



# DENISON UNIVERSITY

## Department of Music

### THE DENISON SINGERS: A Decade Into Retirement

Sunday, June 23, 2013

Swasey Chapel, 1:30 pm

Meredith Needham, *pianist*  
Susan Billin, *rehearsal accompanist, pianist and organist*  
Donald Armitage, *organist*  
William Osborne, *conductor*

*program*  
*our 589<sup>th</sup> performance*

Joseph Haydn  
1732–1809

#### **The Heavens are telling**

from *The Creation*  
Judith Hildesley, Kenneth Horner and  
Clifford Davis, *soloists*

Haydn

#### **An Admonition**

original words by Athenaeus

Mack Wilberg, arr.

#### **Death shall not destroy my comfort**

original from *The Olive Leaf*, 1878

Aaron Copland, arr.  
1900–90

#### **Long Time Ago**

transcribed for chorus by Irving Fine

Johann Sebastian Bach  
1685–1750

#### **Lobet den Herrn, alle Heiden, BWV 230**

Psalms 117, 1–2

Bach

#### **Prelude and Fugue in E-flat, BWV 552**

Clifford Davis

#### **Prayer of St. Francis**

words by an unknown author

R. Michael Daugherty

#### **Remembering Clocks**

poem by Rob Smith

Ching-chu Hu

**O Felon Heart**  
poem by Ann Townsend

Michael Fauss

**Wanderers**  
poem by Bonnie Pike

Orlando Gibbons  
1583–1625

**The Silver Swan**

Thomas Morley  
1557/8–1602

**Sing we and chant it**

### **The Denison Singers**

More than a half century ago an ad hoc group of students met in a basement music classroom during September 1961 in what was then the Life Science Building with the goal of organizing a new choral ensemble that would complement the activities of the Chapel and Concert Choirs. The result: The Denison Madrigal Singers, a group initially devoted to the presentation of those secular partsongs from Renaissance Italy and England in particular. However, the group's interests widened almost immediately, leading to a name change and a first tour during the spring vacation of 1963. While The Singers appeared regularly on campus, the group toured regularly, first during spring breaks and then during the January and May terms, eventually appearing in twenty-four states and the District of Columbia, as well as on a dozen foreign tours that took us across much of Europe, from The Netherlands to Greece, Portugal to Russia, as well as to Venezuela.

The ensemble was formally disbanded when I retired in 2003. However, the group lives on through periodic reunions. This will be the 12<sup>th</sup> such gathering here in Granville, a series that had a modest beginning in 1979. However, we also have gathered three times in Winston-Salem, NC, where I now live, under the aegis of Arts at Augsburg [Lutheran Church] festivals. Our principal host for these ventures was Don Armitage, now Cantor Emeritus of Augsburg. Don and his lovely wife Mary established a warm relationship with those who gathered in North Carolina, leading to their election by acclamation as honorary Singers, as well as their presence and participation in this weekend's events.

Since during its formal forty-two history the group normally totaled only sixteen, only 260 people can call themselves Denison Singers. Unfortunately, we have lost track of a handful and sixteen have died, most recently Linda Zahrt Jorgensen '72, who succumbed to breast cancer only last month. So, about 20% of the remaining 240 have gathered this weekend for our 589<sup>th</sup> performance, coming from twenty-one states, the District of Columbia, England, Jordan and Brazil.

Our thanks to those of you who have joined us this afternoon for the culmination of several days of six intensive rehearsals and equally intense socializing, for us a memorable celebration of our communal legacy. For me The Singers became a remarkable group of human beings, notable not only for their accomplishments on campus (e. g., a small host of presidential medals, including four in one year), but for their achievements since then, too numerous to mention. My pride in them is unbounded.

WO

### *the program*

Chosen in large part by the participants, what you will hear represents a microcosm of the history of the group, as well as four first performances and what could reasonably be mastered in these few days.

Our curtain-raiser, **Haydn's** best-known chorus from his popular oratorio was sung at one of the Augsburg concerts in the company of the church's adult choir with the same trio of soloists and Dr. Armitage furnishing "orchestral" support. The lively partsong that follows is one of a group of thirteen dating from 1796. Its tongue-in-cheek lyric warns us (in this English translation) to beware of "creepy, crawling things, under every stone," since "there, where the darkness is, cunning, trickery and ruse off' are wont to hide."

The first of a pair of folksong settings comes from a group of American folk hymns, arranged by **Mack Wilberg**, conductor of the Mormon Tabernacle Choir. Its melody was drawn from *The Olive Leaf*, "A Collection of Beautiful Tunes, New and Old," published in Philadelphia in 1878; four hands at the piano substitute for the original orchestration. **Copland** arranged two sets of *Old American Songs*, originally for solo voice and piano, later beautifully transcribed for chorus by his friend and colleague, Irving Fine; this plaintive 1830s "Ballad" was part of the first group, published in 1950.

**Bach** wrote six motets, extended works for chorus alone, some of them among his most complex score for choral voices. This one, the most modest in length, differs from its companions in that it calls explicitly for the support of the organ; new research suggests that the others should involve doubling of the vocal lines by whatever instruments were available. The mighty E-flat organ prelude and fugue surround a series of Lutheran chorale settings that Bach grouped as his *Clavierübung III*, or "Keyboard Practice, Part III," probably dating from 1739; the fugue is in three distinct sections and is often nicknamed the "St. Anne" because the theme of its first section coincidentally is identical to the opening gesture of the familiar hymn tune of that name by William Croft.

The tradition of "commissioning" new works for these events bears luscious fruit this year. For his seventh contribution of our repertory **Cliff Davis**, our enormously creative autodidact, has chosen to set those lovely words beginning with "Lord, make me an instrument of peace," now considered to have come from an anonymous pen centuries after the saint flourished. **R. Michael Daugherty** (we call him "Our Michael Daugherty" to distinguish him from a contemporary of the same name on the University of Michigan faculty) received

a doctorate in composition from Ohio State and taught at Coastal Community College; his twelve earlier works for The Singers include extended cycles for our tours of Romania and Spain. This work responds to a poem from a 2012 collection titled *The Immigrant's House* by **Rob Smith**, a novelist and poet who taught at Wright State before relocating to Michael's native Huron, OH, where he served for two years as that city's poet laureate. Rob and his wife Nancy will join us this afternoon. Dr. **Ching-chu Hu**, a nationally recognized composer and Denison's unofficial composer-in-residence, joined the faculty in 2000. We are honored that he offered to write a new opus for this event, doubly honored that he chose to set a poem by colleague **Ann Townsend** chair of the English department. Ann, a nationally recognized poet, joined the Denison faculty in 1993 and will also be present this afternoon on the stage as an alumna of The Singers. **Michael Fauss** has established a considerable reputation in the world of professional music theater both as creator and performer. For his fourth contribution to our repertory he has chosen to set a poem by his longtime and frequent collaborator **Bonnie Pike**, the author as well of *Gently*, a work heard several reunions ago. Unfortunately, Bonnie has suffered an incapacitating stroke which has left her bed-ridden, thus precluding the possibility of any future joint work.

We began in 1961 as a group dedicated to the madrigal tradition, and thus appropriately end today's concert with a pair of standards from the Elizabethan era. **Gibbons'** anonymous lyric gives rise to the image of the swan song; the **Morley** is technically a ballett, with its "fa la" refrains and dance-like character.

*a translation and three poems*

### **Lobet den Herrn**

Lobet den Herrn, alle Heiden,  
und preiset ihn, alle Völker!  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit.  
Alleluia.

Praise the Lord, all you nations,  
and praise Him, all you people.  
For his grace and truth  
reign over us for evermore.  
Alleluia.

### **Remembering Clocks**

I am old enough to remember clocks  
that ticked at night,  
lying in bed,  
sleepless.  
Their beat was the interminable  
drumming of a distant  
enemy mocking my consciousness,  
or the sometimes steady  
drip, drip, drip  
of a Chinese water torture

that drives mad and ends all hope of dreaming.  
There is no ticking tonight,  
just the faint green glow of the digital face.  
My eyes,  
so adjusted to the dark,  
see shadows cast on the wall  
by its glimmer.  
Ticking was, at least a voice,  
a companion in its time,  
reminding me of the moments sliding helplessly away.  
Tonight time flows silent  
sleuthing away hours,  
slowly without a cadence  
that counts the tasks left undone.  
By day, it flies.  
Yet, from day to day, so little seems to change  
and I am back under the green glow.  
Sometimes I think that time doesn't change anything  
until I see myself in the mirror.  
I will not fight this time.  
Like the child's game,  
it will come,  
ready or not.

### **O Felon Heart**

What is that music he said,  
attuned always to the vibrations, to air interrupted.

Who is sick at heart he said,  
wanting me to say no one,

wanting one body. leaning on another into infinity.  
What's that wine you are drinking he said,

adept at all my mouth wanted to gather.  
Why not just say what happened I said,

quite aware my words were retrograde  
and liking that debased formula, all the power

the tired script of love still had to offer.  
Something's blooming every minute I said.

You know that song, its name, its testament.  
You know what rooms we travel through to hear it now.

## Wanderers

We are all Wanderers,  
Wandering, Wondering, Wistful, Wayward,  
Wishing and dreaming and searching for answers,  
Loving and learning,  
Aching and yearning,  
Fearful of pain,  
Threatened by joy,  
Weary from want, humbled by love.  
We all are Wanderers,  
Wanderers wondering why we are here,  
And blessing the reason,  
'Though it is unclear.

