



IMC: The Tenor-Bass Choral
Consortium

2025 National Seminar

Middle School/High School Reading Session

University of Oklahoma
MARCH 6th – 8th

Presenter: John Liepold

M u s i c a l
R e s o u r c e s

A graphic of musical notation on a five-line staff. It features a treble clef, a single eighth note on the second line, a quarter note on the first space, and two eighth notes on the first space. The notes are stylized with solid black shapes.

2025 National Seminar Table of Contents

Middle School/High School Reading Session

The Dawn's Awake – Page 1

Nancy Hill Cobb, (TTBB/Piano)

Lyrics: Otto Bohanan

Santa Barbara Publishers: SBMP1763

El Yivneh Hagalil – Page 8

Jon De Revere, (TTBB)

Arranger: Peter Sozio

Music Sales Corp.: 1.0505.2

An Earth Song – Page 16

Marques Garrett, (TTBB/Piano)

Lyrics: Langston Hughes

Beckenhorst Publishers: BP132

Love: Then and Still – Page 31

Susan LaBarr, (TBB/Piano)

Lyrics: Charles A. Silvestri

Walton Music: WW1721

Da Pacem Domine – Page 44

Brett Epperson, (TTBB)

Lyrics: Traditional Latin

Galaxy Publishing

United in Purpose – Page 50

Rollo Dilworth, (TTBB/Piano)

Lyrics: Maya Angelou

Mark Foster Publishing

About the composer

Nancy Hill Cobb retired in 2019 from a 44-year career as a university administrator and professor of composition and conducting. Cobb's published choral compositions have been performed throughout the United States and world-wide, including in Denmark, New Zealand, Japan, France, and Germany. Her choral/orchestral work *Threnody* won the honor of Special Distinction in the 1999 ASCAP Rudolph Nissim Orchestral Competition. In July 2021, her full-length musical entitled *The Suffragist* (book and lyrics by Cavan Hallman) premiered at the Gallagher Bluedorn Performing Arts Center in Cedar Falls, Iowa. *The Suffragist* highlights the dramatic stories of the last ten years of the suffrage fight in the United States (1910-1920) and the women who risked everything for the fight. Her orchestral commission, *Shades and Illumination*, was premiered by Orchestra Iowa in Cedar Rapids, Iowa in May 2023 as a part of their Centennial Celebration.

The Dawn's Awake!

by Otto Leland Bohanan

The Dawn's awake!

A flash of smoldering flame and fire
Ignites the East. Then, higher, higher,
O'er all the sky so gray, forlorn,
The torch of gold is borne.

The Dawn's awake!

The dawn of a thousand dreams and thrills.
And music singing in the hills
A pæen of eternal spring
Voices the new awakening.

The Dawn's awake!

Whispers of pent-up harmonies,
With the mingled fragrance of the trees;
Faint snatches of half-forgotten song—
Fathers! Torn and numb,—
The boon of light we craved, awaited long,
Has come, has come!

Ranges

The diagram shows two staves of music. The top staff is a treble clef with two notes: a G on the second line and an A on the second space. The bottom staff is a bass clef with two notes: a G on the second line and an F on the first space. Below the staves, the labels 'T T B B' are centered under the notes.



recording and rehearsal tracks available at sbmp.com

Commissioned by Robert Ward and the Ohio State Men's Glee Club

The Dawn's Awake

Otto Bohanan

Nancy Hill Cobb

♩ = 88

Piano

f

Musical score for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The tempo is marked as quarter note = 88. The music begins with a forte (*f*) dynamic.

3

T T

B B

f

The Dawn's a - wake! The Dawn's a -

The Dawn's a - wake! The Dawn's a -

Three-part vocal setting (Tenor 1, Tenor 2, Bass) and piano accompaniment. The vocal parts enter at measure 3 with a forte (*f*) dynamic. The lyrics are "The Dawn's a - wake! The Dawn's a -".

mf

Piano accompaniment for the second vocal line, starting at measure 4. The dynamic is marked as mezzo-forte (*mf*).

6

8

wake! A flash of smol-der-ing flame and fire ig-nites the

wake! A flash of smol-der-ing flame and fire ig-nites the

mf

Three-part vocal setting and piano accompaniment. The vocal parts enter at measure 6 with a mezzo-forte (*mf*) dynamic. The lyrics are "wake! A flash of smol-der-ing flame and fire ig-nites the".

Piano accompaniment for the second vocal line, continuing from measure 6.



