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Advanced Conducting Project

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Hide not thou thy face

Composer English composer and musician Richard Farrant lived in the sixteenth century, circa 1525-1580. He was appointed to the Chapel Royal under King Edward V. His career with the English court led him to participate in the funerals of Edward VI, the coronation and funeral of Mary I, and the coronation of Elizabeth I.¹

Composition It is likely that Farrant would have composed this piece to be performed under his direction in the Chapel Royal.

Historical Perspective Of Farrant's works, two sacred pieces, *Call to Remembrance* and *Hide not thou thy face*, remain.²

Technical Considerations Performance of this piece may require careful selection in edition. In a published version by *Sacred Minstrelsy* in 1834, it is written in semibreve and minim notation.³ The score reads “with great solemnity” and the semibreve equalling 60 beats per minute. While still performed in cut time, the appearance of the mensural notation contributes to the desired tempo. Modern scores written with quarter and eighth note durations visually suggests quicker movements as opposed to the time allowed in the appearance of half and whole notes. Scores using quarter and eighth note notation risk being performed at too fast a tempo in cut time. Also affecting the phrasing is the absence of a time signature. In an attempt to keep all bars at two beats, the placement of text it altered in the third and fourth phrases. The end of the third phrase should allow for a 3/2 measure placing “mercy’s” on the downbeat of phrase four. Selecting the best edition is essential to a choir’s performance and conductor’s interpretation.

¹ Peter Le Huray and John Morehen, “Farrant, Richard,” *Grove Music Online, Oxford Music Online*, accessed July 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09332>.

² Ibid.

³ Richard Farrant, *Hide Not Thou Thy Face* (London: Sacred Minstrelsy, 1834).

Musical Elements At the end of the second phrase, the text says “hide not our unrighteousness.” At these words, all four parts are singing individual, syncopated rhythms. In using such syncopation, each voice is exposed at the very moment when the text is asking for sins to be revealed. Otherwise, the piece is written in homophony throughout.

Form and Structure The piece contains four phrases, all cadencing on major sonorities. The majority of the work is written in homophony with the use of rhythmic variance highlighting the text.

Text and Translation

Hide not thou thy face from us, O Lord,

and cast not off thy servant in thy displeasure;

For we confess our sins unto thee and hide not our unrighteousness.

For the mercy’s sake, for thy mercy’s sake deliver us from all our sins,

deliver us from all our sins.

O How Amiable

Composer Ralph Vaughan Williams (1872-1958) was a British composer known for his national style, frequently writing hymn and folk settings.⁴

Composition This piece was written for SATB choir, organ, and brass, incorporating texts from Psalm 84 and 90. The final section of the anthem is a stanza of the hymn “O God Our Help in Ages Past” with the congregation joining to sing. This piece was written for the Abinger Pageant, a 1934 pageant play by E.M. Forster.⁵

Historical Perspective The pageant by E.M. Forster tells the story of the parish of Abinger, a country area in Sussex, England, and its history of the church from the year 1080 to then 1934. The scenes tell of the rural life through changing monarchy and war. In the scene in which “O How Amiable” is performed, the church is being repaired by local farmers. The psalm used speaks of the dwellings and house of the Lord, sung then by country farmers and is sung today in church restorations and dedications. The text from the hymn “O God Our Help in Ages Past” also says “our hope in years to come,” the message of Abinger parish of its survival and future. Vaughn Williams conducted the 1934 performance.⁶

Technical Considerations This choral anthem is very grand, but relatively easy because of its voicing. The harmonies achieved are done so by doubling the soprano and tenor voices and the alto and bass voices. In the hymn singing, all voices are unison.

Musical Elements In the use of “O God our Help in Ages Past,” Vaughan Williams employs the concertato technique, where a choral anthem includes the congregation in the final stanza. This particular hymn is appropriate to the story of Abinger Parish. Preceding it is a through-composed piece in four sections.

⁴ *Encyclopædia Britannica Online*, s.v. “Ralph Vaughan Williams.”

