

# And This Shall Be • for MUSIC

**Distinctive  
Vocal Solos for  
Contest and Recital**

Mary Lynn Lightfoot

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**HERITAGE MUSIC PRESS**

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## Foreword

One of the most distinctive voices in educational choral music has fashioned this equally distinctive and appropriately titled collection for the solo voice. Drawing from her impressive array of best-selling octavos, these ten titles by Mary Lynn Lightfoot provide a broad spectrum of musical styles and worthy texts that are each appropriate for use in the studio, recital, or contest venues. Available in both medium-high and medium-low editions, the vocal ranges are moderate and carefully adapted to be well within the capabilities of the developing voice. This artful collection will become a valued addition to solo vocal repertoire for students of singing in middle and senior high school – and beyond!

—The Publisher

## Contents

	<b>Page</b>	<b>CD Tracks</b>
And This Shall Be for Music .....	3	1–6
The Swing.....	9	7–10
Pié Jesu.....	14	11–13
How Beautiful Is the Rain! .....	18	14–19
The Arrow and the Song.....	24	20–22
A Joyful Song.....	28	23–26
Life Has Loveliness to Sell .....	34	27–31
Dona Nobis Pacem.....	39	32–36
O Wind!.....	44	37–41
How Can I Keep From Singing? .....	50	42–46

## Companion editions available

- 30/2923H Medium-high Voice and Keyboard or Accompaniment CD  
 30/2924H Medium-low Voice and Keyboard or Accompaniment CD

# And This Shall Be for Music

Words by  
Robert Louis Stevenson (1850–1894), alt.

Music by  
Mary Lynn Lightfoot



① Expressively  $\text{♩} = 60$



*mf*

4 *poco rit.* *a tempo* *mf*

I will make you brooch - es\* and

*poco rit.* *a tempo*

7

toys for your de - light of bird - song at

Duration: approx. 2:45

\*Brooches, pronounced brōches, are ornamental pins.

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10

morn - ing and star - shine at night. And

13

I will make a pal - ace that's fit for you and me, of

17

green days in the for - est and blue days at

20

sea. And this shall be for mu - sic when

23

no one else is near, Such a fine song for

26

sing - ing, the rare song to hear! That —

*mp*

29

on - ly I re - mem - ber, that on - ly you ad -

32

mire, of the broad — road that stretch - es

*rit. e cresc.* *mf*

35 3 *a tempo sub. p* *mf*

and the road - side fire. And— this shall

38

be for mu - sic. And— this shall

42 4 *mp*

be for song. Brooch - es and

46

toys for your de - light, Bird - song at

# The Swing

Words by  
Robert Louis Stevenson (1850–1984), alt.

Music by  
Mary Lynn Lightfoot



7 Spirited ♩ = 132

5

How do you like— to go

8

up in a swing,— up in the air— so blue?

Duration: approx. 1:50

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11

Oh, I do think — it the pleas-ant - est thing — ev - er a child — can

14

8

do, that ev - er a child — can do!

17

Up in the air — and o-ver the wall, — till I can see — so wide,

21

Riv - ers and trees — and cat - tle and all — o - ver — the

*f*



24 *mf*

coun - try - side. How do you like — to go up in a swing, —

*mf*

27

up in the air — so blue? Oh, I do think — it the

30

pleas - ant - est thing — ev - er a child — can do, that

33 9 *mp smoothly*

ev - er a child — can do! Till I look down on the

*mp smoothly*

# Pié Jesu

Traditional Latin

Music by  
Mary Lynn LightfootRange: 

