

Richard FELC CIO NAT NO

SONGS FOR DARKNESS AND LIGHT

	<i>SSA or TBB unaccompanied</i>	
2803	I will sing to the Lord My friend had a vineyard Give ear, O heavens As the hind longs for the running waters	.35
	<i>Mixed Chorus and Organ</i>	
2799	Psalm 150-Praise the Lord in his sanctuary	.35
	<i>Unison Voices and Organ</i>	
2804	Give thanks to the Lord	.30
2805	Antiphon and Benedictus (The Canticle of Zachary)	.35

Songs for Darkness and Light

6. Give thanks to the Lord

for Unison Voices and Organ

Psalm 117 (118) : 1; 116 (117) : 1-2

Richard Felciano

Voices in unison

N.B.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Slow $\text{♩} = 50 \text{ ca.}$

mp

Give thanks to the Lord, for he is good, for his mer-cy en-dures

Organ *mp*

N.B. Begin directly with the Psalm, if desired. The first two or all the alleluias may be omitted according to liturgical requirements.

Nos. 1-4 for SSA or TTB unaccompanied } are available separately.
No. 5 for SATB and Organ

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3

— for - ev - er. Praise the Lord, — all you

5

na - tions; — glo - ri - fy him, all you peo - ples!

7

For stead - fast is his kind - ness toward us, and the fi - del - i - ty

9

of the Lord en - dures for ev - er.

drifting

p
Ped. (8' only)

NOTE

Songs for Darkness and Light is a set of eight religious choral works designed for concert or liturgical use. Four are with and four without organ accompaniment. A variety of vocal dispositions is represented, including SSA, STB, TTB, and unison, with a view to making the pieces as useful as possible (No. 5, for example, may be performed STB or TTB by following instructions given at the outset). The texts are biblical and include complete settings of Psalm 150 (mixed or equal voices) and the Cantic of Zachary (unison voices), both with organ accompaniment. The Songs display a variety of lengths: the Antiphon, No. 7, is no more than a choral interlude, while Nos. 5 and 8 are complete psalm settings. The texts are such that most will be suitable for any time of the year, though they will have a particular relevance to the seasons of Lent and Easter. Taken as a whole, the set includes much of the music for the Vigil of Easter (Holy Saturday) in the Roman Catholic liturgy.

The pieces may be performed singly or in any combination, and the given order is not binding. Certain combinations, however, immediately suggest themselves: Nos. 1 through 4 may constitute a group. Nos. 1 through 5 may likewise form a group, especially in the order given - four unaccompanied Canticles followed by a triple alleluia and an accompanied Psalm 150 with a Doxology. The effect of this latter arrangement may be heightened (in liturgical, as well as concert use) if the pitches enclosed in squares in the first four Canticles are intoned with a single stroke of a handbell as they are sung. Although widely spaced in time, these pitches define, with a slow tolling, the melodic contour of the Easter Alleluia which is finally taken up by the voices themselves at the beginning of No. 5, just prior to the first appearance of the organ. Naturally, when the Canticles are performed singly, in a different order, or outside the Easter season, the bells should not be used (in any case, their deployment is optional, even as described above). Nos. 6, 7, and 8 are probably best treated singly.

The Cantic of Zachary is provided with two endings, so that it may be sung either with or without the concluding Doxology and Antiphon.