⁵ *Ibid.*

⁶ St. James Church Abinger, “History,” Accessed December 9, 2016, <http://www.stjameschurch-abinger.org/GetFile.aspx?File=%2fDocuments%2fAbinger%20Pageant%201934.pdf>.

Text and Translation

O how amiable are thy dwellings, thou Lord of hosts.

My soul hath a desire and longing to enter into the house of the Lord,

My heart and my flesh rejoice in the living God.

Yea, the sparrow hath found her an house and the swallow a nest where she may lay her young.

Even thy altars, O Lord of hosts, my King and my God.

The glorious majesty of the Lord our God be upon us.

Prosper thou the work of thy hand upon us.

O prosper thou our handiwork.

O God, our help in ages past, our hope for years to come.

Protector from the stormy blast, and our eternal home.

Open Thou Mine Eyes

Composer John Rutter is a widely renowned English composer and conductor. His compositions include choral, orchestral, and instrumental works, and is especially popular in the British Choral tradition with the likes of Gustav Holst, Ralph Vaughan Williams, and Benjamin Britten. He is a fellow of the Westminster Choir College, Princeton, and recipient of the Lambeth Doctorate of Music, presented by the Archbishop of Canterbury in recognition of his contribution to church music.⁷ He is the founder of the Cambridge Singers, a professional recording choir. His catalogue includes choral anthems and large scale choral works including *Requiem*, *Magnificat*, and *Gloria*.⁸

Composition The anthem “Open Thou Mine Eyes” is written for a cappella SATB choir, with some divisi in the soprano and bass voices. It was commissioned by the Texas Choral Directors’ Association, with text written by Lancelot Andrewes (1555-1626).⁹

Historical Perspective The text of “Open Thou Mine Eyes” is taken from Lancelot Andrewes, a Bishop in the Anglican church during the reigns of Elizabeth I and James I. He was one of the major translators of the King James Bible. This is a setting of a prayer taken from one of his private devotionals.¹⁰ It is fitting that John Rutter, who sung in the Anglican choral tradition at a young age, would take inspiration from Andrewes, an icon of the Anglican church.

Technical Considerations This piece begins with a soprano solo or semi-chorus with a statement of the first stanza. The unaccompanied melody is sung at a *mezzo piano* volume and reaches to a high F at *mezzo forte*. It is ideal that this be sung with a strong soprano or select voices

⁷ John Rutter, “Biography,” accessed December 4, 2016, <http://www.johnrutter.com/biography/>.

⁸ Matthew Greenall, “Rutter, John.” Grove Music Online, Oxford Music Online, accessed November 20, 2016. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48584>.

⁹ John Rutter, *Open Thou Mine Eyes* (Chapel Hill: Oxford University Press to Hinshaw Music, 1980).

¹⁰ Anthony Hutchinson, “Open Thou Mine Eyes,” *An Elliptical Glory Blog*, September 26, 2014. Accessed November 11, 2016. <http://ellipticalglory.blogspot.com/2014/09/open-thou-mine-eyes-lancelot-andrewes.html>.

that would feel at ease being exposed in that higher register. The pervading challenge of this piece is following the change of meter, particularly in the final stanza, where the choir sings on a hum underneath the soprano melody. It could be difficult for singers to maintain the pulse when the harmonies are gently shifting one voice at a time. Likewise, there are individual phrases for each voice, requiring independent rhythms and breathing as marked in the score.

Stylistic Considerations Amidst the varied rhythms and phrasing, the composer asks for a flowing and freely moving line. The singer must be able to read rhythms accurately while allowing the conductor to mold each phrase without a rush to move forward. Where the soprano and bass voices divide, it is important to distribute the voices evenly to create women's and men's choirs heard in the second and third stanzas.