It is illegal to duplicate this piece by photocopying or any other means.
 Those violating the copyright will be punished to the full extent of the law.
 © Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.
 Printed in the U.S.A.

9

East, Then high-er, high-er O'er all the sky so

East, Then high-er, high-er O'er all the sky so

f

12

gray, for-lorn, The touch of gold is borne.

gray, for-lorn, The touch of gold is borne.

mp

mp

p *mp*

15

The Dawn's a-wake!

The Dawn's a-wake! The Dawn's a-

mf

mf

p

18

The Dawn's a-wake! a wake! a-wake! The dawn of a thou - sand_ dreams and
wake! The dawn of a thou - sand_ dreams and

21

thrills. mu-sic mu-sic And mu-sic sing - ing
thrills. And mu-sic, mu-sic And mu-sic sing - ing

24

in the hills. *mp* A pa - en of e - ter - nal spring
in the hills. *mp* A pa - en of e - ter - nal spring

27

voic-es the new a - wak-en-ing. The Dawn's a-wake! The Dawn's a -

voic-es the new a - wak-en-ing. The Dawn's a-wake! The Dawn's a -

30

wake! Whis-pers of pent-up har-mo-nies.

wake! Whis-pers of pent-up har-mo-nies.

33

mf With the min-gled fra-grance of the trees. *p* Faint

mf With the min-gled fra-grance of the trees. *p* Faint

pp

36

snach - es of half for-got-ten song. Fa - thers!

snach - es of half for-got-ten song. Fa - thers!

f > >

f > >

f

39

Torn and numb. The boon of light we craved _

Torn and numb, The boon of light we craved _

f

42

— a-wait-ed long. The boon Of light we craved,

— a-wait-ed long. The boon of light we craved,

mp > > *mf*

mp > > *mf*

mp *mf*



45 *f* *ff*

8 a - wait - ed long has come! Has

a - wait - ed long has come! Has

ff

48 *rit.*

8 come! Has come! The dawn's a -

come! Has come! The dawn's a -

rit.

51 *a tempo*

8 wake!

wake!

a tempo

EL YIVNEH HAGALIL

for TTBB Chorus, a cappella

Arranged by
Peter Sozio

Moderato (♩=60)

unis. *pp*

Tenor 1 2

Bass 1 2

El yiv - neh ha - ga - lil, — El yiv - neh ha - ga - lil;

El yiv - neh ha - ga - lil, — El yiv - neh ha - ga - lil, .

Moderato (♩=60)

pp

Keyboard (for rehearsal only)

El yiv - neh ha - ga - lil, — El yiv - neh ha - ga - lil.

El yiv - neh ha - ga - lil, — El yiv - neh ha - ga - lil,

Ba - ruch yiv - neh ha - ga - lil, — ba - ruch yiv - neh ha - ga - lil;

Ba - ruch yiv - neh ha - ga - lil, — ba - ruch yiv - neh ha - ga - lil;

1.0505.2

Copyright © 1985 by THE UNICORN MUSIC COMPANY, INC.
International Copyright Secured All Rights Reserved Printed in U. S. A.

ba - ruch yiv - neh ha - ga - lil, ba - ruch yiv - neh ha - ga - lil.

ba - ruch yiv - neh ha - ga - lil, ba - ruch yiv - neh ha - ga - lil.

unis. p
El yiv-neh ha-ga - lil, El yiv-neh ha - ga - lil; El yiv-neh ha-ga - lil;

Bar. p
El, El, Ha - ga - lil, El, El,

El yiv-neh ha-ga - lil; Ba-ruch yiv-neh ha-ga-lil, Ba-ruch yiv-neh ha-ga-lil,

Ha - ga - lil, Ba-ruch yiv-neh ha-ga-lil, Ba-ruch yiv-neh ha-ga-lil,

1.0505.2

Ba - ruch yiv - neh ha - ga - lil. Ba - ruch yiv - neh ha - ga - lil,
 Ba - ruch yiv - neh ha - ga - lil. Ba - ruch yiv - neh ha - ga - lil,

Tenor I *div.* A - don o - lom
 Tenor II A - don o - lom A -
 El, El, Ha - ga - lil, El, El,
 Baritone El yiv - neh ha - ga - lil, El yiv - neh ha - ga - lil, El yiv - neh ha - ga - lil,
 Bass El, El, Ha - ga - lil, El, El,

1.0505.2

A - don o - lom, a - sher mo -
 don o - lom, a - don o - lom, a -
 Ha - ga - lil, Ba-ruch yiv-neh ha-ga-lil, Ba-ruch yiv -neh ha-ga-lil,
 El yiv-neh ha-ga - lil, Ba-ruch yiv-neh ha-ga-lil, Ba-ruch yiv -neh ha-ga-lil,
 Ha - ga - lil; A - don o - lom

lach, A - sher mo - lach,
 don o - lom A - sher mo - lach.
 don o - lom A - sher mo - lach.
 Ba-ruch yiv-neh ha - ga - lil, Ba - ruch yiv-neh ha - ga - lil.
 don o - lom A - sher mo - lach.

