

## North Central ACDA ADVANCED HIGH SCHOOL READING SESSION

Rebecca Renee Winnie

**Thursday, February 9, 2012 • 3:15-4:05 PM**

Concourse Hotel: Capitol A & B Ballroom

**NCACDA Convention: *Beyond Notes***

Madison, Wisconsin February 8-11, 2012



***Thanks to J.W. Pepper for making music packets available!***

*I don't know about you, but when going to a reading session such as this I always wonder which pieces "didn't make the cut." I thought a list of all of the 11 pieces I recommended for this session might be of interest to some participants and so I list them here for you with a few notes. The pieces in bold were chosen to be included in the packet you are receiving.*

### **MIXED VOICES:**

#### *Renaissance*

**Hans Leo Hassler (1564-1612): *Ihr Musici, Frisch auf!***

SSATBB a cappella Edited Matthew Michaels Hal Leonard 08596755

- ♫ Delightful polyphony in the opening sections and the sprightly final section in triple meter encourage all to join in the singing (and drinking).
- ♫ Errata: text error m.49-end "dann" should be "denn"; should be a repeat m. 41-60.
- ♫ Favorite Recording: *Hans Leo Hassler Madrigale & Intraden*. Kammerchor Marktoberdorf, Arthur Gross.

#### *Baroque*

**J.S. Bach: *Erschallet Ihr Lieder* (BWV 172, Mvt 1)**

SATB with keyboard reduction (or 3trpt, timp, 2 vln, 2vla, vc, organ)

- ♫ *Erschallet, ihr Lieder*, BWV 172 was written for Whitsunday in Weimer in either 1714 or 1715 and was also performed in Cöthen after 1717 and again in Leipzig in 1724. This movement opens the cantata – a jubilant *da capo* chorus with a call to "ring out" the celebration.
- ♫ Bärenreiter is best. Also available in Kalmus and [www.imslp.org](http://www.imslp.org) – but m.63 error in soprano and vln1, should read: g, f,e,d,c.
- ♫ Favorite recording: Ton Koopman; Amsterdam Baroque Orchestra & Choir. *Bach: Cantatas, Vol. 2* [Disc 2]

#### *Classical*

**Mozart: *Placido e il mar* (From *Idomeneo*)**

SATB with keyboard reduction Edited by Roger Wagner Lawson-Gould/Alfred: 841

- ♫ Sung by the chorus as an enchanting evocation of a calm sea and the prospect of a happy voyage, the elegant periodic phrases and the ABA structure of this movement provide a sweet calmness. In the next scene, a terrible storm and a sea monster!
- ♫ m. 24-44 should be sung an octave higher by a soprano.

#### *20<sup>th</sup> Century*

**Arr. Dominick Argento: *So I'll Sing With My Voice* from *Spirituals and Swedish Chorales***

SATB a cappella (some divisi) 2 soloists Boosey & Hawkes/Hal Leonard 48019899

- ♫ This Pulitzer Prize winning American composer features solos from the choir to give *So I'll Sing with My Voice* a more personal identification. This spiritual also makes references to three major Biblical figures: David, King of Israel and author of many of the Psalms, who famously played the lyre (the predecessor to the modern harp); Gabriel, the archangel who, according to the Book of Revelation, will blow the horn announcing the beginning of Judgment Day; and Jubal, the first musician mentioned in the Bible, "the father of all such as handle the harp and organ."

**Japanese Folk Song, Arr. Chen Yi: *Sakura, Sakura***

SATBB (with some additional divisi) a cappella Theodore Presser 312-41748

- ♫ *Sakura, Sakura* is certainly the most well-known Japanese folk song, and holds a very special place in Japanese culture. Chen Yi wrote this arrangement with the lower voices imitating traditional Japanese instruments in powerful (and very difficult) tone clusters as an accompaniment to the traditional melody. The piece is an enchanting miniature and an excellent example of Japanese aesthetics – where brevity and simplicity are valued.

**Randall Thompson (1899-1984): *Ye Shall Have a Song***

Published octavo: *Have Ye Not Known? / Ye Shall Have a Song*, Two excerpts from *The Peaceable Kingdom*

SSAATTBB a cappella E.C. Schirmer/ECS Publishing No. 1753

- ♫ Randall Thompson is perhaps America's most famous composer of choral music and *The Peaceable Kingdom* is one of his early masterpieces (1935).

♫ In 1934 a painting entitled "The Peaceable Kingdom" by Edward Hicks (1780-1849), the preaching Quaker of Pennsylvania, was acquired by the Worcester Art Museum. It illustrates Isaiah 11:6-9, one of Hicks's favorite subjects in preaching and painting – And the wolf will dwell with the lamb, And the leopard will lie down with the young goat, And the calf and the young lion and the fatling together; And a little boy will lead them (v.6). Thompson saw the painting and reacted to its message of hope and peace and decided to write a sequence of sacred choruses based on texts of Isaiah. The resulting *Peaceable Kingdom* was a commission for Randall Thompson from the League of Composers for a piece to be performed by the combined Harvard Glee Club and Radcliffe Choral Society.



♫ *Ye shall have a song* is the final movement and serves as a resounding climax to the work. The text is a hopeful promise in the midst of difficult prophecies of judgment and Babylonian captivity. The movement uses the contrasting colors of the men and women's voices in separate four-part choruses. The hopeful "Ye shall have a song" is presented with sweet quietude by the women's voices. The lower chorus responds with a mysterious statement "as in the night when a holy solemnity is kept" – a reference to the Passover remembrance. Thompson later sets up a long crescendo with overlapping phrases sung by the men then by the women: "and gladness of heart." This is interrupted with a *più mosso* (more motion), celebratory section: "as when one goeth with a pipe" – a reference to the flutes and music used in the Passover celebration – and the broadening "to come into the mountain of the Lord", referring to the taking of the celebration up to Jerusalem and the Temple. The hopeful, building "and gladness of heart" section returns, this time with the women's chorus in the lead. "As when one goeth with a pipe" interrupts again, with a more light-hearted polyphonic treatment that builds to a dramatic fermata-silence (as one might expect in Handel). A triumphant cadence brings the music to a powerful and hope-filled conclusion.

♫ Favorite recording: *Ye Shall Have a Song: Choral Music by Randall Thompson*. American Repertory Singers, Leo Nestor. Arsis.

## **WOMEN'S VOICES:**

### Classical

#### **J. Michael Haydn: *Vesperae pro Festo Sancti Innocentium***

(1737-1806) SSA (keyboard reduction of orchestral parts) Edited by Martin Banner Roger Dean Publishing 45/1074R – this is the choral score to a multi-movement work. Full score and instrumental parts are available. *Choral score is a "print on demand" score.*

##### **1. *Dixit*** (provided for Reading Session)

♫ I have performed these movements separately in this Vespers over the years: 1. *Dixit* 2. *Confitebor* 3. *Beatus Vir* 4. *De Profundis* and look forward to performing the 5. *Memento Domine David* soon. It has been well worth the purchase of this extended work!

