

Shaker movements

a choral suite in three movements based on Shaker spirituals and dance tunes

composed by Sheena Phillips
for SATB divisi with body percussion

commissioned by the Cerritos Center for the Performing Arts, Cerritos, CA

- | | |
|----------------|---------------|
| 1. Sweet union | duration 2:30 |
| 2. Shaker life | duration 2:00 |
| 3. Dance | duration 2:30 |

Shaker movements is based on songs, lyrics and wordless dance tunes (which were sung, not played instrumentally) from the flourishing Shaker communities of the 18th and 19th centuries. Both sacred song and sacred dance (or 'laboring') were hugely important to the early American Shakers. The sect has now all but disappeared, but its rather distinctive music, which survives in a large number of manuscripts, continues to inspire singers and composers.

The first piece, 'Sweet union', weaves together two Shaker melodies. The chief songs are a haunting 'solemn song' sung at the funeral of Mother Ann (Ann Lee, founder and figurehead of the early Shakers) and 'In yonder's valley', a fine tune attributed to Father James (James Whittaker, Ann's chief colleague and a powerful preacher and spokesperson for the Shakers).

The second piece, 'Shaker life', blends an original setting of a short Shaker lyric with the lively Shaker song 'Come life'. This song alludes both to dancing and to shaking, a sort of tremor or trance state which many Shakers entered. The David and Michael of the song are the Biblical David (who danced) and Michal (*sic*), daughter of Saul, who thought dance unholy.

The final piece, 'Dance', brings together three Shaker laboring tunes: 'The Flying Indian' (a wordless tune), the joyful 'Heaven, heaven', and a nameless march; and another vigorous wordless tune said to have been 'received by' Mother Ann. The annotation 'received by...' often appears in Shaker manuscripts and reflects their belief that the songs were divinely inspired, literally gifts from God. The piece also features clapping and stamping (see notes).

You can hear throughout *Shaker movements* the deep rootedness of Shaker melodies in the native folk song of the British Isles, where most of the early Shakers hailed from. Shakers themselves rarely sang in harmony, and the piece features unison passages and tunes sung 'in parallel' rather than with rich harmonization, to evoke that starkness.

total duration c. 7:00

perusal score – not for rehearsal or performance
copyright © Sheena Phillips 2003

Shaker movements

1. Sweet Union

In yonder's valley there grows sweet union.
Let us arise and take our fill.
The winter's past, the spring appears.
The turtle dove is in our land.
In yonder's valley there grows sweet union.
Let us arise and take our fill.

2. Shaker Life

For dancing is a sweet employ;
It fills the soul with heav'nly joy;
It makes our love and union flow,
While round and round and round we go.

Come life Shaker life
Come life eternal
Shake Shake out of me
All that is carnal
I'll take nimble steps
I'll be a David
I'll show Michael twice
How he behaved

3. Dance

Heaven, heaven is the residence
Of the faithful true and just,
O I will I will be diligent,
Gain a treasure there I must.
O tis heavenly, heaven, heavenly,
Lovely souls come travel on,
Gain a treasure that eternally
We in heaven may feast upon.

Pronunciation

In ‘Sweet Union’:

co / ho ~ to rhyme with ‘go’

ha / la / na etc ~ to rhyme with ‘tra la la’

haw / you ~ as in English

ve / e ~ to rhyme with ‘say’ (though with minimal diphthong)

In ‘Dance’:

lodle / dodle ~ to rhyme with ‘yodel’

lo / do ~ to rhyme with ‘go’

loreollo ~ to rhyme with ‘morello’ (as in cherries)

lum / vum / dum ~ to rhyme with ‘hum’ BUT:

lully / dully ~ to rhyme with ‘fully’

lu-l / du-l ~ use a liquid ‘l’ on the second ‘syllable’; vowel as at the start of ‘lully’ or ‘dully’

vi ~ ‘vee’

vum ~ to rhyme with ‘hum’

Wordless songs

Shaker song was often improvised to ‘nonsense’ syllables (regarded as ‘an unknown language’) and written down later. The use of nonsense syllables was encouraged, as a way of distancing Shaker worship from that of other religious groups and of course from secular song (although the melodies frequently borrowed from folk song). Many of the wordless songs were recorded only as melodies, while other transcriptions also include the syllables. In both cases, the songs and their syllables would have been learnt by whole congregations.

Clapping and stamping

Clapping was an occasional feature of Shaker sacred dance - ‘at times so loud it makes a noise like pistols fired off’ (p 247 of Daniel Patterson’s book, cited below). The dance steps were a mixture of paces, shuffles and skips but I felt entitled to add stamps as the sound of dancing by the larger communities (some of which numbered over five hundred) would have been considerable. In later years, forceful steps were deliberately used to represent ‘tramping on the folly and riches of the world’ (Patterson p 248).

Performance considerations

Stamping: I would recommend stamping with the same foot throughout, for better balance!

Clapping: Clearly it is not possible to clap while holding music. If the use of music stands is not possible, one option is for alternate singers to be allocated as clappers; and for their neighbors to take hold of the clappers’ music during the (brief) clapping passages. An alternative is for clapping to be approximated by a slap to the thigh, leaving one hand free to hold the music. Proper claps are preferred, though.

Voice tone: Shaker singing was fervent and vital and it is an option to sing selected *forte* passages or indeed the whole piece with a ‘belted’ quality (if the whole piece, then the softer dynamic markings must to a large extent be disregarded!).

Sources

The transcriptions of all the songs except ‘Vum vi ve vum’ can be found in *The Shaker Spiritual* by Daniel W Patterson (Dover Publications). The other song, and several ‘wordless song’ transcriptions which I used a source for nonsense syllables, can be found in *The Gift to be Simple* by Edward Deming Andrews (Dover Publications).

1. Solemn song from the Enfield, Connecticut manuscripts (the opening tune): No. 12 of the solemn songs in Patterson’s book). The syllables for this song were not recorded by the Shakers and I have added syllables from two other wordless songs (‘Song of Colovin’, “received from a bird of Paradise”, No. 49 in Deming Andrews’ book, and another text fragment recorded on p 43).
2. ‘In yonder’s valley’, from the Enfield, Connecticut manuscripts. Father James’ song No. 1 from Patterson’s book.
3. ‘For dancing is a sweet employ..’ Lyric from p. 248 of Patterson’s book.
4. ‘Come life, Shaker life’. Quick dance No. 6 from Patterson’s book.
5. ‘The Flying Indian’. March No 47 from Patterson’s book, recorded in Whitewater, Ohio.
6. ‘Heaven, heaven’. March No 37 from Patterson’s book, recorded in Lebanon, New York.
7. Untitled. March No 5A from Patterson’s book, origin uncertain.
8. ‘Vum vi ve vum’. Song ‘received from’ Mother Ann, No. 36 in Deming Andrews’ book.
9. I have used notes on p 35 of Daniel Patterson’s book as a guide to reconstructing vocables for ‘Dance’.

