

Let Us Praise the Door
SATB a cappella

Linda Kachelmeier

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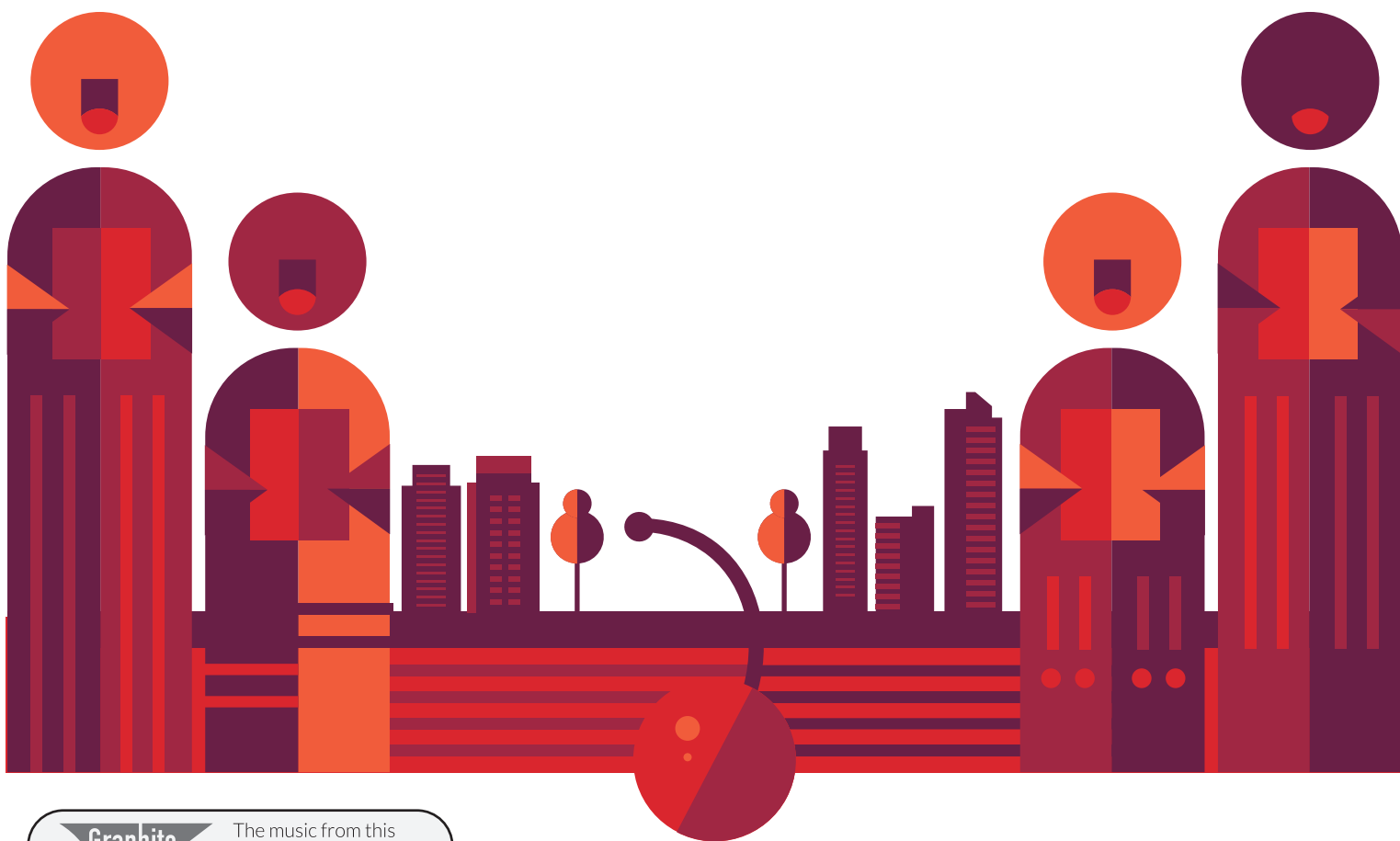
BC-010

