

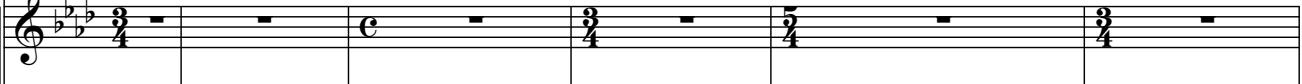
Commissioned for the  
Sesquicentennial Anniversary of  
First Congregational United Church of Christ  
DeKalb, Illinois

# COVENANT

Tim Blickhan

*In distanza*

**Trumpet** 

**Violin I** 

**Violin II** 

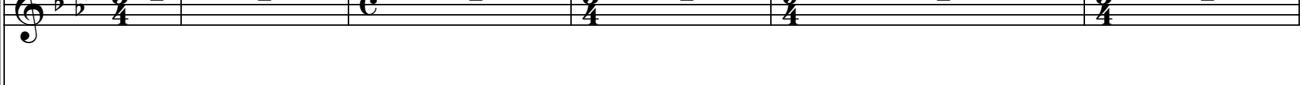
**Viola** 

**Violoncello** 

**S** 

**A** 

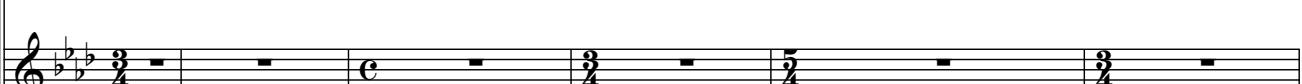
**Offstage Choir** 

**T** 

**B** 

**Soprano** 

**Alto** 

**Tenor** 

**Bass** 

**Organ** 







12

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S.A.

O.S. Choir

T.B.

S.

A.

T.

B.

Org.

mf *legato*

The musical score consists of multiple staves. The top section includes staves for Tpt. (Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Cello), Vc. (Bass), S.A. (Soprano-Alto), O.S. Choir (Opt. Soprano-Choir), and T.B. (Tenor-Bass). The bottom section includes staves for S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The score is in common time (indicated by '4') throughout the first section and changes to three-quarters time (indicated by '3') in the second section. Key signatures are mostly in C minor (two flats). The Tpt. staff has a melodic line with slurs and grace notes. The Vln. I, Vln. II, Vla., and Vc. staves feature eighth-note patterns. The S.A. and T.B. staves show sustained notes. The S., A., T., and B. staves are mostly blank. The Org. section is represented by two bass staves. Dynamics include 'mf' and 'legato'.

18 B

Tpt. C c. | c c. | 3/4 c c c c | c c. | C c. | 3/4 c c |

Vln. I C o | o | 3/4 o. | o. | C o | 3/4 o. |

mp

Vln. II C o | o | 3/4 o. | o. | C o | 3/4 o. |

mp

Vla. C o | o | 3/4 o. | o. | C o | 3/4 o. |

mp

Vc. C o | o | 3/4 o. | o. | C o | 3/4 o. |

mp

S A C - | - | 3/4 - | - | C - | 3/4 - |

O.S. Choir p

T B C - | - | 3/4 - | - | C - | 3/4 - |

18 B

S C - | - | 3/4 - | - | C - | 3/4 - |

A C - | - | 3/4 - | - | C - | 3/4 - |

T C - | - | 3/4 - | - | C - | 3/4 - |

B C - | - | 3/4 - | - | C - | 3/4 - |

18 B

Org. C - | - | 3/4 - | - | C - | 3/4 - |

C - | - | 3/4 - | - | C - | 3/4 - |

C - | - | 3/4 - | - | C - | 3/4 - |

24 C

Tpt.

Vln. I mf mp

Vln. II mp p

Vla. mp p

Vc. mp p

24 C

S A

O.S. Choir

T B

24 C

S

A

T

B

24 C

Org.

33 *mp* [D] Offstage Choir

Tpt.

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

S A

O.S. Choir

T B

S

A

T

B

33 [D]

33 My life flows on in end-less song, a - bove earth's lam - en ta-tion,

33 [D]

33 [D]

Org.

*mp*

41

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

I hear the sweet, though far off hymn that hails a new creation.

41

S

A

T

B

8

Solo *mf*

From

41

Org.

