

O Departamento de Música da Faculdade de Filosofia,
Ciências e Letras de Ribeirão Preto-USP, convida para o

EIMC

I ENCONTRO INTERNACIONAL DE MÚSICA CORAL



Marcos Câmara de Castro
USP - Ribeirão Preto
Professor Responsável



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Cantora Convidada



Forrest Pierce
Universidade do Kansas-EUA
Compositor Convidado

Coro de Câmara (com audições) das 9 às 12h

Coro Grande (para coralistas com experiência) das 19:30 às 21:30h

Masterclasses de Regência Coral, Técnica Vocal,
Repertório Coral e Composição Coral

De 18 a 31 de Julho de 2011

Local: Sala de Concertos da Tulha do Departamento de Música da FFCLRP-USP

Informações e inscrições

www.imcm.br.com musicacoral2011@gmail.com

16-3602-3136

Apresentações

29/07 - Teatro Municipal de Ribeirão Preto - Ingresso: um agasalho

30/07 - Tulha - Campus da USP - Entrada franca

31/07 - Espaço Cultural Capela - Campus da USP - Entrada franca



SECRETARIA DA CULTURA



My Shepherd Will Supply my Need

A Round

Isaac Watts, *The Psalms of David*, 1719

William B. Bradbury, 1863

A

My — shep — herd — will sup — ply my — need, Je —
 pas — tures — fresh He makes me — feed be —

B

My — shep — herd — will sup — ply my —
 In — pas — tures — fresh He makes me —

5

ho — vah is His name, In — stream. He brings my —
 side the liv — ing

need, Je — ho — vah is His name, liv — ing stream He
 feed be — side the

12

wand — 'ring spir — it — back, when I for — sake His ways — He — leads me —

brings my — wand — 'ring spir — it — back, when I for — sake His ways — He —

20

for His mer — cy's — sake, In — paths of truth and grace.

leads me — for His mer — cy's — sake, In — paths of truth and grace.

2.
 When I walk through the shades of death
 Thy presence is my stay;
 One word of Thy supporting breath
 Drives all my fears away.
 Thy hand, in sight of all my foes,
 Doth still my table spread;
 My cup with blessings overflows,
 Thine oil anoints my head.

3.
 The sure provisions of my God
 Attend me all my days;
 O may Thy house be my abode,
 And all my work be praise.
 There would I find a settled rest,
 While others go and come;
 No more a stranger, nor a guest,
 But like a child at home.

Dedicated to the memory of Jester Hairston

HEAR MY PRAYER

Encuentro Internacional de Música Coral (IEMC-IP)

For SATB a cappella

Performance Time: Approx. 2:25

Words and Music by
MOSES HOGAN

Slowly, with freedom (♩ = ca. 60)

mf div.

Soprano Alto

O Lord, please hear my — prayer, In the morn - in' when I

mf div.

Tenor Bass

f div. *rall.* *mp*
a tempo

rise. It's Your ser - vant bound — for glo - ry. O dear

f div. *rall.* *mp*
a tempo

7 *mf sim.*

Lord, — please hear — my prayer. O Lord, please hear my —

mf sim.

div.

prayer, Keep me safe with - in Your arms. It's your

div.

10



div. *rall.* *mp* *a tempo*

ser - vant bound — for glo - ry. O dear, Lord, — please hear — my

div. *rall.* *mp* *a tempo*

13

f

prayer. When my work on earth is done,* And You

f

16

f **Broadly** *rall.* *div.*

come to take me home. Just to know I'm bound — for

div. *rall.* *div.*

19

rall. *mp* *a tempo* **23** *freely* *sfp* *unhurried* *mf*

glo - ry. And to hear — You say — well — done.* Done with

rall. *mp* *a tempo* *sfp* *unhurried* *mf*

done.*

22

mp *p*

sin* and sor - row, have mer - cy, mer - cy. A - men.

mp *p* *pp*

div.

25

* Close to "n" sound
HEAR MY PRAYER – SATB

Hark, I Hear the Harps Eternal

For Full Chorus of Mixed Voices, a cappella

Tune: Invitation
Arranged by Alice Parker

Traditional

Firmly; swinging

mp marc. (5)

Soprano

Hark, I hear the harps e - ter - nal Ring - ing on the far - ther shore,
As I near those swol - len wa - ters, With their deep and sol - emn roar.

Alto

mp marc.

Hark, I hear the harps e - ter - nal Ring - ing on the far - ther shore,
As I near those swol - len wa - ters, With their deep and sol - emn roar.

Tenor

mp marc.

Hark, I hear the harps e - ter - nal Ring - ing on the far - ther shore,
As I near those swol - len wa - ters, With their deep and sol - emn roar.

Bass

mp marc.

Hark, I hear the harps e - ter - nal Ring - ing on the far - ther shore,
As I near those swol - len wa - ters, With their deep and sol - emn roar.

Piano
(for rehearsal only)

Firmly; swinging

mp marc. (5)

Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le - lu - jah, - praise the
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - praise the
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - praise the
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - praise the

10

Recorded by the Robert Shaw Chorale in RCA Victor Album #LM-LSC 2942.
Approximate duration 2:08.

15

Lamb, Hal-le - lu - jah, Hal-le - lu - jah, Glo-ry to the great I - AM.
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Lamb, Hal-le - lu - jah, Hal-le - lu - jah, Glo-ry to the great I - AM.
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

15

Sweetly
 SOPRANO
mp poco marc. *poco leg.*

And my soul though stained with sor - row, Fad - ing as the light of -

TENOR *p*

And my soul, stained with sor - row, Fad - ing as the

BASS *unis. p*

And my soul, stained with sor - row, Fad - ing as the

mp

20 *poco marc.* *poco leg.*

day, Pass-es swift - ly— o'er those wa - ters To the ci - ty far a -
 light of day, Pass - esswift-ly o'er those wa-ters To the ci - ty far a -
 light of day, Pass - esswift-ly o'er those wa-ters To the ci - ty far a -

20

SOPRANO 25 *f*

way. Hal-le - lu - jah, - Hal-le - lu - jah, Hal-le - lu - jah, - praise the

ALTO *mf*

Hal - le-lu - jah, Hal - le-lu - jah, Hal - le-lu - jah,

TENOR *f*

way. Hal-le - lu - jah, - Hal-le - lu - jah, Hal-le - lu - jah, -

BASS *mf*

way. Hal - le-lu - jah, Hal - le-lu - jah, Hal - le-lu - jah,

25

30

Lamb, Oh! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - I
 Hal - le - lu, - Hal - le - lu - jah, - Hal - le - lu - jah, Glo - ry to the great I -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - I

praise the Lamb, Oh, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, I
 Hal - le - lu - jah, Hal - le - lu - jah, - Hal - le - lu - jah, Glo - ry to the

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - I

30

Solo Soprano (optional) 35

Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le -

AM! (Hum) *div.* *pp*

AM! *unis. p*

AM! (Hum)

AM!
 great I - AM! Souls have crossed be - fore me, saint - ly, To that land of per - fect -

AM! (Hum) *mf* *p*

35

lu - jah, - praise the Lamb; Hal - le - lu - jah, - Hal - le - lu - jah, Glo - ry

(hum)

(hum)

rest; And I hear them sing - ing faint - ly In the man - sions of the -

(hum)

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics 'lu - jah, - praise the Lamb; Hal - le - lu - jah, - Hal - le - lu - jah, Glo - ry'. The third staff is a piano accompaniment. The fourth staff is another vocal part with lyrics 'rest; And I hear them sing - ing faint - ly In the man - sions of the -'. There are three '(hum)' markings below the vocal staves, indicating humming sections.

40

to the great I - AM.

unis.

Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le -

div. *f* Hal - le - lu - jah, - Hal - le - lu - jah, - Hal - le - lu - jah,

blest. *f* Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le - lu - jah, - praise the

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Detailed description: This system contains the next four staves of music. The top staff is a vocal part with lyrics 'to the great I - AM.' and 'Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le -'. It is marked 'unis.' and 'f'. The second staff is a piano accompaniment with lyrics 'Hal - le - lu - jah, - Hal - le - lu - jah, - Hal - le - lu - jah,' and is marked 'div.' and 'f'. The third staff is a vocal part with lyrics 'blest. Hal - le - lu - jah, - Hal - le - lu - jah, Hal - le - lu - jah, - praise the'. The fourth staff is a piano accompaniment with lyrics 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,' and is marked 'f'. There are 'f' markings above the piano accompaniment staves.

40

Detailed description: This system contains the final two staves of music. The top staff is a piano accompaniment. The bottom staff is another piano accompaniment. Both staves are marked with 'f'.

45

lu - jah, - praise the Lamb; Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —
 Oh, Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —
 Hal - le - lu - jah, Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —
 Lamb, Oh, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 45

ff Hal - le - lu - jah, I AM! Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, — I AM!
 lu - jah, I AM! *f heavy* Hal - le - lu - jah, glo - ry,
 Hal - le - lu - jah, I AM! *ff* Hal - le - lu - jah, glo - ry,
 Hal - le - lu - jah, — I AM! Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, — I AM!
 to the great I AM! *f heavy* Hal - le - lu - jah, glo - ry,
 Hal - le - lu - jah, — I AM! Hal - le - lu - jah, glo - ry,
ff

50

lu - jah, Hal - le - lu - jah, - praise the Lamb, Hal - le -

Hal - le - lu - jah, glo - ry, Hal - le - lu - jah, glo - ry, Praise the Lamb, sing glo - ry,

lu - jah, Hal - le - lu - jah, - praise the Lamb, Hal - le -

Hal - le - lu - jah, glo - ry, Hal - le - lu - jah, glo - ry, Praise the Lamb, sing glo - ry,

50

55 *poco rit. al fine*

lu - jah, - Hal - le - lu - jah, Glo - ry to the great I AM!

Hal - le - lu - jah, glo - ry, Hal - le - lu - jah, Glo - ry to the great I AM!

lu - jah, - Hal - le - lu - jah, Glo - ry to the great I AM!

Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to the great I - AM!

55

poco rit. al fine

AT THE RIVER

Hymn Tune

SATB

Adapted by
AARON COPLAND
Choral arrangement by
R. Wilding-White

With dignity (♩ = 66)

Soprano

Alto

Tenor

Bass

Shall we gath - er by the

Hm

Shall we gath - er by the

With dignity (♩ = 66)

Piano

f < *ff* > *mp* > *p legato*

riv - er, Where bright an - gel's feet have trod, _____

Hm

riv - er, Where bright an - gel's feet have trod, _____

(*fp*)

(*p*)

Also available in SA, SSA, TTBB versions.

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(p) (stand out slightly)
 With its crys - tal tide for - ev - er Flow - ing by the - throne of -

(p) (molto legato)
 With its crys - tal tide for - ev - er Flow - ing by the

(p) (poco marcato)
 With its crys - tal tide for - ev - er Flow - ing by the

(p) (molto legato)
 With its crys - tal tide for - ev - er Flow - ing by the

poco God. *p* Yes we'll - gath - er by the

poco throne of God. *p* Yes we'll - gath - er by the

poco throne of God. *p* Yes we'll -

poco throne of God.