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Let Us Praise the Door II. Lauds from To Know the Path

SATB choir a cappella

Linda Kachelmeier



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Text:

Let us praise the door
how it closes and we're safe inside
how it opens so we can go out into rain or wind or sunshine
carrying children on our shoulders

Let us praise the door and how, when we return, the door opens

Doors open onto boats and trains, cars, wagons, trucks and busses
doors open onto windowless places and onto places full of light
and doors open to the night and to the morning
On the day of birth and the day of death a door opens

Let us praise doors without razor wire or radar systems or spotlights
or infrared sensors or surveillance cameras or weaponized men and
women who carry no keys
doors without drones or key-coded locks or dead bolts or motion
sensors or wireless monitors or remote-controlled cameras

Let us praise doors we can open
with our own hands
doors we open to loved ones and to strangers
doors we pass through
one foot after the other
sure of a welcome on the other side

Let us be the refuge on the other side.

Athena Kildegaard

From the Composer:

This is excerpted from the larger work, *To Know the Path*. Dawn and the energy of a new day. At letter C, make sure the text is clearly enunciated throughout the spoken section. Note the relative lower voicing on the staff when the voices start low and hushed (murmured, not whispered), gradually getting higher and louder until it is a shout by the end of the section.

- Linda Kachelmeier



Linda Kachelmeier (b. 1965) is a composer, conductor, and professional singer with a special passion for choral music and art song for their capacity for conveying emotion through the human voice. Her music has been described as having "luscious counterpoint, deliberate dissonances, and assertive vocal interaction." She has received numerous grants and commissions and in 2017 she was awarded the prestigious McKnight Fellowship for Composition. Linda's music has been performed by professional ensembles such as VocalEssence and The Rose Ensemble, as well as many school and church choirs across the United States and Europe. Her vast experience as a singer and conductor has helped make her a uniquely sensitive and gifted composer when writing for the voice, from children's choirs to professional singers and all levels in between.

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different communities to understand each other in new ways through Puentes, a concert series centering Latinx culture and music; Heritage Choir, an inclusive community chorus with a focus on exploring cultural heritage; educational programming; and communal singing events. For more information visit www.bordercrossingmn.org

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Co-commissioned by the Amherst College Chorale Society, Arianne Abela, director;
Border CrosSing and the Unity Singers, Ahmed Anzaldúa, director;
and Central Presbyterian Church Choir, Jennifer Anderson, director.

Let Us Praise the Door

(II. Lauds from *To Know the Path*)

for SATB choir a cappella

Athena Kildegaard

Linda Kachelmeier



Joyous ♩ = 116 (♩ = ♪)

n *mf* *poco marcato*

Soprano

hmm _____ Let us praise the door how it clos - es and we're

Alto

hmm _____ Let us praise the door how it clos - es and we're

Tenor

hmm _____ Let us praise the door how it clos - es and we're

Bass

hmm _____ Let us praise the door how it clos - es and we're

Piano
for rehearsal only

One singer begins the hum (find pitch discretely from a tuning fork or similar) and other singers around them join until the whole choir is humming the G.

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5

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S safe in - side how it o - pens so we can go out in - to rain _ or wind _ or sun - shine

A safe in - side how it o - pens so we can go out in - to rain or wind or sun - shine

T safe in - side how it o - pens so we can go out in - to rain _ or wind _ or sun - shine

B safe in - side how it o - pens so we can go out in - to rain or wind or sun - shine

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9

S car - ry - ing child - ren on our shoul - ders Let us praise the door and how, when

A car - ry - ing child - ren on our shoul - ders Let us praise _ the door and how, when

T car - ry - ing child - ren on our shoul - ders Let us praise the door and how, when

B car - ry - ing child - ren on our shoul - ders Let us praise _ the door and how, when

mp

9

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poco rall. **A** Slower ♩ = 63