11 **Con affetto** ♩ = 72-76

*mf*

4 *mf*  
Pi - é

7 Je - su, pi - é Je - su, pi - é Je - su Do - mi -



Duration: approx. 2:40

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10

ne, Pi - é Je - su, pi - é Je - su,

13

do - na e - is re - qui - em. *mp* Pi - é

16

Je - su, pi - é Je - su, pi - é Je - su Do - mi - *mp*

19

ne, Pi - é Je - su, pi - é Je - su,

22 12 *poco rit.* **Con moto *mf***

do - na e - is re - qui - em. Ag - nus De - i,

*poco rit.* **Con moto *mf***

25

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

28 *mp* *cresc.*

Ag - nus De - i, Ag - nus De - i, do - na e - is,

*mp* *cresc.*

31 *mf* *mp* *poco rit.*

do - na e - is re - qui - em, re - qui - em,

*mf* *mp* *poco rit.* *8va*

# How Beautiful Is the Rain!

Words by Henry Wadsworth Longfellow (1807–1882)  
 (Selected verses from “Rain in Summer”)  
 Additional text by Mary Lynn Lightfoot

Music by  
 Mary Lynn Lightfoot

Range: 

14 **Brightly** ♩ = ca. 132



Rainstick

*mp*

4 *mp*

Rain, rain, don't

7 go a - way! Please stay

Duration: approx. 2:35

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15

10

an - oth - er day!

(tacet to m. 58)

13

*mf*

Beau - ti - ful, — how beau - ti - ful is the rain!

*mf*

17

Beau - ti - ful, — how beau - ti - ful is the rain! —

20

Af - ter the dust and heat, in the broad and fier - y street,

23



in the nar-row lane, how wel-come is the rain!

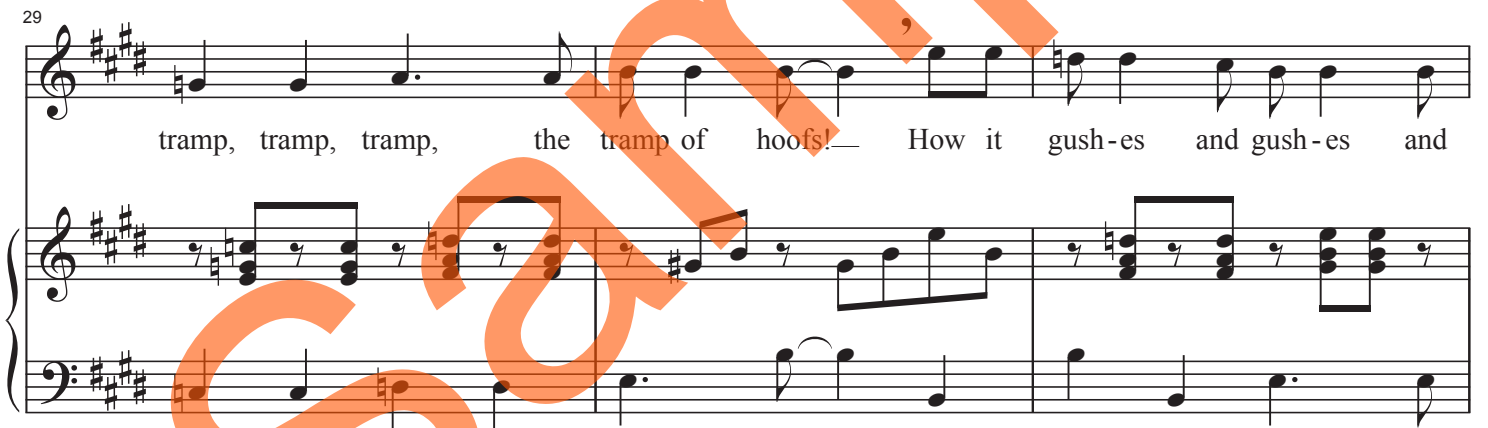
2nd time to Coda   
(p. 21, m. 35)