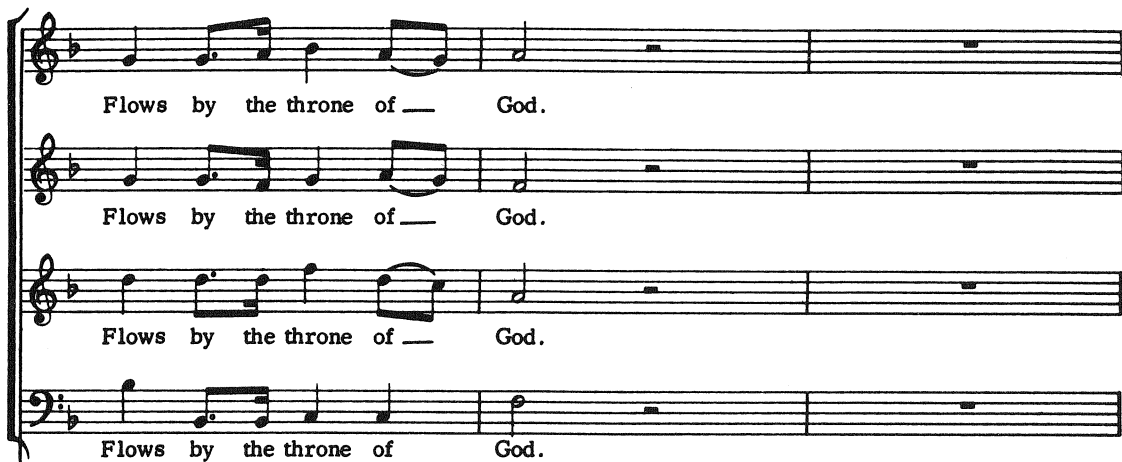
poco cresc. *f* *sub. p*

riv - er, the beau - ti - ful, the beau - ti - ful —
riv - er, the beau - ti - ful, the beau - ti - ful —
gath - er by the riv - er, the beau - ti - ful, the beau - ti - ful —
by the riv - er, by the riv - er,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "riv - er, the beau - ti - ful, the beau - ti - ful —" for the first two parts, and "gath - er by the riv - er, the beau - ti - ful, the beau - ti - ful —" for the last two parts. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

riv - er, Gath - er with the saints_ by the riv - er That
riv - er, Gath - er with the saints_ by the riv - er That
riv - er, Gath - er with the saints_ by the riv - er That
by the riv - er, Gath - er with the saints_ by the riv - er That

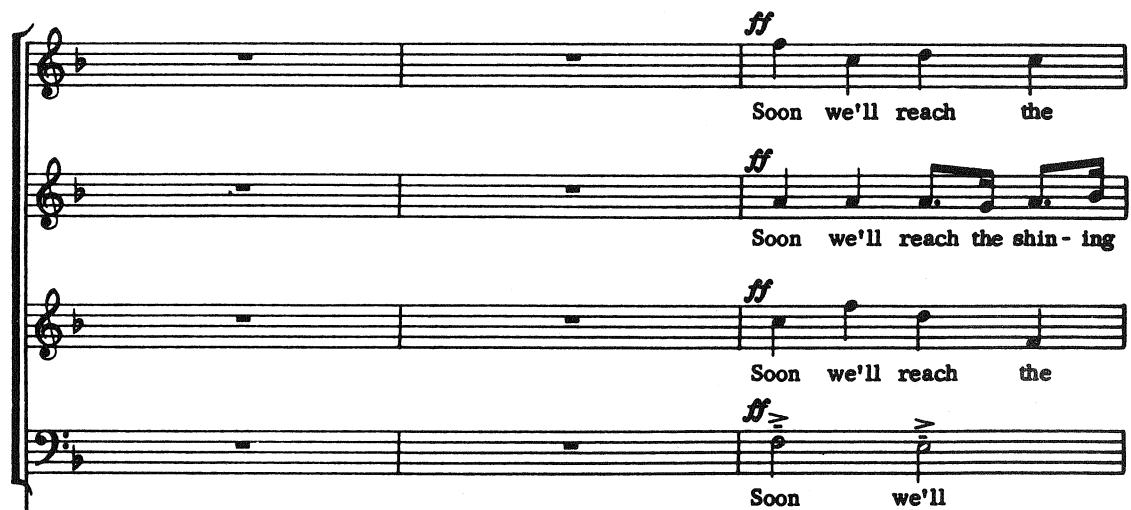
The second system continues the vocal setting with four parts. The lyrics are: "riv - er, Gath - er with the saints_ by the riv - er That" for the first three parts, and "by the riv - er, Gath - er with the saints_ by the riv - er That" for the fourth part. The piano accompaniment continues with harmonic accompaniment, including some melodic lines in the right hand.



Flows by the throne of — God.
Flows by the throne of — God.
Flows by the throne of — God.
Flows by the throne of God.



cresc.



ff Soon we'll reach the
ff Soon we'll reach the shin - ing
ff Soon we'll reach the
ff Soon we'll



ff

, meno f
 shin - ing riv - er, Soon our pil - grim - age will cease,
, meno f
 riv - er, Soon our pil - grim - age will cease, ———
, meno f
 shin - ing riv - er, Soon our pil - grim - age will cease,
, meno f
 reach the shin - ing riv - er,

mf (Melody) *p*
 Soon our hap - py hearts will quiv - er With the mel - o - dy of —
mf *p*
 Soon our hap - py hearts will quiv - er With the mel - o - dy of
mf *p*
 Soon our hap - py hearts will quiv - er With the mel - o - dy of
mf *p*
 Soon our hap - py hearts will quiv - er With the mel - o - dy of

peace. *poco* Yes we'll gath - er by the *p*

peace. *poco* Yes we'll gath - er by the *p*

peace. *poco* Yes we'll *p*

peace. *poco*

cresc. *f* *sub. p*

(p)

Detailed description: This system contains the first four staves of the score. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. Each vocal line begins with a *poco* dynamic marking and a hairpin crescendo. The lyrics are: "peace. Yes we'll gath - er by the". The piano accompaniment (piano) is shown in the bottom two staves, starting with a *p* dynamic and a *cresc.* marking, reaching a *f* dynamic. A *sub. p* marking appears in the piano part towards the end of the system.

riv - er, the beau - ti - ful, the beau - ti - ful *mp*

riv - er, the beau - ti - ful, the beau - ti - ful *mp*

gath - er by the riv - er, the beau - ti - ful, the beau - ti - ful *mp*

by the riv - er, the beau - ti - ful, the beau - ti - ful *p* *mp*

Detailed description: This system contains the next four staves of the score. The top four staves are vocal parts with lyrics. The lyrics are: "riv - er, the beau - ti - ful, the beau - ti - ful", "riv - er, the beau - ti - ful, the beau - ti - ful", "gath - er by the riv - er, the beau - ti - ful, the beau - ti - ful", and "by the riv - er, the beau - ti - ful, the beau - ti - ful". The piano accompaniment (piano) is shown in the bottom two staves. The vocal parts have a *mp* dynamic marking. The piano part has a *p* dynamic marking at the start of the system and a *mp* marking later.

riv - er, Gath - er with the saints_ by the riv - er That
 riv - er, Gath - er with the saints_ by the riv - er That
 riv - er, Gath - er with the saints_ by the riv - er That
 riv - er, Gath - er with the saints by the riv - er That

mf

flows by the throne of - God, that flows by the throne of - God.
 flows by the throne of God, that flows by the throne of God.
 flows by the throne of God, that flows by the throne of God.
 flows by the throne of God, that flows by the throne of God.

cresc. *ff* *rit.*



#2 - My Lord, What a Morning!

on the 60th anniversary of the freeing of Auschwitz

Traditional

arr. Paul Crabtree

slow and stately, with quiet joy throughout

SOPRANO *p*
My Lord, what a morn - ing! My Lord, what a morn - ing! O

ALTO *p*
My Lord, what a morn - ing! My Lord, what a morn - ing! O

TENOR *p*
My Lord, what a morn - ing! My Lord, what a morn - ing! O yes my

BASS *p*
My Lord, what a morn - ing! My Lord, what a morn - ing! O

Piano

5
S. *p*
My Lord, what a morn - ing when the stars be - gin to fall.

A. *p*
My Lord, what a morn - ing, when the stars be - gin to fall.

T. *p*
Lord, my Lord, what a morn - ing when the stars be - gin to fall.

B. *p*
my Lord, what a morn - ing when the stars be - gin to fall. O

Pno.

9

S. You'll hear the trum - pet sound to wake the na - tions un - der ground, look - ing to my God's right
 2) hear the sin - ner mourn
 3) hear the Christ - ian shout

A. You'll hear the trum - pet sound to wake the na - tions un - der ground. Look ing to my God's right
 2) hear the sin - ner mourn
 3) hear the Christ - ian shout

T. You'll hear the trum - pet sound to wake the na - tions un - der ground. I'll be look - ing to my God's right
 2) hear the sin - ner mourn
 3) hear the Christ - ian shout

B. then You'll hear the trum - pet sound to wake the na - tions un - der ground. I'll be look - ing to my God's right
 2) hear the sin - ner mourn
 3) hear the Christ - ian shout

Pno.

15

S. hand, when the stars be gin to fall. fall. My Lord, what a morn - ing!

A. hand when the stars be - gin to fall. fall. My Lord, what a morn - ing What a morn - ing!

T. hand when the stars be - gin to fall. fall. My Lord. what a morn - ing!

B. hand when the stars be - gin to fall. fall. My Lord, what a morn - ing!

Pno.

21

S. My Lord, what a morn - ing! O My Lord, what a morn - ing when the

A. My Lord, what a morn - ing! O My Lord, what a morn - ing, when the

T. My Lord, what a morn - ing! O yes my Lord, my Lord, what a morn - ing when the

B. My Lord, what a morn - ing! O my Lord, what a morn - ing when the

Pno.

25

S. stars be - gin to fall, be - gin to fall. You'll *dal* 

A. stars be - gin to fall, be - gin to fall. You'll

T. stars be - gin, when the stars be - gin to fall. You'll

B. stars be - gin, when the stars be - gin to fall. O then you'll *dal* 

Pno.

28

S. *ppp* *p* *3*
 fall. MyLord, whata morn-ing! MyLord, what a morn-ing! O³ myLord, whata

A. *ppp* *p*
 fall. MyLord, whata morn-ing! MyLord, what a morn-ing! O My Lord, whata

T. *ppp* *p*
 fall. MyLord. whata morn-ing! MyLord, what a morn-ing! O yes my Lord, myLord,whata

B. *ppp* *p*
 fall. MyLord, whata morn-ing! MyLord, what a morn-ing! O my Lord, whata

Pno. *3* *3* *3*

34

S. *rit.*
 morn-ing when the stars be- gin,when the stars be- gin,when the stars be- gin,when the stars be gin to fall.

A. *rit.*
 morn-ing, when the stars be- gin,when the stars be- gin,when the stars be- gin,when the stars be- gin to fall.

T. *rit.*
 morn-ing when the stars be- gin,when the stars be- gin,when the stars be- gin,when the stars be- gin to fall.

B. *rit.*
 morn-ing when the stars be- gin, the stars be- gin to fall, when the stars be- gin to fall.

Pno. *rit.*

#3 - I Want to be Ready

arr. Paul Crabtree

Traditional

Fast!

Soprano

Alto

Tenor

Bass

Piano

I want_ to be read - y! I want_ to be read - y! I want_ to be

I want_ to be read - y! I want_ to be read - y! I want_ to be

I want_ to be read - y! I want_ to be read - y! I want_ to be

I want_ to be read - y! I want_ to be read - y! I want_ to be

Fast! I want_ to be read - y! I want_ to be read - y! I want_ to be

S.