### *participants*

Janet Allison, '69, Charlotte, NC  
Dr. Corey Babb '04, Tulsa, OK  
Valerie Siegel Bertoglio, Carmel, IN  
Susan Rumer Billin '69, Moscow, ID  
Chelsea Braden '94, Beachwood, OH  
~~John Butterfield~~, '77, Arlington, VA  
Joan St. Sauveur Campbell '82, Humble, TX  
Paul Cummings '73, Perrysburg, OH  
Amy DeWall Dadmun '80, Fox Point, WI  
Dr. R. Michael Daugherty '71, Jacksonville, NC  
Clifford Davis '72, Mount Vernon, OH  
Susan Engle '72, Lindenhurst, IL  
Barbara Wendnagel Ewing '67, Pittsboro, NC  
Philip Ewing '69, Pittsboro, NC  
M. Michael Fauss '72, Atlanta, GA  
Susan Clarke Finney '79, Versailles, KY  
James Gentner '70, Washington, DC  
Jon Gibson '95, Cincinnati, OH  
Judith Pistor Hildesley '66, London, England  
Dr. Teresa Hill-Hornsby '93, Fort Thomas, KY  
Kenneth Horner '84, Chagrin Falls, OH  
Dr. Michelle Kahlenberg '98, Ann Arbor, MI  
Richard Kauffman '86, Hainesport, NJ  
Lauren Kronish Klayman '89, Highland Park, IL  
Elaine Harwood Klemen '64, Chicago, IL  
Stephen Knisely '98, Shiloh, OH  
Sharon DeVane Node '87, Sao Paulo, Brazil  
Margaret Mills Kruse '86, Fairfield, CT

Jeffrey Langner '02, Worthington, OH  
John Leistler '86, Amman, Jordan  
Michael Lewis '79, Fomey, TX  
John Macdonald '79, Conway, NH  
Amy MacDonell '79, Indianapolis, IN  
Dr. Jeffrey Masten '86, Chicago, IL  
Tracy Mayhew Miller '83, Heath, OH  
H. Perry Mixter '78, Greer, SC  
Sherry Willman Murray '72, Pittsburgh, PA  
\*Bethany Needham, Granville, OH  
Meredith Park Needham '78, Granville, OH  
Robert V. Palmer '73, Rochester, NY  
Michael Pantaleo '82, West Hills, CA  
Martha Price Richardson '82, Prospect, KY  
Amanda Nethers Riley '03, Newark, OH  
Dr. Sarah Enterline Roch '02, Ashland, MA  
Gynne Roshon-Larsen '72, Saratoga, CA  
Dr. Jack Stopa '03, Brighton, MA  
Dr. Ann Townsend '85, Granville, OH  
The Rev. Richard K. Wagner '77, St. Louis Park, MN  
Karen Cozart Walker '79, Terre Haute, IN  
Dr. Shelby Walters, '04, Long Beach, CA  
Elizabeth Wright '87, Williamsburg, VA  
David Zivan '88, Chicago, IL

\*an honorary groupie

Rick -

Amy Mac needs to  
know where she should  
drop off wine.

If you tell me, I can  
text her, tux

- PM

conf server  
Vicki Sussman

740  
398-512)

MIXTER

## **THE DENISON SINGERS: A Decade Into Retirement**

Joseph Haydn	<b>The Heavens are telling</b>
Haydn	<b>An Admonition [p. 13]</b>
Mack Wilberg, arr.	<b>Death shall not destroy my comfort [p. 21]</b>
Aaron Copland, arr.	<b>Long Time Ago [p. 31]</b>
Johann Sebastian Bach	<b>Lobet den Herrn, alle Heiden [p. 37]</b>
Clifford Davis	<b>Prayer of St. Francis [p. 52]</b>
R. Michael Daugherty	<b>Remembering Clocks [p. 60]</b>
Ching-chu Hu	<b>O Felon Heart [p. 73]</b>
Michael Fauss	<b>Wanderers [p. 83]</b>
Orlando Gibbons	<b>The Silver Swan [p. 90]</b>
Thomas Morley	<b>Sing we and chant it [p. 93]</b>

Our schedule, with everything located in Swasey Chapel unless otherwise noted:

Thursday, June 20

Rehearsal, 7:00–9:00 pm

Afterwards, gathering on an upper floor of Brews, with a cash bar

Friday, June 21

Rehearsal, 10:00 am–noon

Rehearsal, 2:00–4:00

"Picnic" Supper in The Roost in Slayter, hosted by President Knobel, 6:00 pm

Afterwards, the Talent Cavalcade in Burke Recital Hall

Saturday, June 22

Rehearsal, 10:00 am–noon

Rehearsal, 2:00–4:00

Banquet in the Welsh Hills Room of the Morgan Building, 6:00 pm

Sunday, June 23

Rehearsal, 10:00–11:30 am

Group Photo, 1:00 pm

Concert, 1:30 pm

Dinner in the Granville Inn for anybody who is lingering until Monday, 7:30 pm;  
arrive beforehand in the Pub at your convenience

$\text{♩} = 84$

# 13. CHORUS WITH SOLI

**Allegro.**  
**Chor.**

*f*

THE HEAVENS ARE TELLING THE GLO-RY OF GOD.

THE HEAVENS ARE TELLING THE GLO-RY OF GOD.

**Allegro.**

Stretch-Orch.

Bläser.

8

WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT; WITH

WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT; WITH

Bläser.

Stretch-Orch.

15

WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT.

WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT.

*cantabile*

*fz* *p*

2

22 Gabriel. *sotto voce*  
 RE-VEAL'D ARE HIS WAYS BY DAY UN-TO DAY, BY

Uriel. *sotto voce*  
 RE-VEAL'D ARE HIS WAYS BY DAY UN-TO DAY, BY

Raphael. *sotto voce*  
 RE-VEAL'D ARE HIS WAYS BY DAY UN-TO DAY, BY

81

A

NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT; BY NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT.

NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT; BY NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT.

NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT; BY NIGHT THAT IS GONE, TO FOLLOW-ING NIGHT.

THE

THE

THE HEA- VENS ARE

THE HEA - VENS ARE

FA#

A

3

89

HEA - VENS ARE TELL - ING THE GLO - RY OF GOD; WITH WON - DERS OF HIS

HEA - VENS ARE TELL - ING THE GLO - RY OF GOD; WITH

TELL - ING THE GLO - RY OF GOD; WITH WON - DERS, WITH

TELL - ING THE GLO - RY OF GOD; WITH WON - DERS, WITH WON - DERS OF HIS

44

WORK, WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA - MENT,

WON - DERS OF HIS WORK RE - SOUNDS, RE - SOUNDS THE FIR - MA - MENT,

WON - DERS OF HIS WORK RE SOUNDS RE SOUNDS THE FIRMA MENT

WORK, WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA - MENT,

49

WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA - MENT.

WITH WON - DERS OF HIS WORK RE - SOUNDS, RE - SOUNDS THE FIR - MA - MENT.

WITH WON - DERS OF HIS WORK RE SOUNDS RE SOUNDS THE FIRMA MENT

WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA - MENT.

55 Gabriel  
 IN EV-RY LAND IS

Uriel.  
 IN EV-RY LAND IS KNOWN THE WORD,

Raphael.  
 IN EV-RY LAND IS KNOWN THE

Fl. Ob. Viol.  
 Fag.

61 KNOWN THE WORD, EV-RY EAR WILL HEARK-EN, NE-YER TONGUE BE DUMB,  
 EV-RY EAR WILL HEARK-EN, NE-YER TONGUE BE DUMB,  
 WORD, EV-RY EAR WILL HEARK-EN, NE-VER TONGUE BE DUMB,

Ob. Hörner. Ob. Hörner. Ob.

67 NE-VER, NE-VER, NE - -VER TONGUE BE DUMB.  
 NE-VER, NE-VER, NE - -VER TONGUE BE DUMB.  
 NE-VER, NE-VER, NE - -VER TONGUE BE DUMB.

Ob. Hörner.

IN EV-RY LAND IS KNOWN THE  
 IN EV-RY LAND IS KNOWN THE WORD,  
 IN EV-RY LAND IS KNOWN THE WORD,

WORD, EV-RY EAR WILL HEARK-EN, NE-VER TONGUE BE DUMB, NEVER,  
 EV-RY EAR WILL HEARK-EN, NE-VER TONGUE BE DUMB, NE-VER,  
 EV-RY EAR WILL HEARK-EN, NE-VER TONGUE BE DUMB, NE-VER,

Ob. *f*  
 Hörner.

NE-VER, NE - VER TONGUE BE DUMB, NE-VER, NE-VER, NE - VER,  
 NE-VER, NE - VER TONGUE BE DUMB, NE-VER, NE-VER, NE - VER,  
 NE-VER, NE - VER TONGUE BE DUMB, NE-VER, NE-VER, NE - VER,

**B**

*♩ = 100*  
*♩* Più Allegro.

NE - VER TONGUE BE DUMB.

NE - VER TONGUE BE DUMB.

NE - VER TONGUE BE DUMB.

THE HEA - VENS ARE TELL - ING THE GLO - RY OF

THE HEA - VENS ARE TELL - ING THE GLO - RY OF

THE HEA - VENS ARE TELL - ING THE GLO - RY OF GOD; WITH

THE HEA - VENS ARE TELL - ING THE GLO - RY OF GOD; WITH

**B**

*♩* Più Allegro.

*p*

*f*

GOD; WITH WON - DERS OF HIS WORK, WITH WON - DERS OF HIS WORK RE -

GOD; WITH WON - DERS OF HIS WORK RE - SOUNDS, RE -

WON - DERS, WITH WON - DERS OF HIS WORK RE - SOUNDS, RE -

WON - DERS, WITH WON - DERS OF HIS WORK, WITH WON - DERS OF HIS WORK RE -

*f*

*f*

SOUNDS THE FIR-MA-MENT.

SOUNDS THE FIR-MA-MENT.

SOUNDS THE FIR-MA-MENT.

SOUNDS THE FIR-MA-MENT.

WITH

110

WITH WON-DERS

WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT, THE FIR-MA-

WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT, RE-SOUNDS THE FIR-MA-MENT.

Blaeser.

Ob. Klar.

118

OF HIS WORK RE-SOUNDS THE FIR-MA-MENT, THE FIR-MA-MENT.

WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT.

MENT.

