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
      **Reminder:** “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 DIASORAS 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)
      a. 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 TTTB. 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 those 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 mysteries 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. Torsoth, 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 20th 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 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 feast. It’s Fasching! (Then follow fasting.)

The Very Best Music Happens to Be Free!
1. cpdl.org (search by voice! Look at the number of pages before clicking—that’s a good clue to length/difficulty)
2. imslp.org (especially PD published pieces) 3. Wmam.com (Great Choral Treasure Hunts)
4. Waldorfschoolsongs.com 5. Friday Afternoons Song Bank http://www.fridayafternoonsmusic.co.uk/ Great composers, including
Nico Muhly—all free 6. MadisonYouthChoirs.org rsuggum@wisc.edu mjenks@tds.net mruss@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 40th 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’s 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 put 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

Text: Johann W. von Goethe (1749–1832)
Music: Joseph Haydn (1732–1809)

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

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

3. So ist's vollbracht und neun ist eins
   'Tis finished straight and nine is one,
   and zehn is keins,
   And ten is none,
   Das ist das Hexen-einmal-eins, einmal eins.
   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

Am G F Esus E Am
By the waters, the waters of Babylon,

Am G F Esus E Am
We lay down and wept, and wept for thee, Zion.

Am G F Esus E Am
We remembered thee, remembered thee, remembered thee, Zion.
As by the streames of Babilon

Psalm 137

Thomas Campion (1567-1620)

1. As by the streames of Babylon, Farre Our
   2. A loft the trees that spring up there

3. Thought upon, And ev'ry thought a tearr be sung.
   4. Let's hear Some song which you in Said Si-on, thee we cap-tiv'd

5. Is then the song of our God fit? 'Tis prophane'd in foraine land?
   6. O Salem thee when I forget? Forget his skill may my right hand!

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

5. Remember Lord how Edoms race / Cryed in Jerusalem sad day,
   Hicke down her walls, her towers deface / And some by stone all level lay.

6. Curt Babels seeds for Salem's sake / Just ruine yet for thee remains:
   Blest shall they be thy habes that take / 'And gainst the stones dash out their brains.

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)

sedimus et fleximus illic

illic sedimus et fleximus
Sometimes I feel like a motherless child
Sometimes I feel like I'm almost gone. Sometimes I feel like I'm almost gone.

Ways from home, long ways from home.

A long ways from home, a long ways from home.

Sometimes I feel like I'm almost gone. A long ways from home.
The Minstrel Boy

(From Thomas Moore's Irish Melodies)

Arr. Benjamin Britten

Minstrel Boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.

Minstrel fell but the foe's chains could not bring that proud soul.

Minstrel's sword he loves, never

(continued on the next page)
"Land of Song," said the warrior bard, "Tho' Thou

all soul the world be

sword at least thy rights shall guard. One faithful harp shall praise thee."

One Thy

The Minstrel Boy

songs were made for the pure and free, They shall never sound in slavery.

f (p)

14

16

18

22

2. The

dim.

p

PP
But doth suf-fer a sea-change into something rich and strange.

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

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

Sea-nymphs hourly ring his knell; Hark! now I hear them, hark! now I hear them:

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

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

Sea-nymphs hourly ring his knell; Hark! now I hear them, hark! now I hear them:

— ding-dong, ding-dong, ding-dong, bell.
FULL FATHOM FIVE
TWO-PART SONG FOR EQUAL VOICES
THE WORDS WRITTEN BY SHAKESPEARE
THE MUSIC COMPOSED BY
JOHN IRELAND.


Copyright, 1908, by Novello and Company, Limited.

New York: THE H. W. GRAY CO.
Made in England.
FULL PATHOM 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

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

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

rich and strange.

rich and strange.

FULL FATHOM FIVE.

Sea-nymphs hourly ring his knell: Hark!

Sea-nymphs hourly 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.
Chairs to mend (2)
round

m. William Hayes (± 1708-1777)

Chairs to mend, old chairs to mend!
Rush or cane bottom, old chairs to mend, old

Chairs to mend! Fresh mackerel, fresh mackerel!
Who'll buy fresh mackerel, fresh mackerel!

Any old rags, any old rags, take money for your old rags, any hare skins or rabbit skins!

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

Hey Ho! To the Greenwood

William Byrd

Hey ho! To the greenwood 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 little pretty roe, sing heave and ho.
When icicles hang by the wall

(St. Thomas's Lane)
When tidles hang by the wall

Nightly sings the soaring owl.

Nightly sings, nightly sings the soaring owl.

While Tu-whoo, Tu-whoo, Tu-whoo.

While grizz-y Joan doth lead the pot, while

Tu-whoo, Tu-whoo, Tu-whoo.

While, Tu-whoo, Tu-whoo.

Grizz-y Joan doth lead the pot, lead the pot.

* Lead to stir the pot and scrape the sides to prevent it boiling over.
Blow, blow, thou winter wind,
And whistler in the翳re dead
The Mary, in the field,
Where'er thou goest, drive the cold away.

Blow, blow, thou winter wind,
And whistle in the eerie dead
The Mary, in the field,
Where'er thou goest, drive the cold away.
I. Come away, come away, death

WILLIAM SHAKESPEARE

GERALD FINZI

VOICE

My shroud of white, stuck all with yew,

PIANO

G, prepare

Come a-way, death, And in sad cypress, let me be laid,

Fly a-way, fly a-way, breath, I am
Imbrißt, ich muss dich lassen

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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]
Laudate Jehovam, omnes gentes!

omnes gentes, omnes, omnes gentes, omnes,

omnes gentes, omnes, omnes, omnes gentes, omnes,

omnes gentes, omnes, omnes, omnes gentes, omnes,

[*1: the C is not represented by the figuring
and is probably a copyist's error. Ed]
Li, omnes populi, omnes populi,
Li, omnes populi, omnes populi,
Li, omnes populi, omnes populi,
Li, omnes populi, omnes populi,
Laudibus efferte, omnes, omnes
Laudibus efferte, omnes, omnes
Lasst Lautenspiel und Becherklang
round

1. Lasst Lautenspiel und Becherklang nicht rasten, so lang es Zeit ist zu der
2. Der Freundin Bild ist in mein Herz ge-flös-sen, die Hand des Schöpfers e-wig
3. Mir träumt', ich starb, und die- ne Thrä-ne-nen flos-sen, da rich-ter mich mich auf und

Ju-gend Pse-tten 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 weik'n Blu-me gleich die Tau be-gos-sen. Der wel-ken
aus, so fol-gen dann die Fas-ten. Ist Fa-sching aus, so fol-gen dann die Fas-ten.

zum Seh'n das Aug' hat auf-ge-schlos-sen. Die mir zum Seh'n das Aug' hat auf-
gleich die Tau be-gos-sen. Der weik'n Blu-me gleich die Tau be-gos-sen.

Coda

Lasst Lautenspiel und Becherklang nicht rasten, ist Fa-sching
Lasst Lautenspiel und Becherklang nicht rasten, ist Fa-sching
Lasst Lautenspiel und Becherklang nicht rasten, ist Fa-sching

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

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