

# LET THERE BE

Four Words for Worship: I. Praise, II. Reverence, III. Love, IV. Joy

Commissioned by the College View Seventh-Day Adventist Church, Lincoln, Nebraska, to be sung by the Union College Golden Chords Chorale in November, 1969 at the 75th Anniversary of the church.

For Mixed Voices and Brass Choir

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$\text{♩} = 90$  I. Praise

Organ or Piano

6

11

13

18

Let there be praise! Let there be praise! From every voice let

ju-bi-lations rise, To lift our spirits to the

Brass Choir parts available from the publisher.  
Scored for 2 horns, 2 trumpets, 4 trombones and tuba.

skies, *ff* Let there be praise to God, Let there be praise to God,

This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, starting with a long note on 'skies,' followed by a series of eighth notes for 'Let there be praise to God, Let there be praise to God,' with a forte (*ff*) dynamic marking. The bottom staff is a piano accompaniment in 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

**17** *mf* *Crescendo*  
Let there be praise, Let there be praise, Let there be praise, praise,  
Let there be praise, Let there be praise, Let there be praise,

This system contains the third and fourth staves. The top staff is a vocal line in 4/4 time, marked *mf* and *Crescendo*. It features a series of eighth notes for the phrase 'Let there be praise,' which is repeated four times. The bottom staff is a piano accompaniment in 4/4 time, with chords and a bass line that supports the vocal melody.

**21** *ff* Let there be praise! *Slower* For all the

*Legato Diminuendo and ritard .....*

This system contains the fifth and sixth staves. The top staff is a vocal line in 4/4 time, marked *ff* and *Slower*. It begins with 'Let there be praise!' followed by a long note, and then 'For all the'. The bottom staff is a piano accompaniment in 4/4 time, marked *Legato Diminuendo and ritard .....*, with a bass line and chords that gradually fade out.

*Diminuendo and Ritard .....*

24 II. Reverence

blessings of the years up on His peo ple.

*p* ♩ = 72

28 ♩ = 60 *mf* Women, in Unison. With deep feeling

Let there be rev erence. Let all men seek a sol i tude of

*p*

36 *Alto and Tenor, Unison*

soul Where on ly God may en ter to con trol, A burn ing bush to

38 Baritone and Bass, Unison

be ap - proached with un - shod feet,      A qui - et calm that knows when God is

This system contains measures 38, 39, and 40. It features a vocal line for Baritone and Bass in unison, and a piano accompaniment. The vocal line begins with the lyrics 'be approached with unshod feet, A quiet calm that knows when God is'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

41

near,      And lis - tens to the still, small voice.

This system contains measures 41, 42, and 43. The vocal line continues with the lyrics 'near, And listens to the still, small voice.' The piano accompaniment features a more active bass line and chords in the right hand. Dynamic markings include *fp* (fortissimo piano) and *p* (piano). The key signature and time signature remain the same as in the previous system.

42 III. Love

This system contains measure 42, which is the beginning of the section 'III. Love'. The music is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has one flat.

49 *Crescendo* *Ritard*

Let there be love, Let there be love, Let there be love!

52 *p* *mf* 54

Let there be love, Let there be love! Love, let there be love, From every

heart may there flow out a love so pure, That all will  
heart may there flow out a love so pure, a love so pure,

60

know from whence it came,  
All will know from whence it came, from whence it came, Love, let there be love, A love that

68 *Hold back*

Love that casts all world-ly self-ish-ness a-side, And goes in search  
casts all world-ly self-ish-ness a-side, (a-side)

74 *SLOWLY*

*Ritard*

(and goes) in search of one who is a lone. Let there be

love, Let there be love, Let there be love.

81  $\text{♩} = 120$  IV. Joy  
*Marcato*

89 Let there be joy! Let there be

95 joy! From ev - ery mor - tal man may shouts of joy as - cend,

98

Let the sounds re-ech-o and with heav-en's voic-es blend,  
Let the sounds re-ech-o and with heav-en's voic-es

103

blend,  
Let the sounds re-ech-o and with  
Let the sounds re-

106 *Solo, slower, ad lib*

heav-en's voic-es blend,  
ech-o and with heav-en's voic-es blend,  
A joy whose source is high-er



110 *A tempo*

than the high-est thoughts of men,

*A*

This system contains two systems of musical notation. The first system has a vocal line with lyrics and a bass line. The second system has a piano accompaniment with treble and bass staves.

112

glad-ness that takes pleas-ure in the earth-ly steps we glad-ness that takes  
trod,

This system contains two systems of musical notation. The first system has a vocal line with lyrics and a bass line. The second system has a piano accompaniment with treble and bass staves.

118

pleas-ure in the earth-ly steps we trod,

*ff*

*A*

This system contains two systems of musical notation. The first system has a vocal line with lyrics and a bass line. The second system has a piano accompaniment with treble and bass staves.

joy that takes the meas / ure of e - ter - ni - ty with God, 2

124 joy that takes the meas / ure of e - ter - ni - ty with God! 127

*mf* Let there be joy! Let there be joy, joy, joy! Let there be

*Crescendo*

joy, joy, joy! Let there be joy, joy, joy! A-le-lu-ia, A-le-lu-ia, A-le-lu-

137

ia, A-le-lu-ia, A-le-lu-ia, A-le-lu-

*Allargando*

ia, A-le-lu-ia! A-men.