their Vet' - rans flee be - fore_____our

S

2 mar - tial noise, Their Vet' - rans flee_____be - fore_____our

2

A mar - tial noise, Their Vet' - rans flee be fore our

T mar - tial noise, Their Vet' - rans flee be - fore_____our

8

B mar - tial noise, Their Vet' - rans flee be - fore_____our

63

1
S Youth, And Gen' - rals yield to beard - less Boys.

2
Youth, And Gen' - rals yield to beard - less Boys.

A
Youth, And Gen' - rals yield to beard - less Boys.

T
Youth, And Gen' - rals yield to beard - less Boys.

B
Youth, And Gen' - rals yield to beard - less Boys.

69 VERSE 5

1
S What grate - ful Off' - ring shall we bring? What shall we ren - der

2
What grate - ful Off' - ring shall we bring? What shall we ren - der

A
What grate - ful Off' - ring shall we bring? What shall we ren - der

T
What grate - ful Off' - ring shall we bring? What shall we ren - der

B
What grate - ful Off' - ring shall we bring? What shall we ren - der

75

1
S to the Lord? Loud Hal - le - lu - - iahs let us

2
S to the Lord? Loud Hal - le - lu - - iahs let us

A
A to the Lord? Loud Hal - le - lu - - iahs let us

T
T to the Lord? Loud Hal - le - lu - - iahs let us

B
B to the Lord? Loud Hal - le - lu - - iahs let us

80

1
S sing. And praise His name on ev' - - ry Chord.

2
S sing. And praise His name on ev' - - ry Chord.

A
A sing. And praise His name on ev' - - ry Chord.

T
T sing. And praise His name on ev' - - ry Chord.

B
B sing. And praise His name on ev' - - ry Chord.

Home

Creation

[♩ = M.M. 60] [C.M.]

5

When I with_ pleas- ing Won- der stand, And all_ my

When I with_ pleas- ing Won- der stand, And all my

When I_ with_ pleas- ing Won- der stand, And all_ my

When I with_ pleas- ing Won- der stand, And all_ my

10

Frame_ sur- vey, Lord, 'tis thy Work, I own; thy_ Hand Thus

Frame sur- vey, Lord, 'tis thy Work, I own; thy_ Hand Thus

Frame_ sur- vey, Lord, 'tis thy Work, I own; thy_ Hand Thus

Frame sur- vey, Lord, 'tis thy Work, I own; thy_ Hand Thus

15 [♩ = M.M. 80]

built_ my hum- ble Clay, Lord, 'tis thy Work, I own; thy

built_ my_ hum- ble Clay, Lord, 'tis thy Work, I own; thy

built_ my hum- ble Clay, Lord, 'tis thy Work, I own; thy

built_ my hum- ble Clay, Lord, 'tis thy Work, I own; thy

[20] [♩ = M.M. 60]

Hand _ Thus built _ my hum- ble Clay. Our Life con-

Hand Thus built _ my hum- ble Clay. Our Life con-

Hand _ Thus built _ my hum- ble Clay. Our Life _ con-

Hand _ Thus built _ my hum- ble Clay. Our Life con-

[25] [30]

-tains _ a thou- sand Springs, And dies, _ if one _ be gone:

-tains a thou- sand Springs, _ And dies, if one _ be gone:

-tains _ a thou- sand Springs, _ And dies, _ if one _ be gone:

-tains _ a thou- sand Springs, _ And dies, _ if one be gone:

Strange! that a Harp, of _ thou- sand

Strange! that a Harp, of thou- sand

Strange! that a Harp, of thou- sand Strings, Should

Strange! that a Harp, of thou- sand Strings, Should keep in Tune so

35

Strings, Should keep in Tune so long, should

Strings, Should keep in Tune so long, _____

keep _ in _ Tune _ so _ long, Should

long, Strange! _ that a Harp, of thou- sand Strings, Should

keep in Tune, should keep in _ Tune so long, _____

Strange that a Harp, of thou- sand Strings, Should keep in

keep in Tune so long, _____ should

keep in Tune so long, should keep in

40

_ should keep in Tune so long, should keep in Tune so

Tune, should keep in Tune so long, _____

keep in Tune so long, _____ should keep in Tune so

Tune _ so long, _____ should keep in Tune so

45

long, _____ Strange! that a Harp, of thou- sand

Our

long, Strange! that a Harp, of thou- sand Strings, Should

long, _____ Strange! that a

Strings, Should _ keep in Tune so long, _____ so

Life con- tains a _____ thou- sand Springs, And dies, if one be

keep in Tune so long, _____

Harp, of thou- sand Strings, Should keep in Tune so long, _____

50

long, _____ so long, _____ should

gone: Strange! that a Harp, of thou- sand Strings, Should keep in Tune so

_____ should

Strange! that a Harp, of thou- sand

55

keep in Tune so long, should keep in Tune so long,
 long, should keep in Tune so long, so long,
 keep in Tune so long,
 Strings, Should keep in Tune, should keep in Tune so long,

60

Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.

Home

7 *pp* *pp dolcissimo*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp *pp*

lu - ia, al - le - lu - - - - -

pp *pp*

lu - ia, al - le - lu - - - - -

pp *pp*

lu - ia, al - le - lu - ia, al - le -

10 *p* *pp* **A**

lu - ia, al - le - lu - ia,

- ia, al - le - lu - ia, al - le - lu - ia,

- ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

14

al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

17

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, —

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

23

E. C. S. №1228

26

1C

7

Handwritten number 26 in the top left corner. The musical score for measures 26-32 features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'al-le-lu-ia' repeated. Dynamics include *pp* (pianissimo) and *p* (piano). The piano accompaniment is in treble and bass clefs, with a *pp* dynamic. The key signature has one sharp (F#) and the time signature is 4/4. The word 'espressivo' is written above the second vocal staff.

pp *p*
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-

pp *espressivo* *p*
ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-

pp *p*
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-

pp *p*
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

Handwritten number 30 in the top left corner. The musical score for measures 30-36 continues the vocal and piano parts. Dynamics include *p* (piano). The key signature has one sharp (F#) and the time signature is 4/4.

p
lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-

p
lu-ia, al-le-lu-ia, al-le-lu-

p
lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-

p
al-le-lu-ia, al-le-lu-ia, al-le-

D

33 *p cresc.* *mf dolce* *mp dim.*

lu - ia, - al - le - lu - - ia, al - le - lu - -

p cresc. *mf* *mf* *mp dim.*

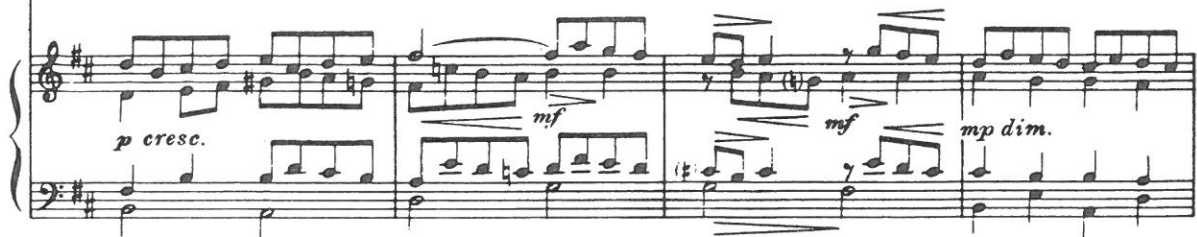
ia, al - le - lu - - ia, al - le lu - ia, al - le - lu - ia,