13

S we re - turn, the door o - pens Doors o - pen on - to boats and trains,

A we re - turn, the door o - pens Doors o - pen on - to boats and trains,

T we re - turn, the door o - pens Doors o - pen on - to

B we re - turn, the door o - pens Doors o - pen on - to

13

16 *mp*

S cars, wa - gons, trucks and bus - es doors o - pen on - to win - dow - less pla - ces and

A cars, wa - gons, trucks and bus - es doors o - pen on - to win - dow - less pla - ces and

T boats and trains, cars, wa - gons, trucks and bus - es doors o - pen on - to

B boats and trains, cars, wa - gons, trucks and bus - es doors o - pen on - to

16

18 *mf non. vib.*
S pla - ces full of light and doors o - pen to the night and to the
A pla - ces full of light and doors o - pen to the night and to the
T win - dow - less pla - ces and pla - ces full of light and doors o - pen to the
B win - dow - less pla - ces and pla - ces full of light and doors o - pen to the

mf non. vib.
mf non. vib.
mf non. vib.

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20 *f espressivo*
S morn - ing On the day of birth and the day of death a door o - pens
A morn - ing On the day of birth and the day of death a door o - pens
T morn - ing On the day of birth, day of death a door o - pens
B morn - ing On the day of birth and the day of death a door o - pens

f espressivo
f espressivo
f espressivo

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accel.

B Anxious ♩ = 108

24 *pp marcato*

S Let us praise the doors with-out ra - zor wire or ra - dar sys - tems or

A *pp marcato* or ra - dar sys - tems or

T

B

24

*Spoken text should start low and hushed, (murmured, not whispered) gradually getting higher and louder as indicated until it is a shout. The text should be clearly enunciated.

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28 *p*

S spot - lights

A *p* spot - lights

T *p marcato* or in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and *mp*

B *p marcato* or in - fra - red sen - sors or sur - veil - lance cam - 'ras or wea - pon - ized men and *mp*

28

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32

mf *f*

S
doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

A
doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

T
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

B
wo-men who car-ry no keys doors with-out drones or key-cod-ed locks or dead bolts or mo-tion

32

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36

ff

S
sen - sors or wi - re - less mon - i - tors or re - mote - con-trolled cam - 'ras

A
sen - sors or wi - re - less mon - i - tors or re - mote - con-trolled cam - 'ras

T
sen - sors or wi - re - less mon - i - tors or re - mote - con-trolled cam - 'ras

B
sen - sors or wi - re - less mon - i - tors or re - mote - con-trolled cam - 'ras

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C Joyous ♩ = 116 For perusal only. Do not copy.

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S *n* *f* *poco marcato*
hmm _____ Let us praise the doors we can o - pen with our

A *n* *f* *poco marcato*
hmm _____ Let us praise the doors we can o - pen with our

T *n* *f* *poco marcato*
hmm _____ Let us praise the doors we can o - pen with our

B *n* *f* *poco marcato*
hmm _____ Let us praise the doors we can o - pen with our

40

(Like the beginning).

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44 *mf*
S own hands doors we o - pen to loved ones and to stran - gers doors we

A *mf*
own hands doors we o - pen to loved ones and to stran - gers doors we

T *mf*
own hands doors we o - pen to loved ones and to stran - gers doors we

B *mf*
own hands doors we o - pen to loved ones and to stran - gers doors we

44

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S
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

A
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

T
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

B
pass through one foot af - ter the oth - er sure of a wel - come on the oth - er

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51

S
mp side Let us be the wel - come on the oth - er side. *no dim. or rit.*

A
mp side Let us be the wel - come on the oth - er side. *no dim. or rit.*

T
mp side Let us be the wel - come on the oth - er side. *no dim. or rit.*

B
mp side Let us be the wel - come on the oth - er side. *no dim. or rit.*

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