

Choral Music of Karen P. Thomas

# Ancient Souls

*SATB and orchestra*

Music by Karen P. Thomas

Text by Molly McGee

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***Ancient Souls*** was commissioned by the American Guild of Organists for the 2000 National Convention. The original version for chorus and organ was premiered at the convention with three performances by Seattle Pro Musica, Karen P. Thomas conductor, with James Holloway, organist.

This version for chorus and orchestra was commissioned and premiered in 2018 by the Mid-Columbia Symphony, Nicholas Wallin, conductor, and the Mid-Columbia Mastersingers, Justin Raffa, conductor.

The text, by Seattle poet Molly McGee, is a plea for human tolerance and inclusivity.

## ANCIENT SOULS

The soul is an ancient town  
where saints once walked, the vaulted  
roofs resounded with mercy's  
alchemy, God's inclusive voice.

Then the walls became high  
with indifference. We were complex,  
concordance in pantomime.  
The squalid currency of fear  
was passed from mind to mind  
and our regrets, nocturnal,  
assembled in silence.

Now, oh God, let your towering song be released.  
Let compassion's hymn wake the town;  
liberate the simple fountains  
and the luminous bells of grace.

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# Ancient Souls

Karen P. Thomas

*Orchestral version commissioned by Mid-Columbia Symphony and Mid-Columbia Mastersingers*

♩ = 92 with vigor

This musical score is for the orchestral version of "Ancient Souls" by Karen P. Thomas. It is a 4/4 piece with a tempo of 92 beats per minute, marked "with vigor". The score is arranged for a full orchestra and two vocal soloists (Soprano and Alto). The orchestration includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn in F 1, 2, 3, and 4, Trumpet in C 1, 2, and 3, Trombone 1, 2, and 3, Tuba, Timpani, Percussion 1 and 2, and Harp. The vocal parts are for Soprano and Alto. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of dynamics, including *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte) with hairpins. The score is divided into measures, with a repeat sign at the end of the first system. The tempo marking "♩ = 92 with vigor" is repeated at the bottom of the page.

Ancient Souls

Picc. *mf* *f*

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

E. Ho. *mf* *f* *mf*

Bs. Cl. 1 *mf* *f* *mf*

Bs. Cl. 2 *mf* *f* *mf*

B. Cl. *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

C. Ba. *mf* *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

C Tpt. 1 *f* *mf*

C Tpt. 2 *f* *mf*

C Tpt. 3 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Tuba *f* *mf*

Trp. *tr* *mf* *f*

Perc 1 *mf* *f* Vibes *mf*

Perc 2 *p* *mf*

Hp. *f* *mf*

S. *f* *mf*  
The soul \_\_\_ is an an - cient town, an an - cient town where saints \_\_\_ once walk'd,

A. *f* *mf*

This page of the musical score for "Ancient Souls" (page 3) features a variety of instruments and vocal parts. The orchestral parts include Flute 1, Oboe 1, four Horns (Hn. 1-4), three Trumpets (C Tpt. 1-3), three Trombones (Tbn. 1-3), Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in 2/4 time and includes dynamic markings such as *mp*, *mf*, *f*, and *p*. The vocal lines include the lyrics: "the vault-ed roofs re - sound re - sound re - sound re - sound". The score is marked with a rehearsal cue at measure 24. The bottom of the page shows the continuation of the instrumental parts with dynamic markings *mp*, *mf*, and *mp*.

34

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *p* *mf* *f*

C Tpt. 2 *mf* *p* *mf* *f*

C Tpt. 3 *mf* *p* *mf* *f*

Tbn. 1 *mf* *p* *mf* *f*

Tbn. 2 *mf* *p* *mf* *p* *mp* *f*

Tbn. 3 *mf* *p* *mf* *p* *mp* *f*

Tuba *mp* *f*

Vibes *f*

Hp. *f*

34

sound ed

S *cresc.* *ff* *f* *mf* *mp*  
 sound, re - sound ed with mer-cy's al - che-my, with mer-cy's al - che - my, God's in -

A *cresc.* *ff* *f* *mf* *mp*  
 re - sound ed with mer-cy's al - che-my, with mer-cy's al - che - my, God's in -

T *cresc.* *ff* *f* *mf* *mp*  
 re - sound ed with mer-cy's al - che-my, with mer-cy's al - che - my, God's in -

Ancient Souls

*rit. a tempo molto rit. a tempo accel. poco a poco*

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.

Hn. 1, Hn. 2, Hn. 3, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba

Perc. 1 (Vibes), Hp.

*rit. a tempo molto rit. a tempo accel. poco a poco*

S, A, T

clu - sive voice.

♩ = 120

57 Picc. *mf* *poco marcato*

57 Fl. 1 *mf* *poco marcato*

57 Fl. 2 *mf* *poco marcato*

57 Ob. 1 *mf* *poco marcato*

57 Ob. 2 *mf* *poco marcato*

57 E. Hn. *mf* *poco marcato*

57 Bsn. 1 *mf* *poco marcato*

57 Bsn. 2 *mf* *poco marcato*

57 Hn. 1 *mf*

57 Hn. 2 *mf*

57 Hn. 3 *mf*

57 Hn. 4 *mf*

57 C Tpt. 1 *mf*

57 C Tpt. 2 *mf*

57 C Tpt. 3 *mf*

57 Tbn. 1 *mf*

57 Tbn. 2 *mf*

57 Tbn. 3 *mf*

57 Tuba *mf*

57 Perc 1 Vibes *f*

57 Perc 2 Xyl. *f* *mf*

57 S. *f* *poco marcato*  
Then the walls be-came high with in - di - f'rence. Then the

57 A. *f* *poco marcato*  
Then the walls be-came high with in - di - f'rence. Then the

57 T. *f* *poco marcato*  
Then the walls be-came high with in - di - f'rence. Then the

57 B. *f* *poco marcato*  
Then the walls be-came high with in - di - f'rence. Then the



65

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.