A.

T.

B.

Pno.

read - y to walk in - to Je - ru - sa - lem just like John! just like John!

read - y to walk in - to Je - ru - sa - lem just like John! just like John!

read - y to walk in - to Je - ru - sa - lem just like John! just like John!

read - y to walk in - to Je - ru - sa - lem just like John! just like John!

1. 2. **Fine**

solo



1) John said that the city was just four-square.
and he de-clared he'd meet me there.

2) O John, O John, what do you say?
That I'll be there on the coming day.

3) When Peter was preaching at Pentecost
He was endowed with the Holy Ghost.

S. Walk in - to Je - ru - sa - lem just like John. just like John. **D.C.**

A. Walk in - to Je - ru - sa - lem just like John. just like John.

T. Walk in - to Je - ru - sa - lem just like John. just like John.

B. Walk in - to Je - ru - sa - lem just like John. just like John.

Pno. **D.C.**

25

mp *mf* *p*

Ev'n of thy sight, thy sight, ev'n of thy sight?

mp *mf* *p*

Ev'n of thy sight, thy sight, ev'n of thy sight?

mf *p*

sight, ev'n of thy sight, thy sight, ev'n of thy sight?

mp *mf* *p*

Ev'n of thy sight, thy sight, ev'n of thy sight?

25

II

ALL-CIRCLING POINT

Crashaw *)

ROSS LEE FINNEY

A Round, gayly $\text{♩} = 76$

p

Soprano All - cir - cling point. All cen - t'ring sphere. The world's one,

p

Alto All - cir - cling point. All cen - t'ring

p

Tenor All - cir - cling

*) from "In the Glorious Epiphany of Our Lord God"

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4

round, E - ter - nal year, E - ter - nal year. All -
 sphere. The world's one, round, E - ter - nal year, E - ter - nal
 point. All cen - tring sphere. The world's one, round, E - ter - nal year, E -

8

cir - cling point. All cen - - - - t'ring sphere. The
 year. All - cir - cling point. All cen - - - - t'ring
 ter - nal year. All - cir - cling point. All cen - - - -

12

world's one, round, E - ter - - - - nal year. *f*
 sphere. The world's one, round, E - ter - - - - nal
 - - - - t'ring sphere. The world's one, round, E -

15

pp All - cir - cling point. All cen - t'ring sphere, *poco*
f year. *pp* All - cir - cling point. All
pp ter - - - - nal year. All

18 *a* *poco* *cresc.*

all cen - t'ring sphere. All -
cen - t'ring sphere, all cen - t'ring sphere.
cir - cling point. All - cen - t'ring sphere, all cen - t'ring

21 *molto*

cir - cling point. All - cen - t'ring sphere.
All - cir - cling point. All - cen - t'ring
sphere. All - cir - cling point. All -

24 *mf*

The world's, the world's, the world's one, round, E - ter -
sphere. The world's, the world's, the world's one,
cen - t'ring sphere. The world's, the world's, the

28

nal, E - ter - nal, E - ter - nal year, E - ter - nal
round, E - ter - nal, E - ter - nal, E - ter - nal
world's one, round, E - ter - nal, E - ter - nal, E -

32

f

year, E - ter - nal. All - cir - cling point. All - cen - t'ring

f

year, E - ter - nal year, E - ter - nal. All - cir - cling

- - - ter - nal year, E - ter - nal year, E - ter - nal.

35

ff

sphere. The world's one, round, E - ter - nal year, E - ter - nal year, E -

ff

point. All cen - t'ring sphere. The world's one, round, E - ter - nal year, E - ter - nal

f *ff*

All - cir - cling point. All - cen - t'ring sphere. The world's one, round, E - ter - nal

39

cresc. - - molto

ter - nal year, E - ter - nal year. All cen - t'ring sphere. The world's

cresc. -

year, E - ter - nal year, E - ter - nal year, the world's

year, E - ter - nal year, E - ter - nal year, E - ter - nal year,

43

fff

one, round, E - - - ter - nal year.

molto *fff*

one, round, E - - - ter - nal year.

cresc. - molto *fff*

the world's one, round, E - ter - nal year.

Reincarnations 1. Mary Hynes

For Four-Part Chorus of Mixed Voices
a cappella

James Stephens*
(after the Irish of Rafferty)

Samuel Barber
Op. 16, No. 1

Allegro

Soprano
She — is the sky Of the sun! — She is the

Alto
She — is the sky Of the sun! — She is the

Tenor
She — is the sky Of the sun! — She is the

Bass
She — is the sky Of the sun! — She is the

dart Of love! — She is the love Of my heart!

dart Of love! — She is the love Of my heart!

dart Of love! — She is the love Of my heart!

dart Of love! — She is the love Of my heart!

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sf She _____ is a rune, she _____ *mf*
sf She _____ is a rune, she _____ is a rune, she _____ is a rune, she is a rune,
sf She, _____ she is a rune, she _____ is a rune, —
sf She _____ is a rune, she _____ is a rune, is a rune, she is a rune,

— is a rune, she is a rune! She _____ is a - bove _____ The wo - men
mf she is a rune, she is a rune! She _____ is a - bove, a - bove _____ The wo - men
mf she is a rune, she is a rune! She _____ is a - bove _____ The wo - men
mf she is a rune, she is a rune!

f Of the race of Eve As the sun Is a - bove the
f Of the race_ of Eve, the race_ of Eve, — As the_ sun Is a - bove_ the
f Of the race_ of Eve, the race_ of Eve, — As the sun Is a - bove the
As the sun Is a - bove_ the

moon! ah She

moon! ah She

moon! ah She

moon! ah She

cresc. *f*

is the sky Of the sun! She is the dart Of love! She is the

is the sky Of the sun! She is the dart Of love! She is the

is the sky Of the sun! She is the dart Of love! She is the

is the sky Of the sun! She is the dart Of love! She is the

love Of my heart! She is a rune, she is a

love Of my heart! She is a rune, she is a

love Of my heart! She, she is a

love Of my heart! She is a rune,

sf *p*

a tempo
ff *p*
 moon! _____
ff *p*
 moon! _____
ff *più tranquillo* *mp espr.*
 moon! _____ Love-ly and air - y _____ The view _____ from the hill _____
ff *p*
 moon! _____ Love - ly and air - - y _____

_____ _____
mp espr.
 Love-ly and air - - y _____ The view _____ from the hill _____
 _____ That looks down Bal - ly - lea! Love - ly and air - y The
mp espr.
 _____ The _____ view from the hill, _____ 0

_____ _____ *mf espr.*
 _____ But no good
 _____ That looks down on Bal - ly - lea! _____ But no -
mf
 view _____ That looks down _____ on Bal - - ly - lea!
mf
 love - ly and air - - y _____ The view _____ from the hill! _____ But -

sight Is good, un - til By great good luck You
 good sight Is good, un - til You
mf espr. But no good sight Is good, un - - til You
 no good sight Is good, un - til You

poco rit. *a tempo*
p grazioso

see The Blossom Of Branch - es Walk - ing towards you,
p grazioso
 see The Blossom Of Branch - es Walk - ing towards you,
p grazioso
 see The Blossom Of Branch - es Walk - ing towards you,
p grazioso
 see The Blossom Of Branch - es Walk - ing towards you,

rit. *pp*

Air - i - ly, air - i - ly, air - i - ly, air - i - ly, air - i - ly.
pp
 Air - i - ly, air - i - ly, air - i - ly, air - i - ly, air - i - ly.
pp
 Air - i - ly, air - i - ly, air - i - ly, air - i - ly, air - i - ly.
pp
 Air - i - ly, air - i - ly, air - i - ly, air - i - ly, air - i - ly.

Reincarnations

3. The Coolin

(The Fair Haired One)

For Four-Part Chorus of Mixed Voices

a cappella

James Stephens*

(after the Irish of Raftery)

Samuel Barber

Op. 16, No. 3

Andante con moto ♩ = 50-54

mf tenderly

Soprano

Come with me, un-der my coat, And we will drink our fill Of the

Alto

Come with me, un-der my coat, And we will drink our fill Of the

Tenor

Come with me, un-der my coat, And we will drink our fill Of the

Bass

Come with me, un-der my coat, And we will drink our fill Of the

milk of the white goat, Or wine— if it be thy will. —

milk of the white goat, Or wine— if it be thy will. —

milk of the white goat, Or wine— if it be thy will. — And

milk of the white goat, Or wine— if it be thy will. — And

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we will talk, — un-til Talk is a troub - le, too,
 div.
 we will talk, — un-til Talk is a troub - - le, too, —

mp
 And noth-ing is left_ to do, — But an
p *mp*
 On the hill, — And
mp
 Out on the side of_ the hill; — And nothing is left_ to do, —
p
 — on — the side — of the

eye, — but an eye to look in-to an eye; —
 nothing is left_ to do, — But an eye to look in-to an eye; —
 — But an eye to look in - to an eye, — look in-to an eye; —
mp
 hill, And nothing is left_ to do, But an eye to look in-to an eye; — And a

p And a hand _____ in a hand to slip; And a sigh _____ *mf*

And a hand _____ in a hand to slip; And a

_____ a hand_ to slip, And a sigh _____

hand, _____ and a hand in a hand, _____ And a sigh _____

_____ to an-swer a sigh, _____ a hand in a hand to slip, _____ a

mf sigh_ to an-swer a sigh, _____ a hand in a hand to slip, _____ a

_____ to_ an-swer a sigh, a hand in a hand to slip, _____ a

_____ to_ an-swer a sigh, a hand in a hand to slip, _____ a

pp sigh_ to an-swer a sigh; _____ And a lip _____ to find out a

pp div. unis. A lip _____ to

pp espr. sigh to an-swer a sigh; _____ And a lip_ to find out a lip, _____ to

pp sigh, _____

mf espr.
lip! _____ ah _____

mf div. _____ *espr.*
find out a lip, to find out a lip! ah _____ unis.

mf _____ *pp*
find out a lip, to find out a lip, and an eye, and a hand,

_____ and an eye, _____ and a

_____ *div.* _____ *pp*

_____ a sigh! _____

_____ *ten.* > *pp*

_____ *ten.* > *pp*

and a sigh, and a lip, a sigh! _____

hand, and a sigh, _____ *pp*

_____ *ten.* _____ a sigh! _____

f What if the night be black! And the air on the moun - tain

f What if the night be black! And the air on the moun - tain

f What if the night be black! And the air on the moun - tain

f What if the night be black! And the air on the moun - tain

mf espr. chill! Where the goat lies down in her track, And all but the fern is still! *dim.* *p* *rall.*

p chill! Where all but the fern is still! *dim.* *p*

mf espr. chill! Where the goat lies down in her track, And all is still! *dim.* *p*

p chill! Where all, all is still! *dim.* *p*

sf Stay with me, under my coat! And *a tempo* *p*

sf Stay with me, under my coat! And *p*

sf Stay, stay with me, under my coat! And *p*

sf Stay, stay with me, under my coat! And *p*

rall. *pp* we will drink our fill Of the milk of the white goat, Out on the side of the hill!

pp we will drink our fill Of the milk of the white goat, Out on the side of the hill!

pp we will drink our fill Of the milk of the white goat, Out on the hill!

pp we will drink our fill Of the milk of the white goat, Out on the hill!