48 E

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

3  
mud-dy fields\_\_\_ and wire mills, shops tucked be - side the rail-road tracks, the peo-ple of old

Org.

53

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S  
A

O.S.  
Choir

T  
B

S

A

T

B

pho - to - graphs would come.\_\_\_\_\_ Un - used to silk and rib - bon, build - ers,

Org.

57

Tpt. F

Vln. I

Vln. II

Vla.

Vc.

S A F

O.S. Choir

T B

S F

A

T

B come to thank a work-er Christ, re-make a church where all might be made one:

Org. F Swell

*mp*

62

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

Where na-tive son and run - a-way, poor wan-der-er and ref-u-gee, the

mf

Where na-tive son and run - a-way, poor wan-der-er and ref-u-gee, the

mf

poor wan-der-er and ref-u-gee, the

tutti mf

poor wan-der-er and ref-u-gee, the

62

69

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

G

rich and rag-ged find an o - pen door.

rich and rag-ged find an o - pen door.

rich and rag-ged find an o - pen door. Not just our-selves, but seek-ers sent by

rich and rag-ged find an o - pen door. Not just our-selves, but seek-ers sent by

G

73

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

No sis-ter turned a - way, but wel-comed in.

No sis-ter turned a - way, but wel-comed in.

One who gave the stars their light

One who gave the stars their light

79 H

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

*A child in the dark, the least of these whom*

*A child in the dark, the least of these whom*

*A child in the dark, whom*

*A child \_\_\_\_\_ whom*

H

*p*

*mp* H

*mp*

*mp*

*mp*

*mp*

*p*

Tpt. 86

Vln. I 86

Vln. II

Vla.

Vc.

S A 86

O.S. Choir

T B 86

S 86

A

T

B

Je-sus calls his own be - longs to us, be - longs to us, we hurt to bring him home. to

Je-sus calls his own be - longs to us, be - longs to us, we hurt to bring him home. to

Je-sus calls his own we hurt we hurt to bring him home. to

Je-sus calls his own we hurt to bring him home. to

Org.

92 I

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

bring him home.

bring him home.

bring him home.

bring him home.

I

99 J

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

*and what they gave we use to build. We are the*

*What few could save, they gave a-way, and what they gave we use to build. We are the*

*and what they gave we use to build. We are the*

*What few could save, they gave a-way, and what they gave we use to build. We are the*

99 J

*p*

106

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

K

*p*

*pp*

*pp*

*pp*

K

106

heirs they blessed but could not see.

The fam-i - ly is

Great

*Solo mf*

*p*

Tpt. 113

Vln. I 113

Vln. II

Vla.

Vc.

S A 113

O.S. Choir

T B 113

S 113

A

T

B not com-plete, our ta-bles yet have emp - ty chairs, and our sto-ry so ma-ny pa-ges blank.

Org. 113

118 L

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

*tutti mf*

Friend, help us try to build a realm where love re-stores the bro-ken, it bears new light, with-

124

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

in a church where all might be made one. Through all the tu - mult and the strife I  
 in a church where all might be made one. Through all the tu - mult and the strife I  
 in a church where all might be made one. Through all the tu - mult and the strife I  
 in a church where all might be made one. Through all the tu - mult and the strife I

129 M

Tpt.

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

hear the mus - ic ring-ing; It finds an e - cho in my soul. How can I keep from  
 hear the mus - ic ring-ing; It finds an e - cho in my soul. How can I keep from  
 hear the mus - ic ring-ing; It finds an e - cho in my soul. How can I keep from  
 hear the mus - ic ring-ing; It finds an e - cho in my soul. How can I keep from

*M*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*p*

135 Offstage Choir

Tpt. How can I keep from sing-ing? *mp espressivo*

Vln. I

Vln. II

Vla.

Vc.

S A

O.S. Choir

T B

S

A

T

B

Org.

Tpt. 141

Vln. I 141

Vln. II

Vla.

Vc.

S A 141

O.S. Choir T B 141

S 141

A

T

B

Org.

