

## NOTE

*AND SING ETERNALLY: New England Hymnody* is a cantata in four movements for voices and instruments, based on shape-note hymns originally sung between 1802 and 1824. The work was commissioned by the Hartford Chorale, Henley Denmead, Music Director, to celebrate their twenty-fifth anniversary.

Two instrumentations are available: for orchestra (two flutes, two oboes, two clarinets, two bassoons, two horns in F, two trumpets, two trombones, tuba, timpani, percussion, string quintet) or for a chamber group of wind quintet and keyboard. It is also possible to perform with organ accompaniment. The orchestrations are available on rental from the publisher.

While the work is designed to be performed as a whole, with a duration of about twenty minutes, it is also possible to perform each movement separately. In accordance with the historical tradition, the movements are titled by the names of the hymn tunes represented therein. The tune names are often geographical in origin, indicating a likely source for their beginnings.

- I. Creation - Zion's Hill - A Musical Concert .....circa 6:15  
(Watts/Shumway) (Watts) (Milgrove/French)
- II. Dunkinfield.....circa 3:00  
(Watts/Harrison)
- III. Friendship - Wallingford - Friendship .....circa 4:30  
(Traditional) (Pope) (Watts)
- IV. Mitcham - Bermondsey .....circa 3:45  
(Watts) (Watts/Milgrove)

Hundreds of oblong tune books were published in New England during the late eighteenth and early nineteenth centuries, and the best of their contents spread rapidly up and down the whole Appalachian chain. While some of the songs were based on European models, and others compiled by individuals of modest musical training, the best of them are superb sources of inspired hymnody, opening up for us a window into the early musical life of these United States. William Billings is the patron saint of the Massachusetts composers: he embodies the "folk" tradition of the unschooled genius, who by sheer force of character molds a style. Other composers represented here include Nehemiah Shumway and Jacob French. But the whole school of composers who wrote "fuging tunes" exemplifies the incredible raw energy characteristic of our culture and that individual drive which does not allow lack of learning to limit the will to create.

Fuging tunes, in which a chordal first half is followed by an imitative section allowing each separate voice to be heard individually, are represented by "Creation" and "Friendship." Three haunting, slow movements are heard in "Zion's Hill," "Wallingford" and "Dunkinfield"; and there are three delightfully buoyant celebrations: "A Musical Concert," "Mitcham" and "Bermondsey." Let me note that these are fairly sophisticated arrangements of these early tunes, and they should be sung with a warm choral tone (not in the "Sacred Harp" style!)

The title comes from the last verse of "A Musical Concert":

"Since many men of might  
In darkness more than light  
Would hinder our delight  
That's from above;  
Then let us all agree  
That we may happy be  
And sing eternally  
In peace and love."

Amen!

*Alice Parker*

# AND SING ETERNALLY

(New England Hymnody)

For Four-Part Chorus of Mixed Voices  
with Tenor Solo  
and Piano (or Instrumental\*) Accompaniment

## I. Creation - Zion's Hill - A Musical Concert

Compiled and Arranged by Alice Parker

Cheerful; well accented ♩ = c. 84

Piano

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/2. The first system starts with a dynamic marking of *f* (forte). The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and ends with a double bar line and repeat signs. A large, diagonal red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid across the entire score.

\* Instrumental parts on rental from the publisher.

A

Soprano

20

*mf*

Alto

Ye

*mf*

Tenor

*f* bounce!

Ye

Bass

*f* bounce!

Let ev - 'ry crea - ture— join To praise th'e - ter - nal God;

Let ev - 'ry crea - ture— join To praise th'e - ter - nal God;

25

heav'n - ly hosts, the song be - gin And sound his name, And

heav'n - ly hosts, the song be - gin And sound his name, And

*mf*

And sound his name, And

*mf*

And sound his name,

B

29

sound his name a - broad.

sound his name a - broad.

sound his name a - broad.