WITH

WITH WON-DERS

WITH WON-DERS OF HIS WORK RE-  
 WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT.  
 WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-MENT, WITH WON-DERS OF HIS  
 OF HIS WORK RE-SOUNDS, RE-SOUNDS THE FIR-MA-MENT, WITH WON-DERS OF HIS

SOUNDS THE FIR-MA-MENT, THE FIR-MA-MENT.  
 WITH WON-DERS OF HIS WORK RE-SOUNDS THE  
 WORK RE-SOUNDS THE FIR-MA-MENT, WITH WON-DERS OF HIS WORK RE-  
 WORK, WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-

WITH WON-DERS OF HIS WORK WITH WON-DERS OF HIS WORK  
 FIR - MA - MENT, WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR-MA-  
 SOUNDS THE FIR-MA-MENT, THE FIR-MA-MENT. WITH WON-DERS OF HIS WORK RE-SOUNDS  
 MENT, RE - SOUNDS, RE - SOUNDS THE FIR-MA-MENT

9

RE-SOUNDS, RE-SOUNDS THE FIR-MA-MENT. WITH WON-DERS  
 MENT. WITH WON-DERS OF HIS WORK RE -  
 RE-SOUNDS THE FIR-MA-MENT. WITH WON - DERS RE-  
 WITH WON-DERS OF HIS WORK RE - SOUNDS THE FIR - MA -

OF HIS WORK RE - SOUNDS THE FIR - MA - MENT. WITH  
 SOUNDS, RE - SOUNDS THE FIR - MA - MENT. WITH  
 SOUNDS THE FIR - MA - MENT, THE FIR - MA - MENT.  
 MENT, THE FIR - MA - MENT. WITH

WON-DERS OF HIS WORK, WITH WON-DERS OF HIS WORK RE-SOUNDS, RE-  
 WON-DERS OF HIS WORK, WITH WON-DERS OF HIS WORK RE - SOUNDS, RE-  
 WITH WON-DERS OF HIS WORK RE-SOUNDS THE FIR - MA - MENT, THE  
 WON-DERS OF HIS WORK, WITH WON-DERS OF HIS WORK RE - SOUNDS, RE-

SOUNDS THE FIR - MA - MENT. THE HEA - VENS ARE TELL - ING THE  
 SOUNDS THE FIR - - MA - MENT. THE HEA - VENS ARE  
 FIR - MA - MENT. THE HEA - VENS ARE TELL - ING THE GLO - -  
 SOUNDS THE - FIR - - MA - MENT. THE HEA - VENS ARE TELL - ING THE  
 Volles Orchester

GLO - RY OF GOD; WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA -  
 TELL - ING THE GLO - RY OF GOD; WITH  
 RY OF GOD; WITH WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA -  
 GLO - RY OF GOD; WITH WON - DERS OF HIS WORK RE -  
 trem.

MENT, RE - SOUNDS THE FIR - MA - MENT, RE - SOUNDS THE FIR - MA -  
 WON - DERS OF HIS WORK RE - SOUNDS THE FIR - MA - MENT, THE FIR - MA -  
 MENT, RE - SOUNDS THE FIR - MA - MENT, RE - SOUNDS THE FIR - MA -  
 SOUNDS, RE - SOUNDS THE FIR - MA -

11

100

MENT, WITH WONDERS OF HIS WORK, WITH WONDERS OF HIS WORK RE-

MENT, WITH WONDERS OF HIS WORK, WITH WONDERS OF HIS WORK RE-

MENT, WITH WONDERS OF HIS WORK RE-SOUNDS THE FIR - MA-

MENT, WITH WONDERS OF HIS WORK, WITH WONDERS OF HIS WORK RE-

171

SOUNDS, RE-SOUNDS THE FIR - MA-MENT. THE HEA-VENS ARE

SOUNDS, RE-SOUNDS THE FIR - MA - MENT. THE

MENT, THE FIR - MA - MENT. THE HEA - VENS ARE TELL - ING THE

SOUNDS, RE-SOUNDS THE FIR - MA - MENT. THE HEA - VENS ARE

176

TELL-ING THE GLO-RY OF GOD; WITH WON-DERS OF HIS

HEA - VENS ARE TELL - ING, ARE TELL - ING THE

GLO - ry OF GOD, WITH

TELL - ING THE GLO - RY OF GOD, WITH WON -

WORK RE - SOUNDS, RE - SOUNDS THE  
 GLO - RY OF GOD; WITH WON - DERS  
 WON - DERS OF HIS  
 DERS OF HIS WORK RE - SOUNDS THE FIR - MA -

FIR - MA - MENT, RE - SOUNDS THE FIR - MA - MENT, RE -  
 OF HIS WORK RE - SOUNDS THE FIR - MA - MENT, RE -  
 WORK RE - SOUNDS THE FIR - MA - MENT, RE -  
 MENT, RE - SOUNDS THE FIR - MA - MENT, RE -

SOUNDS THE FIR-MA-MENT, RE - SOUNDS THE FIR-MA-MENT.  
 SOUNDS THE FIR-MA-MENT, RE - SOUNDS THE FIR-MA-MENT.  
 SOUNDS THE FIR-MA-MENT, RE - SOUNDS THE FIR-MA-MENT.  
 SOUNDS THE FIR-MA-MENT, RE - SOUNDS THE FIR-MA-MENT.



14

11

ware. Creep-y, creep-y, crawl-ing things, hid-den un-der ev -'ry stone, un-der ev -'ry

ware. Creep-y, creep-y, crawl-ing things, hid-den un-der ev -'ry stone, un-der ev -'ry

ware. Creep-y, crawling, creep-y, creep-y, crawling things, un-der ev -'ry

stone. Friend, I warn you to be-ware.

12

stone. Oh, be - ware. Creep-y, creep-y, crawling

stone. Creep-y, creep-y, crawling things, creep-y, creep-y, crawling

stone, un-der ev -'ry stone. Friend, I warn you to be -

Friend, I warn you, I warn you to be -

13

17

things un-der ev -'ry stone, un-der ev -'ry stone. And there, where the

things un-der ev -'ry stone, un-der ev -'ry stone. And there,

ware. Creep-y, creep-y, crawling things un-der ev -'ry stone. And there,

ware. Creep-y, creep-y, crawling things, hidden under evry stone. And there,

17

rit. | | 1, 2

pp

pp

15

4

(21)

dark-ness is, and there, where the dark-ness is,  
 where the dark-ness is, and there, where the dark-ness is,  
 where the dark-ness is, and there, and there, where the  
 where the dark-ness is, and there, where the

(24)

cun - ing, trickery and ruse oft' are wont / to hide, oft' are  
 cun - ing, trickery and ruse oft' are wont / to hide, oft' are  
 dark-ness is, cun-ning, trick-er-y and ruse oft' are wont, oft' are  
 dark-ness is, cun-ning, trick-er-y and ruse oft' are wont, oft' are

(28)

wont / to hide. Cunning trickery and ruse, cun-ning trick-er-y and ruse  
 wont / to hide. And there is cunning wont/to  
 wont / to hide. And there, where the darkness is, ruse is wont/to  
 wont / to hide. And there is cunning wont / to

(29)

16

32

oft' are wont / to hide. Oh, be - ware,

hide, is wont / to hide. Oh, be - ware,

hide, is wont / to hide. In the darkness, cunning, tricker-y and

hide, is wont / to hide. Cumming, tricker-y and ruse, cunning, tricker-y and

35

for cum - ning oft' is wont / to hide.

for cum - ning oft' is wont / to hide.

ruse, cunning, trickery and ruse are wont / to hide.

ruse, cunning, trickery and ruse are wont / to hide.

36

40

Friend, I warn you, friend, I warn you. Oh, be - ware! Oh, be - ware!

Friend, I warn you, friend, I warn you. Oh, be - ware! Oh, be - ware!

Friend, I warn you, friend, I warn you. Oh, be - ware! Oh, be - ware!

Friend, I warn you, friend, I warn you. Oh, be - ware! Oh, be - ware!

40

ADAGIO

17

11 2  
A TEMPO

6

(48)

Friend, I warn you, I warn you to be -  
 Friend, I warn you, I warn you to be -  
 I warn you to be - ware, I warn you to be - ware, to be -  
 Creep-y, creep-y, crawl-ing things, hid-den un-der ev-'ry

(48) A TEMPO

(51)

ware. Creepy, creepy, crawling things, creepy, creepy, crawling things, un-der ev - 'ry  
 ware. Creepy, creepy, crawling things, creepy, creepy, crawling things, un-der ev - 'ry  
 ware. I warn you to be - ware.  
 stone. Creepy, creepy, crawling

(51)

(54)

stone, under ev - 'ry stone, un - der ev - - 'ry stone.  
 stone, under ev - 'ry stone, un - der ev - - 'ry stone. Friend, I  
 Creepy, creepy, crawling things, under ev - 'ry stone. Friend, I  
 things, under ev - 'ry stone. And there, where the

(54)

12

58

Creep-y, creep-y, crawling things, hidden un-der ev-'ry stone,  
 warn you to be - ware, to be - ware. Crawl - ing  
 warn you, I warn you to be - ware, for in the  
 darkness is, in the darkness, cun-ning trick-er-y and

61

Friend, I warn you, warn you to be -  
 things are wont / to hide be - neath each  
 darkness, cun-ning trick-er-y and ruse are wont / to hide, are wont / to  
 ruse, cun-ning, trick-er-y and ruse, cun-ning, trick-er-y and ruse are wont / to

61

64

ware. Creep-y, crawling things are hid-den be-neath each / stone. And there, where the  
 stone Creep-y, crawling things are hid-den be-neath each / stone. And there,  
 hide. Creep-y, crawling things are hid-den be-neath each / stone. And there,  
 hide. Creep-y, crawling things are hid-den be-neath each / stone. And there,

64

63

darkness is, and there, where the darkness is, cun-ning trickery and  
 where the darkness is, cun-ning trickery and  
 where the darkness is, and there, where the darkness is,  
 where the darkness is, and there, where the darkness is,

68

69

70

ruse oft' are wont, yes oft' are wont /to hide. Cunning, trickery and  
 ruse oft' are wont, yes oft' are wont /to hide. And  
 cun-ning, trick-er-y and ruse oft' are wont /to hide. And there, where the  
 cun-ning, trick-er-y and ruse oft' are wont /to hide. And

71

ruse, cun-ning, trick-er-y and ruse, oft' are wont /to  
 there is cun-ning wont /to hide, is wont /to  
 dark-ness is, ruse is wont /to hide, is wont /to  
 there is cun-ning wont /to hide, is wont /to

72

20

80

hide. Oh, be - ware for cun - ning

hide. Oh, be - ware for cun - ning

hide, in the darkness, cunning, trick-er-y and ruse, cunning, trick-er-y and

hide, cunning, trick-er-y and ruse, cunning, trick-er-y and ruse, cunning, trick-er-y and

80

82

oft' is wont / to hide. And there, where the dark-ness is,

oft' is wont / to hide. And there, where the dark-ness is,

ruse are wont / to hide. And there, where the dark-ness is,

ruse are wont / to hide. And there, where the dark-ness is,

82

87

cun - ning, trick-er-y and ruse, oft' are wont / to hide.

cun - ning, trick-er-y and ruse, oft' are wont / to hide.

cun - ning, trick-er-y and ruse, oft' are wont / to hide.

cun - ning, trick-er-y and ruse, oft' are wont / to hide.

