

THE PROMISE OF LIGHT  
Stitt/Schiff

SATB, accompanied

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# THE PROMISE OF LIGHT

SATB Chorus and Piano



**JO-MICHAEL SCHEIBE Choral Series**  
Committed to Musical & Educational Excellence

Music by  
**Georgia Stitt**

Lyrics by  
**Len Schiff**



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# THE PROMISE OF LIGHT

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Lyrics by  
LEN SCHIEF

Music by  
GEORGIA STITT

With sparkling energy, even ( $\text{♩} = 104$ )

Soprano  
Alto

Tenor  
Bass

Piano

*mf*

3

3

5 *unis. mp*  
Aug - ust was your sweet - est month,  
*unis. mp*  
Aug - ust was your sweet - est month, -

5 *mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'Aug - ust was your sweet - est month,'. The bottom staff is a vocal line in bass clef with lyrics 'Aug - ust was your sweet - est month, -'. Both vocal staves are marked with 'unis. mp'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with a 'mp' dynamic marking. The piano part features a continuous eighth-note melody in the right hand and a bass line in the left hand.

7  
Beau - ti - ful and bright. — Sep -  
Beau - ti - ful and bright. — Sep -

7

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics 'Beau - ti - ful and bright. — Sep -'. The bottom staff is a vocal line in bass clef with lyrics 'Beau - ti - ful and bright. — Sep -'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part continues with a similar eighth-note melody in the right hand and a bass line in the left hand.

9  
tem - ber burned; - Oc - to - ber turned in - to No -  
tem - ber burned; - Oc - to - ber turned in - to No -

9

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics 'tem - ber burned; - Oc - to - ber turned in - to No -'. The bottom staff is a vocal line in bass clef with lyrics 'tem - ber burned; - Oc - to - ber turned in - to No -'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part continues with a similar eighth-note melody in the right hand and a bass line in the left hand. A '(b)' marking is present at the end of the piano part.

11 *mf*  
 vem - ber's night. So you  
 vem - ber's night. So you

13 *div.*  
 wrap your - self in wool and down and De -  
 wrap your - self in wool and down and De -

15  
 cem - ber dons her mid - night gown with a  
 cem - ber dons her mid - night gown with a

17 *unis.* *div.*  
snow - y cape — and a star - ry crown  
snow - y cape — and a star - ry crown

17

19 *unis. mp* *div.*  
And you set - tle in — for win - ter.  
And you set - tle in — for win - ter.

19

22

22

24 *unis. mp*  
 Win-ter's heart is

24 *mp*

26 *unis. mp*  
 cold and dark, - bit - ter and se - vere,  
 Win-ter's heart is cold and se - vere.

26

28 *div.* when the snow  
 but when the shrouds of snow -

28

30 *br cad*

and clouds— de - part, — the moon is

and clouds— de - part, — the moon is

32 *unis.*

near. washed in

near. And your face is washed— in

34 *div.*

sil - ver beams— and the side - walks shine— like

sil - ver beams— and the side - walks shine— like

36

fro - zen streams, and the street - lamps glow, — and the

fro - zen streams, and the

38

ci - ty dreams... So blow wind — and

ci - ty dreams... So blow wind — and

*mf* *mf*

*mf*

41

fall the snow. You will walk in - to the night. You'll

fall the snow. You will walk in - to the night. You'll

41

44

spread your arms— and tip your face— t'wards the

spread your arms— and tip your face— t'wards the

44

46 look up

grace and the pro-mise of light.

grace and the pro-mise of light.

46

*mf*

49

*mp* Of light.

*mp* Of light

unis. *mp*

Of

49


*mp*

51 *unis. mf*  
 Lone-ly as a pil - grim in a  
 light. Lone-ly as a pil - grim in a

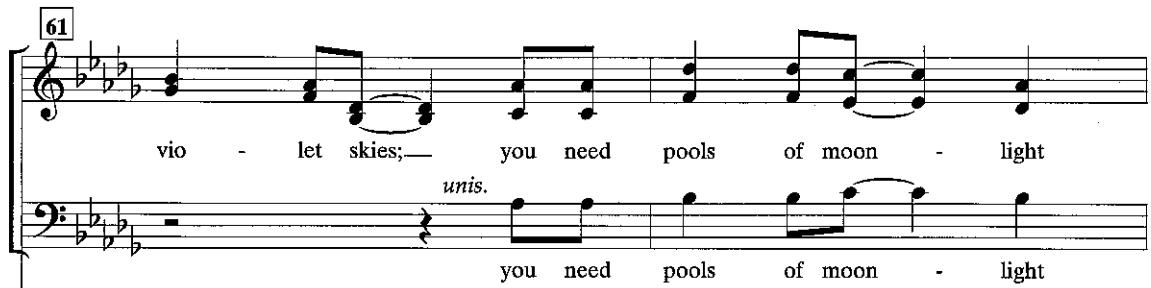
54  
 coun - try far— from home,— Look - ing for— con-nec-  
 coun - try far— from home,— Look - ing for— con-nec-

57  
 - tion in— a town— of steel and chrome.  
 - tion in— a town— of steel and chrome.


59 *div.*  
You need in - di - go — and



61  
vio - let skies;— you need pools of moon - light  
*unis.*  
you need pools of moon - light



63  
in your eyes— for the sun to set,— for your soul to rise.  
*3*  
*3* *div.*  
in your eyes— for the sun to set,— for your soul to rise.