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - - ia, al - le - lu - ia, -

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu - ia,



37 *p* *mp*

- ia, al - le - lu - - ia, - al - - le -

p *mp*

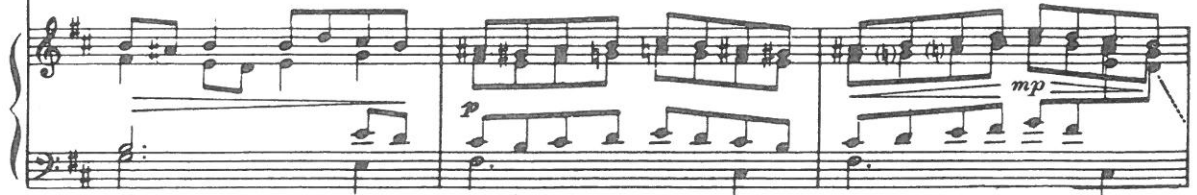
al - - le - lu - - ia, - al - - le -

p *mp*

al - - le - lu - - ia, - al - - le -

p

al - - le - lu - - ia, al - - le -



40

9

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - ia, al - le -

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - ia, al - le - lu - ia,

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - ia, al - le - lu - ia,

poco rall. *mp* *pp a tempo, sostenuto*

lu - - - ia,

poco rall. *mp dim.* *pp* *a tempo, sostenuto*

mp

43

poco cresc. *mf*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

poco cresc. *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *simile* *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf*

46

pp subito *cresc. poco a poco*

lu - ia, al-le - lu - ia, al - le - lu - ia, al-le - lu - ia,

pp subito *cresc. poco a poco*

al-le - lu - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia,

pp subito *cresc. poco a poco*

al-le - lu - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia,

pp subito *cresc. poco a poco* *dolce*

al-le - lu - ia, al - le - lu - ia, al-le-lu - ia, al - le - lu - ia,

pp subito *cresc. poco a poco*

50 *mf* *f cresc.*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

mf *f cresc.*

al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le-lu-ia, al-le -

mf *f cresc.*

al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le - lu-ia, al-le -

mf *f cresc.*

al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le - lu - ia,

mf *f cresc.*

54

Movendo

sfz

lu - ia, al-le-lu - ia, al - le -

sfz

lu - ia, al - le - lu - ia, al - le - lu - ia,

sfz

lu - ia, al - le - lu - ia, al - le - lu - ia, al-le -

sfz

al-le-lu-ia, al-le-lu-ia, al - le - lu - ia, al-le -

Movendo

sfz

57

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo



Largamente

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, -

Largamente

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

Meno mosso *mp* *mf* *mp* *rall.* Lento *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

mp *mf* *mp* *rall.* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

sfz *mf* *dolce* *rall.* *mp calando* *p*

ia, al - le - lu - ia, al - le - lu - ia, al - le -

mp *mf* *mp* *rall.* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

Meno mosso *mp* *mf* *mp* *rall.* Lento *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

pp *pp* *pp* *pp*

lu - ia, al - le - lu - - - ia. A - men.

lu - ia, al - le - lu - - - ia, al - le - lu - ia.

lu - ia, al - le - lu - - - ia. A - men.

lu - ia, al - le - lu - - - ia. A - men.

pp *pp* *pp* *pp* *r.h.*

July 1-5, 1940

To Sara

Sure on this shining night

For Four - Part Chorus of Mixed Voices
with Piano Accompaniment

James Agee*

Samuel Barber
Choral setting by the composer
of the song Op. 13, No. 3

Andante ♩ = 50

mp espr.

Soprano
Alto
Tenor
Bass

p

mp espr.

p

Andante ♩ = 50

p molto legato

Piano

shad-ows round, Kind - ness must watch for
shin - ing night, Kind - ness must
night Of star-made shad-ows round, Kind -
shin - ing night, Kind - ness must

*From "Permit Me Voyage". Used by permission of Yale University Press, Publishers.

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7

me This side the ground. watch for me This ness must watch for me This side the watch for me This side the

10

mf The late year lies down the north. *mf espr.* side the ground. The late year lies down the *mf* ground. The late year, the late year lies down the *mf* ground. The late year lies

13 *più f*

All is healed, all is health.

più f

north. All healed, all is health, all is

più f

north. All is healed, all is health.

più f

down the north. All is healed, all is

17 *p sub.* *mf* *p* *rit.*

High sum-mer holds the earth. Hearts all

p sub. *mf* *p*

health. Sum - mer holds the earth. Hearts all

p sub. *mf* *p*

Sum - mer holds the earth. Hearts all

p sub. *mf* *p*

health, all, all,

20

a tempo *mf espr.*

whole. Sure on this shin - ing

whole. *mf* Sure on this shin - ing

whole. *mf espr.* Sure on this shin - ing night I weep for

is whole. *mf* Sure on this

a tempo

23

night I weep for won - der. *p* wan - d'ring far a -

night I weep for won - der *p espr.* wan - d'ring far a - lone Of

won - der *p* wan - d'ring far a - *pp*

shin - ing *p* night wan - d'ring far a -

27

dim. poco a poco *rall.* *a tempo*

lone Of shad - ows on the stars.

p sempre marc.

shad - ows on the stars.

dim. poco a poco

lone Of shad - ows on the stars.

dim. poco a poco

lone Of shad - ows on the stars.

dim. poco a poco *rall.* *a tempo*

Stephen S

Tenor

Tenor I

Bass I

Bass I

Kettledrum

(For separate)

31

pp *morendo e rall.*

On this shin - ing night.

pp

On this shin - ing night.

pp

On this shin - ing night.

pp

On this shin - ing night.

mf *pp* *morendo e rall.* *r. h.*

*T. Kett

Parts for a
**Words

Star in the East

Folk hymn, arr. William Walker
(see notes)

♩ = c.144

Treble

1. Hail, the blest morn, see the great Med - i - a - tor, Down from the

Tenor
[Melody]

Bass

6

re - gions of glor - y de - scend. Shep - herds, go wor - ship the

11

babe in the man - ger, Lo, for a guard the bright an - gels at - tend.

17

Bright - est and best of the sons ____ of the morn - ing! Dawn on our

Bright - est and best of the sons ____ of the morn - ing! Dawn on our

Bright - est and best of the sons ____ of the morn - ing! Dawn on our

22

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

8

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

28

dorn - ing, Guide where our in - fant re - deem - er is laid.

8

dorn - ing, Guide where our in - fant re - deem - er is laid.

dorn - ing, Guide where our in - fant re - deem - er is laid.