## Trumpet in B-flat

*Commissioned for the  
Sesquicentennial Anniversary of  
First Congregational United Church of Christ  
DeKalb, Illinois*

# COVENANT

Tim Blickhan

*Commissioned for the  
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DeKalb, Illinois*

# Violin I

# COVENANT

Tim Blickhan

The sheet music for Violin I consists of ten staves of musical notation. The key signature is three flats, and the time signature varies throughout the piece. The music is divided into sections labeled A through H, each with specific dynamics and performance instructions.

- Staff 1:** Measures 1-6. Measure 2 has a dynamic of **mf**. Measure 7 starts with a dynamic of **mf** followed by **espressivo**.
- Staff 2:** Measures 7-12. Measure 13 starts with a dynamic of **mp**.
- Staff 3:** Measures 13-27. Measure 20 starts with a dynamic of **mf**.
- Staff 4:** Measures 28-37. Measures 37-38 show a sequence of measures with labels **D**, **E**, **11**, **2**, **3**, **2**, and **3**.
- Staff 5:** Measures 38-58. Measure 59 starts with a dynamic of **mf**.
- Staff 6:** Measures 59-67. Measure 67 starts with a dynamic of **mp**.
- Staff 7:** Measures 67-75. Measure 75 starts with a dynamic of **mf**.
- Staff 8:** Measures 75-83. Measure 83 starts with a dynamic of **p**.

Section labels are placed above certain measures:

- A:** Above measure 7.
- B:** Above measure 13.
- C:** Above measure 20.
- D:** Above measure 37.
- E:** Above measure 38.
- F:** Above measure 59.
- G:** Above measure 67.
- H:** Above measure 75.

2  
92

I

*mf*

92

93

94

95

96

97

98

J

*mp*

105

K 5

*p*

105

K 5

*p*

117

2 3

L

3

*mf*

126

*f*

131

2

M

3

3

3

140

3

2

# Violin II

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DeKalb, Illinois*

# COVENANT

Tim Blickhan

The musical score for Violin II consists of ten staves of music. The key signature is consistently one flat (F#). The time signature varies throughout the piece.

- Staff 1:** Time signature changes from 3/4 to 2, then to 3/4, 5/4, 3/4, and 5/4. Measure 2 starts with a fermata over the first note.
- Staff 2 (Measure 7):** Starts with a fermata over the first note. Dynamic: *mf*. Articulation: *espressivo*. Measure 8 begins with a measure repeat sign.
- Staff 3 (Measure 13):** Starts with a fermata over the first note. Measure 14 begins with a measure repeat sign. Dynamic: *mp*.
- Staff 4 (Measure 20):** Starts with a fermata over the first note. Measure 21 begins with a measure repeat sign. Dynamic: *mp*.
- Staff 5 (Measure 30):** Starts with a fermata over the first note. Dynamics: *p* and *pp*. Measures 31 and 32 begin with measure repeat signs.
- Staff 6 (Measure 50):** Starts with a fermata over the first note. Measures 51 and 52 begin with measure repeat signs. Measure 53 begins with a measure repeat sign. Dynamic: *mf*.
- Staff 7 (Measure 61):** Starts with a fermata over the first note. Measure 62 begins with a measure repeat sign. Dynamic: *mp*.
- Staff 8 (Measure 71):** Starts with a fermata over the first note. Measure 72 begins with a measure repeat sign. Dynamic: *mf*.

Performance markings include measure repeat signs, measure signs (e.g., 2, 3, 2, 3, 11, 2), and dynamic markings like *mf*, *mp*, *p*, and *pp*. Articulations include *espressivo* and slurs. Measure numbers 1 through 71 are indicated above the staves.

2  
79

[H]

88

[I]

mf

96

[J]

p

105

[K]

5

pp

117

2

2

[L]

mf

126

f

131

2

3

M

3

3

140

3

c

3

2

Viola

*Commissioned for the  
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DeKalb, Illinois*

# COVENANT

Tim Blickhan

The musical score consists of nine staves of Viola music. Staff 1 (measures 1-7) starts with a dynamic of **2**, followed by measures in common time (C), 3/4, 2/4, 3/4, 2/4, and common time (C). Staff 2 (measures 8-13) begins with a dynamic of **mf** and a tempo of *espressivo*. Measure 8 is in 3/4, and measures 9-13 transition through common time (C), 3/4, 2/4, and common time (C). Staff 3 (measures 14-19) shows a transition from common time (C) to 3/4, with a dynamic of **mp**. Staff 4 (measures 22-27) shows a transition from 3/4 to 2/4, with a dynamic of **mp**. Staff 5 (measures 32-37) shows a transition from 2/4 to 3/4, with dynamics of **p** and **pp**. Staff 6 (measures 51-56) shows a transition from 3/4 to 2/4, with a dynamic of **mf**. Staff 7 (measures 63-68) shows a transition from 2/4 back to 3/4, with a dynamic of **mp**. Staff 8 (measures 71-76) concludes with a dynamic of **mf**.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76.