♫ Johann Michael Haydn, younger brother of Franz Joseph, was an acclaimed and respected composer during his lifetime. *Vesperae pro Festo Sancti Innocentium* was completed December 8, 1793 and was composed for the Feast of the Holy Innocents – a commemoration of the thousands of innocent children slaughtered in Bethlehem by King Herod. A vespers service is an evening service, which includes the singing of five antiphons and five psalms, a hymn, and the Magnificat. This particular vespers work contains seven movements and is scored for SSA chorus, two horns, two violins, cello and bass. The *Dixit Dominus*, Psalm 109 [110], is the opening psalm setting of *Vesperae pro Festo Sancti Innocentium* and is a joyful expression of the protection of the Lord and his power over enemies. The form of the movement is typical of first movements in the Classical era. After an exposition of musical ideas, the development section moves to minor, several modulations, and features solo sections. The recapitulation brings back the musical material of the exposition – using the doxology text, as was the Catholic tradition for psalm recitation – and concludes with a joyous "amen."

♫ Recording: *Johann Michael Haydn : Mass & Vespers for the Feast of Holy Innocents*. American Boychoir and New York Collegium.

### 20<sup>th</sup> Century

#### **Zoltán Kodály: *Mountain Nights I***

(1882-1967) *Five songs without words for women's voices*

SSA divisi (five parts) a cappella Boosey & Hawkes OCTB6636

M-051-46636-8 (note: No.1 is published separately)

♫ Kodály is remembered for his outstanding contributions to music education and to 20th century choral music. This wordless song for unaccompanied women's voices was composed in 1923 and uses whole tone clusters and a Hungarian folk rhythm in the alto melody. The piece builds to an exciting climax and ends mysteriously – much like it begins. The title of the collection, *Hegyi Éjszakák* (Mountain Nights), and the music express the composer's deep love for mountains – in particular the Tatry, Matra, and the Swiss Alps. "Mountains," Kodály told his biographer, "have their own songs."

#### **Libby Larsen: *Refuge***

Sara Teasdale (1884-1933) from *Love Songs: II. Songs out of Sorrow* SSAA a cappella ECS Publishing 4399

♫ Libby Larsen is one of America's most prolific and most performed living composers. She has created a catalogue of over 200 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. *Refuge* was commissioned in 1988 by the Peninsula Women's Chorus in the memory of one of their members. The text was chosen out of a tribute to this woman's enduring spirit and unending ability to sing with "shining words" in the face of illness. Libby Larsen wrote "I wanted to build that 'house of shining words' into the music and so chose the words 'if I can sing' to create a murmured personal mantra over which I composed a line which builds in intensity and harmony until the 'house of shining words' emerges from the

chanting like a phoenix rising." Ponder the ideas in the text, referencing the choices, regrets, and fears that can enslave and the freedom and refuge that singing can offer one's spirit. A house of shining words is set apart poetically and Larsen sets it apart musically with lush, yet aurally startling homophonic 11th chords.

### Ellington/Russell, Arr. Ward Swingle: *Don't Get Around Much Anymore*

SSAA a cappella UNC Jazz Press

♪ A jazz standard, *Don't Get Around Much Anymore* was originally titled *Never No Lament* and was first recorded by Ellington in 1940 as a big band instrumental piece. Russell's lyrics and new title were added in 1942. Here, noted arranger Ward Swingle gives us a fun four-part a cappella setting for women's voices.

Arr. CHIEN Shan-Hua: *Diu Diu Dang A*

Taiwanese Folksong SSAA a cappella earthsongs

♪ A free translation and description: *A train races swiftly and enters a tunnel. Inside the tunnel, water droplets falling on the train car roof make a sound: Diu diu dang.* As the train rapidly progresses, the *ho ho* voices of the train and the whistle mix with the *diu diu dang* tune.

### PIECES COPIED IN HANDOUT:

#### 100 Psalm Tune New – Early American (c.1700)

RRW Edition – free for copying and use.

♪ Ever wondered what kind of music was being sung in the American Colonies during the era of western art music we now call Baroque? Although nearly all of the compositions of the time were hymns from English sources, this particular hymn tune has not been traced to any such source. Irving Lowens, one of the leading scholars of early American music, believes *100 Psalm Tune New* may be the first piece to be composed and published in North America. It is found in John Tuft's *An Introduction to the Singing of Psalm Tunes*, published in 1726. Tunes and texts were published separately so that different metered texts could be used a given hymn tune. The first book of metrical psalms compiled by Americans, the *Bay Psalm Book*, contained no music – imported psalters and memories of old melodies provided enough music for a time. The *Bay Psalm Book* was still widely used in the 1720s, so I chose a metered text of Psalm 100 from this collection and paired it with the music of what may be North America's first published piece of music. So, here we have a possible answer to the question of what music in the American Colonies may have sounded like during the time of the European Baroque era.

Johannes Brahms (1833-1897): *Dem dunkeln Schoß der heiligen Erde*

Romantic Era

RRW Editions – free for copying and use. cpdl.com has an edition in German

TEACHING PLAN INCLUDED

Another edition: [http://imslp.org/wiki/Dem\\_dunkeln\\_Scho%C3%9F\\_der\\_heiligen\\_Erde\\_WoO\\_20\\_%28Brahms\\_Johannes%29](http://imslp.org/wiki/Dem_dunkeln_Scho%C3%9F_der_heiligen_Erde_WoO_20_%28Brahms_Johannes%29)

Claudio Monteverdi (1567-1643): *Dolcissimo uscignolo*

Early Baroque

From *Ottavo Libro dei Madrigali*

Score from cpdl.com

TEACHING PLAN INCLUDED

### SOME SUGGESTIONS FOR YOUR TREASURE HUNT (QUALITY REPERTOIRE SEARCH)

- ♦ Visit a nearby college library. Peruse the collected works of great composers. Some are online!
  - [http://www.brahms-institut.de/web/bihl\\_notenschrank/ausgaben/noten\\_start.html](http://www.brahms-institut.de/web/bihl_notenschrank/ausgaben/noten_start.html) (Brahms)
- ♦ 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)), [www.imslp.org](http://www.imslp.org), and Handlo Music ([www.handlo.com](http://www.handlo.com)).
- ♦ When do U.S. works pass into public domain? Easy answer, if published before 1923 – more information here: <http://www.unc.edu/~unc/ncg/public-d.htm>
- ♦ Look in choral collections. Permission to photocopy can be sought from the publisher.
- ♦ [www.choralnet.org](http://www.choralnet.org)
- ♦ Start a personal file of single octavos.
  - Buy single copies from lists of quality music offered by individuals respected in the profession.
  - Throw out almost all music/CDs sent by publishers. ☹
- ♦ **CHECK OUT: *The Great Choral Treasure Hunts I, II, III, IV, V & VI and Treasure Hunting Off The Beaten Path*** from Wisconsin Music Educators Association & WCDA conference sessions. There are GREAT lists for all kinds of choirs and many free editions of music. Go to: [www.wmea.com/index.php?module=cms&page=92](http://www.wmea.com/index.php?module=cms&page=92) OR [www.wmea.com](http://www.wmea.com), then go to programs, then pull down *Comprehensive Musicianship Through Performance (CMP)*, then choose repertoire.

?