Musical Elements The melody, inspired by a Celtic folksong, remains simple and diatonic. Each phrase has an ascending and descending contour first heard by the soprano soloist or semi-chorus, followed by a women's and men's chorus repetitively. In the fourth stanza, all voices sing together where there is more movement and shortened phrases, escalating to a fermata in a higher register, especially for the men's voices. The use of eighth notes and triplets create the freely moving lines.

Form and Structure This anthem is written in five sections, with the third section being the only varying melody. The first section is written for soprano solo or semi-chorus, while the second section is a reiteration of the same melody and text with all women's voices in SSA. The central section is written for TBB men's voices with new melodic material. The fourth returns to the initial melody with all voices, and the final section returns to the soprano solo with the same text, now accompanied by the chorus humming.

Text and Translation

Open thou mine eyes that I shall see:

Incline my hear and I shall desire;

Order my steps and I shall walk in the ways of thy commandments.

O Lord God, be thou to me a God

And beside thee let there be none else,

No other, nought else with thee.

Vouchsafe to me to worship thee and serve thee

According to thy commandments,

In truth of spirit, In reverence of body, In blessing of lips, In private and public.

Open thou mine eyes that I shall see:

Incline my hear and I shall desire;

Order my steps and I shall walk in the ways of thy commandments.

Ubi Caritas

Composer Maurice Duruflé (1902-1986) was a French organist and composer. Another well-known work from Duruflé is his Requiem, which also uses a Gregorian chant.

Composition “Ubi Caritas” is written SATB choir, unaccompanied.

Historical Perspective The text of “Ubi Caritas” comes from the Maundy Thursday Mass, which is the Thursday before Easter. In the service the rituals of the last supper and foot washing take place. Antiphons, prayers sung at various points in a service, are sung at the foot washing ritual. “Ubi Caritas” is the antiphon sung at the close of this foot washing. The original hymn had many verses, three of which are now used. The author is unknown, and was written in France during the 10th century.¹¹

Technical Considerations This piece is a setting of the original chant, and in keeping with its free rhythmic nature of chant, there are many meter changes. Despite these changes, the quarter and eighth note serve as the only durations. There is a series of challenging modulations that occur throughout measures 15-28. In the final 7 measures, the sopranos sing a single “Amen” in the free chant style through a series of meter changes. The three lower voices also sing “Amen,” but in sustained harmonies, moving irregularly under the soprano chant, making it difficult to synchronize all voices.

Stylistic Considerations This edition of “Ubi Caritas” has a written tempo marking of *Andante sostenuto* and the quarter note at a recommended 66 beats per minute. As this piece is written in 3 sections, the dynamics compliment the three part form. The A section is written at a *piano* volume, *mezzo forte* at the B section, and a return to *piano* at the repeat of the A section. The cadence of each of the first two sections shows a *diminuendo* and *poco ritardando*. The final cadence is written with a *rallentando poco a poco*, concluding at a *pianissimo* volume.

¹¹ Ron Jeffers, *Translations and Annotations of Choral Repertoire, Vol.1*, 230.

Musical Elements Duruflé's setting of the "Ubi Caritas" chant is so brilliantly done in that the original chant is maintained, unaltered, while enveloped in contemporary harmonies. The sonorities largely represented are 7th and 9th chords, using stepwise motion in all voices, and small intervals between the voice parts. This results in dense harmonies with subtly evolving progression. The chant is heard in the soprano part throughout the entire piece, other than measures 18-27, where it is heard in the alto voice.

Form and Structure This piece is written in ABA' form. The A section in the key of E-flat major, the B section developing through a series of modulations, the third returns to the key of E-flat major, with an abbreviated statement of the A section with a final 7 measure "Amen."

Text and Translation¹²

Ubi caritas et amor, Deus ibi est.	Where there is charity and love, God is there.
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Exsultemus et in ipso jucundemur.	Let us be glad and rejoice in it.
Timeamus et amemus Deum vivum.	Let us rever and love the living God.
Et ex corde diligamus nos sincero.	And from a sincere heart let us love one another.

¹² Ron Jeffers, *Translations and Annotations of Choral Repertoire, Vol.1*, 229.