All the material is in the public domain.

Sweet union

No. 1 of Shaker Movements

Sheena Phillips

 = 96 *freely*

mp solo

S  C Co ho lon ve, e ne, ha na hoo na

piano reduction
(for rehearsal only)

 C - - 3 4 - - 3 4 - -

6 haw, hoo na haw hoo na, ho you van sa la-na ve. end solo

 C - - 3 4 - - 3 4 - - C

12 SA **mf** (S & A slightly backgrounded) Co ho lon ve, e ne, ha na hoo na

TB  C In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and

12  C - - 3 4 - - 3 4 - - C

sweet union 2

17

haw, hoo na haw hoo na, ho you van

take our fill. The winter's past, and the spring ap-pears. The

17

sa la-na ve. hoo na haw

tur - tle dove is in our land. In yon-der's val - ley there grows sweet

22

27

hoo na, ho you van sa la-na ve.

SA div ,

u - nion. Let us a-rise, and take our fill.

TB div ,

27

sweet union 3

31 *mf* *warmly*

S he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and
mf *warmly*

A he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and
mf *warmly*

T 8 he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and take
mf *warmly*

B he! Co ho lon ve, ne ho ne, he na hoo na,

31



{

Music staff showing chords and notes corresponding to the vocal parts above.

37

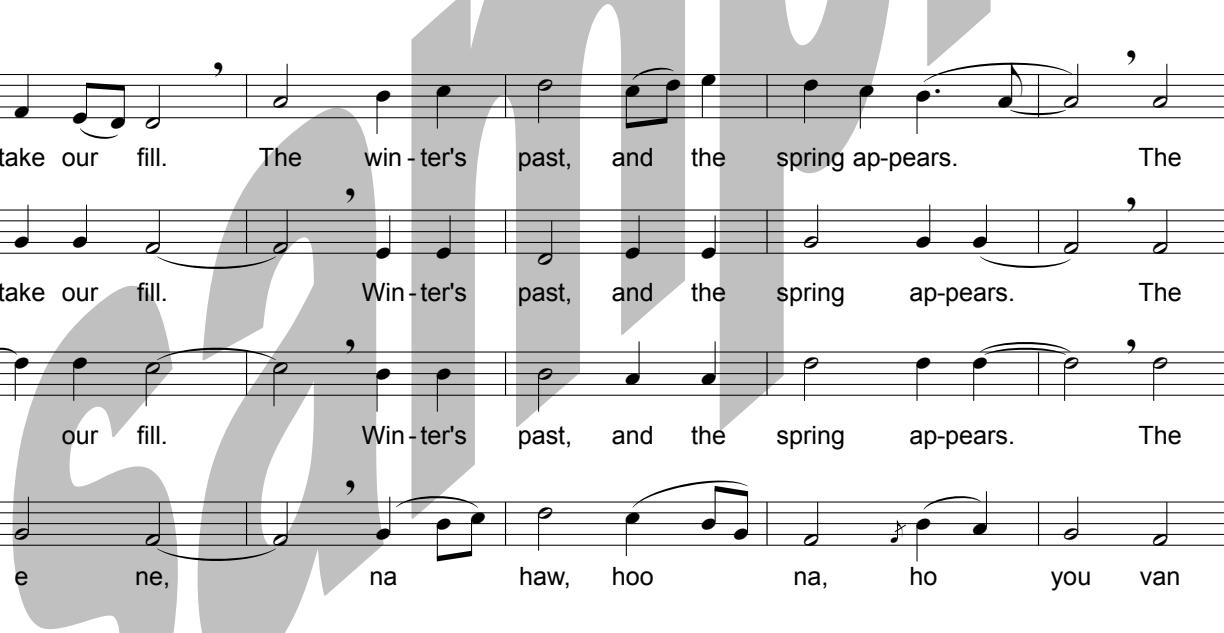
take our fill. The win-ter's past, and the spring ap-pears. The

take our fill. Win-ter's past, and the spring ap-pears. The

8 our fill. Win-ter's past, and the spring ap-pears. The

e ne, na haw, hoo na, ho you van

37



{

Music staff showing chords and notes corresponding to the vocal parts above.

sweet union 4

42

tur - tle dove is in our land. In yon - der's val - ley there grows sweet
tur - tle dove is in our land. In yon - val-ley grows sweet
tur - tle dove is in our land. In yon - val-ley grows sweet
sa la - na ve. e na he

42

47

u - - - nion. Let us a - rise, and take our fill.
u - - - nion. Let us a - rise, take our fill.
u - - - nion. Let us a - rise, take our fill.
ho haw, ho you van sa la - na ve.

47

Shaker life

No. 2 of Shaker Movements

Sheena Phillips

♩ = 108 joyful and rigorous

f

S For danc-ing is a sweet em - ploy; it fills the soul with

A

T For danc-ing is a sweet em - ploy; it fills the soul with

B

piano reduction
(for rehearsal only)

7

S heav' - nly joy; it makes our love and u - nion flow, while

A heav' - nly joy; it makes our love and u - nion flow, while

T heav' - nly joy; it makes our love and u - nion flow, while

B heav' - nly joy; it makes our love and u - nion flow, while

shaker life 2

a tempo

14

S round and round and round we go. For danc-ing is a

A round and round and round we go. For danc-ing is a

T round and round and round we go. For danc-ing is a

B round and round and round we go. For danc-ing is a

14



19

S sweet em - ploy; it fills the soul with heav' - nly joy; it

A sweet em - ploy; it fills the soul with heav' - nly joy; it

T sweet em - ploy; it fills the soul with heav' - nly joy; it

B sweet em - ploy; it fills the soul with heav' - nly joy; it

19



shaker life 3

26

S makes our love and u - nion flow, while round and round and round we

A makes our love and u - nion flow, while round and round and round we

T makes our love and u - nion flow, while round and round and round we

B makes our love and u - nion flow, while round and round and round we

26

S go.

A go.

T go.

B go.



