



# The GREAT CHORAL TREASURE HUNT 14

*Slowly, Gently Raising the Bar for Better Choral Music (for Fourteen Years!)*

## 2016 Edition: VINTAGE!

Margaret Jenks, Randal Swiggum, Mike Ross • Thursday, October 27, 2016 • Monona Terrace

Vintage: n. something that is not new but is valued because it has the best qualities or characteristics of its kind. (Merriam-Webster)

### I. WHAT MAKES IT GREAT?

- a. Great art rarely reveals its greatness at a quick read-through. (This is the problem with Reading Sessions in general—they get us excited about very surface-y features, like “catchy melody”—the things you can pick up on in just a few minutes, and not see that the piece might actually be quite shallow.)
- b. Using CMP style Analysis helps us see deeper. What is the piece actually made of?
- c. Good news: we can all get better at this. It takes patient practice, like anything of value.
- d. **CMP Outcomes:** 1) Skill 2) Knowledge 3) Affective

Any great work of art... revives and readapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world - the extent to which it invites you in and lets you breathe its strange, special air.

Leonard Bernstein

### II. THAT SPECIAL SOMETHING

1. **Das Hexen-einmal-eins** (Haydn) canon, with text from Goethe's *Faust*

Reminders: “great” does not mean complex or “many parts.” Great can mean simple. But it must show imagination, originality, and craftsmanship. Taste, proportion, not overreaching. One test question: is there another piece like this?

### III. BY THE WATERS OF BABYLON

An in-depth look at issues of exile, refugees, home, longing, and diaspora

2. **By the Waters of Babylon** (Don McLean, canon)

Compare to the first known version, composed by Phillip Hayes (1786)

If you'd like to perform an arrangement that uses solo cello, violin, solo voice, and chorus, contact Randy.

3. **As By the Streames of Babilon** (Thomas Campion, 1613, SATB)

4. **Super flumina Babilonis** (Giacomo Carissimi, 1670, 2-part)

### IV. OTHER DIASPORAS TO EXPLORE

5. **Sometimes I Feel Like a Motherless Child** (Harry Thacker Burleigh, unison)

6. **C Jam Blues** (Duke Ellington: a great vehicle to explore 12 bar blues, scatting, and 1930's classic jazz—write to Randy for a free group scat by Mike Ross)

i. **The Minstrel Boy** (Traditional Irish, arr. Britten, unison) Have students learn the tune first, in a simple melody only version—easy to find on the Web—and then look at Britten's arrangement to get a sense of what a good arranger does to bring the text and tune to life.) Check out *Complete Folksong Arrangements: 61 Songs* (for High or Med. Voice)

7. **Rocky Road to Dublin** (Traditional Irish, arr. Matthew Herman, TTB, pno, vln) This arrangement captures all the excitement of the Chieftans famous recording. Not difficult for a mix of changed/unchanged boys.

8. **“Anthem” from Chess.** (Andersson, Rice, Ulvaeus, arr. Swiggum) Many arrangements out there; this one was for treble boys and TTBB. There is no other song quite like this. Our boys would sing it forever.

9. **Also look at Hashivenu** (traditional Hebrew canon), **Meda Wawa Ase** (Akan folksong)

### V. SHAKESPEARE 400!

Our Outcomes: 1. *Hark! There's music in these words!*

Knowledge Outcome: Students will identify what's “musical” in Shakespeare's language,

using the Elements of Music (melody, harmony, rhythm, timbre, texture, dynamics, and form).

Examples: the careful construction of a sonnet or a song shows strict attention to FORM; the iambic, trochaic, and other meters show RHYTHM, the clever use of vowel sounds and consonants (assonance and alliteration) are TIMBRE.

## *2. Out, out—unfold the myst'ries of a man!*

**Knowledge Outcome:** Students will recognize examples of Shakespeare's keen psychological insight, his ability to reveal the human condition, and both his critical eye and affection toward human foibles and goodness.

Examples: using multiple settings of the same text (Blow, Blow; Full Fathom Five, etc.) to wonder about the "sticking power" of these texts, and what they reveal us.

## *3. Forsooth, I know it's hard, but tell me why it matters.*

**Affective Outcome:** Students will develop resilience and patience toward the hard work of artistic excellence, recognizing that masterpieces do not necessarily reveal their treasures quickly or easily.

