



# The Great Choral Treasure Hunt III

## “Treasures In Clay Pots”

(or “All That Glitters Is Not Gold”)

Randy Swiggum & Rebecca Winnie

Thursday, October 27, 2005 • 8:30-9:45 AM

Music packets courtesy of J.W. Pepper Music

## UNISON (THE SEQUEL)

1) **Leonard Bernstein (1918-1990): *There is a Garden***

Boosey & Hawkes OCTB6816 ©1953

[Pepper # 3154580]

From: *Trouble in Tahiti*

Unison, piano

Remember Canons:

*Dona Nobis Pacem* attributed to Clemens non Papa (c.1510-c.1556) is included later in this handout. It is free for your use.

More suggestions in “*The Great Choral Treasure Hunt*” (2003): <http://www.wmea.com/CMP/participants/repertoire/index.html>

## LOOK BEYOND THE VOICING

2) **Gerald Finzi (1901-1956): *I have loved flowers that fade***

Boosey & Hawkes M-060-03029-1

[Pepper # 1211457]

Poem: Robert Bridges (1844-1930)

SAT a cappella

3) **(Johann) Michael Haydn (1737-1806): *Dixit Dominus***

Alliance Music Publ., Inc AMP 0280 (Ed. B. Cook Weber)

[Pepper # 3159373]

First mvt. from a Vespers written in 1780

SSA, piano (reduction)

Other Recommended Treble works:

- Johann Michael Haydn: *Dixit Dominus Domino meo*,  
Roger Dean Publishing 45/1074R (Psalm 110)

From *Vesperae pro Festo Sancti Innocentium*  
SSA, 2 hrs, 2 vlms, cello, bass (piano reduction)

- Johann Adolf Hasse (1699-1783): *Miserere mei*  
SSAA Chorus, Strings, and Continuo (with piano reduction)

From *Miserere in D Minor* (Psalm 51)  
Treble Clef Music Press TC-149

## SIMPLE, YET MORE

4) **Amy Feldman Bernon: *She Sings...***

Heritage Choral Series 15/1362H ©1998

[Pepper # 3129160]

Text: Amy Feldman Bernon

SAB, piano

5) **Arr. Will Schmid: *Sow it on the Mountain***

Hal Leonard 08744771 ©2005

[Pepper # 3304065]

A new version of the Carter Family song  
4-Part (Any Combination), piano, world drums

Other Recommended “Simple, Yet More” works:

- Arr. Jeanne Julseth-Heinrich: *Per Spelmann (Pete, the Fiddler)*  
Heritage Choral Series 15/2000H © 2005

Norwegian Folk Song  
SATB or SSAA, piano 4 hands and violin

- Stephen Chatman: *Roses I Send to You*  
Boosey & Hawkes OCTB6629 © 1990

From “Songs of a Prospector”  
SAB, piano

## THOUGHTFUL WORLD MUSIC (THE SEQUEL)

- 6) **Nira Chen (b.1924), Arr. Joshua Jacobson: *Dodi li***  
World Music Press 017 ©1993  
[Pepper # 1896141]  
Text: Song of Songs  
SATB, piano, clarinet, flute, percussion
- 7) **Leong Yoon Pin: *Dragon Dance***  
Hinshaw Music, Inc HMC2001 ©2005  
[Pepper # 8071150]  
Singapore  
SATB a cappella  
(challenging)
- Other Recommended works:
- Arr. Joshua R. Jacobson: *Mi Zeh Y'maleil*  
Transcontinental Music Publications 992016 © 1990  
Sephardic Chanukah Song (Morocco)  
SATB divisi, Bar. Solo, tof, tambourine
  - Arr. Chen Yi: *Sakura, Sakura*  
Theodore Presser 312-41748 © 1999  
Japanese Folk Song  
SATBB a cappella (can be performed SSATB)