26



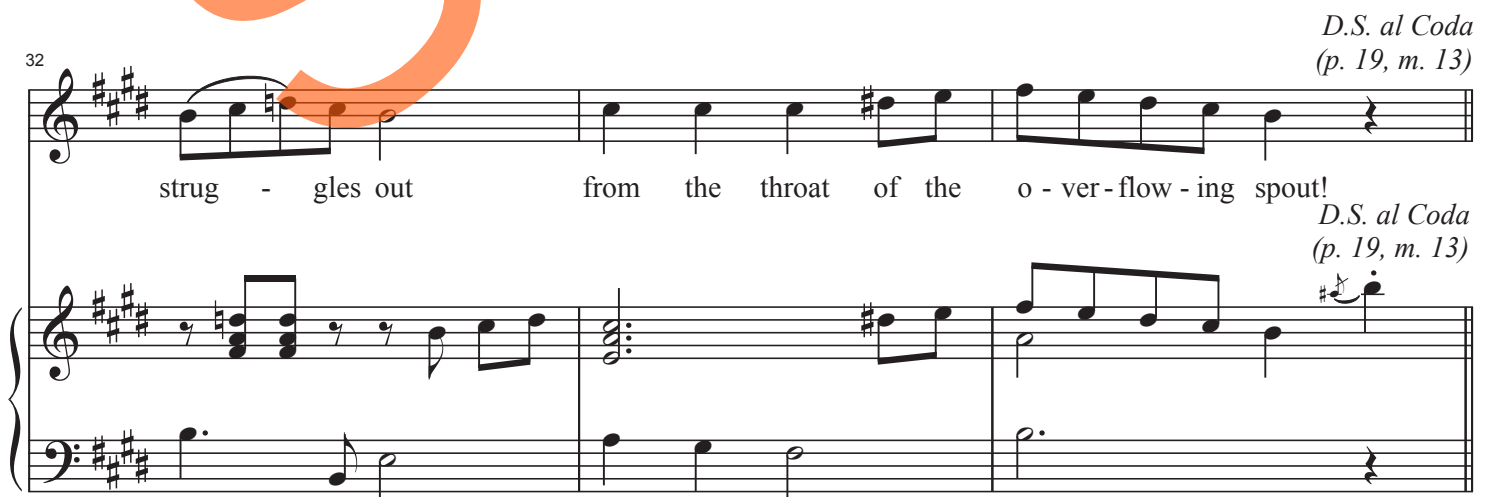
How it clat-ter, clat-ter, clat-ters a-long the roofs, like the

29



tramp, tramp, tramp, the tramp of hoofs! How it gush-es and gush-es and

32



strug-gles out from the throat of the o-ver-flow-ing spout!

D.S. al Coda  
(p. 19, m. 13)

D.S. al Coda  
(p. 19, m. 13)

35  $\oplus$  CODA

All a - cross the win-dow pane it pours and pours;— And

38 *sub.mp*

swift and wide, with a mud-dy tide,— like a riv - er down the gut - ter roars the

41 *mf* (18)

rain, like a riv - er down the gut - ter roars the rain, the rain, the

44 *f* *mf*

wel - come rain!— Beau - ti - ful,— how beau - ti - ful is the rain!—



# The Arrow and the Song

Words by  
Henry Wadsworth Longfellow (1807–1882)

Music by  
Mary Lynn Lightfoot



20 Expressively ♩ = ca. 76



*mf*

3 *mf*  
I shot an ar - row in - to the air,

5  
It fell to earth, I knew not where; For, so

Duration: approx. 2:15

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7

swift - ly it flew, swift - ly it flew, the

9

(21)

*poco rit.* *a tempo*

sight could not fol - low in its flight. I breathed a song — in -

*poco rit.* *a tempo*

12

to the air, It fell to earth, I

14

knew not where; For who has — sight so

16 (9) *mp*

keen and—strong, that it can fol-low the flight of song? Who can

*mp*

19

fol-low? Who can fol-low? Who can fol-low the flight of

*mf*

22 (22)

song?

25 *poco rit.* **Broader** *mp* = ca. 72

Long, long af-ter-ward, long

*poco rit.* **Broader** *mp* = ca. 72

# A Joyful Song

Range: 

Words and Music by  
Mary Lynn Lightfoot

23 Joyfully, with marked energy ♩ = 132



*mf*

4 *mf*  
Can - ta - te

7  
Do - mi - no. Sing a new song, sing a joy - ful new song.

10  
Can - ta - te Do - mi - no. Sing a joy - ful, joy - ful

Duration: approx. 2:15

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13

new song, sing a new song. Can - ta - te Do - mi - no,

16

can - ta - te Do - mi - no.

19

24

Can - ta - te

22

Do - mi - no. — Sing a new song, sing a joy - ful new song.