Examples: every time we see some complexity, some artistic detail that is hard to perform or understand, or some hidden layer that needs unpacking (which is a characteristic of all great art), we recognize that the extra work is worth it. We are building resilience in our ability to tackle things that are challenging.

10. Full Fathom Five (multiple settings: lute song by Robert Johnson from original production of *The Tempest*, realized version in madrigal style (SATB), and 20<sup>th</sup> century setting by John Ireland (2 pt)
11. Canons: Chairs to Mend (Elizabethan street cries) and Hey Ho! To the Greenwood (Byrd)
12. When Icicles Hang (Stephen Hatfield, SSA) *Who has more imagination (or courage) than Stephen Hatfield?*
13. Blow, Blow, Thou Winter Wind (Roger Quilter, unison) Lots more great Shakespeare songs by RQ
14. Two Settings of "Come away, Death" (Quilter, Finzi, unison) Mike is doing them with HS men.
15. Free Music: [www.shakespeare.org.uk](http://www.shakespeare.org.uk) Search About Us, then Our Projects, then Musical Resources

## VI. TOO LATE FOR SHAKESPEARE? HOW ABOUT OTHERS IN 2017?

### HEINRICH ISAAC (c.1450-1517)

16. Innsbruck, ich muss dich lassen (SATB) His most famous secular song.
17. Mitte manum tuam (SATB) Communion antiphon, compare the chant to his own use of the chant for motivic unity. Translation: *Bring your hand and feel the place of the nails.* (John 20:27)

### GEORG PHILIP TELEMANN (1681-1767)

18. Laudate Jehovam, omnes gentes (SATB, plus 2 treble instruments—violin, flute, etc.) For a long time, this was Telemann's most famous motet and frequently performed by kids. It's a winner.

## VII. WAIT! Why do we celebrate these anniversaries? What does that say about us?

## VIII. WHAT?!! A Mardi Gras Canon??!

### 19. Lasst Lautenspiel (Robert Schumann, 3 pt. canon, any voices)

In German, Mardi Gras is "Fasching." Translation: *Let the lutes and cymbals not rest! As long as it's time for the young people's fest. It's Fasching! (Then follows fasting.)*

Great art asks questions. It often has a quirk. It invites us in and says "let's talk." It gives us something new to ponder. It bears repeated hearings. It continually opens dialogue.

### The Very Best Music Happens to Be Free!

1. cpdl.org (search by voicing! Look at the number of pages before clicking—that's a good clue to length/difficulty)
2. imslp.org (especially PD published pieces)
3. Wmea.com (Great Choral Treasure Hunts!)
4. Waldorfsschoolsongs.com
5. Friday Afternoons Song Bank <http://www.fridayafternoonsmusic.co.uk/> Great composers, including Nico Muhly—all free!
6. MadisonYouthChoirs.org rswiggum@wisc.edu mjenks@tds.net mross@madisonyouthchoirs.org

## CMP WORKSHOPS 2017

- **CMP Winter Weekend:** February 3-4, 2017. Wisconsin Center for Music Education. 2 credits available.  
Our traditional winter retreat, Friday night and all day Saturday. Join us. It's a blast.
- **Summer CMP Workshop (Gala 40<sup>th</sup> Anniversary)** at gorgeous Concordia University, Mequon, July 10-14, 2017
- **Illinois CMP Workshop:** July 17-21 Northern Illinois University

*Thanks for caring about giving your students the best music. It is hugely time-consuming, no one will understand how much time you spend, no administrator will give you extra time for it, and no one will pat you on the back for making it a priority. But you will have the satisfaction of knowing that your students are handling great art—art that changes them and helps them understand the world, and themselves in new ways—and your own imagination will be stirred in bringing it to life with your students.*

# Das Hexen-einmal-eins

The Witch's One-Times-One

Text: Johann W. von Goethe (1749-1832)

Music: Joseph Haydn (1732-1809)

1. Du musst ver - steh'n, aus eins mach zehn.  
This you must ken! From one makes ten,  
  
2. Die zwei lass geh'n, die  
And two let be, make  
  
3. drei mach gleich, so bist du reich,  
e - ven three, then rich you'll be,  
  
4. bist du reich.  
rich you'll be.