1.0505.2

Allegro vivo

Tenor I

Musical staff for Tenor I, showing a melodic line with notes and rests.

Ha - ga-lil, Ha - ga-lil. Ha -

Tenor II

Musical staff for Tenor II, showing a melodic line with notes and rests.

Ha - ga-lil, Ha - ga-lil. Ha - -

Baritone

Musical staff for Baritone, showing a melodic line with notes and rests.

Ha - ga-lil, Ha - ga-lil, Ha -

Bass

Musical staff for Bass, showing a melodic line with notes and rests.

Allegro vivo

El yiv-neh ha-ga-lil...

Piano accompaniment for the first system, featuring chords and a bass line.

Musical staff for Tenor I, showing a melodic line with notes and rests.

- ga - lil, Ha - ga - lil.

Musical staff for Tenor II, showing a melodic line with notes and rests.

- ga - lil, Ha - ga - lil.

Musical staff for Baritone, showing a melodic line with notes and rests.

- ga - lil, Ha - ga lil.

Musical staff for Bass, showing a melodic line with notes and rests.

El yiv-neh ha-ga - lil, El yiv-neh ha-ga - lil, — El yiv-neh ha-ga - lil.

Piano accompaniment for the second system, featuring chords and a bass line.

1.0505.2

Ba - ruch yiv - neh ha - ga - lil; Ba - ruch yiv - neh ha - ga - lil;

Ba - ruch yiv - neh ha - ga - lil; Ba - ruch yiv - neh ha - ga - lil;

Ba - (ho) ruch yiv - e - neh Ha - ga - lil, ha - ga - lil, Ba - (ho) ruch yiv - e - neh Ha - ga - lil, Ba -

Ba - ruch yiv - neh ha - ga - lil, Ba - ruch yiv - neh ha - ga - lil;

Ba - ruch yiv - neh ha - ga - lil, Ba - ruch yiv - neh ha - ga - lil;

Ba - (ho) (ho) ruch yiv - e - neh Ha - (ha) ga - lil Ba - (ho) (ho) ruch yiv - e - neh Ha - (ha) ga - lil

1.0505.2

Ba - ruch yiv - neh ha - ga - lil, _____ Ba - ruch yiv - neh ha - ga - lil, _____
 Ba - ruch yiv - neh ha - ga - lil, _____ Ba - ruch yiv - neh ha - ga - lil, _____
 lil, Ba - ruch yiv - neh ha - ga - lil, _____ Ba - ruch yiv - neh ha - ga -
 lil, Ba - ruch yiv - neh ha - ga - lil, _____ Ba - ruch yiv - neh ha - ga -

_____ Ha-ga-lil, _____ Ha-ga-lil, _____ Hoi! _____
 _____ Ha-ga-lil, _____ Ha-ga-lil, _____ Hoi! _____
 lil, _____ Ha-ga-lil, _____ Ha-ga - lil, Hoi! _____
 lil, _____ Ha-ga-lil, _____ Ha-ga - lil, Hoi! _____

1.0505.2

Commissioned by Oakland Gay Men's Chorus, Dr. Ben Riggs, Artistic Director,
for their 25th Anniversary Season - Honoring the legacy of founding member Peter Dempsey

An Earth Song

For TTBB Choir and Piano

Text by
Langston Hughes (1901-1967)

Music by
MARQUES L. A. GARRETT
(ASCAP)

Freely

p

1 2 3 4

And. (until m. 19)

5 6 7 8

8va

Alternate hands playing individual pitches randomly, freely, repeating

Slowly and unfolding ♩ = 56

Tenors *p*

8

I have been wait-ing, I've been wait-ing, _ wait-ing long, _

Basses *p*

(Ng)

Slowly and unfolding ♩ = 56

8va

8va

9 10 11

LH continues with aleatoric notes after each strike in mm. 10, 12, 14, and 16

Part-dominant rehearsal tracks (BP132RTDL) and accompaniment track (BP132CDDL) available only at beckenhorstpress.com.