*RIT.*

87

*RIT.*

25

# DEATH SHALL NOT DESTROY MY COMFORT

(No. 2 from *Four American Folk Hymns*)

For SATB Chorus and Piano Four-Hands

Melody from *The Olive Leaf*, 1878

Arranged by MACK WILBERG

Flowing, with expression (♩ =  $\frac{92}{60}$ )

Primo

Secondo

12 SOP., ALTO unis. mp

Death shall not de - stroy my com - fort, Christ shall guide me thro' the gloom;

22

4

16

S. A. Down he'll send some heav'n - ly con - voy, to es - cort my spir - it home.

20

S. A. Oh, hal - le - lu - jah! How I love my Sav - ior,

24

S. A. Oh, hal - le - lu - jah! That I do; Oh, hal - le - lu - jah! How I love my Sav - ior!

23

28

S.  
A.

Mourn-ers, you may love him too.

32

TEN., BASS unis. *mp*

Jor - dan's / stream shall not o'er - flow me,

36

T.  
B.

while my Sav - ior's by my side; Ca - naan, Ca - naan lies be - fore me!

24

6

40

S. A. *unis. mp* Hal - le - lu - jah, hal - le - lu - jah,

T. B. *mf* Soon I'll cross the swell - ing tide. Oh, hal - le - lu - jah! How I love my Sav - ior,



44

S. A. hal - le - lu - jah! That I do; Hal - le - lu - jah, hal - le - lu - jah,

T. B. Oh, hal - le - lu - jah! That I do; Oh, hal - le - lu - jah! How I love my Sav - ior!



25

48

S. A. hal - le - lu - jah, love him too.

T. B. Mourn - ers, you \_ may love \_ him \_ too.

*mp* *cresc. poco a poco*

*cresc. poco a poco*

52

26

56

*mf*

*f*

*mf*

60

S. *f* See the hap - py spir - its wait - ing, on the banks be - yond the stream!

A. *f* See the hap - py spir - its wait - ing, on the banks be - yond the stream!

T. *f* See the hap - py spir - its wait - ing, on the banks be - yond the stream!

B. *f* See the hap - py spir - its wait - ing, on the banks be - yond the stream!

*f*

*f*

64

S. Sweet re - spon - ses / still re - peat - ing, "Je - sus! Je - sus!" is their theme.

A. Sweet re - spon - ses / still re - peat - ing, "Je - sus! Je - sus!" is their theme.

T. Sweet re - spon - ses / still re - peat - ing, "Je - sus! Je - sus!" is their theme.

B. Sweet re - spon - ses / still re - peat - ing, "Je - sus! Je - sus!" is their theme.

68

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah! That I do;

Oh, hal - le - lu - jah! How I love my Sav - ior! Oh, hal - le - lu - jah! That I do;

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah! That I do;

Oh, hal - le - lu - jah! How I love my Sav - ior! Oh, hal - le - lu - jah! That I do;

28

72

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, love him too. —

Hal - le - lu - jah! How I love my Sav - ior! Mourn - ers, you - may love - him - too. —

Hal - le - lu - yah, hal - le - lu - jah, hal - le - lu - jah, love him too. —

Hal - le - lu - jah! How I love my Sav - ior! Mourn - ers, you - may love - him - too. —

76

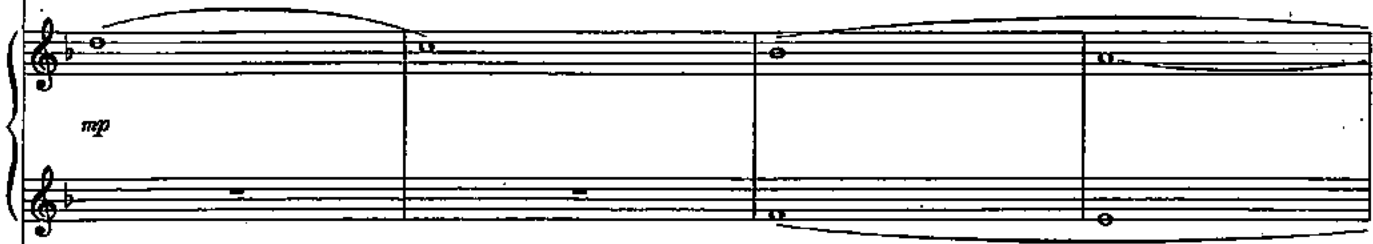
2A

B7

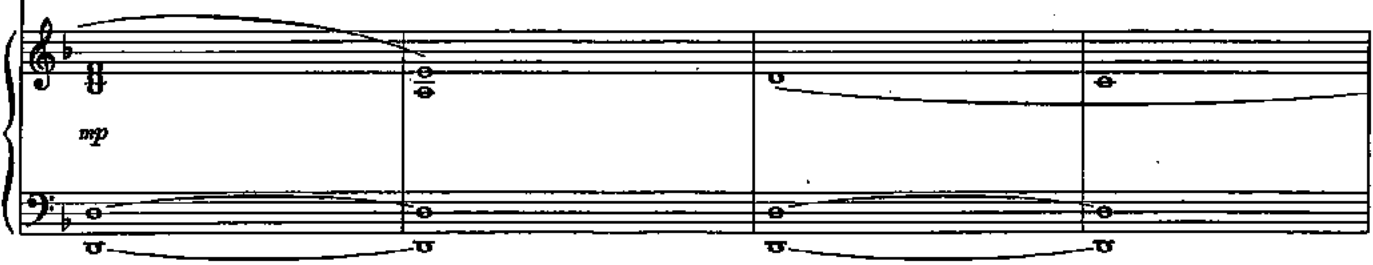
80 SOP./ALTS  
mp (unis.)



Oh, hal - le - lu - jah! How I love my Sav - ior! Oh, hal - le - lu - jah! That I do;



mp

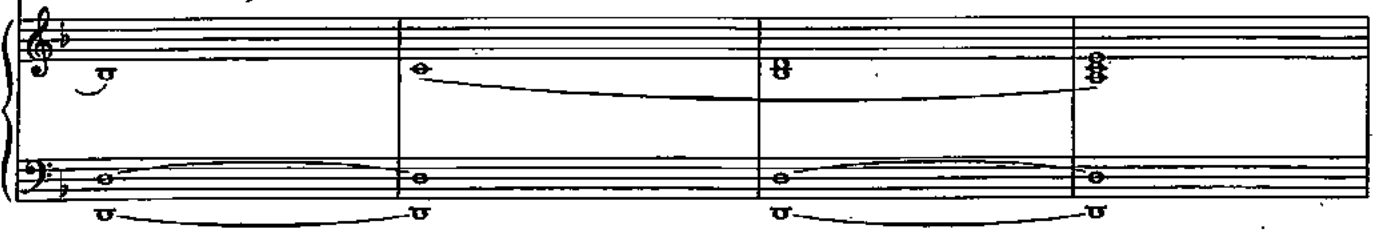


mp

84



S. Oh, hal - le - lu - jah! How I love my Sav - ior! Mourn - ers, you \_ may love \_ him \_

30

88 *dim.*

S. too.

Musical score for measures 88-91. It includes a vocal line starting with "too." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both with long slurs. The dynamic marking "dim." is present above the vocal line.

92 *mp*

*mf*

Musical score for measures 92-97. It includes a vocal line and a piano accompaniment. The piano part has a complex texture with multiple voices in the right hand and a bass line in the left hand. Dynamic markings "mp" and "mf" are present.

98 *p* *poco rit.* *pp*

*p* *poco rit.*

Musical score for measures 98-103. It includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings "p", "poco rit.", and "pp" are present.

31

# LONG TIME AGO

(Ballad)

For S.A.T.B.

Adapted by

AARON COPLAND

Transcribed for Chorus by

IRVING FINE

IM 4

Moderately slow (♩ = 76)

PIANO

*mf* *mp* *poco rit.* *a tempo* *p*

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*

32

*mp* Where the rock threw back the bil-low, Bright - er than snow.....  
*rit.*  
*a tempo*

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

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

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

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

*And simile*

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

*mp* Dwelt a maid be - loved and oher-ish'd  
 .....  
*mp* Dwelt a maid he - loved and cher-ish'd

*mp*

*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*

*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*

*SLOWING WATCH*

34

mp  
Rock and tree and

mp  
Rock and tree and

mp  
Rock and tree and

mp rit. a tempo bell-like

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

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

mf simile

35

rit. *a tempo*  
*p*  
 bios - som taught her Love's / spell to know.....  
 rit. *a tempo*  
 bios - som taught her Love's / spell to know.....

*p*  
 rit. *a tempo*

*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*

36

- tend, Mur - mring 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

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

*p* Long time a - go.....

*p* Long time a - go.....

*p* Long time a - go.....

*p rit.* *mp a tempo* *p* *pp*



38

6 8

le Hei - den, al - le, al - le Hei -  
ye na - tions, praise Him, all ye na -

le, al - le Hei - den, lo - bet, lo - bet den Herrn, al - le  
Him, all ye na - tions, praise Him, praise ye the Lord, all ye

bet den Herrn, al - le, al - le Hei - den, al - le  
ye the Lord, praise Him, all ye na - tions, all ye

Lo - bet den Herrn, al - le, al - le Hei -  
praise ye the Lord, praise Him, all ye na -

6 8 9 11

den, al - le Hei - den, lo - bet, lo - bet, lo - bet den  
tions, all ye na - tions, praise Him, praise Him, praise ye the

Hei - den, lo - bet den Herrn, al - le Hei - den, lo - bet den Herrn, lo - bet, lo -  
na - tions, praise ye the Lord, all ye na - tions, praise ye the Lord, praise Him, praise

Hei - den, lo - bet den Herrn, al - le Hei - den, lo - bet, lo - bet den  
na - tions, praise ye the Lord, all ye na - tions, praise Him, praise ye the

den, al - le, al - le Hei - den, lo - bet, lo - bet den Herrn,  
tions, praise Him, all ye na - tions, praise Him, praise ye the Lord;

12 14

Herrn,  
Lord, lo - bet, lo - bet den Herrn, lo - bet  
praise Him, praise ye the Lord, praise the

bet, lo - bet, al - le Hei - den, lo - bet, al - le Hei - den, al - le Hei -  
Him, praise Him, all ye na - tions, praise Him, all ye na - tions, all ye na -

Herrn, lo - bet, lo - bet, al - le Hei - den, al - le  
Lord, praise Him, praise Him, all ye na - tions, all ye

lo - bet, lo - bet den Herrn, al - le Hei - den, al - le  
praise Him, praise ye the Lord, all ye na - tions, all ye

39

15 17

ihn, lo - bet, lo - bet den Herrn, al - le Hei - den, lo - bet den Herrn,  
 Lord, praise Him, praise ye the Lord, all ye na tions, praise ye the Lord,

den, al - le Hei - den, al - le Hei - den, lo - bet den Herrn, lo -  
 tions, all ye na tions, all ye na tions, praise ye the Lord, praise