TBA

Soprano

Alto

Tenor

Bass

*p*

2 3 4 5 6 7

D S L M R D L fi S Fa L D

D S L M T L D D me me R F D

8 D S L M R F M L L R S D F M S

D S L M S L D T S M

S

A

T

B

8 9 10 11 12 13 14 15

R R S fi M S fi

S S fi M R ri M D

8 F L si M L S fi R L li T D La

D M F D M F M si L R di R

S

A

T

B

16 17 18 19 20 21 22 23

*cresc.*

*cresc.*

*cresc.*

*cresc.*

S S R M T D T L M S te L S

D S F L M

*p* S R T F S F D D S L te

S D S M F D L T di

2

24 25 26 27 ? 28 , 29 30 *f*

S F L Ti D L te F te F me ra D Ti D me

A di R F le S me se F F S le S D me

T *p* L F L R Ti S D L F te Ti D M F me R D L

B R F M me R ra D te le S fi

31 32 *p* 33 34 35 36 37

S R D S R S

A S te L D te te L Ti M

T F M S D

B S D F L D di R S D F D F M

38 39 40 41 *pp* 42 43 44 45

S L fi R S F F D S

A D fi M R ri M Re D T D te L D D

T R S D F M

B F fi S S D L D

# 100 Psalm Tune New

Text from *Bay Psalm Book*, 1698

John Tufts

*An Introduction to the Singing of Psalm Tunes* (1726)

Cantus



1. Make ye a joy - ful sound - ing noise un - to Je - ho - vah all the earth: Serve that Je - ho - vah He is God, who hath us form - ed it is He, and

Cantus



ye Je - ho - vah with glad - ness: Be - fore His pres - ence come with mirth. 2. Know not our - selves: His own peo - ple and sheep of His pas - ture are we. 3. En -

Medius



2nd time only

Cantus



ter in - to His gates with praise in - to His Courts with thank - ful - ness: Make

Medius



4. Be-

Cantus



ye con - fess - ion un - to Him, and His Name re - ver - ent - ly bless. 4. Be-

Medius



4. Be-

Bassus



4. Be-

33

Cantus

cause Je - ho - vah He — is good, for - ev - er more is His mer - cy: and

Medius

8

cause Je - ho - vah He is good, for - ev - er more is His mer - cy: and

Bassus

41

Cantus

un - to gen - er - a - tions all con - ti - nue doth His ver - ri - ty.

Medius

8

un - to gen - er - a - tions all con - ti - nue doth His ver - ri - ty.

Bassus

## Bay Psalm Book

- Psalme 100.  
A Psalme of prayse.
- M**Ake yee a joyfull sounding noyse  
unto Iehovah, all the earth:
- 2 Serve yee Iehovah with gladnes:  
before his preface come with mirth.
- 3 Know, that Iehovah he is God,  
who hath us formed it is hee,  
& not our selves: his owne people  
& sheepe of his pasture are wee.
- 4 Enter into his gates with prayse,  
into his Courts with thankfullnes:  
make yee confession unto him,  
& his name reverently blesse.
- 5 Because Iehovah he is good,  
for evermore is his mercy:  
& unto generations all  
continue doth his verity.



C 2

Illus. 3. Courtesy of the American Antiquarian Society.

John Tufts

*An Introduction to the Singing of Psalm Tunes* (1726)

# Dolcissimo uscignolo

Il ottavo libro de madrigali, 1639

Claudio Monteverdi

1567-1643

Solo

Canto Dol-cis - si - mo u-sci-gno - lo,

Quinto

Alto

Tenore

Basso

Basso Continuo

6

Dol - cis - si - mo u - sci - gno - lo,

Dol - cis - si - mo u - sci - gno - lo, u - sci - gno - lo,

Dol - cis - si - mo u - sci - gno - lo,

Dol - cis - si - mo u - sci - gno - lo,

Dol - cis - si - mo u - sci - gno - lo,

Dol - cis - si - mo u - sci - gno - lo,



Dolcissimo uscignolo - Claudio Monteverdi (1567-1643)

11

(h)

tu chia - mi la tua ca - ra la tua ca - ra com - pa - gni - a can-tan - do,

tu chia - mi la tua ca - ra ca-ra ca - ra com - pa - gni - a can-tan - do,

tu chia - mi la tua ca - ra, ca-ra, ca - ra com - a - gni - a can-tan - do,

8 ca-ra, ca - ra com - pa - gni - a can-tan - do

8

17

vie- ni\_ vie-ni\_ vie-ni vie - - - ni vie- ni a - ni-ma, a - ni-ma mi - a

vie - ni, vie - ni vie - - ni, vie - ni, vie - ni a - ni-ma, a - ni-ma mi - a

vie - ni, vie - ni, vie - - ni, vie - ni a - ni-ma, a - ni-ma mi - a,

8 vie - ni, vie - ni, vie - - ni, vie - ni a - ni-ma, a - ni-ma mi - a,

vie - ni, vie - ni, vie - - ne, vie - ni a - ni-ma, a - ni-ma mi - a,

8

23

(h)

à\_ me\_ can - to non va - le a - me\_ can - to non va - le, e non hò co -

a - me can - to non va - le, e non hò co -

a me can - to non va - le, e non hò co -

8 a me can - to non va - le, e non hò co -

e non hò co -

8

Dolcissimo uscignolo - Claudio Monteverdi (1567-1643)

30

me tu da vo - lar a - le, ò fe - li - ce, fe - li - ce au - ge - let - to,

me tu da vo - lar a - le, ò fe - li - ce, fe - li - ce au - ge - let - to,

me tu da vo - lar a - le, ò fe - li - ce, fe - li - ce au - ge - let - to,

8 me tu da vo - lar a - le, ò fe - li - ce au - ge - let - to,

me tu da vo - lar a - le,

35

ò fe - li - ce, fe - li - ce au - ge - let - to, co - me nel tuo di - let - to

ò fe - li - ce, fe - li - ce au - ge - let - to, com - e nel tuo di - let - to

ò fe - li - ce au - ge - let - to, co - me nel tuo di - let - to,

8 ò fe - li - ce au - ge - let - to, co - me nel tuo di - let - to

ò fe - li - ce au - ge - let - to, co - me nel tuo di - let - to

40

ò fe - li - ce, ò fe - li - ce, ò fe - li - ce, fe - li - ce au - ge - let - to co - me nel tuo di - let - to

ò fe - li - ce, ò fe - li - ce, fe - li - ce au - ge - let - to, co - me nel tuo di - let - to

ò fe - li - ce au - ge - let - to, co - me nel tuo di - let - to,

8 ò fe - li - ce au - ge - let - to co - me nel tuo di - let - to,

ò fe - li - ce au - ge - let - to co - me nel tuo di - let - to,

## 47

53

58

- 4 -

64

to, co-me nel tuo di-let-to, ti-ri-com-pen-sa ben l'al-ma na-

to co-me nel tuo di-let-to, ti ri-com-pen-sa ben l'al-me na-

to, co-me nel tuo di-let-to ti ri-com-pen-sa ben l'al-ma na-

8 to, co-me nel tuo di-let-to ti ri-com-pen-sa ben l'al-ma na-

to, co-me nel tuo di-let-to ti ri-com-pen-sa ben l'a-ma na-

70

tu-ra, se ti ne-gò sa-per ti diè ven-tu-ra, se ti ne-gò sa-

tu--ra, se ti ne-gò sa-per ti diè ven-tu-ra, se ti ne-go sa-

tù-ra, se ti ne-gò sa-per ti dié ven-tu-ra, se ti ne-gò sa-

8 tu-ra, se ti ne-gò sa-per ti diè ven-tu-ra, se ti ne-gò sa-

tu-ra, se ti ne-gò sa-per ti diè ven-tu-ra, se ti ne-gò sa-

76

per, ti diè ven-tu-ra, ti diè ven-tu-ra, ti diè ven-tu-ra.

per, ti diè ven-tu-ra, ti diè ven-tu-ra, ti diè ven-tu-ra.

per, ti diè ven-tu-ra, ti diè ven-tu-ra, ti diè ven-tu-ra.