A

2. Cold on the cra - dle the dew - drops are shin - ing; Low lies his

8

2. Cold on the cra - del the dew - drops are shin - ing, Low lies his

38

bed, with the beasts of the stall; An - gels a - dore him in

8

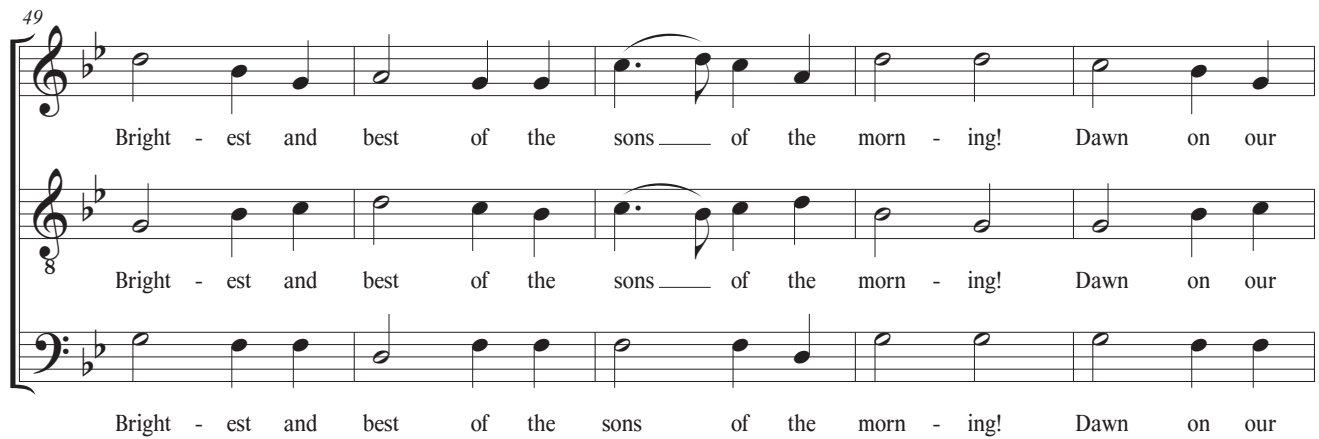
bed, with the beasts of the stall; An - gels a - dore him in

43



slum - bers re - clin - ing, Wise men and shep - herds be - fore him do fall.

49



Bright - est and best of the sons ____ of the morn - ing! Dawn on our

54



dark - ness, and lend us thine aid; Star in the east, the ho -

59



ri - zon a - dorn - ing, Guide where our in - fant re - deem - er is laid.

B

3. Say, shall we yield him, in cost - ly de - vo - tion, O - dors of

3. Say, shall we yield him, in cost - ly de - vo - tion, O - dors of

3. Say, shall we yield him, in cost - ly de - vo - tion, O - dors of

70

E - den, and off - 'rings di - vine, Gems from the moun - tains, and

E - den, and off - 'rings di - vine, Gems from the moun - tains, and

E - den, and off - 'rings di - vine, Gems from the moun - tains, and

75

pearls from the o - cean, Myrrh from the for - est, and gold from the mines.

pearls from the o - cean, Myrrh from the for - est, and gold from the mines.

perals from the o - cean, Myrrh from the for - est, and gold from the mines.

81

Bright - est and best of the sons ____ of the morn - ing! Dawn on our

Bright - est and best of the sons ____ of the morn - ing! Dawn on our

Bright - est and best of the songs of the morn - ing! Dawn on our

86

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

8 dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon

92

dorn - ing, Guide where our in - fant re - deem - er is laid.

8 dorn - ing, Guide where our in - fant re - deem - er is laid.

dorn - ing, Guide where our in - fant re - deem - er is laid.

C

4. Vain - ly we of - fer each am - ple ob - la - tion, Vain - ly with

8 4. Vain - ly we of - fer each am - ple ob - la - tion, Vain - ly with

4. Vain - ly we of - fer each am - ple ob - la - tion, Vain - ly with

102

gold we his fav - or se - cure, Rich - er by far is the

8 gold we his fav - or se - cure, Rich - er by far is the

gold we his fa - vor se - cure, Rich - er by fat is the

107

heart's ad - o - ra - tion, Dear - est to God are the pray'rs of the poor.

8 heart's ad - o - ra - tion, Dear - est to God are the pray'rs of the poor.

heart's ad - o - ra - tion, Dear - est to God are the pray'rs of the poor.

113

Bright - est and best of the sons of the morn - ing! Dawn on our

8 Bright - est and best of the sons of the morn - ing! Dawn on our

Bright - est and best of the sons of the morn - ing! Dawn on our

118

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

8 dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

dark - ness, and lend us thine aid; Star in the east, the ho - ri - zon a -

124 *rit.*

dorn - ing, Guide where our in - fant re - deem - er is laid.

8 dorn - ing, Guide where our in - fant re - deem - er is laid.

dorn - ing, Guide where our in - fant re - dee - mer is laid.

Duration: 3:40

Performance Notes

Who should sing “treble,” “tenor,” and “bass”

Following the conventions of early nineteenth century sacred American music, Walker divided the vocal parts into *treble*, *counter*, *tenor*, and *bass*. The *tenor* had the melody, and Walker would have expected *tenor* to include the largest number of singers by far. Walker probably expected higher-voiced men and women to sing *tenor*; higher-voiced women, with perhaps a few higher-voiced men, to sing *treble*; lower-voiced women to sing either *tenor* or *treble*; and lower-voiced men to sing *bass*. With doubled octaves in *tenor* and perhaps in *treble*, the final effect would have been four- or five-part harmony.

1. A historically-informed modern-day performance could give Walker’s *tenor* line to the altos and tenors; his *treble* line to the sopranos; and his *bass* line to the basses.

2. Additionally, based on the traditions of the Bentonville, Kentucky, singers who have been singing from *The Southern Harmony* continuously since the nineteenth century, a handful of men could sing *treble*.

3. Finally, “Star in the East” could simply be sung as STB: *treble* sung by the sopranos, *tenor* by the tenors, and *bass* by the basses.

However the voices are divided, the tenor line (not the treble) carries the melody.

Vocal quality

In *The Southern Harmony*, Walker wrote: “In concert, the bass should be sounded full, bold, and majestic, but not harsh; the tenor regular, firm, and distinct;...and the treble soft and mild....”

In recordings, the Bentonville, Kentucky, singers use no vibrato, and have a full, open-throated sound which lacks all affectation. Walker himself warned against affectation, “for it is disgusting in the performance of sacred music.”

Sources and Historical Notes

The music

The music of this edition is taken from the 1854 edition of *The Southern Harmony and Musical Companion*, compiled and edited by William Walker. The editor used the digital edition available on the Library of Congress Web site, and consulted the “fifth printing” of *The Southern Harmony*, edited by Glenn C. Wilcox (Lexington, Kentucky: University Press of Kentucky, 1987).

The melody is a folk hymn taken from the American oral tradition: “The Aeolian tune ‘Star in the East’ apparently first appeared in print in ...*The Temple Harmony* (Hallowell, Maine, 1826)... This tune must have been widespread in the oral tradition, for it soon showed up with slight variations in the melody line and with different harmonizations in books that originated in various sections of the country” (Marion J. Hatchett, *A Companion to the New Harp of Columbia* [Knoxville, Tennessee: The University of Tennessee Press, 2003], p. 257).

William Walker included a three-part arrangement of “Star in the East” in the *The Southern Harmony*, a tunebook which used four-shape notes. Later, in 1866 when compiling *The Christian Harmony*, a seven-shape tunebook, he added an unimaginative alto part.

This edition modifies Walker’s arrangement. His was in the key of A minor. His original harmony may be seen in the third verse of this edition.

The lyrics

This edition contains the lyrics of all four verses and the chorus from *The Southern Harmony*.

The 4th edition of Reginald Heber’s *Hymns*, (Amelia Heber ed., London: John Murray, 1828) has the chorus, vv. 2-4, then the chorus repeated; that text was first published in the issue of *The Christian Observer* for Nov., 1811 (John Julian ed., *Dictionary of Hymnology* [London: John Murray, 1892], 182). The origin of the first verse is obscure; it may be an anonymous American addition (c. 1820?) to Heber’s text.