Hark, I Hear the Harps Eternal

Composer Alice Parker (b. 1925) is an American composer and conductor from Boston, known for her compositions in American hymnody.¹³ She was a student of Robert Shaw and involved in the formation of the Robert Shaw Chorale. In her lifetime, she has produced more than 400 compositions, including many arrangements of folksongs, hymns, and spirituals.¹⁴

Composition This piece is written for unaccompanied SATB voices with divisi.

Historical Perspective The hymn is a traditional tune, Invitation, which comes from *The Southern Harmony*, a shape-note compilation of hymns and songs published by William Walker in 1934. Shape-note singing is a method in which the noteheads appear in different shapes representing scale degrees. This notational system became popular in the South and was used in the writings of hymns, spirituals, and folk songs.¹⁵ The song tells of one's journey to heaven after death, using the common reference of crossing over water to other shores.

Technical Considerations Though the harmonies and structure are repetitive, the melody is shared between the soprano and first alto, tenor and first bass voices. The highest note in the melody is an F, which may be challenging for some alto and bass singers. The solo soprano descant in measures 33-41 is to be sung at a pianissimo volume. This melody also ascends to an F, requiring a singer with great control.

Musical Elements In keeping with the source and history of "Hark I Hear the Harps Eternal," Parker's setting is representative of the area and environment in which the hymn would have been sung, in southern, rural churches and congregations. The pentatonic melody is associated with folk tunes of untrained singers. Parker's use of fifths and octaves in the men's voices pro-

¹³ Christine Ammer and Sharon Prado Howard, "Parker, Alice," *Grove Music Online, Oxford Music Online*, accessed December 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49452>.

¹⁴ Ibid.

¹⁵ James G Smith et al, "Choral music," *Grove Music Online, Oxford Music Online*, accessed December 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2218820>.

vides a droning, rugged foundation. The echoing “Hallelujah” and “Glory” heard in the refrains are reminiscent of shouts heard from a congregation.

Form and Structure “Hark, I Hear the Harps Eternal” is written in strophic form, with 3 verses and refrain. In the first verse, all voices sing in hymn-style homophony followed by soprano and tenor melody in the refrain. The second verse is sung with the melody in the soprano voice accompanied by the tenor and bass voices. The following refrain returns to soprano and tenor melody with new rhythmic ideas in the alto and bass parts. In the third verse, the melody is heard in the first bass voice with a solo soprano descant and canonic refrain with voice parts entering one at a time. A final refrain returns to the soprano and tenor melody with rhythmic alto and bass figures.

Text and Translation

Hark, I hear the harps eternal ringing on the farther shore,
As I near those swollen waters, with their deep and solemn roar.
Hallelujah, Hallelujah, Hallelujah, praise the Lamb,
Hallelujah, Hallelujah, Hallelujah, Glory to the great I Am!
And my soul though stained with sorrow, fading as the light day,
Passes swiftly o'er those waters to the city far away.
Hallelujah, Hallelujah, Hallelujah, praise the Lamb,
Hallelujah, Hallelujah, Hallelujah, Glory to the great I Am!
Souls have crossed before me saintly, to that land of perfect rest;
And I hear them singing faintly in the mansions of the blest.
Hallelujah, Hallelujah, Hallelujah, praise the Lamb,
Hallelujah, Hallelujah, Hallelujah, Glory to the great I Am!

Psalm 23

Composer Carl Nygard, Jr. (b. 1947) is a native of Pennsylvania and a teacher in Hamburg, PA.

Composition This setting of Psalm 23 is written for SATB choir and piano.

Historical Perspective Composers have used the text of the 23rd Psalm for centuries. This composition was given to the community of Nazareth, PA for its 250th anniversary.

Technical Considerations The piano accompaniment begins with triplets played in the left hand and eighth notes in the right hand. The effect is freely moving rhythms, representing the fields and waters sung of in the first section. Such an accompaniment requires an advanced pianist who can achieve this without laboring the rhythms.