il Cantico del Sole

SATB unaccompanied

four minutes

2011

Forrest Pierce

text from Francis of Assisi

ABOUT THE COMPOSER

Forrest Pierce, composer, teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition, and in the Boston Choral Ensemble commissioning competition. Works of Forrest Pierce have been performed by the Indianapolis Symphony Orchestra, Portland Chamber Orchestra, Northwest Repertory Singers, Oregon Repertory Singers, Brave New Works, the chamber players of the League of Composers/ISCM, the Seattle New Music Ensemble, and by distinguished soloists across North America and abroad. Pierce was for six years composer-in-residence of the Seattle New Music Ensemble, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

il Cantico del Sole

Francis of Assisi

I. Altissimu Onnipotente

FORREST PIERCE 2011

♩. = 72 *Andantino gioioso*

Soprano *pp* *p* *n*
 Al - tis - si - mu si - mu si mu si mu,

Alto *pp* *p* *n*
 Al - tis - si - mu si - mu si mu si mu,

Tenor *ppp*
 nul - lu ho - mo è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

Bass *ppp*
 nul lu ho mo è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

6 *pp* *p* *mf*
 S on - ni - po - ten - te on - ni - po - ten - te bon Si - gno - re, bon Si - gno -

A *pp* *p* *mf*
 on - ni - po - ten - te on - ni - po - ten - te bon Si - gno - re, bon Si - gno -

T *mp sub.*
 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

B *mp sub.*
 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

10

S *p* *pp* *p*
 re, Al - tis - si - mu si mu si mu si mu, -

A *p* *pp* *p*
 re, Al - tis - si - mu si mu si mu si mu, -

T *ppp*
 8 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

B *ppp*
 8 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

14

S *pp*
 on - ni - po - ten - te on - ni - po - ten - te ten - te

A *pp*
 on - ni - po - ten - te on - ni - po - ten - te ten - te

T
 8 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

B
 8 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

18

mf *p*

S bon Si - gno - re bon Si - gno re,

mf *p*

A bon Si - gno - re bon Si - gno re,

mp

T 8 è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

B è ne di gnu nul - lu ho - mo è ne di gnu nul - lu ho - mo

22

pp dolce

S bon Si - gno - re bon Si - gno - re bon Si - gno re,

pp dolce

A bon Si - gno - re bon Si - gno - re bon Si - gno re,

p *pp dolce*

T 8 è - ne di - gnu bon Si - gno - re bon Si - gno - re bon Si - gno re, nul - lu ho - mo

p *pp dolce*

B è ne di - gnu bon Si - gno - re bon Si - gno - re bon Si - gno re, nul - lu ho - mo

27

p *grazioso*

S — Tu - e so' le lau - de,

A — Tu - e so' le lau - de,

T 8 è - ne di - gnu Tu e so' le lau - de,

B 8 è - ne di gnu Tu e so' le lau - de,

30

S Tu - e so' le lau - de Si - gno - re, _____

A Tu - e so' le lau - de Si - gno - re, _____ *ppp* Tu - e so' la

T 8 Tu - e so' le lau - de Si - gno - re, _____ nul - lu ho - mo Tu - e so' la

B 8 Tu - e so' le lau - de Si - gno - re, _____ nul - lu ho - mo Tu e so' la

ppp

34

S

A

T

B

glo - ri - a Tu - e so' la glo - ri - o - ri - a

glo - ri - a Tu - e so' la glo - ri - o - ri - a

glo - ri - a lu - e so' la glo - ri - o - ri - a nul - lu ho - mo

38

S

A

T

B

e l'ho no - re o re o re et on - ne be - ne be - ne

è - ne di - gnu e l'ho no - re o re o re et on - ne be - ne be - ne

42

S *mf* *f cantabile*
 be - ne - dic - ti - o - ne Al - - - - tis - si - mu,

A *mf* *f cantabile*
 be - ne - dic - ti - o - ne Al - - - - tis - si - mu,

T *mf* *f cantabile*
 be - ne - dic - ti - o - ne Al - - - - tis - si - mu,

B *mf* *f*
 be - ne - dic - ti - o - ne Tu - e so' le lau - de, Tu - e so' le lau - de

46

S *p sub.* *f*
 si mu si mu on - - - - ni - - - po - - -

A *p sub.* *f*
 si mu si mu on - - - - ni - - - po - - -

T *p sub.* *f*
 si mu si mu on - - - - ni - - - po - - -

B *p sub.* *f*
 nul - - - lu be - ne - dic - ti - o - ne be - ne -

49

S ten - - - - - te bon Si-gno - re, bon Si gno re, bon Si-gno - re,

A ten - - - - - te bon Si-gno - re, bon Si gno re, bon Si-gno - re,

T ten - - - - - te bon Si - gno - re, — bon Si-

B dic - ti - o-ne po-ten - te bon Si - gno-re, bon Si - gno-re, bon Si gno-re,

54

S bon Si - gno - re, bon gno *ff* joyous! A e o o,

A bon Si - gno - re, bon gno *ff* joyous! A e o o,

T gno - re, — bon Si-gno - re *ff* joyous! Ad Te — so - lo, —

B bon Si - gno - re, bon Si re *ff* joyous! Ad Te — so - lo, —

58

mf *ff*

S Ad Te so - lo A i i o,

A Ad Te so - lo Al - tis - - si - - mo, —

T Ad Te so - lo Al - tis - - si - - mo, —

B Ad Te so - lo A i i o,

61

f_{sub.} *mf_{sub.}* *mp_{sub.}* *p_{sub.}*

S se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,

A se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,

T se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,

B se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,

65

pp senza espressione
sub.

S
nul - lu ho - mo è - ne di - gnu nul - lu ho - mo nn

A
è - ne di - gnu nul - lu ho - mo nul - lu ho - mo nn

T
nul - lu ho - mo è - ne di - gnu nul - lu ho - mo nul - lu ho - mo

B
è ne di gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo

70

S
gn nn gn

A
gn nn gn

T
mm v mm mm

B
mm v mm v

75

S *ppp*
nn nul - lu ho - mo

A *ppp*
gn nul - lu ho - mo

T *ppp*
nul lu ho mo

B *ppp*
nul - lu ho mo

78

S
è - ne di - gnu te men - to - va - - - re.

A
è - ne di - gnu te men - to - va - - - re.

T
è - ne di - gnu te men - to - va - - - re.

B
è ne di - gnu te men - to - va - - - re.

M
2092
C66H4M 3

I. Help Us, O Lord

from Four Motets

Aaron Copland

Slow

Soprano

Alto

Tenor

Bass

Keyboard
(for rehearsal only)

p

Help us, help us O —

humming

5

Lord. Help us, help us O —

p

Help us, help us, help us Lord.

Help us, help us, help us Lord.

10

mf

Lord. _____ For_ with_ Thee is the fount of life.

mf

For with Thee is life.

mf

For_ with_ Thee is life. _

mf

For with Thee is life.

14

pp *p*

In_ Thy_ light shall_ we see light. Let_ us_ march and try our ways.

pp *p*

In Thy light is light. Let us march and try our ways.

pp *p*

In_ Thy_ light is light. Let us march and try our ways.

pp *p*

In Thy light is light. Let us march and try our ways.

18 *cresc.* - - - - - *f* *short*
Turn - to - God, turn - to - God, turn - to - God.

cresc. - - - - - *f*
Turn to God, turn to God, turn to God.

cresc. - - - - - *f*
Turn to God, turn to God, turn to God.

cresc. - - - - - *f*
Turn to God, turn to God, turn to God.

cresc. - - - - - *f* *short*

cresc. - - - - - *f*

22 *pp*
Ah _____ Ah _____

pp
Ah _____ Ah _____

pp bring out
For with Thee is fount of life. — In Thy light shall we see light. —

pp
O Lord, O Lord,

pp

26 *p*

It is good that man should wait. — It is good that man should hope, —

p

It is good that man should wait. — It is good that man should hope, —

p

8 It is good that man should wait. — It is good that man should hope, —

p

O Lord, O Lord,

30

Ah

p

O Lord humming

8 hope for the sal - va - tion of the Lord.

hope for the sal - va - tion of the Lord.

34

Musical score for measures 34-38. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Help us, help us - O - Lord." The dynamic marking is *p* (piano). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

39

Musical score for measures 39-42. The score continues from the previous page. The lyrics are: "Help us, help us - O - Lord. Ah!" The dynamic markings are *mp* (mezzo-piano) and *ppp* (pianissimo). The piano accompaniment continues with the same eighth-note pattern, ending with a final chord in the right hand and a sustained bass note in the left hand.

Duration: 2' 40"

M
2092
06655M

IV. Sing Ye Praises to Our King

from Four Motets

Aaron Copland

Lively

f sempre

Soprano

Sing ye prais - es, sing ye prais - es to our King.

Alto

Sing ye prais - es, sing ye prais - es, sing ye prais - es

Tenor

Sing ye prais - es, sing ye prais - es, sing ye prais - es

Bass

Sing ye prais - es, sing ye prais - es, sing ye prais - es

Keyboard
(for rehearsal only)

Lively
f sempre
sim.

4
O sing ye prais - es, sing ye prais - es to our King,
to our King. O sing ye prais - es, sing ye prais - es, sing ye,
to our King. O sing ye prais - es, sing ye prais - es to our Rul -
to our King. O sing ye prais - es, sing ye, sing ye prais - es

8 *(f)*
 to our King. O
 sing, sing ye.
 er, to our Ruler.
 to our King, O sing ye praises, sing.
sim.

11
 Sing ye praises, sing ye praises to our King and Ruler.
(f) Sing ye praises, sing ye praises to our King and Ruler, Sing ye,
(f) Sing ye praises, sing ye praises to our King and Ruler, Sing ye,
(f) Sing ye praises, sing ye praises to our King and Ruler, Sing ye
(f) *sim.*

15 *dim.*

Sing, _____ sing, _____

sing ye prais - es, sing ye prais - es, sing ye prais - es to our King and

sing ye prais - es, sing ye prais - es, sing ye prais - es to our King and

prais - es, sing ye

dim.

19 *Solo p simple*

sing, _____ Come and hear all - ye - men.

Rul - er, sing, O sing ye prais - es.

Rul - er, sing, O sing ye prais - es. Come hear,

prais - es. Come hear,

Solo p simple

p simple

23

Come and hear my_ prais - es. He doth bless all_ the earth, bring-eth peace and_

Solo *p*

He doth_ bless and_ bring - eth_

come hear.

come hear, come

28

com - fort. Shout un-to God all_ ye_ men. Shout un-to God all your prais - es.

ff Tutti

com - fort_ Shout to God ye men. Shout to God your prais-es.

ff Tutti

Shout to God now all ye men, O shout to God now all your prais-es.

ff Tutti

hear. Shout to God now all your prais-es. Shout to God now all your prais-es.

Solo
p sub.

33

He doth bless all the earth, bring-eth peace and comfort.

Solo
p sub.

He doth bless and bring-eth comfort.

Solo
p sub.

8

Come hear, come hear,

p sub.

37

pp

Tutti
f

Ah ah ah ah Sing ye praises, Tutti

pp

f
Tutti

Ah ah ah ah Sing ye praises, Tutti

f
Tutti

Ah ah ah ah Sing ye praises, Tutti

f
Tutti

pp

f
Tutti

Ah ah ah ah Sing ye praises, Tutti

f
Tutti

pp

f
Tutti

42

sing ye_ prais - es to_ our_ King. O_ sing ye_ prais - es,
sim.
 sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,
sim.
 sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,
sim.
 sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,
sim.