NORTHERN LIGHTS

For SATB Chorus, a cappella

Oslo, Jan., 2008

OLA GJEILO

$\text{♩} = 63$

p

Soprano
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me - a,

Alto
p
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me -

Tenor
p
Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca me -

Bass
p

Keyboard
(for rehearsal only)
p

5

A

mf
a-mi - ca me -

mf
a, Pul-chra es, a-mi-ca me - a, su-a-vis et de-co-ra fi-li-a Je-

mp
a, Pul - chra es, a - mi - ca

mp
Pul - chra es, a - mi - ca

5

mp

9 *mf* **B**

a, Pul - chra es, a-mi-ca me - a, su-a-vis et de-co-ra si - cut Je -

ru-sa-lem, Pul - chra es, su-a-vis et de-co-ra si - cut Je -

8 *mf*

me - a, Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

mf

me - a, Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

9

mf

13 *mp* *p*

ru-sa-lem, Pul - chra es, pul - chra

mf *mp*

ru-sa-lem, et de-co-ra fi-li-a Je - ru-sa-lem, et de-co-ra si - cut Je -

8 *mp* *p*

me - a, pul - chra es, pul - chra

mp *p*

me - a, pul - chra es, pul - chra

13 *mp* *p*

mf *mp*

mp *p*

17

es, ter - ri - bi - lis

ru - sa - lem,

es,

es,

17

mp

mp

21

ut cas - tro - rum a -

mp Pul - chra es, pul - chra es,

mp Pul - chra es, pul - chra es,

mp Pul - chra es, pul - chra es,

21

mp

25

ci - es or - di - na - ta.

pul - chra es, pul - chra,

pul - chra es, pul - chra,

pul - chra es, pul - chra,

25

29

mf Pul - chra es, pul - chra

f A - ver - te o - cu - los tu - os a me,

mf Pul - chra es, pul - chra

mf Pul - chra es, pul - chra

29

33

es, pul - chra es, a -

qui - a ip - si me a - vo - la - re

es, pul - chra es, a -

es, pul - chra es, a -

33

37

mi - ca me - a.

fe - ce - runt, a

mi -

mi - ca me -

37

41 *ff*

mi - ca me - a.

ca me - a.

ff

41 *ff*

ff

45 C *p*

Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

Pul-chra es, a-mi-ca me - a, pul-chra es, a-mi-ca

45 *p*

49 D

mp me - a, Pul - chra es, a -

mf me - a, Pul - chra es, a - mi - ca me - a, su - a - vis

mp me - a, Pul - chra es, a - mi - ca me - a, su - a - vis

mp Pul - chra es, a - mi - ca me - a, su - a - vis

49 *mp*

mf

mp

52 E *f*

mi - ca me - a, Pul - chra es, a - mi - ca

f et de-co-ra fi-li-a Je - ru-sa-lem. Pul - chra

f et de-co-ra fi-li-a Je - ru - sa - lem. Pul - chra

f et de-co-ra fi-li-a Je - ru - sa - lem. Pul - chra

52 *f*

55 *mf*

me - a, su-a-vis et de-co-ra si - cut Je - ru-sa-lem, Pul - chra

f

es, a - mi - ca me - a, et de-co-ra fi - li - a Je -

mf

es, a - mi - ca me - a, Pul - chra

mf

es, a - mi - ca me - a, Pul - chra

55 *mf*

f

mf

59

es, pul - chra es, pul - chra

ru-sa-lem, et de-co-ra fi - li - a Je - ru-sa-lem, et de-co-ra si - cut Je -

es, a - mi - ca me - a, pul - chra

es, pul - chra es, pul - chra

59

63 *mp* *poco meno mosso*
es, Pul - chra es,
ru - sa-lem.
es, Pul - chra es,
es, Pul - chra es,
63 *poco meno mosso*

67 *meno mosso*
pul - chra es.
pul - chra es.
pul - chra es.
pul - chra es.
67 *meno mosso*

3. LONG TIME AGO

(Ballad)

Arranged by
AARON COPLAND
Transcribed for chorus by
IRVING FINE

Moderately slow (♩ = 76)

PIANO

5

SOPRANO

On the lake where droop'd the wil-low, Long time a - go,

ALTO

On the lake where droop'd the wil-low, Long time a - go,

TENOR

On the lake where droop'd the wil-low, Long time a - go,.....

BASS

On the lake where droop'd the wil-low, Long time a - go,

p legato

9

mp Where the rock threw back the bil-low, Bright - er than snow.....

mp Where the rock threw back the bil-low, Bright - er than snow.....

mp Where the rock threw back the bil-low, Bright - er than snow.....

mp Where the rock threw back the bil-low, Bright - er than snow.....

mp *rit.* *a tempo*

mp *rit.* *a tempo* *mf*

And. simile

13

p Dwelt... a maid be-loved and cher - ish'd loved and

p Dwelt... a maid be-loved and cher - ish'd

mp Dwelt a maid be - loved and cher-ish'd

mp Dwelt a maid be - loved and cher-ish'd

mp

16

poco

cher - ish'd high..... and low..... But..... with au-tumn

By high and low. But..... with au-tumn

By high and low. But with au - tumn

By high and low. But with au - tumn

p *mp* *p* *p* *mf*

19

rit. *a tempo*

leaf..... she per-ish'd, Long..... time a - go.....

leaf..... she per-ish'd, Long time a - go.....

leaf she per-ish'd, Long time a - go.....

leaf she per-ish'd, Long time a - go.....

rit. *mf a tempo*

22

18

Rock and tree and

Rock and tree and

mp *rit.* *a tempo* bell-like

26

flow - ing wa-ter, Long time a - go Bird and bee and

flow - ing wa-ter, Long time a - go, a - go..... Bird and bee and

mf simile

30

rit. *a tempo*

blos - som taught her Loves spell to know.....
rit. *a tempo*

blos - som taught her Love's spell to know.....

p *rit.* *a tempo*

[C]
34

p

While... to my fond words she lis - tend, While to my fond words she lis -

p

While... to my fond words she lis - tend, Mur - mur - ing

mp

While to my fond words she lis-tend, Mur - mur - ing

p

While to my fond words she lis-tend, Mur - mur - ing

mp

37

- tend, Mur - m'ring low Ten - der-ly her blue eyes glis-tend

poco

low Ten - der-ly her blue eyes glis-tend

poco

low Ten - der-ly her blue eyes glis-tend

poco

low Ten - der-ly her blue eyes glis-tend

mf

rit. Long time a - go... *a tempo*

Long time a - go...

Long time a - go...

Long time a - go...

p rit. *mp a tempo*

p *mp*

THE PROMISE OF LIVING

Thanksgiving Song from "The Tender Land"

Words by
HORACE EVERETT

Music by
AARON COPLAND

Gently flowing ($\text{♩} = 80$) *8va*.....

p dolce, semplice

Piano*

p dolce, semplice

8va.....

8va.....

* Also available with orchestral accompaniment: 2 2 2 2 - 2 2 2 0. — perc., harp, str.
or with instrumentation to match the Suite: 3 2 2 2 - 4 3 3 1. — perc., harp, str.

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31

(♩ = 72)

Tenors

The prom-ise of liv-ing — With hope and thanks-giv-ing —

8va

(p)

32

— Is born of our lov-ing — our friends and our la-bor. —

mf espress.

mf espress.