2. Aus fünf und sechs, so sagt die Hex',  
mach seiben und acht,  
So ist's vollbracht, so ist's, ist's vollbracht.  
  
*From five and six, the witch's tricks,  
make seven and eight,  
'Tis finished straight, 'tis finished straight, finished straight.*

3. So ist's vollbracht and neun ist eins  
and zehn is keins,  
Das ist das Hexen-einmal-eins, einmal eins.  
  
*'Tis finished straight and nine is one,  
And ten is none,  
That is the witch's one-times-one, one-times-one!*

from Goethe's *Faust*, a formula or spell, which explains the Magic Square

# Babylon

from American Pie (1971)

arr. Don McLean

17 Am G F Esus E Am  
By the wa - ters, the wa - ters of Ba - by - lon,  
21 We lay down and wept, and wept for thee, Zi - on.  
25 We re-mem-bered thee, re-mem-bered thee, re-mem-bered thee, Zi - on.

# As by the streames of Babilon

Psalm 137

Thomas Campion (1567-1620)

1. As by the streames of Babilon  
2. A - by loft the trees that Ba - bi - lon, there Farre Our

1. As by the streames of Babilon Ba - bi - lon, there Farre Our

1. As by the streames of Babilon Ba - bi - lon, there Farre Our

1. As by the streames of Babilon Ba - bi - lon, there Farre Our

As by the streames of Babilon Ba - bi - lon, there Farre Our

from silent Harps native were soile pen - we sive sat, hung: Sweet Said Si - on, they that thee we cap - tiv'd

from silent Harps native were soile pen - we sive sat, hung: Sweet Said Si - on, they that thee we cap - tiv'd

from silent Harps native were soile pen - we sive sat, hung: Sweet Said Si - on, they that thee we cap - tiv'd

from silent Harps native were soile pen - we sive sat, hung: Sweet Said Si - on, they that thee we cap - tiv'd

thought us, Let's on, heare And Some ev' ry song which thought you a in teare Si - be - gat. sung.

thought us, Let's on, heare And Some ev' ry song which thought a teare you in Si - be - gat. sung.

thought us, Let's on, heare And Some ev' ry song which thought you a in teare Si - be - gat. sung.

thought us, Let's on, heare And Some ev' ry song which thought you a in teare Si - be - gat. sung.

3. Is then the song of our God fit / To be prophand in forraine land?  
O Salem thee when I forget / Forget his skill may my right hand!

4. Fast to the roofe cleave may my tongue / If mindelesse I of thee be found:  
Or if when all my joyes are sung / Jerusalem be not the ground.

5. Remember Lord how Edom's race / Cryed in Jerusalem sad day,  
Hurle down her walls, her towres deface, / And stone by stone all level lay.

6. Curst Babel's seeds for Salem's sake / Just ruine yet for thee remaines:  
Blest shall they be thy babes that take, / And 'gainst the stones dash out their braines.

from *The First Book of Ayres*.

*Containing Divine and Morall Songs*  
by Thomas Campion, published 1613.

Original is one step higher and with lute tablature.

This edition by R. Swiggum (2016)

# Super flumina Babilonis

Edition created for Madison Boychoir's Britten 2016

Giacomo Carissimi (1605-1674)

Musical score for the first section of the composition. The music is in common time (indicated by '4') and consists of four staves. The top two staves are soprano voices, and the bottom two staves are basso continuo (bassoon and harpsichord). The vocal parts sing the lyrics "Su - per flu - mi-na Ba - bi - lo - nis il - lic" and "Su - per flu - mi-na Ba - bi - lo - - - nis". The basso continuo part includes dynamic markings 'p' (piano) and 'f' (forte). The score uses various musical notation including eighth and sixteenth notes, rests, and chords.

Musical score for the second section of the composition. The music continues in common time (indicated by '4'). The soprano voices sing "se - di-mus et fle - vi - mus" and "il - lic se - di-mus et fle - vi -". The basso continuo part includes dynamic markings 'p' (piano) and 'f' (forte). The score uses eighth and sixteenth notes, rests, and chords. The bassoon part features sustained notes and grace notes.

9

se - di-mus et fle - vi - mus dum re - cor - da-re - mur  
mus. et fle - vi - mus dum re - cor - da - re - mur tu - i

9

tu - i Si - on, dum re - cor - da-re - mur tu - i Si - on.

