

Songs for the People

Let me make the songs for the people,
 Songs for the old and young;
Songs to stir like a battle-cry
 Wherever they are sung.

Not for the clashing of sabres,
 For carnage nor for strife;
But songs to thrill the hearts of all
 With more abundant life.

Let me make the songs for the weary,
 Amid life's fever and fret,
Till hearts shall relax their tension,
 And careworn brows forget.

Let me sing for little children,
 Before their footsteps stray,
I would sing for the poor and aged,
 When shadows dim their sight;
Of the bright and restful mansions,
 Where there shall be no night.

Our world, so worn and weary,
 Needs music, pure and strong,
To hush the jangle and discords
 Of sorrow, pain, and wrong.

Music to soothe all its sorrow,
 Till war and crime shall cease;
And the hearts of all grown tender
 Surround the world with peace.

—Frances Ellen Watkins Harper (1825–1911),
alt. Brooke Joyce

Brooke Joyce's music has been described as "vividly pictorial" (San Francisco Chronicle) and "exceptionally gripping" (Los Angeles Times) and has been performed by soloists and ensembles around the world, including the Indianapolis Symphony, the Cincinnati Symphony, the St. Petersburg Chamber Philharmonic, the Brentano Quartet, the Nouvel Ensemble Moderne, the Nash Ensemble, and tenor James Gilchrist. He is the recipient of the Joseph Bearns Prize, the Wayne Peterson Prize, the Darius Milhaud Award, and many citations from the National Federation of Music Clubs and ASCAP. Brooke is the Composer-in-Residence at Luther College in Decorah, Iowa, past chair of the Iowa Composers Forum, and a founding faculty member of the International Music Festival of the Adriatic.

Brooke Joyce (b. 1973)

For biographical information visit:
www.ecspublishing.com

Please inform the composer of all performances
[brookejoyce.com/about/contact]

Catalog No. 9316

*Commissioned by the American Guild of Organists
for the 2024 AGO/ECS Publishing Award in Choral Composition*

Songs for the People

for SATB Chorus (divisi) and Organ

Frances E. W. Harper
(1825–1911)

Brooke Joyce
(ASCAP)

Boldly ($\text{♩} = 80$)

unis. f

Soprano
Alto

Tenor
Bass

Organ

Boldly ($\text{♩} = 80$)

unis. f

Let me make the songs for the people,

mf

3

songs for the old and young; songs to

songs for the old and young; songs to

5

poco rit.

mf *mp*

stir like a bat-tle-cry

wher - ev - er they are sung.

mf *mp*

stir like a bat-tle-cry

wher - ev - er they are sung.

poco rit.

p

8

a tempo

a tempo

RH

11

(RH)

Add cresc.

LH

mf

13

Add

f

6

15 ($\text{♪} = \text{♪}$)

S A

unis. *f*

Not for the clash-ing of

T B

unis. *f*

Not for the clash-ing of

($\text{♪} = \text{♪}$)

mf

Musical score for piano and voice. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment has two staves: treble and bass. The vocal part begins with "sa - bres," followed by a fermata over a measure. The piano accompaniment features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. The vocal part continues with "for car - nage nor for sa - bres," followed by another fermata.

Musical score for piano and voice. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment has two staves: treble and bass. The vocal part begins with "strife;" followed by a fermata over a measure. The piano accompaniment features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. The vocal part continues with "but strife;" followed by another fermata. The piano accompaniment concludes with a sixteenth-note pattern in the bass staff.

24

songs to thrill the hearts of all with more abundant

songs to thrill the hearts of all with more abundant

27 ($\text{♩} = \text{♪}$)

life.

life.

($\text{♩} = \text{♪}$)

30

mf

Let me make the songs _____ for the wea - ry, _____

mf

Let me make the songs _____ for the wea - ry, _____

mp

Let me make the songs _____ for the wea - ry, _____

Let me make the songs _____ for the wea - ry, _____

32

a - mid life's fe - ver and fret,

a - mid life's fe - ver and fret,

b8 *8*

a - mid life's fe - ver and fret,

a - mid life's fe - ver and fret,

34

unis.

till hearts shall re - lax their ten-sion__

unis.

till hearts shall re - lax their ten-sion__



37

mp

and care - worn brows for - get, for - get,

mp

and care - worn brows for - get, for -



10

41

p

for - get
for - get.

get, for - get, for - get, for - get.

[graduated release on beat 4]

p

45

"On" beat 4*

"On" beat 3*

"On" beat 1*

lyrically

48

*Play as “on the beat” grace notes where indicated.

52

56

Soprano (S) and Alto (A) parts are shown. The vocal line begins with a rest, followed by "Let me sing" and "for little". The piano accompaniment continues with eighth-note patterns.

Tenderly
unis. *p*

Let me sing for little
unis. *p*

Let me sing for

Tenderly

59

The vocal line continues with lyrics: "chil - dren, be - fore their foot - steps stray." The piano accompaniment consists of eighth-note chords.

chil - dren, be - fore their foot - steps stray.
lit - tle chil - dren, be - fore their foot - steps stray.

62

S - - - - - *unis. p*

A - - - - - *when,*

T *mp* I would sing, - - - a - ged, - - - when sha-dows dim their *p*

B *mp* I would sing for the poor and a - ged, - - - when,

(empty staves)

65

sight; *mp* of the bright and rest - - ful

sight; *mp* of the bright and rest -

sight; *mp* of the bright and *unis. mp*

sight; of the

p

68

man - sions, where there shall be no
 ful man - sions, where there shall be no
 rest - ful man - sions, where there shall be no
 bright and rest - ful man - sions, where there shall be no

Boldly

71 *f*

night.
 night.
unis. *f* night.
f night.

Boldly

9316

14

Musical score page 14, measures 74-76. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 74 starts with a sixteenth-note pattern. Measure 75 continues with eighth-note patterns. Measure 76 begins with a dotted half note followed by eighth-note patterns. The music concludes with a measure ending in 3/4 time.

77

Musical score page 77, measures 77-79. The vocal parts are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The vocal line "Our" is repeated twice. The piano accompaniment provides harmonic support with chords and eighth-note patterns. The vocal entries occur between the piano's harmonic changes.

80

Musical score page 80, measures 80-82. The vocal parts sing "world, so worn and weary," which is repeated. The piano accompaniment features eighth-note patterns. Measure 82 includes a dynamic marking "mf".

83

needs mu - sic, pure _____ and
 needs mu - sic, pure _____ and

86

strong, *mp* to hush the jan - gle *f* and dis - cords
 strong, *mp* to hush the jan - gle *f* and dis - cords

16

90

of sor-row, pain, and wrong.
of sor-row, pain, and wrong.

93

A piano part consisting of eighth-note chords in 4/4 time, with a melodic line in the bass clef staff.

95

Mu - sic to soothe all its sor - row, till

Mu - sic to soothe all its sor - row, till

A piano part consisting of eighth-note chords in 4/4 time, with a melodic line in the bass clef staff.

97

war _____ and crime shall _____ cease;___

war _____ and crime shall _____ cease;___

Reflectively

100 *mp*

S - *mp* and the hearts of all grown ten-der sur - round the world,

A - *mp* and the hearts of all grown ten-der sur - round the world,

T - *mp* and the hearts of all grown ten-der sur - round

B - *mp* and the hearts of all grown ten-der sur - round the

Reflectively

sur - round the world

sur - round the world

the world, sur - round the world

world, sur - round the world

p

with peace.

p

with peace.

p

with peace.

with peace.

Solo

*mp**p*