

PAUL WINCHESTER

O LET
ME RISE

SATB chorus with Brass Quintet, Piano, and Percussion

Text

O let me rise;
Arise my heart, the sun is risen

Can there be any day but this
Though many suns to shine endeavour?
We count three hundred, but we miss
There is but one, and that one ever.

Teach me thy love to know
That this new light, which now I see,
May both the work and worker show:
Then by a sunbeam I will climb to thee

O let me rise, as larks, harmoniously,
And sing this day thy glory.

Alleluia!

This text is an amalgamation and adaptation of stanzas and phrases from three separate George Herbert poems: “Easter,” “Easter Wings,” and “Matins.”

Easter Wings

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne
And still with sicknesses and shame.
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

Easter

Rise heart; thy Lord is risen.
Sing his praise without delayes,
Who takes thee by the hand, that thou likewise
With him mayst rise:
That, as his death calcined^d thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part
With all thy art.
The crosse taught all wood to resound his
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:

Or, since all musick is but three parts vied
And multiplied,
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I got me flowers to straw thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East,
Though he give light, & th' East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

Matins

I cannot ope mine eyes,
But thou art ready there to catch
My morning-soul and sacrifice:
Then we must needs for that day make a match.

My God, what is a heart?
Silver, or gold, or precious stone,
Or star, or rainbow, or a part
Of all these things, or all of them in one?

My God, what is a heart,
That thou shouldst it so eye, and woo,
Pouring upon it all thy art,
As if that thou hadst nothing else to do?

Indeed man's whole estate
Amounts (and richly) to serve thee:
He did not heav'n and earth create,
Yet studies them, not him by whom they be.

Teach me thy love to know;
That this new light, which now I see,
May both the work and workman show:
Then by a sunbeam I will climb to thee.

Percussion

This piece utilizes Suspended Cymbal, Triangle, Mark Tree, and 3 Timpani, notated as follows:

The image shows musical notation for four percussion instruments on a single staff. From left to right: 1. Suspended Cymbal: Three notes on a treble clef staff. The first is a quarter note with a cymbal symbol and the label 'normal' below. The second is a quarter note with a cymbal symbol and a wavy line, labeled 'scrape' below. The third is a quarter note with a cymbal symbol and a comma, labeled 'choke' below. 2. Triangle: A quarter note with a triangle symbol above the staff. 3. Mark Tree: A quarter note with a circled cross symbol below the staff. 4. 3 Timpani: A bass clef staff with three notes: a quarter note, a half note, and a quarter note, labeled 'initial tuning' below.

For instances in which a cymbal scrape is called for shortly after a cymbal roll from which the cymbal may still be ringing (e.g. m. 7–8), the percussionist may wish to employ two separate suspended cymbals, if available.

Notes

O Let Me Rise is built upon a melodic cell that is unusually wide for vocal music – a principal note followed by an ascending 4th, 2nd, and then 5th to span a total of a 9th. When expanded into a full melody, this wide range extends further, almost covering two full octaves in a span of just two measures. While the general text painting of the “rising” words is relatively obvious in this, I also hoped that the wide range, along with other elements of surprise such as key and texture changes, may draw both the performers’ and listeners’ attention in unexpected ways, even while the overall tonal language is one that is relatively familiar.

In this way, I actually hope to mirror the text and its imagery. The beauty and glory of a sunrise or other scene of natural beauty, and even the celebration of a holiday as important and invigorating as Easter, can run the risk of almost becoming commonplace as we revel in their familiar warmth and comfort. And yet, it is important to remain open to the surprise and the unexpected joys of these moments – and the miracle that they should even be occurring for us to witness and experience at all – as well as their comforts, seeking new truths and wonder each time we experience them.

Score in C

written for and dedicated to
Jennifer Anderson and the choir of
Central Presbyterian Church, St. Paul, MN

O LET ME RISE

George Herbert

Paul Winchester

Majestic ♩ = 60

pochiss. rit.

Trumpet in B♭ 1

Trumpet in B♭ 2

Horn in F

Trombone

Tuba

Soprano

Alto

Tenor

Bass

Piano

Percussion
(suspended cymbal, mark tree, triangle, timpani)

mf ethereal

O let me rise; _____ a-rise my heart _____

mf ethereal

O let me rise; _____ the sun is ri -

f

f *mf*

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Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Tuba *mf*

S *f soaring*
O let me rise; A - rise, my heart;

A *f soaring*
O let me rise; the sun

T *f soaring*
O let me rise; A - rise, my heart;

B *f soaring*
O let me rise; the sun

Pno.

Perc. *mp* *mp* *p* *mf*

B

With Joy! ♩ = 120

14

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Sva

mf

ri - sen.

is ri - sen.

ri - sen.

is ri - sen.

o + o + o + o + o

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27

Tpt. 1

Tpt. 2

Hn.