13

Si - on, dum re - cor - dar - re - mur tu - i Si - on.

J3

Si - on, dum re - cor - dar - re - mur tu - i Si - on.

13

Si - on, dum re - cor - dar - re - mur tu - i Si - on.

# Sometimes I feel like a Motherless Child

Negro Spiritual  
Arranged by  
**H. T. BURLEIGH**

Voice  
Lamentoso

<sup>a)</sup> The original form of this measure was written  
in order to facilitate vocalization I have taken  
the liberty of altering it as above. **H. T. B.**

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5

*p*

Some-times I feel like I'm  
al - mos' gone —

feel like I'm al - mos' gone —  
core - do

Some-times I feel like I'm al - mos' gone —  
A long

6

ways from home — a long ways from home — a

home — A long ways from home — a

long ways from home — a

# The Minstrel Boy

from Thomas Moore's *Irish Melodies*

(*The Moreen*)

Arr. Benjamin Britten

Musical score for "The Minstrel Boy" featuring three staves: Treble, Bass, and Pedal. The score includes lyrics and dynamic markings such as *f*, *p*, and *f(p)*. The piece consists of four systems of music.

**System 1:** Starts with a forte dynamic (*f*). The bass staff has a instruction "with Ped.". The vocal line begins with "Min - strel Boy — to the war — is gone, In the ranks — of death — you'll".

**System 2:** Labeled "(second time *p*)". The vocal line continues: "Min - strel fell — but the foe - man's chains Could not bring that proud — soul".

**System 3:** Labeled "(second time *p*)". The vocal line continues: "find un - der; His fa - ther's sword — he has".

**System 4:** Labeled "10". The vocal line continues: "gird - ed on, And his wild harp slung — be - hind him. spoke a - gain, For he tore its chords — a - sun - der; (2.) And".

## The Minstrel Boy

14                              *f(p)*

"Land said "No Song," said the war - rior bard, "Tho'  
14                              chain shall sul ly thee, Thou

16                              *f(p)*

all soul the world be - trays thee, One  
of love and bray' ry! Thy

16                              *f(p)*

sword songs at least thy rights shall guard, One faith ful harp shall praise thee."  
18 songs were made for the pure and free, They shall nev er sound in slav - ry."

22                              1.                      *p*                      2.

22                              dim.                      *p*                      *pp*

# Anthem from Chess

Benny Andersson, Tim Rice, Björn Ulvaeus  
arr. for the Madison Boychoir by R. Swigum

2

17

*p*

*legato*

No man — no mad - ness, though their sad pow - er may pre - vail, can pos-

18

19

20

21

22

She is e - ter - nal long be - fore na - tions lines were drawn, When no

flags flew, when no ar - mies stood, my land was born. And

23

you ask me why I love her through wars, death and des - pair. She is the con - stant,

24

25

We who don't care, And you won - der will I leave her, but how? *mf*

## Anthem

3

37

I cross o - ver bor - ders but I'm still — there now.

*ff*

Trebles

38

Ah.

*ff*

45

Ah.

*ff*

## Anthem

4

37

TB.

How can I leave her?

*f*

38

Where would I start?

*f*

39

Where would I start?

*f*

## Anthem

## Treble/Tenor

40

Let man's pet - ty na - tions tear them - selves — a - part.

*f*

41

Let man's pet - ty na - tions tear them - selves — a - part.

*f*

42

My lands on - ly bor - ders lie a - round my heart!

*f*

## Full fathom five

Robert Johnson (c. 1583-1633)

# FULL FATHOM FIVE

William Shakespeare

Violin  
Tenor Recorder

Soprano  
Viola da gamba

William Shakespeare  
*The Tamer (Act I, Scene II)*

Melody & bass  
Robert Johnson II

Soprano  
Alto  
Tenor  
Bass

Full fathom five thy father lies.  
Of his bones are co - ral.

T. Rec.  
Vln. d. g.  
Lr.

Full fathom five thy fa - ther lies.  
Or his bones are co - ral.

made; Those are pearls that were his eyes: No - thing of him that doth fade,

made; Those are pearls that were his eyes: No - thing of him that doth fade,

made; Those are pearls that were his eyes: No - thing of him that doth fade,

made; Those are pearls that were his eyes: No - thing of him that doth fade,

Johnstone: Full fathom five  
© Craft Gallery 2016

10

But doth suf - fer a sea - change In - to some-thing rich and strange.  
 But doth suf - fer a sea - change In - to some-thing rich and strange.  
 But doth suf - fer a sea - change In - to some-thing rich and strange.

