

ST · OLAF

CHOIRBOOK *for* WOMEN

compiled and edited by
Carol Carver

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* *Instrument parts available for download at www.augsburgfortress.org.*

St. Olaf Choral Series
Anton Armstrong and John Ferguson, editors

All Things Bright and Beautiful

for unison voices and piano with opt. descant

Cecil Frances Alexander, 1818–1895

Aaron David Miller

Brightly (♩ = 120)

Piano *mf*

5

9 Unison voices *f*

All_ things bright and beau - ti - ful, all crea - tures great and small, _____

13

all_ things wise and won - der - ful: the Lord God made them all. _____

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to my mother, Carol Joy Haugen,
and in loving memory of my grandmother, Wilhelmina Green

Be Thou My Vision

for SSA voices and opt. piano*

Irish, 8th cent.
vers. Eleanor H. Hull, 1860–1935, alt.
tr. Mary E. Byrne, 1880–1931

SLANE, Irish traditional
arr. Kyle Haugen

Chantlike ebb and flow (♩ = 100)

Opt. solo *p* *poco rit.* (short)

Oo

Piano *p legato* *poco rit.* (short)

All voices (gently flowing and never metronomic)

mf a tempo

5

Be thou my vi - sion, O Lord of my heart;

a tempo mf

* If singing without piano, begin at measure 3, with the character of a chanted *incipit*.

for The Nidaros Cathedral Girls' Choir and conductor Anita Brevik

Christmas Night

for SSAA voices and piano with opt. C instrument

Euan Tait

based on "Julenatt" by Stig Nilsson

Kim André Arnesen

Warm hearted (♩ = 74)

*C Instrument (opt.) *mp* *poco rit.*

Soprano I *poco rit. unis. mp*

Soprano II *We*

Alto I *poco rit. unis. mp*

Alto II *We*

Piano *mp* *poco rit.*

with pedal

5 *a tempo*

see a light, on Christ-mas night, and see, a path now

a tempo

see a light, on Christ-mas night, and see, a path now

a tempo mp

* The octave in the score is written for the flute. The octave can be changed *ad lib.* depending on the instrument. If the solo instrument part is used, the piano should let the soloist bring out the melody when doubled.

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I Am the Light

for unison voices and piano

John 8:12, Rev. 22:17, 20

Ralph M. Johnson

Not too fast (♩ = c. 88)

Piano

mp

The piano introduction consists of four measures in 4/4 time, key of D major. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of quarter notes. A dynamic marking of *mp* is present.

5 Unison choir *mp*

I am the light of the

mp *sim.*

Measures 5-7 show the unison choir entering with the lyrics "I am the light of the". The piano accompaniment continues with chords and a bass line. A dynamic marking of *mp* is shown for the piano part, and *sim.* (simulacrum) is indicated for the choir's final note.

8

world, those who fol - low me shall not walk in dark - ness,

Measures 8-10 continue the unison choir with the lyrics "world, those who fol - low me shall not walk in dark - ness,". The piano accompaniment provides harmonic support with chords and a bass line.

In the Bleak Midwinter

for SA voices and piano

Christina Rossetti, 1830–1894

Nancy M. Raabe

Flowing; freely, with feeling (♩ = 80)

mp *unis.*

Soprano
Alto

In the bleak mid - win - ter,

mp

5 *poco rit.* *a tempo*

frost-y wind_ made_ moan, _____ earth stood hard_ as_ i - ron,

poco rit. *a tempo*

9 *mf*

wa - ter like a stone; snow had fall - en, snow on snow, _____

mf

for Manitou Singers

O Little Town of Bethlehem

for SSAA voices, a cappella

Phillips Brooks, 1835–1893

Kenneth Jennings

Simply (♩ = 120)

Soprano I

Soprano II

Alto

Piano

(for rehearsal only)

O lit - tle town of Beth - le - hem, how

3

p

A - bove thy deep and

p

still we see thee — lie! A - bove thy deep and

p

A - bove thy

3

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commissioned by the Presbyterian Association of Musicians'
1996 Conference on Worship and Music

for the Singing Children of Montreal

Prayer Litany

for 2-part voices and piano with oboe

St. Francis of Assisi, 1181(82)–1226
St. Richard of Chichester, 1197–1253

Helen Kemp

♩ = 108

Piano

f

dim.

mf

legato

4 Part I *mf*

Lord, make me an in - stru - ment, -

Part II *mf*

Lord, make me an in - stru - ment, -

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction in measures 1-3. The piano part features a melody in the right hand and a bass line in the left hand. The piano part is marked with dynamics *f*, *dim.*, and *mf*, and the instruction *legato*. The vocal parts, Part I and Part II, enter in measure 4 with the lyrics 'Lord, make me an in - stru - ment, -'. The vocal parts are marked with *mf*. The piano accompaniment continues with a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

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The Lone, Wild Bird

for SAA voices and piano

PROSPECT

W. Walker, Southern Harmony, 1835

arr. Nancy Grundahl

Henry Richard McFadyen, 1877–1964

$\text{♩} = \text{c. } 86$

mp

5

9 Soprano
Alto *unis. p*

The lone, wild bird in lofty

13

flight is still with thee, nor leaves thy

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for Gavin and Jack, Baptismal Day, January 10, 2010

Thy Holy Wings

for SSA voices and piano

Carolina Sandell Berg, 1832–1903
tr. Ernest E. Ryden and Gracia Grindal

BRED DINA VIDA VINGAR
Swedish folk tune
arr. Nancy Grundahl

Espressivo (♩ = c. 76)

Piano *mp*

4 Soprano 1 *mp*
* Bred di - na vi - da ving - ar, o
bread dee na vee da ving - ahr o

Soprano 2 *mp*
* Bred di - na vi - da ving - ar, o
bread dee na vee da ving - ahr o

Alto *mp*
* Bred di - na vi - da ving - ar, o
bread dee na vee da ving - ahr o

4

* If preferred, measures 4-20 may be hummed or sung on “oo.”

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commissioned for the 300th Anniversary of Abington Presbyterian Church
by the current generation of singing children
Ruth Sall, Director of Children's Choirs; John Sall, Director of Music Ministries

Wind Song

As the Wind Song through the Trees

for 2-part voices and piano with glockenspiel and chime tree

WAIKUA TAPU
Swee-Hong Lim
arr. Helen Kemp

Shirley Erena Murray

Brightly flowing (♩ = 96)

The musical score is arranged in systems. The first system includes the Glockenspiel and Piano parts, both marked *mf*. The second system features the Chime Tree and the vocal parts, Part I and Part II. Part I and Part II both begin with a rest, then enter with the lyrics "Oo" and "oo" respectively, leading to the phrase "As the". The piano accompaniment continues throughout, with dynamics ranging from *mf* to *mp* and *dim.*. The score is in 3/4 time with a key signature of one sharp (F#).

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