32

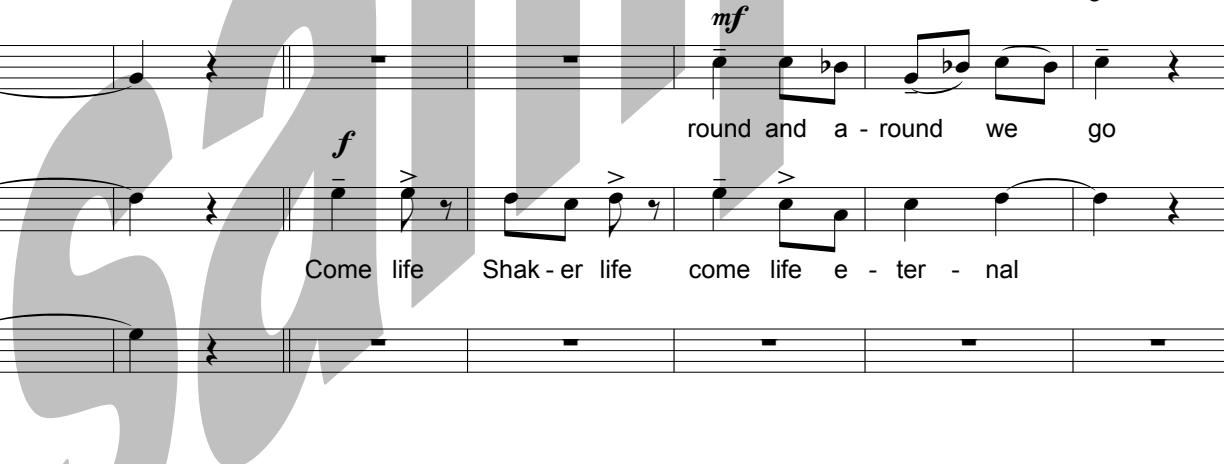
S round and a - round we go

A round and a - round we go

T Come life Shak - er life come life e - ter - nal

B go.

32



shaker life 4

39

S round and a - round we go

A round and a - round we go

T Shake Shake out of me all that is car - nal *f* I'll take nim-ble steps

B

Come life

39



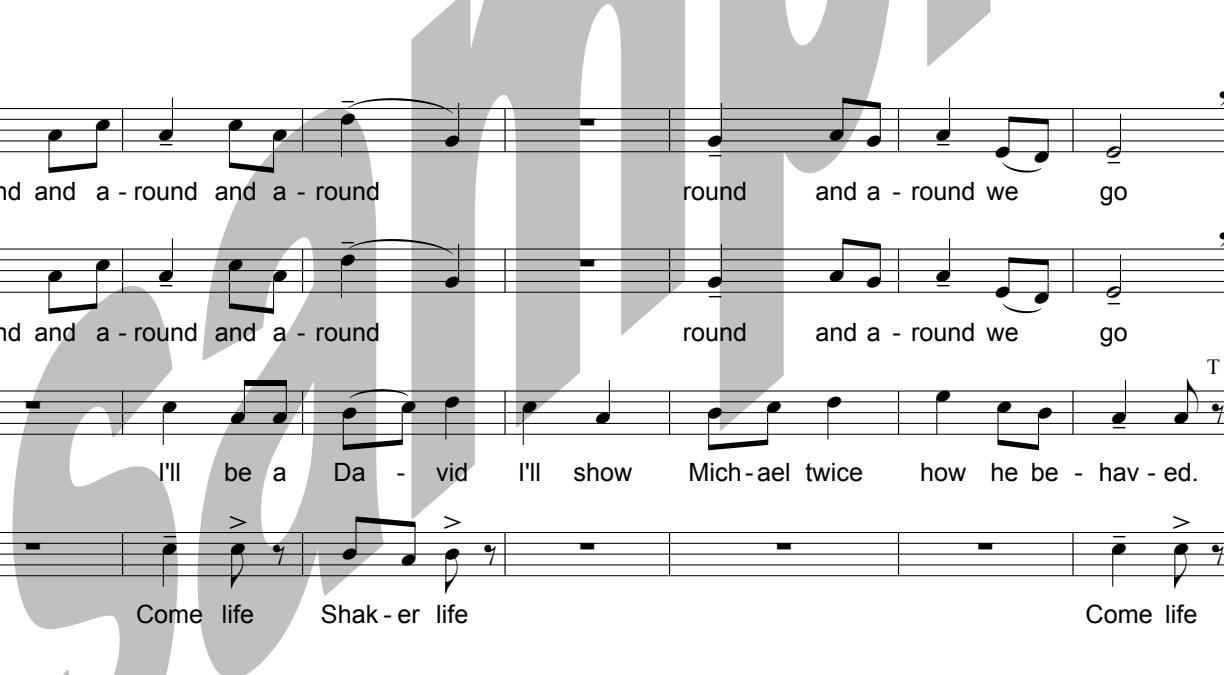
47

S round and a - round and a - round round and a - round we go

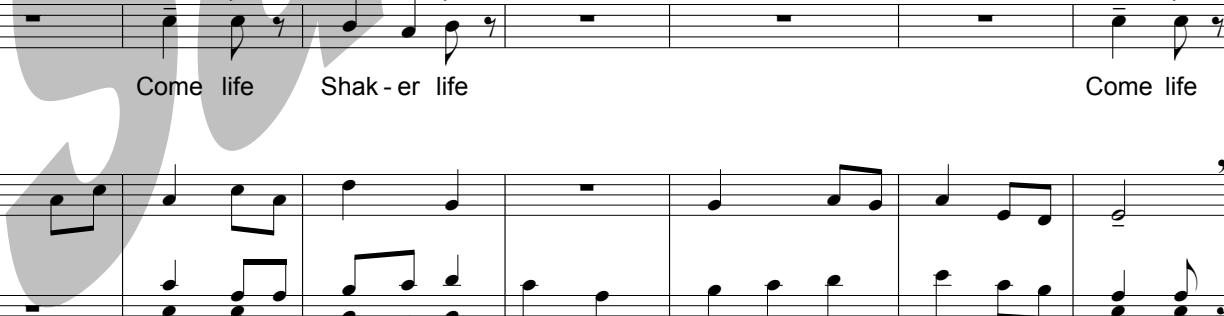
A round and a - round and a - round round and a - round we go

T I'll be a Da - vid I'll show Mich-ael twice how he be - hav - ed. T div.

B Come life Shak - er life Come life



47



shaker life 5

54 *f* legato

S O sweet em - ploy sweet
A
T round and a-
T Come life Shak-er life come life e-
B For danc-ing is a
Shak-er life come life Shak-er life danc - ing,

54

61

S em - ploy round and round
A round we go round and a - round we go
T ter - nal Shake Shake out of me all that is car - nal
T sweet em - ploy; it makes our love and u - nion flow,
B danc - ing danc - ing, danc - ing

61

shaker life 6

68

A musical score for soprano voice. The vocal line begins with three short rests. It then moves to a high note on the first ledger line above the staff, followed by a note on the second ledger line, another high note on the first ledger line, and a note on the main staff. This pattern repeats three more times, creating a rhythmic pattern of eighth notes on the first ledger line, sixteenth notes on the second ledger line, eighth notes on the first ledger line, and sixteenth notes on the main staff. The lyrics "round and round and round and" are written below the staff.

round and round and round and

Musical score for piano solo, section A, measures 1-10. The score consists of ten staves of music. Staff 1 (treble clef) contains measures 1-10. Staff 2 (bass clef) contains measures 1-10. Staff 3 (bass clef) contains measures 1-10. Staff 4 (bass clef) contains measures 1-10. Staff 5 (bass clef) contains measures 1-10. Measure 1: Treble staff has a rest. Bass staff has a rest. Measure 2: Treble staff has a rest. Bass staff has a rest. Measure 3: Treble staff has a quarter note. Bass staff has a rest. Measures 4-5: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measures 6-7: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measures 8-9: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 10: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

round and a - round and a - round round and a -

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes. Measure 10 concludes with a fermata over the vocal line and a dynamic instruction 'p' (piano) over the piano part.

pm, ble, stops, VIII, he, a, Da, vid, VIII, show, Mich, sol, twice.

