

THE FIRST SONG OF ISAIAH...

Twenty years later

In the summer of 1975, about one hundred young musical delegates gathered into a grand conference on Weekes Bay near Mobile, Alabama. They hailed from California, the Bahamas and Alabama, so they were appropriately designated "The CALABAMAHAMIANS."

Wanting to write something special for the occasion, I had produced a generic festival piece. I was satisfied, but not excited. Just before the opening dinner, I sat with the staff on the porch of a cottage right on the water. As dinnertime approached, the others had left and I found myself alone, listening to the water gently lapping against the pier.

Without any effort, the sound of the water became the opening instrumental pattern, and the setting began to write itself. I was very familiar with the wonderful text from Isaiah, as I had kept it in my thoughts with hopes of someday setting it in a singable version. But not for this occasion. This had to be festive!

I sent word that I was skipping dinner, but would be at the rehearsal following. The piece came so easily that we gave the first reading at that rehearsal of about 75% of the composition. That reading was very simple, with piano only. It began with unison voices, then singers began to add parts. A colleague joined on a second piano, and our choreographer began to dance, soon joined by others. By the time we took it on the next week's tour, it was a full blown production!

Since its release twenty years ago, THE FIRST SONG OF ISAIAH has enjoyed consistent popularity. Part of the beauty of the work is that it can effectively be performed in a simple, meditative way or as a festive celebration with unlimited resources. It has been done at weddings, funerals, ordinations, consecrations, multi-denominational services, Bar and Bat Mitzvahs, formal concerts, campfire sings - and, even more importantly, I have been told many times that it has been sung quietly to one's self as a source of strength and help in times of stress, or as a thanksgiving.

To celebrate its twentieth birthday, we have prepared this **FESTIVAL EDITION**, producing an expanded version of the 1976 publication that adds other instruments, gives the choir a more substantial challenge, yet still involves the congregation in their familiar role. Certain performance options exist and are listed below in the Performance Notes. (Editor's Note: **THE FIRST SONG OF ISAIAH (Festival Edition)** is compatible with the 1976 edition, beginning at measure 17 and ending in measure 101.)

We are glad you have joined us in this birthday celebration! *Sing the praises of the Lord and ring out your joy!*

Jack Noble White

PERFORMANCE NOTES

At a moderate tempo, this **FESTIVAL EDITION** takes just over five minutes. If a shorter duration is desired, the following cuts will save approximately 30 seconds each, for a total of 1:30 if all are used. The cuts are listed in the recommended order of omission:

- #1 - Cut from measure 21 through 29, beginning again at measure 30
- #2 - Cut from measure 48 through 56, beginning again at measure 57
- #3 - Cut from measure 83 through 91, beginning again at measure 92

THE FIRST SONG OF ISAIAH

(Festival Edition)

for SATB choir and congregation with organ,
optional brass quartet, timpani and handbells*

Isaiah 12:2-6**

Music by
JACK NOBLE WHITE (ASCAP)

Slowly (♩ = 69-76)

HANDBELLS
(optional)

TRUMPETS
I & II
(optional)

TROMBONES
I & II
(optional)

TIMPANI
(optional)

ORGAN

mf *ff* *ff*

3 3 3 3

*Instrumental Accompaniment (2 trumpets, 2 trombones, timpani and 3-6 octaves of handbells) is available separately (GCMR9610A)

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GCMR9610

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Sk.

f *ff*

3 3 3

This musical score is for piano and strings. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system also includes a grand staff and a separate bass line. The score features various musical notations, including triplets, dynamics such as *ff* and *f*, and a section marked with a repeat sign (||). A large, diagonal red watermark is overlaid across the entire page, reading "Preview Only" and "Legal Use Requires Purchase".

12

12

S. *mf* Sure - ly, it is God, *f* sure - ly, it is God,

A. *mf* Sure - ly, it is, *f* sure - ly, it is, *f* sure - ly, it is, *f* sure - ly, it is,

T. *mf* Sure - ly, it is, *f* sure - ly, it is, *f* sure - ly, it is, *f* sure - ly, it is,

B. *mf* Sure - ly, it is, *f* sure - ly, it is, *f* sure - ly, it is God,

12

12

Piano introduction for the first system, showing treble and bass staves with rests.

ff
sure - ly, it is God who saves

ff
sure - ly, it is God who saves

ff
sure - ly, it is God who saves

ff
sure - ly, it is God who saves

(mf)

(mf)

Piano accompaniment for the fourth system, including treble and bass staves.

