TREASURE HUNTING OFF THE BEATEN PATH

for gems that are accessible to small choirs and those that are unbalanced or irregularly voiced.

Rebecca Renee Winnie

Saturday, January 17, 2009 • 9:30 AM Immersion Session

UW-Eau Claire Haas Fine Arts Center
WCDA State Convention: *Let All the World in Every Corner Sing!*

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

FLEXIBLE OR ADJUSTABLE VOICINGS

♫ **Walter Hawkins, Arr. Martin Sirvatka: *I'm Goin' up a Yonder*** — Gospel
Boosey & Hawkes OCTB6451 — Four-part Treble Voices & Piano

♫ **Arr. Stephen Hatfield: *Ödi ödi*** — Tamil Song
Boosey & Hawkes OCTB6850 — Treble or Mixed Chorus a cappella

Other Recommendations:

- R. Murray Schafer: *Gamelan* — Vocal Imitation of Gamelan music of Bali & Java
  Arcana Editions, Indian River, Ontario, KOL 2B0 Canada — SATB, SASA, TBTB or some other combination; a cappella
- Arr. Nick Page: *Niska Banja* — Serbian Gypsy Dance
  Boosey & Hawkes OCTB6517 — SSAB or SSAA Chorus & Piano Four-Hands
- Victor Paranjoti: *Dravidian Dithyramb* — India (raga and tarana influences)
  Earthsongs — SSATB (some variations possible) a cappella
- Flory Jagoda, Arr. Nick Page: *Hamisha Asar* — Ladino text
  Boosey & Hawkes M-051-47234-5 — 3-pt Treble & Piano

Concepts

- Look for music from or arranged from various world cultures and folk music
- Any and multiple voicings could work for your ensemble
  - *Hamisha Asar* is available in SSA and SAB – but upon analysis, you see that the piece is simply a melody, a descant, and a drone. Knowing this structure, one could make this fit any ensemble. *Niska Banja* has similar voicing possibilities.
  - *Gamelan* is written in a manner that one could tailor the voice assignment to the group.
  - *Dravidian Dithyramb* is primarily a SSATB piece, but there are numerous places for "helpers" to assist parts or have other parts take over a part. Here are examples:
    - Have all women sing alto and all men sing tenor at the opening
    - Have tenor sing cued alto part m. 21-24 and put all altos & most sopranos on the melody
    - Have tenor take A2 part at end of m. 35 and then B1 & 2 divide to cover tenor for final chord

MUSIC THAT WORKS (NOT-AS-IMPOSSIBLE-AS-IT-LOOKS)

♫ **Tzvi Avni: *Mizmorei T'hilim (Psalm Songs)*** — Psalms 47:2-3, 6-7; 48:3-4; & 150
Transcontinental Music Publications 991377 — SATB, a cappella

♫ **Arr. Alice Parker: *I Know the Lord*** — Traditional Spiritual
GIA Publications G-4229 — SATB and solo, a cappella

Other Recommendations:

- Parker spiritual arrangements from the *Take Me to the Water* collection: *Witness; Hush!; Take Me to the Water; Come on Up*
  GIA Publications — different voicings — like example above
- Arr. William Dawson: *Ev'ry time I feel the Spirit* — Traditional Spiritual
  Tuskegee Institute/Neil A. Kjos Music T117 — Mixed voices a cappella — a few altos can assist tenors
- Arthur Sullivan: *Echoes* — Thomas Moore
  York Series, Banks Music Publications 346 — SATB a cappella — tenor range limited – baritone

- Robert Schumann: *Gute Nacht* — Friedrich Rückert
  RRW Edition – free permission to copy/perform granted — SATB a cappella — tenor range limited – baritone
- Arr. Ken Johnston: *Air Falalalalo* — Traditional Gaelic tune
  Roberton Publications/Goodmusic Publishing — Mixed voices and piano — men often singing melody
- Henry Purcell: *Come Ye Sons of Art* — From *Come Ye Sons of Art*
  Entire ode, full score, and parts are available on cpdl and handlo — SATB keyboard reduction — melody in the alto line!
- Carl Orff: *Fortuna imperatrix mundi* — Mvt. 1 from *Carmina Burana*
  Edition for 2 pianos & percussion available from Schott 4920; parts are divided chorus parts (men/women); expensive – suggest borrowing. For first movement need: timpani; cymbals; tamtam; bass drum – three players; plus 2 pianos. Vocal *divisi* is diatonic (can do on solfège!), often in octaves and doubled. Dramatic and worth the effort! Perhaps combine a couple small choirs!

Concepts

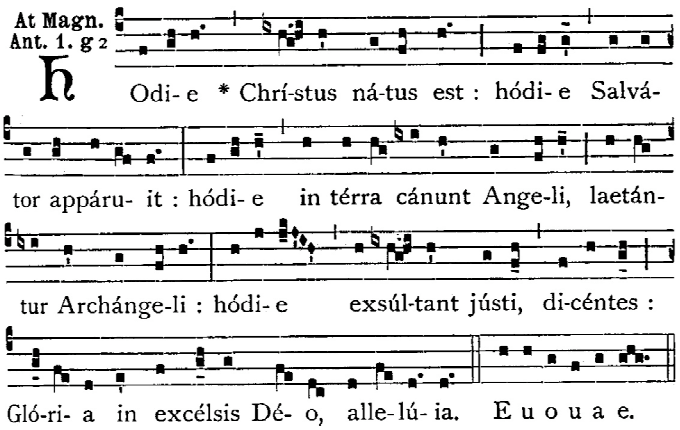
- Balance and voicing can be deceiving – take time to analyze and imagine with your group
- Use "Helpers" – have other sections help in key phrases
- Try switching parts – divide your choir differently
  - Music with high tenor parts can have women assist on the part (or, if too many tenors, high tenors can sing with altos)
  - No tenors, but plenty of basses? Look for music with lower tenor parts and encourage baritones (and keep working falsetto ☺)
  - Placing more women on alto usually helps the choral balance and puts less strain on the young voice. It helps singers' ears and reading skills to sing different parts.

UNUSUAL AND ORIGINAL VOICINGS

♫ **Vaughan Williams: *Orpheus with his lute*** — Shakespeare: *King Henry VIII 3:1*
Oxford University Press OCS52 — Unison & Piano

Concepts: Remember these genres and see many examples in old "Treasure Hunts"

- Unison: *Art songs* can be a source of great learning and expression! Why perform a harmonization of an *art song*, when we can experience its melodic and expressive content while singing it in unison together?
- Chant & Early Music
- William Billings and Shape Note singing school traditions. Some sopranos traditionally double the tenor melody. Full Billings *Creation* edition available in Treasure Hunt V.
- Duets
- Canons



SAB

♫ **Arr. Kirby Shaw: *Java Jive*** — Drake/Okland
Hal Leonard 08666006 — SAB a cappella

Other Recommendations:

- Two high voices and one low voice is a very common historical combination (think trio sonata). The hunt is on!
  - There are numerous three-part Renaissance choral pieces for two high voices and one low – there are even collections. Check out the present WSMA Madrigal list in classes B and C for many great examples. The Gastoldi *Il ballerino* is one such example (RRW Edition – free permission to copy/perform granted). Check out past Treasure Hunts for more examples.
  - There are 18 SAB works in Claudio Monteverdi's *Scherzi musicali a tre voci.* Especially recommended are *O rosetta che rosetta* and *Vaghi rai di cigli ardenti*. All include instrumental ritornelli and should be accompanied by continuo. *Scherzi musicali a tre voice* is printed in a collection from Universal-Edition [no.9590] with the *Canzonette a tre voci* [Libro X]. Check past Treasure Hunts for RRW Editions of the two suggested works.

- Mozart: The six SAB *Nocturnes* (also sometimes listed as *Serenades*) are available from Peters, including score and string parts. Individual octavos are available for *Luci care, luci belle* (K346), *Ecco quell fiero istante* (K436), and *Mi lagnero tacendo* (K437) from G. Schirmer. A collection of *Three Nocturnes* is available from Plymouth Music (pxw400). There are several of these available on cpdl.org -- but they are only choral parts in the score, so one would need another source for the accompaniment.
- Finzi: *I have loved flowers that fade* — Robert Bridges
  Oxford University Press — SAT a cappella
  A very complex, wonderful setting of this poem. Consider having all the men sing in their head voice or falsetto.

➢ Gospel – Most Gospel music is Soprano, Alto, Men – authentically three-part!

- A. Jeffrey LaValley: *Holy, Holy, Holy*
  Hal Leonard 08551643 [Pepper # 3297000] — listed as SATB, but really SA*Men,* piano
- Richard Smallwood: *I Will Sing Praises* — Seek permission to copy from Warner Bros.
  Richard Smallwood Adoration: Live in Atlanta with Vision — SA*Men,* piano (add drums, bass, etc)
  Piano/Vocal/Chords book, Warner Bros Publications
- Smallwood: *Total Praise* — Seek permission to copy from Warner Bros.
  Same book as above: *Live in Atlanta.* It is a slow gospel piece. — SA*Men,* piano (add drums, bass, etc)
  Suggest modulation down a Major 2nd or minor 3rd
- Smallwood: *The Highest Praise* — Seek permission to copy from Warner Bros.
  Richard Smallwood with Vision: Healing-Live in Detroit — SA*Men,* piano (add drums, bass, etc)
  Piano/Vocal/Chords book, Warner Bros Publications
- Moone/Washington, Arr. Cason II: *Unity* — Psalm 133:1 and Glorriane B. Moone
  Colla Voce Music HL-107 (Henry Leck Series) — SAT(B), piano (add drums, bass, etc)
- LaValley: *Revelation 19*
  Hope Publishing Company [Pepper #3133634] — SATB, piano (add drums, bass, etc)

Concepts

- ♦ Consider adjusting the key of SAB music to fit your group. Enclosed is an edition of the Salamon Rossi *Bar'chu,* in which I transposed the work down a minor 3rd from the original to fit the men section of a particular group (RRW Edition – free permission to copy/perform granted).
- ♦ Caution: Consider issues of a composition's original conception versus SAB arrangements of original works. Generally, I think that arrangers do good work with folk, traditional, and jazz material. When it comes to historical works, I prefer to find pieces in the voicing that was originally intended (or that can be simply transposed).