8 per ti diè ven-tu-ra, ti die ven-tu-ra, ti diè ven-tu-ra.

per ti diè ven-tu-ra, ti diè ven-tu-ra, ti diè ven-tu-ra.



Claudio Monteverdi in 1640 by Bernardo Strozzi



## Claudio Monteverdi

(1567-1643)

### DOLCISSIMO USCIGNOLO

per cinque voci (*for five voices*) – SSATB and continuo

Universal Edition UE14362

[special order with JW Pepper; includes a realized continuo part]

Also available on [www.cpdll.org](http://www.cpdll.org), but without the realized continuo

## ANALYSIS

**Broad Description** Italian Continuo Madrigal (early Baroque)

### **Background Information**

Source: *Madrigali guerrieri et amorosi (Madrigals of war and love)*

Libro ottavo (*Book 8*), Venice 1638

from *Canti Amorosi (Songs of Love)*

Edition: The Universal Edition is the work of the Venetian composer Gian Francesco Malipiero (1882-1973) and his complete edition of Monteverdi was published in sixteen volumes between 1926-1942. He retained the original keys of the madrigals, but used modern clefs. Also retained are the original designations of the vocal parts ("canto," "quinto"). He refrained from tampering with the harmonies, but the tempi, phrasing, dynamics, basso continuo realization and footnotes that appear were supplied by him and need not be binding on modern performers. [Dover score]

- Claudio Giovanni Antonio Monteverdi (15 May 1567 (baptized) – 29 November 1643) was an Italian composer, gambist, and singer. Monteverdi's work, often regarded as revolutionary, marked the transition from the Renaissance style of music to that of the Baroque period. He developed two individual styles of composition: the new basso continuo technique of the Baroque and the heritage of Renaissance polyphony. Enjoying fame in his lifetime, he wrote one of the earliest operas, *L'Orfeo*, which is still regularly performed.
- Until the age of forty, Monteverdi worked primarily on madrigals, composing a total of nine books. As a whole, the first eight books of madrigals show the enormous development from Renaissance polyphonic music to the style typical of Baroque music.
- The Fifth Book of Madrigals shows the shift from the Renaissance style of music to the Baroque. Published in 1605, *Quinto Libro* was at the heart of the controversy between Monteverdi and Giovanni Artusi – Artusi attacked the "crudities" and "license" of the modern style of composing. Monteverdi made his reply in the introduction to the fifth book, with a proposal of the division of musical practice into two streams, which he called *prima prattica*, and *seconda prattica*. *Prima prattica* was described as the previous polyphonic ideal of the sixteenth century, with flowing strict counterpoint, prepared dissonance, and equality of voices. *Seconda prattica* used much freer counterpoint with an increasing hierarchy of voices, emphasizing soprano and bass. In *Prima Prattica* the harmony controls the words. In *Seconda Prattica* the words should be in control of the harmonies. This represented a move towards the new style of monody. The introduction of

continuo in many of the madrigals was a further self-consciously modern feature. In addition, the fifth book showed the beginnings of conscious functional tonality.

- The *Ottavo Libro*, published in 1638, includes the so-called *Madrigali guerrieri et amorosi* which many consider to be the perfection of the madrigal form. The eighth is the largest of Monteverdi's Madrigal Books, containing works written over a thirty-year period. It was dedicated to members of the Austrian Royal Family.
- *Dolcissimo usignolo*, perhaps the least "dramatic" in the collection, this madrigal has a distinctively beautiful melodic style and the now-standard basso continuo accompaniment. Attention to musical depiction of the text, a consistent concern of Monteverdi, is especially evident in the bird-like agitated call of the nightingale to its soul mate, "vieni, vieni anima mia" (Come, come my beloved).

## Text

Giovanni Battista Guarini (1538-1612)

Dolcissimo usignolo,	<i>Sweetest nightingale,</i>
tu chiami la tua cara compagnia,	<i>you summon your loved companion</i>
cantando: "vieni, vieni, anima mia."	<i>singing: "Come, come, my beloved!"</i>
A me canto non vale,	<i>To me song is of no avail,</i>
e non ho come tu da volar ale.	<i>nor do I have wings to fly like you.</i>
O felice augelletto,	<i>O happy little bird,</i>
come nel tuo diletto	<i>how for your delight,</i>
ti ricompensa ben l'alma natura:	<i>kindly Nature compensates you well:</i>
se ti negò saper, ti diè ventura.	<i>if she denied you understanding, she gave you joy.</i>

Important words where the meanings are perhaps not apparent above:

anima mia – *soul/being my; my soul; meaning beloved*  
 non vale – *no worth*  
 come tu – *like you*; volar – *fly*; ale – *wings*  
 nego saper – *deny knowledge/understanding*  
 ventura – *good fortune/luck; joy*

The Nightingale:

- Mostly sings at night; "Singer of the Night" is the literal translation of the scientific name
- Only the male nightingale can sing, though many poets adopt the female as the singer
- The song of this bird is often referred to as a melancholy song
- Many varied tones – improvisatory
- The markings of the male and female are so nearly the same as to render them indistinguishable
- Though often regarded as an English bird, it is also found in Spain, Portugal, Austria, upper Hungary, Persia, Arabia, and Africa, where it spends its winters.
- Several nightingale bird song recordings can be found online:  
<http://www.freesound.org/samplesViewSingle.php?id=17185>

## ELEMENTS OF MUSIC

### Form

- Four large sections; each beginning with the lonely 1<sup>st</sup> soprano voice  
 A (m. 1-22); B (m. 23-39); C\* (m.40-59); C\* (m.60-83)  
 \* m. 40-57 and m.60-77 are identical (repeat); but each of the C sections end differently, with the final ending being more extended. [One could consider the A & B listed above as one section and then we would have a more typical madrigal form: ABB]

- Although the two lines of text beginning "o felice" are used first in the B section, they are repeated in the C section and the poetry continues from there.