17 *mf*

me. *mf*

me. *mf*

me. *mf*

me. *mf*

me.

(Timpani)

mp

17 *mp*

21 *mf* (unison)

Sure-ly, it is God who saves me; *I will trust in him and not be a -

mf (unison)

21 *mf*

*Editor's note: *I will trust in God* or *I will trust the Lord* may be substituted for *I will trust in him*.

fraid. For the Lord is my strong-hold and my sure— de-fense, and

==

(Handbells)

mf

he will be my Sav - ior. Ah

(div.)

(div.)

30

30 CONGREGATION

mf

Sure-ly, it is God who saves me; I will trust in him and not be a

30 *mf*

S.

A.

Sure-ly, it is God who saves me; I will trust in him and not be a -

mf

T.

B.

30

mf

30

An empty musical staff system consisting of a treble clef on the top line and a bass clef on the bottom line, with no notes or rests present.

fraid. For the Lord is my strong-hold and my sure de-fense, and

fraid. For the Lord is my strong-hold and my sure de-fense, and

f

An empty musical staff system consisting of a treble clef on the top line and a bass clef on the bottom line, with no notes or rests present.

Piano accompaniment for the third system, featuring a treble clef and a bass clef with various chords and melodic lines.

A single bass staff with a series of eighth notes, likely serving as a bass line for the piece.

mf

(Cong. or Selected Voices)

he will_ be my_ Sav - ior. _____ There

he will_ be my_ Sav - ior. Ah _____

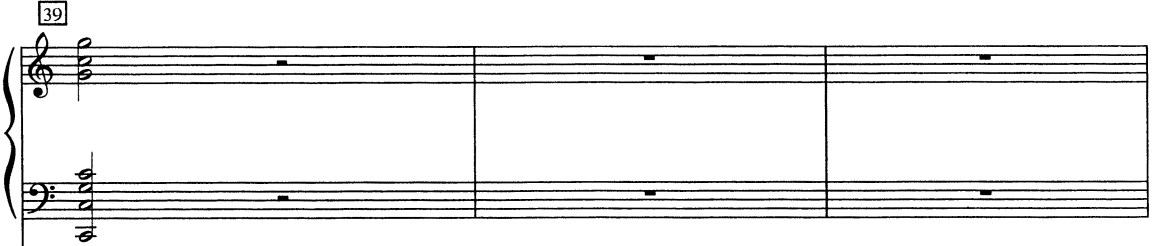
mf

mf

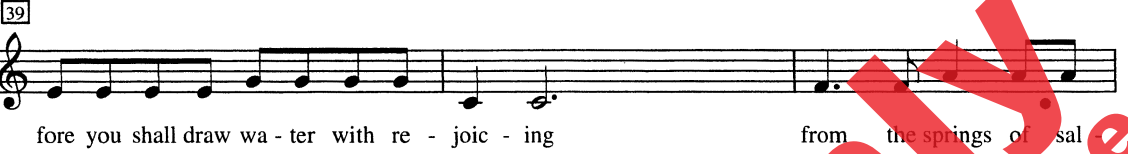
mf

mf

39



39



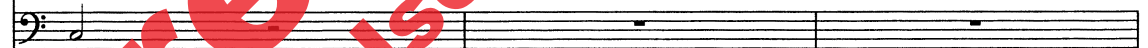
fore you shall draw wa - ter with re - joic - ing from the springs of sal

39



Ah ah

39



39



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va - tion. And on that day you shall say, Give thanks to the Lord, and

ah and

The image shows a musical score for piano and voice. It consists of several systems of staves. The top system shows empty piano staves. The second system features a vocal line with lyrics: "va - tion. And on that day you shall say, Give thanks to the Lord, and". The third system shows piano accompaniment with lyrics "ah and" under a long note. The fourth system shows empty piano staves. The fifth system shows empty piano staves. The sixth system shows piano accompaniment. The seventh system shows empty piano staves. The eighth system shows piano accompaniment. The ninth system shows empty piano staves. A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal use Requires purchase" below it.

mf

call up - on his Name;

call up - on his Name; ah

mf

mf

mf

mf

48

48

Sure-ly, it is God who saves me; I will trust in him and not be a

48

Sure-ly, it is God who saves me; I will trust in him and not be a -

48

48

The image shows a musical score for piano and voice. It consists of several systems of staves. The first system shows empty piano staves. The second system includes a vocal line with lyrics: "fraid. For the Lord is my strong-hold and my sure de-fense, and". Below this is a piano accompaniment with a treble and bass staff. The third system continues the piano accompaniment. The fourth system shows a bass line for the piano. The fifth system continues the piano accompaniment. The sixth system shows a bass line for the piano. The seventh system continues the piano accompaniment. The eighth system shows a bass line for the piano. The music is in a common time signature and features a mix of chords and melodic lines.