Hei - den, lo - bet den Herrn, lo -  
 nations, praise ye the Lord, praise

Hei - den, al - le Hei - den, al - le Hei - den, al - le, al -  
 na tions, all ye na tions, all ye na tions, praise Him, praise

18 20

lo - bet ihn, lo - bet den Herrn, al - le, al - le  
 praise the Lord, praise ye the Lord, praise Him, all ye

den, al - le Hei - den, al - le Hei - den, al - le  
 tions, all ye na tions, all ye na tions, all ye na tions, all ye na tions,

bet den Herrn, al - le Hei - den, al - le Hei - den, lo - bet den Herrn, den  
 ye the Lord, all ye na tions, all ye na tions, all ye na tions, praise ye the Lord, the

le, al - le Hei - den, lo - bet ihn, lo - bet den  
 Him, all ye na tions, all ye na tions, praise ye the

21 23

Hei - den, al - le Hei - den, al - le Hei - den, und  
 na tions, all ye na tions, all ye na tions, und

Hei - den, lo - bet den Herrn, al - le Hei - den, al - le Hei - den, lo - bet den Herrn, al - le Hei - den,  
 nations, praise ye the Lord, all ye na tions, all ye na tions, praise ye the Lord, all ye na tions,

Herrn, al - le, al - le Hei - den, al - le, al - le Hei - den,  
 Lord, praise Him, all ye na tions, praise Him, all ye na tions,

Herrn, al - le, al - le Hei - den, al - le Hei - den, al - le Hei - den,  
 Lord, praise Him, all ye na tions, all ye na tions, all ye na tions,

40

24 26

prei - set ihn, al - le Völ - ker, al - le Völ - ker, und prei - set ihn,  
 praise Him, O all ye peo - ple, all ye peo - ple, and praise Him, O

und prei - set ihn, al - le  
 and praise Him, O all ye

24 26

27 29

al - le Völ - ker, und prei - set, prei - set ihn, al - le  
 all ye peo - ple, and praise Him, praise Him, O all

Völ - ker, al - le Völ - ker, und prei - set ihn, al - le Völ - ker, und  
 peo - ple, all ye peo - ple, and praise Him, O all ye peo - ple, and

und prei - set ihn, al - le Völ - ker, al - le  
 and praise Him, O all ye peo - ple, all ye

27 29

und  
 and

7 6 6 6

30 32

Völ - ker, prei - set ihn, al - le, al - le, al - le Völ - ker, al - le Völ - ker, und prei -  
 peo - ple, praise Him, O all ye peo - ple, all ye peo - ple, and praise

prei - set ihn, al - le Völ - ker, al - le, al - le Völ - ker, und  
 praise Him, O all ye peo - ple, praise Him, all ye peo - ple, and

Völ - ker, und prei - set ihn, al - le Völ - ker, al - le, al - le Völ - ker, und  
 peo - ple, and praise Him, O all ye peo - ple, praise Him, all ye peo - ple, and

prei - set ihn, al - le Völ - ker, al - le Völ - ker, und  
 praise Him, O all ye peo - ple, all ye peo - ple, and

30 32

41

33 35

set ihn, und prei - set ihn, al - le Völ - ker, und  
 the Lord, and praise the Lord, all ye peo - ple, and

prei - set ihn und prei - set ihn, al - le Völ - ker, prei -  
 praise the Lord, and praise the Lord, all ye peo - ple, praise

prei - set, prei - set ihn und prei - set, prei - set ihn, al - le, al - le Völ - ker, prei -  
 praise Him, praise the Lord, and praise Him, praise the Lord, praise Him, all ye people, praise

prei - set ihn, und prei - set ihn, al - le, al - le Völ - ker,  
 praise the Lord, and praise the Lord, praise Him, all ye peo - ple,

36 38

prei - set ihn, al - le, al - le, al - le Völ - ker,  
 praise Him, O all ye peo - ple, all ye peo - ple,

set ihn, al - le, al - le, al - le Völ -  
 Him, O praise Him, all ye peo - ple, all ye peo -

set ihn, al - le, al - le, al - le Völ - ker, al  
 Him, O praise Him, praise Him, all ye peo - ple, all

und prei - set ihn, al - le, al - le Völ - ker, und prei -  
 and praise Him, O praise Him, all ye peo - ple, and praise

39 41

und prei - set ihn, al - le Völ -  
 and praise Him, O all ye peo - ple

ker, al - le Völ - ker, und prei - set ihn, al - le, al - le,  
 ple, all ye peo - ple, and praise Him, O praise Him, praise Him,

le Völ - ker, und prei - set, prei - set ihn, und prei - set ihn, al - le, al -  
 ye peo - ple, and praise the Lord, and praise Him, O praise Him, praise

set ihn, al - le Völ - ker, al - le Völ - ker, und prei - set ihn, al -  
 ye Him, all ye, all ye peo - ple, and praise Him, O praise

42

42

ker, al - le Völ - ker, und prei - set ihn, al - le Völ - ker, al -  
~~ple, all ye peo - ple, and praise Him, O all ye peo - ple, all~~

al - le Völ - ker, und prei - set ihn! Lo -  
~~all ye peo - ple, and praise the Lord. Praise~~

le, al - le Völ - ker! Lo - bet den Herrn, al -  
~~Him, all ye peo - ple. Praise ye the Lord, all~~

le, al - le Völ - ker, al - le Völ - ker, und prei - set ihn, al -  
~~Him, all ye peo - ple, all ye peo - ple, and praise the Lord, all~~

44

45

le Völ - ker, und prei - set ihn, und prei -  
~~ye peo - ple, and praise the Lord, and praise~~

bet - den Herrn, al - le Hei - den, und prei - set,  
~~ye the Lord, all ye na - tions, and praise Him,~~

le Hei - den, und prei - set ihn, und  
~~ye na - tions, and praise the Lord, and~~

le Völ - ker, al - le Völ - ker, prei - set  
~~ye peo - ple, all ye peo - ple, praise the~~

45

47

set ihn, und prei - set ihn, al - le Völ - ker, und prei -  
~~the Lord, and praise the Lord, all ye peo - ple, and praise~~

prei - set ihn, al - le Völ - ker, al - le Völ - ker, al - le Völ - ker,  
~~praise Him, O all ye peo - ple, all ye peo - ple, all ye peo - ple,~~

prei - set ihn, al - le Völ - ker, und prei -  
~~praise Him, O all ye peo - ple, and praise~~

ihn, lo - bet den Herrn, al - le Hei - den, und  
~~Lord, praise ye the Lord, all ye na - tions, and~~

49

43

50 52

set ihn, al - le, al - le Völ - ker; al - le Völ - ker, prei -  
 Him, O praise Him, all ye peo - ple, all ye peo - ple, praise.

und prei - set ihn, al - le, al - le Völ - ker, al - le,  
 and praise Him, O praise Him, all ye peo - ple, praise Him.

set ihn, al - le, al - le Völ - ker, al - le Völ - ker, al -  
 Him, O praise Him, all ye peo - ple, all ye peo - ple, all

50 prei - set ihn, al - le, al - le Völ - ker, al - le Völ -  
 praise Him, O praise Him, all ye peo - ple, all ye peo -

53

set ihn, al - le Völ - ker! Lo -  
 the Lord, all ye peo - ple. Praise

al - le Völ - ker, und prei - set ihn, al - le Völ - ker, und  
 all ye peo - ple, and praise Him, O all ye peo - ple, and

le Völ - ker, al - le, al - le Völ - ker,  
 ye peo - ple, all ye peo - ple,

53 ker, al - le Völ - ker, al - le Völ -  
 ple, all ye peo - ple, all ye peo -

55 57

bet den Herrn, al - le Hei - den, und prei - set ihn, al - le Völ -  
 ye the Lord, all ye na - tions, and praise Him, O all ye peo -

prei - set ihn, al - le, al - le Völ - ker, und prei - set ihn, al - le Völ -  
 praise Him, O praise Him, all ye peo - ple, and praise Him, O all ye peo -

prei - set ihn, al - le, al - le Völ - ker, und prei - set ihn, al - le Völ -  
 praise Him, O praise Him, all ye peo - ple, and praise the Lord, all ye peo -

55 - ker, prei - set ihn, al - le Völ -  
 ple, praise the Lord, all ye peo -

55 57

44

58

MF

60

ker! Denn sei - ne Gna - de und Wahr - heit wal -  
ple. For His most mer - ci - ful kind - ness watch -

ker! Denn sei - ne Gna - de und Wahr - heit wal -  
ple. For His most mer - ci - ful kind - ness watch -

ker! Denn sei - ne Gna - de und Wahr - heit wal -  
ple. For His most mer - ci - ful kind - ness watch -

58

ker! Denn sei - ne Gna - de und Wahr - heit wal -  
ple. For His most mer - ci - ful kind - ness watch -

MF

60

62

64

- tet - ü - ber uns, denn sei - ne Gna - de und  
- es - o - ver - us, for His most mer - ci - ful

- tet - ü - ber uns, denn sei - ne Gna - de und  
- es - o - ver - us, for His most mer - ci - ful

- tet - ü - ber uns, denn sei - ne Gna - de und  
- es - o - ver - us, for His most mer - ci - ful

62

- tet - ü - ber uns, denn sei - ne Gna - de und  
- es - o - ver - us, for His most mer - ci - ful

64

66

68

Wahr - heit wal - tet  
kind - ness watch - -

Wahr - heit wal - tet  
kind - ness watch - -

Wahr - heit wal - tet  
kind - ness watch - -

66

Wahr - heit wal - tet  
kind - ness watch - -

68

45

69 71

ü - ber uns, denn sei - ne Gna - de und Wahr - heit wal -  
 o - ver us, for His most mer - ci - ful kind - ness watch -

ü - ber uns, denn sei - ne Gna - de und Wahr - heit  
 o - ver us, for His most mer - ci - ful kind - ness

ü - ber uns, denn sei - ne Gna - de und Wahr - heit wal -  
 o - ver us, for His most mer - ci - ful kind - ness watch -

ü - ber uns, denn sei - ne Gna - de und Wahr - heit wal -  
 o - ver us, for His most mer - ci - ful kind - ness watch -

73 75

- tet ü - ber uns in E - wig -  
 es o - ver us for ev - er -

wal - tet ü - ber uns in  
 watch - over us for

- tet ü - ber uns in E - wig -  
 es o - ver us for ev - er -

- tet, wal - tet ü - ber uns in  
 es watch - over us for

77 79

keit, in  
 more, more, form

E - wig - keit; in E - wig - keit; in  
 es - more, more, more, for

keit, sei - ne Gna - de und Wahr - heit wal - tet ü - ber uns in E - wig - keit, in  
 more, His most mer - ci - ful kind - ness watch - over us for ev - er - more, for