SOMETIMES, MORE IS BETTER

♫ **William Byrd: Sing Joyfully** — Psalm 81:1-4 (Geneva Bible)
Oxford University Press TCM 102 — SSAATB
Also available on www.cpdl.org

♫ **Monteverdi: Dolcissimo uscignolo** — Giovanni Battista Guarini
Universal Edition Nr. 14362 — SSATB & Continuo
Also available on www.cpdl.org, but without a realized continuo

Other Recommendations:

➢ Jean-Philippe Rameau: *Laboravi Clamans* — Psalm 69:3
Edited by Vivian James — SSATB, realized basso continuo (organ)
Handlo Music (www.handlo.com) – there is also an Edition Peters 66276 octavo that is in print from time to time.

➢ Josquin des Prés: *Douler me bat*
RRW Edition – free permission to copy/perform granted — SAATB a cappella (transposed up M3)

Concepts

- ♦ It helps balance to divide your larger sections. There are countless original historical compositions available in multiple voicings. I have made great use of the editions that use three- and four-part women's voices with two part men. Find several examples of such works in past Treasure Hunts. There are just as many (if not more) works that have two-part women's voices and three or four men's parts. Enjoy your treasure hunting!
- ♦ Consider adding an instrument to parts that are "shy." I have found cello to be a wonderful timbre to add to men's parts. Since this is definitely in accordance with early performance practice, it works especially well in Renaissance and Early Baroque choral music.

Some Thoughts on Balance

- How great a priority is balance in your overall mission? Really? Whether leading a choir in a school, community, or a faith setting, is "perfect balance" that high on your list? Consider emphasizing the communicative and expressive content of the work and the process of learning it. For my choir, the experience of singing three movements from the Brahms Requiem far outweighed the fact that I did not have enough tenors to balance the rest of the choir. I did everything I could to bring the tenor section forward and assure that they had an incredible experience, but in the end the experience was of the highest value – not the balance.
- If you are fortunate enough to have more than one choir in your school, consider how students are assigned to those choirs. If you have a balance issue because of the many women who want to sing in your program, perhaps some can be addressed by making one of the choirs a select Treble choral group. Also, you know your singers – balance is not always equal numbers. I find that I always need more altos – often twice as many – to balance big soprano voices. A few healthy, resonant bass voices can balance the choir quite nicely.

• • •

Some Thoughts on Quality Music

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

Translation Resources

Translations of many of the works cited on the list of the six *Great Choral Treasure Hunts* can be found in these references.

- Ron Jeffers: *Translation and Annotations of Choral Repertoire: Volume I Sacred Latin Texts* (earthsongs)
- Ron Jeffers and Gordon Paine: *Translation and Annotations of Choral Repertoire: Volume II German Texts* (earthsongs)
- Gordon Paine: *Translation and Annotations of Choral Repertoire: Volume III French & Italian Texts* (earthsongs)

Some Suggestions for Your Treasure Hunt

- Visit a nearby college library. Peruse the collected works of great composers. Some are online!
  - http://nma.redhost24-001.com/DME/nma/start.php?l=2 (Mozart)
  - 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. (Suggestion: Use the *Classical Music Advanced Search* at Amazon.com to find professional recordings – it is a remarkable search engine. Also, iTunes now has a large selection of choral music.)
- Check out the Choral Public Domain Library (www.cpdl.org) and Handlo Music (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/~unclng/public-d.htm
- Look in choral collections. Permission to photocopy can be sought from the publisher.
- 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. ☹

Previous Treasure Hunt Lists – with LOTS of Tips

The Great Choral Treasure Hunts I, II, III, IV, V & VI from WMEA Conference sessions are available at: *www.wmea.com/CMP/repertoire*

CMP Summer Workshop: June 22-26, 2009 at the University of Wisconsin – Stevens Point

Rebecca Renee Winnie has taught high school choral music for more than 25 years, most of it at Homestead High School in Mequon, WI. She has served on the CMP committee since 1997 and especially enjoys the adventure of searching for diverse and powerful music to study with her students. rwinnie@mtsd.k12.wi.us

Excerpt from

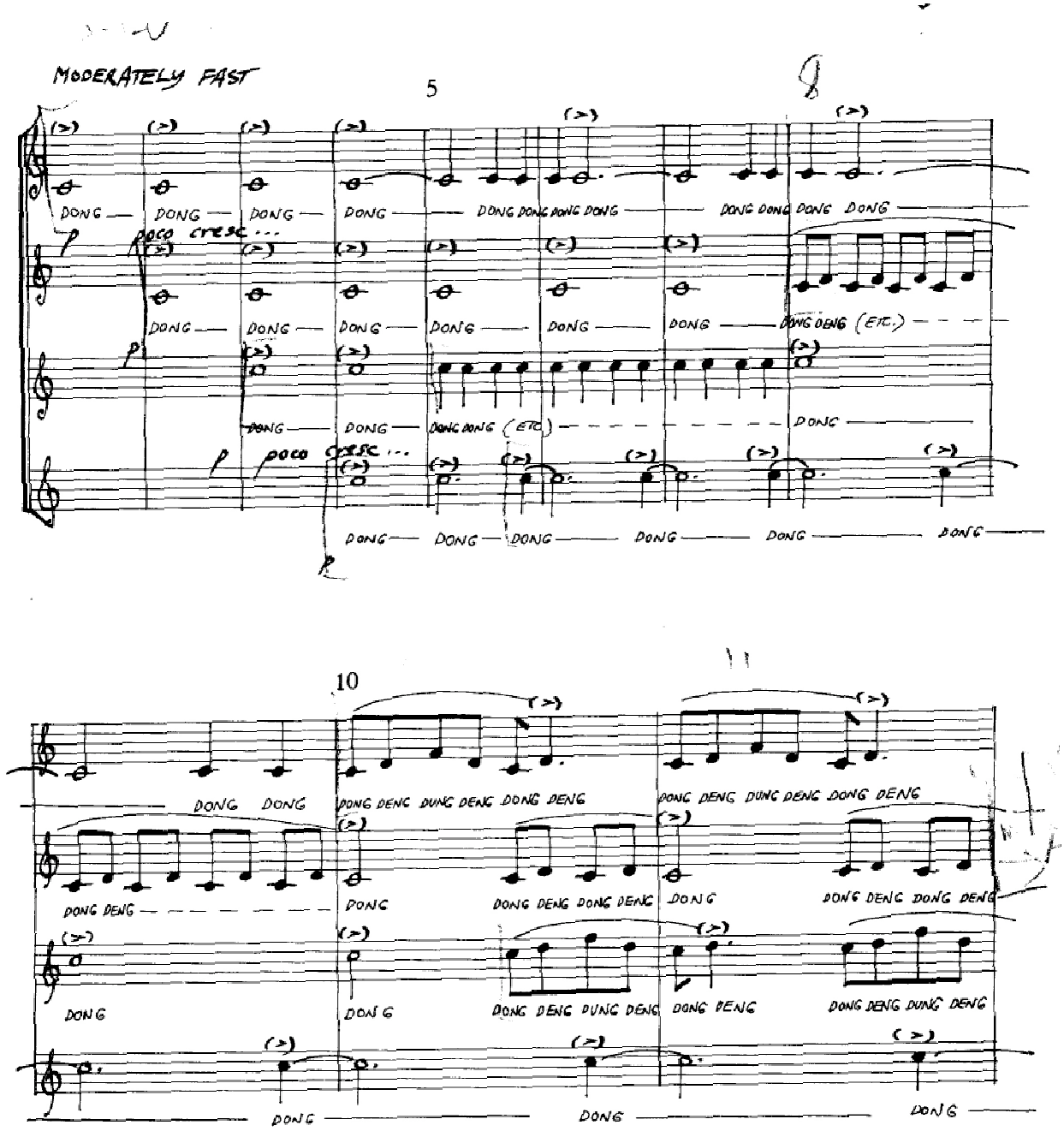
Gamelan

R. Murray Schafer

A Note by the Composer:

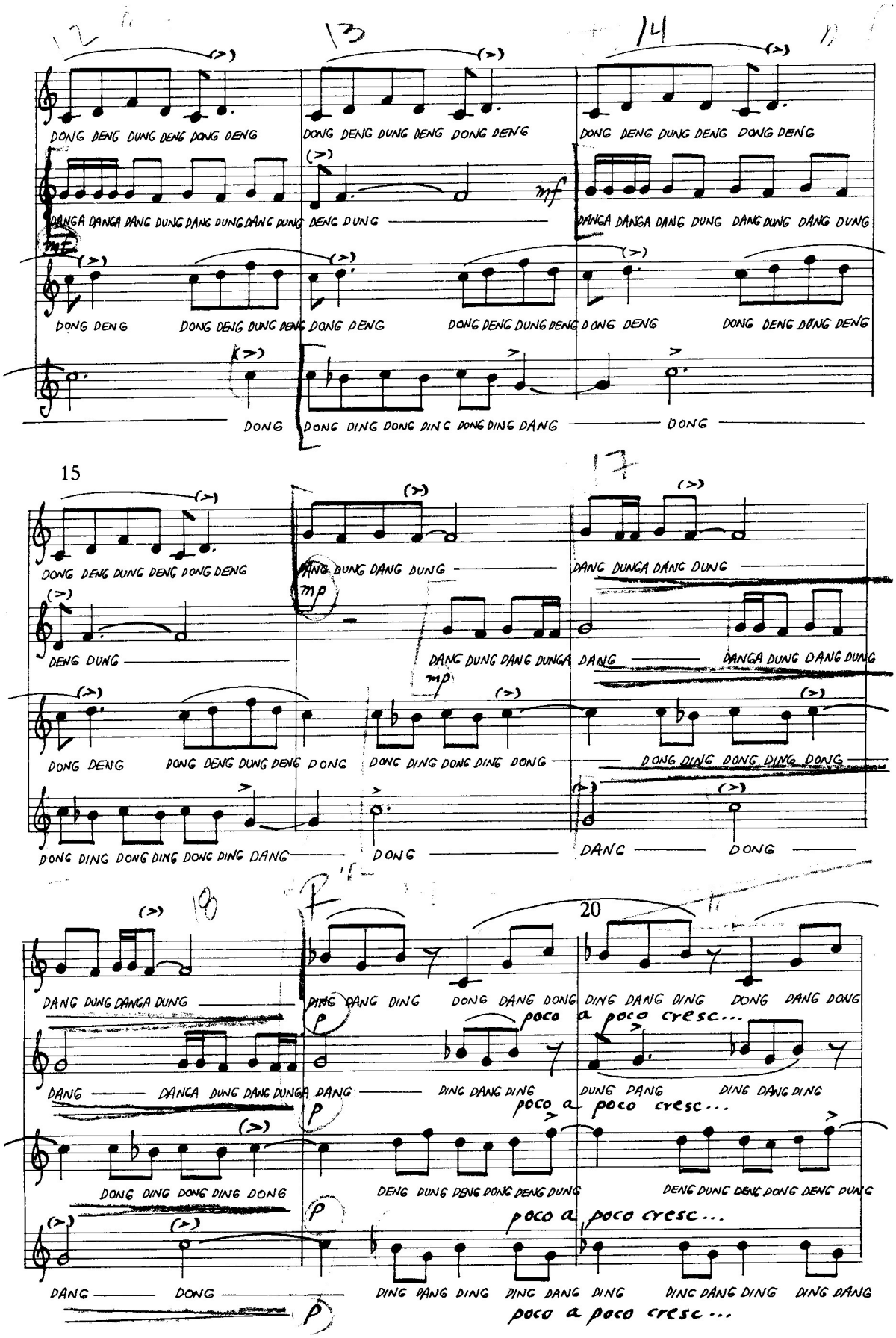
The gamelan music of Bali and Java uses an unusual pentatonic scale (C D F G Bb)… The Balanese call these five tones *dong, deng, dung, dang, ding.* The words have an onomatopoeic suggestiveness, for the initial "d" reminds us of something struck while the "ng" recalls the ringing of a gong or idiophone. The changing colours of the vowels from dark to light suggest the rising notes of the scale.

I have set this little piece for four voices: these could be SATB, SASA, TBTB or some other mixed combination… It would be a good idea for the singers to practice the scale until the words have become fixed to the notes since Gamelan requires a quick momentum for its effectiveness in performance.



© Copyright 1980 *Arcana Editions*

Printed in Canada

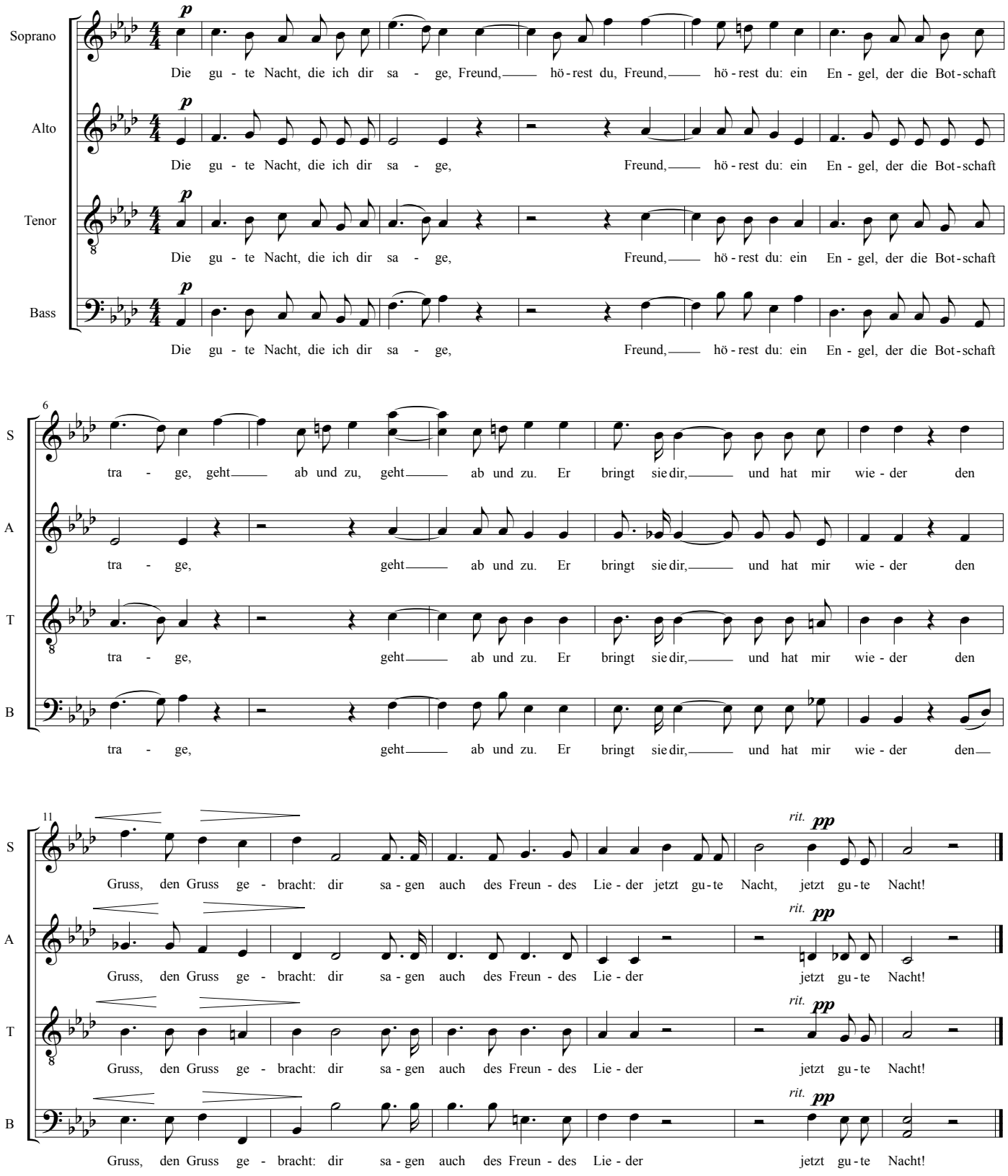

12
13
14
DONG DENG DUNG DENG DONG DENG
DONG DENG DUNG DENG DONG DENG
DONG DENG DUNG DENG DONG DENG
mf
DANGA DANGA DANG DUNG DANG DUNG DANG DUNG DENG DUNG
DANGA DANGA DANG DUNG DANG DUNG DANG DUNG
DONG DENG
DONG DENG DUNG DENG DONG DENG
DONG DENG DUNG DENG DONG DENG
DONG DENG DUNG DENG
DONG
DONG DING DONG DING DONG DING DANG
DONG
15
17
DONG DENG DUNG DENG DONG DENG
ANG DUNG DANG DUNG
DANG DUNGA DANG DUNG
mp
DENG DUNG
DANG DUNG DANG DUNGA DANG
DANGA DUNG DANG DUNG
mp
DONG DENG
DONG DENG DUNG DENG DONG
DONG DING DONG DING DONG
DONG DING DONG DING DONG
DONG DING DONG DING DONG DING DANG
DONG
DANG
DONG
18
20
DANG DUNG DANGA DUNG
DING DANG DING
DONG DANG DONG
DING DANG DING
DONG DANG DONG
p
poco a poco cresc...
DANG
DANGA DUNG DANG DUNGA DANG
DING DANG DING
DUNG DANG
DING DANG DING
p
poco a poco cresc...
DONG DING DONG DING DONG
DENG DUNG DENG DONG DENG DUNG
DENG DUNG DENG DONG DENG DUNG
p
poco a poco cresc...
DANG
DONG
DING DANG DING
DING DANG DING
DING DANG DING
DING DANG
p
poco a poco cresc...

4

The good night wish, with which I greet you, Friend,
may you hear: an angel, who conveys the greeting,
goes here and there.
To you and back to me is bringing the wish I sent:
the songs your friend sends now are saying
I bid good night.