25

Can - ta - te Do - mi - no. Sing a joy - ful, joy - ful

28

new song, sing a new song. Can - ta - te Do - mi - no,

31

can - ta - te Do - mi - no.

34

25

*dim.*

38 *mp*

Om - nis ter - ra, sing and re - jice — all the

*mp*

41

earth. Om - nis ter - ra,

44 *cresc.* *mf* *sub. mp*

sing and re - jice — all the earth. Al - le - lu - ia, sing

*cresc.* *mf* *sub. mp*

47 *cresc.* *mf*

al-le-lu - ia. Al - le - lu - ia, sing al-le-lu - ia. Al-le - lu - ia, al - le -

*cresc.* *mf*

# Life Has Loveliness to Sell

Barter by Sara Teasdale (1884–1933), alt.

Music by Mary Lynn Lightfoot

Range: 

**27** Expressively ♩ = 80-84

*mf*

*pedal harmonically*

*mf*

Life has love - li - ness to sell, all

beau - ti - ful and splen - did things, Blue waves

whit - ened on a cliff, soar - ing fire that sways — and sings, And



Duration: approx. 2:50

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13

chil - dren's fac - es look - ing up hold - ing won - der, hold - ing

16

*poco rit.* 28

won - der, hold - ing won - der like a cup.

*poco rit.*

19

*a tempo*

Life has love - li - ness to sell, mu - sic like a curve of

*a tempo*

22

gold, Scent of pine trees in the rain, eyes that

25

love you, arms — that hold and for your spir - it's still de -

28

(29) *holding back* *mp* *a tempo*

light, Ho - ly thoughts that star the night.

*mp holding back* *a tempo*

31

*mf*

Spend all you have for love - li-ness, Buy it and nev - er count the

*mf*

34

*mp* *mf*

cost; For one white sing - ing hour of peace count

*mp*

# Dona Nobis Pacem

Traditional Latin

Range: 

Music by  
Mary Lynn Lightfoot

(32) Expressively ♩ = ca. 92



The musical score is arranged in three systems. The first system shows the piano introduction in 4/4 time, marked *mp*. The second system begins at measure 4 with the vocal line: "Do - na no - bis, do - na no - bis, do - na". The piano accompaniment continues. The third system begins at measure 7 with the vocal line: "no - bis pa - cem. Do - na no - bis, do - na". The piano accompaniment continues. A large orange watermark "Sample" is overlaid diagonally across the entire page.

Duration: approx. 2:30

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10

no - bis, do - na no - bis pa - cem.

13

Pa - cem, — pa - cem, do - na — no - bis

16

pa - cem. Pa - cem, — pa - cem, do - na

19 33

no - bis pa - cem. Do - na no - bis, do - na

*poco rit. mp a tempo*

*poco rit. mp a tempo*

22

no - bis, do - na no - bis pa - cem. Do - na

25

no - bis, do - na no - bis, do - na no - bis pa -

28

34

cem. Do - na, do - na

*mf*

31

no - bis, no - bis pa - cem, no - bis pa - cem.

# O Wind!

Words by  
Robert Louis Stevenson (1850–1894)

Music by  
Mary Lynn Lightfoot

Range: 

**37** Lightly, with a lilt ♩ = 58



*mp*

*mp*

O wind, O wind, O

wind, a - blow - ing, wind, a - blow - ing! I

saw you toss the kites on high and

Duration: approx. 2:50

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14 *mf*

blow the birds a - bout the sky; And

17 *sub. p*

all a - round I heard you pass, like

*mf* *p*

20 *slightly detached* 38 *mf*

la - dies' skirts a - cross the grass— O

*slightly detached* *mf*

23

wind, a - blow - ing all day long, O wind, that sings so

26

loud a song! O wind, a - blow - ing all day long, O

29

(39)