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mf

he will be my Sav - ior.

he will be my Sav - ior. Ah

*⁵⁷ *mp*

Make his deeds known a-mong the peo - ples; see that they re-mem-ber that his

⁵⁷ *mp*

Make his deeds known a-mong the peo - ples; see that they re-mem-ber that his

⁵⁷ *mp*

mf

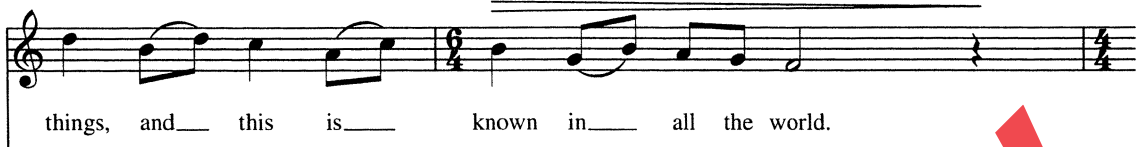
Name is ex - alt - ed. Sing the prais-es of the Lord, for he has done great

mf

Name is ex - alt - ed. Sing the prais-es of the Lord, for he has done great

mf

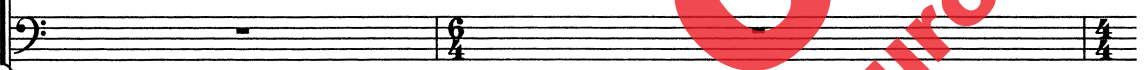
*Measures 57 - 64 may be sung by choir trebles alone (without congregation).



things, and this is known in all the world.



things, Ah



f mf



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65

mf

Sure-ly, it is God who saves me; I will trust in him and not be a

65

mf

Sure-ly, it is God who saves me; I will trust in him and not be a -

mf

65

mf

65

mf

65

mf

65

mf

Empty piano accompaniment staves for the first system, consisting of a grand staff with treble and bass clefs.

Vocal line and piano accompaniment for the first system. The vocal line is on a single staff with lyrics: "fraid. For the Lord is my strong-hold and my sure de-fense, and". The piano accompaniment is on a grand staff.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs.

Bass line for the second system, consisting of a single bass clef staff.

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs.

Bass line for the third system, consisting of a single bass clef staff.

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Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

he will_ be my_ Sav - ior. *(Cong. or Selected Voices)* Cry a

he will_ be my_ Sav - ior. Ah

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

Bass line for the second system, featuring a single bass staff with musical notation.

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.

Bass line for the third system, featuring a single bass staff with musical notation.

74

Musical notation for piano accompaniment, measures 74-77. The treble and bass staves are mostly empty, indicating rests.

74

loud, in-hab - i-tants of Zi - on, ring out your joy, for the

Vocal line musical notation, measures 74-77. The lyrics are: "loud, in-hab - i-tants of Zi - on, ring out your joy, for the".

74

Ah

Musical notation for piano accompaniment with vocal line, measures 74-77. The piano part features chords and a melodic line. The vocal line includes the word "Ah" and a fermata.

74

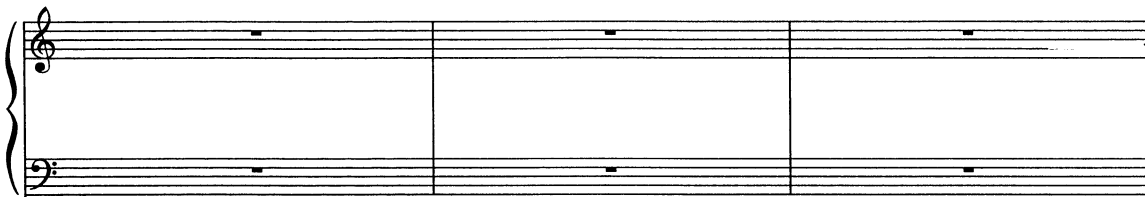
Musical notation for piano accompaniment, measures 74-77. The treble and bass staves are mostly empty, indicating rests.