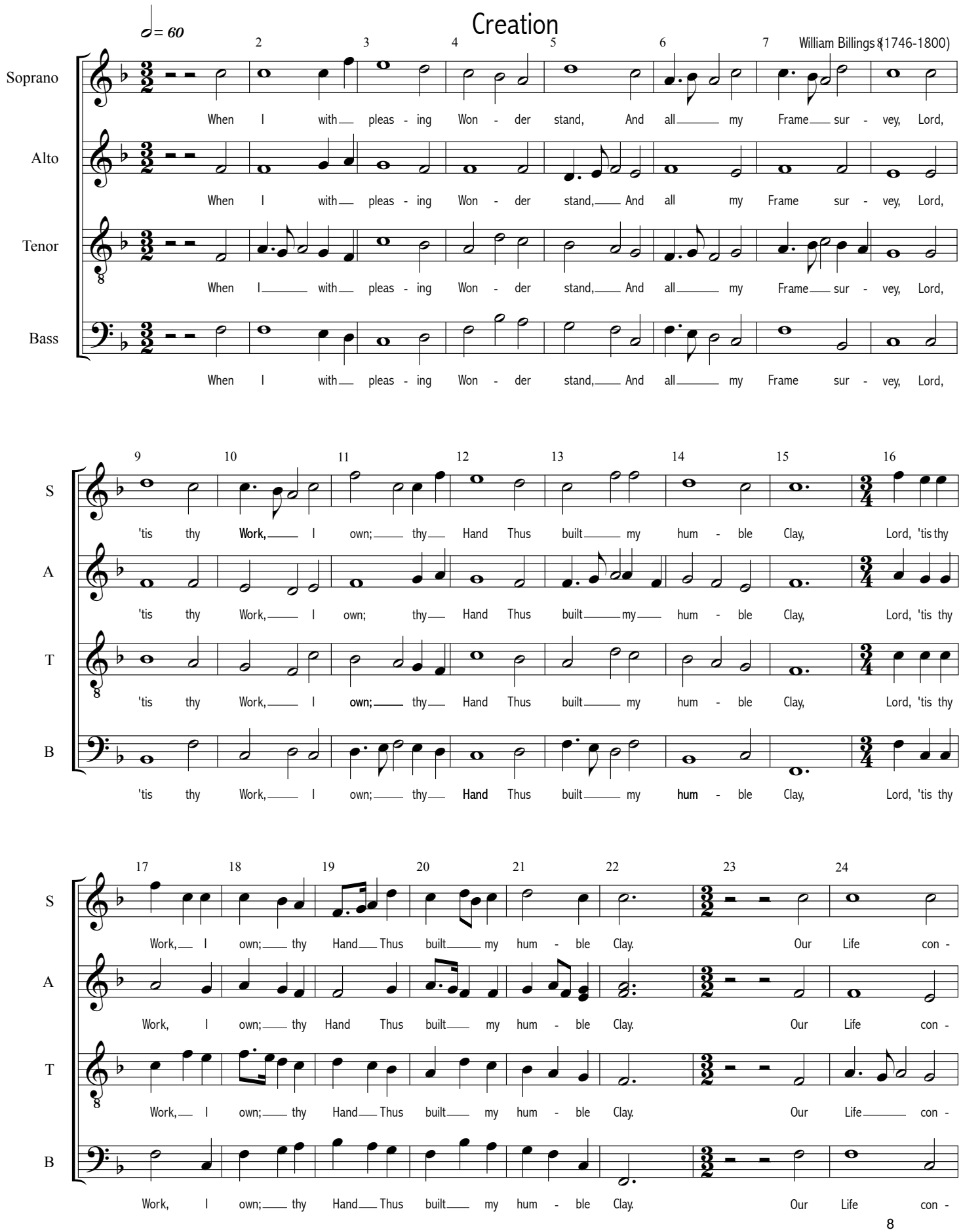
Gute Nacht

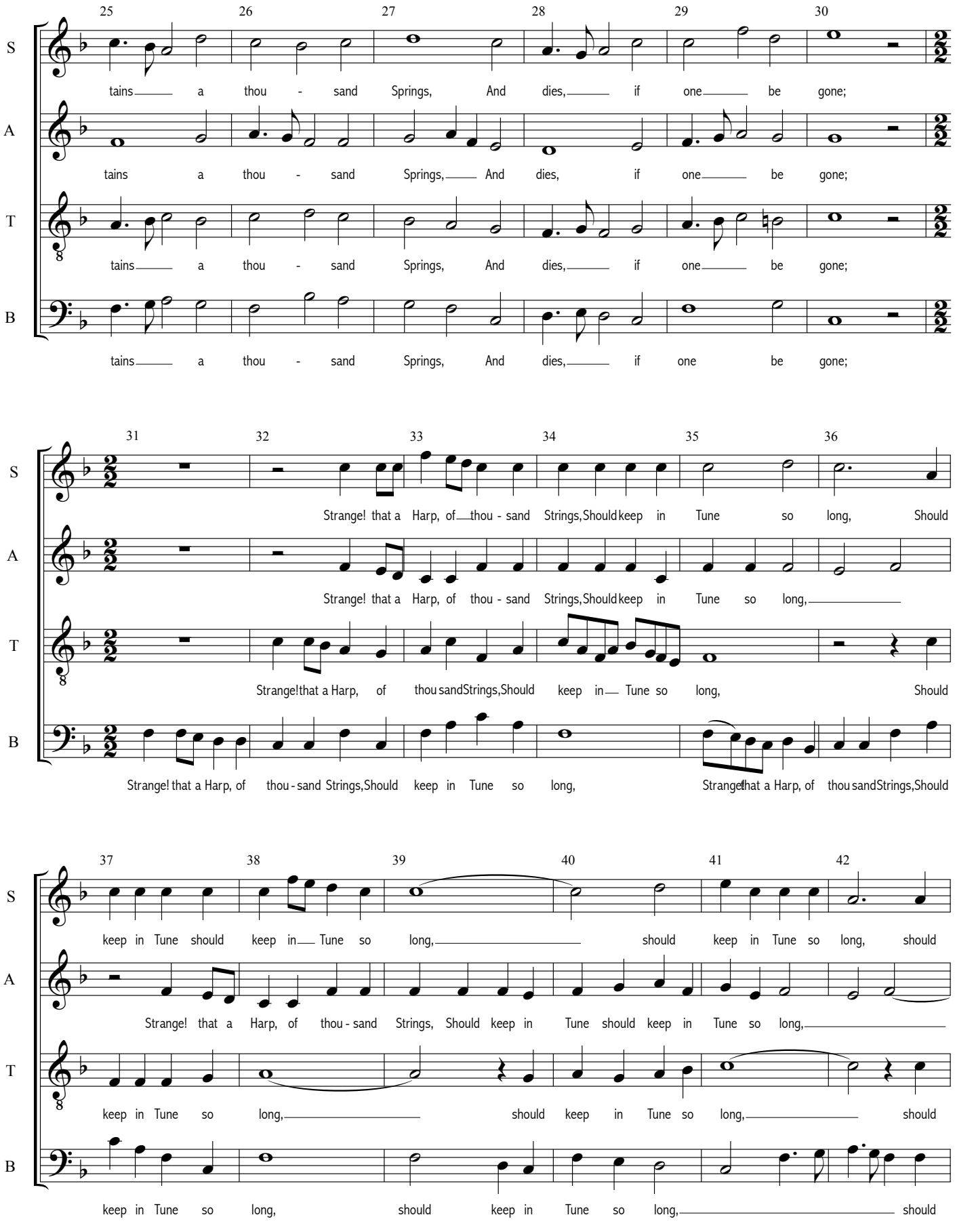
Robert Schumann (1810-1856)
Opus 59 Number 4
Text by Friedrich Rückert (1788-1866)



Creation

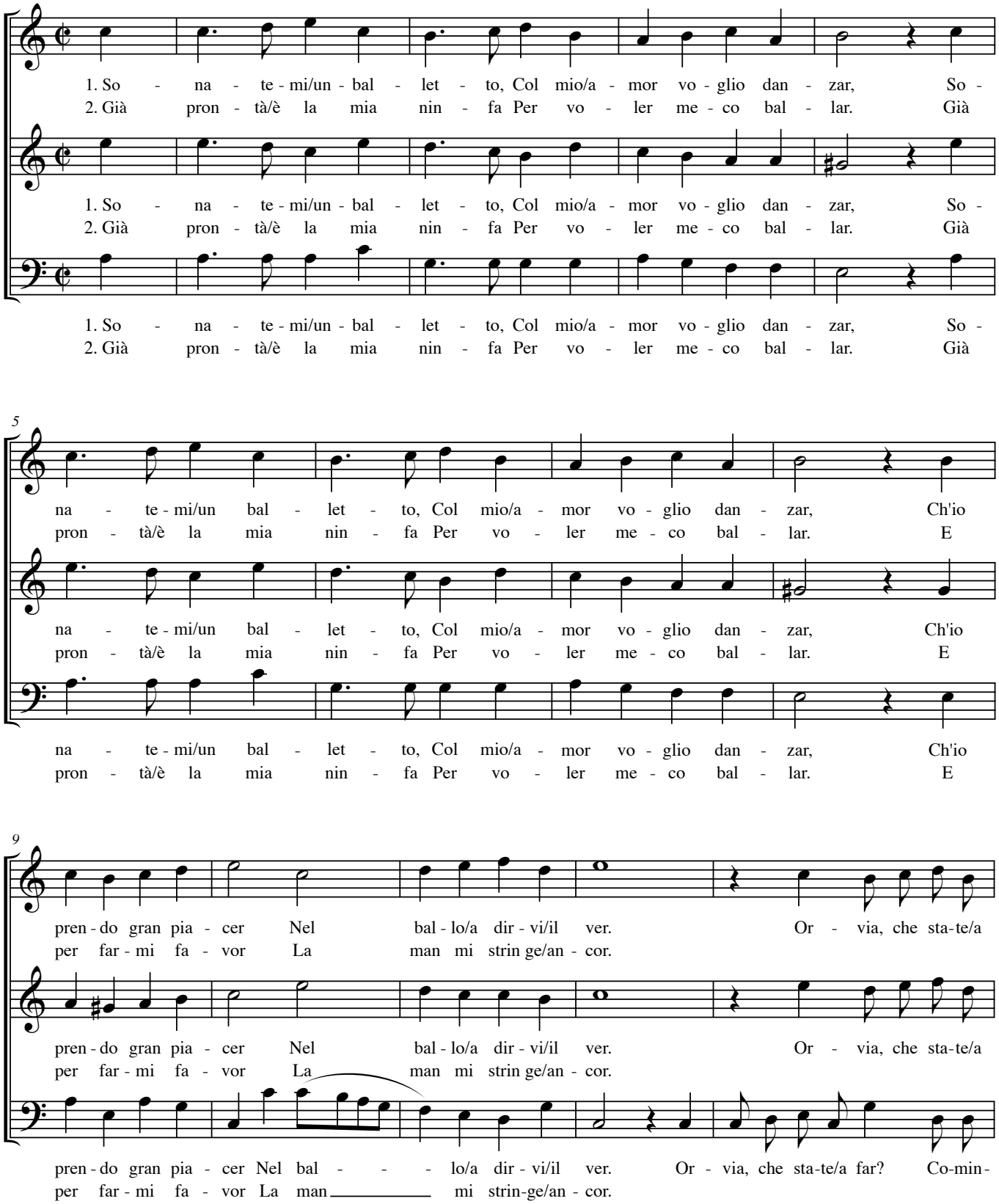
William Billings (1746-1800)

