

PROGRAM NOTE

Originally commissioned by Dr. Geoffrey Boers and the University of Washington Chamber Singers to be short responses to movements of an eclectic Mass, these four **Responsorials** can be performed together or separately as the context of performance demands. All text is extracted and adapted from William Wordsworth's illustrious metaphysical poem, *On the Power of Sound*, which delves deeply into the mysteries of the natural (and supernatural) world and its complex relationship with the physics of voice and sound. An expansive feeling of both joy and mystery should pervade the performance of all these short vignettes.

Responsorial 1

3

As Deep to Deep
Shouting through one valley calls,
All worlds, all natures, mood and measure keep
For praise and ceaseless gratulation, poured
Into the ear of God, their Lord!

Responsorial 3

19

A Voice to Light gave Being;
To Time, and Man his earth-born chronicler;
A Voice shall finish doubt and dim foreseeing,
And sweep away life's visionary stir.

Responsorial 2

15

The heavens, whose aspect makes our minds as still
As they themselves appear to be,
Innumerable voices fill
With everlasting harmony.

Responsorial 4

25

Break forth into thanksgiving,
Ye banded instruments of wind, chords;
Unite, to magnify the Ever-living,
Your marticulate notes with the voice of words!

William Wordsworth (1770–1850)
Excerpts from *On the Power of Sound*
Adapted by Eric William Barnum
www.ericwilliambarnum.com

LEE NELSON choral series

The focus of this series is to provide outstanding choral music appropriate for all state and festival choirs, high school ensembles as well as college/ university, and community choirs. The series seeks to promote interesting and innovative works composed by both established and new composers.

Dr. Lee Nelson is the Patricia R. Zahn Chair in Choral Conducting and director of choral activities at Wartburg College in Waverly, Iowa. Nelson was recently honored with the John O. Chellevold Award for Excellence in Teaching and Service. He conducts the Wartburg Choir and Ritterchor and teaches beginning and advanced

conducting and literature at Wartburg. He also serves as the artistic director of Christmas with Wartburg. A highly sought-after conductor, clinician and adjudicator, Nelson has directed all state and honor choirs throughout the United States and Canada. He was invited to conduct the National Festival Chorus at Carnegie Hall in 2011, 2012, and 2014. Under Dr. Nelson's direction, the Wartburg Choir has performed nationally and internationally including an unprecedented performance at the White House and the National Cathedral in Washington, DC. Choirs under his direction have performed at state and regional ACDA conferences in 2007, 2012, and 2014.

Responsorials

for SATB Chorus (divisi) unaccompanied

William Wordsworth (1770–1850)

Excerpts from *On the Power of Sound*

Adapted by Eric William Barnum

Eric William Barnum

(ASCAP)

Responsorial 1

Fervently ♩ = 120

Soprano

Alto *pp*

Tenor

Bass

Keyboard
(for rehearsal only)

Fervently ♩ = 120

S (quasi 8) *mp*

A

All worlds, all

shout - ing through one val - ley, shout - ing through one val - ley,

The musical score is for a piece titled 'Responsorial 1'. It is for a SATB Chorus (divisi) unaccompanied, with a keyboard part for rehearsal only. The tempo is 'Fervently' at 120 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are excerpts from William Wordsworth's 'On the Power of Sound', adapted by Eric William Barnum. The score includes parts for Soprano, Alto, Tenor, and Bass, as well as a Keyboard part. The lyrics are: 'Shout - ing through one val - ley, shout - ing through one val - ley, All worlds, all'. The score is marked with 'Fervently' and a tempo of 120. The Alto part is marked 'pp' and the Soprano part is marked '(quasi 8) mp'. The Keyboard part is marked '(for rehearsal only)'. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures. The lyrics are placed below the corresponding vocal parts.