## COMPOSERS WITH IMAGINATION

- 8) **Arr. Stephen Hatfield: *Oolichan***  
Boosey & Hawkes ©1999  
[Pepper # 3191152]  
Traditional Siammon Chant  
3 PT Treble  
[www.stephenhatfield.com](http://www.stephenhatfield.com)
- 9) **Arr. Ken Johnston: *O gin I were where Gadie rins***  
Self-published and sold at [www.kenjohnston.co.uk](http://www.kenjohnston.co.uk)  
Traditional Scottish Tune  
SAB a cappella

## DUETS FOR CHOIR (THE SEQUEL)

- 10) **Robert Schumann (1810-1856): *Herbstlied***  
National Music Publishers (Ed. William D. Hall)  
[Pepper # 4826384]  
Poem: Sigfried August Mahlman (1771-1826)  
SA, piano
- Extensive duet list in “*The Great Choral Treasure Hunt II*” (2004): <http://www.wmea.com/CMP/participants/repertoire/index.html>

## THE CONTEMPORARY AESTHETIC

- 11) **Stephen Leek (b. 1959): *Breakers***  
Morton Music MM0504 (Music from Australia series) ©1996  
[Pepper # 10000141]  
Text: after Mark Patey  
SATB a cappella
- Another recommended Leek work that is less difficult:  
Stephen Leek: *Tunggare*  
Morton Music MM0408 © 1997  
An Australian aboriginal word meaning “to sing”  
SATB a cappella
- 12) **Eric Whitacre (b.1970): *A Boy and a Girl***  
Hal Leonard HL08744627 ©2004  
[Pepper # 3301920]  
Text: Octavio Paz  
SATB a cappella

## HAPPY BIRTHDAY, MOZART!

- 13) **W.A. Mozart (1756-1791): *Jubilate Deo (K.V. 117)***  
Concordia Publishing House (Ed. Robert Kendall)  
[Pepper # 1954791]  
Text: Psalm 100:1; 66:1-2  
SATB, piano (reduction)  
(the final movement of *Benedictus sit Deus K.V. 117*)

### Works that Work (with kids):

- *V'amo di core* is a canon for 3 Four-Part Choirs and an edition is included in this packet for free use.
- *Missa Brevis in C KV 220*. Piano/Vocal score available from Arista; Full Score and Parts available through Luck's Music (other editions surely available). Quite possible to do entire work. *Kyrie* and *Benedictus* make a nice pair to be performed together.

- *Requiem* KV 626. Several editions available: Bärenreiter 4538a is especially nice. Major excerpting could include: *I Introitus, II Kyrie III Sequenz, VIII Communio*. A shorter cutting could include just: *Dies Irae, Rex Tremende, Confutatis, Lacrymosa*.
- *Davide penitente* KV 469 uses much of the music of the great C minor mass, reset to Italian poetry based on Davidic Psalms. Bärenreiter/Carus has a choral score (BA4603, CV40.060/05), piano vocal score (BA4603a, CV40.060/03), a hardcover full score (BA4603), and instrumental parts. Movements 1, 2, 3, 10 make a nice cutting from the work.
- *Placido è il mar* (Calm is the Sea) From *Idomeneo*  
Lawson-Gould 841 © 1969 SATB, piano
- The six SAB *Nocturnes* (also sometimes listed as *Serenades*) are available from Peters, including score and string parts. Individual octavos are available for *Luci care, luci belle* (K346), *Ecco quell fiero istante* (K436), and *Mi lagnero tacendo* (K437) from G. Schirmer. A collection of *Three Nocturnes* is available from Plymouth Music (pxw400) and was featured on our first “Treasure Hunt”.
- Permission can be obtained from publishers to use excerpts from published opera piano/vocal scores. Two such suggestions:
  - 5. Chorus of the Janissaries (“Singt dem grossen Bassa Lieder”) from *Die Entführung aus dem Serail* (The Abduction from the Seraglio)
  - “Zia resti servita, adama brillante” (Marcellina and Susanna duet) from *The Marriage of Figaro*
- “Allegro” from *Eine kleine Nachtmusik* Arr. Ward Swingle:  
Swingle Music/UNC Jazz Press AFM-4 SATB, bass, drums (or a cappella)
- Overture to *Die Zauberflöte* (The Magic Flute) Arr. Arkadi Serper (in the style of Swingle)  
Plymouth Music HL-239 SSAA a cappella