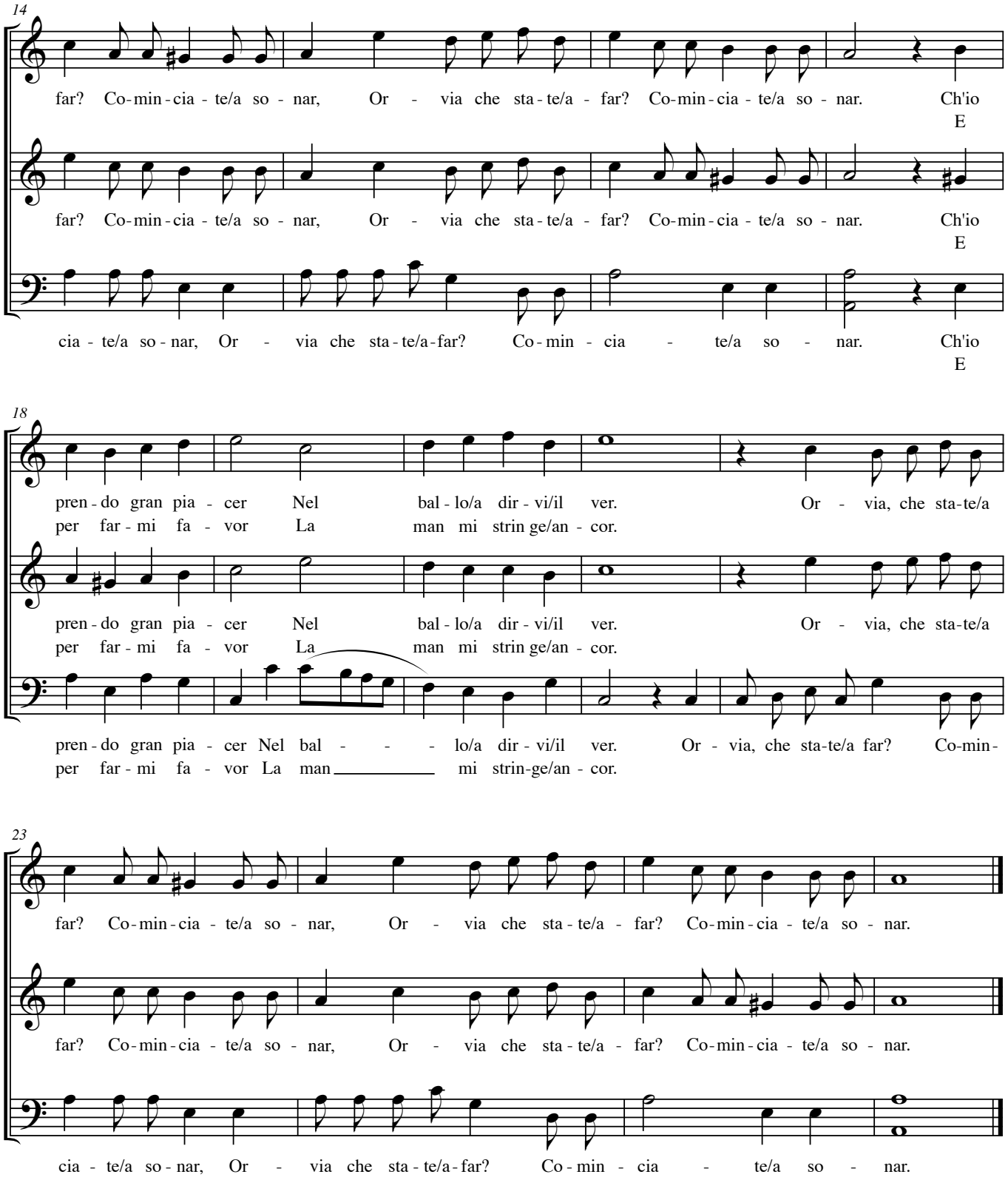



25 26 27 28 29 30
S
tains a thou - sand Springs, And dies, if one be gone;
A
tains a thou - sand Springs, And dies, if one be gone;
T
tains a thou - sand Springs, And dies, if one be gone;
B
tains a thou - sand Springs, And dies, if one be gone;
31 32 33 34 35 36
S
Strange! that a Harp, of thou - sand Strings, Should keep in Tune so long, Should
A
Strange! that a Harp, of thou - sand Strings, Should keep in Tune so long,
T
Strange! that a Harp, of thou sand Strings, Should keep in Tune so long, Should
B
Strange! that a Harp, of thou - sand Strings, Should keep in Tune so long, Strange! that a Harp, of thou sand Strings, Should
37 38 39 40 41 42
S
keep in Tune should keep in Tune so long, should keep in Tune so long, should
A
Strange! that a Harp, of thou - sand Strings, Should keep in Tune should keep in Tune so long,
T
keep in Tune so long, should keep in Tune so long, should
B
keep in Tune so long, should keep in Tune so long, should

Il Ballerino

Giovanni Giacomo Gastoldi (c.1550-1622)





1. Play me a dance: I want to dance with my sweetheart, for I take great pleasure in the dance, to tell you the truth.

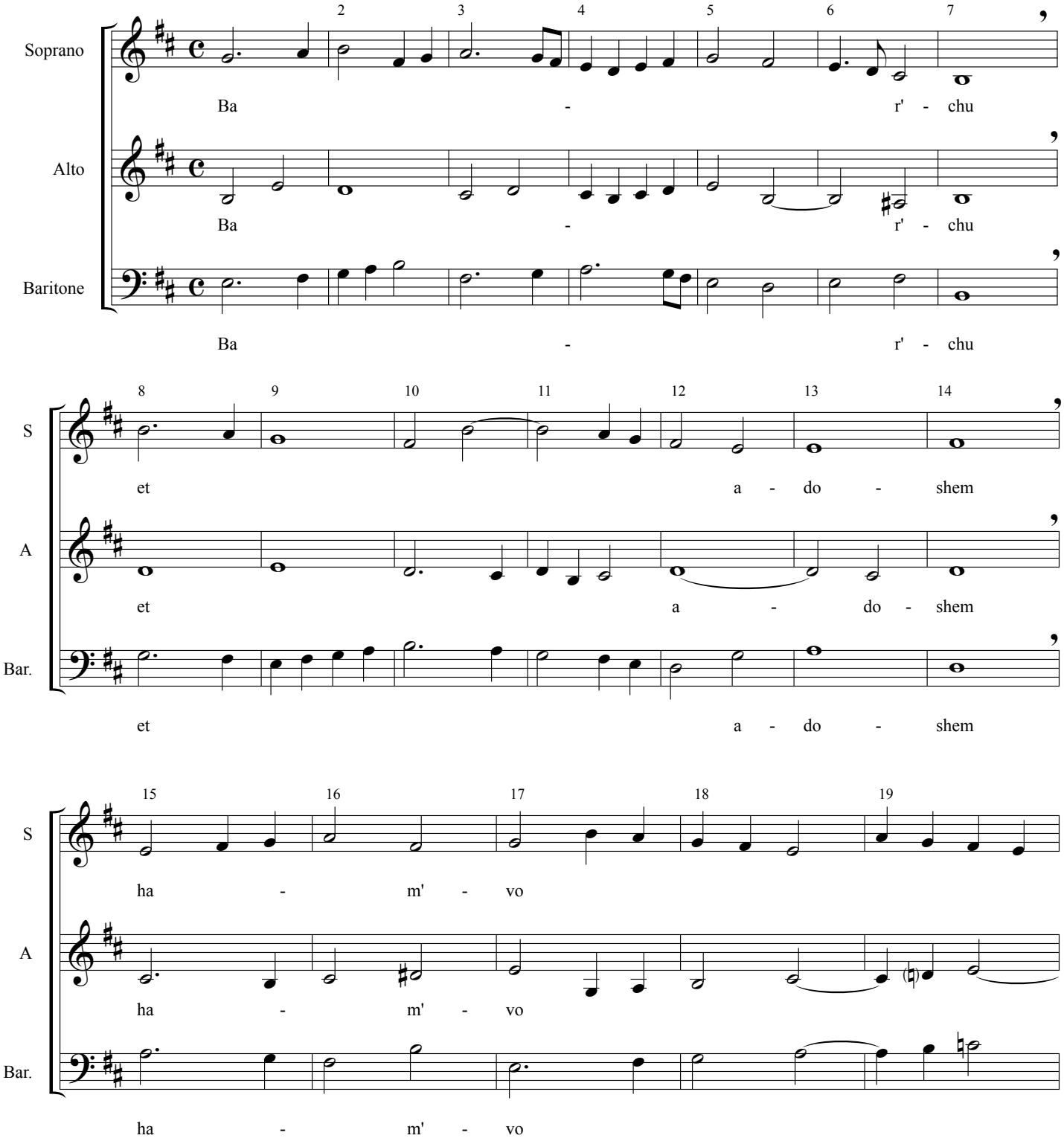
Refrain: Come on, what are you doing? Start playing!

