



About the Composer

Alice Parker is an internationally renowned composer, conductor and teacher who began composing at age eight, and wrote her first orchestral score while still in high school. She studied composition and conducting at Smith College and the Juilliard School where she began her long association with Robert Shaw. As Shaw began to organize the Robert Shaw Chorale, he enlisted her to do research and create choral arrangements for the new touring and recording ensemble. It was at this time that she married baritone Thomas Pyle, and for the next twenty years their musical lives revolved around the Shaw Chorale. The many Parker/Shaw settings of American folksongs, hymns and spirituals from that period form an enduring repertoire for choruses all around the world.

Ms. Parker continues to work on her own compositions and arrangements and has composed in all the choral forms from opera to cantata, from sacred anthems to songs on texts by distinguished poets. She has been commissioned by such well-known groups as Chanticleer, the Vancouver Chamber Singers, and the Atlanta Symphony, as well as hundreds of community, school and church choruses. In 2000, she was named the Distinguished Composer of the Year by the American Guild of Organists, and received the Robert Shaw Award at the National Convention of the ACDA in 2013. Her works appear in the catalogs of a dozen publishing companies. She resides in western Massachusetts.

Wings of the Morning

O Thou Almighty Father, come help me now to praise Thy Glory.
Methinks I hear the trumpet sound before the break of day.

O had I the wings of the morning I'd fly away to Canaan's shore;
Bright angels should convey me home to the new Jerusalem.

O come, Thou living Savior, come help me now to love Thee truly.

O come, Thou Holy Spirit, inflame my soul with heav'nly fire.

O angels and archangels, come help me chant Jehovah's praises.

Wings of the Morning

for Mixed Choir (SATB), a cappella

Traditional

American folk hymn
arr. Alice Parker

Firmly (♩ = c. 60-66)

Alto

Bass

Piano
for rehearsal only

mf

O Thou Al-might - y Fa - ther, come help me now to praise Thy

mf

O Thou Al-might - y Fa - ther, come help me now to praise Thy

Firmly (♩ = c. 60-66)

mf

The score for Alto and Bass voices and Piano accompaniment is in 2/2 time with a key signature of one flat. The tempo is marked 'Firmly' with a quarter note equal to approximately 60-66 beats per minute. The dynamics are marked *mf*. The lyrics are: 'O Thou Al-might - y Fa - ther, come help me now to praise Thy'.

5 Soprano

Alto

Tenor

Bass

5

mf

p

mf

p

mf

Glo - ry, me-thinks I hear the trum-pet sound be - fore the break of

glo - ry.

Me-thinks I hear the trum-pet sound be - fore the break of

glo - ry.

The score for Soprano, Alto, Tenor, and Bass voices and Piano accompaniment continues in 2/2 time with a key signature of one flat. The tempo remains 'Firmly'. The dynamics are marked *mf* and *p*. The lyrics are: 'Glo - ry, me-thinks I hear the trum-pet sound be - fore the break of glo - ry.' and 'Me-thinks I hear the trum-pet sound be - fore the break of glo - ry.'

Duration: ca. 2:45

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mp *poco legato*

day. O had I the wings of the morn - ing I'd

mp *poco legato*

O had I the wings of the morn - ing I'd

mp *poco legato*

day. O had I the wings of the morn - ing I'd

mp *poco legato*

O had I the wings of the morn - ing I'd

9

mp *poco legato*

12

fly a - way to Ca - naan's shore; bright an - gels should con -

fly a - way to Ca - naan's shore; bright an - gels should con -

fly a - way to Ca - naan's shore; bright an - gels should con -

fly a - way to Ca - naan's shore; bright an - gels should con -

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