65

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
Tbn. 1  
Tbn. 2  
Tuba

65

Perc 1  
Perc 2  
Hp.

65

S  
A  
T

walls, then the walls be-came high with in - di-frence. We were com - plex, con-cor-dance in pan - to-mime.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
The squa-lid cur-ren-cy of fear, the cur-ren-cy of fear was pass'd from mind to mind, pass'd from mind to

*mf*  
The squa-lid cur-ren-cy of fear, the cur-ren-cy of fear was pass'd from mind to mind,

*mf*  
the cur-ren-cy of fear, the cur-ren-cy of fear was pass'd from mind to mind,

*mf*  
the cur-ren-cy of fear, the cur-ren-cy of fear was pass'd from mind to mind,

*rit. molto rit.*

FL. 1  
FL. 2  
E. Hn.  
B♭ Cl. 1  
Bsn. 1  
Bsn. 2

S  
A  
T  
B

mind, pass'd from mind to mind,  
pass'd from mind to mind,  
pass'd from mind to mind,  
pass'd from mind to mind,  
pass'd from mind to mind,

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

♩ = 90

B. Cl. 1  
Bsn. 1  
Bsn. 2  
C. Bn.

♩ = 90

S  
A  
T  
B

and our re - grets, noc - tur - nal,  
and our re - grets, noc - tur - nal, as - sem - bled in si - lence.  
and our re - grets, noc - tur - nal, as - sem - bled in si - lence.  
and our re - grets, noc - tur - nal, as - sem - bled in si - lence.

♩ = 80

*Broadly*

B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bsn.

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*pp*  
*ppp*

*bass clar. change to B♭ clar.*

*Solo*

*espress.*

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 3  
Tuba

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*pp*  
*pp*  
*ppp*

♩ = 80

*Broadly*

*mp*

S

Now, oh God, \_\_\_\_\_ let your to - w'ring song \_\_\_\_\_ be re - leased. \_\_\_\_\_

♩ = 80

*Broadly*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*

Musical score for woodwinds. The system includes five staves: E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, and Bsn. 2. The music begins at measure 114. The E. Hn. part has a *p* dynamic marking. The B♭ Cl. 1 and Bsn. 1 parts also have *p* dynamic markings. The Bsn. 2 part has a *p* dynamic marking.

Musical score for vocal and horn parts. The system includes two staves: Hn. 1 and S. The vocal line (S) has lyrics: "Let com - pas-sion's hymn wake the town; li - be-rate the sim - ple four - tains and the lu -". The music begins at measure 114.

Musical score for strings. The system includes five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The music begins at measure 114.

*poco rit.* **A Tempo**

warm

The musical score is arranged in a standard orchestral format with multiple staves. The instruments include Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E. Hn.), Clarinets in Bb (Bb Cl. 1, 2), Bassoons (Bsn. 1, C. Bn.), Horns (Hn. 1), Percussion (Perc. 1), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mp*, *p*, and *mf*, and performance instructions like *poco rit.* and **A Tempo**. The vocal parts have lyrics: "mi - nous bells of grace. Now, ohGod, Now, ohGod, Now, ohGod, Now, ohGod,". The page number 125 is indicated at the beginning of several staves.

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Thank you for your understanding.

135

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 2

C. Bn.

135

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

135

Perc. 1

135

S.

A.

T.

This musical score is for the piece 'Ancient Souls', page 14. It features a large ensemble including woodwinds, strings, percussion, and vocal soloists. The score is divided into two systems, each starting at measure 146. The woodwind section includes two Flutes (Fl. 1, Fl. 2), two Oboes (Ob. 1, Ob. 2), two Clarinets (B♭ clar. 1, B♭ clar. 2), two Bassoons (Bsn. 1, Bsn. 2), and Percussion 1 (Tubular bells). The string section includes Violins I and II, Viola, and Cello. The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes various musical notations such as dynamics (mf, mp), articulations (accents, slurs), and performance instructions (div., tutti). The vocal parts have lyrics: 'four - tains and the lu - mi - nous bells of grace, bells of grace.' The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.



♩ = 72

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2

Perc 1

Vibes

Hp.

♩ = 72

S

A

T

B

*rit.*

lu - mi - nous bells, lu - mi - nous bells, lu - mi - nous bells, lu - mi - nous bells,

lu - mi - nous bells, lu - mi - nous bells, lu - mi - nous bells, lu - mi -

lu - mi - nous bells, lu - mi - nous

♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

Vibes

Perc 1

Perc 2

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tubular bells

Sus. cym. (yarn mallets)

l.v.

*ppp*

*p*

*ppp*

*mp*

*dim.*

*p*

*ppp*

*cresc. poco a poco*

bells, lu - mi - nous bells of grace.

nous bells, lu - mi - nous bells of grace.

bells, bells, lu - mi - nous bells of grace.

oh of grace.

div.

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*mp*

*p*

*ppp*

*mp*

*p*

*ppp*

S, A & T - repeat the phrase "luminous bells" continuously, ad lib, each singer independently, maintaining established tempo.

S, A & T - each singer arrives at meas. 175 independently, and holds note in meas 176 until all have arrived

S, A & T - repeat the phrase "luminous bells" continuously, ad lib, each singer independently, maintaining established tempo.

S, A & T - each singer arrives at meas. 175 independently, and holds note in meas 176 until all have arrived