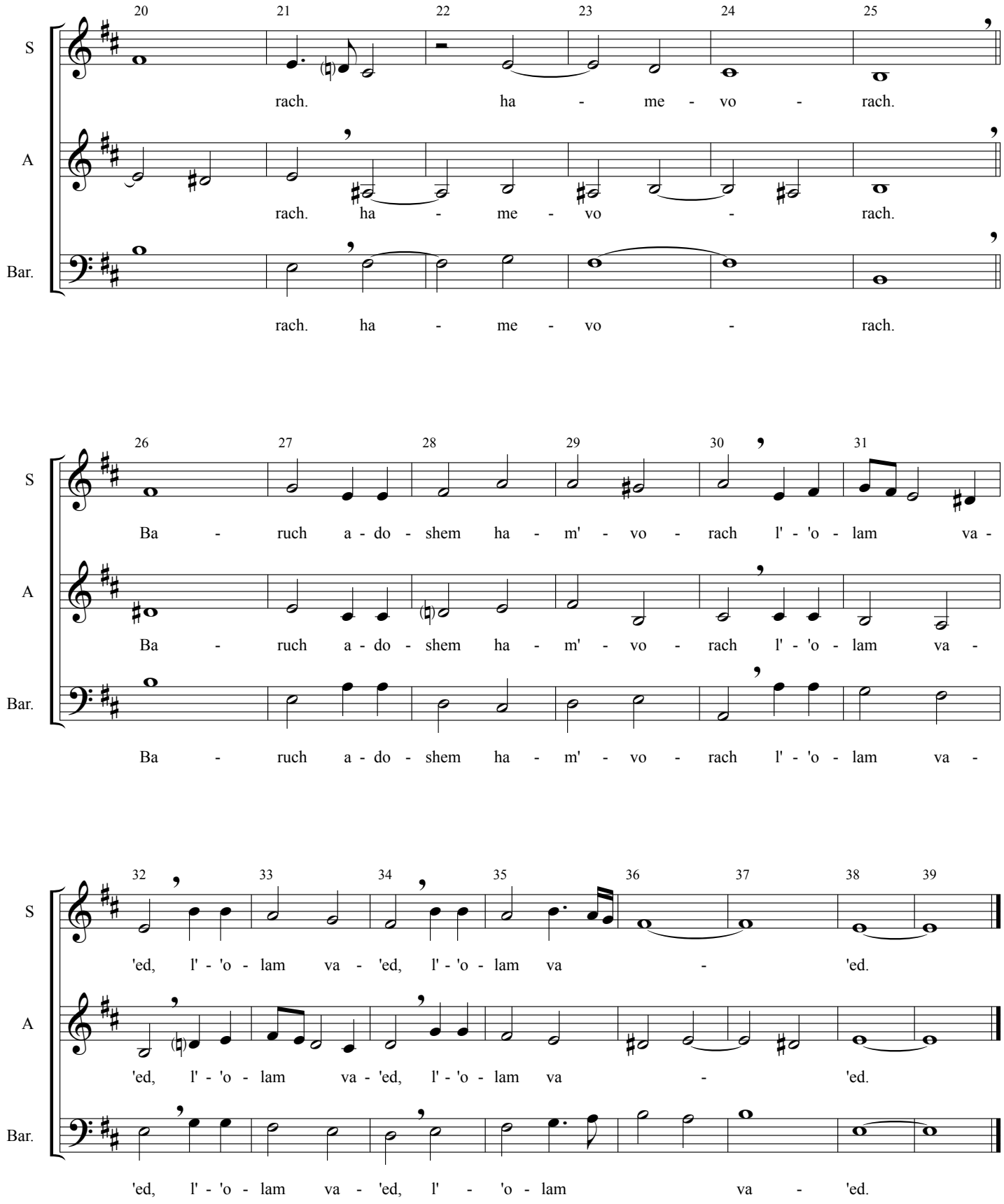
2. My nymph is ready and wanting to dance with me, and to favour me still clasps me by the hand.

Bar'chu

Salamon Rossi (1570-c.1630)

Bless the Lord who is to be praised. Praised be the Lord who is blessed for all eternity.

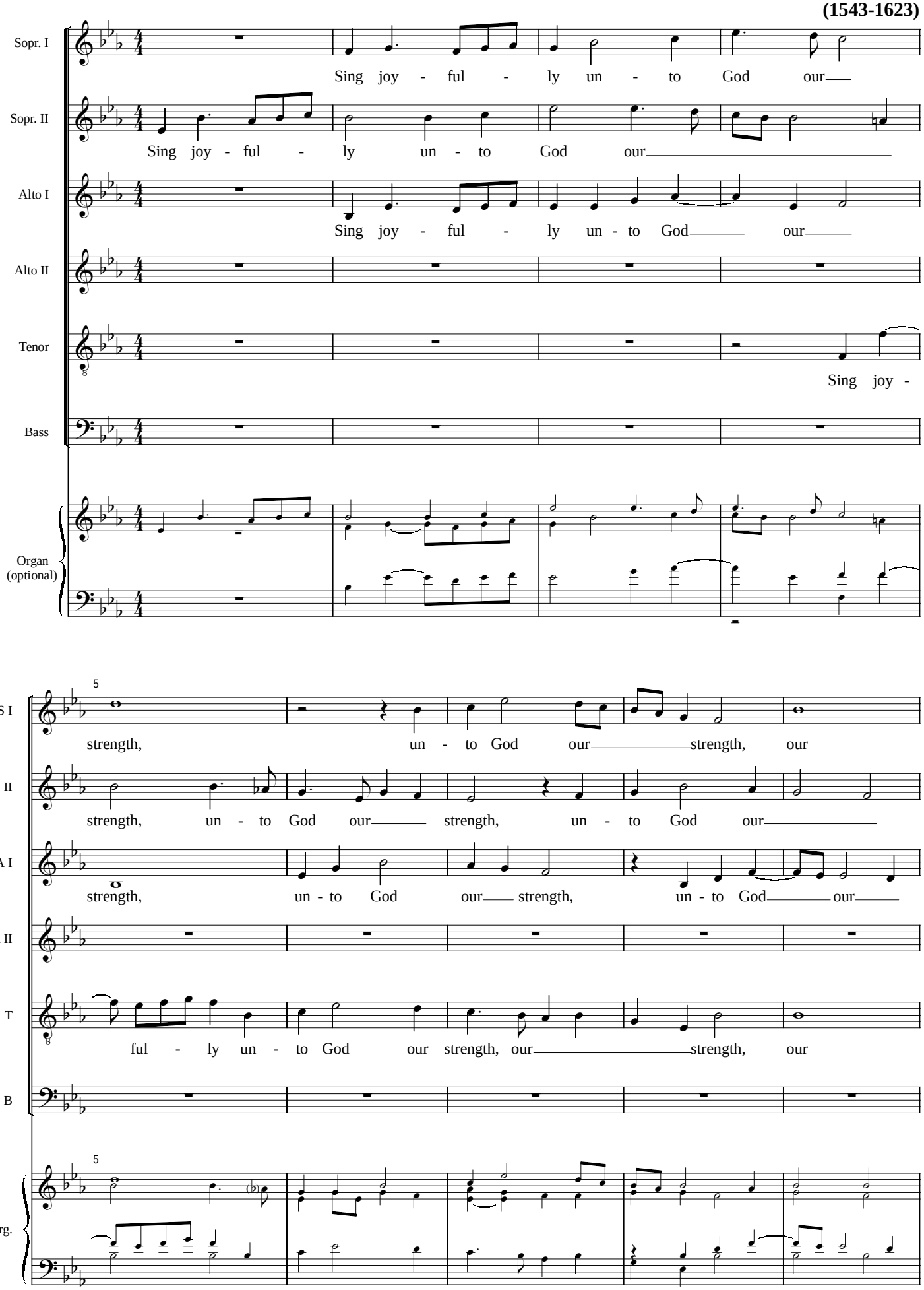



20 21 22 23 24 25
S
rach. ha - me - vo - rach.
A
rach. ha - me - vo - rach.
Bar.
rach. ha - me - vo - rach.
26 27 28 29 30 31
S
Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -
A
Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -
Bar.
Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -
32 33 34 35 36 37 38 39
S
'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.
A
'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.
Bar.
'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.

