

*Commissioned by the women of Cantabile
in celebration of their 20th Anniversary (2001–2021)*

Program Notes

Help is the first of three compositions based on Anne Lamott's book *Help Thanks Wow: Three Essential Prayers*, her unique take on keeping prayer simple. Responding with these three words alters how we see things. Asking for help makes us feel less helpless. Giving thanks reminds us of the good in our lives. Uttering "wow" means we notice wonders around us. As C. S. Lewis wrote, "prayer changes me."

Following the longstanding choral tradition of the sung mass, I translated some of Lamott's writings into Latin including one word for each prayer: adiuva (help), gratias (thanks), and mirabilia (wonderful). I musicalized the natural rise and fall of Lamott's words, noting that "wow" is really a series of vowels: oo-ah-oo, as is "ow" (ah-oo) in response to pain (prelude).

The recurring interval of a minor second creates aural tension, a corollary to emotional anguish. This half step, specifically between a white piano key above a black one, captures a piercing clash, a visible reminder of a white police officer kneeling on the neck of a black man pleading for his life.

The chantlike Latin phrases at the end of each movement reflect the speaker's altered state, transformed by the act of praying. For the final movement, I incorporated Lamott's translation of amen: "and so it is," as if to say, "it's out of my hands"—making peace with uncertainty through surrender, letting prayer change us.

—Philip E. Silvey

Text

Adiuva nos ambulare per hoc
(Help us walk through this.)

Hold my friends in your light.

Rerum a depto melius cum quaeritur auxilium
(Things get better when we ask for help.)

—Anne Lamott

Philip E. Silvey is Associate Professor of Music Teaching and Learning at the Eastman School of Music where he teaches the Treble Chorus, Choral Arranging, and other courses in music education. He has served as guest conductor, clinician, and adjudicator in numerous states and directed state honors choruses in Maryland, Virginia, New York, New Jersey, and Georgia. He held the position of president of the Maryland-DC chapter of the American Choral Directors Association (ACDA) and the role of Repertoire and Resources Chair for SSAA Choirs for the New York state chapter of ACDA. He has presented interest sessions at the International Society for Music Education World Conference and at national, regional, and state ACDA and NAfME (National Association for Music Education) conferences in the United States. He has contributed to two textbook series, *Experiencing Choral Music* and *Teaching Music through Performance in Choir, Volumes II and III*. His scholarly writings have been published in the *Journal of Research in Music Education*, *Music Educators Journal*, the *Bulletin for the Council for Research in Music Education*, *Choral Journal*, and the *Arts and Learning Research Journal*. His choral compositions and arrangements, published by Santa Barbara Music, Carl Fischer, Boosey & Hawkes, Hal Leonard, and E. C. Schirmer Music Company have been performed by all-state and national honors choruses in the United States. Learn more at www.ecspublishing.com.

AVAILABLE EDITIONS

| <i>Complete work</i> | <i>Available individually</i> |
|--------------------------|-------------------------------|
| Help, Thanks, Wow 1.3767 | Help 1.3717 |
| | Thanks 1.3736 |
| | Wow 1.3737 |

Catalog No. 1.3717

Help
Adiuva
for SSA Chorus and Piano

Anne Lamott
 (b. 1954)

Prelude

Freely ♩ = ca. 72

The musical score consists of two systems of music. The first system, labeled 'Piano' in the top left, starts with a dynamic **p** and a tempo of ♩ = ca. 72. It includes a pedal marking (Ped.) and a ritardando (rit.) instruction. The second system, labeled '4' in the top left, begins with an acceleration (accel.) and a tempo of ♩ = ca. 82. It features dynamics **pp** and **ff**, and vocal entries for S1, S2, and A parts with lyrics 'ah' and 'oo'. The piano part continues with a dynamic **mf**.

Text: Excerpts from HELP, THANKS, WOW: THREE ESSENTIAL PRAYERS by Anne Lamott.
 Copyright © 2012 by Anne Lamott, used by permission of The Wylie Agency LLC.

Copyright © 2024 Galaxy Music Corporation, Inc.,
 a division of ECS Publishing Group. www.ecspublishing.com
 All rights reserved.

8

pp

pp

pp

Measures 8-10: Treble staff shows sustained notes at the top of the staff with dynamics *pp*. Bass staff shows eighth-note patterns.

f_{sub.}

mf

Viol.

Ped.

Measure 10: Treble staff shows sustained notes. Bass staff shows eighth-note chords with dynamic *f_{sub.}*, followed by sustained notes with dynamic *mf*.

13

mp

15

oo

oo

mp

oo

3
4

3
4

3
4

Help

17

pp *accel.*

rit.

ah oo

ah oo

ah oo

accel.

rit.

dim.

Ped. Ped. Ped. Ped.

21

a tempo $\text{♩} = \text{ca. } 85$

mp

a di - u - va nos am - bu -

mp

a di - u - va nos am - bu -

mp

a di - u - va nos am - bu -

a tempo $\text{♩} = \text{ca. } 85$

pp

p

Ped.

24

la - re per hoc, a - di -
la - re per hoc, a - di -
la - re per hoc, a - di -

Ped.

27

u - va nos,
u - va nos, a - di - u - va nos,
u - va nos, a - di - u - va nos,

30

This musical score consists of two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, featuring harmonic chords. The vocal line includes lyrics: "a - di - u - va nos, a - di -". Measure 31 continues with the same pattern. Measure 32 begins with a forte dynamic (f) and ends with a piano dynamic (p), followed by a fermata over the piano part.

mf

a - di - u - va nos, a - di -

—

mf

a - di - u - va nos, a - di -

—

mf

a - di - u - va nos, a - di -

—

f

p

mp

fermata

Ped.