4 23

4

3

9

Sopranos *mp* ($\text{♩} = \text{♩}$)

Tenors *mp* ($\text{♩} = \text{♩}$)

The prom-ise of grow-ing — With faith and with

The prom-ise of grow-ing — With faith and with

I *mp* ($\text{♩} = \text{♩}$)

semplce

II *mp* ($\text{♩} = \text{♩}$)

28

3

know - ing — Is born of our shar - ing — our

know - ing — Is born of our shar - ing — our

I

II

31

33

5

love with — our neigh - bor.

love with — our neigh - bor.

(d. = d)

mf espress.

(d. = d)

mf
R.H.

And.

34

Soprano *p*

Alto *p*

Tenor *p*

The prom - ise of liv - ing. The

The prom - ise of liv - ing The

The prom - ise of liv - ing The

(d. = d) (d. = d)

p (legato)

p

* softly

Handwritten numbers: 3, 4, 3

6
38

prom - ise of grow - ing — Is born of our

prom - ise of grow - ing — Is, born of our

prom - ise of grow - ing — Is born of our
gva.....

I

II

34

41

sing - ing in joy and thanks-giv - ing.

sing - ing in joy and thanks-giv - ing.

sing - ing in joy and thanks-giv - ing. (J. = d)
gva.....

I

II

mf espress.

mf espress.

7

Red.

45

Basses II

mf

For

mp *semplce* *p*

semplce

mp *p*

* Red. Red. * Red. * Red. * Red. *

46 (♩ = ♩.)

man-y a year we've known these fields And known all the work that makes them

mf

mf

Red.

Bass II

We're read - y to work, we're

yield, — Are you

read - y to lend a hand?

I

II

I

read - y to lend a hand.

We'll bring in the

By work - ing to - geth - er we'll bring in the har - vest, —

I

cresc.

II

cresc.

Tenor *mf*
We plant each row with

Bass I
har-vest, the bless-ings of har-vest.

Bass II
the bless-ings of har-vest.

I *mf*

II *mf*

61 36
seeds of grain, And Prov-i-dence sends us the sun and the rain, By

mf
We plant each row with

mf
We plow and plant each row with

I

II *mf*

67

cresc.

lend-ing a hand, By lend-ing an arm. Bring out, bring
cresc.

seeds By lend-ing an arm. Bring out, bring
cresc.

seeds of grain, Bring in from the land bring

I

cresc.

II

cresc.

67

out from the farm, Bring out the bless-ings, the bless-ings of

out from the farm, Bring out the bless-ings of har-vest, the bless-ings of

out the bless-ings of har-vest, the bless-ings of

I

II

70 **37**

Soprano *mf(exalted)*
O let us be joy - ful, O

Alto *mf(exalted)*
Give thanks there was sun - shine, Give thanks there was rain, Give

Tenor
har - vest. _____

Bass I
har - vest. _____

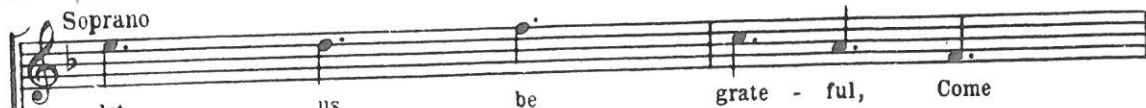
Bass II
har - vest. _____

I *legato mf*

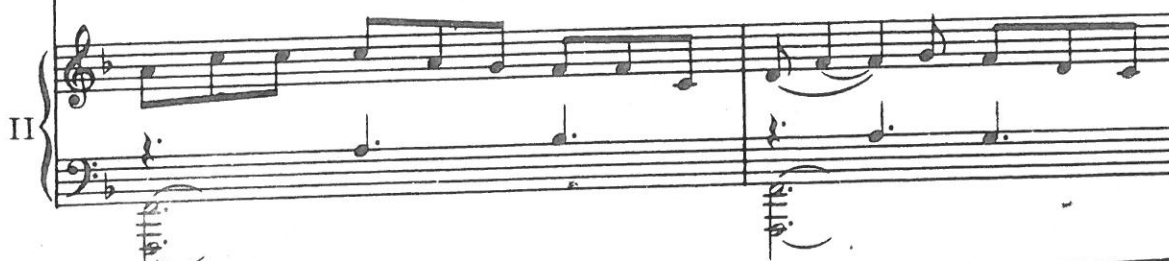
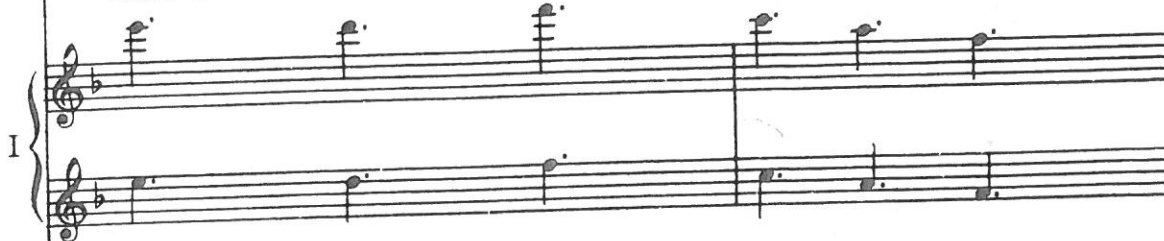
II *mf* *legato*

2ed. * *2ed.* *

Soprano

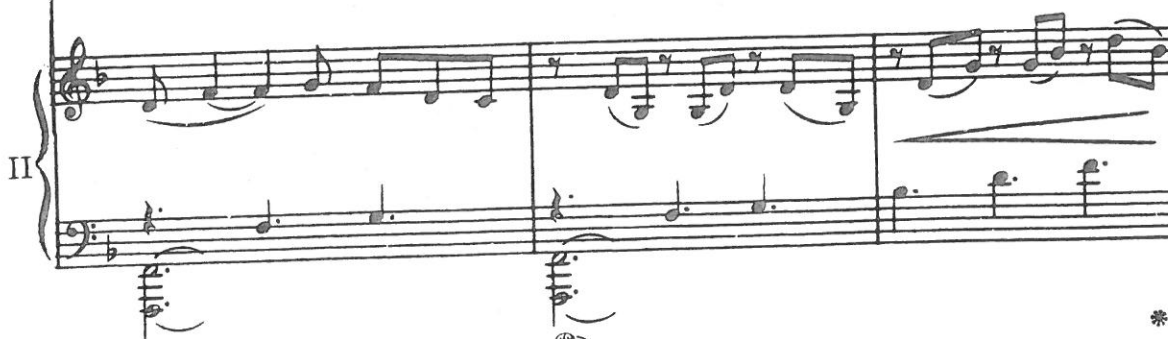
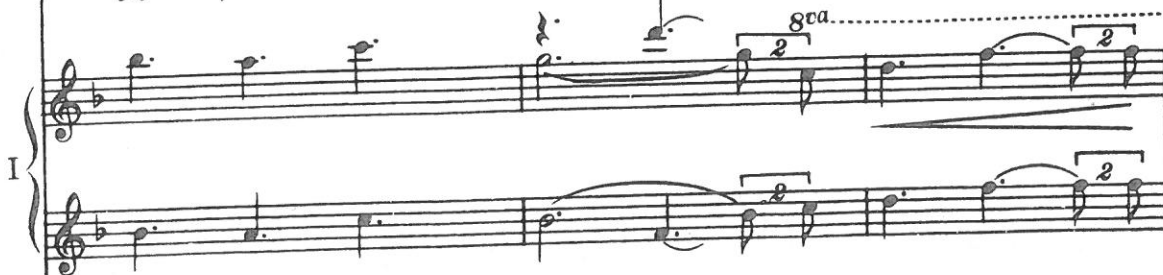
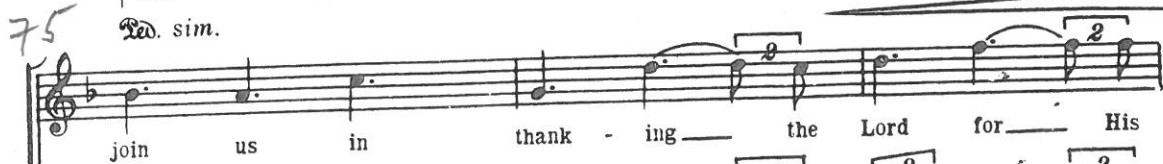


Alto



75

Ad. sim.



