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**
    From: *Trouble in Tahiti*
    Boosey & Hawkes OCTB6816 ©1953
    Unison, piano
    [Pepper # 3154580]

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.


LOOK BEYOND THE VOICING

2)  **Gerald Finzi (1901-1956): I have loved flowers that fade**
    Poem: Robert Bridges (1844-1930)
    Boosey & Hawkes M-060-03029-1
    SAT a cappella
    [Pepper # 1211457]

3)  **(Johann) Michael Haydn (1737-1806): Dixit Dominus**
    First mvt. from a Vespers written in 1780
    Alliance Music Publ., Inc AMP 0280 (Ed. B. Cook Weber)
    SSA, piano (reduction)
    [Pepper # 3159373]

    Other Recommended Treble works:
    * Johann Michael Haydn: *Dixit Dominus Domino meo*,  First Mvt.  From a Vespers written in 1780
      Roger Dean Publishing 45/1074R (Psalm 110)
      SSA, 2 hrns, 2 vlns, cello, bass (piano reduction)
    * Johann Adolf Hasse (1699-1783): *Miserere mei*,  From Miserere in D Minor
      Roger Dean Publishing 45/1074R (Psalm 51)
      Treble Clef Music Press TC-149

SIMPLE, YET MORE

4)  **Amy Feldman Bernon: She Sings…**
    Text: Amy Feldman Bernon
    Heritage Choral Series 15/1362H ©1998
    SAB, piano
    [Pepper # 3129160]

5)  **Arr. Will Schmid: Sow it on the Mountain**
    A new version of the Carter Family song
    Hal Leonard 08744771 ©2005
    4-Part (Any Combination), piano, world drums
    [Pepper # 3304065]

    Other Recommended “Simple, Yet More” works:
    * Arr. Jeanne Julseth-Heinrich: *Per Spelmann (Pete, the Fiddler)*
      Heritage Choral Series 15/2000H © 2005
      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 Sliammon Chant
   3 PT Treble
   www.stephenhatfield.com

9) Arr. Ken Johnston: O gin I were where Gadie rins
    Self-published and sold at 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/reertoire/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
    An Australian aboriginal word meaning “to sing”

    Another recommended Leek work that is less difficult:
    Stephen Leek: Tunggare
    Morton Music MM0408 © 1997

    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 excerpting 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 lagnerio 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:
  1. 5. Chorus of the Janissaries (“Singt dem grossen Bassa Lieder”) from *Die Entführung aus dem Serail* (The Abduction from the Seraglio)
  2. “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

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**RESOURCES AND ENCOURagements**

**SOME THOUGHTS ON QUALITY MUSIC**


**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.cpdl.org](http://www.cpdl.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, 19th Century, 20th 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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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. rswiggum@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

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**Wisconsin Music Educators Association** – 2005 Wisconsin State Music Conference: *Music, the Center of Education* Comprehensive Musicianship Through Performance (CMP) Celebrating more than 25 Years of Service to Music Educators & Students
Dona Nobis Pacem

Grant us peace

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

RRW Edition 2005
V'amo di core

Canon for 3 Four-Part Choirs

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

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!

RRW Edition, 2005
O gin I were where Gadie rins

Words by John Inliah

Lively but not too fast \(\text{\(\frac{\text{\(L\)}}{\text{\(J\)}}\)} = \text{c.96}\)

for unaccompanied SAB voices

Traditional Scottish tune
arranged by Ken Johnston

Duration: \(2'30''\)

© Ken Johnston 2000
roam’d by Tweed, I’ve roam’d by Tay, by bor-der Nith an’ High-land Spey. But
win-ter winds blow sharp an’ shrill o’er icy burn an’ sheet-ed hill. The

dear-rer far to me than they are the braes o’ Ben-a-chie.
in-gle neuk is glee-some still at the foot o’ Ben-a-chie.

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

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

la 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.

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

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

at the foot o' Be-na-chie. chic. mm d b
to the foot o' Be-na-chie.
O gin I were where Gadie rins:

O gin I were where Gadie rins, where Gadie rins, where Gadie rins, O—

O Gin I were where Gadie rins, O—

O gin I were where Gadie rins, by the foot o' Benachie.

O gin I were by the foot o' Benachie. O—gin I were—

poco rit.

O gin I were where Gadie rins, (*) by the foot o' Benachie.

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