## Rhythm

- Common-time meter
- ♪ ♪ are the most common movement with most phrases ending with a ♪
- ♪ are used as special bird-like ornaments, mostly in the soprano voice
- The "o felice" motive is used or varied often: ♪♪♪♪♪

## Melody

- Found in 1<sup>st</sup> soprano throughout (the new monody)
- Minor/modal in quality – with changing accidentals – melancholy in nature and angst filled
- Melody changes in expressive quality dependant upon the text – madrigalisms:
  - Sweet, primarily step-wise melody with long melisma "dolcissimo uscignolo"
  - "Vieni" section (m. 17-22) – bird-like calling/invitation to beloved
  - m. 29-32 – soprano soars on a long high G, with rising 8ths and 16ths to ornament and depict wings and flying
  - Melancholy rise/fall on "o felice" (o happy) – contrasts bird's to poet's emotional state

## Harmony

- The harmony is not as traditional/functional as it will become in the later Baroque – it feels at once "old" and "appropriate to the affect" in our 21<sup>st</sup> century ears.
- It begins with d minor-like harmony – with some raised 6<sup>th</sup> degrees (B/Bb)
- It ends with Picardy thirds – with D major chords
- Phrase & section cadences have suspensions (usually 4/3)
- Changing accidentals give harmonic (and melodic) interest and make some parts tricky for singers – B/Bb, C/C#, F/F#, G/G#
- First three phrases end with the voices in open 5ths – the only third is in the continuo
- Frequent use of the Picardy third
- The phrase that speaks of "kindly nature" is all in major and greatly extended in register (low register in bass, high in soprano) – all encompassing (m. 47-50 or 67-70)
- The harmonic movement in the form
  - Section A: begins d minor and ends D major (interesting cadence to C major at m. 16)
  - Section B: begins d minor and ends with a cadence to F major
  - Section C<sup>1</sup>: begins a minor, passes through C major, G major, a minor, cadences in G major in m. 57, with a short ending that cadences in C major
  - Section C<sup>2</sup>: begins a minor, passes through C major, G major, a minor, cadences in G major in m. 77, then moves to g minor with a cadence to D major, continuing in d minor, with an extended suspension cadence to D major

## Timbre

- The timbre is dominated by the two high soprano parts
- The continuo (harmony and bass instruments) gives a particular color to the music of this era. I prefer harpsichord and cello for the continuo instruments in this piece, though my favorite professional recording uses a lute for the harmony instrument. This instrumental color contrasts with the otherwise vocal timbres in this work and is the unique distinguishing color of music in the Baroque era (17<sup>th</sup> Century and into the 18<sup>th</sup>)

- The delay of the entrance of the bass voice until m. 17 in section A and m. 29 of section B gives contrast in color within the voices. First setting up the quote of the bird "come, come my beloved!" and the second bemoaning the poet's lack of wings to fly.
- Contrast in color and texture is set up often with the single voice part singing a phrase and additional voices adding in subsequent phrases – setting apart the lonely "one"
- Experimentation with non-vibrato on final chords of phrase is recommended

## Texture

- Monody – Italian solo song with instrumental accompaniment that flourished during the first half of the 17<sup>th</sup> century...and even a type of madrigal which features a largely homophonic texture and concentration of melodic interest in the uppermost voice (Randel: New Harvard Dictionary of Music)
- Continuo – bass and harmony instruments that accompany the melodic material throughout. This is the distinguishing characteristic of texture for the baroque era and it is present in this continuo madrigal
- The "thin" texture of the 1<sup>st</sup> soprano voice *alone* with the continuo is contrasted with different numbers of voices in every section of the piece.
- Most of the texture is homophonic – melody with accompaniment.
- There are a few points of imitation or polyphonic treatment that provide contrast:
  - The rising 8ths in the soprano voices followed by the tenor/bass voices in the "flying" phrase m. 29-32.
  - The "o felice" phrases m. 40-43 and 60-63 (o happy little bird)
  - The "come nel tuo diletto" phrases m. 37-39, 44-46, and m. 64-66 (how for your delight)

## Expression

- The dynamics are the editors and need not be observed as written – can develop own levels
- Phrases rise and fall dynamically with the text – with some emphasis on the penultimate syllable of the text (usually also the suspension) ex: can-TAN-do, VIE-ni, MI-a, etc.
- Special care and relaxation of the tempo can be made at the cadence that completes the first C section (m. 58-59) before beginning the returning "o felice"
- The long opening melismas on "uscignolo" depicting the nightingale need shaping
- Particulars of Italian diction and word stress (accented syllables) affect the phrasing:
  - Dental "t" – "fat t"
  - Pure vowels, closed and open "e," glides and diphthongs
  - Eliding some words/syllables
  - Penultimate syllable stress (nearly every multi-syllable Italian word) – and unstressed final syllable.

## Heart

The heart of *Dolcissimo Uscignolo* is its melancholy melody as well as the use of direct and subtle text painting throughout the piece to depict the meaning of the poem.

## Introducing the Piece

1. Journal Activity: As silly as this may sound, I'd like you to think about birds for a moment. Think about what it would be like to be a bird. What might delight you? Or can you think of anything you envy in a bird? Jot a few of those ideas down.
2. Have a few students share their ideas
3. Pass out the poem/translation sheet. Have a couple people read the poem in translation.
4. Discuss or journal some of the following
  - a. What does the person in the poem (the "me") envy of the nightingale?



- b. What is the emotional state of the person in the poem?
- c. Imagine what kinds of musical ideas a composer might use to express this poem. Jot down some ideas.
- d. Share some nightingale facts: male sings, countries, varied song – improvisatory, favorite of a number of poets

## **SKILL OUTCOME**

Students will demonstrate proper Italian pronunciation and word stress.

### **Strategies**

1. "Vieni, vieni anima mia" – speak with proper/improper word stress, in translation, use gesture, and introduce the "glide" versus the "2 syllable" double vowel, then apply to m. 17-22
2. Work through pronunciation, word stress, meaning in poem – reviewing general Italian pronunciation rules
3. Use phrases in warm-up exercises – always emphasizing word stress and difficult pronunciations – particularly the "fat" t and rolled r ("tu chiami" phrase through cantando). [Do Re Do]
4. Use "of felice" phrases reinforce the unaccented final syllable and to introduce the elision of syllables, as well as the diphthong-like double vowel

### **Assessment**

1. At every point in the process, the teacher is assess the pronunciation and word stress that the choir is producing while speaking and singing the Italian
2. Students can assess various sections on particular pronunciation issues, creating a class rubric to measure and assess. Examples: American r or rolled r; dental or "fat" t or explosive American t; e & o with American diphthong or without; accented or unaccented final syllables (word stress)
3. Students mark accented/unaccented syllables in score or on poem sheets for collection

## **KNOWLEDGE OUTCOME**

Students will recognize characteristics of early Baroque music and its differences from Renaissance music.

### **Strategies**

1. Explain the concept of "continuo" – the unique baroque texture and timbre, look at it in the score, listen to it.
2. Have students determine where the melody occurs – in which voice(s). Note the new melody dominant texture in the Baroque era.
3. Have the students determine the primary texture (homophony) by looking homophonic/polyphonic treatments. Review terms. Note the dominance of homophony – melody with accompaniment – in the early 17<sup>th</sup> Century.
4. Compare/Contrast a Renaissance choral work the choir has performed or is learning with this work. Find similarities in another (perhaps later) Baroque piece that the choir has performed or is learning. [continuo, melody, homophony, polyphony, instrumental use (designated instruments), discuss opera beginnings]
5. Compare an early Monteverdi madrigal, *Ecco mormorar l'onde* (Book 2), with this piece from book 8. The same composer creating in the style of Renaissance polyphony earlier in his life and later in his life in the Baroque style. Make a list of the differences and any similarities. Introduce the important role that Monteverdi played in the development of the new style of composing (second practice).

