



Don't You Hear the S

Moderato $\text{♩} = 104$

Harris Loewen

pedal freely

mp

W sit-ting in the fields all night, in the dark- ness;

p

been sit-ting in the fields all night, in the dark- ness and the light;

p

We've been sit-ting in the fields all night, in the dark- ness

mp

We've been sit-ting in the fields all night, in the dark- ness and the light;

p

8va-----

12

— some-thing out there that I can't ex - plain, in the sky; and
— some-thing out there that I can't ex - plain, but the sky is not and
— some-thing out there that I can't ex - plain, in the sky: and
— some-thing out there that I can't ex - plain, but r' not the same; and
mf

17

break - ing thru, the light! and break-ing thru the dark,
break - ing thru, the dar' oh, don't you see_ the light? and break - ing thru the dark-
break - ing thr oh, see the light! and break-ing thru the dark,
brea' the dark-ness oh, don't you see_ the light? and break - ing thru the dark-

22

3

oh, don't you see the light?
ness oh, don't you see the light?
oh, don't you see the light?
ness oh, don't you see the light?

27

mp

We've been wak-ing with the sheep 'till
wak-ing with the sheep 'till dawn, heard the

8va

31

dawn, heard the cry - ing and the song. Well, I won-der if it's just the
and the song Well, I won-der if it's just the wind; I don't

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4

35

wind; I don't want that sound to end. And all a-mid the cry -

want the sound to end. And all a- mid_ the cry - Oh,

C

mf

39

ing, don't you hear the song? A - mid the cry- ing, oh don't you hear the

don't you hear the song? And mid the cry - ing. Oh, don't you hear the

f

44

ssa

song. Things I can't ex - plain; noth - ing seems the

tbb

mf

ssr

Things I can't ex - plain; noth - ing seems the

mf

8vb

D

49

same.

On the wind, I won - der, what's that sound my friend?

On the wind, I won - der, what's that sound my friend

E

54 *f*

Break-ing thru_ the night,

don't you see

light?

all a- mid_ the

Break-ing thru_ the night,

the light?

all a- mid_ the

F *a tempo*

59 *ff* *p*

cry - ing, do you hear the song?

cry - ing, do you hear the song?

poco rit. *8va* *a tempo*

espressivo

6 65

TBB *mp* **G**

We've been stand-ing by the fire in

71 *p* *pp* *mp* *mf*

but a peace is ver - y near, flar do keep me warm,
fear, peace is near N es do more than keep me warm; Well, they

76 *mf* *rit.* **H** *a tempo* bring out melody in lower voices

dance, for joy is b born! Oh, for the poor, com-fort and peace.
Oh, for the poor and fear- ful a com-fort and a peace,

dance, fo oorn, joy is born! Oh, for the poor, com-fort and peace.
Oh, for the poor and fear- ful a com-fort and a peace,

PERUSAL SCORE ONLY

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82

mp

Oh, for the fear - ful poor.
Oh, for the poor and fear - ful

a com-fort joy____ and peace. Ah...

mp

Oh, for the fear - ful poor.
Oh, for the poor and fear - ful

a com-fort joy____ eace.
a com - fort peace.

mf

p

7

I

87

p

(Ah...) (Ah...)

Ah... *p* (Ah...)

p

J

92

(Ah...)

Oh, for the poor and fear -

(Ah.)

Oh, for the poor and fear -

f

mf

8 97

p

ful, a com - fort and a peace; oh, for the poor and fear -

p

ful, a com - fort and a peace; oh, for the poor and fear -

rit.

f

ful, there's com - fort, joy, and peace. Hmm

f

ful, there's com - fort, joy, Hmm

rit.

mf

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8va

p

Musical score for SATB choir and piano. The score consists of two systems of music. System 1 (measures 97-100) features vocal entries from the soprano and basso parts, with piano accompaniment. The lyrics "ful, a com - fort and a peace; oh, for the poor and fear - ful, a com - fort and a peace; oh, for the poor and fear -" are repeated. System 2 (measures 101-104) begins with a piano dynamic "f" and a vocal entry from the soprano part with the lyrics "ful, there's com - fort, joy, and peace. Hmm". This is followed by another piano dynamic "f" and a vocal entry from the soprano part with the lyrics "ful, there's com - fort, joy, Hmm". The piano accompaniment includes various dynamics like "pp", "rit.", "mf", and "p". The score is written in common time, with treble and bass staves for the choir and a single staff for the piano.



Dr. Loewen (BMus, UBC; DMA, U. Iowa), originally from Vancouver, is a former choral conductor, clinician and singer, remains active as an arranger and composer. During his career, he performed as a chorister, baritone soloist and/or soloist with professional and amateur choirs in Canada, the U.S. and Europe, and also served as a pop and jazz vocalist in various settings. Dr. Loewen is the founder of both the Niagara Vocal Ensemble and Avanti Chamber Singers (ensemble-in-Residence at Brock University), as well as former conductor of the Brock University men's, women's and mixed choruses. With these choral ensembles he has released five recordings in the Voices of Niagara CD Series, featuring the works of Niagara composers, including some of his own pieces.