5

na - tures, mood and
shout - ing through one val - ley, shout - ing through one val - ley,

7

mea - sure keep
shout - ing through one val - ley, shout - ing through one val - ley,

9

S *mf*
For

A shout - ing through one val - ley, shout - ing through one val - ley,
(*quasi* ♩) *mf*

T *pp* For

B shout - ing through one val - ley, shout - ing through one val - ley,

11

praise and cease - - less

shout - ing through one val - ley, shout - ing through one val - ley,

praise and cease - - less

shout - ing through one val - ley, shout - ing through one val - ley,

(Piano accompaniment for measures 11-12)

Detailed description: This block contains the musical notation for measures 11 and 12. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (top two staves) has lyrics 'praise and cease - - less' in measure 11 and 'shout - ing through one val - ley, shout - ing through one val - ley,' in measure 12. The second pair (middle two staves) has the same lyrics. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

13

gra - tu - la - tion, _____ poured

shout - ing through one val - ley, shout - ing through one val - ley,

gra - tu - la - tion, _____ poured

shout - ing through one val - ley, shout - ing through one val - ley,

(Piano accompaniment for measures 13-14)

Detailed description: This block contains the musical notation for measures 13 and 14. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (top two staves) has lyrics 'gra - tu - la - tion, _____ poured' in measure 13 and 'shout - ing through one val - ley, shout - ing through one val - ley,' in measure 14. The second pair (middle two staves) has the same lyrics. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

15

In - - to the ear of God, their
shout - ing through one val - ley, shout - ing through one val - ley,
8 In - - to the ear of God, their
shout - ing through one val - ley, shout - ing through one val - ley,

17

Lord!
shout - ing through one val - ley,
8 Lord! Shout - - ing,
shout - ing through one val - ley, shout - ing through one val - ley,

mp
p

19

Musical score for measures 19-20. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 19 and 20 are shown. The lyrics are: shout - - ing, shout - - ing, shout - ing through one val - ley, shout - ing through one val - ley, All worlds, all. The dynamic marking *mp* is above the Treble 2 staff in measure 20. The articulation marking *sim.* is above the Bass 1 staff in measure 20. A large diagonal watermark "Copyright is illegal only" is overlaid on the score.

21

Musical score for measures 21-22. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 21 and 22 are shown. The lyrics are: na - tures, all mood and shout - ing, shout - ing, shout - ing through one val - ley, shout - ing through one val - ley. A large diagonal watermark "Copyright is illegal only" is overlaid on the score.

23 *mf*

As Deep to

mea - sure, all — worlds, — all

shout - - ing, shout - - ing,

shout - ing through one val - ley, shout - ing through one val - ley,



25

Deep calls, poured, —

na - tures, all — mood — and

shout - - ing, shout - - ing,

shout - ing through one val - ley, shout - ing through one val - ley,



27

musical score for measures 27-28. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "In - to the mea - sure, All _____ worlds, all shout - - ing, shout - - ing, shout - ing through one val - ley, shout - ing through one val - ley,". The piano accompaniment features a steady bass line and chords in the right hand.

29

musical score for measures 29-30. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ear of God! na - tures, all _____ mood _____ and shout - - ing, shout - - ing, shout - ing through one val - ley, shout - ing through one val - ley,". The piano accompaniment continues with a steady bass line and chords in the right hand.

31

O! Shout, all worlds, shout, —
mea - sure. Shout, all worlds, shout! —
shout - - ing. Shout, all worlds, shout! —
shout - ing, shout - ing. O! Shout, all worlds, shout! —

33

Shout, for praise, shout! —
Shout, for praise, shout! —
Shout, for praise, shout! —
Shout, for praise, shout! —

35

Shout, all worlds, shout! —

Shout, all worlds, shout! —

Shout, all worlds, shout! —

Shout, all worlds, shout! —

Shout, all worlds, shout! —

Shout, all worlds, shout! —

♩ = 60 subito

37

ff In - to the ear of God!

ff In - to the ear of God!

ff In - to the ear of God!

ff In - to the ear of God!

ff God!

♩ = 60 subito

39 **Tempo I** ♩ = 120

p sub. *cresc. poco a poco to m. 47*

Shout - ing through one val - ley, shout - ing through one val - ley,

p sub. *cresc. poco a poco to m. 47*

Shout - ing through one val - ley, shout - ing through one val - ley,

p sub. *cresc. poco a poco to m. 47*

Shout - ing through one val - ley, shout - ing through one val - ley,

41 *mf cresc. poco a poco to m. 47*

All — worlds, — all na - tures,

shout - ing through one val - ley, shout - ing through one val - ley,

shout - ing through one val - ley, shout - ing through one val - ley,

shout - ing through one val - ley, shout - ing through one val - ley,

43

The musical score consists of five systems. The first system features a vocal melody on a treble clef staff with lyrics underneath. The second system continues the vocal melody. The third system introduces a piano accompaniment on a grand staff (treble and bass clefs), with the vocal melody continuing on the treble staff. The fourth system continues the piano accompaniment. The fifth system concludes the piece with a final vocal phrase and piano accompaniment.