And sound his name a - broad. Thou

*mf* *non legato*

33

Thou

Thou sun with gold - en

Thou sun with gold - en beams, Thou sun with

sun with gold - en beams, Thou sun with gold - en beams, And

*mf* *mp*

36

sun with gold - en beams, Thou sun with gold - en beams, And  
 beams, Thou sun with gold - en beams, And moon with pal - er  
 gold - en beams, And moon with pal - er rays, Ye  
 moon with pal - er rays, Ye star - ry lights, ye

39

moon with pal - er rays, Ye star - ry lights, ye  
 rays, Ye star - ry lights, ye twink - ling flames; Thou  
 star ry lights, ye twink - ling flames; Thou sun with gold - en  
 twink ling flames; Thou sun with gold - en beams, Thou sun with

42

twink - ling - flames; Thou sun with gold - en beams, Thou sun with  
 sun with gold - en beams, Thou - sun with gold - en beams, And  
 beams, Thou sun with gold - en beams, And - moon with pal - er  
 gold - en beams, And - moon with pal - er rays, Ye

45

gold - en - beams, And moon with pal - er rays, Ye  
 moon with pal - er rays, Ye - star - ry - lights, ye  
 rays, Ye star - ry - lights, ye twink - ling - flames Shine  
 star - ry - lights, ye twink - ling - flames Shine to your

48

star - ry lights, ye twink - ling flames Shine to your  
 twink - ling, twink - ling flames Shine to your  
 to your Mak - er's praise, Shine to your  
 Mak - er's praise, Shine to your

51

C

Mak - er's praise  
 Mak - er's praise.  
 Mak - er's praise  
 Mak - er's praise.

*mf* *f*

56

61

D

66

S *mf* By

A *mf* By all his works a -

T *mf* By all his works a - bove, By all his

B *mf* By all his works a - bove, By all his works a - bove, His—

*mp*

70

all his works a - bove, By all his works a - bove, His  
 bove, By— all his works a - bove, His hon - ors be ex -  
 works a - bove, His— hon - ors be ex - press'd; But  
 hon - ors be ex - press'd; But saints— who— taste his

73

hon - ors be ex - press'd; But saints— who— taste his  
 press'd; But— saints— who— taste his sav - ing— love Should  
 saints— who— taste his sav - ing— love Should sing his prais - es—  
 sav - ing— love Should sing his prais - es best. By all his

76

sav - ing— love Should sing his prais - es best. By all his  
sing his prais - es best. By— all his works a - bove His  
best. By all his works a - bove His— hon - ors be ex -  
works a - bove His— hon - ors be ex - press'd; But

79

works a - bove His hon - ors be ex - press'd; But  
hon - ors be ex - press'd; But— saints— who— taste his  
press'd; But saints— who— taste his sav - ing— love Should  
saints— who— taste his sav - ing— love Should sing his

82 *cresc.*

saints who taste his sav - ing love Should sing his

sav - ing, sav - ing love Should sing his

sing his prais - es best, Should sing his

prais - - - es best, Should sing his

85 *f* *J = J*

prais - es best. *f*

prais es best. *f*

prais - es best. *f*

prais - es best. *f*

prais - es best. *f*

*mf* *f*

95 **Gently rocking** ♩ = c 112

*dim. poco rit.* *p* *sim.*

100 S *mp* E

How beau - teous are their feet, Who stand on Zi - on's

A *mp*

How beau - teous are their feet, Who stand on Zi - on's

T *mp*

How beau - teous are their feet, — Who stand on Zi - on's

B *mp*

How beau - teous are their feet, Who — stand on Zi - on's

104

hill! Who bring sal - va - tion on their tongues And

hill! Who bring sal - va - tion on their tongues— And

hill! Who bring sal - va - tion on their tongues And

hill! Who bring sal - va - tion on their tongues And

107

words of peace re - veal. How

words of peace re - veal. How charm - ing - is their

words of peace re - veal. How charm - ing - is their

words of peace re - veal. How charm - ing - is their

**F** *mp*

*mf*

*mf*

*mf*

111

charm - ing— is their voice, ——— How sweet ——— the

*mp* How sweet ——— the

voice, ——— How sweet the ti - dings are;

voice, ——— How sweet the ti - dings are;

114

*mf* ti - dings are; Zi - on, be - hold — thy Sav - ior

*mf* ti - dings are; Zi - on, be - hold — thy Sav - ior

Zi - on, be - hold — Thy Sav - ior King: ——— He

Zi - on, be - hold Thy Sav - ior King: ——— He

117

King: He reigns and tri - umphs here.\_\_\_\_\_

King: He reigns and tri - umphs, He tri - umphs

reigns and tri - umphs here.\_\_\_\_\_

reigns and tri - umphs here.\_\_\_\_\_

120

The watch - men join

here.\_\_\_\_\_ The watch - men join

The watch - men join their voice\_\_\_\_\_ And

The watch - men join their voice\_\_\_\_\_

*mp* *mp* *mp* *mp* *mp* *espr. mf*

124

And tune - ful notes— em-ploy; Je - ru - sa - lem— breaks  
 Je - ru - sa - lem breaks  
 tune - ful notes— em - ploy; Je - ru - sa - lem breaks  
 Je - ru - sa - lem breaks

*mf* *mf* *mf* *mf*

127

forth, breaks forth— in song— And  
 forth, breaks forth— in song— And des - erts— learn, and  
 forth in song— And des - erts— learn,  
 forth in song— And des - erts— learn, and des - erts— learn,

*f* *f* *f* *f*

131

des - erts learn the joy, And des - erts learn the joy.  
des - erts learn the joy, they learn the joy.  
and des - erts learn the joy, the joy.  
and des - erts learn the joy, the joy.

