

AND  
GLORY SHONE  
AROUND

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Jordan Sramek, Series Editor



**Still Water**

STILL WATER, Thomas Hastings

arr. Jordan Sramek, David Burk,  
Ginna Watson

**ROSE PUBLICATIONS**

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: Charles S. Robinson, ed. *A Selection of Spiritual Songs*. NY: Scribner & Co., 1878.

### About the source / general notes on genre:

Near the end of the 19<sup>th</sup> century, the simple but infectious music of the revival tents and missionary halls began to overshadow the traditional folksongs that had once dominated the sacred and secular worlds. They feature characteristically simple melodies, catchy rhythms, and refrains that are easy to remember.

“Still Water” represents a musical and spiritual movement to bring the city-dwelling faithful back in touch with the folk roots of Anglo-American Christianity. This arrangement holds fast to the rhythmic strength of the poetry, but the addition of guitar and fiddle perhaps gives a glimpse of what would become (years later) “Old-Time Music.”

Other compositions by Thomas Hastings include the beloved hymn tunes ORTONVILLE (“How Sweet the Name of Jesus Sounds”) and TOPLADY (“Rock of Ages”).

**Text:** Thomas Hastings (1784–1872)

**Music:** Hastings

### Editorial method / notes:

On the surface, this text may sound like a paraphrase of Psalm 23; and such paraphrases are often paired with this tune. Hastings clearly indicates here, though, that this is inspired by Song of Solomon 1: 7–8—

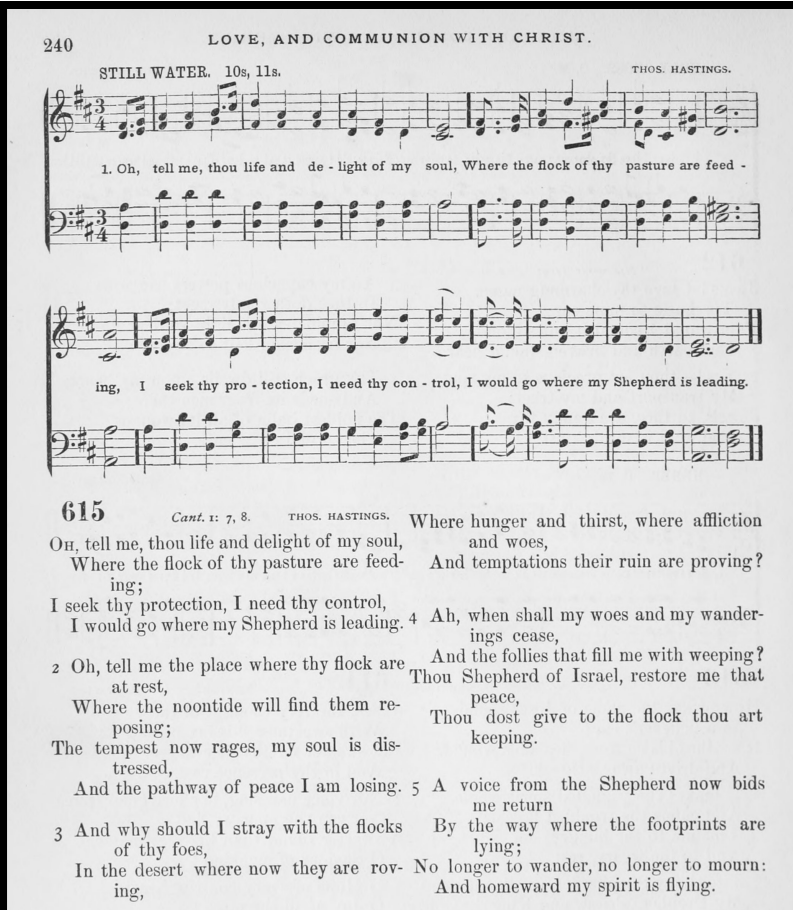
Tell me, O thou whom my soul loveth, where thou feedest, where thou  
makest thy flock to rest at noon: for why should I be as one that turneth aside by the flocks of thy companions?

If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents.

### Performance suggestions:

The fiddle and vocal soloists should feel free to improvise during their respective verses.

**Duration:** 3m



240 LOVE, AND COMMUNION WITH CHRIST.  
STILL WATER. 10s, 11s. THOS. HASTINGS.

1. Oh, tell me, thou life and de-light of my soul, Where the flock of thy pasture are feed -  
ing, I seek thy pro - tection, I need thy con - trol, I would go where my Shepherd is leading.

615 Cant. 1: 7, 8. THOS. HASTINGS. Where hunger and thirst, where affliction  
and woes,  
Oh, tell me, thou life and delight of my soul, And temptations their ruin are proving?  
Where the flock of thy pasture are feed-  
ing;  
I seek thy protection, I need thy control,  
I would go where my Shepherd is leading. 4 Ah, when shall my woes and my wander-  
ings cease,  
And the follies that fill me with weeping?  
2 Oh, tell me the place where thy flock are Thou Shepherd of Israel, restore me that  
at rest, peace,  
Where the noontide will find them re- Thou dost give to the flock thou art  
posing; keeping.  
The tempest now rages, my soul is dis-  
tressed,  
And the pathway of peace I am losing. 5 A voice from the Shepherd now bids  
me return  
3 And why should I stray with the flocks By the way where the footprints are  
of thy foes, lying;  
In the desert where now they are rov- No longer to wander, no longer to mourn:  
ing, And homeward my spirit is flying.