*mp*

wind, that sings so loud a song! I

*mp*

33

saw the dif - f'rent things you did, but

36

*mf*

al - ways you your - self you hid. I

*mf*



39 *sub. p*

felt — you push, — I heard — you call, — I

*mf* *p*

42 *slightly detached* 40 *mf*

could not see your - self at all— O

*slightly detached* *mf*

45

wind, a - blow - ing all — day long, O — wind, that sings so

48

loud a song! O wind, a - blow - ing all — day long, O —

# How Can I Keep From Singing?

Words by  
Robert Lowry (1826–1899)

Music by  
Mary Lynn Lightfoot

Range: 

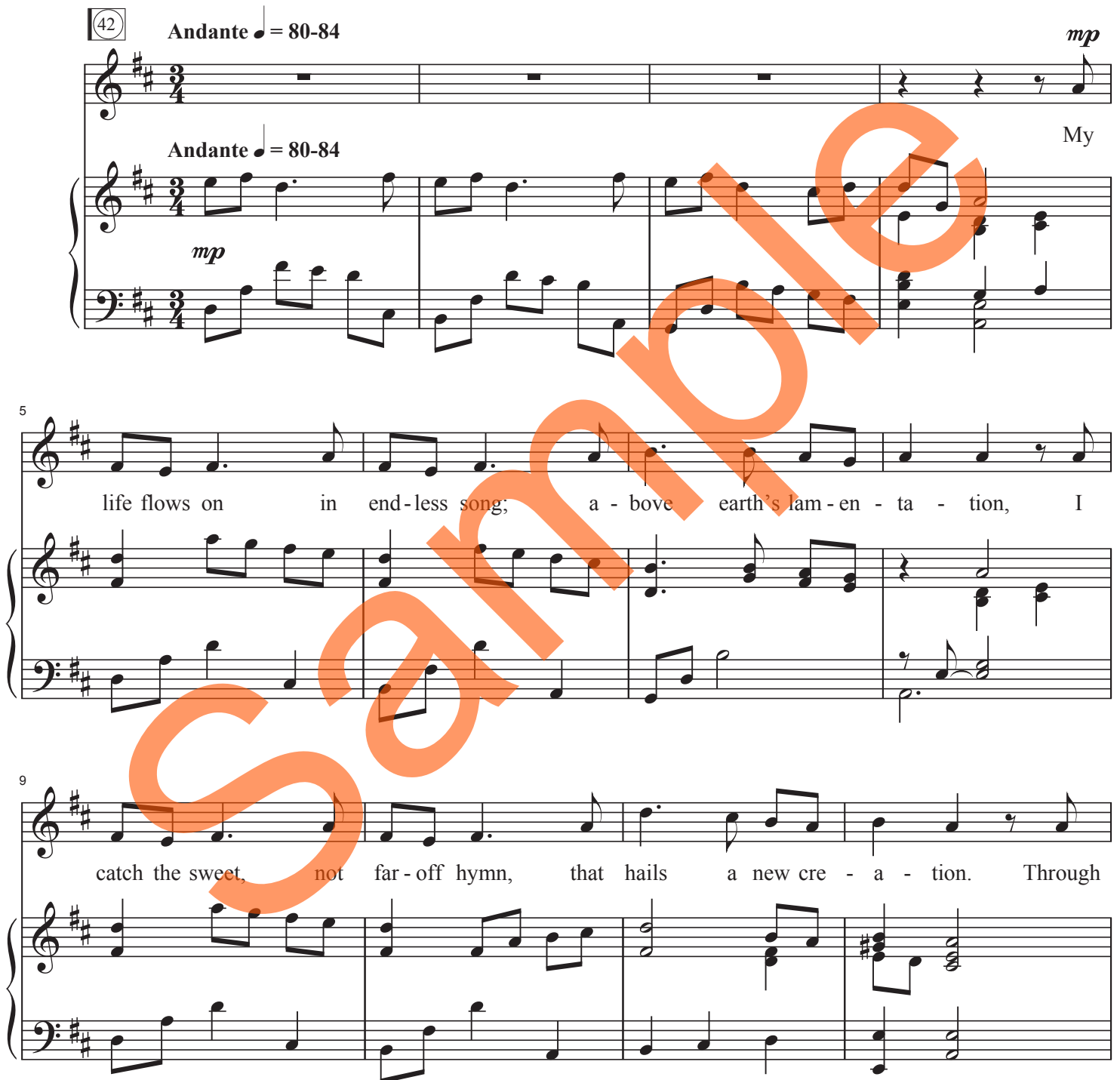
42 **Andante** ♩ = 80-84 *mp*

**Andante** ♩ = 80-84 My

*mp*

5  
life flows on in end-less song; a - bove earth's lam - en - ta - tion, I

9  
catch the sweet, not far - off hymn, that hails a new cre - a - tion. Through