A musical score for a single melodic line. The lyrics are: "I'll take him by the steps", "I'll be a Da vid", "I'll show Mich der zwee". The vocal line starts with a rest, followed by eighth notes and sixteenth-note patterns. The dynamic is marked as forte (f) at the end of the phrase.

A musical staff with a bass clef, a key signature of one sharp, and a common time signature. It features five horizontal lines and four spaces. Several notes are present: a short black bar note, a long vertical grey bar note, a short black bar note, a long vertical grey bar note, and a single black dot note.

The musical score consists of a bass clef staff with four measures. The first three measures have a common time signature, indicated by a 'C'. The fourth measure begins with a 'G' (G major) and ends with a 'D' (D major), indicating a change in key. The lyrics are: "it fills the soul with heav' - nly joy; while round and round and". The word 'f' with a greater-than sign is placed above the bass clef, likely indicating a dynamic instruction.

A musical staff with four horizontal lines. Two black eighth notes are positioned on the first and second lines from the bottom. A vertical bar line follows, and then a black quarter note is on the third line. A fermata (a small bracket-like symbol) is placed above the quarter note.

danc - ing

68

A musical score for voice and piano. The vocal line starts with a dynamic of 75, followed by a melodic line with eighth and sixteenth notes. The lyrics "round we go." are written below the notes. The dynamic changes to ff (fortissimo) at the comma, followed by a melodic line with eighth and sixteenth notes. The lyrics "Come life" are written below the notes, with "life" underlined. The dynamic changes to ff again, followed by a melodic line with eighth and sixteenth notes. The lyrics "Shak-er life" are written below the notes, with "Shak-er" underlined. The dynamic changes to ff again, followed by a melodic line with eighth and sixteenth notes. The lyrics "Come life" are written below the notes, with "life" underlined. The dynamic changes to ff again, followed by a melodic line with eighth and sixteenth notes. The lyrics "Shak-er life" are written below the notes, with "Shak-er" underlined.

round we go. Come life Shak-er life Come life Shak-er life

A musical score for section A, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a quarter note on the G line of the treble clef staff, followed by an eighth note on the F line, a sixteenth note on the E line, and a sixteenth note on the D line. There is a fermata over the last note. Measure 12 begins with a quarter note on the G line of the treble clef staff, followed by an eighth note on the F line, a sixteenth note on the E line, and a sixteenth note on the D line. The bass staff shows a half note on the B line, followed by an eighth note on the A line, a sixteenth note on the G line, and a sixteenth note on the F line. The bass staff concludes with a fermata over the last note.

round w^o ss Come life v Shak or life v Come life v Shak or life v

A musical score for piano featuring a treble clef staff. The first measure consists of six eighth notes. The second measure begins with a sharp symbol, followed by a dynamic marking 'ff' (fortissimo) above a note, and a crescendo symbol (>) above the next note. The third measure contains six eighth notes, with a dynamic marking 'v' (pianissimo) above the final note. The fourth measure shows a single eighth note followed by a fermata, with a dynamic marking 'v' above it. The fifth measure consists of two eighth notes, with a dynamic marking 'v' above the second note.

Come life Shak-er life Come life Shak-er life

Musical score for piano showing measures 16-17. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 16 starts with a quarter note followed by a half note. Measure 17 begins with a dynamic of ***ff***. The first measure of measure 17 contains a eighth note followed by a sixteenth note. The second measure of measure 17 contains a eighth note followed by a sixteenth note.

Same life Shalt on life Same life Shalt on life

The musical score continues with the vocal line "Shak-er-linc". The bassoon part consists of eighth-note patterns. The vocal line includes lyrics "Shak-er-linc" and "Shak-er-linc". The dynamic marking ***ff*** is present above the vocal line. The vocal line concludes with a short rest.

Come life Shak-er life Come life Shak-er life

A musical score page showing measures 75 through 78. The key signature is A major (no sharps or flats). The first measure (75) starts with a bass note followed by a treble note. The second measure (76) features a bass line with eighth-note chords. The third measure (77) has a bass line with eighth-note chords. The fourth measure (78) continues the bass line with eighth-note chords.

perusal score - not for copying or performance

perusal score - not for copying or performance

shaker life 7

83

S

A

T

T

B

mf

For danc-ing is a sweet em - ploy; it

mf

For danc-ing is a sweet em - ploy; it

f

Come life Shak - er life come life e - ter - nal Shake Shake out of me all that is

mf

For danc-ing is a sweet em - ploy; it

For danc-ing is a sweet em - ploy; it

For danc-ing is a sweet em - ploy; it

83

S

B

mf

For danc-ing is a sweet em - ploy; it

90

S

A

T

T

B

fills the soul with heav' - nly joy; it makes our love and u - nion

fills the soul with, heav' - nly joy; it makes our love and u - nion

car - nal I'll take nim - ble steps I'll be a Da - vid I'll show

fills the soul with heav' - nly joy; it makes our love and u - nion

fills the soul with heav' - nly joy; it makes our love and u - nion

90

S

B

mf

shaker life 8

96

S

A

T

T

B

cresc.

poco rit.

f

flow, while round and round and round we go.

cresc.

f

flow, while round and round and round we go.

ff

Mich-ael twice how he be - hav - ed. Come life!

cresc.

f

flow, while round and round and round we go.

cresc.

f

flow, while round and round and round we go.

96



Dance

No. 3 of Shaker Movements

Sheena Phillips

$\text{♩} = 96$ with great energy and joy

S(A) *lo-dle lor-el-lo* *lo-dle lor-el-lo lum* *lo-dle lor-el-lo*

SA body perc. stamp

A(S) *lo-dle lor-el-lo*

T

TB body perc. stamp

B

piano reduction (for rehearsal only)

Notes

Suggested voicing: move a small proportion of altos to the soprano line, and vice versa, so that the large range of each line is well covered.

Body percussion: the SA and TB body percussion lines are identical, duplicated only for ease of reading from the different parts of the score. See cover notes for performance suggestions regarding the clapping and stamping.

