

NOTES

The Sacred Harp

(Arrangements of Original American Folk Hymns)

Sacred Harp or *Shaped Note* singing is a uniquely American style of music. It evolved in the early 18th. century when traveling choir masters used the FA SOL LA method to teach their mostly Appalachian choirs part singing. Traditionally, the songs are sung through, first using the symbols FA SOL LA MI FA for the pitch names as indicated by the shape of each note.

The music is richly modal with a surging pulse. The melodic nature of each part is stressed over its place in the harmony so that the lines retain a vigorous independence. The lyrics create strong poetic images that match the strength of the music. In performance, the singers often resonate the sound in a slightly nasal fashion with the tenor (the melody) and the soprano often sung by both men and women in octaves. Performances are most often done A Cappella.

In these arrangements, I attempted to retain the characteristic aspects of the style while making it accessible and varied enough to be enjoyable. An excellent grouping for these pieces would be (1) **Soar Away** speaks of man's desire to be more like and ultimately with God, (2) **Sweet Prospect** describes a beautiful hereafter, (3) **Windham** warns of the reality of death, (4) **Evening Shade** presents a resignation that death is indeed inevitable, while (5) **Northfield** brings forth the joy and hope of rebirth when "death itself shall die". When performing as a group, I suggest omitting the second verse in **Sweet Prospect** and verses two and four in **Windham**.

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Soar Away

(from The Sacred Harp)
S.S.A.T.T.B.

Performance time: 2:00

A. M. Cagle (1935)

A. M. Cagle (1935)
Arr. George S. Clinton

Andante ♩ = 66

Soprano 2
Tenor 2

Alto

Soprano 1
Tenor 1

Bass

Keyboard
(rehearsal)

La La La La La Sol Fa La Sol La Mi
 La Fa Fa Fa Fa Mi La Fa La Sol Sol
 La La La La La Sol Sol La Sol Sol Sol
 La La La La La La Fa La Mi La La

Fa La Fa La La Sol La La La La Sol Fa La
 La Fa La La La Sol Fa Fa Fa La Mi Fa La
 La La La Fa Fa Mi La Sol La La Sol La La
 La La La La Fa Sol Fa Fa La La La La

Allegro $\text{♩} = 104$

La Fa Sol Sol Fa La La
 Fa Mi La La La Mi Fa Sol La La Sol Fa Mi Fa
 La Mi Fa Fa Mi La Mi La Sol La La La
 Fa Sol La La La Sol Fa Mi La La La Sol La

$\text{♩} = 104$

La La La La Fa La Sol Sol Sol Sol Sol La La
 La Fa Mi Fa La Mi Sol Fa Fa
 La Sol Sol Sol Sol La Fa La Sol La Sol La
 La Fa La Sol Fa Sol La Sol La Mi La La

La La Mi Fa Mi La Sol La La La La

La Sol Fa Mi La Fa La Fa Fa Mi La Sol La Fa

Fa Mi La Sol La La La Sol La Fa

La La Fa Sol La La Fa La La

La La La Mi La Sol La La La La

La La La La La La La La La La

1. 2.

Fa La La Mi La Sol La La La

La La Sol Fa Mi Fa Mi La Fa Mi La

La Fa Mi La Sol La Sol La La La

La La Mi Fa Sol La La La Fa Sol La

La La La La La La La La La La

La La La La La La La La La La

$\text{♩} = 66$

I want a so-ber mind, An all sus-tain-ing eye, To

I want a so-ber mind, An all sus-tain-ing eye, To

I want a so-ber mind, An all sus-tain-ing eye, To

I want a so-ber mind, An all sus-tain-ing eye, To

$\text{♩} = 66$

see my God a-bove, And to the heav-ens fly.

see my God a-bove, And to the heav-ens fly.

see my God a-bove, And to the heav-ens fly.

see my God a-bove, And to the heav-ens fly.

♩ = 104

I'd soar a-way a-
 I'd soar a-way a - bove the sky,
 I'd soar a-way a - bove the sky,
 I'd soar a-way a - bove the sky,

♩ = 104

bove the sky, I'd fly, And
 I'd fly, and fly, To
 I'd fly, And fly, To
 I'd fly, And fly, To

fly, To see my God a-bove, I'd fly, to
 see my God a-bove, I'd fly, I'd fly, To
 see my God a-bove, I'd fly, fly, fly, To

see my God a-bove, I'd fly, fly, fly, To

1. see my God a-bove. 2. bove. _____
 see my God a-bove. I'd bove. _____
 see my God a-bove. bove. _____
 see my God a-bove. I'd bove. _____