Detailed description: This block contains the musical notation for measures 42 through 45. It consists of five systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system has a vocal line with lyrics and a piano accompaniment. The fifth system has a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The lyrics are: 'sing ye_ prais - es to_ our_ King. O_ sing ye_ prais - es,' followed by 'sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,' and 'sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,'. The word 'sim.' is written below the vocal lines in each system.

46

sing ye_ prais - es. Come and_ praise Him all ye men. Shout and praise Him
 sing ye prais - es, sing.
 sing ye prais - es. Come and_ praise Him all ye men. Shout and praise Him
 sing ye, sing.

Detailed description: This block contains the musical notation for measures 46 through 49. It consists of five systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system has a vocal line with lyrics and a piano accompaniment. The fifth system has a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The lyrics are: 'sing ye_ prais - es. Come and_ praise Him all ye men. Shout and praise Him', 'sing ye prais - es, sing.', 'sing ye prais - es. Come and_ praise Him all ye men. Shout and praise Him', and 'sing ye, sing.'.

50 *p*
 all ye men. He doth bless all the earth, bring-eth peace

mf
 all ye men. Come and praise Him all ye men. Shout and praise Him

p
mf

54 *f*
 to all men. O sing ye praises, sing ye praises to our King and

f *sim.*
 Sing ye praises, sing ye praises to our King and

f *sim.*
 all ye men. Sing ye praises, sing ye praises to our King and

f *sim.*
 Sing ye praises, sing ye praises to our King and

f *sim.*

58

Rul - er. Sing, sing, sing, sing, sing ye prais - es, sing ye prais - es, sing ye prais - es, sing ye prais - es div. sing ye, sing ye, sing

62

sing, to our King and Rul - er. Sing, O sing ye prais - es, sing. to our King and Rul - er. Sing, O sing ye prais - es, sing. ye, sing ye, ye, sing ye, O sing.

Duration: 2' 30"



MUSIKK-HUSETS BL. KORBIBLIOTEK nr. 469

Tota pulchra es

For mixed choir a cappella

Ola Gjeilo

$\text{♩} = 56$

non

S1 *p* To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na - lis

S2 *p* To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na - lis

A1 *p* To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na - lis

A2

T1

T2

B1

B2

S1 non est in te. To - ta pul - chra es Ma - ri - a, et

S2 non est in te. To - ta pul - chra es Ma - ri - a, et

A1 non est in te. To - ta pul - chra es Ma - ri - a, et

A2 non est in te. Ma - ri - a, et

9

S1 ma - cu - la o - ri - gi - na - lis non est in te, in

S2 ma - cu - la o - ri - gi - na - lis non est in te, in

A1 ma - cu - la o - ri - gi - na - lis non est in te, in

A2 ma - cu - la o - ri - gi - na - lis non est in te, in

13

S te.

A te.

T *mp* To - ta pul - chra es Ma - ri - a et

B1 *mp* Ma - ri - - - a, Ma -

B2 *mp* Ma - ri - - - a,

17

S

A1 non est in

A2 non est in

T *mp* ma - cu - la o - ri - gi - na - lis non est in te.

B1 ri - - - a, non est in te.

B2 non est in te.

21 *mf sempre poco a poco cresc.* et ma - cu - la

S To - ta pul - chra es, Ma - ri - a et ma - cu - la o - ri - gi - na - lis non

A1 *mf sempre poco a poco cresc.*
te, Ma - ri - a, Ma - ri - a, Ma - ri - a

A2 *mf sempre poco a poco cresc.*
te, Ma - ri - a, Ma - ri - a, Ma - ri - a

T *mf sempre poco a poco cresc.*
To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na - lis non

B1 *mf sempre poco a poco cresc.*
To - ta pul - chra es, Ma - ri - a, Ma - ri - a, Ma - ri - a non

B2 *mf sempre poco a poco cresc.*
To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na -

25 *ff*

S est in te. non est in te, non

A1 *ff*
a non est in te, non est in te, non

A2 *ff*
non est in te, non est in te, non

T *ff*
est in te. non est in te, non

B1 *ff*
est in te, non est in te, non

B2 *ff*
lis non est in te, non est in te, non

29

S est in te. *mf*

A1 est in te. *mf*

A2 est in te. *mf*

T est in te. *mf*

31 est in te. *mf*

32 est in te, in te. *mf* *mp*

33

A Ves - ti - men - tum *p*

T Ves - ti - men - tum tu - um can - di - dum qua - si nix, Ves - ti - men - tum *p*

B Ves - ti - men - tum *p*

I

37

A tu - um can - di - dum qua - si nix, et fa - ci - es tu - a si - cut sol, et

T tu - um can - di - dum qua - si nix, et

B tu - um can - di - dum qua - si nix, et fa - ci - es tu - a si - cut sol, et

Z Dura

41

A
fa - ci - es tu - - - a si - cut sol, si - cut sol.

T
8
fa - ci - es tu - - - a si - cut sol, si - cut sol. *mp* Ves - ti - men - tum

B
fa - ci - es tu - - - a si - cut sol, si - cut sol. *mp* Ves - - - ti -

46

A
mf *cresc.*
Ves - ti - men - tum tu - um can - di - dum

T
8
tu - um can - di - dum qua - si nix, *mf* *cresc.*
Ves - ti - men - tum tu - um can - di - dum

B
mf *cresc.*
men - - - - tum. Ves - ti - men - tum tu - um can - di - dum

50

A
f *ff*
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu

T1
8
f *ff*
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -

T2
8
f *ff*
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -

B1
f *ff*
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -

B2
f *ff*
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -

54 *sub. p*
 A a si-cut sol, si-cut sol.
 T1 *sub. p*
 a si-cut sol, si-cut sol.
 T2 *sub. p* *mp*
 a si-cut sol, si-cut sol. Ves-ti-men-tum tu-um can-di-dum
 B1 *sub. p*
 a si-cut sol, si-cut sol. *Molt.*
 B2 *sub. p*
 a si-cut sol, si-cut sol.

59 *molto rit.* *p*
 S Tu glo-ri-a Je - -
 T1 *p* Ma - ri - - - a
 T2 *p* qua - si nix.
 B *p* Ma - ri - - - a

64 *pochissimo meno mosso* $\text{♩} = 50$
 S ru - sa - lem, tu lae-ti-ti-a Is - ra - el, tu glo-ri-a Je -
 A1 *p* glo - - - ri - a, glo - - - ri - a,
 A2 *p* glo-ri-a Je - ru - sa - lem, lae - ti - ti - a Is - ra - el,
 T1 *p* glo - - - ri - a,
 T2 *p* glo - - - ri - a, Ma -

«Tota pulchra es»

M-H 3148

E - dum

68 *f*

S ru - sa-lem. tu glo-ri-a Je - ru - - - sa - lem, tu lae-

A1 glo - - - ri - a lae - ti - - - ti a, lae-

A2 glo - ri - a Je - ru - sa - lem, lae - ti - - - ti - a, lae-

T1 lae - ti - - - ti - a lae-

T2 ri - - - a, glo - ri - a Je - ru - sa -

B1 glo - ri - a Je -

B2 glo - ri - a Je - ru - - - sa -

72 *mp* **Tempo liberamente**

S ti - - - ti - a Is - ra-el, tu ho-no-ri-fi-

A1 ti - ti-a, Ma - ri - a, Ma - ri - a, tu ho-no-ri-fi-

A2 ti - ti-a, Ma - ri - a, Ma - ri - a, tu ho-no-ri-fi-

T1 ti - ti - a, Ma - ri - a, tu ho-no-ri-fi-

T2 lem, Ma - ri - a, tu ho-no-ri-fi-

B1 ru - sa - - lem, tu ho-no-ri-fi-

B2 lem, tu ho-no-ri-fi-

76 *mf* *dim.* *pp*

S cen - ti - a po - pu - li nos - - - tri, Ma - ri - - -

A1 *mf* *pp*

A2 *mf* *pp*

8 T1 *mf* *dim.* *pp*

8 T2 *mf* *dim.* *pp*

31 *mf* *dim.* *pp*

32 *mf* *dim.* *pp*

cen - ti - a po - pu - li nos - - - tri, Ma - - -

cen - ti - a po - pu - li nos - - - tri, Ma - - -

cen - ti - a po - pu - li nos - - - tri, Ma - - -

cen - ti - a po - pu - li nos - - - tri, Ma - - -

cen - ti - a po - pu - li nos - - - tri, Ma - - -

cen - ti - a po - pu - li nos - - - tri, Ma - - -

81 *molto rit.*

S - - - a, Ma - ri - - - a.

A1 ri - - - a, Ma - ri - a, Ma - ri - - - a.

A2 ri - - - a, Ma - ri - a, Ma - ri - - - a.

8 T1 ri - - - a, Ma - ri - - - a.

8 T2 ri - - - a, Ma - ri - - - a.

31 ri - - - a, Ma - ri - - - a.

32 ri - - - a, Ma - ri - - - a.

(R.G.I.)

Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.

Thou art all beauty, Mary,
and there is no blemish of original sin in thee.
Thy garments are as white as snow,
and thy face is as the sun.
Thou art the glory of Jerusalem, the joy of Israel,
the source of honour to our people.

Psalmus CXX

Andantino, quasi parlando

Musik: Otto Olsson (1879-1964)

p

S
A

Ad Do-mi-num cum tri-bu-la-rer cla-ma-vi et ex-au-di-vit

T
B

p

4

me. Do-mi-ne li-be-ra a-ni-mam me-am a-la-bi-is i-ni-quis

8

et a lin-gua do-lo-sa. *p* Quid de-tur ti-bi, *f* aut quid ap-po- *p*

13

cresc. na-tur ti-bi *cresc.* ad lin-guam do-lo-sam? *ff* Sa-git-tæ po-ten-tis a-

cresc. *ff*

18

cu-tæ cum car-bo-ni-bus *3* de-so-la-to-ri-is. *p* Heu mi-hi,

3 *p*

ur *Sex latinska hymner*, op. 40© Copyright 1954 by AB Nordiska Musikförlaget/Warner/Chappell Music Scandinavia AB.
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GE 10400

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22

qui-a in-co-la - tus me - us pro - lon - ga - tus est ha-bi - ta - vi cum ha-bi -

26

tan - ti-bus Ce - dar: mul - tum in - co - la fu - it a - ni - ma me - a.

30

mf Cum his, qui o - de - runt pa-cem, e - ram pa -
 Cum his, qui o - de - runt pa-cem, e - ram pa -
 Cum his, qui o - de - runt pa-cem, qui o - de - runt pa-cem, e -
mf Cum his qui o -

34

e - ram pa - ci - fi - cus, cum lo - que - bar il -
 ram pa - ci - fi - cus, cum lo - que - bar il - lis im - pug -
 cum lo - que - bar il - lis
 de - runt pa-cem, e - ram pa - ci - fi - cus, cum lo - que - bar il - lis

37

na - bant me
 im - pug - na - bant me gra - tis, im - pug - na - bant me gra - tis
 im - pug - na - bant me

Bogoróditse Djevo

Musik: Arvo Pärt (f. 1935)

S
A

mp

Bo - go - ró - di - tse Djé - vo, rá - duj - ssja, Bo - go - ró - di - tse

T
B

mp

5

Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma - rí - je, Goss - pód ss To -

10

bó - ju; Bla - go - dát - na - ja Ma - rí - je, Goss - pód ss To - bó - ju;

15

p bla - go - sslo - vjé - na Ty v zhe - nách *i* bla - go - sslo - vjén *mf* plod

pp *mf*

19

f chrjé - va tvo - jé - gó, já - ko Sspá - ssa ro - di - lá jee - ssí dush

f

22 *ff*

ná - shikh, já - ko Sspá - ssa ro - di - lá jee - ssí dush

ff

25 *p sub.*

ná - shikh. Bo-go - ró - di - tse Djé-vo, rá - duj - ssja, Bla-go -

p sub.