33

This section continues the musical style from the previous page. The top staff shows the vocal line: "u - va nos, a - di - u - va". The bottom staff shows the piano accompaniment. Measure 34 continues the vocal line: "u - va nos, a - di - u - va nos,". Measure 35 concludes the vocal line: "u - va nos, a - di - u - va, a - di - u - va". The piano part features sustained notes and chords.

u - va nos, a - di - u - va

u - va nos, a - di - u - va nos,

u - va nos, a - di - u - va, a - di - u - va

36

Musical score for piano and voice. The vocal part is in soprano clef, G major (two sharps), 3/4 time. The piano part is in bass clef, G major (two sharps). The lyrics are: nos, a - di - u - va nos, a - di - u - va nos, a - di - u - va nos.

39

Musical score for piano and voice. The vocal part is in soprano clef, G major (two sharps), 3/4 time. Dynamics: *mp*, *mf*, *mf*. The piano part is in bass clef, G major (two sharps), 3/4 time. Dynamics: *p*. The lyrics are: a - di - a - di - a - di -

43

u - va,
a - di - u - va,
a - di - u -
u - va nos am-bu - la - re
per hoc,
per

mp

p

46

va,
a - di - u - va nos,
a - di -
hoc
a - di - u - va nos, a - di -

mp

p

49

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part has a bass clef. The key signature is A major (three sharps). Measure 49 starts with a piano dynamic **p**. The vocal line consists of eighth-note pairs followed by quarter notes, with lyrics "a - di - u - va," and "u - va nos,". Measures 50 and 51 continue the vocal line with the same pattern and lyrics, separated by a repeat sign. The piano accompaniment features sustained notes and chords. Dynamics **mf** are indicated above the vocal line in both measures.

52

A continuation of the musical score from measure 49. The vocal line begins with "a - di - u - va nos," followed by "nos, a - di - u - va nos," and "va nos,". The piano accompaniment provides harmonic support with sustained notes and chords. The vocal line concludes with "a - di - u - va nos, a - di -". The piano part ends with a series of eighth-note chords.

55

cresc.

a - di - u - va, a - di - u - va, a - di - u - va,

cresc.

a - di - u - va, a - di - u - va, a - di - u - va,

cresc.

u - va, a - di - u - va, a - di - u - va, a - di -

58

(cresc.) f

a - di - u - va, a - di - u - va nos, a - di -

(cresc.) f

a - di - u - va, a - di - u - va nos, a - di -

(cresc.) f

u - va, a - di - u - va nos, a - di -

61 *rit.*

u - va nos, _____

u - va nos, _____

u - va nos, _____

rit.

p

8^{vb}

Ped. Ped. Ped.

65 **Tempo II** $\text{♩} = \text{ca. } 82$

mp

Hold my friends _____

mp

Hold my

Tempo II $\text{♩} = \text{ca. } 82$

p

Ped. Ped.

67

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is four sharps. The lyrics are: "in your light," repeated three times. Measure 67: piano accompaniment, vocal entry. Measure 68: piano accompaniment, vocal entry. Measure 69: piano accompaniment, vocal entry. Measure 70: piano accompaniment, vocal entry.

— in your light,
friends in your light,
in your light,

69

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is four sharps. The lyrics are: "hold my friends _____" repeated three times. Measures 69-72: piano accompaniment, vocal entry. Measure 73: piano accompaniment, vocal entry.

hold my friends _____
hold my friends _____
hold my friends _____

71

in your light,
in your light,
in your light,

RH

mf

This block contains three staves of musical notation. The top two staves are for the right hand (RH) and the bottom staff is for the left hand (LH). The music consists of eighth-note patterns. Measure 71 ends with a fermata over the RH staff. Measure 72 begins with a dynamic marking *mf*. The LH staff shows sustained notes with grace notes.

73

f

hold my friends _____

hold my friends _____

hold my friends _____

vΦ

vΦ

This block contains four staves of musical notation. The top three staves are for the right hand (RH) and the bottom staff is for the left hand (LH). The RH staves feature sustained notes with eighth-note patterns above them. The LH staff shows sustained notes with grace notes. Measures 73 and 74 end with dynamic markings *f*.

75

in your light, _____ your
in your light, _____ your
in your light, _____ your

Ped.

77

light.
light.
light.

f

p sub.

79

appassionato

f

mp

82

$\text{♩} = \text{ca. } 85$

mp

a - di - u - va

mp

a - di - u - va

mp

a - di - u - va

$\text{♩} = \text{ca. } 85$

mp

R&d.

85

This musical score consists of four staves. The top three staves represent three voices, each with a soprano clef and a key signature of one sharp. The lyrics "nos, a - di - u - va nos," are repeated three times across these staves. The fourth staff from the top is a piano part, featuring a bass clef and a key signature of one sharp. The piano part consists of eighth-note chords and rests.

88

This musical score continues from the previous page. The top three staves show the three voices continuing their performance of the song. The lyrics "u - va nos, a - di - u - va nos," are repeated three times. The piano part on the bottom staff provides harmonic support with eighth-note chords and rests.

Tempo I ♩ = ca. 72

*Things get better when we ask for help***p** chant-like

91

Re-rum a - dep - to me - li - us cum quae - ri - tur aux - .

Re-rum a - dep - to me - li - us cum quae - ri - tur aux - .

Re-rum a - dep - to me - li - us cum quae - ri - tur aux - .

Tempo I ♩ = ca. 72

94

i - li - um, quae - ri - tur aux - i - li - um. *rit.*

i - li - um, quae - ri - tur aux - i - li - um. *rit.*

i - li - um, quae - ri - tur aux - i - li - um. *rit.*