38

Soprano

bless - ing.

O let us _____ sing

Alto

bless - ing.

O let us sing our song,

Tenor

The prom - ise of end - ing In

Bass I

The prom - ise of end - ing In

Bass II

The prom - ise of end - ing In

gva.....

I

II

81

our song, — and let our song be heard. Let's sing our song

And let our song be heard. Let's sing our song

right un - der - stand - ing is peace in our

right un - der - stand - ing is peace in our

right un - der - stand - ing is peace in our

8va

I

II

The musical score is written for a song. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and two piano staves (I and II). The lyrics are: "our song, — and let our song be heard. Let's sing our song" and "And let our song be heard. Let's sing our song". The piano accompaniment consists of chords and arpeggiated figures. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "8va". The score is divided into two systems, I and II.

24

with our hearts, a prom-ise in that song. The

with our hearts, and find a prom-ise in that song. The

own hearts — and peace with our neigh - bor. The

own hearts — and peace with our neigh - bor. The

own hearts — and peace with our neigh - bor. The

8va.....

I

II

ff marc.

ff marc.

87

39

prom - ise of liv - ing The prom - ise of

prom - ise of liv - ing The prom - ise of

prom - ise of liv - ing The prom - ise of

prom - ise of liv - ing The prom - ise of

prom - ise of liv - ing The prom - ise of

8va.....

I

II

8va bassa.....

39

90

grow - ing The prom - ise of end - ing is

grow - ing The prom - ise of end - ing is

grow - ing The prom - ise of end - ing is

grow - ing The prom - ise of end - ing is

grow - ing The prom - ise of end - ing is

8

I

II

8va bassa

40

96

Musical score for piano and voice, measures 96-109. The score is written for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano (I and II). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

Measures 96-99: The voices sing "ing." with long notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Measure 100: The piano part begins with a melodic line in the right hand and a bass line in the left hand. The instruction "gradually diminish sonority to piano" is written below the piano part.

Measures 101-109: The piano part continues with a melodic line in the right hand and a bass line in the left hand. The instruction "rit." (ritardando) is written below the piano part. The score ends with a double bar line.

Handwritten annotations: "96" in the top left margin, "100" in the bottom left margin, and "8va..." above the piano part in measure 97.

PANDA CHANT II

for SATB Chorus

Meredith Monk
(1984)

Ensemble members add in singing gradually, beginning with the soloist. By the third measure, everyone is singing the basic track in his/her own octave. Feet stamping begins in unison at measure 4.

$\text{♩} = \text{ca. } 80$

I

Feet

Solo *mf*

* Pan-da pan-da pan-da pan da pan-da pan-da pan-da pan-da pan-da pan-da pan-da

Ensemble *mf* join in gradually Tutti

* Pan-da pan-da pan-da pan-da pan-da pan-da pan-da pan-da pan-da

Variations on **I**

Var(A) Var(B) Var(C) Var(D)

Pan - da Pan - de - da Pan - de - de - da Pa-Pan - da

One measure of these variations may include any combination of (A)-(D), such as (A)(A)(B)(C), (B)(A)(C)(A), (B)(A)(C)(A)(D), etc. These variations may be gradually introduced, then interspersed throughout the piece.

Everyone stamps feet. For the first pair of eighth notes, the right foot extends to the right and the left foot comes to join it. For the second pair of eighth notes the movement is reversed.

II

Feet *f*

R L L R

Solo

pan - da pan - da pan - da

Ens.

pan - da pan - da pan - da

III

Feet

R L L R

Solo

pan - da pan - da pan - da

Ens.

pan - da pan - da pan - da

** T *f* shout (at pitch)

Ba-da ba-deh ba-da - deh!

* Pan-da pronounced "Pahn-dah"

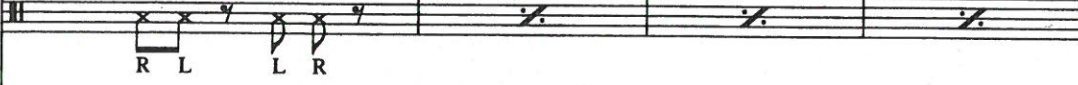
** Approximately 1/2 of section

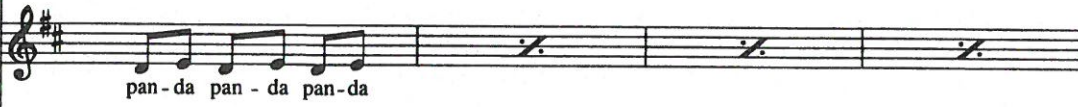
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IV

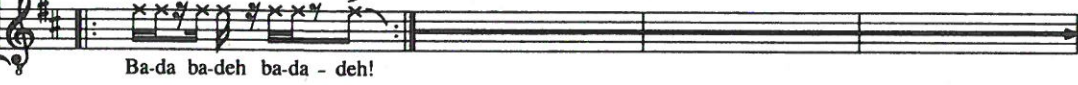
Feet 

Solo 

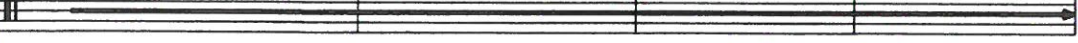
Ens. 

very nasal "aa" as in "had"

* A 

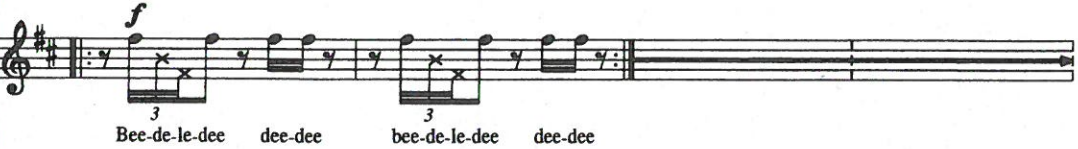
T 

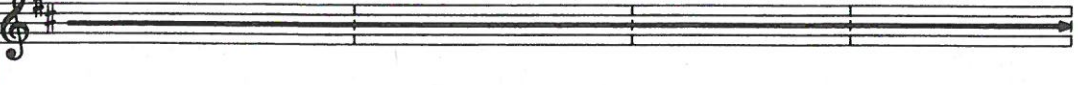
V

Feet 

Solo 

Ens. 