Duration: approx. 3:30

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13

all the tu - mult and the strife, I hear the mu - sic ring - ing; it

17

finds an ech - o in my soul; How can I keep from sing - ing? Through *mf*

21

all the tu - mult and the strife, I hear the mu - sic ring - ing; it *mf*

25

finds an ech - o in my soul; How can I keep from sing - ing?

29 43 *mp*

What though my joys and

33

com-fort die! The Lord, my Sav-iour liv - eth; what though the dark - ness

37

gath - er round! Songs in the night, songs in the

41 44 *mf*

night, \_\_\_\_\_ songs in the night \_\_\_\_\_ He giv -

45 *mp*

eth. No storm can shake my in-most calm, while to that ref - uge

*mp*

49 *mf*

cling - ing; since Christ is Lord of Heav'n and earth, How

*mf*

52 *cresc. e rit.* 45 *f* *mp* *a tempo*

can I keep— from— sing - ing? I lift my eyes, the

*cresc. e rit.* *f* *a tempo* *mp*

56

cloud grows thin, I see the blue a - bove it; and day by day this

# About the Poets...

## **Robert Louis Stevenson (1850-1894)**

### ***And This Shall Be for Music, The Swing, and O Wind!***

---

Robert Louis Stevenson was born in 1850 in Edinburgh, Scotland, the son of a prosperous civil engineer. Although he was very interested in his father's profession, he studied law, instead, because of his continual poor health. But, Stevenson's real love was writing, and his poems, essays, and novels eventually made him one of the most popular writers of his time, and one of the few writers whose works were popular with both young and old. *The Swing* and *O Wind!* are from one of his most beloved poetry collections, *A Child's Garden of Verses*. Other works include *Kidnapped*, *Treasure Island*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*. Stevenson possessed great courage and determination, and in spite of failing health and almost constant traveling, he continued to work cheerfully, diligently, and uncomplainingly in the face of great difficulties. His last years were spent on Samoa, in the South Seas, where he was loved and respected by the natives. They even called him "Tusitala," meaning "teller of tales." When Stevenson died in 1894, sixty natives carried his body to the summit of Mount Vaea, where he was buried.

## **Henry Wadsworth Longfellow (1807-1882)**

### ***How Beautiful Is the Rain! and The Arrow and the Song***

---

Henry Wadsworth Longfellow, born and raised in New England, won greater popularity as a poet than any other writer of his time. Also a distinguished scholar and professor of literature, he was known for his kindness, sincerity, and generosity; especially in his work and love for children. He always seemed to have time to help anyone who needed him. These wonderful traits were also very evident in his writing. He loved music and his poems are very musical, direct, and easy to read. His first poem, published at age thirteen, marked the beginning of his early desire to write, and his interest in New England history and Indian folklore. On Longfellow's seventy-second birthday, the school children of Cambridge gave him an armchair made from the chestnut tree which he had made famous in "The Village Blacksmith." He was so delighted that he wrote a poem about it and gave a copy to every child who came to see him. After his death, a bust of Longfellow was placed in the Poet's Corner in Westminster Abbey, London, England, an honor given to no other American. Besides *Rain in Summer* (from which *How Beautiful Is the Rain!* is extracted) and *The Arrow and the Song*, other well-known works by Longfellow you may wish to explore include *Hiawatha*, *Paul Revere's Ride*, *Evangeline*, *The Courtship of Miles Standish*, and *The Children's Hour*.