Musical notation for piano accompaniment, measures 74-77. The treble and bass staves are mostly empty, indicating rests.

74

Musical notation for piano accompaniment, measures 74-77. The treble and bass staves contain chords and melodic lines.

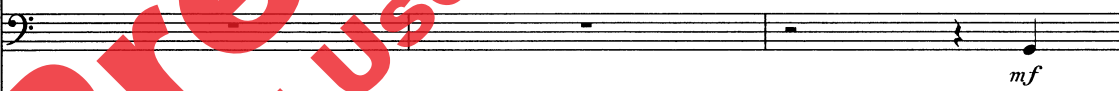
Musical notation for piano accompaniment, measures 74-77. The bass staff contains a melodic line.



great one in the midst of you is the Ho - ly One of



Ho - ly One of



mf



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The image displays a musical score for piano and voice. It consists of several systems of staves. The first system shows a piano introduction with a treble clef staff containing a melody and a bass clef staff with accompaniment. The dynamic marking *mf* is present. The second system features a vocal line with the lyrics "Is - rael." and a piano accompaniment. The third system continues the vocal line with "Is - rael. Ah" and piano accompaniment. The fourth system shows a piano accompaniment with a treble clef staff and a bass clef staff, marked with *mf*. The fifth system is a single bass clef staff. The sixth system is a grand staff with both treble and bass clefs. The seventh system is a single bass clef staff. A large, diagonal red watermark reading "Preview Only" and "Legal use Requires Purchase" is overlaid across the center of the page.

83

83

Sure-ly, it is God who saves me; I will trust in him and not be a

83

Sure-ly, it is God who save me; I will trust in him and not be a -

83

83

(+32' princ.)

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Empty piano accompaniment staves for the first system, consisting of a grand staff with treble and bass clefs.

Vocal melody line for the first system, starting with a treble clef and a key signature of one flat. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

fraid. For the Lord is my strong-hold and my sure de-fense, and

Vocal melody line for the second system, continuing the melody from the first system.

fraid. For the Lord is my strong-hold and my sure de fense, and

Piano accompaniment for the second system, featuring a bass clef and a key signature of one flat. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for the third system, continuing the accompaniment from the second system.

Piano accompaniment for the fourth system, continuing the accompaniment from the third system.

Piano accompaniment for the fifth system, continuing the accompaniment from the fourth system.

Piano accompaniment for the sixth system, continuing the accompaniment from the fifth system.

Piano accompaniment for the seventh system, continuing the accompaniment from the sixth system.

Piano accompaniment for the eighth system, continuing the accompaniment from the seventh system.

he will be my Sav - ior.

he will be my Sav - ior. Ah

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef. The second system introduces the vocal line with the lyrics 'he will be my Sav - ior.' The third system continues the vocal line with the lyrics 'he will be my Sav - ior. Ah' and includes a piano accompaniment. The fourth system features a complex piano accompaniment with sixteenth-note patterns in both hands. The fifth system shows a bass line with eighth-note patterns. The sixth system returns to a piano accompaniment with a treble and bass clef. The seventh system shows a bass line with eighth-note patterns.

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92

92 *f*

Sure-ly, it is God who saves me; I will trust in him and not be a -

92 *f*

Sure-ly, it is God who_ saves me;_ I will trust in him and not be a -

92 *f*

92 *f*

(+32' Reed)

The image shows a musical score for piano and voice. It consists of several systems of staves. The top system shows empty piano staves. The second system features a vocal line with the lyrics: "fraid. For the Lord is my strong-hold and my sure de-fense, and". Below this is a piano accompaniment with a treble and bass staff. The third system continues the piano accompaniment with a more complex rhythmic pattern in the treble staff. The fourth system shows a continuation of the piano accompaniment. The fifth system features a vocal line with the lyrics: "fraid. For the Lord is my strong-hold and my sure de-fense, and". Below this is a piano accompaniment with a treble and bass staff. The sixth system continues the piano accompaniment. The seventh system shows a continuation of the piano accompaniment. The eighth system features a vocal line with the lyrics: "fraid. For the Lord is my strong-hold and my sure de-fense, and". Below this is a piano accompaniment with a treble and bass staff. The ninth system continues the piano accompaniment. The tenth system shows a continuation of the piano accompaniment.

99

f

he will be my Sav - ior.