Articulations and dynamics include: **2**, **mf**, *espressivo*, **mp**, **p**, **pp**, **3**, **2**, **3**, **C**, **11**, **2**, **mf**, **G**.

2  
79

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature changes from 2 to 3 to 4. The measure consists of eighth and sixteenth note patterns. A dynamic marking *p* is placed under a bracket. A square box labeled "H" is positioned above the staff.

87

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is 3. The measure features eighth and sixteenth note patterns. A dynamic marking *mf* is present. A square box labeled "I" is positioned above the staff.

95

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is 3. The measure shows eighth and sixteenth note patterns. A dynamic marking *p* is at the end. A square box labeled "J" is positioned above the staff.

103

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is 3. The measure consists of eighth and sixteenth note patterns. A dynamic marking *pp* is at the end. A square box labeled "K" contains the number "5".

117

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is 3. The measure features eighth and sixteenth note patterns. A dynamic marking *mf* is at the end. A square box labeled "L" contains the number "2".

126

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is 3. The measure consists of eighth and sixteenth note patterns. A dynamic marking *f* is at the beginning. A square box labeled "2" is at the end.

133

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature changes between 3 and 4. The measure consists of eighth and sixteenth note patterns. A square box labeled "M" contains the number "3".

# Violoncello

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# COVENANT

Tim Blickhan

The sheet music consists of eight staves of musical notation for cello. The key signature starts with three flats and changes throughout the piece. Time signatures include 3/4, 2/4, and 5/4. Dynamics such as *mf*, *espressivo*, *pp*, *mp*, and *mf* are used. The music is divided into sections labeled A through G, each with specific performance instructions. Section A starts at measure 8 with a dynamic of *mf* and a tempo of *espressivo*. Section B begins at measure 14 with a dynamic of *mp*. Section C starts at measure 22 with a dynamic of *mp*. Section D begins at measure 32 with dynamics of *p* and *pp*. Sections E and F follow, with E ending at measure 51. Section G begins at measure 63 with a dynamic of *mp*. The piece concludes with a final section starting at measure 71.

2  
79

A bass clef staff in 2/4 time with a key signature of two flats. Measure 79 starts with a dotted eighth note followed by a sixteenth-note pair. Measures 80 and 81 continue with similar patterns. Measure 81 ends with a fermata over the first note of the next measure. Measure 82 begins with a fermata over the first note, followed by a sixteenth-note pair. A dynamic marking *p* is placed below the staff.

87

A bass clef staff in 3/4 time with a key signature of two flats. Measure 87 consists of eighth-note pairs. Measure 88 begins with a sixteenth-note pair followed by eighth notes. Measure 89 continues with eighth-note pairs. A dynamic marking *mf* is placed below the staff.

95

A bass clef staff in 3/4 time with a key signature of two flats. Measures 95 and 96 show eighth-note pairs. Measure 97 begins with a sixteenth-note pair followed by eighth notes. A dynamic marking *p* is placed below the staff.

103

A bass clef staff in 3/4 time with a key signature of two flats. Measures 103 and 104 consist of eighth-note pairs. Measure 105 begins with a sixteenth-note pair followed by eighth notes. A dynamic marking *pp* is placed below the staff. Measure 105 is labeled with a circled '5'.

116

A bass clef staff in common time with a key signature of two flats. Measures 116 and 117 begin with a sixteenth-note pair followed by eighth notes. Measure 118 begins with a sixteenth-note pair followed by eighth notes. A dynamic marking *mf* is placed below the staff. Measure 116 is labeled with a circled '2'.