© Copyright 2024 by Beckenhorst Press, Inc. All rights reserved.

Do not photocopy or share illegally. Each copy (print or digital) must be purchased.

I _____ have been wait - ing, I _____ have been wait - ing

8^{va}-----1, 8^{va}-----1, 8^{va}-----1

12, 13, 14

long _____ (Ng)

Grounded, yet moving ♩. = 100-115

12/8

8^{va}-----1

Grounded, yet moving ♩. = 100-115

mp

15, 16, 17

(keep Pedal down)

cresc. poco a poco

18, 19, 20

Red. harmonically

Piano accompaniment for measures 21-23. The right hand features a continuous eighth-note melody in a minor key. The left hand provides harmonic support with chords and single notes.

Piano accompaniment for measures 24-26. The right hand continues the eighth-note melody. The left hand includes a melodic line in measure 24 that is tied to the next measure.

Tenors *mf unis.*

It's an earth song, it's a life _____ song. _____

Basses *mf unis.*

Vocal line for Tenors and Basses. The Tenors part includes lyrics and a long note with a slur. The Basses part follows a similar rhythmic pattern.

Piano accompaniment for measures 27-29. The right hand continues the eighth-note melody. The left hand provides harmonic support with chords and single notes.

It's an earth song, it's a life _____

30 31 32

song. _____

mp smoothly

And I've been

mp driving

33 34 35

wait - ing, and I've been wait - ing long,

sempre simile

36 37 38

mp smoothly

(mp)

And I've been wait - ing, and I've been

mp smoothly

39 40 41

wait - ing long for an earth song, for an

42 43 44

earth song. It's an earth song,

mf

mf

45 46 47

it's a life _____ song. _____

48 49 50

It's an earth song, it's a life _____ song. _____

51 52 53

54 55 56

8 *mp smoothly*

TI
Strong as the shoots of a new plant,

TII
Strong as the shoots of a new plant,

BI
mp smoothly
Strong as the shoots of a

BII
mp smoothly
Strong as the shoots of a

mp

57 58

strong as the burst - ing of new buds.

strong as the burst - ing of new buds.

new plant, strong as the new buds.

new plant, strong as the new buds.

59 60

mf

8 Strong as the shoots of a new plant,

8 Strong as the shoots,

mf

Strong as the shoots of a new plant,

Strong as the shoots,

61 62

8 strong as the burst - ing of new buds.

8 strong as the burst - ing of new buds.

strong as the burst - ing of new buds.

strong as the burst - ing of new buds.

63 64

Tenors

85 Strong as the coming of the first child

86

65 66

67 from its mother's womb,

68

67 68

69 its mother's womb.

70

69 70 71

TI *f*
It's an earth song, it's a spring (new) song.

TII *f*
It's an earth song, it's a spring (new) song.

BI *f*
It's an earth song, it's a spring, (new) it's a

BII *f*
It's an earth song, it's a spring, (new) it's a



72 73 74

It's an earth song, it's a spring (new)

It's an earth song, it's a spring (new)

spring (new) song. It's an earth song, it's a spring, (new)

spring (new) song. It's an earth song, it's a spring, (new)



75 76 77

8
 song. _____ And I've been
 8
 song. _____ And
 it's _____ a spring (new) song. And I've been
 it's _____ a spring (new) song. And
 78 79 80

wait - ing, and I've been wait - ing long,
 I've been wait - ing, and I've been wait - ing,
 wait - ing, and I've been wait - ing long,
 I've been wait - ing, and I've been wait - ing,
 81 82 83

And I've been wait - ing, and I've been
 And I've been wait - ing, and I've been
 And I've been wait - ing, and I've been
 And I've been wait - ing, and I've been

84 85 86

wait - ing long
 wait - ing long
 wait - ing long
 wait - ing long

87 88 89

for — this spring (new) song.

for — this spring (new) song.

for — this spring (new) song.

for — this spring (new) song.

90 91 92

It's an earth _____ song, _____

It's an earth, _____ it's _____ a spring (new) song,

It's an earth, _____ it's _____ a spring (new) song,

It's an earth _____ song, _____

93 94 95

it's an earth song, it's a life song.

it's an earth song, it's a life song.

it's an earth song, it's a life song.

it's an earth song, it's a life song.

