

SATB

As The Dew From Heaven Distilling

Words: Parley P. Pratt

Music: Jay Williams

$\text{♩} = 60$

Soprano

1. As the dew from heav'n dis - till - ing Gent - ly on the grass de-scends
2. Let thy doc - trine, Lord so gra - cious, Thus de-scend - ing from a - bove,

Alto

1. As the dew from heav'n dis - till - ing Gent - ly on the grass de-scends
2. Let thy doc - trine, Lord so gra - cious, Thus de-scend - ing from a - bove,

Tenor

1. As the dew from heav'n dis - till - ing Gent - ly on the grass de-scends
2. Let thy doc - trine, Lord so gra - cious, Thus de-scend - ing from a - bove,

Bass

1. As the dew from heav'n dis - till - ing Gent - ly on the grass de-scends
2. Let thy doc - trine, Lord so gra - cious, Thus de-scend - ing from a - bove,

Vocal Reduction
(For Rehearsal Only)

S

And re - vives it, thus ful - fill - ing What thy prov - i - dence in - tends.
Blest by thee, prove ef - fi - ca - cious To ful - fill thy work of love.

A

And re - vives it, thus ful - fill - ing What thy prov - i - dence in - tends.
Blest by thee, prove ef - fi - ca - cious To ful - fill thy work of love.

T

And re - vives it, thus ful - fill - ing What thy prov - i - dence in - tends.
Blest by thee, prove ef - fi - ca - cious To ful - fill thy work of love.

B

And re - vives it, thus ful - fill - ing What thy prov - i - dence in - tends.
Blest by thee, prove ef - fi - ca - cious To ful - fill thy work of love.

As The Dew From Heaven Descending

2

5

S From thy ho - ly ha - bi - ta - tion

A From thy ho - ly

T 5

3.Lord, behold this congre - ga - tion; Precious promise From thy. ho - ly ha - bi - ta - tion

Allegro (M.M. ♩ = c. 90)

B 3.Lord, be hold this con - gre - ga - tion; Pre - cious. pro - mi - ses ful - fill. From thy. ho - ly

11

S Lets the. dews of life dis - till 4.Let our cry come up be -

A ha - bi - ta - tion Lets the. dews of life dis - till 4.Let our cry. come

T 11 Lets the dews. of life dis - till 4.Let our cry come up be - fore. thee.

B ha - bi - ta - tion Lets the dews. of life dis - til., 4.Let our. cry come

15 *poco a poco rit-*

S fore thee. Thy Spi - rit shed a-round, So the peo - ple shall a - dore thee And con - fess the joyful sound.

A up be - fore. thee. shed a-round, So the peo - ple shall a - dore thee And con - fess the joyful sound.

15 *poco a poco rit-*

T Thy sweet. Spi - rit shed a-round, So the peo - ple shall a - dore thee And con - fess the joyful sound.

B up be - fore. thee. shed a-round, So the peo - ple shall a - dore thee And con - fess the joyful sound.

15 *poco a poco rit-*

15 *poco a poco rit-*

The arranger pays homage to the bold, sometimes primitive psalm-setting style of colonial America.

"Fugueing" was a popular musical device of the period, wherein a "Fugueing Tune" is traded back and forth among the voice parts, forming a texture similar to the more sophisticated fugues of European contemporaries Bach, Handel, and Mozart. The best known composer of this style was William Billings (1746-1800). The second section of this arrangement uses the folk hymn tune HOLY MANNA (anon), and imitates the opening of a traditional fugue, but uses the quainter harmonic language of fugeing.

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