

# *Symphony of Songs*

*John Leavitt*

*Symphony of Songs* is a cycle of psalm settings and hymns for mixed voices and piano. The overall structure of the work is an arch shape. Psalms of praise serve as bookends of the form, with introspective psalms as the next step, followed by two North American hymns, and the centerpiece of the work also a psalm of praise.

The work is intended to be offered as a general concert work or as a cantata of praise. The individual movements should also be useful at various times of the church year, as suggested below.

5 Rejoice in the Lord

*Psalm 96: Christmas, Easter, Trinity*

11 Create in Me

*Psalm 51: Ash Wednesday, Lent, Time after Pentecost*

17 The Beautiful Treasure

*Shaker hymn: Time after Pentecost, Stewardship*

23 Come, Let Us Sing to the Lord

*Psalm 95: Easter, Time after Pentecost, Christ the King*

31 Shall We Gather at the River

*North American hymn: All Saints*

36 As Pants the Hart

*Psalm 42: Lent*

43 Praise the Lord

*Psalm 150: Easter, Christ the King, Creation*

A recording *Symphony of Songs* is available through the composer's Web site: [johnleavittmusic.com](http://johnleavittmusic.com).

# Rejoice in the Lord!

for SATB voices and piano

J.L.  
based on Psalm 96

John Leavitt

**Flowing** (♩ = c. 52)

Piano *mf*

4

8

Soprano  
*poco rit.* *a tempo* *unis. p* energetically

+Alto

Tenor  
*poco rit.* *a tempo* *p*

Bass

Re - joice in the Lord, all you

Oo

*poco rit.* *p a tempo*

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12

lands, and lift up your voice.

15 *cresc. poco a poco*

Sing to the Lord a new song! Re-joice in the Lord and

*cresc. poco a poco* *unis.*

Re-joice in the

18

bless his name, tell of all of his works through-out all the

Lord, tell of all of his works through-out all the

REJOICE IN THE LORD!

# Create in Me

for SATB voices and piano

J.L.  
based on Psalm 51

John Leavitt

Like a folksong (♩ = c. 76)

*p*

*cresc.*  
*mf*

Soprano solo *mf*  
Cre - ate in\_\_ me a\_\_

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20

clean heart, O God,

23

and re - new your Spir - it in me, and make me whole. Re -

27 *end solo*

store to me the joy of your sal - va - tion, Lord,

Soprano  
+Alto  
*mp*  
Oo

Tenor  
Bass  
*mp*

# The Beautiful Treasure

for SATB voices and piano

Traditional Shaker Hymn

Traditional Shaker Hymn  
setting, John Leavitt

**Introspectively** (♩ = c. 72)

The score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *p*. The first system shows the piano accompaniment for measures 1-4. The second system shows measures 5-7. The third system, starting at measure 8, includes vocal parts for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: "Oh, the beau - ti - ful trea - sure laid up for the wise, how \_". The piano part includes a fermata over the final measure of the system. A page number "8" is located at the bottom left of the page.

Oh, the beau - ti - ful trea - sure laid up for the wise, how \_

8

Soprano  
+Alto  
Tenor  
Bass

*p*

*p*

*p*

*p*

8<sup>va</sup> - - - -

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pre - cious the val - ue, how glo - ri - ous the prize.

Oo

Oh, the beau - ti - ful trea - sure laid

Far

up for the wise, how pre - cious the val - ue, how glo - ri - ous the prize.

Oo

bright - er than dia - monds on princ - e's brow and rich - er than roy - al - ty



Written for the 85th anniversary of Grace Presbyterian Church, Wichita, Kansas, 1909–1994.

# Come, Let Us Sing to the Lord

for SATB voices and piano

Psalms 95:1–7 adapt.

John Leavitt

With joy (♩ = c. 66)

The score is written for SATB voices and piano. It begins with a piano introduction in D major and 12/8 time, marked 'With joy (♩ = c. 66)' and 'f'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter at measure 3. The Soprano and Alto parts sing 'Come, \_\_\_\_\_ let us sing \_\_\_\_\_ to the Lord, \_\_\_\_\_ let us'. The Tenor and Bass parts have rests until measure 4, where they sing 'Oh, sing!'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. At measure 5, the Soprano and Alto parts sing 'shout for joy to the rock of our sal - va - tion, \_\_\_\_\_ let us'. The Tenor and Bass parts have rests until measure 6, where they sing 'Oh, shout!'. The piano accompaniment continues with the same rhythmic pattern.

*f*

Soprano  
unis. *mf*

+Alto

Come, \_\_\_\_\_ let us sing \_\_\_\_\_ to the Lord, \_\_\_\_\_ let us

Tenor

*mf*  
div.

Bass

Oh, sing!

*mf*

5

shout for joy to the rock of our sal - va - tion, \_\_\_\_\_ let us

Oh, shout!