30

dát - na - ja Ma - rí - je, Goss - pód ss To - bó - ju; bla-go-sslo-vjé - na

35

Ty v zhe - nakh i bla - go - sslo - vjén plod chrjé - va Tvo - je - gó,

39 *più lento rit.*

já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh.

I VÄLSIGNAN OCH FRÖJD

Tre lå

a cappella

Välkomstsång efter A. Claesson, Mollösund
Arr: Hans Kennemark

A1 ♩ = 120

S1 Tre — lå o lå — tre — lå —

8 S1 å tre — lå o lå — tre — lå —

17 **B1** S1 Här — är — han — här — är — han

25 **A2** S1 tre lå — tre — lå o lå —

S2 tre — lå — hå

A tre lå hå

33 S1 tre — lå — å tre — lå — lå —

S2 tre e lå — å tre — lå — lå hå hå

A tre — lå — å tre lå — lå hå hå

2

41 B2

S1 tre lå Här är han

S2 tre lå Här är han

A tre lå Här är han

49

S1 här är han tre lå

S2 här är han tre lå

A här är han tre lå

57 A3

S1 tre lå o lå tre lå

S2 tre lå hå tre lå

A tre lå hå tre lå

T tre lå tre lå

S/A *p* Oh

T/B *p*

64

S1
å tre lå o lå tre lå

S2
å tre lå o lå hå hå tre lå

A
å tre lå o lå hå hå tre lå

T
å tre lå o lå tre lå å -

S
A
cresc. al Fine

T
B

B3

73

Disk
Här är han här är han

S1
Här är han här är han

S2
Här är han här är han

A
Här är han här är han

T
Här är han här är han

S
A
cresc. al Fine

T
B

4

B4

81

nä - - - ra land. Här är han

nä - - - ra land. Här är han

nä - - - ra land. Här är han

nä - - - ra land. Här är han

nä - - - ra land. Här är han

8 Ah

89

här är han nä - - - ra land.

här är han nä - - - ra land.

här är han nä - - - ra land.

här är han nä - - - ra land.

här är han nä - - - ra land.

här är han nä - - - ra land.

1

16. Audite, silete

Michael Praetorius (ca 1572–1621)

1. Au - di - te, si - le - te, di - vi - na mu - si - ca
2. Iam va - ri - a vo - ce con - cen - tum du - ci - te

dul - ci - so - na su - sur - rant in au - re can - ti - ca.
dul - ci - que ju - bi - lan - tes a - mo - re psal - li - te.

17. Komm süsßer Tod

Johann Sebastian Bach (1685–1750)

Körsats: Knut Nystedt

Komm süs - ser Tod. Komm sel' - ge Ruh'.

Komm füh - re mich in Frie - - - de.



Music for a while

MUSIKHÖGSKOLAN I PITEÅ
BIBLIOTEKET

Text: John Dryden & Nathaniel Lee

Musik: Henry Purcell

Bearb.: Gunnar Eriksson

Andante

Solosopran

S

A

T *p*
m ...

B *p*
m ...

4 *p*

Mu - sic, mu - - - sic for a while shall all your cares be -

p

Mu - - - sic, mu - - - sic shall all your cares be -

p

Mu - - sic, mu - sic a while your cares be -

p

m ...

p

m ...

Musikhögskolan i Piteå, Biblioteket
Box 744, 941 28 Piteå

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707 2008 906 44

7

guile, shall all, all, all, shall all, shall all, shall all your cares be-

guile, all, all, all, all your cares be -

guile, all, all, all, all your cares be -

Musical score for measures 7-9, featuring vocal parts and piano accompaniment. The lyrics are: guile, shall all, all, all, shall all, shall all, shall all your cares be-

10

p
guile: Won - - - d'ring, won - d'ring how your pains were

guile: m ... won - - - d'ring your pains were

guile: m ... won - - - d'ring your pains were

Musical score for measures 10-13, featuring vocal parts and piano accompaniment. The lyrics are: guile: Won - - - d'ring, won - d'ring how your pains were

13

eas'd, eas'd, eas'd and dis-dai-ning to be pleas'd, till A-
eas'd, m...
eas'd, how your pains be

16 *cresc.*

lec - to free the dead, till A-lec - - - to free the dead from
cresc. to free the dead,
cresc. m... free the dead,
cresc.
cresc.

19

their e - ter - - - - - nal, e - ter - - - - - nal

solo ad lib.

free the dead, e - ter - nal band, e - ter - nal

free the dead, e - ter - nal band, e - ter - nal

m ...

Detailed description: This block contains the musical notation for measures 19, 20, and 21. It features five staves. The top staff is a vocal line with a long melisma on 'e-ter-nal'. The second staff is a vocal line with the lyrics 'free the dead, e-ter-nal band, e-ter-nal'. The third and fourth staves are piano accompaniment for the vocal line. The fifth staff is a bass line with the lyrics 'm ...'.

22

band, till the snakes drop, drop, drop, drop, drop,

band, m ... drop, drop, drop, drop, drop,

band, m ... drop, drop, drop, drop, drop,

drop, drop, drop, drop, drop, drop,

till the snakes drop, drop, drop, drop, drop,

Detailed description: This block contains the musical notation for measures 22 through 26. It features five staves. The top staff is a vocal line with the lyrics 'band, till the snakes drop, drop, drop, drop, drop,'. The second and third staves are vocal lines with the lyrics 'band, m ... drop, drop, drop, drop, drop,'. The fourth staff is piano accompaniment for the vocal lines. The fifth staff is a bass line with the lyrics 'till the snakes drop, drop, drop, drop, drop,'.

25

drop, drop, drop, drop from her head and the whip, and the whip from out her

drop, drop, drop, drop from her head and the whip

drop, drop, drop, drop from her head and the whip,

drop, drop, drop, drop, m ... a ...

drop, drop, drop, drop from her head, m, the whip from her

28

a tempo
p
hand. Mu - sic, mu - - - sic for a

p
Mu - - - sic, mu - - - -

poco rit. *a tempo*
p
a ... Mu - - - sic, mu - sic a

poco rit. *a tempo*
p
m ... m ...

36 *cresc.*

all, shall all, all, all, shall all your cares be - guile.

cresc.

all, shall all, all, all your cares, shall all your cares be - guile.

cresc.

all, shall all, all, all your cares, all your cares be - guile.

cresc.

all, all, all, all, your cares, your cares be - guile.

cresc.

all, shall all, all, all your cares, shall all your cares be - guile.

Notskrift: Jaken. Tryck: Printman AB, Göteborg 1999.

Music for a while är scenmusik, hämtad från tragedin *Oedipus* (1678) av John Dryden och Nathaniel Lee. Denna bearbetning för soloröst och kör a cappella är baserad på en generalbasstämma, en "ground".

Ackompanjemanget bör utformas utifrån de förutsättningar och möjligheter som ges av det rum sången framförs i. Detta gäller t. ex. tonernas längd i bas- och tenorstämmorna. Likaså bör tempo, dynamik, musikalisk artikulation osv anpassas efter rummet, konsertsituationen och kören.

Följande placering rekommenderas för att nå största möjliga rumsliga klang: solisten i mitten längst fram, körsångarna utspridda – helst i kvartetter – runt publiken.

Undvik – om möjligt – dirigent vid konserttillfället.

Gunnar Eriksson

Peace I leave with you

Text: Joh. 14:27

Adapted by Frank Pooler

Musik: Knut Nystedt (f. 1915)

pp dolce

S
S
A

Peace, peace, peace I leave with you,

T
B

pp Peace, peace,

5 *pp* my peace I give un - to you: not as the world giv-eth,

8 *mf* give I un - to you, un - to you. *p*

11 *pp* you. Peace, peace, *p*

p espr. not as the world giv - eth, give I un - to you,

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14 *f*

not as the world _____ giv - eth, giv - eth, give I un - to
 not as the world
f not as the world

17 *pp*

you, give I _____ un - to you. Let not your
 Let not your

20 *pp*

heart be trou - bled, nei - ther let it be a - fraid, nei - ther let it
 Let not your heart be trou - bled, nei - ther let it be a - fraid,

23 *espr.*

be a - fraid, nei - ther → a - fraid.
 nei - ther let it be _____ a - fraid.

Sanctus

Marcato ma legato $\text{♩} = 56$

Musik: Jan Sandström (f. 1954)

mf

S
A

Sanc - tus, Sanc - tus Sanc - tus, Sanc - tus

T
B

mf

3

P

Sanc - tus Do - mi - nus De - us. Sanc - tus, Sanc - tus

P

5

Sanc - tus, Sanc - tus Ple - ni sunt cæ - li et ter - ra glo - ri - a.

p

p

7

mf

Sanc - tus, Sanc - tus Do - mi - nus, Do - mi - nus

mf

9

p

Sanc - tus — Do - mi - nus De - us. Sanc - tus, Sanc - tus

mf

p

mf

11

Do - mi - nus De - us Ple - ni sunt cæ - li et ter - ra glo - ri - a,

13

glo - ri - a tu - a, glo - ri - a tu - a. Sanc - tus Do - mi - nus,

16

glo - ri - a tu - a. Ple - ni sunt cæ - li et ter - ra, et ter - ra

19

glo - ri - a tu - a. Sanc - tus Do - mi - nus, glo - ri - a tu - a.

The Tyger

FOR MIXED CHOIR A CAPPELLA

Lyrics William Blake

Music Emil Råberg

BO EJEBY FÖRLAG



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707 2028 818 F9

Acknowledgements:

I want to thank my godmother Pia for helping me to find and interpret the lyrics.

Additional instructions:

Bars 43–53: Tenors and basses could be divided into three to achieve better balance between the voices.
Bars 68–83: When the choir is singing *c.b.ch.* about a quarter of each voice should sing [u:] as in ‘whom’ [hu:m] instead of *c.b.ch.* to achieve more color to the sound.

Emil Råberg

Tigern

Tiger, Tiger, klara brand,
djupt i nattens mörka land.
Vems är tanken fjättrad i
din fruktansvärda symmetri?

I vilken himmel brinner röd
den eld som tänt ditt ögas glöd?
På vilka vingar stiger han?
Vem finns som elden gripa kan?

Från vilken skuldra kom den makt
som ditt hjärta sammanbragt?
Och när det sedan börjat slå,
vem skapte dina lemmar då?

Vilken slägga? Vilket stål?
Var smiddes då din huvudskål?
På vilket städ, i vilken tång
glödde fasan där en gång.

När stjärnan lade ner sin lans
och gav med tårar himlen glans,
såg han dig och gladde sig?
Har Lammets skapare gjort dig?

Tiger, Tiger, klara brand,
djupt i nattens mörka land.
Vems är kraften fjättrad i
din fruktansvärda symmetri?

