## A Note from the Composer

"A voice crying in the wilderness" has no inhibitions. It is strong and unbridled.

This piece is intended to exhibit that same earthy freedom. It should be sung heartily, from deep within the soul of the believer. The ringing open fifths throughout the piece evoke the feel of *Southern Harmony* hymns, which are meant to be sung with a powerful open tone.

At the beginning, the choir should respond to the soloist as if they are singing across a chasm, throwing the tone forward. To enhance this effect, the soloist and choir can be placed across from one another. In the vocals, the large, sixteenth note leaps will inevitably be sung as a slide from one note to the next. This is intentional. Let the music build gradually until it bursts into a boisterous celebration at m. 46.

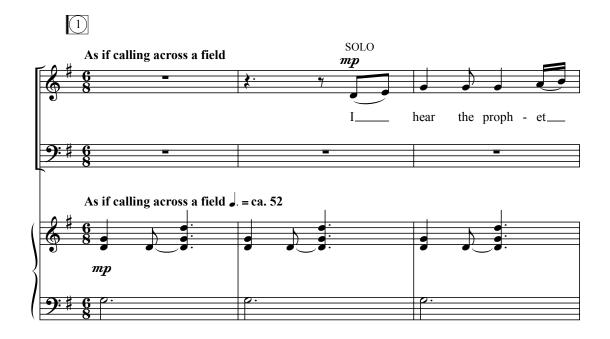
The keyboard accompaniment is written to suggest a hammered dulcimer, which may be added if available. In performance, I have found it very effective to have just a few choir members begin to stomp in m. 20, strongly on beats 1 and more softly on beats 2, continuing until m. 68. (Walking sticks may be substituted for stomping.) This percussive effect, combined with the tambourine and triangle parts in the back of this score, serve to propel the motion forward and enhance the primitive quality of the piece.

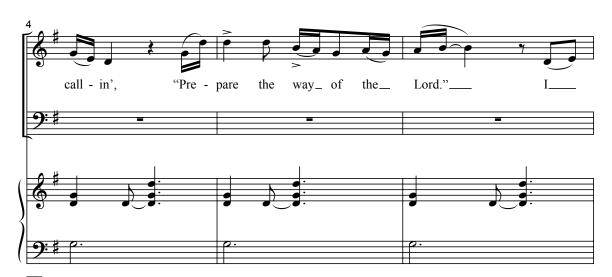
## I Hear the Prophet Callin'

SATB and Solo with opt. Percussion\*

Based on **Isaiah 35: 1-2, 4-6,** and **40: 3** 

Words and Music by **Pepper Choplin** 





indicates CD track number.

<sup>\*</sup>Percussion part is on page 12.

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