## RESOURCES AND ENCOURAGEMENTS

### SOME THOUGHTS ON QUALITY MUSIC

“Swimming Upstream” & “Swimming Upstream Part II: Hooking Singers on Great Music” – Two articles by Randal Swiggum in the NC-ACDA newsletter *Melisma* (Winter 2005 and Spring/Summer 2005) available online at [www.ncacda.org](http://www.ncacda.org).

### SOME SUGGESTIONS FOR YOUR TREASURE HUNT

- ◆ Visit a nearby college library. Peruse the collected works of great composers.
- ◆ Seek out recommendations and lists from colleagues whom you trust.
- ◆ Attend convention performances. Save the programs. Make notes to yourself as you listen.
- ◆ Consider the suggestions students make from their summer music camp repertoire.
- ◆ Listen to choral music. Attend concerts. Purchase CDs and professional recordings.
- ◆ Check out the Choral Public Domain Library ([www.cpdlib.org](http://www.cpdlib.org)) and Handlo Music ([www.handlo.com](http://www.handlo.com)).
- ◆ Look in choral collections. Permission to photocopy can be sought from the publisher.
- ◆ Start a personal file of single octavos.
  - Buy single copies from lists of quality music offered by individuals respected in the profession.
  - Organize them so they can be accessed. {RRW organizes her personal octavo library by voicing and by style eras: (by composer) *Early music, Renaissance (sacred/secular), Baroque, 19<sup>th</sup> Century, 20<sup>th</sup> Century*, (by title) *N. American/European folksong arrangements, Other folksongs/World music, African-American spiritual arrangements/gospel; jazz; Christmas/Hanukkah; (popular/musical theatre). [SATB (& divisi); SAB; Unison/Treble; Men’s Voices]}*
  - Throw out almost all music/CDs sent by publishers. ☺
  - File your personal copy of performance scores as well, with your notes, research, markings, etc. for the next time you teach the piece.

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**Great Choral Treasure Hunt I & II:** <http://www.wmea.com/CMP/participants/repertoire/index.html>.

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Randal Swiggum has conducted choirs around the world and loves to talk about good music of all kinds. A long-time member of the CMP project, he has taught at Whitefish Bay H.S., Verona H.S., Lawrence University, and UW-Milwaukee. He is currently Music Director of the Elgin Youth Symphony, conductor with the Madison Boychoir, and a PhD candidate in Musicology at UW-Madison. [rschwiggum@wisc.edu](mailto:rschwiggum@wisc.edu)

Rebecca Winnie has taught high school choral music for over 22 years and is presently at Homestead High School in Mequon, WI. She has served on the CMP committee since 1997 and especially enjoys the adventure of searching for diverse and powerful music to study with her students. [rwinnie@sbcglobal.net](mailto:rwinnie@sbcglobal.net)

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# Dona Nobis Pacem

*Grant us peace*

Attributed to Clemens non Papa  
(c.1510-c.1556)

1 Do - - - - - na no - bis pa - - - -

(pa - - - - - cem)

2 cem, pa - - - - -

(pa - - - - - cem)

3 - - - - - cem, do - - - - -

(pa - - - - - cem)

4 - - - - - na no - - - - - bis pa - - - - -

(pa - - - - - no cem)

5 - - - - - (cem) - - - - - cem.

# V'amo di core

Canon for 3 Four-Part Choirs

W. A. Mozart (1756-1791)  
KV 348

1 2 Fine

Soprano  
V'a - mo di co - re te - ne - ra - men - te si, si,

Alto

Tenor  
8 V'a - mo di co - re te - ne - ra - men - te si, si,

Bass

4 3

S  
v'a - mo di co - re te - ne - ra - men - te. si, si!