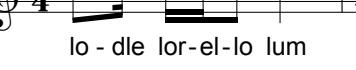
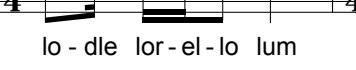
Pulse remains the same throughout whether quarter note (in 2/4 or 3/4) or dotted quarter note (in 6/8)

Move quickly to the 'm' of 'lum', 'dum' and 'vum', especially on long note values.

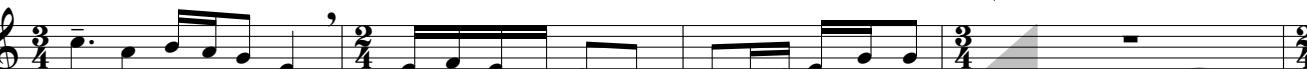
See cover notes for guide to pronunciation.

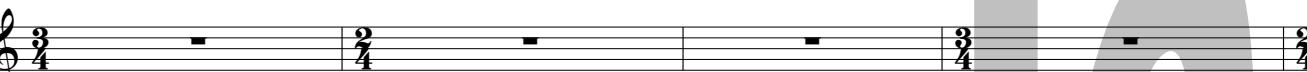
dance 2

6

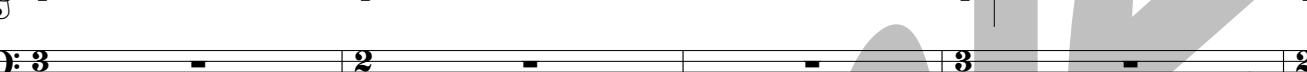
S(A)  

SA perc.  

A(S) 

T 

TB perc. 

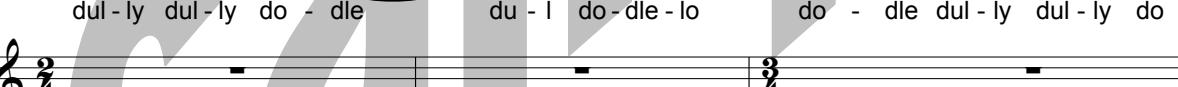
B 

pno. 

10

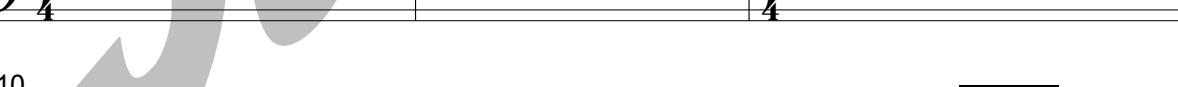
S(A) 

SA perc. 

A(S) 

T 

TB perc. 

B 

pno. 

dance 3

A

f

S(A) lul - ly lul - ly lul - ly lul - ly lu - I lu - I lo - dle - lo lul - ly lul - ly lo lo - dle

SA perc.

A(S)

T *mf* dul - ly do - dle - lo dul - ly do - dle - lo dum
move quickly to the 'm' on 'dum'

TB perc.

B *mf* dul - ly do - dle - lo dul - ly do - dle - lo dum
move quickly to the 'm' on 'dum'

pno. 13

S(A) lul - ly lu - I lu - I lul - ly lul - ly lul - ly lul - ly lo lum

SA perc.

A(S)

T dul - ly do - dle - lo dul - ly do - dle - lo dum

TB perc.

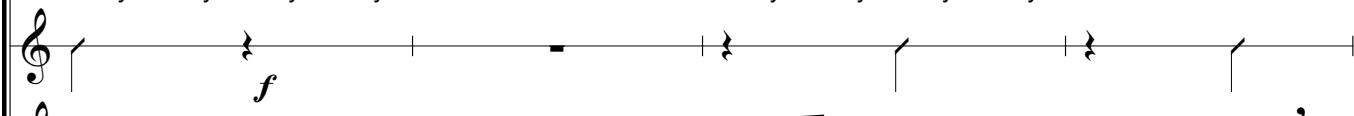
B dul - ly do - dle - lo dul - ly do - dle - lo dum

pno. 17

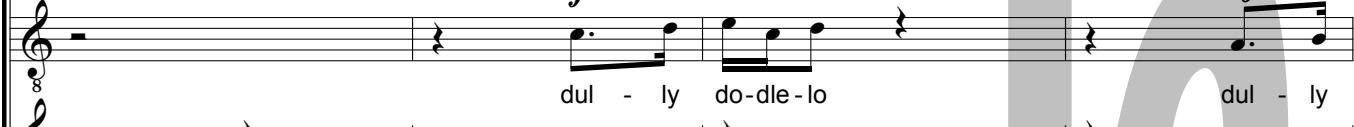
dance 4

21 *mf*

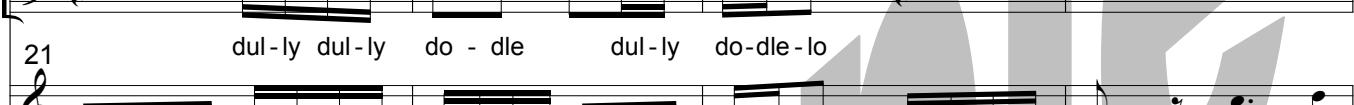
S(A) 
lul - ly lul - ly lul - ly lul - ly lu - l lu - l lo - dle lul - ly lul - ly lul - ly lul - ly lo - dle

SA perc. 
f

A(S) 
dul - ly dul - ly do - dle dul - ly do - dle - lo dul - ly do - dle - lo dum *mf*

T 
f
dul - ly do - dle - lo dul - ly

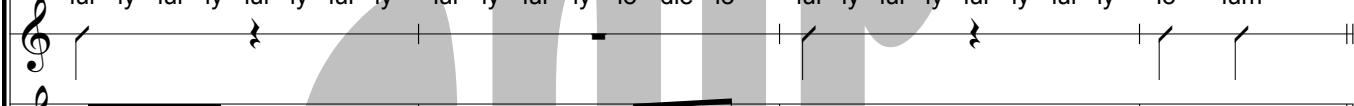
TB perc. 
f

B 
dul - ly dul - ly do - dle dul - ly do - dle - lo

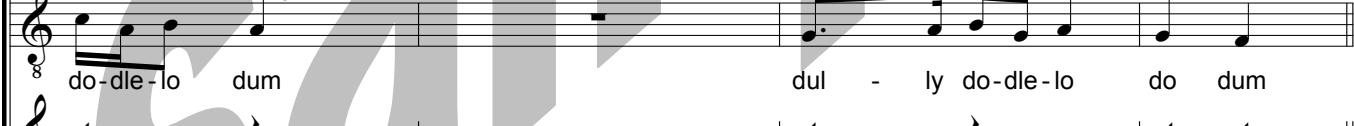
pno. 
21

25

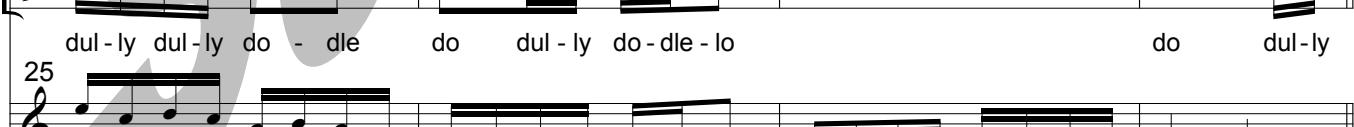
S(A) 
lul - ly lo - dle - lo lul - ly lul - ly lul - ly lul - ly lo lum

SA perc. 