Stylistic and Musical Elements. The dynamics and mood created in each of the sections further identify the portions of this psalm. The main theme is always heard with the triplet and eighth note accompaniment in the piano with the singing of “the Lord is my shepherd.” Dynamics increase through the first section arriving at “restores my strength.” At “yea, though I walk” there is a series of modulations and minor sonorities. As the choir concludes the section with “thou art with me,” there is a turn from the minor ending in a major cadence. At the singing of comfort by thy rod and staff, the accompaniment of the main theme returns, a reminder of calmness and security. Quarter note triplets are sung at “my cup runneth over,” the rhythm representing an overflow, with phrases spilling over into the next measure. In the final section the main accompaniment returns.

Text and Translation

The Lord is my shepherd, I shall not be in want.

In verdant fields of grass he lets me lie.

Beside the quiet waters he leads my weary soul.

In the stillness of the pool he restores my strength.

I Believe

Composer Mark A. Miller's music is inspired by the Cornell West quote, "Justice is what love looks like in public" with titles such as "Love Has Broken the Wall" and "God Has Work for Us to Do." He is a writer of sacred music and songs of social justice. He serves as assistant professor of church music at Drew Theological School and lecturer at Yale University in addition to composing.

Composition "I Believe" is written for SATB with piano accompaniment.

Historical Perspective This text has been used for a number of choral settings and is largely effective because of its origin. These words were found in Cologne, Germany, inscribed in a cellar by Jewish refugees. Though it is hard to grasp the circumstances in which they were first inscribed, their message of hope is one that listeners find compelling.

Technical Considerations The composer's tempo calls for the 3-count measure to move at 50 beats per minute. The strong syllables of each phrase fall on count one and are sustained as a half or dotted-half note in each measure. Because of the suggested tempo and placement of text, it is best conducted in 1. The piano accompaniment is not terribly challenging, but does move quickly under the sustained voices.

Stylistic Considerations The 16 measure melody remains the same throughout, beginning with a single soprano voice at a *piano* volume. The accompaniment is continuous arpeggiated eighth notes. With each reiteration of the theme, sections of voices are added and continue to crescendo to a *fortissimo* statement of "I believe in love" as the accompaniment churns and build intensity. After this climax, the solo soprano voice returns in *piano* singing "I believe in God, even when God is silent." At this point, the accompaniment is reduced to sustained fifths and octaves. The solo voice and piano are suspended at the word "silent." All voices return, singing an "oo" in a final statement of the 16 measure theme, ending at a *pianissimo* volume.

Musical Elements The beginning and return of softer volumes and key f-sharp minor ground this message of hope with the isolation and pain the of the singer. Although there is the knowl-

edge of love, the key and solo voice represent the true circumstances in which these words were written.

Text and Translation

I believe in the sun even when it's not shining.

I believe in love even when I don't feel it.

I believe in God even when God is silent.

Ascribe to the Lord

Composer Rosephanye Powell is one of the leading female composers of sacred and secular choral music. She serves as professor at Auburn University and holds degrees from Florida State University and Westminster Choir College. In addition to her many compositions, she has contributed research in the art of the African American Spiritual, particularly the art songs of William Grant Still.¹⁶

Composition “Ascribe to the Lord” is written for SATB choir and piano. It was dedicated to Philip Brunelle, Artistic Director of the Plymouth Music Series of Minnesota.¹⁷

Historical Perspective The text of this piece is based on Psalm 29:1-4, which speaks of “mighty ones,” meaning the angels of heaven ascribing power to the Lord. Theologians connect the text of this psalm with portions of Revelations when John heard seven thunders from heaven. Psalm 29 is known as the psalm of the seven thunders in which “the voice of” is heard seven times. In the B section of Powell’s setting, “the voice of” begins each phrase, heard seven times repeatedly.