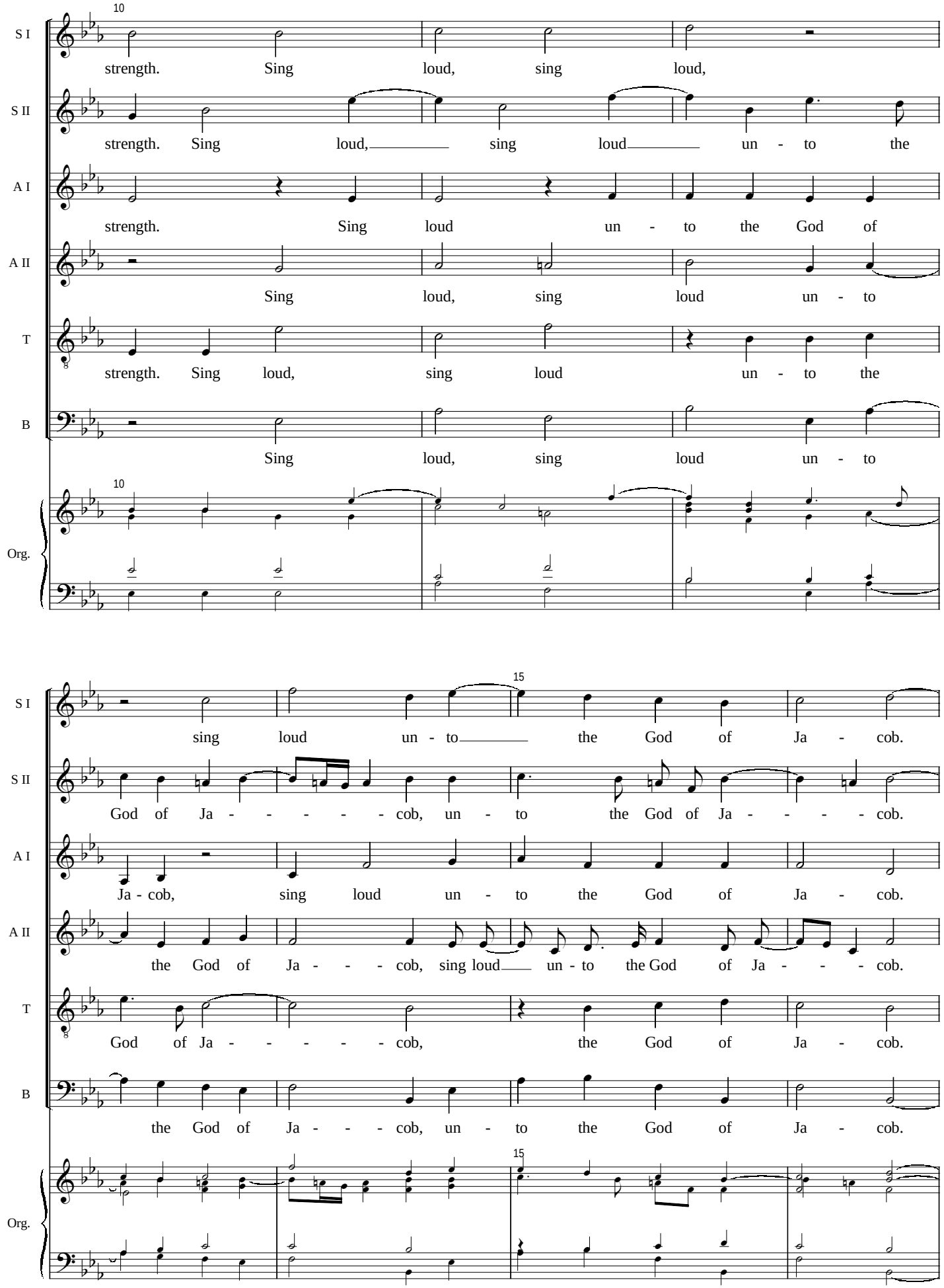
Sing joyfully

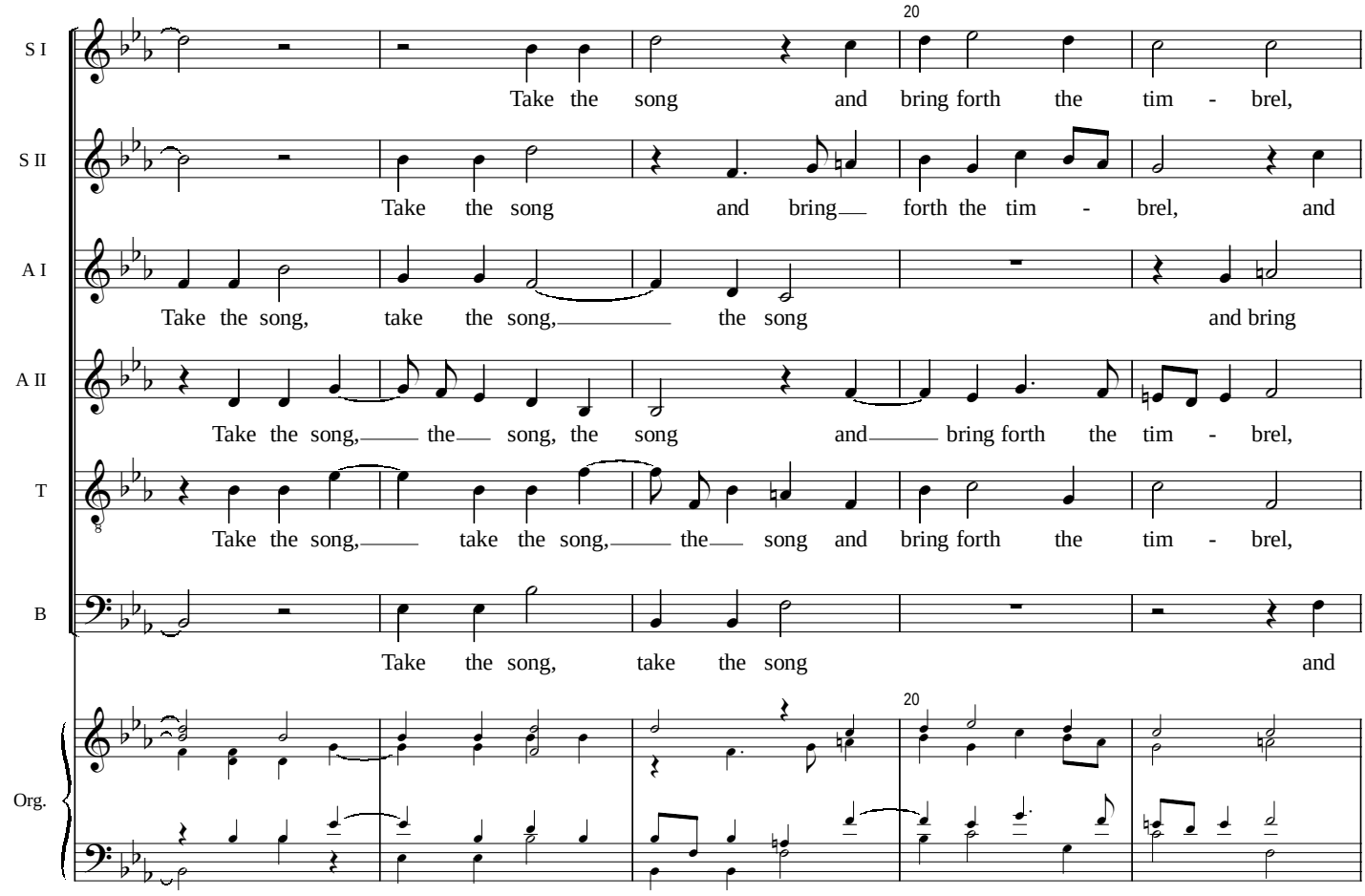
Psalm 81, 1-4

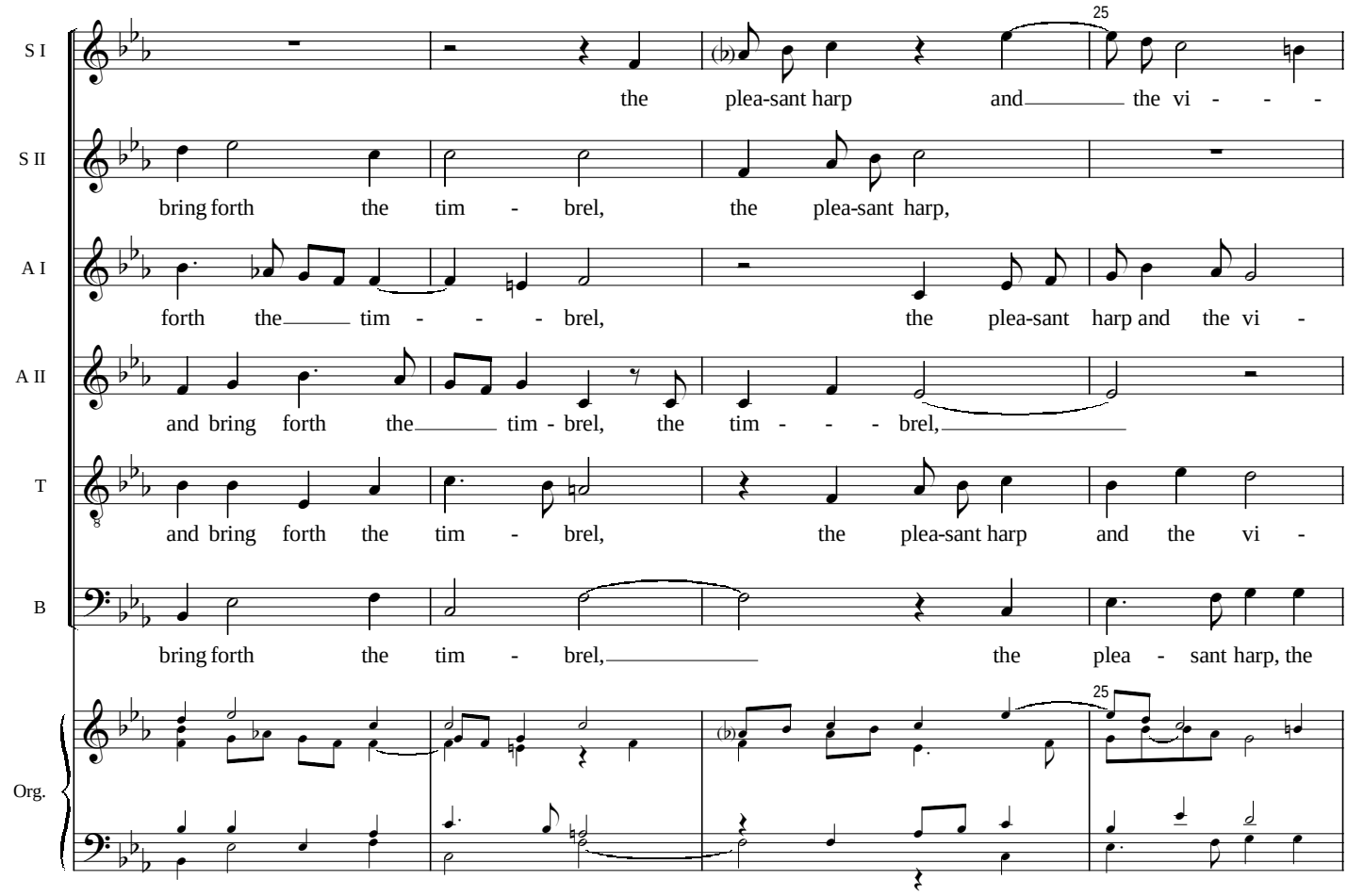
William Byrd
(1543-1623)