96 97 98

It's an earth song, a life song,

It's an earth song, a life song,

It's an earth song, a life song,

It's an earth song, a life song,

99 100 101



8 a spring song, it's an earth _____
 (new)

8 a spring song, it's an earth _____
 (new)

a spring song, it's an earth _____
 (new)

a spring song, it's an earth
 (new)

102 103

8: song! _____

8: song! _____

8: song! _____

8: song! _____

104 105 106

104 105 106

About the Work

Love: Then and Still was originally written for the Staley High School Falcon Chorale (Kansas City, Missouri) and has been arranged here for TTBB voices for the University of Wyoming Singing Statesmen under the direction of my friend Brian Murray. Tony Silvestri and I went back and forth a few times trying to decide on a direction of the text for this work. We knew that it should be a love song, but neither of us expected to be taken in this particular direction. Tony used his own experience of loss to create this beautiful, and ultimately uplifting, lyric.

Through loss, love remains. It was present then, and it is still. As time passes, wounds heal, and the “scars remind us what was, and what yet may be.” Let this song and its words be a sentiment of hope and healing.

-Susan LaBarr

Love: Then and Still

We were married in late September,
Among the changing leaves;
Crimson banners in the courtyard
Heralding our union.
We were so happy, then.

The music we shared brought us together,
A duet most unlikely.
Work and home and son and daughter,
Busy in joy and love.
How simple it seemed, then.

But who could have known what fate awaited
Our little family of four?
A spectre came and dwelt among us,
And robbed us of our joy.
And then, we were only three.

But time has passed, and wounds have healed,
Leaving scars behind;
But scars, like talismans, remind us
What was, and what yet may be,
That we loved, and love you, still.

-Charles Anthony Silvestri (b. 1965)

About the Composer

Susan LaBarr (b. 1981) is a composer and choral editor whose compositions are published by Walton Music, Morningstar Music, and Santa Barbara Music Publishing. Susan has completed commissions for choirs worldwide, most notably Seraphic Fire, New York Polyphony, the American Choral Directors Association, and the Texas Choral Directors Association. She served as the Missouri Composer Laureate for 2012 and 2013. Her arrangement of *Quem pastores laudavere* appeared on New York Polyphony's 2014 Grammy-nominated album, *Sing Thee Nowell*. Her work for mezzo soprano and piano, *Little Black Book*, was premiered at Carnegie Hall in October 2019. Susan, her husband Cameron, and their son Elliott reside in Springfield, Missouri, where Cameron is the Director of Choral Studies at Missouri State University, Susan works as Editor of Walton Music, and Elliott is a celebrity among the neighborhood dogs.

Duration: Approx. 4:30

for the University of Wyoming Singing Statesmen; Brian C. Murray, conductor
for their performance at the 2024 Northwest ACDA Conference

Love: Then, and Still

TBB with Piano*

Lyrics by
CHARLES ANTHONY SILVESTRI (b. 1965)

Music by
SUSAN LABARR (b. 1981)

p $\text{♩} = 52$

Piano

mp

5

T
B

We were mar-ried in late Sept - em - ber, _____

7

A - mong the chang - ing leaves; _____

* Also available for SATB (WW1721)

Copyright © 2019 and 2024 by Walton Music Corporation
A Division of GIA Publications, Inc.

www.waltonmusic.com

International Copyright Secured Made in U.S.A. All rights reserved.
For use at the 2025 Middle & High School TBB Choruses Reading Session Only.
Performing or photocopying from this book is prohibited by law.

9

Crim-son ban - ners in the court-yard_____

11

Her-ald-ing our un - ion, We were so hap - py,

13

then._____

mp

16

(as an echo)
p

T
8

The mu - sic___ we

B
mp

The mu - sic___ we shared brought us to -

B
mp

The mu - sic___ we shared brought us to -

18

(matching other voices)
mp

T
8

shared brought us to-gether,___ A du - et___ most un -

B
8

geth-er,___ A du - et___ most un -

B
8

geth-er,___ A du - et___ most un -

20

like-ly. _____ Work and home and son and daugh -

like-ly. _____ Work and home and son and

like-ly. _____ Work and home and son and daugh -

22

ter, _____ Bu - sy in joy _____ and love. How

daugh-ter, _____ Bu - sy in joy _____ and love. _____ How

ter, _____ Bu - sy in joy _____ and love. How

24 *mf*

sim - ple it seemed, then.

sim - ple it seemed, then.

sim - ple it seemed, then.

f

26

f

28 *mf*

But who could have known _____ what

mf

But who _ could _ have

mf

But who, who could have

30

fate _____ a - wait - ed _____ Our lit - tle fam - 'ly _____ of _____

known _____ what fate _____ a - wait - ed _____ Our lit - tle

known _____ what fate a - wait - ed _____ Our lit - tle

32

four? A spec - tre came and
fam - 'ly of four? A spec - tre came and
fam - 'ly of four? A spec - tre came and