A(S) 
dul - ly dul - ly do - dle do dul - ly do - dle - lo dul - ly do - dle - lo lo lum

T 
do - dle - lo dum dul - ly do - dle - lo do dum *f*

TB perc. 

B 
dul - ly dul - ly do - dle do dul - ly do - dle - lo do dul - ly

pno. 
25

B

dance 5

29

mf più leggiero ma sempre con brio

S(A) 

SA perc. 

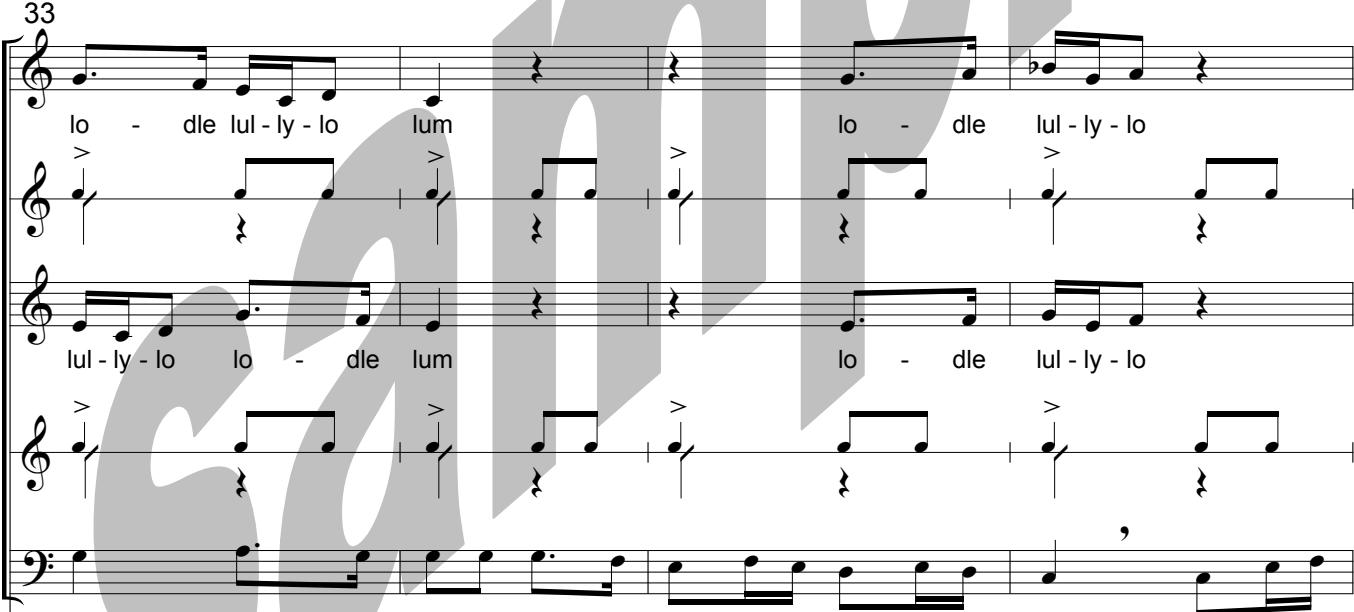
A(S) 

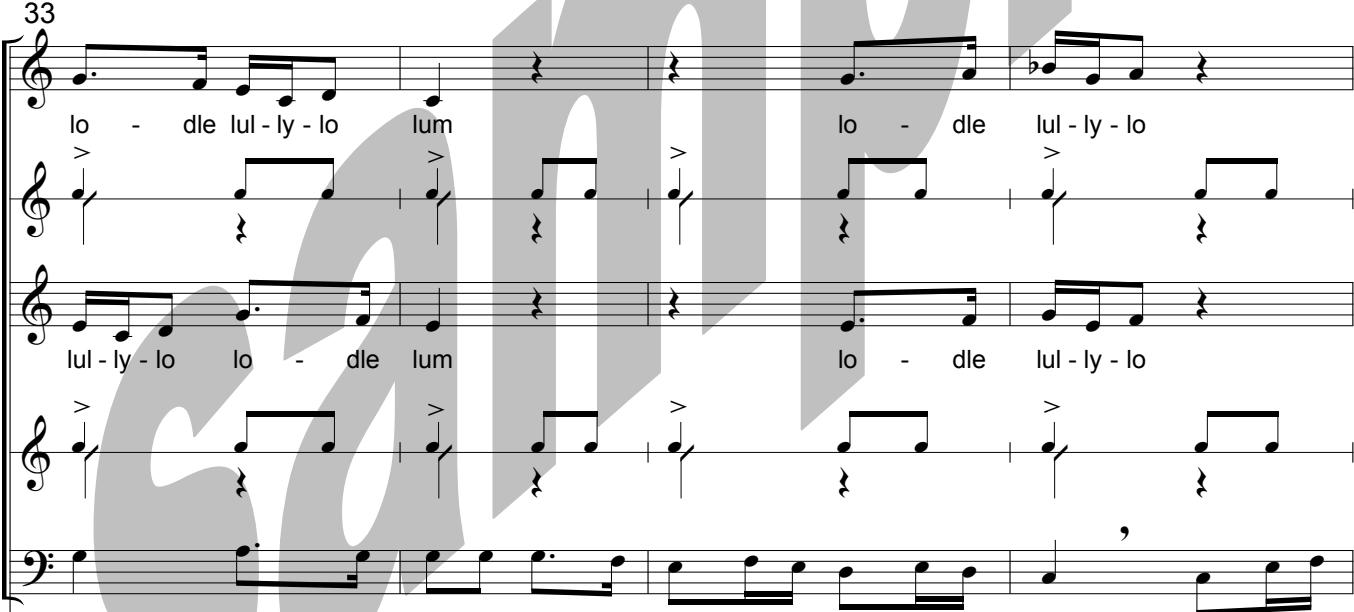
TB perc. 