Svensk tolkning: *Gunnar Harding*

To the Chamber Choir of the School of Music in Piteå

The Tyger

Lyrics: William Blake
Music: Emil Råberg, 2009

$\text{♩} = 72$
f

Soprano
Ty - ger! Ty - ger! burn - ing bright

Alto
Ty - ger! Ty - ger! burn - ing bright

Tenor
Ty - ger! Ty - ger! burn -

Bass
Ty - ger! Ty - ger! burn - ing

4

p

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

ing bright.

bright.

6

p

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

8 *pp*

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

10 *f*

What im - mor - tal hand or eye_

f

What im - mor - tal hand or eye_

f

What im - mor - tal hand or eye

f

What im - mor - tal hand_

13 *p*

could frame thy fear - ful sym-me - try?

p

could frame thy fear - ful sym-me - try?

p

could frame thy fear - ful sym-me - try?

p

or eye could frame thy fear - ful sym-me - try?

17

ah ah ah ah

20

p *pp* a niente

25

pp Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.



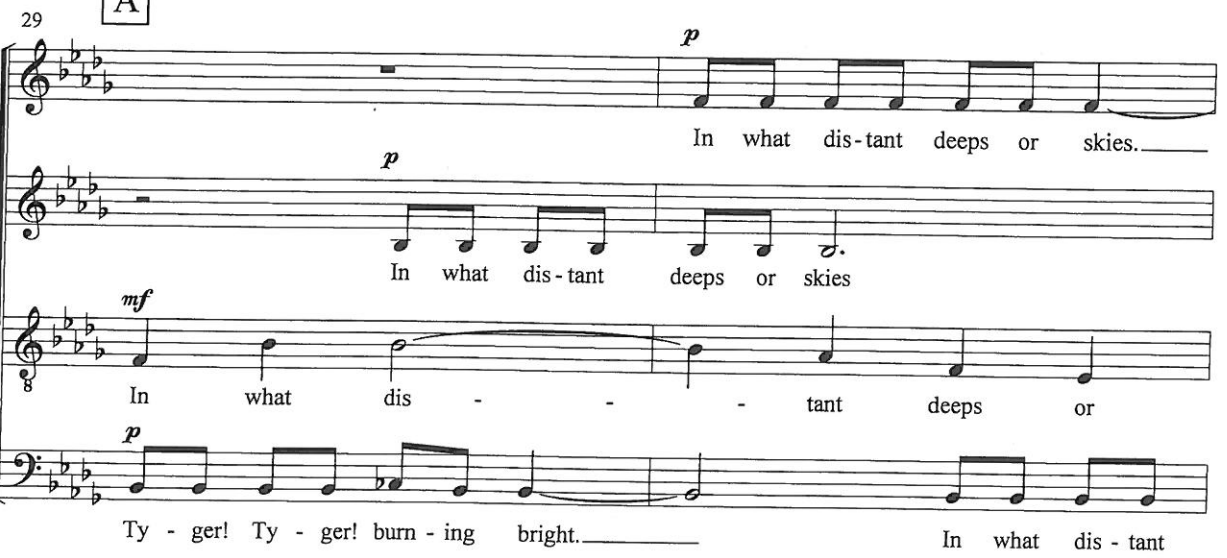
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.

A

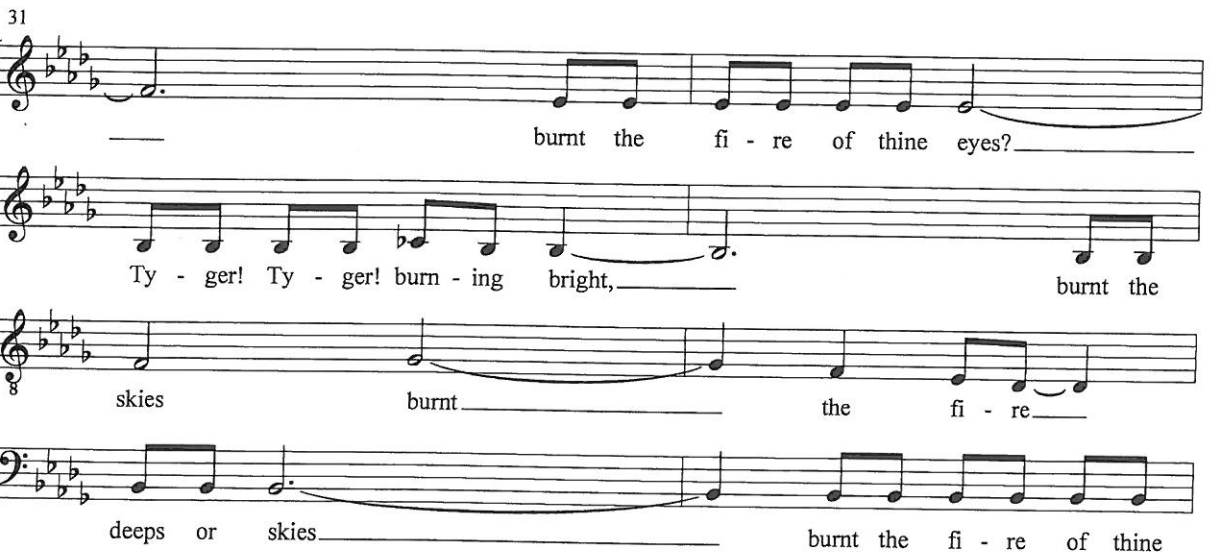


p In what dis-tant deeps or skies._____

p In what dis-tant deeps or skies.

mf In what dis - - - - - tant deeps or

p Ty - ger! Ty - ger! burn - ing bright._____ In what dis - tant



burnt the fi - re of thine eyes?_____

Ty - ger! Ty - ger! burn - ing bright,_____ burnt the

skies burnt_____ the fi - re_____

deeps or skies_____ burnt the fi - re of thine

Ty - ger! Ty - ger! burn - ing bright.
 fi - re of thine eyes?
 of thine eyes? On what
 eyes? Ty - ger! Ty - ger! burn - ing bright.

On what wings dare he as - pire? Ty - ger!
 On what wings dare he as - pire? Ty - ger! Ty - ger!
 wings dare he as - pire?
 On what wings dare he as - pire?

Ty - ger! burn - ing bright. What the hand dare seize the fi - re?
 burn - ing bright. What the hand dare seize the fi - re?
 What the hand dare seize the
 What the hand dare seize the fi - re?

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
 Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
 fi - re?
 Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

B

p And what shoul - der, and what art? Twist the
mf And what shoul - - - der, and what
p And what shoul - der, and what art? Twist the sin - ews
p And what shoul - der, and what art? Twist the sin - ews of thy
p And what shoul - der, and what art? Twist the sin - ews of thy heart?

45

sin - ews of thy heart? And what shoul - der, and what art? Twist the
 art could twist the sin - ews
 of thy heart? And what shoul - der, and what heart? Twist the sin - ews
 heart? And what shoul - der, and what art? Twist the sin - ews of thy
 And what shoul - der, and what art? Twist the sin - ews of thy heart?

47

sin - ews of thy heart? Ty - ger! Ty - ger! burn - ing bright. And *mf*
 of thy heart? *p* When thy
 of thy heart? And what shoul - der, and what art? Twist the sin - ews
 heart? And what shoul - der and what art? Twist the sin - ews of thy
 And what shoul - der, and what art? Twist the sin - ews of thy heart?

49

when thy heart be - gan to
 heart be - gan to beat, what dread hand and what dread feet? When thy
 of thy heart? When thy heart be - gan to beat, what dread hand and
 heart? When thy heart be - gan to beat, what dread hand and what dread
 When thy heart be - gan to beat, what dread hand, and what dread feet?

beat, what dread hand, and

heart be - gan to beat, what dread hand and what dread feet? What dread

what dread feet? When thy heart be - gan to beat, what dread hand and feet? When thy heart be - gan to beat, what dread hand and what dread

When thy heart be - gan to beat, what dread hand, and what dread feet?

what dread feet?

hand and feet? Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

what dread feet? Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

feet? Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

C

58

mf

What the ham - mer? — What the chain? In what fur - nace —

mf

What the ham - mer? — What the chain? In what fur - nace —

mf

What the ham - mer? — What the chain? In what fur - nace —

mf

What the ham - mer? — What the chain? In what fur - nace —

61

f

was thy brain? What the an - vil? — What dread grasp —

f

was thy brain? What the an - vil? — What dread grasp —

f

was thy brain? What the an - vil? — What dread grasp

f

was thy brain? What the an - vil? — What dread grasp

64

ff

— dare its dead - ly ter - rors — clasp? —

ff

— dare its dead - ly ter - rors — clasp? —

ff

dare its dead - ly ter - rors — clasp? —

ff

dare its dead - ly ter - rors — clasp? —

D

Encontro Internacional de Música Coral/USP-RP

68

S solo

mp

When the stars _____ threw down their spears, and wa-tered hea-ven

p
c.b.ch.

p
c.b.ch.

p
c.b.ch.

p
c.b.ch.

73

with their tears, _____ did he smile _____ his work to see? _____

oh _____

oh _____

oh _____

oh _____

* The change from c.b.ch to "oh" and back to c.b.ch should be sung legato, and "oh" should be pronounced [o:] as in lord.

79

Did he who made the Lamb make thee? _____

c.b.ch

c.b.ch

c.b.ch

c.b.ch

E

84

p
Ty - ger! Ty - ger! burn - ing bright. _____

p
Ty - ger! Ty - ger! burn - ing bright.

p
Ty - ger! Ty - ger! burn -

p
Ty - ger! Ty - ger! burn - ing

87

pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

ing bright. _____

bright. _____

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

p

What im - mor - tal hand or eye dare

p

What im - mor - tal hand or eye dare

p

What im - mor - tal hand or eye dare

p

What im - mor - tal hand dare

97

frame thy fear - ful sym-me - try?

frame thy fear - ful sym-me - try?

frame thy fear - ful sym-me - try?

frame thy fear - ful sym-me - try?

102

ah ah

ah ah

ah ah

ah ah

105

p *pp* a niente

p *pp* a niente

p *pp* a niente

p *pp* a niente

EX 42/P

GUNNAR ERIKSSON

ARRANGEMANG FÖR BLANDAD KÖR

SALVE REGINA

MUSIKHÖGSKOLAN
BIBLIOTEKET
BOX 744
SNICKARGATAN 20
941 28 PITEÅ

TO THE MOTHERS IN BRAZIL

AV

LARS JANSSON



Musikhögskolan i Piteå, Biblioteket
Box 744, 941 28 Piteå



707 2003 708 BA

BO EJEBY FÖRLAG

Denna körkomposition är tillägnad Erik Westbergs Vokalensemble, som uruppförde sången i Rio de Janeiro den 7 mars 1995.

Lars Janssons komposition (inspelad av Lars Jansson Trio på cd:n *A Window towards Being*, IGCD-019) samt den traditionella Salve Regina-texten ligger till grund för denna bearbetning.

Sången kan framföras a cappella, med trummor (och improviserande solist på t. ex. sopransax) eller med orkester.

Vid eventuella instrumentala improvisationer kan D-delen användas som körbakgrund och (den av mig tillkomponerade) C-delen som a cappella-inslag (men i tempo!). Tillsammans med jazzmusiker kan materialet naturligtvis också användas fritt på många sätt.