66 And so you climb on

*mf*

And so you climb on

*mf*

And so you climb on

66

*mp* gently flowing

68 streams of freez - ing air, o - ver

streams of freez - ing air, o - ver

68

70 trees, o - ver build - ings,

trees, o - ver build - ings,

70

*mf*

72

o - ver care...

o - ver care...

72

74

*f*  
So blow wind and

*f*  
So blow, wind, and

74

76

fall the snow. — *unis.* You will soar in - to the

fall the snow. —

76

78

night. You'll spread your arms— and

You will soar in - to the night and

80

set your course— towards the source and the

set your course— towards the source and the

took up

82

pro - mise of light.

pro - mise of light.

*mf*

84

Of light. Of light.

Detailed description: This block shows the vocal line for measures 84 and 85. The music is in a key with one sharp (F#) and a common time signature. The melody consists of a half note G4, followed by a quarter note A4, and a half note B4. The lyrics "Of light." are written below the notes. The vocal line is written on a single treble clef staff.

84

Detailed description: This block shows the piano accompaniment for measures 84 and 85. The piano part features a continuous eighth-note arpeggiated pattern in the right hand, starting on G4 and moving upwards. The left hand provides a simple harmonic accompaniment with a few notes. The piano part is written on two staves (treble and bass clefs).

86

of light. of light.

Detailed description: This block shows the vocal line for measures 86 and 87. The melody continues with a half note C5, followed by a quarter note D5, and a half note E5. The lyrics "of light." are written below the notes. The vocal line is written on a single treble clef staff.

86

Detailed description: This block shows the piano accompaniment for measures 86 and 87. The piano part continues with the eighth-note arpeggiated pattern in the right hand. The left hand has a few notes, including a bass line that moves downwards. The piano part is written on two staves (treble and bass clefs).

88

Detailed description: This block shows the piano accompaniment for measures 88 and 89. The piano part features a more complex texture with chords and moving lines in both hands. The right hand has a series of chords, and the left hand has a more active bass line. The piano part is written on two staves (treble and bass clefs).

88

Detailed description: This block shows the piano accompaniment for measures 88 and 89. The piano part continues with the eighth-note arpeggiated pattern in the right hand. The left hand has a few notes, including a bass line that moves downwards. The piano part is written on two staves (treble and bass clefs).

### About the Work

Len Schiff and I attended graduate school together at NYU, and I have been a fan of his since the first time I heard him put words together and make them rhyme. Years ago we wrote a song for solo voice called "The Promise of Light" that started with the lyric, "Candles and oil lamps and bulbs on a tree, and logs on the fire, blazing and bright." For some reason the song never quite worked. Perhaps the music wasn't right or the sentiments were too big for one person to sing alone.

A few years after we'd abandoned the song, I asked Len if he would mind if I tried to set his lyric for a choir, and he asked if first he could take another crack at the lyric. The resulting piece, which you're holding, has little to do either musically or lyrically with our original song, but it retained the title and the spirit of celebrating not a particular December holiday but, rather, the winter and the warmth of spirit and the lights that all of those holidays have in common. Musically, the piano should tingle with the excitement of a crackling fire or sparkle with the image of sunlight glistening off unbroken snow, and the voices should be filled with expectation. Though some of the imagery is dark, remember that this is a piece about light and promise and hope, and the underlying sentiment should always be celebratory.

— Georgia Stitt  
December 2006

To hear a full length recording of *The Promise of Light*, please visit the Walton Music website at [www.waltonmusic.com](http://www.waltonmusic.com).

### About the Composer

**Georgia Stitt (b. 1972)** has worked primarily in the American Musical Theater as both a composer/lyricist and a musical director and pianist. Her work on Broadway and for film and TV has included conducting, composing and arranging on and off Broadway, and she has worked with such luminaries as Patti LuPone, Stephen Schwartz, Tracey Ullman, Carol Burnett, Frank Oz and Stephen Sondheim. Georgia's choral commissions include *Let One Child See*, written with Bil Wright, *Let Me Sing For You*, first performed at The Kennedy Center, and a series of Christina Rossetti poem settings including *Echo*, *De Profundis*, and *A Better Resurrection*, premiered at the Cathedral of St. John the Divine. Her setting of a poem by Howard Schwartz, *These Two*, for string quartet and tenor, is often used for weddings. Georgia has recently recorded *Alphabet City Cycle*, a song cycle for soprano and violin with lyricist Marcy Heisler, and her music is represented on Susan Egan's solo album, *CoffeeHouse*. In addition to her show *The Water*, written with Jeff Hylton and Tim Werenko, she is currently developing two new musicals: *Big Red Sun*, a WWII-era story with playwright John Jiler, and *Sing Me A Happy Song*, a musical revue with composer/lyricist David Kirshenbaum.

Georgia holds composition degrees from Vanderbilt University's Blair School of Music and New York University. She has conducted, played and taught master classes at recital halls and universities around the country and in Australia, Japan, Italy, Taiwan, and Singapore, and her first album of original songs, *Georgia Stitt: Pieces*, was released this year on the PS Classics label. Georgia lives in Los Angeles and New York City with her husband, composer/lyricist Jason Robert Brown, and their daughter, Molly. For more information, please visit her website, [www.georgiastitt.com](http://www.georgiastitt.com).

Choral works by Georgia Stitt:

WW1358

*A Better Resurrection*

SATB & piano

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