## Assessment

1. Collect writings from strategy 5 above.
2. Using the Moodle online course, post a number of excerpts of Renaissance and Baroque recordings. Include a page or two of the score for each in pdf form. Students are to respond to each example determining if the piece belongs in the Renaissance or Baroque and list what characteristics they heard/saw that caused them to come to their conclusion.

## AFFECTIVE OUTCOME

Students will explore the compositional techniques used to express and illustrate meaning in a poem.

## Strategies

1. Begin with the "vieni" section when the notes are learned. Sing it. Discover together any examples of text painting or (musical representations of the text) within these phrases (21-22 – Picardy for "my beloved" – first third sung in a final chord; improvisatory-like/bird-like 16ths with changing accidentals on the "call"; first use of the bass voice). Encourage students to communicate these understandings in their singing.
2. Discover the form of the piece – four large sections ABC<sup>1</sup>C<sup>2</sup>. Mark in score and refer to sections this way in the future. How is each section set apart? (single voice texture) Why? Write and discuss ideas.
3. Ask students to look for points of imitation/moments of polyphonic texture. Discuss musical relationship with text. What affect/feeling does each create?
  - a. Measures 29-32: rising 8ths in pairs; soaring extended high G (flying/wings)
  - b. Measures 40-43 (or 60-63): mournful, minor sigh-like motive on the "o happy" first introduced in m. 32 is treated polyphonically here. Contrast of personal/bird emotional state
4. Ask students to look for other musical examples of text painting or general depiction of the meaning of the poem. Have them write their ideas and then share. (extended melisma on "uscignolo"; broad register in voices – high to low – when singing of "kindly nature," also all in major; others?)

## Assessment

1. Assessment is done throughout classroom discussions and journal writing regarding meaning of the poem and compositional choices.
2. Collect written ideas from Strategy 4 above
3. The final assessment comes in the student's ability to express that understanding in performance.

## MUSIC SELECTION

Monteverdi is a major composer whose significance is studied in every music history course. Monteverdi's books of madrigals chronicle the development of a new style of composition that moves us from the Renaissance to the Baroque. This madrigal from his 8<sup>th</sup> book is a great example of early Baroque style – it includes continuo, is melody-centric, and is imaginative in its text depiction. The poetry, which contrasts the freedom of the nightingale and the ease to which love comes to him with the angst of unrequited love in the poet, is well suited for the high school choir.

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Originally presented for the Wisconsin CMP Workshop, June 22, 2009

Poet: Giovanni Battista Guarini (1538-1612)

Composer: Claudio Monteverdi (1567-1643)



Dolcissimo **u**scignolo,  
tu chiami la tua cara compagna,  
cantando: "vieni, vieni, anima mia."  
A me canto non vale,  
e non ho come tu da volar ale.  
O felice **a**ugelletto,  
come nel tuo diletto  
ti ricompensa ben l'alma natura:  
se ti negò saper, ti diè ventura.

*Sweetest nightingale,  
you summon your loved companion  
singing: "Come, come, my beloved!"  
To me song is of no avail,  
nor do I have wings to fly like you.  
O happy little bird,  
how for your delight,  
kindly Nature compensates you well:  
if she denied you understanding, she gave you joy.*

Important words where the meanings are perhaps not apparent above:

anima mia – *soul/being my; my soul*; meaning: "beloved"

non vale – *no worth*

come tu – *like you*; volar – *fly*; ale – *wings*

nego saper – *deny knowledge/understanding*

ventura – *good fortune/luck; joy*

### Quick primer in Italian pronunciation for this piece

Vowels: Single vowels do not have the diphthong endings found in American English (ay, Ohoo)

Some double vowels glide (vieni); some are pronounced as diphthong (augelletto); others as two syllables (mia).

a = ah (as in father)

e = ay (as in eight) or if followed by 2 consonants eh (as in red)

i = ee (as in see)

o = oh (as in open)

u = oo (as in boot)

ci in "dolcissimo" and ce in "felice" = is "soft" -- chee or chay (though not as hard as in English)

chi in "chiami" = is "hard" -- kee

sci in "uscignolo" = shee as in she – though the more modern spelling is usignolo, so you will hear some choirs sing "si" (see)

ge in "augelletto" = is "soft" -- jeh as in jello

go in "nego" = is "hard" -- goh as in go

gn is pronounced like in lasagna (kind of ny)

t = is dental and "fat" – not explosive as in English

h is not pronounced (ho = o)

r = always rolled or flipped

*Other consonant in this piece are pronounced as in English*

# In earth's dark womb, in sacred earth

(Dem dunkeln Schoß der heiligen Erde)

Friedrich Schiller

English translated text by Randal Swiggum

Johannes Brahms (1833-1897)

Soprano

Alto

Tenor

Bass

In earth's dark womb, in sa - cred earth\_ en - trusts the so - wer pre - cious seed, and

In earth's dark womb, in earth\_ entrusts the so - wer pre - cious seed, and

In earth's dark womb, in sa - cred earth\_ en - trusts the sower pre - cious seed, and

In earth's dark womb, in earth\_ en - trusts the sower precious seed, and

S

A

T

B

hopes some day to see it\_ blos-som in bles - sing\_ by Heav'n's own de - cree.

hopes some day to see it blos-som in bles - sing\_ by Heav'n's own de - cree.

hopes some day to see it\_ blos-som in bles - sing\_ by Heav'n's own de - cree. More

hopes some day to see it\_ blos-som in bles - sing by Heav'n's own de - cree.

S

A

T

B

More precious yet the seed, more pre - cious yet the seed we bu - ry,

More pre - cious\_ yet the seed we bu - ry,

pre-cious yet the seed, more pre - - - cious the seed we bu - ry, in

More pre - cious yet, more pre - cious yet the seed we bu - ry,

25 26 27 28 29 30 *f* 31

S in sor - row, in sor - row, in sor - - - row in the earth's dark womb,

A in sor - row, in sor - row, in sor - row in the earth's dark, in the earth's

T 8 sor - row, in sor - row, in sor - - - - row in the earth's dark, in the earth's dark

B in sor - row, in sor - row in the earth's dark womb,

32 33 34 35 36 37 38

S with faith and hope that from death's veil it will as sure in

A darkwomb, with faith and hope that from death's veil it will as sure in

T 8 womb, with faith and hope that from death's veil it will as sure in

B with faith and hope that from death's veil it will as sure in

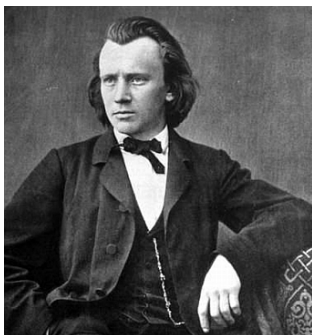
39 40 41 *pp* 42 43 44 45

S beau - ty, beau - ty bloom, in beau - ty bloom

A beau - ty, beau - ty bloom, in beau - ty bloom.