Här följer en modell att bygga en improviserad inledning på:

S1 ∞ S2 ∞ S3 ∞ S4 ∞ S5 ∞

Ma Ma Ma Ma Ma

A1 ∞ A2 ∞ A3 ∞ A4 ∞ A5 ∞

Ma - ter Ma - ter Ma - ter Ma - ter Ma - ter

Gunnar Eriksson

TO THE MOTHERS IN BRAZIL

SALVE REGINA

Lars Jansson
Arr.: Gunnar Eriksson

Intro

S 1
S 2
A

Ma - - - - - ter

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ

Ma - - - - - ri - - - - a

ad te cla - ma - mus ex - u - les fi - li - i he - væ

A

S *cresc.*
A
T
B

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ
Ad te cla - ma - mus ex - u - les fi - li - i he - væ

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ
Ad te cla - ma - mus ex - u - les fi - li - i he - væ

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ
Ad te cla - ma - mus ex - u - les fi - li - i he - væ

Sal - ve Re - gi - na Ma - ter mi - se - ri -
Ad te cla - ma - mus ex - u - les fi - li - i

$f\sharp m$ $f\sharp m^5$ $f\sharp m^7$ $f\sharp m^5$

B

2 soli

Ad te cla-ma-mus ad te cla-ma-mus
Ma-ma ma - ma ma-ma ma - ma

dim.

cresc.

Re-gi-na cœ-li læ -
Re-gi-na cœ-li læ -
Re-gi-na cœ-li læ -
Re-gi-na cœ-li læ -

Soli ad lib.

Ad te cla-ma-mus ad te cla-ma-mus
Ma-ma ma - ma ma-ma ma - ma

cor-di - æ
he - væ

f#m

bm c#m

dim.

ta-re Al-le-lu - ia

ta-re Al-le-lu - ia

ta-re Al - le - lu-ia

ta-re Al - le - lu, al - le-lu - ia, al - le-lu - ia, al - le-lu - ia, al - le-lu - ia

D C#7-9 f#m

* Överstämman sjungs endast 2:a gången.

C S + A kanon ad lib.

p 1. *cresc.* 2. *dim.*

O Cle - mens, o pi - a o dul - cis vir - go Ma - ri - a

O Cle - mens, o pi - a o dul - cis vir - go Ma - ri - a

1:a gången
2:a gången

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ Sal - ve Re - gi - na Ma - ter

cresc.

Et Je - sum be - ne - dic - tum

mf cresc. *

et Je - sum be - ne - dic - tum fruc - tum vent - ris tu - i

et Je - sum be - ne - dic - tum fruc - tum vent - ris tu - i

mi - se - ri - cor - di - æ Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ

fruc - tum vent - ris tu - - - i

dim.

* Överstämman sjungs endast 2:a gången.

D

Ma - - - - -
Ma - - - - -
Vir - - - - -

Ma - - - - -
Ma - - - - -
Vir - - - - -

cresc. *dim.*
Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ Sal - ve Re - gi - na Ma - ter

Al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
f#m ad lib.

E

ter - ri - - - a
go - - - - -

Al - le - lu - ia, al - le - lu - ia, al -

ter - ri - - - a
go - - - - -

Al - le - lu - ia, al - le - lu - ia, al -

mi - se - ri - cor - di - æ Al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia
al - le - lu - ia

f#m f#m⁵

cresc. Al-le - lu-ia, *dim.* al-le - lu-ia F $\times 3$ *cresc.*

le-lu-ia, al - le - lu-ia Al-le-lu-ia, al-le-lu-ia Al-le-lu-ia, al-le-

le-lu-ia, al - le - lu-ia Al-le-lu-ia al-le-

al - le - lu - ia Al-le - lu-ia, al-le - lu-ia Al-le-lu-ia, al-le-

ia, al - le - lu-ia, al - le - lu-ia al - le - lu-ia Al-le-lu-ia, al-le-

$f\#m^7$ $f\#m^5$ $f\#m$ bm $c\#m$

dim. *Coda ad lib.* Al - le - lu - ia, al - le - lu - ia. ∞

lu-ia, al - le - lu - i - a. ∞

lu-ia al, al-le-lu - i - a. ∞

Let solo

lu-ia, al - le - lu - i - a, al - le - lu - ia, al - le - lu - ia. ∞

lu-ia, al - le - lu - ia al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. ∞

D $C\#^{7-9}$ $f\#m$

KOM!

*Afroinspirerad gånglåt
Friskt, härligt och med lust.*

♩ = ca 64

RYTMINTRO gärna med djembe och en afrikansk cabaza



Text och musik: Monica Åslund (f. 1960)

Musical notation for the first system, including vocal lines (Soprano and Alto) and a bass line. Chords are indicated above the vocal lines: D, G/D, A/D, D.

Soprano/Alto lyrics: La di da di daj dam da — di da di da - i - ji - am - da —

Bass line lyrics: dom dom dom dom dom dom

Musical notation for the second system, including vocal lines and a bass line. Chords are indicated above the vocal lines: D, G/D, A/D, D.

Soprano/Alto lyrics: La di da di daj dam da — di dam da —

Bass line lyrics: dom dom dom dom dom dom dom

Musical notation for the third system, including vocal lines and a bass line. Chords are indicated above the vocal lines: D, G/D, A/D, D.

Soprano/Alto lyrics: La di da di daj dam da — di da di da - i - ji - am - da —

Bass line lyrics: dom dom dom dom dom dom dom

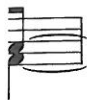
Musical notation for the fourth system, including vocal lines and a bass line. Chords are indicated above the vocal lines: G/D, A/D, D.

Soprano/Alto lyrics: La di da di daj dam da — di dam da —

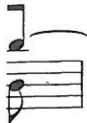
Bass line lyrics: dom dom dom dom dom dom dom

16
17
18
19
20
21
22
23
24
25
26
27
28
29
30

f. 1960)



da —



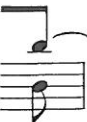
om



lom



- da —



dom



dom

enligt lag!

16

G A D

Di da di da di da! La di da di

dom

20

G A D G A D

daj dam da! La di da di daj dam da! Di

24

G A D G A D

da di da di da! La di da di daj dam da

28

G A D

La di da di daj dam da!!

Efter ett varv av låten kan man gärna ha lite mellanspel (= INTRO), kanske dansa lite och ge ifrån sig högljudda, glada rop... och sedan börja på låten igen och sedan hålla på så, varv efter varv, i en lång stund...

TRILO

Trad.
Arr Ale Möller

Sjöngs av fiskarhustrurna
till de hemvändande männen

Indiv. tempi

Musical score for the first system, measures 1-5. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: Tri - lol. The music consists of a vocal line with eighth and quarter notes, and a piano accompaniment with sustained chords and a bass line.

Indiv. tempi

Indiv. tempi

Musical score for the second system, measures 6-9. It features three staves. The lyrics are: Tri - lol. The vocal line continues with eighth and quarter notes, and the piano accompaniment provides harmonic support.

13 Indiv. tempi

Indiv. tempi

Musical score for the third system, measures 10-17. It features three staves. The lyrics are: Tri lo. Här är han. The vocal line includes a melodic phrase in measure 14. The piano accompaniment continues with sustained chords.

Indiv. tempi

21

Musical score for the fourth system, measures 18-21. It features three staves. The lyrics are: Här är han. Nä - ra lan(d). The vocal line concludes with a melodic phrase. The piano accompaniment features a bass line with eighth notes.

MY SHEPHERD WILL SUPPLY MY NEED

Anthem for Mixed Voices arranged by
VIRGIL THOMSON

ISAAC WATTS

Traditional hymn tune from the
southern part of the U. S. A.

Allegro ma sostenuto (♩ = 120)

SOPRANO
ALTO
TENOR
BASS

My_ Shep - herd will sup - ply my_ need, Je - ho - vah
My_ Shep - herd, Je - ho - vah
My_ Shep - herd, Je - ho -
My_ Shep - herd, Je - ho -

ACCOMP.
(For rehearsal only)

Allegro ma sostenuto (♩ = 120)

is his Name. In - pas - tures fresh he makes me_ feed Be -
is his Name. In pas - tures fresh he makes me_ feed Be -
vah is his Name. In pas - tures fresh he makes me_ feed Be -
- vah is his Name. He_ makes me feed Be -

side the liv - ing stream. He brings my wan - d'ring

side the liv - ing stream. He brings my

side the liv - ing stream. He brings my

side the liv - ing stream. He brings my wan - d'ring

spir - it back When I for - sake his ways. He leads me

wan - d'ring spir - it back When I for - sake his ways He leads me

wan - d'ring spir - it back When I for - sake his ways. He leads me

spir - it back When I for - sake his ways. He leads me

for his mer - cy's sake In paths of truth and grace.

for his mer - cy's sake In paths of truth and grace.

for his mer - cy's sake In paths of truth and grace.

for his sake In truth and grace.

pp *Meno mosso* (♩ = 108)

When I walk through the shades of death, thy pres - ence

pp

When I walk through the shades of death, thy pres - ence

pp

In death, thy pres -

pp

In death, thy pres -

Meno mosso (♩ = 108)

pp

is my stay. One word of thy sup-port-ing breath Drives

is my stay. One word of thy sup-port-ing breath Drives

ence is my stay. One word of thy sup-port-ing breath Drives

— ence is my stay. One word of thine Drives

all my fears a - way, Thy hand, in sight of all my *poco rit.*

all my fears a - way, Thy hand, in sight of *poco rit.*

all my fears a - way, Thy hand, in sight of *poco rit.*

all my fears a - way, Thy hand, in sight of all my *poco rit.*

a tempo foes, Doth still my - ta - ble spread. — My - cup with
a tempo all my foes, Doth still my ta - ble spread. My cup with
a tempo all my foes, Doth still my ta - ble spread. My cup with
a tempo foes, Doth still my ta - ble spread. — My cup with

p sempre
pp
pp
pp

bles - sings o - ver - flows, Thine oil a - noints my head.
 bles - sings o - ver - flows, Thine oil a - noints my head.
 bles - sings o - ver - flows, Thine oil — a - noints my head.
 bles - sings o - ver - flows, Thine oil — a - noints my head.

poco rit.
poco rit.
poco rit.
poco rit.

f **Maestoso** (♩ = 96) *non dim.*

The sure pro - vi - sions of my_ God At - tend me all my days, — *non dim.*

The pro - vi - sions of my_ God At - tend me all my days, — *non dim.*

My God, — At - tend — me all my *non dim.*

My God, — At - tend — me all my

Maestoso (♩ = 96) *non dim.*

non dim.

— O_ may thy house be my a - bode, And all my work be praise. — *non dim.*

O may thy house be my a - bode And all my work be praise. — *non dim.*

days, O may thy house be my a - bode And all — my work be *non dim.*

days, be_ my a - bode And all — my work be

non dim.

ff There would I find a settled rest, While others go and come, - *non dim.*
ff There would I find a settled rest, While others go and *non dim.*
ff praise. There would I find a settled rest, While others go and *non dim.*
ff molto marcato praise. There would I find a settled rest, While others go and come, - *non dim.*

p dolce - No more a stranger or a guest, But like a child at home. *rall.*
p dolce come, No more a stranger or a guest, But like a child at home. *rall.*
p dolce come, No more a stranger or a guest, But like a child at home. *rall.*
p dolce - No more a stranger or a guest, But like a child at home. *rall.*