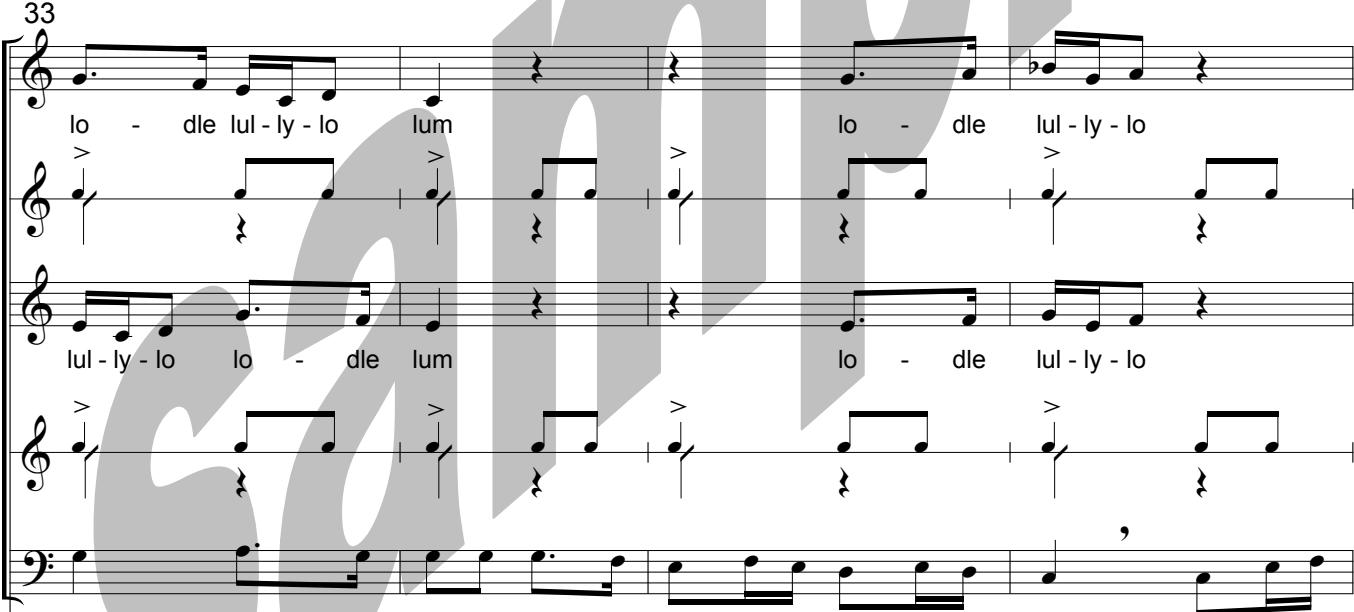
B 

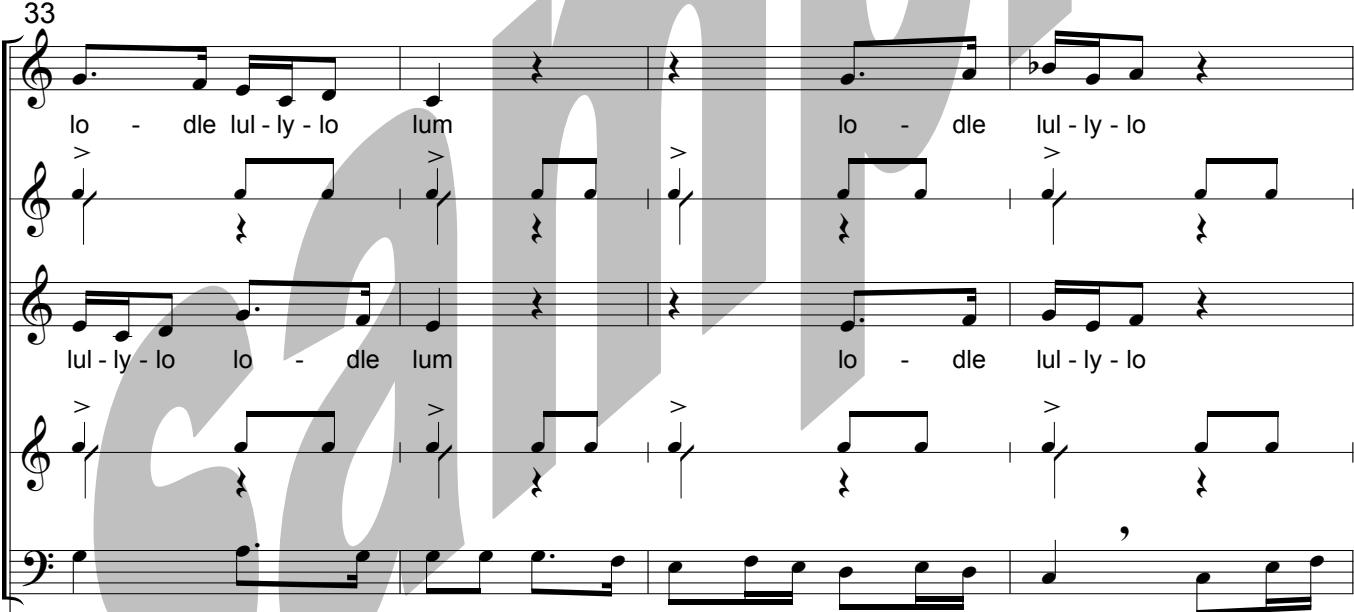
pno. 