124

A bass clef staff in 3/4 time with a key signature of two flats. Measures 124 and 125 begin with a sixteenth-note pair followed by eighth notes. Measure 126 begins with a sixteenth-note pair followed by eighth notes. A dynamic marking *f* is placed below the staff.

131

A bass clef staff in common time with a key signature of two flats. Measures 131 and 132 begin with a sixteenth-note pair followed by eighth notes. Measure 133 begins with a sixteenth-note pair followed by eighth notes. Measures 131, 132, and 133 are labeled with circled '2', '3', and '3' respectively.

From muddy fields and wire mills, shops tucked beside the railroad tracks,  
the people of old photographs would come.

Unused to silk and ribbon--builders, come to thank a worker Christ,  
remake a church where all might be made one:

Where native-son and runaway, poor wanderer and refugee--  
the rich and ragged find an open door.

Not just ourselves-but seekers sent by One who gave the stars their light--  
no sister turned away, but welcomed in.

A child in the dark, the least of these whom Jesus calls his own  
belongs to us--we hurt to bring him home.

What few could save, they gave away, and what they gave  
we used to build. We are the heirs they blessed but could not see.

The family is not complete--our tables yet have empty chairs,  
and our story so many pages blank.

Friend, help us try to build the realm where love restores the broken,  
bears new light, within a church where all might be made one.

--JOSEPH GASTIGER

My life flows on in endless song; above earth's lamentation,  
I hear the sweet, though far-off hymn that hails a new creation.  
Through all the tumult and the strife, I hear the music ringing;  
It finds an echo in my soul--how can I keep from singing?

--ROBERT LOWRY, 1869  
Tune: ENDLESS SONG, attrib. to Robert Lowry

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# COVENANT

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Musical score for measures 2-5. The key signature is B-flat major (two flats). Measure 2 starts with a whole note followed by a half note. Measures 3-5 are all half notes.

Musical score for measures 6-9. The key signature is B-flat major. Measure 6 starts with a half note. Measures 7-9 are all half notes. A box labeled 'A' is placed above measure 7.

Musical score for measures 13-16. The key signature is B-flat major. Measure 13 starts with a half note. Measures 14-16 are all half notes. A box labeled 'B' is placed above measure 14.

Musical score for measures 23-28. The key signature is B-flat major. The organ part (Org.) consists of two staves: treble and bass. Measures 23-25 are half notes. Measures 26-28 are half notes. A box labeled 'C' is placed above measure 26. The Offstage Choir part begins in measure 26. The text "My" appears at the end of measure 28. Measure 28 ends with a dynamic marking *mp*.

Musical score for measures 37-42. The key signature is B-flat major. The organ part (Org.) consists of two staves: treble and bass. Measures 37-40 show a rhythmic pattern of eighth and sixteenth notes. Measures 41-42 show sustained notes. The lyrics "life flows on in end-less song; a bove earth's la men ta-tion I" are written below the treble staff. The bass staff shows sustained notes throughout the section.

42

B

Org.

hear the sweet, though far-off hymn that hails a new creation.

B

47

*Solo* *mf*

E

B

From muddy fields and wire mills, shops

Org.

B

50

B

tucked beside the rail-road tracks, the peo-ple of old

Org.

B

4

53

B

pho - to-graphs would come.\_\_\_\_\_

Un - used to silk and rib-bon,

53

Org.

56

B

build - ers, come to thank a work - er Christ, re-make a

56

Org.

59

F

B

church where all might be made one:

Swell

59

Org.

63

S                          *mf*  
 Where na - tive son and run - a - way, poor

A                          *mf*  
 Where na - tive son and run - a - way, poor

T                          *mf*  
 8  
 poor

B                          *tutti* *mf*  
 poor

Org.

67

S                          wan - der - er and ref - u - gee, the

A                          wan - der - er and ref - u - gee, the

T                          8 wan - der - er and ref - u - gee, the

B                          wan - der - er and ref - u - gee, the

Org.

6

69

S rich and rag - ged find an o - pen door.

A rich and rag - ged find an o - pen door.

T rich and rag - ged find an o - pen door. Not

B rich and rag - ged find an o - pen door. Not

Org.

71

G

S just our - selves, but seek - ers sent by

A just our - selves, but seek - ers sent by

T just our - selves, but seek - ers sent by

B just our - selves, but seek - ers sent by

Org.