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

135

**Quick, bright**  $\text{♩} = c. 112$

*f*

140

*sim.*

145

150

H

154 *f* *molto marcato*

S You that in con-cert sing, Play on the pipe or ring, Or

*f* *molto marcato*

A You that in con-cert sing, Play on the pipe or ring, Or

*f* *molto marcato*

T You that in con-cert sing, Play on the pipe or ring, Or

*f* *molto marcato*

B You that in con-cert sing, Play on the pipe or ring, Or

*mf*

159

strike the trem - bling string Or love our lay: All

strike the trem - bling string Or — love our lay: All

strike the trem - bling string Or love our lay: All

strike the trem - bling string Or — love our lay: All

163

in - stru - ments\_ now join With voice and tune and time, Our

in - stru - ments\_ now join With — voice, tune, time, Our —

in - stru - ments\_ now join With — voice and tune and time, Our

in - stru - ments now join With — voice, tune, time, Our —

167

art it is di - vine, The scrip - tures say.

art it is di - vine, The scrip - tures say.

art it is di - vine, The scrip - tures say.

art it is di - vine, The scrip - tures say.

*f*

172

T

I

*mf*

When Dav - id first did

B

*mf*

When Dav - id first did

177

play Be - fore King Saul, they say, Saul's de - mon march'd a - way: Great

play Be - fore King Saul, they say, Saul's de - mon march'd a - way: Great

*mf*

S

182

*mp marc.*

Ev'n so will we op - pose Our

A

*mp marc.*

Ev'n so will we op - pose Our

T

Pow'r was rich; Ev'n so will we op - pose Our great and e - vil

B

Pow'r was rich; Ev'n so will we op - pose Our great and e - vil

187 *f*

foes And with a thun - d'ring close We'll — make them fly.

foes And with a thun - d'ring close We'll — make them fly.

foes And with a thun - d'ring — close We'll make them fly.

foes And with a thun - d'ring close We'll make them fly.

*cresc.* *f* *marc.*

192

J

196 *f*

S Since man - y men of might In dark - ness more than light Would

A *f* Since man - y men of might In dark - ness more than light Would

T *f* Since man - y men of might In dark - ness more than light Would

B *f* Since man - y men of might In dark - ness more than light Would

*mf*

201

hin - der our de - light That's from a - bove; \_\_\_\_\_

hin - der our de - light That's from a - bove; \_\_\_\_\_

hin - der our de - light That's from a - bove; \_\_\_\_\_

hin - der our de - light That's from a - bove; \_\_\_\_\_

*f*

206

Then let us all a - gree That we may hap - py,

Then let us all a - gree That we may hap - py be

Then let us all a - gree That we may hap - py,

Then let us all a - gree That we may hap - py be

*mf*

211

hap - py, hap - py be And sing e - ter - nal - ly In peace

And sing e - ter - nal - ly In peace

hap - py, hap - py be And sing e - ter - nal - ly In peace

And sing e - ter - nal - ly In peace

*ff*

216

Faster

and love. \_\_\_\_\_

and love. \_\_\_\_\_

and love. \_\_\_\_\_

and love. \_\_\_\_\_

*f*

Faster

221

*f* Then let us all a - gree That we may hap - py be And *poco rit.*

*f* Then let us all a - gree That we may hap - py be And *poco rit.*

*f* Then let us all a - gree That we may hap - py be And *poco rit.*

Then let us all a - gree That we may hap - py be And

*poco rit.*

225

**a little slower, broadly**

sing e - ter - nal - ly, and sing In peace and

**a little slower, broadly**

sing e - ter - nal - ly, and sing In peace and

**a little slower, broadly**

sing e - ter - nal - ly, and sing In peace and

**a little slower, broadly**

sing e - ter - nal - ly, and sing In peace and

**a little slower, broadly**

229

*a tempo*

love.

*a tempo*

love.

*a tempo*

love.

*a tempo*

love.

*a tempo*

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