AND GLORY SHONE AROUND

Jordan Sramek, Series Editor

The Great Day

I've a long time heard
THE GREAT DAY, John P. Reese
arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The* ROSE ENSEMBLE Daniel Mahraun & Jordan Sramek, General Editors

About the source / general notes on genre:

The roots of *Sacred Harp* singing (like *Southern Harmony*) are found in the American colonial era. Schools were created to provide instruction in choral singing, especially to the benefit of churches. In 1801, a book called *The Easy Instructor* by William Smith and William Little was published for the use of this movement; its distinguishing feature was the employment of four separate shapes that indicated the notes according to the rules of *solfege* (Do – Re – Mi – Fa – Sol – La –Ti – Do). A triangle indicated *fa*, a circle *sol*, a square *la* and a diamond, *mi*. To avoid proliferating shapes excessively, each shape (and its associated syllable) except for *mi* was assigned to two notes of the musical scale. A major scale in the system would be sung Fa – Sol – La – Fa – Sol – La – Mi – Fa, and a minor scale would be La – Mi – Fa – Sol – La – Fa – Sol – La.

It should be noted that the traditional methods of this rich heritage (still practiced by thousands today) dictate that the choir begin singing a piece with the appropriate *solfege* syllable for each pitch, using the shapes to guide them. For those in the group not yet familiar with the song (and/or to assist those unable to read musical notation), the shapes help with the task of sight-reading, while the process of reading through the song with the shapes also helps to fix the notes in the singers' memories. Once the shapes have been sung, the group then sings the actual text of the song.

The traditional practice of shape-note singing calls for the hymns to be sung without instruments, allowing the voice alone to carry the melody. Indeed, even the word "harp" in the title of the afore-mentioned collection, *The Sacred Harp*, refers to the voice, not the actual instrument. However, many melodies in these collections were originally folk tunes, which were then harmonized and given new religious texts. Similarly, the tunes and texts in such collections surely were not "protected" from then being utilized by other musical traditions.

Text: Anonymous

Music: THE GREAT DAY, John P. Reese (1827–1900)

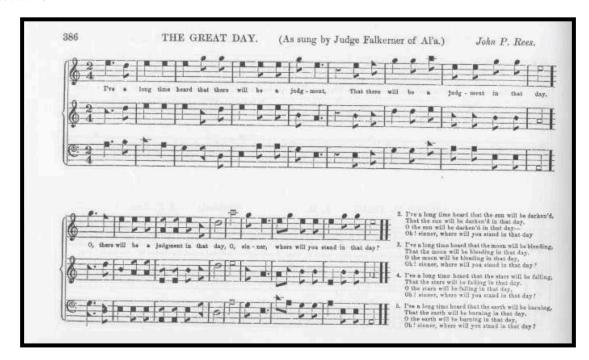
Editorial method / notes:

Spelling, punctuation, and usage have been modernized.

Performance suggestions:

The soloist in the first verse is especially encouraged to take time at the ends of phrases.

Duration: 3m 30s



The Great Day

SA soli, SSA

Anonymous

moon

will

be

bleed - ing

THE GREAT DAY, John P. Reese (1827-1900) arr. Jordan Sramek



© 2022 Rose Publications LLC. All rights reserved. This score can be found at GraphitePublishing.com.

that

day.

Oh

the

moon

will

be

in

2 The Great Day



The Great Day 3