Technical Considerations The piano accompaniment is challenging throughout because of the quickly repeating notes and their required technique. It is written around the pitch C, which is played in varying combinations of sixteenth and eighth notes. Powell writes that the part should be played “with rhythmic energy and drive, setting a sense of awe and tension, representing the stirring waters.”¹⁸ Just as the quickly repeating notes are a challenge to the pianist, they can also be to the singers in maintaining agility and intonation. Also to be honored are Powell’s markings of “no breath” seen numerous times.

¹⁶ Rosephanye Powell, “Compositions,” accessed September 28, 2016, <http://rosephanyepowell.com/compositions/sacred-compositions/>.

¹⁷ Rosephanye Powell, *Ascribe to the Lord* (U.S.A.: Gentry Publications, 1998).

¹⁸ Rosephanye Powell, “Compositions,” accessed September 28, 2016, <http://rosephanyepowell.com/compositions/sacred-compositions/>.

Stylistic and Musical Elements The composer has written this piece in the key of c minor with a very rhythmic accompaniment. The melody of the A section is sung in unison, beginning with the men's voices. The opening theme is a strong appeal to worship, the combination of key and voicing reminiscent of an army. The women then join the men in this unison theme, heard again in canon, only dividing into four parts at "splendor of His holiness." The B section is sung by all voices in quick patterns of eighth and sixteenth notes. The soprano begins and at the repetition of each phrase a new voice enters in descending range; alto, tenor, then bass. Intensity and dynamics build in this section, climaxing at "the voice of the Lord is powerful, the voice of the Lord is majestic." The A section returns with a final statements of "worship Him!", ending abruptly at a *fortissimo* volume.

Form and Structure This piece is written in ABA form with a coda.

Text and Translation

Ascribe to the Lord, O mighty ones, ascribe to the Lord glory and strength.

Ascribe to the Lord the glory due his name,

In the splendor of his holiness, worship Him!

The voice of the Lord is over the waters, the God of glory thunders.

The voice of the Lord is powerful, the voice of the Lord is majestic!

Waves of Praise

Composer Molly Ijames is a composer and teacher from Michigan. Her career has been largely based in church ministry, in addition to her work as editor with Soundforth publishing in South Carolina.¹⁹

Composition “Waves of Praise” is written for SATB choir and piano with text by Chris Anderson.

Technical Considerations The piano accompaniment for this piece is beautifully written and is essential to the interpretation of “Waves of Praise”. There are countermelodies heard throughout and the use of cross-hand technique. In several instances, both hands are playing triplets and eighth notes against each other. The composer uses straight eighth notes in the voice parts, which is also a challenge to maintain against the accompanying triplets.

Musical and Stylistic Elements The text to this piece is fashioned around the imagery of water, and rolling triplets in the accompaniment are the foundation. Chris Anderson’s lyrics are set so wonderfully by Ijames beginning in the A section where at the singing of “love poured down,” the women’s voices are heard in descending thirds. Where most phrases end in a descending motion, at the notion of tides “return above” at measure 12, the phrase ascends, the contrast of these phrases resembling the shifting tide. In the B section, the context of water moves from sea to land where Anderson talks of streams of life that nourish the dry soul. Throughout this section, dynamics and energy increase with a series of modulations. The A section returns at measure 36, with force. As the texts tells of “oceans of praise, full and free,” the choir is suspended in an open-voiced harmony. The final statement “waves of praise ascend to God” does just that with a few soprano voices ascending to a high G above the staff.

¹⁹ Molly Ijames, *Waves of Praise* (Greenville: Soundforth, 2012).

Text and Translation

Let waves of praise ascend to God in answer to his love;
So love, poured out and spread abroad, like tide, returns above.
Let springs of gladness rise to God from grateful hearts below,
Each song a swell of praise and laud, each prayer an overflow.
Let streams of life be sent from God and run throughout the earth;
That souls too dry for bloom or bud may drink and know rebirth!
Let waves of praise ascend to God, and ocean full and free;
Till glory, like a mighty flood, consumes the world like sea.
Let waves of praise ascend to God.