* S 

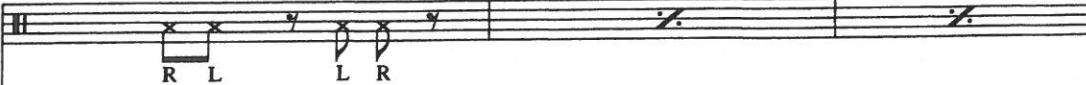
A 

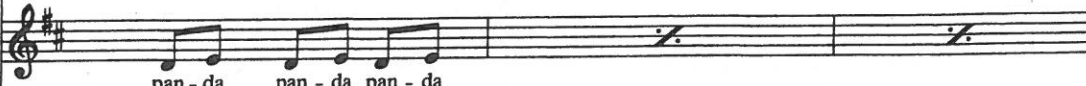
T 

* Approximately 1/2 of section

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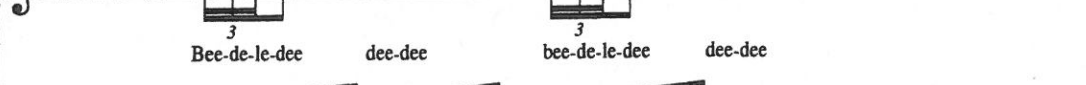
VI

Feet 
R L L R

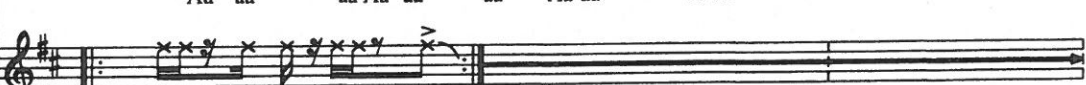
Solo 
pan - da pan - da pan - da

Ens. 
pan - da pan - da pan - da

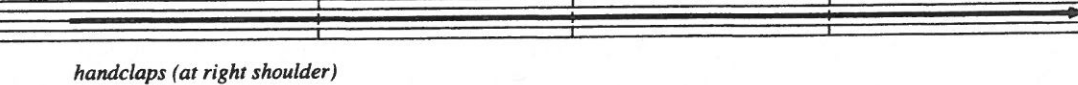
S 
Bee-de-le-dee dee-dee bee-de-le-dee dee-dee

A 
Aa aa aa Aa aa aa Aa aa aa aa

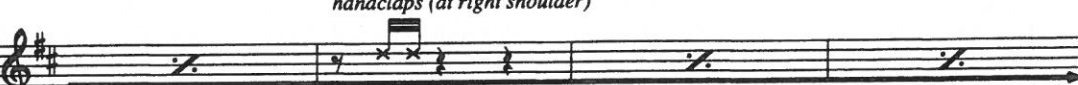
T 
Ba-da ba - deh ba-da - deh!

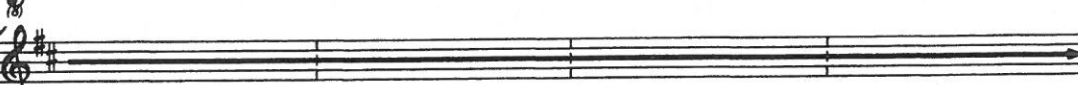
* B 
& A few Altos 8va Pan - da pan - da pan - da pan - da pan - da

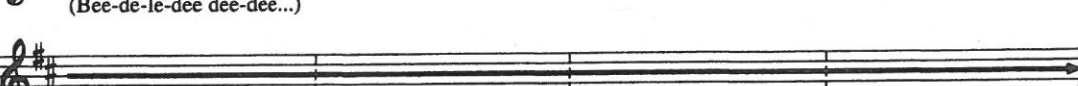
VII

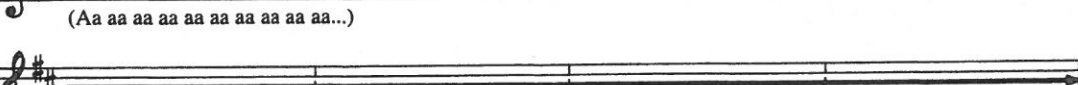
Feet 
handclaps (at right shoulder)

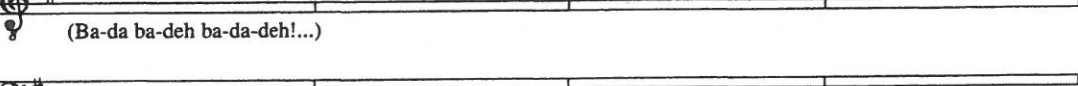
Solo 
handclaps (at right shoulder)

Ens. 
handclaps (at right shoulder)

S 
(Bee-de-le-dee dee-dee...)

A 
(Aa aa aa aa aa aa aa aa aa...)

T 
(Ba-da ba-deh ba-da-deh!...)

B 
(Pan-da pan-da...)

* Approximately 1/2 of section

M-051-47136-2

VIII (Tutti)

Clap Feet

R L L R

Solo and a few female voices

f rapid glottal trill using nasal "aa" as in "had" (continue handclaps)

Aa Pan-da pan-da pan-da pan-da pan-da pan-da

Ens. (continue handclaps)

S

3 Bee-de-le-dee dee-dee 3 bee-de-le-dee dee-dee

A

Aa aa aa Aa aa aa Aa aa aa aa

T

Ba-da ba-deh ba-da - deh!

B

Pan-da pan-da pan - da pan - da pan - da

Clap Feet

Solo

f

Aa Pan-da pan-da pan-da pan-da pan-da pan-da

Ens.

S

A

T

B

Clap Feet

R L L R

Solo

Aa

pan-da pan-da pan-da

Ens.

pan-da pan-da pan-da

S

Bee-de-le-dee dee-dee bee-de-le-dee dee-dee

A

Aa aa aa Aa aa aa Aa aa aa aa

T

Ba-da ba-deh ba-da - deh!

B

Pan-da pan-da pan - da pan - da pan - da

Clap Feet

R L L R R L L R R L L R

Solo

pan - da pan - da pan - da pan - da pan - da pan - da pan - da pan - da

Ens.

pan - da pan - da pan - da pan - da pan - da pan - da pan - da pan - da

S

A

T

B

No. 7 Chorus "Blessed Are They"

Allegro ♩ = 116

mf
p Trumpet

15 *f* *mf* *p*

22

Soprano

Alto

Chorus

Tenor

Bass

Blessed are they

Blessed are they

f Strings

29 19

S. who — have — drunk — there — from —

A. — — — — —

Chor. — — — — —

T. who — have — drunk — there — from —

B. — — — — —

Violin I

35

S. And have found — rest — there — by. —

A. — — — — —

Chor. And have found — rest — there — by. —

T. And have found — rest — there — by. —

B. And have found — rest — there — by. —

Trumpet

42 **20** *Piu mosso* ♩ = 132 to 144

S. *f* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - *f*

A. Hal - le -

Chor.

T. *f*

B. *f*

♩ = 132 to 144

f Violin I

Trumpet

f Violin II

49

S. lu - jah, Hal - le - lu - jah, Hal - le - lu -

A. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Chor. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

T. *f* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B. *f* Hal - le - lu - jah, Hal - le -

f Viola

f Violoncello CB.

56

S. jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

A. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Chor. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

T. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B. lu - jah, Hal - le - lu - jah, Hal - le -



64

21

S. lu - jah,

A. lu - jah,

Chor. lu - jah,

T. lu - jah,

B. lu - jah,

Trumpet



72

S.

A.

Chor.

T.

B.

80

S. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - -

A. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - -

Chor. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - -

T. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - -

B. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - -

f Strings

88

S. *f* lu - - jah, Hal - le - lu - jah, *f* Hal - le - lu - jah, *f*

A. *f* lu - - jah, Hal - le - lu - jah, *f* Hal - le - lu - jah, *f*

Chor.