E - wig - keit,  
 es - more, more, 79

46

81 83

E - wig - keit, in  
~~ev - er more, for~~

E - wig - keit, sei - ne Gna - de und Wahr - heit wal - tet ü - ber  
~~ev - er more, His most mer - ci - ful kind - ness watch - es over us for ev -~~

E - wig - keit, sei - ne Gna - de und Wahr - heit wal - tet ü - ber uns in  
~~ev - er more, His most mer - ci - ful kind - ness watch - es over us for ev -~~

sei - ne Gna - de und Wahr - heit wal - tet ü - ber uns in E -  
~~His most mer - ci - ful kind - ness watch - es over us for ev -~~

84 86

E - wig - keit, in E - wig - keit, sei - ne Gna - de und Wahr - heit  
~~ev - er more, for ev - er more, His most mer - ci - ful kind - ness~~

uns in E - wig - keit, sei - ne Gna - de und Wahr - heit wal -  
~~ev - er more, His most mer - ci - ful kind - ness watch - es over us for ev -~~

E - wig - keit, in E - wig - keit, sei - ne Gna - de und Wahr - heit wal -  
~~ev - er more, for ev - er more, His most mer - ci - ful kind - ness watch - es over us for ev -~~

84 wig - keit, in E - wig - keit, denn sei - ne Gna - de und  
~~ev - er more, for ev - er more, for His most mer - ci - ful~~

87 89

wal - tet ü - ber uns in E - wig - keit, sei - ne Gna - de und  
~~watch - es over us for ev - er more, His most mer - ci - ful~~

- tet ü - ber uns in E - wig - keit, wal -  
~~ev - er more, watch - es over us for ev - er more, watch - es over us for ev -~~

- tet ü - ber uns, wal - tet ü - ber uns in E - wig - keit, wal -  
~~ev - er more, watch - es over us for ev - er more, watch - es over us for ev -~~

Wahr - heit wal - tet ü - ber uns in E -  
~~kind - ness watch - es over us for ev - er more, watch - es over us for ev -~~

47

90 92

Wahr - heit wal - tet ü - ber uns in E - wig - keit, wal -  
~~kind - reiss - wald -~~ ~~er - more, wald -~~

tet ü - ber uns in E - wig - keit, sei - ne  
~~er - more, His - most~~

tet ü - ber uns in E - wig - keit, in  
~~er - more, for -~~

wig - keit, in E - wig - keit, in  
~~er - more, for -~~

90 92

93 95

tet ü - ber uns in E - wig - keit, sei - ne Gna - de und  
~~er - more, His - most mer - ci - ful~~

Gna - de und Wahr - heit wal - tet ü - ber uns in E -  
~~mer - ci - ful - kind - reiss - wald -~~ ~~er - more, for - ev -~~

E - wig - keit, denn sei - ne  
~~er - more, for His - most~~

E - wig - keit, in E - wig - keit, in E - wig - keit, sei - ne  
~~er - more, for - ev - er - more, His - most~~

93 95

96 98

Wahr - heit wal - tet ü - ber uns in E - wig - keit.  
~~kind - reiss - wald -~~ ~~er - more, more.~~

wig - keit, in E - wig - keit.  
~~er - more, for - ev - er - more.~~

Gna - de und Wahr - heit wal - tet ü - ber uns in E - wig - keit.  
~~mer - ci - ful - kind - reiss - wald -~~ ~~er - more, for - ev - er - more.~~

Gna - de und Wahr - heit wal - tet ü - ber uns in E - wig - keit.  
~~mer - ci - ful - kind - reiss - wald -~~ ~~er - more, for - ev - er - more.~~

96 98

217

4P

$\text{♩} = 136$

99 101 103

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

*mp* *mp*

Al - le - lu - ja, al - le - lu - ja,  
 Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ja, al - le - lu - ja,  
 Al - le - lu - ia, al - le - lu - ia,

104 106 108

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

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

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

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

109 111 113

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

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

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

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

109 111 113





(71)

147 149 151

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

153 155 157

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

159 161 163

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

52

# Prayer of Saint Francis

Cliff Davis

Anonymous -  
Often attributed to  
St. Francis

*mf*  $\text{♩} = 45$

SOPRANO  
Lord, make me an in - stru - ment of peace;

ALTO  
Lord, make me an in - stru - ment of peace;

TENOR

BASS

3

Lord, make me an in - stru - ment of peace; where there is

Lord, make me an in - stru - ment of peace;

5

ha - tred, let me sow love; when there is in - ju - ry, may I bring

*mp* Oo, love; Oo,

*mp* Oo, love; Oo,

*mp* Oo, love; Oo,

53  
2

8

par - don;\_ Lord, make me an in - stru - ment of peace;

par don;\_ Lord, make me an in - stru - ment of peace;

par don;\_ Lord, make me an in - stru ment of

par don;\_ Lord, make me an in - stru ment of

11

Lord, make me an in - stru - ment of peace; where there is

Lord, make me an in - stru - ment of peace;

peace; Lord, make me an in - stru - ment of peace;

peace; Lord, make me an in - stru - ment of peace;

54

13

doubt, let me give birth to faith; when on-ly des - pair, may I bring

Oo, faith, Oo,

Oo, faith, Oo,

Oo, faith, Oo,

16

hope; hope; Lord, make me an in - strument of peace;

hope; hope; Lord, make me an in - strument of peace;

hope; hope; Lord, make me an in - strument of peace;

hope; hope; Lord, make me an in - strument of peace;

55  
4

19

Lord, make me an in - stru - ment of peace; Where there is

Lord, make me an in - stru - ment of peace;

Lord, make me an in - stru - ment of peace; Where there is

Lord, make me an in - stru - ment of peace;

21

dark - ness, - make me a shi - ning light; When there is

Dark - ness, light, when,

dark - ness, - make me a shi - ning light, and when,

Dark - ness, light, when,

56

23

accel.

$\text{♩} = 72$

sad-ness, let me be the source of joy, of joy, of joy, of joy! Grant that I may

Oo, source of joy, of joy, of joy, of joy! Grant that I may

Oo, joy, of joy, of joy, of joy! Grant,

Oo, joy, of joy, of joy, of joy! Grant,

ALLEGRO

*Original and  
Spence*

27

seek to con-sole more than to be con soled; Grant that I may

seek, con - sole, con - sole, be con-soled; Grant that I may

seek, con sole, con - sole, be con-soled; Grant,

seek, con sole, con - soled; Grant,

57  
6

31

seek to un-der-stand more than to be un-der- stood; Grant that I may

seek, un-der-stand, than un-der- stood; Grant that I may

seek, un-der-stand than un-der- stood; Grant that I may

seek, un-der-stand, un-der- stood; Grant that I may

35

84

seek to love more than to be loved; for it is by giv-ing that

seek to love more than be loved; for it is by giv-ing that

seek to love more than be loved; for it is by giv-ing that

seek to love more than be loved; for it is by giv-ing that

58

40

*subito p* we re - ceive, — by par-don-ing that we are par- doned, and through

*subito p* we re - ceive, — by par-don-ing that we are par- doned, and through

*subito p* we re - ceive, — by par-don-ing that we are par- doned, and through

*subito p* we re - ceive, — by par-don-ing that we are par- doned, and through

44

*rit.* death that we are born to e - ter - nal life. Lord, make me an

*rit.*  $\text{♩} = 60$  *mf* death that we are born to e - ter - nal life. Lord, make me an

*rit.* *RITARD* *mf* death that we are born to e - ter - nal life. Lord, make me an

*rit.* *mf* death that we are born to e - ter - nal life. Lord, make me an

*rit.*

19  
8

49  $\text{♩} = 75$

*f* *mf* *f*

in - stru - ment of peace. A - men, A -

in - stru - ment of peace. *mf* *f* A - men, A -

in - stru - ment of peace. *f* *mf* *f* A - men, A - men,

in - stru - ment of peace. *f* *mf* *f* A - men, A - men,

*mf* *f*

*new tempo*

54 rit. *mp*

men, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men.

A - men, A - men.

*WATCH - RIT*



Written for the 52nd reunion of the Denison Singers

# Remembering Clocks

Rob Smith+

R. Michael Daugherty

**Langsam** ♩ = 60

**Soprano Tongue Clicks\***

ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw

**TENOR**

**BASS**

**Piano**

**Langsam** ♩ = 60

*mf* I am old e-nough

*mf* I am old e-nough to re-

\* voiceless, using vowel shapes: ta: like task; taw: like talk



**Sop. TC**

ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw ta taw

**A.**

*mf* I am old e-nough to re-mem-ber clocks that ticked at night,

**T.**

to re-mem-ber clocks that ticked at night,

**B.**

mem-ber clocks that ticked at night, that ticked at night,

**Pno.**

*mp* *p* *pp* *f*

+ from *The Immigrant's House* by Rob Smith, Drinian Press, © 2012, used by permission

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2

7

S. *mp* 3 *P* *mf*  
Ly-ing in bed, sleep-less Their

A. *mp* 3 *P*  
Ly-ing in bed, sleep-less

Alto TC *mf*  
ta law ta law ta law ta law

T. *mf* 1 2 3 4 5 6 7 8 *mf*  
Their

Ten. TC *mf* 1 2 3 4 5 6 7 8  
ta law ta law ta law ta law ta law ta law

B. *mp* 3 *P*  
Ly-ing in bed, sleep-less

Pno. *mp* 3 *P* *mf*

10

S. *mf* 3 *mf* *mf*  
beat was the in-ter-min-a-ble drum-ming of a dis-tant

A. *mf* *pp* *mf* 3 3 *pp* *mf* *pp*  
Their beat, their beat, their beat, (ter-min-a-ter-min-a-ble) drum-ming, drum-ming

T. *mf* 3 *mf* *mf*  
beat was the in-ter-min-a-ble drum-ming of a dis-tant

B. *mf* *pp* *mf* 3 3 *pp* *mf* *pp*  
Their beat, their beat, their beat, (ter-min-a-ter-min a-ble) drum-ming, drum-ming

Pno.

62

13

S. *ff* *mp*  
 en - e - my mock - ing my con - scious -

A. *mf* *pp* *mp*  
 (en - e - en - e - en - e - my) my con - scious -

T. *ff* *mp*  
 en - e - my mock - ing my con - scious -

B. *mf* *pp* *mp*  
 (en - e - en - e - en - e - my) my con - scious -

Pno. *pp* *mf*

||

15

S. *mf*  
 ness, or, or the some - times / stead - y

A. *mf*  
 ness, or the some - times / stead - y

T. *mf*  
 ness, or the some - times / stead - y

B. *mf*  
 ness, or the some - times / stead - y

Pno.