A  
v'a - mo di co - re te - ne - ra - men - te, si!

T  
8 v'a - - - mo di co - re si, si, si!

B  
v'a - mo si, si, te - ne - ra - men - te, si!

1. V'amo di core teneramente, si!

*I love you from my heart, tenderly, yes!*

2. Io non vi posso altro amare, no!

*I cannot love another, no!*

3. Uh, che dolore, uh, che tormento, uh!

*Oh, what pain, what torment, oh!*



Do Not Copy

O gin I were where Gadie rins: unaccompanied SAB - arr. Ken Johnston

Go to [www.kenjohnston.co.uk](http://www.kenjohnston.co.uk)

17 *mp* to purchase

la \_\_\_\_\_ la la la la

la \_\_\_\_\_ la la la la

roam'd by Tweed, I've roam'd by Tay, by bor - der Nith an' High - land Spey, But -  
win - ter winds blaw sharp an' shrill o'er ic - y burn an' sheet - ed hill, The -

21 *mf*

la \_\_\_\_\_ the braes o' Be - na - chie. O -  
the foot o' Be - na - chie.

la \_\_\_\_\_ the braes o' Be - na - chie.  
the foot o' Be - na - chie.

dea - rer far to me than they are the braes o' Be - na - chie.  
in - gle neuk is glee - some still at the foot o' Be - na - chie.

23

S gin I were where Ga - die rins, where Ga - die rins, where Ga - die rins, O -

A *mp* la la la la la la la la O -

B *mf* Gin I were where Ga - die rins, O

29 to purchase

gin I were where Ga-die rins, by the foot o' Be-na chie. ah

la la la la the foot o' Be-na - chie. 2) When sim-mer cleads the  
4) Though few to wel-come

gin I were by the foot o' Be-na - chie. ah

34

var-ied scene wi' licht o' gowd an' leaves o' green, I fain wad be where  
me re-main, though a' I've loved are deid an' gane, I'll back though I should

38

at the foot o' Be-na-chie. O chie. mm

to the foot o' Be-na-chie.

1. *sub.p* 2. *sfz*

aft I've been, at the foot o' Be-na-chie. chie. mm

live a-lane to the foot o' Be-na-chie.

at the foot o' Be-na-chie. chie. mm

to the foot o' Be-na-chie. *p* d b

44 *(The Flowers of Edinburgh)* (Alto) *p*

A  
B

dm d b dm d b d b d b d b d b d b d b d b d b dm bm bm bm

d b dm d b dm d b

49 (Sopranos) *mp*

S  
A  
B

b dm dm d b d b dm dm d b d b

d b d b d b d b d b d b d b dm bm bm bm bm bm bm bm

bm ba bm bm

54 *cresc.*

A  
S  
B

d b d b d b d b dm bm bm d b d b d b dm d b d b d b dm d b

bm bm bm bm bm bm bm ba d b dm bm bm bm bm bm ba

bm bm bm bm bm bm bm ba d b dm bm bm bm bm bm ba

58 *f*

A  
S  
B

d b d b d b d b dm bm bm d b dm d b dm d b

d b d b d b d b dm bm bm d b dm d b dm d b

d b d b d b d b dm bm bm d b dm d b dm d b da

62

da O gin I were where Ga-die rins, where Ga-die rins, where Ga-die rins, O

da O la O

O Gin I were where Ga - die rins, O

67

gin I were where Ga-die rins, by the foot o' Be - na - chie. O

la la la la the foot o' Be - na - chie.

gin I were by the foot o' Be - na - chie. O gin I were

72

poco rit.

gin I were Where Ga - die rins, (\*) by the foot o' Be - na - chie.

O gin I were where Ga - die rins, (\*) by the foot o' Be - na - chie.

where Ga - die rins, (\*) by the foot o' Be - na chie.

(\*) sustain this note with the *n* of *rins*, not the vowel