34

dwelt a - mong us, and robbed us of our
dwelt a - mong us, and robbed us of our
dwelt a - mong us, and robbed us of ² our

36 *mp*

joy. _____ And then we ___ were on - ly

mp

joy. _____ And then we ___ were on - ly

mp

joy. _____ And then we ___ were on - ly

mp

38

three. _____

three. _____

three. _____

p

41 *(as an echo)*
p

But time__ has passed_____

mf
But time__ has passed__ and wounds have

mf
But time__ has passed__ and wounds have

43 *(matching other voices)*
mp

__ and wounds have healed,_____ Leav-ing scars be -

healed,_____ Leav-ing scars_____ be -

healed,_____ Leav-ing scars, leav - ing

45

hind; But scars re -

hind; But scars re -

scars be-hind; But scars re -

47

mind us What has come and what yet may

mind us What has come and what yet may

mind us What has come and may

49

be, That we loved, that we

be, That we loved,

be, That we loved, that we

51

loved, that we loved, That we loved,

That we loved,

loved, that we loved, That we

53 *f* rit. -----

That we loved, and love you,
 that we loved, That we loved, and love you,
 loved, we loved, That we loved, and love you,

55 *a tempo* *p* rit. -----

still.
 still.
 still.

September 13, 2023
 Springfield, MO

PROGRAM NOTES

Singing in the Compline Choir at St. John’s Episcopal Church on Sunday evenings was a time I looked forward to each week during my three years as a doctoral student in Tallahassee, Florida. Gathering with fellow tenors and basses to share a contemplative, candle-lit musical service provided a space for spiritual respite and reflection before diving into the busy week. Our musical leader, Mike Norris, was kind enough to invite members of the choir—including myself—to share our sacred compositions, so they might be performed as motets in the service. As my time in graduate school coincided with unprecedented periods of conflict and uncertainty in our world, I had frequently found myself ruminating on the concept of peace. What does real peace look like? Sound like? Feel like? What factors are necessary to be present for peace to be an outcome? As Martin Luther King Jr. wrote, “True peace is not merely the absence of tension; it is the presence of justice.”

When I was reacquainted with the “Da pacem Domine” text, I found a richness of possibility of expression in these few short phrases and felt compelled to set it for this group of musical friends and colleagues. Mystery, hope, awe, pleading, humility, piety, ethereality, ephemerality, urgency, self-reproach, desperation, grace, gentleness, effusion, comfort—I heard all of these qualities in the text of “Da pacem” and attempted to set these words in such a way that they might come to life. I hope you hear these possibilities, too, and choose to be present in fostering justice—vigilantly and earnestly striving towards the possibility of peace.

—Brett D. Epperson

TEXT

Da pacem Domine in diebus nostris:	<i>Grant us peace, O Lord, in our days</i>
quia non est alius	<i>for there is none other</i>
qui pugnet pro nobis,	<i>who fights for us</i>
nisi tu Deus noster	<i>but you, our God</i>

Brett D. Epperson (b. 1989)

For biographical information visit:
www.ecspublishing.com

for the St. John's Episcopal Church Compline Choir, Tallahassee, Florida

Da pacem Domine

for TTBB Chorus unaccompanied

Traditional Latin

Brett D. Epperson

mp $\text{♩} = 69$ *mf* *accel.*

Tenor I
Pa - cem, pa - cem, da pa - cem Do - mi - ne

Tenor II
mp *mf*
Pa - cem, pa - cem, Do - mi - ne

Baritone
mp
Pa - cem, pa - cem,

Bass
mp
Pa - cem, pa - cem,

$\text{♩} = 69$ *accel.*

for rehearsal only

7

f *rit.* *a tempo*, *mp*

in di - e - bus no - stris, no - stris. Da pa - cem

f

in di - e - bus no - stris, no - stris.

mf *f*

in di - e - bus no - stris, no - stris.

mf *f*

(di) - e - bus no - stris, no - stris.

rit. *a tempo*

14

poco rit. *rit.*

Do - mi - ne in di - e - bus no - stris, no - stris:

Do - mi - ne in di - e - bus no - stris, no - stris:

mf *mp*

in di - e - bus no - stris, no - stris:

mp

(di) - e - bus no - stris, no - stris:

poco rit. *rit.*

21 *a tempo*

p misterioso

non, (n) _____

p misterioso

non, (n) _____

mp

qui - a non est a - li - us, _____

mf

qui - a non est a - li -

a tempo

p

27

p

agitato

f con fuoco

non, (n) _____ qui pu - gnet _____

mp

f con fuoco

non, (n) _____

qui _____ pu - gnet

mp misterioso

f con fuoco

non, (n) _____

qui _____ pu - gnet

f con fuoco

-us _____

qui _____ pu - gnet

35

passionato *mp dolce*

pro no - bis, ni - si tu De - us

pro no - bis,

pro no - bis,

pro no - bis,

41

mp dolce

no - ster, ni - si tu De - us no - ster,

De - us,

ni - si tu De - us no - ster,

47

ni - si tu De - us no - ster, ni - si tu De - us
mp dolce
 ni - si tu De - us
 ni - si tu De - us no - ster, ni - si tu De - us
 ni - si tu De - us no - ster, ni - si tu De - us

53

morendo
 no - ster. Pa - cem, pa - cem, pa - cem.
 no - ster. Pa - cem, pa - cem, pa - cem.
 no - ster. Pa - cem, pa - cem, pa - cem.
 no - ster. Pa - cem, pa - cem, pa - cem.
morendo

2:30

NOTES FROM THE COMPOSER

Internationally renowned poet, essayist, lyricist and civil rights activist Dr. Maya Angelou (1928-2014) was born in St. Louis, Missouri. Born with the name Marguerite Annie Johnson, she established herself as an entertainer in the 1950's under the professional name Maya Angelou. Among her many accomplishments as a writer, Angelou is best known for her poetry, and for works based on her life, including *I Know Why the Caged Bird Sings* and *The Heart of a Woman*. The text for this particular piece is from Dr. Angelou's book, *Rainbow in the Cloud: The Wisdom and Spirit of Maya Angelou*. The words can be found on pages 34 and 35 of the book:

The onus is upon us all to work to
improve the human condition.
Perform good deeds, for that is truly
the way to battle the forces of entropy
that are at work in our world.
The composite of all our efforts can
have an effect. Good done anywhere
is good done everywhere.

When we unite in purpose,
we are greater than the sum of our parts.

United in Purpose is a rhythmic, contemporary, gospel-style anthem with words that challenge all of us to take responsibility for making our communities safe, supportive, and just. Dr. Angelou encourages all of us—no matter your background or lived experience—to collaborate in ways that will bring about positive change in our world. Singers should employ a vocal tone of conviction, optimism, and hope. All eighth notes (unless tied or marked with a tenuto) should be sung and played with slight detachment and a rhythmic bounce. Hand claps, foot movement, and a rhythm section (bass guitar and drum kit) add vitality to the score. The conductor-teacher is encouraged to facilitate conversations with the singers about the text and how it relates to their lives as artists and as citizens in their communities.

Rollo Dilworth is Vice Dean and Professor of Choral Music Education in the Department of Music Education and Therapy at Temple University's Center for the Performing and Cinematic Arts in Philadelphia, PA. He has served on the faculty since 2009. Over 200 of Dilworth's choral compositions and arrangements appear in the catalogs of Hal Leonard, Colla Voce and Santa Barbara Music Publishing. He has authored 3 books of choral warm up exercise for choral ensembles of all levels. Dilworth is a frequent guest conductor of all-state, honors, festival, community, church, and professional choirs. He is an active clinician and presenter on topics including African American choral music, composing/arranging for choirs, social justice, cultural appropriation, urban music education, community engagement, and diversity, equity, and inclusion.

Parts for drum kit and electric bass are available as a digital download HL#01060991.

For the 2023 Texas All-State Tenor-Bass Choir
Dr. Eugene Rogers, conductor

United in Purpose

Lyrics by
MAYA ANGELOU

For TTBB and Piano*
Duration: ca. 3:30

Music by
ROLLO DILWORTH

Spirited and hopeful ♩ = ca. 92

Piano

Tenor I *mf*

4

The o - nus is up - on us all ____ to work ____ to im -

Tenor II

Bass I

Bass II

*Available separately:
SATB (00465298); TTBB (00465297)
Parts for drum kit and electric bass are available as a digital download (01060991)
halleonard.com/choral
Visit sheetmusicdirect.com to purchase and download digital scores and audio mp3s.