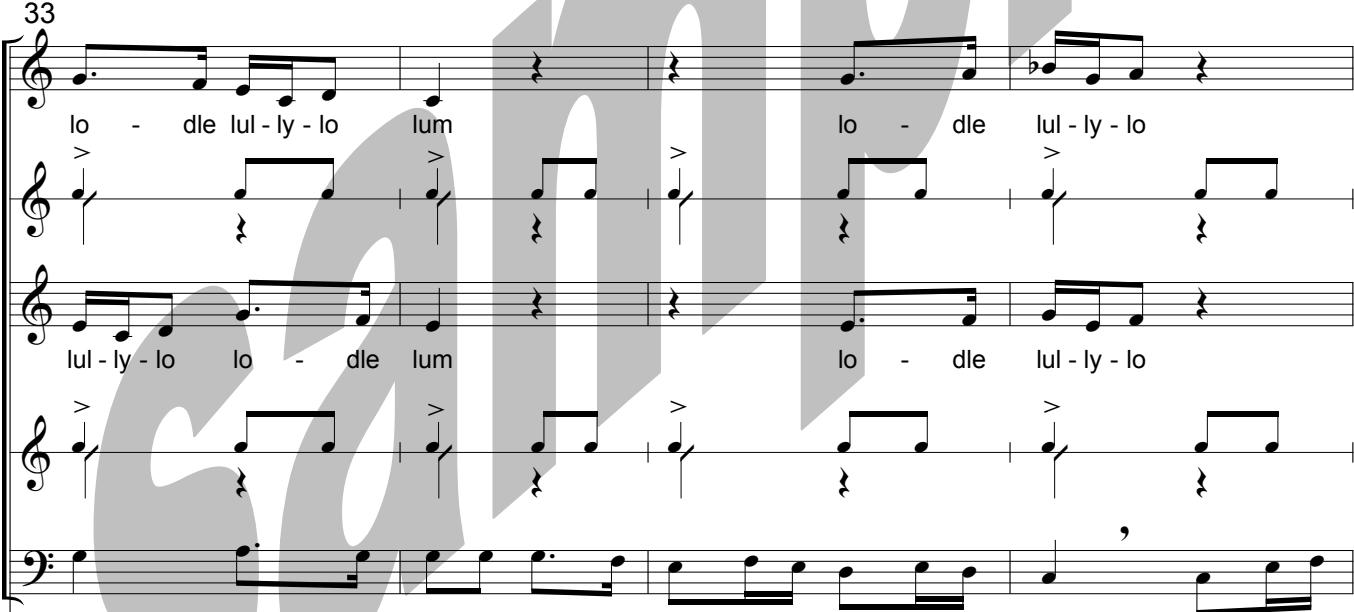
33

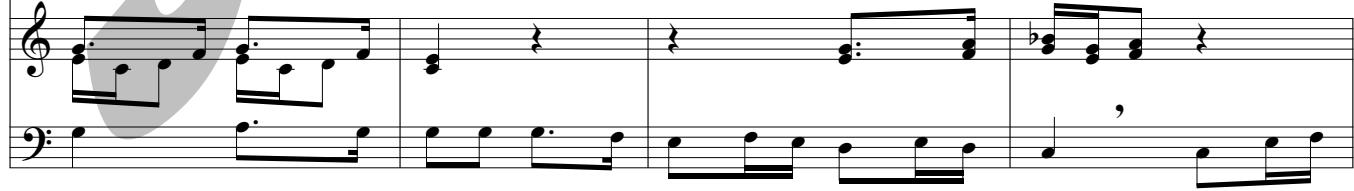
S(A) 

SA perc. 

A(S) 

TB perc. 

B 

pno. 

dance 6

37

S(A) SA perc.

A(S) TB perc.

B dul - ly dul - ly do do dul - ly dum do dul - ly do - dle do dul - ly do

pno.

41

S(A) lul - ly - lo lo - dle lo - dle lo - dle lo - dle lul - ly - lo lum

SA perc.

A(S) lul - ly - lo lo - dle lo - dle lul - ly - lo lo - dle lul - ly - lo lum

TB perc.

B do dul - ly do - dle do dul - ly do dul - ly dul - ly do dul - ly do dul - ly dum do - dle -

pno.

perusal score - not for copying or performance

C

dance 7

mf più legato e cantabile

45 2 , 2

mf più legato e cantabile

S(A) lul - ly - lo lum cresc. lo - rel lo - rel

SA perc.

A(S) lul - ly - lo lum 2 , 2 *mf più legato e cantabile* lo lo - rel lo lo

T 2 Heav - en, heav - en is the res - i - dence

TB perc. cresc. do dul - ly dum

B 45 2 , 3 3 pno. 3 3 3 3

48

S(A) lo - rel lo - rel - lo lo lo - rel lo - rel lo - rel lo

A(S) lum lo lo - rel lo lo lo lo

T 8 of the faith - ful true and just, O I will I will be dil - i - gent,
mf più legato e cantabile

B 48 O tis heav - en - ly,

pno.

dance 8

52

S(A) lo - rel lo-rel lo-rel-lo lo - dle lum lo - dle

A(S) lum lo lo-rel lo lo

T gain a treas - ure there I must. O tis heav-en - ly, heav - en, heav-en - ly,

B heav - en, heav-en - ly,

pno. 3 3 3 3 3 3

56

S(A) lor - el - lo lo - dle lor - el - lo lo - dle

A(S) lo - dle lum lo lo-rel lo lo

T love - ly souls come trav - el on, Gain a treas - ure that e - ter - nal - ly

B

pno. 3 3 3 3 3 3

dance 9

D

60

S(A) lor - el - lo lum lo - dle lo - dle lor - el - lo

SA perc.

A(S) , *f* lo lum O Heav - en, heav - en

T we in heav-en may feast upon.

TB perc.

B *mf energico* vum vi - ve vum vi - ve vum vum

pno. 60

S(A) lo - dle lor - el - lo lo lo - dle lor - el - lo lo

SA perc. clap

A(S) is the res - i-dence of the faith - ful true and just,

T

TB perc. clap

B vo ve vum vi - ve vum vi - ve vum vum vo

pno. 64

dance 10

67

S(A) SA perc. A(S) T TB perc. B pno.

67

S(A) SA perc. A(S) T TB perc. B pno.

70

S(A) SA perc. A(S) T TB perc. B pno.

70

S(A) SA perc. A(S) T TB perc. B pno.

perusal score - not for copying or performance

dance 11

74 **E**

S(A) lul-ly lul-ly lul-ly lul-ly lul-ly lu - l lu - l lo-dle-lo lul-ly lul-ly lo lo - dle

SA perc.

A(S) must: **f** lo do - dle do dul - ly do do - dle do dul-ly do dul-ly

T **f** Heav - en, heav - en is the res - i - dence

TB perc.

B

pno. 74 vum vi - ve vum

78

S(A) lul-ly lul-ly lul-ly lul-ly lul-ly lu - l lu - l lul-ly lul-ly lul-ly lo lum

SA perc.

A(S) do do - dle lor - el do - dle do dul-ly do dul-ly dum do dul-ly

T O I will I will be dil - i - gent,

TB perc.

B

pno. 78 vum vi - ve vo

dance 12

82

S(A) lul - ly lul - ly lul - ly lul - ly lu - l lu - l lo - dle lul - ly lul - ly lul - ly lul - ly lo - dle
 SA perc. clap stamp

A(S) dul - ly dul - ly do do dul - ly dum do dul - ly do - dle do dul - ly do

T *f*
 TB perc. Heav - en! heav - en!
 TB perc. clap stamp *f*

B O tis heav - en - ly,
 pno. 82



S(A) lul - ly lo - lum
 SA perc.

A(S) do dul - ly do - dle do dul - ly do dul - ly dul - ly do dul - ly dum

T 8 Heav - en! Heav - en, heav - en is the res - i - dence,

TB perc. *f*
 B heav - en, heav - en - ly,

pno. 86

3 perusal score - not for copying or performance

dance 13

poco rit.

90 , *p* move quickly to the 'm' on 'vum'

S(A) vum vi - ve vum vum lo! *f*

A(S) vum vi - ve vum vum lo! *f*

T gain a treas-ure there I must: *p* lo! *f* div. lo!

B gain a treas-ure there I must: lo!

pno. 90

96

S(A) lul - ly lo - dle - lo lul - ly lo - dle - lo lum >

SA perc. &

A(S) lul - ly lo - dle - lo lul - ly lo - dle - lo lum ≈

T lul - ly lo - dle - lo lul - ly lo - dle - lo lum ≈

TB perc. &

B lul - ly lo - dle - lo lul - ly lo - dle - lo lum >

pno. 96