

DRINK FROM THE WELL OF LIFE

for S.A.T.B. voices, accompanied

*Words and Music by
MATTHEW ARMSTRONG*

Legato ($\text{♩} = \text{ca. } 72$)

SOPRANO

ACCOMP.

mp

Pedal carefully.

4

poco rit.

8

a tempo

9

mp

Drink from the well of life.
a tempo

poco rit.

a tempo

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11

Let your thirst be quenched — by the pre - cious blood of our

14

Lord and Sav - ior, Je - sus Christ.

poco rit.

Drink from the well of

17 SOPRANO
a tempo

poco rit.

life.

19 a tempo
mf

Drink from the

ALTO
poco rit.

mf

Drink from the

TENOR
mp cresc. e poco rit.

mf

The well that nev - er shall run dry,

mp cresc. e poco rit.

mf

The well that nev - er shall run dry, —

17
a tempo

cresc. e poco rit.

19 a tempo
mf

11405

4
20

well of life. Let your thirst be quenched — by the
well of life. Let your thirst be quenched — by the
from the well of life. Let your thirst be
the well — of life, the

20

23

pre - cious blood of our Lord and Say - ior, Je - sus Christ.
blood of our Lord, Je - sus Christ.
quenched — by the pre - cious blood of Je - sus Christ.
blood of Je - sus Christ.

23

The musical score is for a three-part setting (Soprano, Alto, Bass). The key signature is G major (one sharp). The time signature varies between common time and 2/4. The vocal parts are: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "well of life. Let your thirst be quenched — by the well of life. Let your thirst be quenched — by the from the well of life. Let your thirst be the well — of life, the" (repeated in the next section); "pre - cious blood of our Lord and Say - ior, Je - sus Christ. blood of our Lord, Je - sus Christ. quenched — by the pre - cious blood of Je - sus Christ. blood of Je - sus Christ." The score includes dynamic markings like forte (f), piano (p), and sforzando (sf).

26 *poco rit.* *p*

27 *a tempo*

Drink from the well of life.

Drink from the well of life.

Drink from the well of life.

28 *p*

29 *poco rit.*

30 *a tempo*

31 *mp*

32

33 *poco rit.*

34

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6

(33) *a tempo*
TENOR
mf

“I am the way; I am the

BASS

(36)

truth and the life; I am thy rock thy sal -

(39) *poco rit.*

va - tion.”

(41) *a tempo*
mf

“I am the

mp

“I am e - ter - nal life, e -

mp poco rit.

a tempo

11405

S. *mp*
“I am e - ter - nal life. I am the

A. *mp*
“I am e - ter - nal life, sal - va - tion;

T.
way; I am the truth and the life;

B.
ter - nal life, —

42

Soprano: *p*
Alto: *p*
Tenor: *p*
Bass: *p*

45

way, — the truth — and the life.”

I am the way, — the truth — and the life.”

I am thy rock, thy sal - va - tion.” —

thy sal - va - tion.”

45

Piano accompaniment: Measures 42-45 show various chords and bass lines.

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48 UNISON WOMEN *mp* *poco rit.* *a tempo*

"I am e - ter - nal life." _____

UNISON MEN *mp*

a tempo

poco rit.

51

poco rit.

55 S. *a tempo* *mf*

Drink from the well of life Let your thirst be

A. *mf*

Drink from the well of life. Let your thirst be

T. *mf*

"I am the way;

B. *mf*

Drink from the well of life. Let your thirst be

55 *a tempo* *mf*

58

quenched _ by the pre - cious blood of our Lord and Sav - ior, Je - sus

quenched _ by the blood of our Lord, _ Je - sus

I am the truth and the life; I am thy

quenched by the blood of Je sus

58

61

poco rit.

Christ.

Christ, our sal - va - tion. Drink from the well of

rock, thy sal - va - tion.”

Christ, our sal - va - tion. “I am e - ter - nal

61

poco rit.

11405

10 (64) *a tempo* rit. poco a poco al fine *p*
The well that nev - er shall run dry. —

life. — A

“I am the way. I am the life.” — A

(64) *a tempo* rit. poco a poco al fine

67 men. —

truth and the life.” — men. —

67

Drink from the Well of Life is a general anthem that may be especially appropriate for communion, baptism, confirmation, late Epiphany, early Lent, and Eastertide. Suggested corresponding lectionary readings include Exodus 17:1-7, Psalms 62:5-12 & 93, John 4:5-42 & 14:1-14, and Romans 5:1-11. One basic homiletical theme is that Jesus is the rock of salvation and the fount of eternal life.

In rehearsal, strive for fluid phrasing, sensitively shaded, with carefully enunciated text and uniform tone. Ask the entire choir to sing m. 9-17 in unison on the neutral syllable “noo,” working towards uniform timbre and secure intonation while shaping the phrases. Next, rehearse m. 18-29 with the paired voices on different neutral syllables, e.g., the tenors and basses on “nah” and the sopranos and altos on “noo,” carefully delineating the moving vocal lines and sculpting the phrases. This basic technique may be applied to the remainder of the anthem. Add text only after the notes, phrasing, and basic ensemble timbre are secure. To improve ensemble precision, sing the entire anthem on a neutral syllable pulsing constant eighth notes in alignment with the flowing keyboard accompaniment. Add the notated rhythms without sacrificing a sense of “inner pulse.”

Matthew Armstrong is a choral director, adjudicator, and composer. A graduate of Heidelberg College, he currently resides in Tiffin, Ohio.

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