# About the Poets... (cont.)

## **Sara Teasdale (1884-1933)**

### ***Life Has Loveliness to Sell* (from *Barter*)**

---

Sara Teasdale is among the most talented of American poets. Her lyric verse is known for its clarity, purity of form, and musical quality. Teasdale's use of unaffected language makes her work easily accessible to readers. In 1917, her *Love Songs* won the Columbia University Prize (the forerunner of the Pulitzer Prize) for the best book of poetry published by an American. Teasdale often wrote of personal suffering and 20th-century alienation. Although her style was traditional, she seemed to many to be a spokesperson for her generation. Some of her major poetic works are *Rivers to the Sea*, *Flame and Shadow*, and *Dark of the Moon*. Born in St. Louis, Missouri, the youngest of four children and in frail health, Sara was doted upon by her parents, growing up in a very sheltered atmosphere. She was educated privately and spent time in travel abroad. Sara had a gift for friendship. She formed strong and lasting friendships with some of the most interesting writers of her generation—John Wheelock, Amy Lowell, Joyce Kilmer, and Vachel Lindsay. She was courted by Vachel Lindsay, but finally married a much older man, whom she later divorced. After Sara's divorce, she became more and more reclusive and her health worsened. Greatly affected by a friend's drowning, her own divorce and ill health, and Vachel Lindsay's suicide, she tragically ended her own life by suicide.

## **Robert Lowry (1826-1899)**

### ***How Can I Keep from Singing?***

---

Robert W. Lowry was an American Baptist minister, gospel song and hymn writer, and, later in life, a music editor for Biglow and Main, a major publisher at the time. Many of his texts are still found in today's hymnals, including *Shall We Gather at the River?* and *How Can I Keep from Singing?* The latter has also found popularity in the recording industry, having been recorded by such varied artists as Pete Seeger, Enya, Eva Cassidy, Judy Collins, Arlo Guthrie, and Bruce Springsteen, among many others. Although frequently cited as being a traditional Quaker hymn and having had many new versions and verses added, the original hymn text is indisputably that penned by Rev. Robert Lowry.

# Pronunciation and Translation Guide

In liturgical Latin, unlike English, all the vowel sounds should be pure and unchanging. Following is a pronunciation and translation guide for your use with *Pié Jesu*, *A Joyful Song*, and *Dona Nobis Pacem*:

## Pié Jesu

<i>Pié</i> Pée-eh ( <i>Merciful</i> )	<i>Jesu</i> Yéh-šoo <i>Jesus</i>	<i>Domine</i> Dáv-mee-neh <i>Lord,</i> )
---	--	--

<i>dona</i> dáv-nah ( <i>grant</i> )	<i>eis</i> éh-ees <i>to them</i>	<i>requiem.</i> rréh-kwee-ehm <i>rest.</i> )
--	--	--

<i>Agnus</i> Áh-nyoos ( <i>Lamb of</i> )	<i>Dei,</i> Déh-ee <i>God,</i> )	
--	--	--

<i>qui</i> kwee ( <i>who</i> )	<i>tollis</i> táwl-tees <i>takest away</i>	<i>peccata</i> pehk-káh-tah <i>the sins</i>	<i>mundi</i> móon-dee <i>of the world,</i> )
--------------------------------------	--	---	--

<i>dona</i> dáv-nah ( <i>grant</i> )	<i>eis</i> éh-ees <i>them</i>	<i>requiem</i> rréh-kwee-ehm <i>rest</i>	<i>sempiternam.</i> sehm-pee-téhr-nahm <i>everlasting.</i> )
--	-------------------------------------	--	--

## A Joyful Song

<i>Cantate</i> Kahn-TAH-teh ( <i>Sing to the Lord</i> )	<i>Domino</i> DAW-mee-naw	
---	------------------------------	--

<i>Omnis</i> AWM-nees ( <i>all the earth</i> )	<i>terra</i> TEHR-rah	
--	--------------------------	--

*Alleluia*  
Ahl-leh-LOO-yah  
(*Alleluia*)

## Dona Nobis Pacem

<i>Dona</i> DÁW-nah ( <i>Grant</i> )	<i>Nobis</i> NAW-bees <i>us</i>	<i>Pacem</i> PAH-chehm <i>peace.</i> )
--	---------------------------------------	--