Chi - nese wa - ter

17

*pp*

*mf*

S.

drip, drip, drip of a Chi - nese wa - ter tor - ture,

A.

drip, drip, drip of a Chi - nese wa - ter tor - ture,

T.

drip, drip, drip of a Chi - nese wa - ter tor - ture,

B.

drip, drip, drip of a Chi - nese wa - ter tor - ture,

Pno.

*pp*

*mf*



19

*mp*  
tor - ture

S.

A.

*mp* Chi - nese wa - ter *p* tor - ture,

T.

*p* Chi - nese wa - ter

Pno.

*mp*

*p*

64

20

S. *p* drip, drip, drip, drip, drip,

A. *p* drip, drip, drip, drip, drip,

T. *pp* tor - ture, *p* drip, drip, drip, drip, drip,

B. *pp* Chi - nese wa - ter tor - ture, *p* drip, drip, drip, drip, drip,

Pno. *pp* *p*

||

22

S. *ff* drip, drip, that drives mad, *f* mad,

A. *ff* drip, drip, that drives mad, *f* mad,

T. drip, drip, mad, mad,

B. drip, drip, mad, mad,

Pno. *ff* *f*

LT

24

S. *mf* mad, *mp* mad and ends all hope of

A. *mf* mad, *mp* mad and ends all hope of

T. *mf* mad, *mp* mad and ends all hope of

B. *mf* mad, *mp* mad and ends all hope of

Pno. *mf* *mp*

26

S. dream - ing.

Sop. TC **ALL WOMEN:** *mf* ta taw ta law ta taw ta taw ta

A. dream - ing.

T. dream - ing.

Ten. TC *mf* pawk pawk pawk pawk pawk pawk  
*\*ALL MEN: like water dripping, almost an inhaled "p" (can be done as finger popping cheeks)*

B. dream - ing.

Pno. *p*

Red.

66


29


A. 

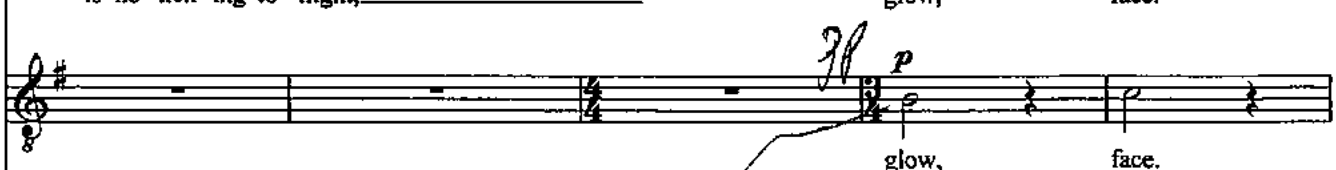
Pno. 


||


37

S. 

A. 

T. 

B. 

Pno. 

42

S. *mp* see shad-ows cast on the wall by its

A. *mp* so ad - just - ed / to the dark, see shad-ows cast wall,

T. *mp* My eyes, see shad-ows cast wall,

B. *mp* My eyes, see shad-ows cast wall,

Pno.



48

S. *mf* glim - mer... was, at least a voice, a com- *f*

A. *mf* glim - mer... was, voice, a com- *f*

T. *mf* glim - mer... Tick - ing was, voice, *f* true

B. *f* glim - mer... voice,

Bass TC *mf* a few voices  
ta taw ta ta taw ta

Pno. *mp* *mf* *f*

68

53

S. *mf* pan-ion in its time, *mp* re-mind-ing me of the mo-ments/slid-ing

A. *mf* pan-ion in its time, *mp* re-mind-ing me slid-ing

T. *mf* time, *mp* re-mind-ing me

B. *mf* time,

Pno. *mf* *mp*

||

59

S. *mp* help-less-ly a-way. To-night

A. *mp* help-less-ly a-way. To-night

T. *mp* help-less-ly a-way.

B. *mp* help-less-ly a-way.

Pno. *p*

Red

69

S. — time flows si-lent-ly\_ sleuth-ing a- way\_ hours,

A. — time flows si-lent-ly\_ sleuth-ing a- way\_ hours,

T. si-lent-ly\_ sleuth-ing a- way\_ hours,

B. si-lent-ly\_ sleuth-ing a- way\_ hours,

Pno. *mp* 3 3 3

Red.

75

S. / *mf* slow-ly with-out a ca-dence that counts the tasks left un-done. By day, it *f*

A. *mf* slow-ly with-out a ca-dence that counts the tasks left un-done. By day, it *f*

T. *mf* slow-ly with-out a ca-dence that counts the tasks left un-done. By day, it *f*

B. / *mf* slow-ly with-out a ca-dence that counts the tasks left un-done. By day, it *f*

Pno. *mf* *f* 3

76

80

S. *mf* *mp* *P*  
flies. Yet, from day to day, so lit-tle seems to change

A. *mf* *mp* *P*  
flies. Yet, from day to day, so lit-tle seems to change

T. *mf* *mp* *P*  
flies. Yet, from day to day, so lit-tle seems to change

B. *mf* *mp* *P*  
flies. Yet, from day to day, so lit-tle seems to change

Pno. *f* *mf* *mp* *P*

Red \_\_\_\_\_

85

S. *mf*  
and I am back un-der the green glow. Some-times I, some-times I, some-times I

A. *mf*  
and I am back un-der the green glow. some-times I, some-times I

T. *mf*  
green glow. Some-times I

B. *mf*  
green glow. Some-times I, some-times I, some-times I

Pno. *mf* *mp* *mf*

89

S. *mf* think that time does - n't change a - ny - thing

A. think

T. *mf* think that time does - n't change a - ny - thing

B. think (ah!) un - til I see my

Pno. *mf*

93

S. *pp* (ooh) *mf subito* mir - ror.

Sop. TC *mf* ta taw ta taw ta

A. *pp* (ooh) *mf subito* mir - ror.

T. *pp* (ooh) *mf subito* mir - ror. fight this time.

B. *mf* self in the mir - ror. *mf* I will not fight this time. Like the

Pno. *f* *mf*

72

S. *f* it will come,

Sop. TC *f* it will come,  
ta taw ta

A. *mf* Like the child's game, *f* it will come,

T. Like the child's game, *f* it will come,

B. child's game, *f* it will come,

Pno. *f*

101 *mf* *mp* *p* *pp*

S. *mf* *mp* *p* *pp*  
read-y or not, read-y or not, read- y... mmm

A. *mf* *mp* *p* *pp*  
read-y or not, read-y or not, read- y... mmm

T. *mf* *mp* *p* *pp*  
read-y or not, read-y or not, read- y... mmm

B. *mf* *mp* *p* *pp*  
read-y or not, read-y or not, read- y... mmm

Pno. *mf* *mp* *pp*

73

# O Felon Heart

for SATB a cappella choir

Ann Townsend

Ching-chu Hu

Contemplative  $\text{♩} = 96$

SOPRANO

*p* O fel - on heart, o fel - on heart, *mp* o fel - on heart, o fel - on

ALTO

*p* O fel - on heart, o fel - on heart, *mp* o fel - on heart, o

TENOR

BASS

Piano (for rehearsal only)

Contemplative  $\text{♩} = 96$

7

S. heart.

A. heart.

T. *p* O fel - on heart, o fel - on heart, *mp* o fel - on

B. *p* O heart, o fel - on heart, *mp* o fel - on heart, o fel - on

Pno.

24  
2

Poco Piu Mosso

A  $\text{♩} = 56$

13

S. *mp* What is that mu - sic he

A. *mp* What is that mu - sic he

T. *mf* heart, o fel - on heart. *mp*

B. heart, o fel - on heart. *mp* O mus -

Puo. *mf* *mp* *p*

20

S. *mf* said, at-tuned al-ways to the vi - bra - tions.

A. *mf* said, he said, at - tuned at - tuned at - tuned at-tuned to the vi - bra - tions.

T. *mp* What is that mu - sic at-tuned, at-tuned, to al-ways at-tuned vi - bra - tions.

B. *mf* ic at - tuned to the vi - bra - tions.

Puo. *mp* *mf*

75

27

**B**

S. *p* to air in-ter-rupt - ed. Who is / sick at

A. *p* to air in-ter-rupt - ed. Who is / sick at

T. *p* Who is sick

B. *p* Who is sick at heart he said,

Pno. *p*

34

S. *f* heart, he said. Who is sick at heart,

A. *f* heart, he said Who is / sick at heart, who is sick at heart, who is / sick at heart

T. *f* heart, who is sick heart, who is sick at heart, at heart,

B. *f* who is he said, who is sick at heart,

Pno. *f*

41

S. *mp* *p* want-ing me

A. *p* me to say no one,

T. *mf* sick at heart, *mp* *p* me to say no one, *p* want-ing one bod-y

B. *mf* sick at heart, *mp* *p* want-ing me to say no one,

Pno. *mf* *mp* *p*

C

49

S.