19

Ding - done, bell, ding - done, ding - done, bell, ding - done,  
 Ding - done, bell, ding - done, ding - done, bell, ding - done,  
 hear them - Ding - done, ding - done, bell, Ding - done, ding - done,  
 Ding - done, bell, ding - done, ding - done, ding - done, bell,

14

Sea - nymphs hour - ly ring his knell; Hark! now I hear them - now I hear them -  
 Sea - nymphs hour - ly ring his knell; Hark! now I hear them, hark! now I hear them -  
 Sea - nymphs hour - ly ring his knell; Hark! now I hear them, hark! now I  
 Sea - nymphs hour - ly ring his knell; Hark! now I hear them, hark! now I hear them -

26

ding - done, bell, ding - done, ding - done, ding - done, bell,  
 ding - done, bell, ding - done, ding - done, bell, ding - done,  
 Ding - done, bell, ding - done, ding - done, ding - done, bell,

# FULL FATHOM FIVE

TWO-PART SONG FOR EQUAL VOICES

THE WORDS WRITTEN BY SHAKESPEARE

THE MUSIC COMPOSED BY

JOHN IRELAND.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1st  
Voice.

*Briskly and lightly.*

2nd  
Voice.

*Briskly and lightly.*

*p leggiero.*

*mf*

*cres.*

*cres.*

*cres.*

FULL FATHOM FIVE.

those are pearls . . . that were his eyes:      No-thing of him that doth fade . . .

those are pearls . . . that were his eyes:      No-thing of him that doth

*dim.*      *p* L.H.

*Ped.*      \*

But doth suf - fer a sea-change In - to something

fade      But doth suf - fer a sea - change      In - to something

*cres.*      *p*

rich      and strange.

rich      and strange.

*p*      *pp* *leggiero.*

*Ped.*      *Ped.*      \*

1915  
I 65f

445824

FULL FATHOM FIVE.

leggiere.

Sea-nymphs hour - - ly ring his knell: Hark! . .

leggiere.

Sea-nymphs hour - - ly ring his knell:

now I hear them,— hark! . . Ding-dong, bell,

Hark! . . now I hear them,— Ding-dong, bell, ding-dong,

ding-dong, bell. Ding - - - - - dong.

bell. Ding - - - - - dong.

(4)

445824

## Chairs to mend (2)

round

m. William Hayes (± 1708-1777)

The musical score consists of three staves of music in common time (indicated by 'C') and G clef. The first staff begins with a measure of four eighth notes. The second staff begins with a measure of two eighth notes. The third staff begins with a measure of one eighth note. The lyrics are as follows:

Chairs to mend, old chairs to mend! Rush or cane bot-tom, old chairs to mend, old  
chairs to mend! Fresh mack - er - el, fresh mack - er - ell Who'll buy fresh  
mack - er - el, fresh mack - er - ell An - y old rags, an - y old rags, take  
mon - ey for your old rags, an - y hare skins or rab - bit skins!

See also:

- *Chairs to mend (1)*, round,
- *White sand and grey sand*, round,
- *Street cries*, round.

## Hey Ho! To the Greenwood

William Byrd

The musical score consists of three staves of music in common time (indicated by 'C') and G clef. The first staff begins with a measure of two eighth notes. The second staff begins with a measure of one eighth note. The third staff begins with a measure of one eighth note. The lyrics are as follows:

Hey ho! To the green - wood now let us go, sing heave\_ and  
ho. And there shall we find both buck and doe, sing heave\_ and  
ho. The hart and hind and the lit-tle pret - ty roe, sing heave and ho.

## When icicles hang by the wall

William Shakespeare  
from *Love's Labour's Lost* (Act 5, Scene 2)  
STEPHEN HATFIELD  
(b. 1959)

With the camarderie of a school skit:  $J = 80$

SOPRANO 1:  $\text{mp}$   
SOPRANO 2:  $\text{mp}$   
ALTO:  $\text{mp}$   
Th - white, Th - whoo!  
Th - white, Th - whoo!  
Th - white, Th - whoo!