T 8 beau - ty, beau - ty bloom, in beau - ty bloom.

B beau - ty bloom, in beau - ty, beau - ty bloom.



## JOHANNES BRAHMS

(1833-1897)

### Dem dunkeln Schoß der heiligen Erde

SATB a cappella

RRW Editions: "Mystery Piece" and "In earth's dark womb, in sacred earth"  
with English translation by Randal Swiggum

#### ANALYSIS

**Broad Description** German Romantic Partsong

#### **Background Information**

Source: Johannes Brahms: Sämtliche Werke. Band 21: *Mehrstimmige Gesänge ohne Begleitung*. Leipzig: Breitkopf & Härtel, 1926–27. Plate J.B. 120

Composed pre-1864, first publication in 1927, WoO 20 (without Opus No.)

Edition: RRW Editions (Rebecca Renee Winnie) are offered to copy and perform freely. Available with German text on [www.cpdl.org](http://www.cpdl.org), [www.imsip.org](http://www.imsip.org), and *German Romantic Partsongs (Geutsches Chorbuch der Romantik)* Oxford University Press.

Johannes Brahms (7 May 1833 – 3 April 1897) was a German composer and pianist, and one of the leading musicians of the Romantic period. Born in Hamburg, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms's popularity and influence were considerable; following a comment by the nineteenth-century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the Three Bs.

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works; he also worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed many of his works and left some of them unpublished.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined method of composition for which Johann Sebastian Bach is famous, and also of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. Brahms aimed to honor the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony, melody and, especially, rhythm. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as the progressive Arnold Schoenberg and the conservative Edward Elgar. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers. [Wikipedia]

#### **Text**

#### **Friedrich von Schiller (1759-1805), a fragment from *Lied von der Glocke***

Dem dunkeln Schoß der heiligen Erde vertraut der Sämann seine Saat  
und hofft, dass sie entkeimen werde zum Segen nach des Himmels Rat.

Noch köstlicheren Samen bergen wir trauernd in der Erde Schoß  
und hoffen, daß er aus den Särgen erblühen soll zu schönern Los.

*To the sacred earth's dark womb the sower entrusts his seed,  
and hopes that, at heaven's decree, it will flourish in abundance.*

*Still more precious seed we bury sorrowfully in earth's womb,  
And hope that from its coffin a pleasanter fate will bloom.*

#### Singable English Translation by Randal Swiggum:

*In earth's dark womb, in sacred earth  
Entrusts the sower precious seed,  
And hopes some day to see it blossom  
In blessing by Heav'n's own decree.*

*More precious yet the seed we bury  
In sorrow in the earth's dark womb,  
With faith and hope that from death's veil  
It will as sure in beauty bloom.*

## ELEMENTS OF MUSIC

### Form

- There are five phrases in this short partsong. The first four are 8 measures in length, while the last is extended, as it blossoms in hope and beauty.
- The fifth phrase begins with the first melody, giving it a sense of "return" and also brings out the parallels in the text – the hope and trust that the sower has and the hope and trust that the faithful have.
- The first phrases are grouped into pairs, with the second pair (third and fourth) being the most different texturally and harmonically. This gives the sense of a form of A B A'

### Rhythm

- Common time meter
- ♩ ♪ ♫ are the most common in the phrases, with very few ♪s
- There is a fermata at the end of the second phrase which sets up the change in the text and texture in the B section – when the focus moves from the metaphor of the sower to the precious seed (person) that has died and the sorrow that is felt.
- There is also a fermata on the final note of the work.

### Melody

- The melody is found primarily in the soprano line.
- At the beginning of the third phrase (B section), the entrances are imitative and the tenor begins the melody, followed by soprano, bass, and alto – the entire community expressing the preciousness of the individual.
  - The tenor continues to take the lead in the imitative texture of fourth phrase expressing the sorrow.
  - Note the downward, chromatic movement of the bass in the fourth phrase "in sorrow in the earth's dark womb."
  - The soprano soars to a high g in the climax of the fourth phrase expressing the agony of the sorrow of loss.
- The opening melody statement is characterized by the unison rise and fall: *do, sol, la, mi* and then moves back to the tonic. These opening intervals are repeated in the soprano of phrase 2, in imitation at the beginning of the third phrase (B section), and of course return in the soprano at the beginning of the fifth phrase (A').

### Harmony

- The harmony of this short work is perhaps the most striking and used for great expressive and emotional effect.
- There are wonderful suspensions and chromatic harmonies used in this piece.
- A section:
  - Phrase 1 begins in D major moves to b minor (vi) and concludes on an A major chord (V)
  - phrase 2 also begins in D (I), moves to b minor (vi) and concludes in A, though here the A major is now the new tonic (I).
- B section:
  - Phrase 3 begins in A (I) and concludes on a E major chord (V).
  - Phrase 4 is highly chromatic, expressing grief and concludes with the sense of A (V).
- A' section:
  - Phrase 5 begins with the melody in D major like the beginning.
  - The harmonic rhythm in the extended phrase five is elongated, especially in the second half
  - The use of the D7 (C natural), and the use of other chromaticism, inversions, and suspensions, obscures the D major feel for much of this extended phrase.
  - There is an unusual cadence at the end – extended and an imperfect authentic cadence (soprano does not end on the tonic – but jumps down a P5 to the fifth of the chord). This gives an "unfinished" feel to the cadence – appropriate to the text.

### Timbre

- The timbre of this work is one that is dominated by the color of the *a cappella* SATB choir.

- Voices typically use a rich, full tone with vibrato in Romantic era works and this is well suited for this work as well.

### Texture

- Most of the texture is homophonic – melody in the soprano with the other voices providing a rich accompaniment.
- There are several moments when the texture is thinned or varied for effect
  - The work begins with all voices in unison, depicting the earth's dark womb – this texture thins further as the bass and alto drop out while the soprano and tenor continue in unison, until we have four-part harmony for the cadence in b minor going into m. 4.
  - The voices enter one by one for the second half of the first phrase (m.5) – perhaps expressing a hesitation of the sower to entrust the seed.
  - In the B section (m.17-32) we see the voices imitate one another in a more polyphonic texture – first with the opening melodic intervals (*do, sol, la, mi*) sung by the tenor then followed by soprano, bass, and alto – the entire community expressing the preciousness of the individual. Then, there is imitative/polyphonic texture again in the 4<sup>th</sup> phrase "in sorrow".

### Expression

- As in most 19<sup>th</sup> century works, expression markings are indicated by the composer.
- The rise and fall of each phrase (sometimes half phrase) lends itself to a crescendo and decrescendo at the resolution of the cadence. This is also a function of the tension/release of the suspensions of the cadences.
- Brahms has indicated additional crescendos/decrescendo markings.
- Each phrase begins at a *p* marking.
- The only *f* marking is in measure 30, after the soaring crescendo of m. 28-29 and the high g of the soprano (sorrow) on the text "in the earth's dark womb".

