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O Sing Unto
the Lord
a New Song

David Ashley White

SAB, violin (flute or oboe), and bells

David Ashley White

David Ashley White's secular and sacred compositions are widely performed and published, and he has received numerous commissions from various organizations, schools, churches, and individuals. His most recent honor is the Raabe Prize for his composition *Spirit Moving over Chaos*. White's vocal and instrumental music is recorded on several labels, including Zephyr—*Echoes from the American Cathedral*, a selection of his sacred music, sung by the St. Paul's Choir, Houston, and *The Blue Estuaries*, which features his choral suite by the same name, commissioned and performed by the Houston Chamber Choir. On the Gothic label is *Praise the Spirit*, sung by the Palmer Church Choir, Houston, containing a number of White's anthems, motets, service music, and hymns. And most recently, on the Albany label, is *As you set out for Ithaca* (2013), a selection of White's secular music, comprising works for chorus, solo voice, solo piano, and chamber groups.

White's hymns are found in a number of books, including the Episcopal Church's *The Hymnal 1982* and its supplement, *Wonder, Love, and Praise; The United Methodist Hymnal* and its supplement; the hymnal of the United Church of Christ in Japan; Great Britain's *Worship Songs Ancient and Modern*, and the forthcoming *Glory to God: The Presbyterian Hymnal* (2013). Also, three collections of his hymns are published by Selah Publishing Co., Pittsburgh, PA: *Sing, My Soul: The Hymns of David Ashley White* (1996), *Songs for a New Creation* (2002), and *New Harmony: A Harp of Thousand Strings* (2006).

With degrees from the University of Houston and the University of Texas, he is currently director of the University of Houston Moores School of Music, where he holds the Margaret M. Alkek and Margaret Alkek Williams Endowed Chair.

Composer's notes:

- While this piece was conceived as an introit and processional, it should not be limited only to this role. At its premiere, it was included as part of a concert.
- If desired, a low D pedal tone might be used throughout, played on organ, cello, etc., beginning at a pp dynamic level. The volume should change, depending on the dynamics of the choir and bells.
- While handbells are suggested, any appropriate type of bells, both pitched and unpitched, may be used, including crotales and glockenspiel. Bells should always be allowed to vibrate (l.v.).
- In the concluding Alleluia section: asterisks denote a canonic entrance. The first choral entrance should preferably be sopranos and altos. The violin (or other appropriate treble instrument) could play its part first, before the choral entrance, or wait until after that choral entrance—the effect is the important point, and that can be achieved in different ways. The solo instrument should definitely be the last “voice” heard, played as bells (and pedal) fade away.

Commissioned by the University of St. Thomas University Singers, Houston, Texas
Brady Knapp, Director

O Sing Unto the Lord a New Song

SAB, violin (flute or oboe), and bells

Psalms 98:1, 2, & 4, alt.
Book of Common Prayer

David Ashley White

Flowing, atmospherically (♩ = 63) *mf*

The score is in 4/4 time with a key signature of one sharp (F#). It begins with a tempo of 63 beats per minute. The SAB part starts with a rest followed by the word 'O'. The violin part begins with a rest and then plays a melodic line starting on the second measure. The handbells play a rhythmic pattern starting on the first measure. The lyrics are: 'sing un-to the Lord a new song; for he hath done marvelous things. The Lord de-clared his sal-'. The score includes dynamic markings such as *p*, *mp*, *mf*, and *f*, and performance instructions like 'played randomly l.v.' and 'sing'.

SA *mf*
O

Violin *mp*

Handbells *p* played randomly l.v.

4
sing un-to the Lord a new song; *mf* l.v.

7
for he hath done marvelous things. The Lord de-clared his sal- *f*

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9 *ff* *f*

va - tion. He hath re-mem-bered his mer - cy — and truth

B *f*

He hath re-mem-bered his mer - cy — and truth

ff

12 *mf* *f*

— toward the house of Is - ra - el; and all the ends — of the

f

all the

f

f

f

l.v. l.v.

f

15

world _ have _ seen _ the sal - va - tion of our

world have _ seen the sal - va - tion of our

18

God.

God.

l.v. ----->

ff

f

20 Unison *mp*

Al - le -

rit. *a tempo*

p *mp*

played randomly l.v.

p

* = canonic entrances

23

lu - ia, al - le - lu - ia, al - le - lu -

26

ia. Al - le - Violin: repeat once more from m. 23, ending on a D

rit.

pp

31 March 2013
Houston

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