

7 3 1 5 7

for SATB chorus unaccompanied

for Gentry

JOSEPH GENTRY STEPHENS

SOPRANO

ALTO

TENOR

BASS

7 3 1 5 7 4 6 7 5 6 3 8 9 2 3 8 4

7 3 1 5 7 4 6 7 5 6 3 8 9 2 3 8 4

8 7 3 1 5 7 4 6 7 5 6 3 8 9 2 3

7 3 1 5 7 4 6 7 5 6 3 8 9 2 3 8 4 10 6

9

10 6 7 3 8 1 4 7 10 10 2 8 2 7 2 2

10 6 7 3 8 1 4 7 10 10 2 8 2 5

8 4 10 6 7 3 8 7 10 10 2 8 2 3 1

7 3 8 1 4 5 1 7 10 10 2 8 2 7

17

9 7 3 9 9 10 6 5 8 8

9 7 3 9 8 10 6 1 8 8

9 7 3 9 1 6 10 8

9 7 3 9 2 3 9 8 3 10 1 6 1 8 5 1 9 8 10 8

25

Musical score for measures 25-32, featuring four staves with guitar fingering numbers. The notation includes quarter notes, eighth notes, and rests. Measure 25 starts with a treble clef and a key signature of one flat. The first staff has a treble clef, the second and third have a bass clef, and the fourth has a bass clef. Fingering numbers are placed below the notes.

4 4 1 3 3 2 3 4 5 4 4
4 4 1 3 3 2 3 4 5 4 1 4 1 2
4 4 1 3 3 2 3 4 5 4 1 1
4 4 1 3 3 2 3 4 1 1

33

Musical score for measures 33-39, featuring four staves with guitar fingering numbers. The notation includes quarter notes, eighth notes, and rests. Measure 33 starts with a treble clef and a key signature of one flat. The first staff has a treble clef, the second and third have a bass clef, and the fourth has a bass clef. Fingering numbers are placed below the notes.

3 9 9
1 5 5 3 8 9 8 9 3 9 7 5 8 3 1 9 5 2 10 3 6
1 3 9 9 6
1 3 9 9

40

Musical score for measures 40-43, featuring four staves with guitar fingering numbers. The notation includes quarter notes, eighth notes, and rests. Measure 40 starts with a treble clef and a key signature of one flat. The first staff has a treble clef, the second and third have a bass clef, and the fourth has a bass clef. Fingering numbers are placed below the notes.

2 1 9 5 6 3 1 8 2 2 10 7 8 8 6 1 2 1 5 8
2 10 10 4 3 4 1 3 7 1
2 4 1 3 7 1
2 1 3 7 1

46

3 8 9 9 4 1 7 10 2 2 1 1 7 3 1 1

3 9 7 7 3 1

3 9 7 7 3 1

3 9 7 7 3 1

51

5 7 3 1 5 1

5 7 3 1

5 7 3 1

5 7 3 1

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Performance Note:

Dynamic, tempo and other markings are intentionally omitted from unaccompanied works in order to allow each work to evolve in each performance. The lack of such markings harkens back to the traditions of chant and early choral styles in which melodic, harmonic and textual devices determined the interpretation of the overall work.

For more information about the composer and other choral music visit www.stephensmusic.com.