**HEART/ESSENCE** *Brahms' use of harmonic language to portray both the painful, sorrow-filled middle section and the persistent hope in the return of the opening melody is the heart of this short part song. Through wonderful suspensions and chromatic harmonies, Brahms expresses the parallel that Schiller draws between the hope of the sower and the hope of the faithful – that beauty will bloom from death.*

### INTRODUCING THE PIECE

- One day (unrelated to work on this piece at all!), ask students to write about (and then share) memories of their first seed planting in a milk carton (or like activity).
- Another day (unrelated to work on this piece), briefly remind students of their seed planting stories. Then, ask them to think about:
  - "What did the teacher/parent who plants regularly have that you did not?" Write/share.
  - "What thoughts/feelings did you experience as you watered and waited?" Write/share.

### SKILL OUTCOME

Students will sing a four part choral score containing accidentals and harmonic complexity with both pitch accuracy and attention to expressive markings.

### Strategies

- Review & practice chromatic solfège scale in warm-up activities, as well as major and 3 minor scale activities (use solfège chart on board).
  - D di R ri M F fi S si L li T ↑D T te L le S se F M me R ra D
  - M & 3m scale pattern (sing without pause from one to the next in 8<sup>th</sup> notes until last La ):  
 Major: D R M F S L T ↑D T L S F M R D ↓T  
 Natural minor: ↓L ↓T D R M F S L S F M R D ↓T ↓L ↓S  
 Harmonic minor: ↓L ↓T D R M F si L si F M R D ↓T ↓L ↓si  
 Melodic minor: ↓L ↓T D R M fi si L S F M R D ↓T ↓L ↓S ↓L
- Introduce "special" challenge sight-reading exercise – a "mystery piece" – that will replace other sightreading exercises for the next few days.
  - Day one: Sightread m. 1-8 with little or no piano assistance. Work out any pitch issues (ie. m. 5 "me"). Continue same process with m. 9-16.
  - Day two: Review m. 1-16. Continue sightreading process for m. 17-32. Note the imitation.



- c. Day three: Review m. 17-32. Continue sightreading process for m. 32-45.
- d. Day four: Review m. 32-45. Note dynamic/expressive markings. Perform piece with attention to dramatic markings.

### **Assessment**

- 1. At every point in the process, the teacher assesses the note accuracy and performance of dynamic markings.
- 2. Students can be assessed individually on performance during the quarter voice checks.

### **KNOWLEDGE OUTCOME**

Students will identify phrases structure and form within a work and shape phrases accordingly.

### **Strategies**

- 1. Review "suspension" and the tension/release of this device. Find suspensions in the score and perform with the sense of tension/release.
- 2. Determine phrase beginnings and endings.
  - a. There may be good discussions about phrase lengths (4 vs. 8). Note that with 8 measure phrases, there is a more defined cadence (with suspension).
  - b. Have students label phrases and discuss as they make decisions (1-5).
    - i. Note that there is less clarity moving to the 5<sup>th</sup> phrase (a sense of overlap) and that the melody return is the strong indicator.
    - ii. Note also that the final phrase is extended. Some students may tend to see that ending as a short separate phrase.
    - iii. When text has been added, it will also help with these decisions as the phrases change with the textual ideas.
- 3. Review basic phrase shape. Perform phrases with shape – both in the antecedent/consequence and the full phrase – especially aware of suspensions and cadences.
- 4. Have students look for and discuss larger form structure. A B A' – how is this different than the ABA of the *da capo* form of the Baroque era?

### **Assessment**

- 1. Students mark phrasing and form in score for assessment.
- 2. Assessment of discussion is ongoing.
- 3. At every point in the process, the teacher assesses the performance of phrases, suspension, etc.

### **AFFECTIVE OUTCOME**

Students will explore how compositional techniques--especially harmonic--can be used to express and illustrate the meaning of a text.

### **Strategies**

- 1. While learning the piece on solfège (see Skill Outcome above), ask these questions along the way:
  - a. As we are beginning to know this mystery piece, I would like you to begin to think about this piece and try to describe it musically – perhaps even make some guesses about its emotive communication even without having the text. Any thoughts already?
  - b. Another day:
    - i. If I were to tell you that part of this piece deals with loss or sorrow or pain, what section/phrase/measures would you think that would be? Write "sorrow" or "loss" or "pain" in your score where you think that would be.
    - ii. If I were to tell you that part of this piece offers hope, where would you put that?
    - iii. Share. Discuss. Wonder why. [don't confirm or deny – just listen and ask "why"]
  - c. Another day: Based on other music we have studied, do you have any thoughts/guesses on the era that this "mystery piece" comes from and why? Composers? [Again, don't confirm or deny – just listen ask "why"]

2. Take a look at the "mystery piece" again with students and remember/review where they thought pain/sorrow and hope were expressed. Pass out the edition with the English text.
  - a. Study text together – there will be a lot of "ah, that is why we talked about the childhood seed project." Discuss meanings and interpretations.
  - b. Like much 19<sup>th</sup> century poetry, it begins with a connection with nature and then transfers that to matters of the human heart. What are the parallels here?
  - c. Notice where you thought pain/sorrow and hope occurred in the music. Does it correspond to the text?
  - d. Point out the harmonic complexity, the chromaticism, the parallels of the poetry and music, and other distinctions that make this a Romantic era partsong. Note how many students were close on era and composer and note as well the connections that the piece has with some of the "wrong" answers. (refer to 1.c. above)
3. As the choir rehearses with text, continue to come back to the musical devices that are used to express the emotive content of the text. Suspensions, chromaticism, rising/falling, harmonic tension or movement, phrase lengths, etc.
4. Sing m. 41-45 (perhaps more than once). "What about that last chord?" (Sopranos not on tonic) "Why?" "How does it feel?"

### **Assessment**

1. Assessment is done throughout classroom discussions and journal writing regarding meaning of the poem and compositional choices.
2. Collect score and written ideas from Strategy 1 above.
3. The final assessment comes in the student's ability to express that understanding in performance.

### **MUSIC SELECTION**

Brahms is a major composer whose significance in music history is well known and whose music regularly graces symphonic, choral, and recital stages. His contribution to the choral repertoire is vast! Nineteenth-century partsong is a great choral genre in which students can study the connection of poetry and music. This poetry, which powerfully connects the sorrow of loss with the hope for a beautiful rebirth, is well suited for the high school choir.

On a personal note, I chose to perform this piece with my choir after we lost one of our choir students in a tragic car accident. It was two years later, when we studied this work – the year she would have graduated. This was my program note: "In this short partsong, Brahms masterfully expresses the parallel that Schiller draws between the hope of the sower and the hope of the faithful – that beauty will bloom from death. The sorrow of the middle section is expressed with painfully powerful harmonies, while the return of the opening melody is harmonized in a manner that points to the hope and beauty of the text. We remember *our* precious seed, Annie \_\_ (1987-2004), a gifted choir member who would have graduated with this senior class." It was a powerful piece to study with students and helped them remember and honor a loved one who had passed away.

As I am writing this plan for the NCACDA convention, I am very much reminded of the recent losses that we have had in our Wisconsin choral community. Kristin Novaez, Union Grove choir director and her husband were tragically killed in a traffic accident this past October. We have also lost two retired choir directors from my part of the state who were kind and generous supporters of countless Wisconsin choir directors, Wayne Jipson and William Ross. Please remember and honor them with me, as "with faith and hope that from death's veil *they* will as sure in beauty bloom."

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