all _____ mood _____ and mea - sure,

shout - ing through one val - ley, shout - ing through one val - ley,

8
shout - ing through one val - ley, shout - ing through one val - ley,

shout - ing through one val - ley, shout - ing through one val - ley,

45

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains the lyrics "All the world's, all na - tures." The second and third staves continue the vocal melody with the lyrics "shout - ing through one val - ley, shout - ing through one val - ley." The piano accompaniment consists of two staves. The first staff begins with a treble clef and contains the lyrics "shout - ing through one val - ley, shout - ing through one val - ley." The second staff continues the piano accompaniment with the same lyrics. The piano part features a mix of chords and single notes, providing a harmonic foundation for the vocal melody.

All the world's, all na - tures.

shout - ing through one val - ley, shout - ing through one val - ley.

shout - ing through one val - ley, shout - ing through one val - ley.

shout - ing through one val - ley, shout - ing through one val - ley.

47 *f*

Shout! _____ Shout! _____ Praise! Shout!

f

Praise! Shout! _____ Praise! Shout!

f

Praise! Shout _____ Praise! Shout!

f

Shout - ting for _____ Praise! _____ Shout!

f

Shout - ting for _____ Praise! _____ Shout!

51 *ff* *rit.* *fff*

Shout! _____ Shout!

ff *fff*

Shout! _____ Shout!

ff *fff*

Shout! _____ Shout!

ff *fff*

In - to the ear of God! Shout!

rit.

Commissioned by the University of Washington, Dr. Geoffrey Boers, Director of Choral Activities

Responsorial 2

for SATB Chorus (divisi) unaccompanied

William Wordsworth (1770–1850)
Excerpts from *On the Power of Sound*
Adapted by Eric William Barnum

Eric William Barnum
(ASCAP)

With warmth ♩ = 68

mp *f*

Soprano
The heav - ens, _____ the heav - ens, _____ the heav -

mp *f*

Alto
The heav - ens, _____ the heav - ens, _____ the heav -

mp *f*

Tenor
The heav - ens, _____ the heav - ens, _____ the heav -

mp *f*

Bass
The heav - ens, the heav - ens, the heav -

With warmth ♩ = 68

Keyboard
(for rehearsal only)

6 *mf* *mp*

ens, whose as - pect makes our minds as still

ens, whose as - pect makes our minds as still

8 ens, the heav -

ens, the heav -

ens, the heav -

9 *mp*

As

mp

As

8 ens, whose as - pect makes our minds as still,

ens, whose as - pect makes our minds as still,

ens, the heav -

11

they them-selves ap-pear to be, _____

they them-selves ap-pear to be, _____

mp As they ap-pear to be, _____

mp As they them-selves ap-pear to be, _____

14

mf The heav-ens, the heav-ens, the heav-ens, _____ *pp* In -

mf The heav-ens, the heav-ens, the heav-ens, _____ *pp* In

mf The heav-ens, the heav-ens, the heav-ens, _____ *pp* In -

mf The heav-ens, the heav-ens, the heav-ens, _____ *pp* In -

19

nu - mer - a - ble voic - es fill, in - nu - mer - a - ble voic - es fill

nu - mer - a - ble voic - es fill, in - nu - mer - a - ble voic - es fill

8 nu - mer - a - ble voic - es fill, in - nu - mer - a - ble voic - es fill With *f*

nu - mer - a - ble voic - es fill, in - nu - mer - a - ble voic - es fill With *f*

23 *f* *ff* *rit.*

With ev - er - last - ing, with ev - er - last - ing har - - - mo - ny.

f *ff*

With ev - er - last - ing, with ev - er - last - ing har - - - mo - ny.

ff

8 ev - er - last - ing har - - - mo - ny.

ff

ev - er - last - ing har - - - mo - ny.

rit.