Ah

he will be my Sav - ior,

he will be my

99

99

99

99

99

99

he will be my
he will be my Sav - ior, Sav - ior.
Sav - ior, he will be my Sav - ior.

(Cong. tacet al fine)

The musical score consists of several systems. The first system shows the piano accompaniment with a treble and bass clef. The second system features a vocal line with the lyrics "he will be my Sav - ior, Sav - ior." and a piano accompaniment. The third system continues the vocal line with lyrics "Sav - ior, he will be my Sav - ior." and piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The seventh system shows the piano accompaniment. The eighth system shows the piano accompaniment. The ninth system shows the piano accompaniment. The tenth system shows the piano accompaniment. The eleventh system shows the piano accompaniment. The twelfth system shows the piano accompaniment. The thirteenth system shows the piano accompaniment. The fourteenth system shows the piano accompaniment. The fifteenth system shows the piano accompaniment. The sixteenth system shows the piano accompaniment. The seventeenth system shows the piano accompaniment. The eighteenth system shows the piano accompaniment. The nineteenth system shows the piano accompaniment. The twentieth system shows the piano accompaniment. The twenty-first system shows the piano accompaniment. The twenty-second system shows the piano accompaniment. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the piano accompaniment. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the piano accompaniment. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the piano accompaniment. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the piano accompaniment. The thirty-first system shows the piano accompaniment. The thirty-second system shows the piano accompaniment. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the piano accompaniment. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the piano accompaniment. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the piano accompaniment. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the piano accompaniment. The forty-first system shows the piano accompaniment. The forty-second system shows the piano accompaniment. The forty-third system shows the piano accompaniment. The forty-fourth system shows the piano accompaniment. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the piano accompaniment. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the piano accompaniment. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the piano accompaniment. The fifty-first system shows the piano accompaniment. The fifty-second system shows the piano accompaniment. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the piano accompaniment. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the piano accompaniment. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the piano accompaniment. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the piano accompaniment. The sixty-first system shows the piano accompaniment. The sixty-second system shows the piano accompaniment. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the piano accompaniment. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the piano accompaniment. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the piano accompaniment. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the piano accompaniment. The seventy-first system shows the piano accompaniment. The seventy-second system shows the piano accompaniment. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the piano accompaniment. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the piano accompaniment. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the piano accompaniment. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the piano accompaniment. The eighty-first system shows the piano accompaniment. The eighty-second system shows the piano accompaniment. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the piano accompaniment. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the piano accompaniment. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the piano accompaniment. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the piano accompaniment. The hundredth system shows the piano accompaniment.

104 *Sk.*

rit. *ff* *a tempo*

rit. *ff* *a tempo*

He will be my Sav

rit. *ff* *a tempo* *a2*

rit. *ff* *a tempo*

rit. *ff* *a tempo*

104

rit. *ff* *a tempo*

3 3 3 3

rit. *ff* *a tempo*

104

rit. *ff* *a tempo*

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The image displays a musical score for piano and voice. It consists of several systems of staves. The first system shows a grand staff (treble and bass clefs) with a piano accompaniment. The second system features a vocal line with lyrics and a piano accompaniment. The third system continues the piano accompaniment. The fourth system shows a piano accompaniment with triplets and a forte dynamic marking. The fifth system shows a grand staff with a piano accompaniment. The sixth system shows a piano accompaniment with a forte dynamic marking. A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page, with the text "Legal Use Requires Purchase" written below it.

CONGREGATIONAL PART

THE FIRST SONG OF ISAIAH

Ecce, Deus

Isaiah 12:2-6*

Music by
JACK NOBLE WHITE (ASCAP)

*The congregation is asked to join the choir singing this refrain after each verse is sung:***

REFRAIN

Slowly



Sure-ly, it is God who saves me; I will trust in him and not be a - fraid. For the



Lord is my strong-hold and my sure de-fense, and he will be my Sav - ior

VERSE

Therefore you shall draw water with rejoicing
from the springs of salvation.
And on that day you shall say,
Give thanks to the Lord and call upon his Name;

VERSE

Make his deeds known among the peoples;
see that they remember that his Name is exalted.
Sing the praises of the Lord, for he has done great things,
and this is known in all the world.

REFRAIN

REFRAIN

VERSE

Cry aloud, inhabitants of Zion,
ring out your joy
For the great one in the midst of you
is the Holy One of Israel.

REFRAIN (sung twice)

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**Editor's note: *I will trust in God* or *I will trust the Lord* may be substituted for *I will trust in him*.

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