

Seth Houston, choral composer

WWW.SETHHOUSTON.COM • 6533 BARNACLE ST. • BOULDER, CO 80301 • SETH@SETHHOUSTON.COM

LICENSE TO COPY

This agreement authorizes _____ (chorus), directed by _____ (director), to make _____ copies of _____ (composition/arrangement), composed or arranged by Seth Houston, for performance on the following dates: _____. Said copies shall be collected and destroyed within fourteen days of the final performance. Payment, in the amount of \$ _____ (\$5.00 plus \$.50 per copy, with one copy for each chorus member), shall be made to Seth Houston and sent to 6533 Barnacle St., Boulder, CO, 80301 within fourteen days of entering into this agreement.

LICENSE TO PERFORM

Choirs who license through the American Society of Composers and Performers (ASCAP) should license compositions and arrangements by Seth Houston through ASCAP. To choirs who do not license through ASCAP, the composer grants license to perform as part of the above license to copy.

LICENSE TO RECORD

License to record is granted to interested choirs through mechanical royalty. Current mechanical royalty rates (2008) are \$.091 per imprint. Choirs are strongly encouraged to contact the composer well in advance of the recording session to discuss artistic considerations of the recording project. Choirs are also requested to send a copy of the recording to the composer.

LICENSE FOR FILM, TELEVISION, AND OTHER MEDIA

Parties interested in obtaining license to include recordings or other representations of Seth Houston's choral compositions or arrangements in film, television, or other media should contact ASCAP and contact the composer directly at seth@sethhouston.com.

Chorus: _____
Director: _____
Primary Contact (if not director): _____
Address: _____
Email: _____
Phone: _____
License through ASCAP: yes / no

Date of Agreement: _____
Payment Due Date
(14 days after Date of Agreement): _____
Date(s) of Performance: _____
Music to be Collected and Destroyed by
(14 days after final performance): _____
Name of Composition/Arrangement: _____
Number of Copies: _____
Payment Due (\$5.00 + \$.50 per copy): _____

Signed: _____
Name (please print): _____
Date: _____

Mechanical Royalty (if applicable)
Name of Composition/Arrangement: _____
Expected name and catalog number of recording: _____
Current mechanical royalty rate (per imprint): _____
Number of Imprints: _____
Amount Due: _____

Emerald Stream

for SATB chorus a cappella

words and music by

Seth Houston

1991

www.sethhouston.com

Notes

I think that I wrote *Emerald Stream* on my seventeenth birthday. I was paddling with my father and four of his colleagues on a month-long canoe trip on the DePas and George Rivers of northern Quebec. Due to a hurricane on the east coast, we had experienced generally foul weather and strong headwinds. The day I wrote *Emerald Stream*, however, was sunny and clear, and the music flowed to the rhythm of my paddle. I wrote down the words that night, and some of the music. The details of the “fuging section” were worked out when I got back home to my piano.

Emerald Stream is probably my most widely performed choral work. It has been sung throughout North America and Europe, at venues including *A Prairie Home Companion* and the Washington, D.C. *Christmas Revels*. The piece has lent its name to an album, a tunebook, and a choir. Village Harmony and the Bayley-Hazen Singers recorded *Emerald Stream*, the album, in 1992. That same year, Northern Harmony Publishing Company published *Emerald Stream: A Collection of Contemporary Sacred and Secular Harmony*. The choir *Emerald Stream*, directed by Mary Cay Brass and located in Saxton’s River, Vermont, was founded in the late 1990s.

The piece draws inspiration from the “shape-note” singing tradition that flourished in New England from 1780 to 1820. Like shape-note music, *Emerald Stream* features a hearty, strong sound and an imitative contrapuntal “fuging” section. It is unusual, however, in that the melody is in the bass part. The text draws on the hymn-writing style of Isaac Watts, Charles Wesley, and other great theologians whose dynamic works animated the shape-note tradition. It also references titles and phrases of several other shape-note songs; musicologically oriented minds may enjoy ferreting them out. While drawing on these older traditions, *Emerald Stream* proclaims a more contemporary message of environmental stewardship.

About the Composer

Seth Houston is a composer, choral director, and performer currently living in Boulder, Colorado. Houston holds degrees in composition and religion from Oberlin College, and is working toward a master’s degree in choral conducting at the University of Colorado in Boulder. In 2001, he founded the youth chorus Big Sky, based in Brattleboro, Vermont. Houston currently directs the choral program at Shining Mountain Waldorf School in Boulder. Houston’s choral compositions are widely performed, and many of his earlier works are published by Northern Harmony Publishing Company.

