

SAINTS BOUND FOR HEAVEN

(No. 1 from *Four American Folk Hymns*)
for SATB Choir and Piano Four-Hands

Melody from Walker's *Southern Harmony*, 1835
Arranged by MACK WILBERG

Lively and rhythmic (with strong accent) (♩ = 104)

The musical score is arranged for piano four-hands, divided into Primo (right hand) and Secondo (left hand) parts. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lively and rhythmic (with strong accent)' with a quarter note equal to 104 beats per minute. The score consists of 11 measures. Measures 1-4 show the initial melodic entry in both hands, featuring a strong accent on the first note of each measure. Measures 5-11 continue the rhythmic pattern with various chordal textures and melodic lines. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. A dotted line separates measures 8 and 11, indicating a section break.

17

Musical score for measures 17-22. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 17-22 feature a complex texture with multiple voices. A first staff (treble clef) has a melodic line with slurs and accents. A second staff (treble clef) has a similar melodic line. A third staff (treble clef) has a more active melodic line with slurs and accents. A fourth staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in measure 20. A bracket above measures 17-22 indicates a first ending.

23

Musical score for measures 23-27. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 23-27 feature a complex texture with multiple voices. A first staff (treble clef) has a melodic line with slurs and accents. A second staff (treble clef) has a similar melodic line. A third staff (treble clef) has a more active melodic line with slurs and accents. A fourth staff (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings of *mf* and *cresc.* are present.

28

Musical score for measures 28-33. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 28-33 feature a complex texture with multiple voices. A first staff (treble clef) has a melodic line with slurs and accents. A second staff (treble clef) has a similar melodic line. A third staff (treble clef) has a more active melodic line with slurs and accents. A fourth staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* is present in measure 30.

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33

SOP., ALTO

38 *f poco marc.*
 unis. Our — bond-age it shall end — by and by, by and by, our — bond-age it shall

TEN., BASS
 unis. *f poco marc.*

44

end — by and by. From — E-gypt's yoke set free, hail the glo-rious ju - bi -

50

lee, and to Ca - naan we'll re - turn — by and by, by and by, and to

55

S. *mf*
A. Ca-naan we'll re - turn_ by and by. Our de - liv - 'rer he shall come_ by and
T.
B.

mf

The piano accompaniment consists of three staves: right hand treble clef, left hand treble clef, and left hand bass clef. The music is in G major and 4/4 time. It features a steady bass line in the left hand and a more melodic line in the right hand, with some chords in the middle left hand. A dynamic marking of *mf* is present.

61

S.
A. by, by and by, our de - liv - 'rer he shall come_ by and by. And our

p

The piano accompaniment continues with three staves. It maintains the same harmonic structure as the previous section. A dynamic marking of *p* (piano) is indicated at the beginning of this section.

67

S.
A.

sor - rows have an end with our three-score years and ten, and vast glo - ry crown the

72

S.
A.

day — by and by, by and by, and vast glo - ry crown the day — by and by.

78 TEN., BASS

(unis.) *mf*

And — when to Jor - dan's floods — we are come, we are come, and —

83

T.
B.

when to Jor-dan's floods_ we are come, Je - ho - vah rules_ the

88

T.
B.

tide and the wa - ters he'll di - vide, and the ran-som'd host shall shout_ "We are

93

T.
B.

come, we are come," and the ran-som'd host shall shout_ "We are come."

Slightly broader (♩ = 96)

98

S. A. (unis.) *f* Then with all the hap-py thron... we'll re-joice, we'll re-joice, then with all the hap-py

T. B. (unis.) *f*

Slightly broader (♩ = 96)

8... 1

f

104

S. A. thron... we'll re-joice. Shout-ing glo-ry to our King, till the vaults of heav-en

T. B.

110

S.
A.
T.
B.

ring, and thro' all e - ter - ni - ty — we'll re - joice, we'll re - joice, and thro' all e - ter - ni -

116

S.
A.
T.
B.

ty — we'll re - joice. Shout - ing glo - ry to our King, till the vaults of heav - en

122

85

S.
A.

ring, and thro' all e - ter - ni - ty we'll re - joice, we'll re - joice, and thro' all e -

T.
B.

128

S.
A.

ter - ni - ty, we'll re - joice, we'll re - joice, we'll re -

T.
B.



135

S. A. voice, we'll re-joice!

T. B.

141

S. A.

T. B.