

Waking

George Whipple (1927-2014)
from *Footsteps on the Water*
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Commissioned by:
The Golden Gate Men's Chorus,
Joseph Piazza, Music Director

Music by: Leonard Enns

ad lib (written durations are suggestions only)

Soprano Sax *mf*
(notated at concert pitch)

S. Sax. *mp*
T 1 *mf*
T 2 *mf*
B *mf*
B *mf*

How good, how good, how
How good, how good, how
How good, how good, how
How good, how good, how

S. Sax. *mp*
T 1
T 2
B
B

good to wake, to
good to wake, to wake, to
how good to wake, how good to wake, to
how good to wake, to

Waking

2
12

S. Sx. *mp*

T 1 *mp*
wake up from all - ho - ly sleep, how good,

T 2 *mp*
wake up from all - ho - ly sleep, how good,

B *mp*
wake up from all - ho - ly sleep, how good,

B *mp*
wake up from all - ho - ly sleep, how good,

18

S. Sx. *p* *mp*

T 1 *p* *mp*
to wake, to wake, how good to wake

T 2 *p* *mp*
to wake, to wake, how good to

B *p* *mp*
to wake, to wake, how good to

B *p* *mp*
to wake, to wake, how good to wake

24

S. Sx. *mf*

T 1 *mf*
from all ho - ly sleep, to wake, to wake from all -

T 2 *mf*
from all ho - ly sleep, to wake, to wake from all -

B *mf*
from all - ho - ly sleep, to wake to wake from all -

B *mf*
from all - ho - ly sleep, to wake to wake from all -

Waking

29 *molto rit.*

S. Sx. *f*

T 1 *f*

T 2 *f*

B *f*

B *f*

ho - ly sleep,

ho - ly, ho - ly sleep,

ho - ly sleep,

ho - ly sleep,

ho - ly sleep,

31 *a tempo* *mf* *rit.*

S. Sx. *mf*

C

mp $\text{♩} = \text{c. } 66$

S. Sx. *mp*

T 1 *mp*

T 2 *mp*

B *mp*

B *mp*

How good to wake up and to find the world still there, to wake, to

How good to wake up and to find the world still there, to wake, to

How good to wake up and to find the world still there, to wake, to

How good to wake up and to find the world still there, to wake, to

40

T 1

T 2

B

B

wake and hear the chat - ter - ing, the chat - ter - ing of

wake and hear the chat - ter - ing the

wake and hear the chat - ter - ing, chat - ter - ing, chat - ter -

wake and hear the chat - ter - ing, hear the chat - ter -

Waking

4

42

T 1
finch - es, hear the chat-ter-ing of finch - es

T 2
chat-ter - ing of finch - es, chat-ter-ing of finch - es,

B
ing, chat-ter - ing, chat-ter - ing, chat-ter - ing, chat-ter - ing, and hear - chat-ter-ing of finch - es,

B
ing, hear the chat-ter - ing, hear the chat-ter - ing of finch - es,

44

T 1
hear the chat-ter - ing, chat-ter - ing fin - ches at the feed - er, hear the

T 2
hear the chat-ter - ing, chat-ter - ing fin - ches at the feed - er, hear the

B
hear the chat-ter - ing, chat-ter - ing fin - ches at the feed - er,

B
hear the chat-ter - ing, chat-ter - ing fin - ches at the feed - er,

p

46

S. Sx.
mf

T 1
see note below
chat-ter-ing, chat-ter-ing, chat-ter - ing, chat - ter - ing, chat - ter - ing, chat - ter - ing,

T 2
see note below
chat-ter-ing, chat-ter-ing, chat-ter - ing, chat - ter - ing, chat - ter - ing, chat - ter - ing,

B
see note below
mf
fin-ches at the feed-er fin-ches at the feed-er fin-ches at the feed-er fin-ches at the feed-er

B
see note below
mf
fin-ches at the feed-er fin-ches at the feed-er fin-ches at the feed-er fin-ches at the feed-er

NOTE for mm. 46-48: individual voices should gradually deviate from the tempo, to create a blur; tenors gradually diminuendo from pitches through whispers to nothing. Basses create the effect of fluttering wings -- begin with a strong stage whisper and dim. to nothing. The pattern need may be repeated more or less often in individual voices; the sound should fade out, not end abruptly.