The Rose Ensemble's recording, *And Glory Shone Around: Early American Carols, Country Dances, Southern Harmony Hymns, and Shaker Spiritual Songs*, is available on most download and streaming platforms.

# Still Water

S solo, SATB, fiddle, guitar, string bass

Hastings

STILL WATER, Thomas Hastings (1784–1872)  
arr. Jordan Sramek, David Burk, and Ginna Watson  
ed. Daniel Mahraun

Like a family gospel quartet,  
with a light swing (♩ = c. 104)

Fiddle

Soprano

Alto

Tenor

Bass

2nd time only

Fid.

S

A

T

B

1. Oh, tell me, thou life and de - light of my soul, Where the  
2. Oh, tell me the place where thy flock are at rest, Where the

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1. Oh, tell me, thou life and de - light of my soul, Where the  
2. Oh, tell me the place where thy flock are at rest, Where the

10

Fid. 

S   
 flock of thy pas - ture are feed - - - ing, I seek thy pro -  
 noon - tide will find them re - pos - - - ing; The tem - pest now

A   
 flock of thy pas - ture are feed - - - ing, I seek thy pro -  
 noon - tide will find them re - pos - - - ing; The tem - pest now

T   
 flock of thy pas - ture are feed - - - ing, I seek thy pro -  
 noon - tide will find them re - pos - - - ing; The tem - pest now

B   
 flock of thy pas - ture are feed - - - ing, I seek thy pro -  
 noon - tide will find them re - pos - - - ing; The tem - pest now

15

Fid. 

S   
 tec - tion, I need thy con - trol, I would go where my Shep - herd is  
 rag - es, my soul is dis - tressed, And the path - way of peace I am

A   
 tec - tion, I need thy con - trol, I would go where my Shep - herd is  
 rag - es, my soul is dis - tressed, And the path - way of peace I am

T   
 tec - tion, I need thy con - trol, I would go where my Shep - herd is  
 rag - es, my soul is dis - tressed, And the path - way of peace I am

B   
 tec - tion, I need thy con - trol, I would go where my Shep - herd is  
 rag - es, my soul is dis - tressed, And the path - way of peace I am

20 *Play both times (ad lib.)*

Fid.

S.

A.

T.

B.

Fid.

S. *solo (ad lib.)*

31

S.

36

S.

41

Fid.

S

keep - - - ing.

48

Fid.

56

Fid.

S

A

T

B

4. A voice from the Shep - herd now

4. A voice from the Shep - herd now

4. A voice from the Shep - herd now

4. A voice from the Shep - herd now

62

Fid.

S

A

T

B

bids me turn By the way where the foot - prints are ly - - -

bids me re - turn By the way where the foot - prints are ly - - -

bids me re - turn By the way where the foot - prints are ly - - -

bids me re - turn By the way where the foot - prints are ly - - -

67

Fid. 

S   
ing; No long - er to wan - der, no long - er to mourn: And

A   
ing; No long - er to wan - der, no long to mourn: And

T   
ing; No long - er to wan - der, no long - er to mourn: And

B   
ing; No long - er to wan - der, no long - er to mourn: And

72

Fid. 

S   
home - ward my spi - rit is fly - - - ing. No long - er to

A   
home - ward my spi - rit is fly - - - ing. No long - er to

T   
home - ward my spi - rit is fly - - - ing. No long - er to

B   
home - ward my spi - rit is fly - - - ing. No long - er to

77

Fid. 

S. wan - der, no long - er to mourn: — And home - ward my spi - rit is

A. wan - der, no long - er to mourn: — And home - ward my spi - rit is

T. wan - der, no long - er to — mourn: And ward my spi - rit is

B. wan - der, no long - er to — mourn: — and — home - ward my spi - rit is

82

Fid.  *rit.*

S. fly - - - ing. —

A. fly - - - - ing. —

T. fly - - - - ing. —

B. fly - - - - ing. —



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ed. Daniel Mahraun

Like a family gospel quartet,  
with a light swing ( $\text{♩} = \text{c. } 104$ )

*mf*

2nd time only

10

15

20 play both times (*ad lib-*)

32

37

42

48

Musical staff 48-53: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes, including some beamed eighth notes and a dotted quarter note.

54

Musical staff 54-59: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

61

Musical staff 61-65: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

66

Musical staff 66-70: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

71

Musical staff 71-75: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

76

Musical staff 76-80: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

81

Musical staff 81-85: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note and a half note.

*rit.*

PERUSAL

Guitar  
String Bass

# Still Water

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Hastings

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Like a family gospel quartet,  
with a light swing (♩ = c. 104)

The musical score is written for String Bass in the key of D major (two sharps) and 3/4 time. It consists of eight staves of music. The first staff begins with a *mf* dynamic marking. The score includes various chords such as D, A, D, D/F#, G, D/A, A7, and A/E E7. The piece concludes with a *rit.* (ritardando) marking. A large, diagonal watermark reading 'PREPUBSAL' is overlaid across the center of the page.