Surely God is My Salvation

Composer American composer, Ronald Kaufmann, has a career of over 35 years in the United Methodist and Presbyterian churches. He studied under Lloyd Pfautsch, Carlton Young, and Vincent Persichetti, producing over 80 compositions.²⁰

Composition “Surely God is My Salvation” is written for SATB choir, soprano descant, and piano.

Historical Perspective The text from this piece is taken from Isaiah 12 with additional portions of Psalms.²¹ This excerpt from Isaiah is also called “Songs of Praise.” The piece is an exuberant reflection of praise, joyful throughout. It is a true and sure statement, “Surely God is My Salvation,” which the composer emphasizes in its repetition.

Technical Considerations “Surely God is My Salvation” begins simply and continues to gain momentum until the end. In the last 10 measures, the soprano section sings on a high G, above the staff, repeatedly. Stamina and intonation are challenged in this final section.

Stylistic Considerations The piece begins with an arpeggiated piano accompaniment and unison women’s singing of the theme “Surely God is My Salvation.” This theme, the A section, is heard again with SATB voices and increased dynamics from *mezzo piano* to *mezzo forte*. The B section is then heard in a new key with the tenor and bass voices. The soprano and alto voices join at “the Holy One is upon you,” in crescendo and modulation to the return of the A section, now sung at a *forte* volume. Another modulation occurs with new material at the C section. Syncopation and use of triplets emphasize the text at “rock” and “fortress.” A final A section returns with soprano descant, continuing to crescendo to a final *fortissimo* “my salvation.”

²⁰ Ronald Kauffmann, *Surely God is My Salvation* (San Diego: Kjos Music Press, 2010).

²¹ Ibid.

Text and Translation

Surely God is my salvation! I will trust and not be afraid.

For the Lord is my strength and my song; the God of my salvation.

You shall draw water from the wells of salvation,

With joy and gladness you will sing to the Lord.

Let this be known, praising God, all ye nations, the Holy One is upon you.

Give thanks to the Lord, my rock and salvation.

Give thanks to the Lord, my fortress and shield.

An army may besiege me, but I will not be afraid!

We Believe

Composer Dan Forrest (b. 1978) is an awarded composer whose music published since 2001 has sold more than 2 million copies. He holds a doctoral degree in composition from the University of Kansas, has served as adjudicator and professor, and is associate editor Beckenhorst Press.²²

Composition “We Believe” is written for SATB choir, piano, and optional brass, orchestra and congregation. It is a setting of Forrest’s original hymntune, “New Martyrs” with text by Chris Anderson. It was commissioned in the honor of the 175th anniversary of St. Paul United Church of Christ, Belleville, Illinois.²³

Historical Perspective Dan Forrest is a composer whose sacred music has roots in the traditional church style of hymnary and liturgy, while sounding fresh. Evidence of this is found in the use of his modern hymntune, written for this piece in 2015. The concertato styling of the hymn, where the stanzas are treated differently and ending with congregational singing, is a tradition that is centuries old. The text by Chris Anderson serves as a creed. The creed is a part of the liturgy that is a statement of faith, also a movement of the mass.

Technical Considerations Throughout the piece, the composer has marked where not to breathe, which varies with each stanza. Use of staggered breathing will be a necessity for the choir. At the final stanza, the choir sings at a *forte* volume, ending at *fortissimo*. In the entire fourth stanza, the range is high for all voice parts, particularly the bass voice, which sings no lower than the G below middle C.

Stylistic Considerations The piece begins “slowly, with steadfast resolve,” as the choir sings on a hum. The accompaniment is in the lower register of the piano playing open fifths and octaves. The first stanza begins with all voices in unison singing “we believe,” in combination with the

²² Dan Forrest, “Biography,” *The Music of Dan Forrest*, accessed November 8, 2016, <http://danforrest.com/bio/>.