7

prove the hu-man con-di - tion. The o - nus is up - on us all

mf

The o - nus is up - on us all

10

to work to im - prove the hu-man con-di - tion. The

mf

The

mf

The

13

o - nus is up - on us all _____ to work _____ to im -

o - nus is up - on us all _____ to work _____ to im -

o - nus is up - on us all _____ to work _____ to im -

o - nus is up - on us all _____ to work _____ to im -

15

prove the hu - man con - di - tion. _____

prove the hu - man con - di - tion. _____

prove the hu - man con - di - tion. _____

prove the hu - man con - di - tion. _____

17 *poco a poco cresc.*

Per-form — good deeds, — for that — is

Per-form — good deeds, — for that — is

Per-form — good deeds, — for that — is

Per-form — good deeds, — for that — is

poco a poco cresc.

20 *f*

tru - ly the way — to bat - tle the forc - es — of

tru - ly the way — to bat - tle the forc - es — of

tru - ly the way — to bat - tle the forc - es — of

tru - ly the way — to bat - tle the forc - es — of

f

23

en - tro - py that are at work in this

en - tro - py that are at work in this

en - tro - py that are at work in this

en - tro - py that are at work in this

27

mf

mf

mf

mf

mf

world. The o - nus is up - on us all

world.

world.

world.

mf

30

— to work — to im - prove the hu - man con - di - tion. — The

mf

The

33

o - nus is up - on us all — to work — to im - prove the hu - man con - di -

o - nus is up - on us all — to work — to im - prove the hu - man con - di -

36

tion. — The o - nus is up - on us all — to work — to im -

tion. — The o - nus is up - on us all — to work — to im -

mf
The o - nus is up - on us all — to work — to im -

mf
The o - nus is up - on us all — to work — to im -

The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex rhythmic pattern of eighth and sixteenth notes in the right hand.

39

prove the hu - man con - di - tion. —

prove the hu - man con - di - tion. —

prove the hu - man con - di - tion. —

prove the hu - man con - di - tion. —

The piano accompaniment continues with a consistent eighth-note bass line and a right hand with chords and moving lines.

41 *poco a poco cresc.*

The com - pos - ite _____ of all our

poco a poco cresc.

The com - pos - ite _____ of all our

poco a poco cresc.

The com - pos - ite _____ of all our

poco a poco cresc.

The com - pos - ite _____ of all our

poco a poco cresc.

44 *f*

ef - forts, _____ the com - pos - ite of all our ef - forts can

f

ef - forts, _____ the com - pos - ite of all our ef - forts can

f

ef - forts, _____ the com - pos - ite of all our ef - forts can

f

ef - forts, _____ the com - pos - ite of all our ef - forts can

f

47

have _____ an ef - fect. _____ Good done an - y - where,

have _____ an ef - fect. _____ Good done an - y - where,

have, can have an ef - fect. _____ Good done an - y - where,

have _____ an ef - fect. _____ Good done an - y - where,

50

good done an - y - where,

good done an - y - where,

good done an - y - where,

good done an - y - where,

53 *mf*
 good done an - y - where is good done ev - er - y - where.
mf
 good done an - y - where is good done ev - er - y - where.
mf
 good done an - y - where is good done ev - er - y - where.
mf
 good done an - y - where is good done ev - er - y - where.

56
 — When we u - nite in pur - pose,
 — When we u - nite in pur - pose,
 — When we u - nite in pur - pose,
 — When we u - nite in pur - pose,

59

u - ni - ted in pur - pose, we are great - er, great - er,
 u - ni - ted in pur - pose, great - er,
 u - ni - ted in pur - pose,
 u - ni - ted in pur - pose,

62

- er, than the sum of our parts. U - ni - ted.
 great - er, than the sum of our parts. U - ni - ted.
 great - er, than the sum of our parts. U - ni - ted.
 great - er, than the sum of our parts. U - ni - ted.

65 *f*

When we u - nite in pur - pose, u - ni - ted in pur -

When we u - nite in pur - pose, u - ni - ted in pur -

When we u - nite in pur - pose, u - ni - ted in pur -

When we u - nite in pur - pose, u - ni - ted in pur -

68 *(repeat as desired)*

- pose, we are great - er, great - er, We are great -

- pose, great - er, great - er,

- pose, great - er,

- pose, great - er, *(repeat as desired)*

71

er, great - er, great - er, great - er, great - er, great - er,

73

than the sum of our parts. U - ni - ted. U - ni - ted. U - ni - ted. U - ni - ted.

A little slower; tempo ad lib

75

U - ni - ted in pur

U - ni - ted in pur

U - ni - ted in pur

U - ni - ted in pur

div.

A little slower; tempo ad lib

a tempo

77

pose!

pose!

pose!

pose!

a tempo

UNITED IN PURPOSE - TTBB