73

S      No sis - ter turned a -

A      No sis - ter turned a -

T      One who gave the stars their light

B      One who gave the stars their light

Org.

76

S      way, but wel - comed in.      **3**      *mp*

A      way, but wel - comed in.      **3**      *mp*<sup>A</sup>

T      **3**

B      **3**

Org.

8

83

**H**

S      child in the dark, the least of these whom

A      child in the dark, the least of these whom

T      child in the dark, whom

B      A child in the dark, whom

Org.

83

A      child whom

Org.

**p**

86

S      Je-sus calls his own be - longs to us, be - longs to us, we

A      Je-sus calls his own be - longs to us, be - longs to us, we

T      Je-sus calls his own we hurt \_\_\_\_\_ we

B      Je-sus calls his own we

Org.

86

94

S A T B Org.

I 6 J

and

What few could save, they gave a-way, and

6

What few could save, they gave a-way, and

6

mf

and

What few could save, they gave a-way, and

6

mf

and

What few could save, they gave a-way, and

94

I 6 J

p

What few could save, they gave a-way, and

6

6

6

6

B

**K** *Solo* *mf*

The fam - i - ly      is      not      com - plete,      our

Org.

114

B      ta - bles yet have emp - ty chairs, and our

Org.

116

S      *mf*

A      *mf*

T      *mf*

B      *mf*

Friend,

sto - ry so ma - ny pa - ges blank. Friend,

Org.

119 L

S help us try to build the realm where love re - stores the  
A help us try to build the realm where love re - stores the  
T help us try to build the realm where love re - stores the  
B help us try to build the realm where love re - stores the

122

S bro - ken, it bears new light, with - in a church where  
A bro - ken, it bears new light, with - in a church where  
T bro - ken, it bears new light, with - in a church where  
B bro - ken, it bears new light, with - in a church where

125

S all might be made one. Through all the tu - mult  
A all might be made one. Through all the tu - mult  
T <sup>8</sup> all might be made one. Through all the tu - mult  
B all might be made one. Through all the tu - mult

125 Great

Org. *mf*

*mf*

128

S and the strife I hear the mus - ic ring - ing; *mf* It  
A and the strife I hear the mus - ic ring - ing; *mf* It  
T <sup>8</sup> and the strife I hear the mus - ic ring - ing; *mf* It  
B and the strife I hear the mus - ic ring - ing; It

128

Org.

131

S finds an e - cho in my soul. *p*  
A finds an e - cho in my soul. *p*  
T finds an e - cho in my soul. *p*  
B finds an e - cho in my soul. *p*

How

How

How

How

134 [M]

S can I keep from sing - ing? *3*  
A can I keep from sing - ing? *3*  
T can I keep from sing - ing? *3*  
B can I keep from sing - ing? *3*

140

S *3* *2*

Offstage  
Choir

Commissioned for the  
Sesquicentennial Anniversary of  
First Congregational United Church of Christ  
DeKalb, Illinois

# COVENANT

Tim Blickhan

The musical score consists of several staves of music for the Offstage Choir. The music is set in a variety of time signatures, including 3/4, 2/4, and 3/2. Dynamics such as **mp** (mezzo-forte) and **p** (piano) are indicated throughout. The score includes lyrics in English, such as "My life flows on in end-less song, a - bove earth's lam - en - ta-tion," and "I hear the sweet, though far off hymn that hails a new cre - a-tion." The music is divided into sections labeled A through M, with section A appearing at the top right of the first page and section B appearing on the second page. The choir parts are written in both treble and bass clefs.

**Section A:**

2      A      3

**Section B:**

12      5      2      2      2      C      10

**Section D:**

36      mp      D

My life flows on in end-less song, a - bove earth's lam - en - ta-tion,

**Section E:**

41      2      2      3      2      3      F      9

I hear the sweet, though far off hymn that hails a new cre - a-tion.

**Section G:**

69      2      G      12      H      3      7      I      7      J      10      K      5

**Section L:**

116      2      L      14      Choir      M

How can I keep from

**Section P:**

135      p      3      2

How can I keep from sing-ing? \_\_\_\_\_

**Section R:**

135      p      3      2