Duration: 2.5 mins

\* Blows his nail = warms his hands by blowing on them

SOPRANO 1:  $\text{mp}$   
SOPRANO 2:  $\text{mp}$   
ALTO:  $\text{mp}$   
And Dick the shop-herd bl - ows his nail,\* And Tom bears

SOPRANO 1:  $\text{mp}$   
SOPRANO 2:  $\text{mp}$   
ALTO:  $\text{mp}$   
legs in - to the hall, And milk comes fro - zen home in pail,  
legs in - to the hall, And milk comes fro - zen home in pail, and  
milk comes fro - zen home in pail, blood is nipp'd, ways be foul,

SOPRANO 1:  $\text{mp}$   
SOPRANO 2:  $\text{mp}$   
ALTO:  $\text{mp}$   
When blood is nipp'd and ways be foul, Then  
dole

All stage directions are optional.

## 52 When icicles hang by the wall

*agitato*

night - ly sings the star - ing env: -

*dolce*

night - ly sings night - ly sings the star - ing crow: - owl:

*Agitato*

night - ly sings night - ly sings the star - ing

*p*

-whit, Th - whool Th - whit Th - whit Th - wheel

*p like an echo*

Th - whit, Th - whool Th - whool Th -

"Th - whit, Th - whool Th - whool Th -

*p*

Th - tu - whit Th - wheel Th - whit'

*p*

-whit, Th - whool Th - whool Th - whit'

*p*

Th - wheel Th - whit Th -

## When icicles hang by the wall 53

*mp*

A met - ry — note, A

*mp*

A met - ry notes — A

*mp*

-whit Th - wheel!

*A*

*A*

*f*

mer - ry — note, While Ereas - y Joan doth keel — the pot, White

*f*

mer - ry — note, While Ereas - y Joan doth keel — the pot, While

*f*

mer - ry — note, While Ereas - y Joan doth keel — the pot, While

*f*

mer - ry — note, While Ereas - y Joan doth keel — the pot, While

*f*

mer - ry — note, While Ereas - y Joan doth keel — the pot, While

*marcato*

mer - ry — note, While Ereas - y Joan doth keel — the pot, When

*marcato*

mer - ry — note, While Ereas - y Joan doth keel — the pot, When

\* *keel* = to stir the pot and scrape the inner sides to prevent it boiling over

# BLOW, BLOW THOU WINTER WIND

from Three Shakespeare Songs, Op. 6 (First Set)

Words by  
William Shakespeare

from As You Like It

original key

Music by

Roger Quilter  
Op. 6, no. 3

Non troppo allegro ma vigoroso e con moto ( $\text{J} = 76$ )

$\text{ff}$

Blow, blow, thou

$\text{f}$

$\text{ff}$

*Tly tooth is not so keen,  
Be -*

*cause thou art not seen.*

*All though thy breath be*

*poco*

*\**

*L.H.  $\text{mf}$*

*Ped.*

*poco*

*$\text{ff}$*

non troppo allegro ma vigoroso e con moto ( $\text{J} = 76$ )  
poco rit.  
*a tempo*  
*L.H.*

Non troppo allegro ( $\text{J} = 88$ )  
*p*  
*rit.*  
*Height - hol sing height - hol*  
*meno mosso con espressione*

*mf*

Tempo I

vigorous

*cresc.*

*mf*

freeze, freeze,  
thou thou  
bit-ter sky,  
That

*L.H.*

*poco rit.*

R.H.

dost not bite so right As life fits for -  
*poco rit.*

*mf*

*cresc.*

*cresc.*

*a tempo*

*Targamente*

height - hol - ly This life this

*A tempo*

is - most - hol - ly

G-T-C-E

# Come away, Death,

Words by  
SHAKESPEARE.

Music by  
ROGER QUILLER.  
Op. 6. No. 1.  
N. Reg'd.—3. 6. 9. 0.

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2

slain by a fair cruel maid.

expression.

Voice.

Poco Andante (♩ = 69)

mf

Come a-way, come a-way,

Piano.

mp

death, And in sad press let me be laid;

My shroud of white, stuck all with jews,

— o prepare it; My part of death no

one so true. Did share it.

fly a-way, fly a-way, breath; I am.

one so true. Did share it.

Copyright 1895 by Bowey & Co.