Responsorial 3

for SATB Chorus (divisi) unaccompanied

William Wordsworth (1770–1850)
Excerpts from *On the Power of Sound*
Adapted by Eric William Barnum

Eric William Barnum
(ASCAP)

With freedom ♩ = 66

Soprano *pp*
Oo, _____

Alto *pp*
Oo, _____

Tenor *mp*
A Voice to Light gave Be - ing, a

Bass *p*
O, _____

Keyboard (for rehearsal only)
With freedom ♩ = 66

3

mp
To

mp
To

Voice to Light gave Be - ing, a Voice to light gave Be - ing;

O, _____

O, _____

5

mp

Man his earth-born chron-i-cler, and Man his earth-born chron-i-cler;

mp

Man, earth-born chron-i-cler, Man, earth-born chron-i-cler;

p *mp* *p* *p sub.*

Time, (m) Time, A

p *mp* *p* *mp*

Time, (m) Time, (m)

7

p *cresc. poco a poco*

To Time, and

p *cresc. poco a poco*

To Time, and

8

Voice to life gave Be-ing, a Voice to Light gave Be-ing, a

O, O,

9

mp

Man, A Voice

mp

Man, A Voice

mf

8 Voice to Light gave Be - ing, A Voice shall fin - ish

mf

O, A Voice shall fin - ish

poco rall.

11

shall fin - ish doubt, A voice, shall

shall fin - ish doubt, A

8 doubt and dim fore - see - - ing,

doubt and dim fore - see - - ing,

poco rall.

a tempo
13 *f*

sweep a - way life's stir, shall

voice shall sweep a - way, shall

sweep a - way life's stir, A Voice shall

sweep a - way life's stir, A Voice shall

a tempo

15 *mf*

sweep a - way, A

sweep a way, A

sweep a - way, A

sweep a - way, A

17 *mp*

Voice shall fin - ish doubt and dim fore - see - ing,

Voice shall fin - ish doubt,

mp
A

19 *p*

Voice to Light gave Be - ing, a Voice to Light gave Be - ing, a

mp
O, O,

21

rall.

Musical score for "The Creation of Adam" by Johann Sebastian Bach. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and a basso continuo. The lyrics are: "Voice to Light gave Be - ing; To Time, — and Man." The tempo is marked "rall."

24

a tempo

p

rit.

24 *al tempo*
p
p
pp
p
 (n)
 1:30

Commissioned by the University of Washington, Dr. Geoffrey Boers, Director of Choral Activities

Responsorial 4

for SATB Chorus (divisi) unaccompanied

William Wordsworth (1770–1850)
Excerpts from *On the Power of Sound*
Adapted by Eric William Barnum

Eric William Barnum
(ASCAP)

With great joy ♩ = 60

Soprano
f Break — forth — in - to thanks - giv - ing, *mf* Ye

Alto
f Break — forth — in - to thanks - giv - ing,

Tenor
f Break forth in - to thanks - giv - ing, thank -

Bass
f Break forth in - to thanks - giv - ing, thanks -

Keyboard (for rehearsal only)
With great joy ♩ = 60

4

band - ed in - stru - ments, notes in - ar - ti - cu - late, of

mf

notes in - ar - ti - cu - late, Ye band - ed in - stru -

mp

giv - ing, thanks - giv - ing, Break

mp

giv - ing, thanks - giv - ing, Break

Più mosso

6

wind, chords, voice, U -

ments, of wind, chords, the voice; U -

forth, break forth, break forth,

forth, break forth, break forth,

Più mosso

9 $\text{♩} = 72$

f *mf*

nite, u - nite, to

nite, u - nite, to

f *mf*

to mag - ni - fy, to mag - ni - fy, to mag - ni - fy, to mag - ni - fy, U -

to mag - ni - fy, to mag - ni - fy, to mag - ni - fy, to mag - ni - fy, U -

$\text{♩} = 72$

Copyrighted Sample Only

14 *f*

mag - ni - fy, to mag - ni - fy, to mag - ni - fy,

f *f*

mag - ni - fy, to mag - ni - fy, to mag - ni - fy, U -

nite, u - nite,

nite, u - nite, U -

Copyrighted Sample Only

17 *f*

Break____ forth, break____ forth, break____ forth, Break____

nite, Break

8 *f*

Break____ forth, break____ forth, break____ forth, Break

nite, Break

21 *ff* *molto rit.*

forth, break forth, Break forth!

ff

forth, break forth, Break forth!

ff

forth, break forth, Break____ forth!

ff

forth, break forth, Break____ forth!

molto rit.

Break____ forth!

1:30 | Total 6:00