13

flow - ing air is fresh and clean where God His bless - ings pour'd.
 flow - ing air is fresh and clean where God His bless - ings pour'd. Feel the

mf *cresc.* Feel the
mf *cresc. poco a poco* Feel the
cresc. poco a poco Feel the wind come down, hear it
cresc. poco a poco Feel the wind come down, hear it whis - tle
 wind come down, hear it whis - tle as it goes, it brings us sun and it

20

f wind come down, hear it whis - tle as it blows, a bless - ing from a -
cresc. whis - tle as it goes, a bless - ing from a -
cresc. as it goes, a bless - ing from a -
 brings us snows, it blows, a bless - ing from a -

24 C

bove, *mf*

bove, *mp* *cresc. poco a poco* And the

8 bove, *mp* *cresc. poco a poco* And the sun comes up, and the

bove, And the sun comes up, and the sun goes down, and the

27 *mf*

mf And the sun comes up, and the sun goes down, in

cresc. poco a poco sun comes up, and the sun goes 'round in

8 sun goes 'round and 'round, in

stars and the moon go 'round and 'round, go 'round in

31 *f* D

f wit-ness to His love.

f *mp* wit-ness to His love. Hear, now, ye sons of men for dan-ger lurks in this

8 *f* wit-ness to His love.

f *mp* wit-ness to His love. Hear, now, ye sons of men for dan-ger lurks in this

36 *mf*

As *mf*

As *mf*

As

great gar-den; the Lord will vi - sit once a - gain to see what we have done.

great gar-den; the Lord will vi - sit once a - gain to see what we have done.

41 E

God is the shepherd and we are the sheep we our mo-ther Earth must keep, main -

God is the shepherd and we are the sheep we our mo-ther Earth must keep, main -

God is the shepherd and we are the sheep we our mo-ther Earth must keep, main -

45

tain the air, pro - tect the deep. At Judge-ment Day He'll come.

tain the air, pro - tect the deep. At Judge-ment Day He'll come.

tain the air, pro - tect the deep. At Judge-ment Day He'll come. *mf*

See the

49 F *mf* *cresc.*

mf *cresc. poco a poco* See the

mf *cresc. poco a poco* See the Lord come down, hear Him

cresc. poco a poco See the Lord come down, hear Him whis-tle

Lord come down, hear Him whis-tle as He goes, He bears a thun-der-bolt

52 *f*

Lord come down, hear Him whis-tle as He goes, re - mem-ber all His

whis-tle as He goes, re - mem-ber all His

cresc. as He goes, re - mem-ber all His

and a rose, He goes, re - mem-ber all His

56 G

pow'r.

pow'r.

cresc. poco a poco See the

pow'r. *cresc. poco a poco* See the Lord come down, His

pow'r. See the Lord come down, face shi - ning bright, His

Emerald Stream

59 *ff*

cresc. poco a poco See the Lord come down, face shi - ning bright, You *ff*

Lord come down, face shi - ning bright, You *ff*

cresc. face is shi - ning bright, You *ff*

8 ho - ly feet are soiled but his robe is white, shines bright, You *ff*

63 *p*

will re - gret that hour. So, now, my peo - ple be - ware, you're in *p*

will re - gret that hour. So, now, my peo - ple be - ware, you're in *p*

8 will re - gret that hour. So, now, my peo - ple be - ware, you're in *p*

will re - gret that hour. So, now, my peo - ple be - ware, you're in *p*

67

charge of the seas and the earth and the air, you'd bet - ter take ex -

charge of the seas and the earth and the air, you'd bet - ter take ex -

8 charge of the seas and the earth and the air, you'd bet - ter take ex -

charge of the seas and the earth and the air, you'd bet - ter take ex -

70 *f* I

tr'or-di - na - ry care of the Earth, our on - ly home. All glo - ry be to

tr'or-di - na - ry care of the Earth, our on - ly home. All glo - ry be to

tr'or-di - na - ry care of the Earth, our on - ly home. All glo - ry be to

tr'or-di - na - ry care of the Earth, our on - ly home. All glo - ry be to

74

God on high, shout prais - es loud - ly to the sky, lis - ten to the Earth, and

God on high, shout prais - es loud - ly to the sky, lis - ten to the Earth, and

God on high, shout prais - es loud - ly to the sky, lis - ten to the Earth, and

God on high, shout prais - es loud - ly to the sky, lis - ten to the Earth, and

78 *ff rit.*

hear her cry, and in Heav-en for-ev - er roam.

hear her cry, and in Heav-en for-ev - er roam.

hear her cry, and in Heav-en for-ev - er roam.

hear her cry, and in Heav-en for-ev - er roam.