

LET THE MOUNTAINS SHOUT FOR JOY

SATB Choir, SATB Solo Quartet and Organ

EVAN STEPHENS

Edited by Everett Reed

With Vigor (♩ = 108)

Full Choir *f*

S
A
T
B

Organ

Let the moun - tains shout — for — joy! let the
Let the moun - tains shout — for — joy! — let the
Let the moun - tains shout — for — joy! — let the
Let the moun - tains shout — for — joy! let the

Editor's Note:

Evan Stephens (1854-1930) was a Mormon pioneer composer and conductor. Born in South Wales, he emigrated with his family at the age of twelve to the Utah territory. In frontier Utah, he taught himself to read music and to play the reed organ. As a youth, his only formal training in music came from singing in choirs. As an adult, he studied at the New England Conservatory of Music. Stephens taught vocal music at the University of Utah from 1885 to 1900, and was the conductor of the Mormon Tabernacle Choir from 1889 to 1916. He wrote over 100 hymns, sacred cantatas and anthems, including *Utah, We Love Thee*, the state song of Utah.

Let the Mountains Shout for Joy, is Stephens' most beloved sacred anthem. The title text is based upon a verse from a Mormon book of scripture, the Doctrine and Covenants (128:23). Other ideas used in the text come from Psalms (65:12-13, 68:3), and Isaiah (14:7, 32:15, 35:1, 51:3, 55:12). The music bears a resemblance to that of George Frideric Handel, whose music Stephens held in highest regard.

This is a new edition of the piece, not an adaptation or arrangement. The music is as Stephens originally wrote it. It has been newly engraved for clarity. The score order and rhythms have been notated according to modern procedures. Articulations have been applied uniformly.

In performance, it is common for the choir to sing the entire piece. Also, piano may substitute for organ. I think you will agree that *Let the Mountains Shout for Joy*, with its robust rhythm, masterful counterpoint, and sophisticated harmony, is a classic pioneer anthem.

val - ley sing, let the val - leys sing, and the hills — re -

val - ley sing, and the hills — re - joice, let them

val - ley sing, let the val - leys sing, and the hills — the —

val - ley — sing, — let the val - leys — sing, and the hills re - joice, the

joice; — let them all — break — forth — in — song, let them

all break forth in - to song, let them shout —

hills — re - joice; let them all break forth in - to song, let them shout —

hills — re - joice; let them all break forth in - to song, let them

shout and sing, _____ and be glad be - fore the —

and — sing, let them shout and sing, and be glad be - fore — the —

— and sing, and be glad be - fore — the —

shout and sing, let them shout and sing, and be glad be - fore the

Lord, _____ let them sing, _____ and be glad be - fore the

Lord, let them shout, _____ let them shout and sing, and be glad be - fore the

Lord, let them shout, _____ and sing, _____ and be glad be - fore the —

Lord, let them shout, and sing, and be glad be - fore the

rit. *Fine*

Lord, and be glad be - fore the Lord.

Lord, and be glad be - fore the Lord.

Lord, and be glad be - fore the Lord.

Lord, and be glad be - fore the Lord.

rit. *Fine*

Andante (q = 60)

Solo Quartet

p

For the wil - der-ness has blos - somed, blos-somed like a rose, —

p

For the wil - der-ness has blos - somed, blos-somed like a rose, —

p

For the wil - der-ness has blos - somed, blos-somed like a rose,

and the bar - ren des - ert is a fruit - ful field. —

and the bar - ren des - ert is a fruit - ful field. —

and the bar - ren des - ert is a fruit - ful field.

Last Two Pages Omitted

dolce

Joy — and glad - ness now — are found there - in, — thanks -

Joy and glad - ness now are found there - in, — thanks -

Joy and glad - ness now are found there - in, thanks -

Joy and glad - ness now are found there - in, thanks -