New Edition Copyright 1895 by Bowey & Co.

B. 4816.

Come away, Death.

N.P. 1.

B. 4816.

I. Come away, come away, death

6

WILLIAM SHAKESPEARE

GERALD FINZI

Lugubre  $\text{♩} = \text{c.} 60$

Come a-way,

stain by a fair maid,.....

My strand of white, stuck all with glow,..... O, pre - pare .....

My part of death, so one so true .....

Did stare.....

... it! .....

... fly a-way, fly a-way, I am laid;.....

... fly a-way, fly a-way, I am laid;.....

H. 15484

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# Innsbruck, ich muss dich lassen

2

SATB a cappella  
Heinrich Isaac  
(c. 1450-1517)

**Soprano**

1. Ius - bruck, ich muss dich las - sen, ich fahr da - hin  
2. Groß Leid muss ich jetzt tra - gen, das ich al - lein  
3. Mein Trost ob al - len Weib - en, Dein tu ich e -

**Alto**

1. Ius - bruck, ich muss dich las - sen, ich fahr da - hin  
2. Groß Leid muss ich jetzt tra - gen, das ich al - lein  
3. Mein Trost ob al - len Weib - en, Dein tu ich e -

**Tenor**

1. Ius - bruck, ich muss dich las - sen, ich fahr da - hin  
2. Groß Leid muss ich jetzt tra - gen, das ich al - lein  
3. Mein Trost ob al - len Weib - en, Dein tu ich e -

**Bass**

1. Ius - bruck, ich muss dich las - sen, ich fahr da - hin  
2. Groß Leid muss ich jetzt tra - gen, das ich al - lein  
3. Mein Trost ob al - len Weib - en, Dein tu ich e -

12

men, die ich n̄ weiß be - kom - men, wo ich im E -  
men in Heiz - en dem Er - har - men, daß ich muss dan -  
en, in al - ler Tu - gend spar - en, bis daß ich wie -

men, die ich n̄ weiß be - kom - men, wo ich im E -  
men in Herz - en dein Er - bar - men, daß ich muss dan -  
en, in al - ler Tu - gend spar - en, bis daß ich wie -

men, die ich n̄ weiß be - kom - men, wo ich im E -  
men in Herz - en dein Er - bar - men, wo ich im E -  
en, in al - ler Tu - gend spar - en, bis daß ich wie -

13

- lend bin, wo ich im E - lend bin,  
- nen sein, daß ich muss dan - nen sein,  
der komm, bis daß ich wie - der komm!

- lend bin, wo ich im E - lend bin,  
- nen sein, daß ich muss dan - nen sein,  
der komm, bis daß ich wie - der komm!

- lend bin, wo ich im E - lend bin,  
- nen sein, daß ich muss dan - nen sein,  
der komm, bis daß ich wie - der komm!

## Quasimodo (Low) Sunday

Communio: Mitte manum tuam

Heinrich Isaac  
Trans. C. Coote

Quasimodo (Low) Sunday

2

**15**

S: Mi - te ma - num tu - am,  
A: Et co - gno - sce lo - ca - cla - vo -  
T: Et co - gno - sce lo - ca - cla - vo - rum,  
B: Et co - gno - sce lo - ca - cla -

**18**

S: Cla - vo - rum, al -  
A: rum, al - le - lu - et no -  
T: al - le - lu - et no -  
B: vo - rum, al - le - lu - et no -

**22** **Fine**

S: Al - le - lu - ia al - le - lu - ia -  
A: Al - le - lu - ia al - le - lu - ia -  
T: Al - le - lu - ia al - le - lu - ia -  
B: Al - le - lu - ia al - le - lu - ia -

**30**

S: De - ns - me - us es tu, et con-fi-te-bar fi - bi,  
A: De - ns me - us, et ex - al-ta-bo te.  
T: De - ns - me - ri - a — pa - tri.. E u o — u a e

**32**

# Laudate Jehovam, omnes gentes

edited: Stuart McIntosh

Georg Philip Telemann (1681-1767)

*Tempo giusto*

Violin 1  
Violin 2  
Soprano  
Alto  
Tenor  
Bass  
Organ Continuo

[NB: all tempo, dynamic and phrase markings are editorial]



Vln.1  
Vln.2  
Org. Cont.

