

FREEDOM'S HALLOWED LIGHT

SSA Voices, *a cappella*, with Optional Percussion

Mark Patterson

BriLee Music
Part-by-Part 

For Accompaniment and Rehearsal Audio
Go to: BriLeeMusic.com/BL1224

Ranges:

Sop 1  Sop 2 
Alto 

Language: English

Use: General

Time: Approx. 1:54

*Difficulty: Moderate

BriLee Music
the Voice of Choral Music

Notes

The text for *Freedom's Hallowed Light* was inspired by and quotes excerpts from the poem *The North Star* by James Monroe Whitfield (1822-1871). Whitfield was an African American poet, born in New Hampshire to a father who had escaped slavery and a mother whose parents had been enslaved. Whitfield was an abolitionist, and his writing served as a way to address the injustices of slavery and the difficulties faced by both enslaved and free African-Americans in the U.S.

As an adult, Whitfield worked as a barber in Buffalo, NY, and through his work met Frederick Douglass, who recognized Whitfield's gift for writing poetry. In 1853 Whitfield published a volume of poetry titled *America and other Poems*.

This musical adaptation seeks to connect both singer and audience with the fugitive that is at the center of Whitfield's poem and personalizes their quest for freedom through the addition of the first-person perspective. The piece should be sung with strong conviction and contagious energy, shining light and hope on all who have struggled or continue to struggle for freedom and equality.

About the Composer

Dr. Mark Patterson is a nationally acclaimed composer, conductor and teacher. He is the Director of Music at Salisbury Presbyterian Church in Midlothian, Virginia, where he leads a comprehensive music program for adults, youth and children. Mark received his PhD in Fine Arts-Music Education with an emphasis in Choral Conducting from Texas Tech University and Master of Music and Bachelor of Arts degrees from the University of Texas at Austin.

Dr. Patterson is frequently invited to conduct honor choirs and choral festivals across the United States and is often asked to lead workshops for choral directors. Dr. Patterson's compositions comprise a rich variety of styles for the sanctuary and the concert hall. Currently he has over 250 choral works in print as well as a solo piano collection, various musicals and choral compilations, and several volumes of vocal solos. Mark has been a consistent winner of the ASCAP Award in Composition for over ten years.

Freedom's Hallowed Light

for SSA Voices, *a cappella*, with Optional Percussion*

Text inspired by and including excerpts from
The North Star by James Monroe Whitfield (1822–1871)
alt. and additional lyrics, M.P.

MARK PATTERSON

With energy and intensity ♩ = 112

Soprano 1
Shine, shine, shine, free-dom, shine, free-dom, shine, free-dom, fee-dom,

Soprano 2
Shine, shine, shine, free-dom, shine, free-dom, shine, free-dom, fee-dom,

Alto
Shine, free-dom, shine, free-dom, shine, free-dom, shine, free-dom, fee-dom,

Djembe
mf f

Triangle
mf f

Piano (for rehearsal only)
mf f

With energy and intensity ♩ = 112

4
Soprano 1
Shine down on me. Star of the north, Star of the north, Star of the north, Star of the north,

Soprano 2
Shine down on me. Star of the north, Star of the north, Star of the north, Star of the north,

Alto
Shine down on me. Star of the north, Star of the north, Star of the north, Star of the north,

Djembe
ff f

Triangle
ff f

Piano (for rehearsal only)
ff f

* The part for Optional Percussion may be found on pp. 11-12.

mf

— whose stead-fast ray

pierc - es the sa - ble pall of

— whose stead-fast ray

pierc - es the sa - ble pall of

— whose stead-fast ray

pier - ces the sa - ble pall of

mf

mf

night

for - ev - er point - ing out the way that

night

for - ev - er point - ing out the way that

night,

oh,

star,

ev - er

point - ing out the way that

21

Oh, free-dom's light, shine down on me.____

free-dom's light, shine down, shine down on me.____

shine down, shine down on me.____ The

25

mp
Fug-i-tive lifts up her eye to where thy rays il -

mp
Fug-i-tive lifts up her eye to where thy rays il -

mp
fug-i-tive lifts up, She lifts up her eye to where thy rays il -

mp (muted)

mp

29

lume the sky. ———— stead-y di-rects her

lume the sky. ———— That stead-y, calm — un-chang - ing light,

lume the sky. stead-y di-rects her

33

wear-y steps_ a - right through drear - y wilds and track-less dells_ to

wear-y, a - right. drear - y, track-less,

wear-y steps_ a - right drear - y, track-less,

mf

mf

mf

mf

37

that bright land where free-dom dwells, *f* Oh, free-dom's hal-lowed light, *f*

that bright land where free-dom dwells, *f* Oh, free-dom's hal-lowed light, *f*

that bright land where free-dom dwells; *f*

f (let ring)

40

free-dom's hal-lowed light, *f*

free-dom's hal - lowed light, *f*

free-dom's hal-lowed light, *f*

43

Oh, free-dom's
 free-dom's light, shine
 free-dom's hal-lowed light, shine

46

light, shine down on me. Shine,
 down, shine down on me, shine down on me.
 down, shine down on me. Shine, free-dom,

49

f shine, — shine, — free-dom, Shine *ff*
f Shine, shine, free-dom, Shine *ff*
f shine, free-dom, shine, free-dom, Shine *ff*

52

down on me. —
 down, shine on me.
 down, shine on me. —

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Djembe $\frac{4}{4}$ *mf* *f*

Triangle $\frac{4}{4}$ *mf* *f*

3 *ff* *f*

7 *mf*

12 *f* *f*

17

21 *mp* (muted)

Percussion

12

26

Musical notation for measures 12-26. The top staff is a grand staff with two staves. The bottom staff contains rhythmic notation with accents (>) and dynamic markings.

32

Musical notation for measures 32-36. The bottom staff features a dynamic marking of *mf*.

37

Musical notation for measures 37-40. The bottom staff features dynamic markings of *f* and *f* (let ring).

41

Musical notation for measures 41-44. The bottom staff features dynamic markings of *f* and *f*.

45

Musical notation for measures 45-48. The bottom staff features dynamic markings of *mf* and *mf*.

49

Musical notation for measures 49-51. The bottom staff features dynamic markings of *f*, *f*, and *ff*.

52

Musical notation for measures 52-56. The bottom staff features a dynamic marking of (muted) at the end.

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