A. *mp* What's that

T. *mp* lean-ing on an-oth-er want-ing one bod-y in - to in - fin - i - ty. *mp* What's that

B. *p* lean-ing on an-oth-er want-ing one bod-y in - to in fin-i - ty.

Pno. *mp* *mp*

27

D

5

56

S. *mp* you... are drink-ing want-ed to gath - er. Why not just *f*

A. wine you... are drink-ing a - dept at all my mouth want to gath - er. Why not just *f*

T. wine you... are drink-ing Why not just *f*

B. *p* he said, he said, all my mouth want to gath - er. Why not just *f*

Pno. *p* *f* **D**

64

S. *mp* say... what hap-pened I said. Why not just say, why not just say,

A. *mp* say, just say what hap-pened I said. Why not just say, Why not say, not just

T. *mp* say, just say what hap-pened I said. I said... not just say, not just say, not just

B. *mp* say, just say what hap-pened I said. I said... why not just say, why not just

Pno. *mp*

S. *mf* why not just say what hap-pened I said. *mp* quite a - ware. my words

A. *mf* say, not say what hap-pened I said. *mp* I said. quite a - ware. my words

T. *mf* say, not just say, just say what hap-pened. *mp* I said a -

B. say.

Pno. *mf* *mp*

**E**

S. were,

A. were,

T. *p* ware my words were re - tro - grade and lik - ing that de-based for - mu - la,

B. *mp* *p* my words were re - tro - grade lik - ing for - mu - la,

Pno. *mp* *p*

**E**

79

86

S. *mf* the tired script of love — still had / to

A. *mp* lik-ing all the pow - er script of love —

T. *mp* lik-ing all that pow - er lik - ing pow - er, script of love had —

B. *mp* lik - ing pow - er, lik - ing pow - er, script of love had / to

Pno. *mp*

**F** Broader

92

S. *f* off - er. Some - thing's bloom-ing ev-ery min-ute I said.

A. *f* off - er. Some - thing's bloom-ing ev-ery min-ute I said...

T. *f* / to off - er. Some - thing's bloom-ing ev-ery min-ute I said.

B. *f* off - er. Some - thing's bloom-ing ev-ery min-ute I said.

Pno. *f* **F** Broader

Jo  
8

98 *mf*

S. *mf*  
Some-thing's some-thing's bloom-ing ev-ery min-ute I said, I said, I said.

A. *mf*  
Some-thing's some-thing's bloom-ing ev-ery min-ute I said, I said, I said.

T. *mf*  
Some-thing's some-thing's bloom-ing ev-ery min-ute I said, I said, I said.

B. *mf*  
Some-thing's some-thing's bloom-ing ev-ery min-ute I said, I said, I said.

Pno. *mf*

Emphatically IN 4

104 **G** *f*

S. *f*  
You know that song, you know its name, you know its name, its test-a - ment.

A. *f*  
You know that song, you know its name, you know its name, its test-a - ment.

T. *f*  
You know that song you know its name, you know its name, its test-a - ment. You

B. *f*  
You know that song you know its name, you know its name, its test-a - ment. You

Pno. *f*  
**G** Emphatically

81

111

S. You know what rooms we trav - el through You know what

A. You know what rooms we trav - el through You know what

T. know, you know what rooms, we tra - vel through, what

B. know, you know what rooms, we tra - vel through, what

Pno.

116

S. rooms we trav - el through to hear it now. You know what

A. rooms we trav - el through to hear it now. You know what

T. rooms we trav - el through to hear it now.

B. rooms we trav - el through to hear it now.

Pno.

121

S. *mp* rooms You know what rooms we

A. *mp* rooms we trav - el through, you know what rooms, we

T. *mf* You know what rooms we trav - el through, you

B. *mf* You know what rooms to

Pno. *mf*

126

S. *p* trav - el through to hear it now ——— *rit.*

A. *p* know what rooms to hear it now ——— *rit.*

T. *p* know hear it ——— now. O fel - on heart, o fel - on heart

B. *p* hear it ——— now ——— *rit.*

Pno. *p*

# Wanderers

Andante con moto  $\text{♩} = 84$

SOPRANO

ALTO

TENOR

BASS

Andante con moto  $\text{♩} = 84$

PIANO

*p legato*

Pno.

Pno.

Pno.

poco rit.      A tempo

17 *mp*

S. We all \_\_\_\_\_ are Wan - der - ers,

A. We all \_\_\_\_\_ are Wan - der - ers,

T. We all \_\_\_\_\_ are Wan - der - ers,

B. We all \_\_\_\_\_ are Wan - der - ers,

Pno. use pedal springly

21 *poco rall..*

S. Wan - der - ing, Won - der - ing, Wist - ful, Way - ward,

A. Wan - der - ing, Won - der - ing, Wist - ful, Way - ward,

T. Wan - der - ing, Won - der - ing, Wist - ful, Way - ward,

B. Wan - der - ing, Won - der - ing, Wist - ful, Way - ward,

Pno. *poco rall..*

85

25

A tempo

*poco cresc.* ----- *dim.* -----

S. Wish-ing and dream-ing and search-ing for an- swers,

A. Wish-ing and dream-ing and search-ing for an- swers,

T. Wish-ing and dream-ing and search-ing for an- swers,

B. Wish-ing and dream-ing and search-ing for an- swers,

A tempo

Pno. *poco cresc.* ----- *dim.* -----

30

S. *p* Lov - ing and learn - ing, *smf* Ach - ing and yearn - ing,

A. *p* Lov - ing and learn - ing, *smf* Ach - ing and yearn - ing,

T. *p* Lov - ing and learn - ing, *smf* Ach - ing and yearn - ing,

B. *smf* Ach - ing and yearn - ing,

Pno. *p* ----- *smf* -----

1/2

34

S. Fear - ful of pain, Threat - ened by

A. Fear - ful of pain, Threat - ened by

T. Fear - ful of pain, Threat - ened by

B. Fear - ful of pain, Threat - ened by

Pno.

37

*poco rall.*

*mp espress.*

S. joy. Wear-y from want, hum-bled by love.

A. joy. Wear-y from want, hum-bled by love.

T. joy. Wear-y from want, hum-bled by love.

B. joy. Wear-y from want, hum-bled by love.

Pno.

*poco rall.*

27

42 **Tempo primo**

**poco rall.**

S. *mf* We all \_\_\_\_\_ are Wan - der - ers, \_\_\_\_\_

A. *mf* We all \_\_\_\_\_ are Wan - der - ers, \_\_\_\_\_

T. *mf* We all \_\_\_\_\_ are Wan - der - ers, \_\_\_\_\_

B. *mf* We all \_\_\_\_\_ are Wan - der - ers, \_\_\_\_\_

**Tempo primo**

**poco rall.**

Pno. *mf*

47 **A tempo**

S. *f* Wan - der - ers won - der - ing why we are here,

A. *f* Wan - der - ers won - der - ing why we are here,

T. *f* Wan - der - ers won - der - ing why we are here,

B. *f* Wan - der - ers won - der - ing why we are here,

**A tempo**

Pno. *f*

51

S. And bless - ing the rea - son,

A. And bless - ing the rea - son,

T. And bless - ing the rea - son,

B. And bless - ing the rea - son,

Pno.

53

S. *diminuendo poco a poco al fine*  
Though it / is un -

A. *diminuendo poco a poco al fine*  
Though it / is un -

T. *diminuendo poco a poco al fine*  
Though it / is un -

B. *diminuendo poco a poco al fine*  
Though it / is un -

Pno. *diminuendo poco a poco al fine*

Ped.

8A

56

S. clear.

A. clear.

T. clear.

B. clear.

Pno. m.s.

# THE SILVER SWAN

ORLANDO GIBBONS

*♩ = 54*

Simply

**S** [S.] CANTUS *mp*  
The sil - ver swan, who

**A** [A.] QUINTUS *mp*  
The sil - ver swan, who liv - ing

**T** [T.] ALTVS *mp*  
The sil - ver swan, who

**B** [Bar.] TENOR *mp*  
The sil - ver swan, who liv - ing

**B** [B.] BASSVS *mp*  
The sil - ver swan, who

**S** liv - ing had no note, When

**A** had no note, When death ap - proached un

**T** liv - ing had no note, When

**B** had no note, When death ap -

**B** liv - ing had no note, When death ap - proached

91

5  
death ap-proached un - locked her si - lent throat; *mf*  
locked her si - lent throat; Lean - ing her *mf*  
death ap-proached un - locked her si - lent throat; Lean -  
- proached un - locked her si - lent throat; *mf* A -  
un - locked her si - lent, si - lent throat; Lean - ing her

8 *mf*  
Lean - ing her breast a - gainst the reed - y  
breast a - gainst the reed - y shore, Thus /  
- ing her breast a - gainst the reed - y shore,  
- gainst the reed - y shore, Thus / sung her  
breast a - gainst the reed - y shore,

11  
shore, Thus / sung her first and last, and sung no  
sung her first and last, and sung no more, no  
Thus / sung her first and last, and sung no  
first and last, and sung no more, and sung no  
Thus sung her first and last, and sung no



93

IN 1  $\text{♩} = 58$

# SING WE AND CHANT IT

Merrily

THOMAS MORLEY

**S** [S.] CANTVS *f (repeat p)*

1. Sing we and chant / it While love doth  
2. All things in - vite / us Now to de -

**S** [S.] QVINTVS *f (repeat p)*

1. Sing we and chant / it While love doth  
2. All things in - vite / us Now to de -

**A** [A.] ALTVS *f (repeat p)*

1. Sing we and chant / it While love doth  
2. All things in - vite / us Now to de -

**T** [T.] TENOR *f (repeat p)*

1. Sing we and chant / it While love doth  
2. All things in - vite / us Now to de -

**B** [B.] BASSVS *f (repeat p)*

1. Sing we and chant / it While love doth  
2. All things in - vite / us Now to de -

**S** grant it. Fa la la la la la la, fa la la  
- light us.

**S** grant it. Fa la la la la la la, fa la la la  
- light us.

**A** grant it. Fa la la la la la, fa la la  
- light us.

**T** grant it. Fa la la la la, fa la la  
- light us.

**B** grant it. Fa la la la la, fa la la la  
- light us.

94

8

la. *f* Not long youth last - eth, And old age  
Hence, care, be pack - ing! No mirth be

la. *f* Not long youth last - eth, And old age  
Hence, care, be pack - ing! No mirth be

la. *f* Not long youth last - eth, And old age  
Hence, care, be pack - ing! No mirth be

la. *f* Not long youth last - eth, And old age  
Hence, care, be pack - ing! No mirth be

la. Not long youth last - eth, And old age  
Hence, care, be pack - ing! No mirth be

12

hast - eth. Now is best lei - sure To take our  
lack - ing! Let spare no trea - sure To live in

hast - eth. Now is best lei - sure To take our  
lack - ing! Let spare no trea - sure To live in

hast - eth. Now is best lei - sure To take our  
lack - ing! Let spare no trea - sure To live in

hast - eth. Now is best lei - sure To take our  
lack - ing! Let spare no trea - sure To live in

hast - eth. Now is best lei - sure To take our  
lack - ing! Let spare no trea - sure To live in

95

16

plea - sure.  
plea - sure.      Fa      la      la      la la

plea - sure.  
plea - sure.      Fa      la      la la la la la la,

plea - sure.  
plea - sure.      Fa      la      la      la,      fa      la

plea - sure.  
plea - sure.      Fa      la      la      la      la      la,      fa      la

plea - sure.  
plea - sure.      Fa      la      la      la la la la      la,      fa      la

21. LAST TIME

1.      2.

la,      fa      la      la      la      la.      la.

fa      la      la      la,      fa      la      la      la.      la.

la la la la la      la,      fa      la      la      la      la.      la.

la la la      la      la,      fa      la la la      la.      la.

la      la la      la      la      la      la.      la.

21. LAST TIME

Prussian  
Fetishes