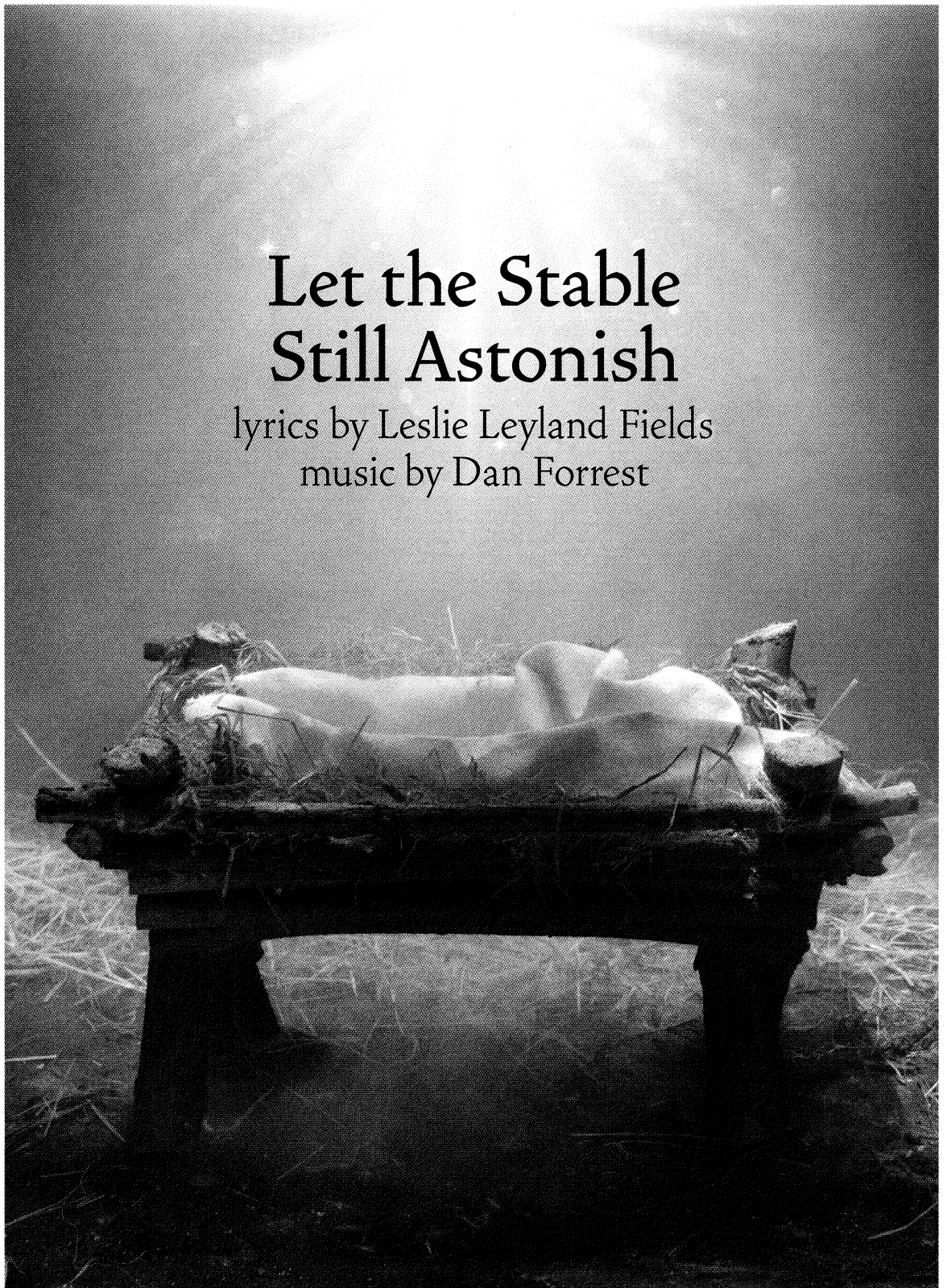


# Let the Stable Still Astonish

lyrics by Leslie Leyland Fields  
music by Dan Forrest



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Artistic Director, Founder, and Conductor, in celebration of its 40th anniversary

# Let the Stable Still Astonish

For SATB Choir, Piano and optional Cello\*

Leslie Leyland Fields

DAN FORREST  
(ASCAP)

Gently, with wonder ♩ = ca. 66-69

PIANO

1 2 3 4 5

Detailed description: This block contains the piano introduction for measures 1 through 5. It is written for piano in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Gently, with wonder' with a quarter note equal to approximately 66-69 beats per minute. The music is marked 'p' (piano). The right hand features a melodic line with a slur over measures 1-4 and a fermata over measure 5. The left hand provides harmonic support with chords and moving lines.

SA unis. *p* *cresc.* *dim.*

Mm

TB unis. *p* *cresc.* *dim.*

6 7 8 9

Detailed description: This block contains vocal and piano accompaniment for measures 6 through 9. The vocal parts are for Soprano Alto (SA) unison and Tenor Bass (TB) unison. The piano accompaniment is for piano. The vocal lines are marked 'p' (piano) and include dynamics 'cresc.' (crescendo) and 'dim.' (diminuendo). The piano accompaniment is marked 'mp' (mezzo-piano) and includes a triplet in measure 9. The lyrics 'Let the sta - ble still as - ton - ish:' are written below the vocal lines.