T. *f* lu - - jah, Hal - le - lu - jah, *f* Hal - le - lu - jah, *f*

B. *f* lu - - jah, Hal - le - lu - jah, *f* Hal - le - lu - jah, *f*

f

96 22

S. *f* Hal - le - lu - - jah, *f*

A. *f* Hal - le - lu - - jah, *f*

Chor.

T. *f* Hal - le - lu - - jah, *f*

B. *f* Hal - le - lu - - jah, *f*

Trumpet *f*

104

S. *f* Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

A. *f* Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

Chor. *f* Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

T. *f* Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

B. *f* Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -

f Strings *f* Trumpet

112

S. lu - jah, Hal - - - le - - lu - jah. —

A. lu - jah, Hal - - - le - - lu - jah. —

Chor. lu - jah, Hal - - - le - - lu - jah. —

T. lu - jah, Hal - - - le - - lu - jah. —

B. lu - jah, Hal - - - le - - lu - jah. —

No. 2 Chorus "Fill Ye Waters"

Trumpet

$\text{♩} = 66$ *mf*

p Strings

18

4

mf

Soprano

Alto

Chorus

Tenor

Bass

Strings

Fill — ye — wa — — — ters for your — selves —

Lord — Lord — Lord —

Fill — ye — wa — — — ters for your — selves —

Lord — Lord — Lord —

The musical score is written for a full orchestra and a vocal choir. The instrumental parts at the top include a Trumpet and Strings. The vocal parts below are for Soprano, Alto, Tenor, and Bass, with a Chorus section indicated. The lyrics are 'Fill ye waters for yourselves' and 'Lord'. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and a tempo marking of $\text{♩} = 66$. The vocal parts are written in four staves, with the Soprano and Tenor parts having lyrics. The Alto and Bass parts have lyrics 'Lord'. The Chorus part is indicated by a bracket. The instrumental parts are written in two staves, with the Trumpet part having a tempo marking of $\text{♩} = 66$ and the Strings part having a dynamic marking of *p*. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the instrumental sections.

25

S. from the liv - ing fountain of the Lord, Lord,

A. Lord Lord

Chor. T. from the liv - ing fountain of the Lord, Lord,

B. Lord Lord

Trumpet

32

S. *f* For it is o - - - pen - ed to you:

A. *f* Lord Lord

Chor. T. *f* For it is o - - - pen - ed to you:

B. *f* Lord Lord

39

5

S. *p* *pp* *mp* *pp* *mf* *ff*
to you: to you: is o - - -

A. *p* *pp* *mp* *pp* *mf* *ff*
to you: to you: is o - - -

Chor. *p* *pp* *mp* *pp* *mf* *ff*
to you: to you: is o - - -

T. *p* *pp* *mp* *pp* *mf* *ff*
to you: to you: is o - - -

B. *p* *pp* *mp* *pp* *mf* *ff*
to you: to you: is o - - -

Strings
p *pp* *mp* *pp* *mf* *ff*

46

S. *pp*
pen - ed to you:

A. *pp*
pen - ed to you:

Chor. *pp*
pen - ed to you:

T. *pp*
pen - ed to you:

B. *pp*
pen - ed to you:

pp

No. 4 Baritone Solo and Chorus "For It Flows"

13

$\text{♩} = 88$ *mf* Trombone

p

10

19

$\text{♩} = 112$ *mf* Baritone

25 For — it — flows forth from — the lips of —

p Strings

$\text{♩} = 112$ *mf* Brt.

26 the — Lord — and — from the heart

44

Brt. 

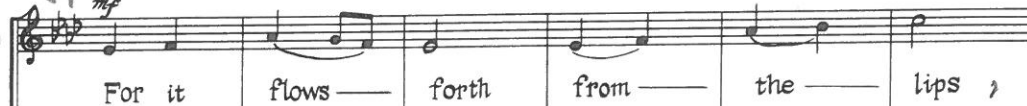
of the Lord

52

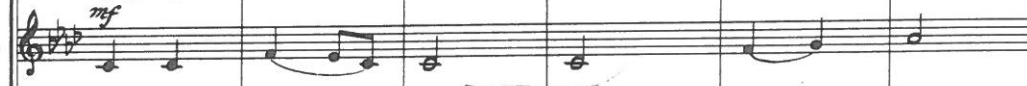
Brt. 

is its name.

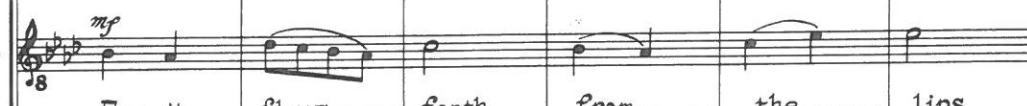
59 *mf*

Soprano 

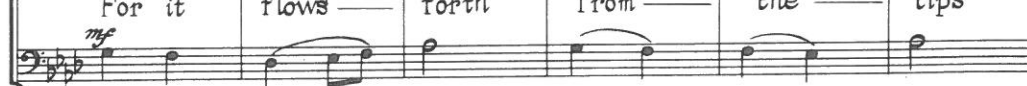
For it flows forth from the lips,

Alto *mf* 

Chorus

Tenor *mf* 

For it flows forth from the lips

Bass *mf* 



65

S. of the Lord

A. of the Lord

Chor. of the Lord

T. of the Lord

B. of the Lord

71 10

S.

A.

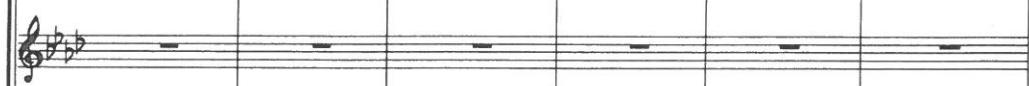
Chor.

T.

B. *f* And from the heart of the Lord

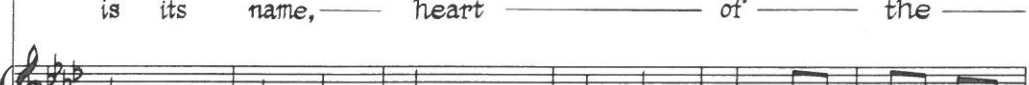
7 7

S. 

A. 

Chor. 

T. 
And from the heart of the Lord is its

B. 
is its name, heart of the



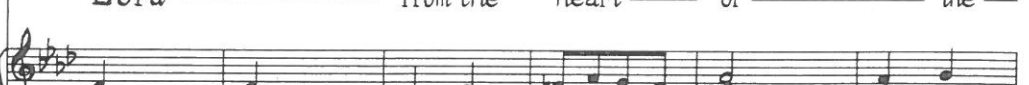
83

S. 

A. 
And from the

Chor. 

T. 
name from the heart

B. 
Lord from the heart of the



89

S. *f* And

A. heart — of the Lord — is — its — name

Chor. of — the Lord from

T. Lord — of the Lord — is its name

B. Lord — of the Lord — is its name

95

S. *ff*

A. *ff*

Chor. *ff*

T. *ff*

B. *ff*

from the heart of the Lord — is — its — name, —

heart — is its name, —

— the heart — is its name, —

heart — is its name, —

101

S. From the heart of the Lord

A. From the heart of the Lord

Chor. T. From the heart of the Lord

B. From the heart of the Lord

107

S. is its name. *ff*

A. is its name. *ff*

Chor. T. is its name. *ff*

B. is its name. *ff*