

PARACLETE  PRESS

O Zion Haste

SATB and organ

DO NOT COPY

Calvin Fuller

Calvin Fuller

Calvin Fuller is a native of Houston and received his musical education at Texas Southern University where he earned the Bachelor and Master of Music Education degrees. He was a student of Ruth Stewart (voice), Charles Rhineheart (piano), Thelma Bell (organ), and Ruthabel Rollins (choral music). He studied organ with William Barnard at Christ Church Cathedral. He pursued further study at the University of Maryland, University of Texas and the University of Houston where he was a conducting student of Charles and Hausmann and composition student of David Ashley White.

Mr. Fuller has prepared choruses for the following conductors: Roland Carter, Clyde Owen Jackson, Moses Hogan and Robert Morris (choral) as well as William Weibel and Willie Anthony Waters (opera).

He has served as organist at Wesley Chapel AME Church. Later, he served as organist/choirmaster at Augustana Lutheran Church, and St. Theresa Catholic Church. Presently he is organist/choirmaster at St. James Episcopal Church, music commission member of the Episcopal Diocese of Texas, adjunct professor in the Fine Arts department of Texas Southern University, chorus master of Houston Ebony Opera Guild, and chorus master of Opera in the Heights.

O Zion Haste

SATB and organ

Mary Ann Thomson

Calvin Fuller
Tune: St. James-Houston

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. It is in the key of D major (one sharp) and 2/2 time. The tempo is marked as quarter note = 68. The score begins with a dynamic marking of *f* (forte). The lyrics are: "O Zi - on haste, thy mis - sion high - ful - fill - ing, to tell to all the world that God is Light; that he who made all na - tions is not will - ing one". The organ part includes a guitar-like texture in the first system, marked *Gt. f*. The score is divided into systems, with measure numbers 5 and 9 indicated at the start of the vocal lines.

14

soul should fail_ to know his love and might. Pub - lish glad

This system contains the vocal line and piano accompaniment for measures 14 through 17. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "soul should fail_ to know his love and might. Pub - lish glad". The piano accompaniment is in a bass clef with the same key signature and time signature, providing harmonic support for the vocal line.

This system shows the piano accompaniment for measures 14 through 17. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of one sharp (F#) and common time. The accompaniment features a steady bass line and chords that support the vocal melody.

18

tid - ings, tid - ings of peace, tid - ings of Je - sus, re -

This system contains the vocal line and piano accompaniment for measures 18 through 22. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "tid - ings, tid - ings of peace, tid - ings of Je - sus, re -". The piano accompaniment is in a bass clef with the same key signature and time signature.

This system shows the piano accompaniment for measures 18 through 22. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of one sharp (F#) and common time. The accompaniment features a steady bass line and chords that support the vocal melody.

23

- demp - tion and_ re - lease.

This system contains the vocal line and piano accompaniment for measures 23 through 26. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- demp - tion and_ re - lease.". The piano accompaniment is in a bass clef with the same key signature and time signature.

This system shows the piano accompaniment for measures 23 through 26. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of one sharp (F#) and common time. The accompaniment features a steady bass line and chords that support the vocal melody.

27 *mf*

f Pro - claim to ev - ery peo - ple, tongue_ and_ na - tion

Pro - claim to ev - ery peo - ple, tongue_ and_ na - tion that

31

that God is Love; tell how he

God, in whom_ they live and move, is Love; tell how he

35

stooped to save his lost, his lost_ cre - a - tion, and died that

stooped to save his lost_ cre - a - tion, and died on earth_ that

39

all might live a - bove. Pub - lish glad tid - ings; tid - ings of

all might live a - bove. Pub - lish glad tid - ings; tid - ings of

44

peace, of peace re - demp-tion and re - lease.

peace, tid - ings of Je - sus, re - demp-tion and re - lease.

49

53 *f*

f Send her - alds forth to bear the mes - sage

Send her - alds forth to bear the mes - sage glo - rious;

Sw. *mf*

man.

57

glo - rious; give of thy wealth to speed them on their

give of thy wealth to speed them on their way;

60

way; pour out thy soul for them in prayer_ vic -
 pour out thy soul for them in prayer_ vic - to - rious till

64

- to - rious till God shall bring_ his king - dom's joy - ful
 God shall bring_ his king - dom's joy - ful day.

67

day. Pub - lish glad tid - ings; tid - ings of
 Pub - lish glad tid - ings; tid - ings of peace,

71

peace, tid - ings of Je - sus, re -

tid - ings of Je - sus, re - demp - tion and re -

74

- demp - tion and re - lease.

- lease.

rall.

rall.

{ Gt. *ff*

77

♩ = 60 Descant

80 *ff*

S
A
T
B

He comes a - gain! O Zi - on; ere thou

He comes a - gain! O Zi - on; ere_ thou

He comes a - gain! O Zi - on; ere_ thou

80 ♩ = 60

ff

83

meet him, make known to ev - ery heart his sav - ing grace;

meet him, make known to ev - ery heart his sav - ing grace;

meet him, make known to ev - ery heart his sav - ing grace;

83

87

let none whom He hath ran - somed fail__ to

let none whom He hath ran - somed fail__ to

let none whom He hath ran - somed fail__ to

This block contains three vocal staves for measures 87-89. Each staff has a treble clef and a common time signature. The lyrics are: "let none whom He hath ran - somed fail__ to". The first staff has a vocal line with a fermata over the final note. The second and third staves have similar vocal lines.

87

This block contains the piano accompaniment for measures 87-89. It features a grand staff with treble and bass clefs. The music consists of chords and single notes, with a fermata over the final chord in the treble clef.

90

greet him, through thy ne - glect un - fit to

greet him, through thy ne - glect__ un - fit to see his

greet him, through thy ne - glect__ un - fit to see his

This block contains three vocal staves for measures 90-92. Each staff has a treble clef and a common time signature. The lyrics are: "greet him, through thy ne - glect un - fit to". The first staff has a vocal line with a fermata over the final note. The second and third staves have similar vocal lines.

90

This block contains the piano accompaniment for measures 90-92. It features a grand staff with treble and bass clefs. The music consists of chords and single notes, with a fermata over the final chord in the bass clef.

93

see his face. Pub - lish glad tid - ings;

face. Pub - lish glad tid - ings;

face. Pub - lish glad tid - ings;

93

96

tid - ings of peace, tid - ings of Je - sus, re -

tid - ings of peace, tid - ings of Je - sus, re -

tid - ings of peace, tid - ings of Je - sus, re -

96

100

- demp - tion and re - lease. *fff*

- demp - tion and re - lease. Re -

- demp - tion and re - lease. Re -

100

The piano accompaniment consists of two staves (treble and bass clef). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some sixteenth-note patterns. A large watermark 'DO NOT COPY' is overlaid diagonally across the piano part.

rall.

104 *fff*

Re - demp - tion and re - lease.

- demp - tion and re - lease, re - lease.

- demp - tion and re - lease, re - lease.

rall.

104

The piano accompaniment continues with the same eighth-note accompaniment in the right hand. The left hand has some chords and moving lines. A large watermark 'DO NOT COPY' is overlaid diagonally across the piano part.

fff

The piano accompaniment continues with the same eighth-note accompaniment in the right hand. The left hand has some chords and moving lines. A large watermark 'DO NOT COPY' is overlaid diagonally across the piano part.