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7 *unis.*  
 come be - fore his pres - ence\_ with thanks - giv - ing \_\_\_\_\_ and

9  
 raise a loud\_\_\_\_\_ shout to him\_ with psalms. *f* For the

11  
 Lord\_\_\_\_\_ is a great\_ God\_ and a great\_\_\_\_\_ king a - bove all gods\_

# Shall We Gather at the River

for SATB voices and piano

Robery Lowry, 1826–1899

HANSON PLACE  
setting, John Leavitt

Moderato (♩ = c. 108)

The musical score is written for piano and SATB voices. It begins with a piano introduction in G major, 4/4 time, marked Moderato. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal parts enter at measure 4. The lyrics are: "Shall we gath - er at the riv - er, where bright an - gel feet have On the mar - gin of the riv - er, wash - ing up its sil - ver". The score includes dynamic markings such as *p* and *8va*, and performance instructions like "1st time: Solo" and "2nd time: Sopranos, tutti". The piece concludes with a final piano accompaniment.

Tune: Robert Lowry, 1826–1899

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17 Soprano *rit.* *mf* *a tempo* Yes, we'll gath - er at the  
 by the throne of God?  
 hap - py gold - en day.

+Alto *Oo*  
*a tempo*

Tenor *mf*

Bass

*rit. e cresc.* *a tempo* *mf*

20 riv - er, the beau - ti - ful, the beau - ti - ful riv - er;

*cresc.*

23 *tutti sop.* *f* *mf* *unis.* *rit.*  
 gath - er with the saints at the riv - er that flows by the throne of

*f* *unis.* *mf* *rit.*

*f* *dim.* *mf* *rit.*

Commissioned for the 50th anniversary of Forest Lake Presbyterian Church,  
Columbia, South Carolina, 1956–2006.

# As Pants the Hart

for SATB voices and piano

Nahum Tate, 1652–1715  
and Nicholas Brady, 1695–1726  
based on Psalm 42

John Leavitt

**Flowing** (♩ = c. 52)

*p*

5

9

Soprano *unis.* *mf*

+Alto

Tenor *unis.* *mf*

Bass

*mf*

As pants the hart for cool - ing streams when heat-ed in \_\_\_\_ the

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12

chase, so longs my soul, O God, for you and

Detailed description: This system contains the first three measures of the vocal line. The key signature has two flats (B-flat and E-flat). Measure 12 starts with a half note G3. Measure 13 contains a quarter note A3, a quarter note B3, and a quarter note A3. Measure 14 contains a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: "chase, so longs my soul, O God, for you and".

Detailed description: This system contains the piano accompaniment for measures 12-14. The right hand plays chords: G3 (m12), A3-B3 (m13), and G3-F3-E3 (m14). The left hand plays a descending eighth-note line: G3-A3-B3-A3-G3 (m12), F3-G3-A3-B3 (m13), and C3-B3-A3-G3 (m14).

15

your re - deem - ing grace. For

Detailed description: This system contains the next three measures of the vocal line. Measure 15 has a quarter note G3, a quarter note A3, and a quarter note G3. Measure 16 has a half note F3. Measure 17 has a quarter note G3. The lyrics are: "your re - deem - ing grace. For".

Detailed description: This system contains the piano accompaniment for measures 15-17. The right hand plays chords: G3-A3 (m15), G3 (m16), and G3-A3 (m17). The left hand plays eighth-note chords: G3-A3 (m15), F3-G3 (m16), and G3 (m17). There are fingerings '2' and '7' indicated.

18

you, Lord, the liv - ing God, my thirst-y spir - it

Detailed description: This system contains the next three measures of the vocal line. Measure 18 has a half note G3. Measure 19 has a quarter note A3, a quarter note B3, and a quarter note A3. Measure 20 has a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: "you, Lord, the liv - ing God, my thirst-y spir - it".

Detailed description: This system contains the piano accompaniment for measures 18-20. The right hand plays chords: G3 (m18), A3-B3 (m19), and G3-F3-E3 (m20). The left hand plays a descending eighth-note line: G3-A3-B3-A3-G3 (m18), F3-G3-A3-B3 (m19), and C3-B3-A3-G3 (m20).

In celebration of the 150th anniversary of the founding of Baker University,  
Baldwin City, Kansas, 1858–2008.

# Praise the Lord!

for SATB voices and piano

Charles Wesley, 1743  
based on Psalm 150

John Leavitt

**Brightly** (♩. = c. 62)

The score is written for piano and SATB voices. It begins with a piano introduction in 6/8 time, marked 'Brightly' with a tempo of approximately 62 beats per minute. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and dotted eighth notes in the left hand. The vocal parts enter at measure 5. The Soprano and Tenor parts have lyrics: 'Praise the Lord who reigns a - bove and keep his courts be -'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score concludes with a final cadence in the piano part.

5

9

13 Soprano  
f

Praise the Lord who reigns a - bove and keep his courts be -

Tenor  
f

2

2

2

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16 *f* Alto  
low. Praise the ho - ly God — of love and

*f* Bass

19 *p energetically* Soprano  
all — his great - ness show. +Alto Praise him — for his  
*p energetically* Tenor  
Bass Praise him,

22 *cresc.* *unis.* 2 2  
no - ble deeds, — praise him — for his match - less pow - er;  
*cresc.* 2 2  
praise him, praise him, match - less pow - er;

PRAISE THE LORD!