9

Vln.1

Vln.2

S.

A.

T.

B.

Org. Cont.

Lau - da - te Je - ho - vam, om - nes gen - tes!

om - nes gen - tes! Lau

om - nes gen - tes!

om - nes gen - tes!

13

Vln.1

Vln.2

S.

A.

T.

B.

Org. Cont.

om - nes gen - tes, om - nes, om - nes gen - tes, om - nes,

da - te Je - ho - vam, om - nes gen - tes, om - nes, om - nes gen - tes, om - nes,

om - nes gen - tes, om - nes, om - nes gen - tes, om - nes,

om - nes gen - tes, om - nes, om - nes gen - tes, om - nes,

[\*: the C is not represented by the figuring  
and is probably a copyist's error. Ed]

16

Vln.1

Vln.2

S.

om - nes gen - tes, om - nes gen - tes, om - nes om - nes gen - tes, om - nes

A.

om - nes gen - tes, om - nes gen - tes, om - nes, om - nes gen - tes, om - nes

T.

8 om - nes gen - tes, om - nes gen - tes, om - nes, om - nes gen - tes, om - nes

B.

om - nes gen - tes, om - nes gen - tes, om - nes, om - nes gen - tes, om - nes

Org. Cont.



19

Vln.1

Vln.2

S.

gen - tes, om - nes, om - nes gen - tes.

A.

gen - tes, om - nes, om - nes gen - tes.

T.

8 gen - tes, om - nes, om - nes gen - tes. *mp* Lau - di - bus ef - fer - te,

B.

gen - tes, om - nes, om - nes gen - tes. Lau - di - bus ef - fer - te,

Org. Cont.

22

Vln.1

Vln.2

S.

A.

T.

B.

8

Org. Cont.

om - nes, om - nes, om - nes po - pu -

om - nes, om - nes, om - nes po - pu -

om - nes, om - nes, om - nes po - pu -

om - nes, om - nes, om - nes po - pu -

24

Vln.1

Vln.2

S.

A.

T.

B.

Org. Cont.

li, om - nes po - pu - li, om - nes po - pu - li,

li, om - nes po - pu - li, om - nes

li!

Lau - di - bus ef - fer - te, om - nes, om - nes

li!

Lau - di - bus ef - fer - te, om - nes, om - nes

# Lasst Lautenspiel und Becherklang

round

t. Friedrich Rückert (1788-1866)

m. Robert Schumann (1810-1856)

1.

1. Lasst Lau - ten - spiel und Be - cher - klang nicht ras - ten, so lang es Zeit ist zu der  
2. Der Freun - din Bild ist in mein Herz ge - flos - sen; die Hand des Schöp - fers e - wig  
3. Mir träumt', ich starb, und dei - ne Thrä - nen flos - sen, da rich - tet' ich mich auf und

7

2.

Ju - gend Fes - ten ist Fa - sching aus, so fol - gen dann die Fas - ten. Ist Fa - sching  
sei ge - prie - sen, die mir zum Seh'n das Aug' hat auf - ge - schlos - sen. Die mir  
le - bte wie - der, der welk'n Blu - me gleich die Tau be - gos - sen. Der wel - ken

14

3.

aus, so fol - gen dann die Fas - sten. Ist Fa - sching aus, so  
zum Seh'n das Aug' hat auf - ge - schlos - sen. Die mir zum Seh'n  
19 Blu - me gleich die Tau be - gos - sen. Der wel - ken Blu - me

fol - gen dann die Fas - ten. Ist Fa - sching aus, so fol - gen dann die Fas - ten.  
das Aug' hat auf - ge - schlos - sen. Die mir zum Seh'n das Aug' hat auf - ge - schlos - sen.  
gleich die Tau be - gos - sen. Der wel - ken Blu - me gleich die Tau be - gos - sen.

## 25 Coda

Lasst Lau - ten - spiel und Be - cher - klang nicht ras - ten, ist Fa - sching

Lasst Lau - ten - spiel und Be - cher - klang nicht ras - ten, ist Fa - sching

Lasst Lau - ten - spiel und Be - cher - klang nicht ras - ten, is Fa - sching

aus, so fol - gen dann die Fas - - - ten.

aus, so folgen dann die Fas - - - ten.

aus, so fol - gen dann die Fas - - - ten.