²³ Dan Forrest, *We Believe* (Columbus: Beckenhorst Press, 2015).

accompaniment sounds as an anthem. The second stanza modulates and moves to a quicker tempo with men's voices singing "we rejoice." The piano begins to move more freely and women's voices join in an "ah" above the men. In the next stanza, another modulation occurs and the piano is now flowing as the women sing of the "spirit free". Transitioning to the final stanza, the choir sings a series of "oh"s for eight measures. The dynamics increase and accompaniment moves forward as all voices end in an open interval. "We the church" begins the final stanza where the congregation joins in at a broader tempo at *forte* volume. The entire stanza is written in five parts other than the singing of "God remains!" and "one voice."

Text and Translation

We believe in God Supreme, ever present, never seen;
God Most High, who reigns above; Father nigh, who's name is Love.
We whose prayers to God ascend praise creation's Source and End.
We rejoice in Jesus Christ- God's own Son, our Sacrifice;
Very God, yet virgin born; sinless, yet for sinners torn.
We whom Jesus died to win know he lives to come again.
We adore the Spirit free- author of our unity.
Giver of the sacred Word, wellspring of the second birth.
We whom He in dwells and fills, yield our hearts, and minds, and wills.
We, the Church, affirm our faith in the triune God of grace;
Kingdoms falls and ages change; faithful, changeless, God remains!
One in Christ, we lift one voice! We believe, and we rejoice!

The Road Home

Composer Stephen Paulus was an American composer from Minnesota, who contributed over 400 works for chorus. He was the co-founder of the Minnesota Composers Forum and artist in residence for the Atlanta Symphony Orchestra and Minnesota Orchestra.²⁴ He died in 2014 after complications from a stroke.²⁵

Composition “The Road Home” is written for unaccompanied SATB chorus with some divisi and solo soprano. The text was written by librettist Michael Dennis Browne and commissioned for the Dale Warland Singers.²⁶

Historical Perspective This piece originates from the hymntune “Prospect” which is found in several collections including the *Southern Harmony Songbook of 1835* and a folk song collection *The Lone Wild Bird*. The tune was adapted by Paulus who collaborated with Browne, writer of the three verses and title. Both Paulus and Browne found the use of the pentatonic scale and the theme of wandering and returning to be universal.²⁷

Technical Considerations “The Road Home” is written in strophic form, with three verses. Each verse is phrased differently due to placement of text and grammar. Carefully examining each verse will show that breaths and phrasing will vary. There is some divisi in the soprano and bass voices. The composer has clearly marked that at the divisi, all voices should be equally balanced.

²⁴ Elise Kirk, “Paulus, Stephen,” *Grove Music Online, Oxford Music Online*, accessed December 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42555>.

²⁵ Stephen Paulus, “Work Story: The Road Home,” accessed September 28, 2016, <http://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>.

²⁶ Stephen Paulus, *The Road Home* (St. Paul: Paulus Publications, 2002).

²⁷ Stephen Paulus, “Work Story: The Road Home,” accessed September 28, 2016, <http://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>.

Stylistic Considerations The composer has thoroughly marked the score with dynamic and tempo changes as often as every two measures. Before each and after the final stanza, Paulus has written a 4 measure phrase to be sung on an “oo.” Each of these are written with a *rallentando* and diminuendo to *pianissimo*. The stanzas consist of four phrases, climaxing to the third phrase. The third stanza contains the true message of the text and is therefore greater in volume and more broad in tempo. A fermata is written at the end of the phrase, “There is no such beauty as where you belong.” This statement is the answer given by Browne and Paulus to the one lost and wandering.

Text and Translation

Tell me where is the road I can call my own,
That I left, that I lost, so long ago?
All these years I have wandered, Oh when will I know
There’s a way, there’s a road that will lead me home?
After wind, after rain, when the dark is done,
As I wake from a dream in the gold of day,
Through the air there’s a calling from far away,
There’s a voice I can hear that will lead me home?
Rise up, follow me, Come away is the call,
With the love in your heart as the only song;
There is no such beauty as where you belong,
Rise up, follow me, I will lead you home.

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