Solo or SA unis.  
*rubato, espressivo*  
*mp*

Let the sta - ble still as - ton - ish:

(“sh” on beat 2)

10 11 12 13

Detailed description: This block contains vocal and piano accompaniment for measures 10 through 13. The vocal parts are for Solo or Soprano Alto (SA) unison. The piano accompaniment is for piano. The vocal lines are marked 'mp' (mezzo-piano) and include dynamics 'rubato, espressivo'. The piano accompaniment is marked 'mp' and includes a triplet in measure 10. The lyrics 'Let the sta - ble still as - ton - ish:' are written below the vocal lines. A note in measure 11 is marked with an accent (>) and the instruction '(“sh” on beat 2)'. The piano accompaniment features a fermata over measure 13.

\*A separate full score with cello part (BP2251A) is available for purchase.

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BP2251-2

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straw - dirt floor, dull eyes, dust - y flanks of

14 15 16 17

don - keys, ox - en; Crumb - ling, crook - ed

18 19 20 21

walls; No bed to car - ry that pain, and then, the

(opt. SA div.)

22 23 24 25

Child, rag - wrapped, laid to cry in a

*p*

*mp*

*p*

26 27 28 29

trough.

(end solo)

(bring out melody)

*mp*

30 31 32 33

SA

Oo

*mp*

Mm

TB unis.

*mp*

*mf*

34 35 36

Più mosso ♩ = ca. 72

*mf unis.*  
 Let the sta - ble  
*mp*  
 Let the sta - ble

Più mosso ♩ = ca. 72

still \_\_\_\_\_ as - ton - ish: \_\_\_\_\_  
*unis.* straw - dirt floor,  
 still, still as - ton - ish, straw - dirt

*unis.*  
 \_\_\_\_\_ dull eyes; \_\_\_\_\_ dust - y flanks of  
 floor dull \_\_\_\_\_ eyes; dust - y flanks of

crook - ed

don - keys, ox - en; Crumb-ling, crook - ed

don - keys, ox - en; Crumb-ling, crook - ed

49 50 51 52

walls;

walls; No bed to car - ry that pain, and then, the *dim.*

walls; No bed to

53 54 55 56

*mp unis.*

Child, rag - wrapped, laid to cry in a

*mp unis.*

*mp*

57 58 59 60

**Con moto, but not rushed**

trough.

*mf*

Who would have cho-sen this? —

**Con moto, but not rushed**

*mf*

61 62 63

*unis.*

— Who would have said: “Yes, let the God of all the

64 65

**Slightly broader** ♩ = ca. 69

Oh, —

heav - ens and earth be born here, — in this place.”?

**Slightly broader** ♩ = ca. 69

66 67 68

*mf* who would have cho - sen this? *poco rit.* Who would have said: "Yes, \_\_\_"  
*mf* Who \_\_\_ would have said: "Yes, \_\_\_"  
*mf* *poco rit.*

69 70

*a tempo* let the God of all the heav - ens and earth be born here, in this  
*a tempo* *rit.* born here,  
*rit.*

71 72 73

place."? *pp* Who, but the same God who stands, who stands, the  
*pp* stands in the  
*pp* *pp*

74 75 76 77



Moving forward 9

rooms of our hearts, our  
 dark - er, foul - er rooms of our

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *mp* and *f*, and a *Moving forward* instruction. The system ends with a fermata over the final note.

Moving forward

78 79 80

The piano accompaniment for measures 78-80, showing a steady rhythmic pattern in the right hand and a more active bass line.

hearts and  
 hearts and says, "Yes,  
 hearts and says, "Yes,

*molto cresc.* *f* *rit.*

The second system continues the vocal and piano parts. It includes dynamic markings such as *molto cresc.*, *f*, and *rit.*, along with a *Moving forward* instruction.

81 82 83

*mf* *cresc.* *f rit.*

The piano accompaniment for measures 81-83, featuring a *cresc.* marking and a *f rit.* marking.

Tempo I ♩ = ca. 66-69

*unis.* let the God of all the heav - ens and earth be

The third system begins with a tempo change to *Tempo I* and a *unis.* instruction. The vocal line has the lyrics "let the God of all the heav - ens and earth be".

Tempo I ♩ = ca. 66-69

84 85

The piano accompaniment for measures 84-85, featuring triplet figures in the right hand.

born here - in this place.

86 87

Yes, Yes, rit. **ff** a tempo unis. let the God of all the

88 89 90

heav - ens and earth - let the same God be born, poco a poco rit.

91 92 93

Slowly, freely

here in this place."

94 95 96 97

Oo *mp* Let the sta - ble as - ton - ish, *unis.* *p* In this place, *p* be

98 99 100 101

*unis.* *rit.* born here, here, in this place.

102 103 104 105 106