S

A

T

B

Perc.

mf

mf

mf

Can there be a - ny day but this? Can there be a - ny

Can there be a - ny day but this? Can there be a - ny

Can there be a - ny day but this? Can there be a - ny

Can there be a - ny day but this? Can there be a - ny

○ + ○ + ○ + ○

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47

T
8
en - dea - vour? We count three hun - dred but we miss

B
shine en - dea - vour? We count three hun - dred but we miss

Pno.

Perc.

51

S
there is but one and that one e -

A
there is but one and that one e -

T
8
there is but one and that one e - ver.

B
there is but one and that one e -

Pno.

Perc.

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58

Tpt. 1
 Tpt. 2
 Hn.
 Tbn.
 Tuba
 S
 A
 T
 B
 Pno.
 Perc.

day but this
 though ma - ny suns to shine en - dea - vour?
 en - dea - vour? We count three hun - dred
 day but this

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64

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

mf

mf

mf

mf

there is but one and that one e -

one and that one e - ver.

that one e - ver.

en - dea - vour?

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72

S *mp*
 — that this new light, which now I see, — May both the

A *mp*
 — this new light I see, — May both — the

T *mp*
 know; this new light I see, — May both — the

B *mp*
 know; this new light I see, — May both — the

76

S **G** *p* *mp poco cresc.*
 work and work - er show: Then by a sun - beam

A *p* *mp poco cresc.*
 work and work - er show: Then by a

T *p* *mp poco cresc.*
 work and work - er show: Then by a

B *p* *mp poco cresc.*
 work and work - er show: Then by a

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84

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

p *mf*

f

thee. _____

O let me

pp

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93

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

f

sing this day thy glo - ry; thy glo - ry; thy
 sing this day thy glo - ry; thy glo - ry; thy
 sing this day thy glo - ry; thy glo - ry; thy
 sing this day thy glo - ry; thy glo - ry; thy

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molto rit. **J** a tempo

99

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

fmp *f*

fmp *f*

fmp *f*

fmp

fmp

A - le - lu - ia!

A - le - lu - ia!

A - le - lu - ia!

A - le - lu - ia!

f *f*

Sva

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107

Tpt. 1 *fmp*

Tpt. 2 *fmp*

Hn. *fmp*

Tbn. *f* *mf*

Tuba *mf* *f*

S A - le - lu -

A *f* A - le - lu -

T *f* A - le - lu -

B *f* A - le - lu -

Pno. *mf* *f*

Perc. *mp* *f* *fp*

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114

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Pno.

Perc.

f

mp

f

Detailed description of the musical score: The score is for page 31, measures 114-116. It features a full orchestral and vocal ensemble. The brass section (Tpt. 1, Tpt. 2, Hn., Tbn., Tuba) and vocalists (S, A, T, B) play sustained notes with long phrasing lines. The Pno. part is complex, with multiple chords and a forte (f) dynamic. The Perc. part has a rhythmic pattern with accents and dynamic markings of f, mp, and f. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4.

About the Composer

Paul Winchester is an award-winning composer, performer, educator, and music director in Minneapolis, MN.



Praised for “beautiful harmonic and melodic language,” Paul's work has been commissioned and performed by the The Singers: Minnesota Choral Artists, The Society for New Music, the Ohio Shakespeare Festival, the Wooster Symphony, and numerous church and school choirs. Paul received his B. Mus in Composition from The College of Wooster and his M. Mus in Composition at Syracuse University, where he was a Heaton Fellow and a recipient of the Brian Israel Award.

As a performer, Paul performs regularly throughout the Twin Cities in both studio and live settings as a singer and multi-instrumentalist. Paul has served as the Music Director for the Unitarian Universalist Church of Minnetonka since 2014.

In addition to his music career, Paul is also a professional game developer, notably serving as lead designer and producer for most of the product line of Star Wars: Imperial Assault, winner of the 2015 Board Game of the Year Origin Award.

More Music

A Holy Night – SATB Unaccompanied – 6’30”

If It Was Your Son – SATB Unaccompanied – 6’

Lux Benedictum – SATB with Piano and Percussion – 3’

Magnificat – SATB, Violin, Cello, and Piano – 5’45”

Mourning Poem – SATB and Piano – 4’45”

Stabat Mater – SATB with soloists, Piano, Timpani, and 2 Percussionists – 9’

Remember Love – SATB and Piano – 3’45”

Where You’re Meant To Be – SATB and Piano – 4’15”

5 Pillars – Tenor, Percussion, and Piano – 27’30”

At Sunset – Voice and Piano – 5’45”

I Am Not There – Voice and Piano – 4’30”

To Love Again – Voice and Piano – 22’

Dialogue for Clarinet and Piano – 6’30”

Syncophony – Clarinet, Cello, Piano, Electric Guitar, and 2 Percussionists – 20’

These pieces and more available for purchase at paulwinchester.com.