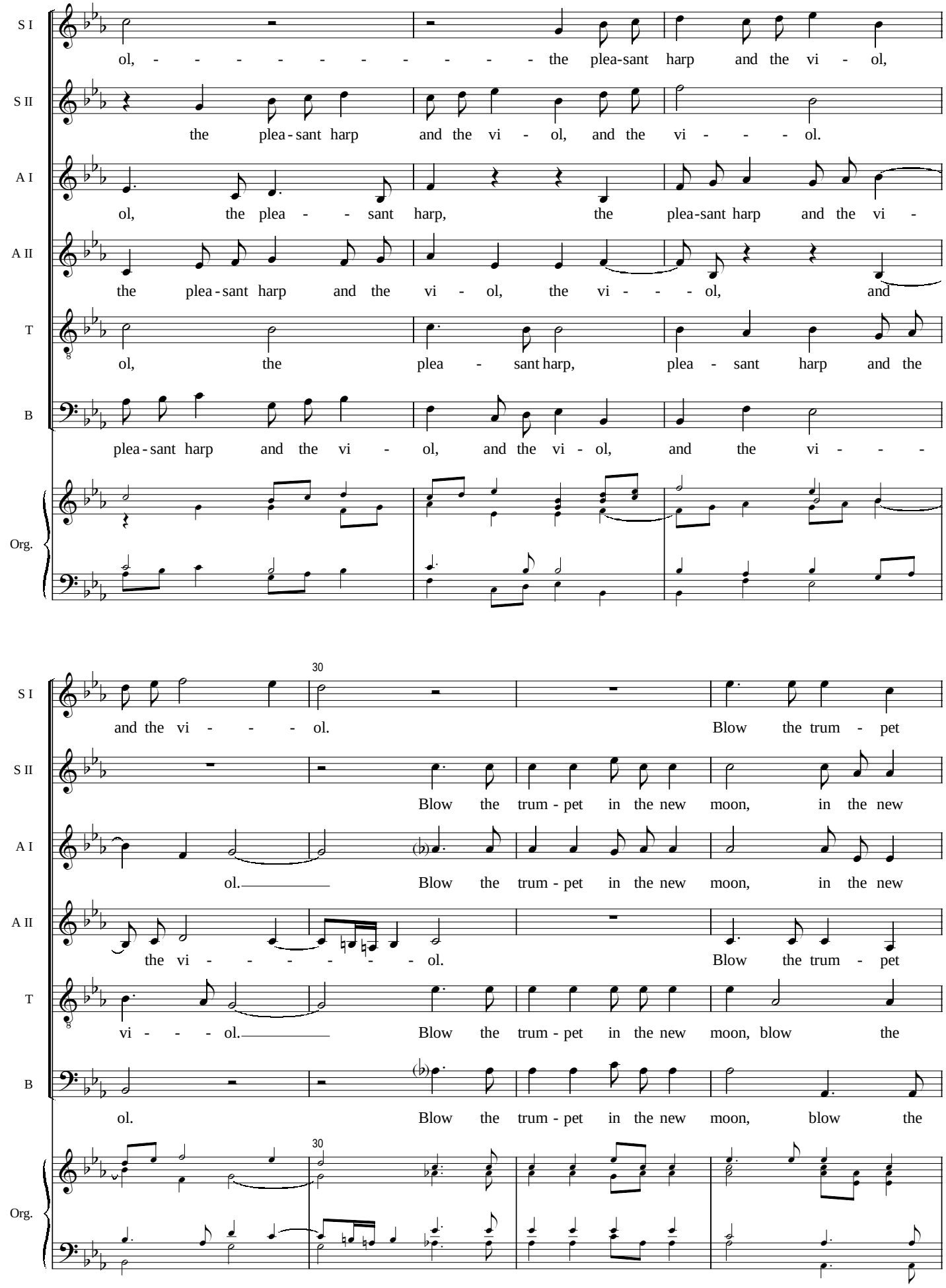


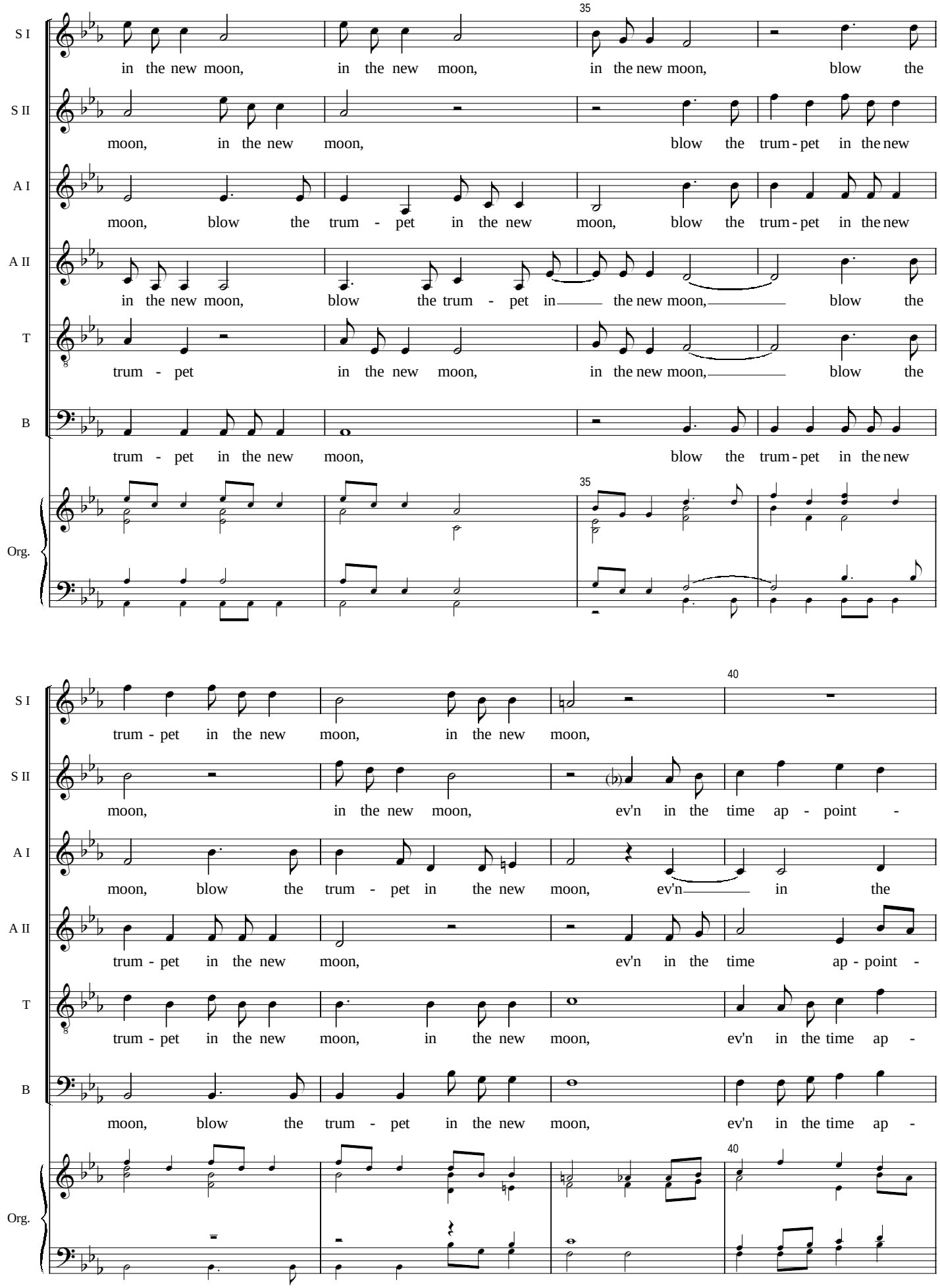
Copyright © 2001 by the Choral Public Domain Library (http://www.cpdl.org)
Edition may be freely distributed, duplicated, performed, or recorded.

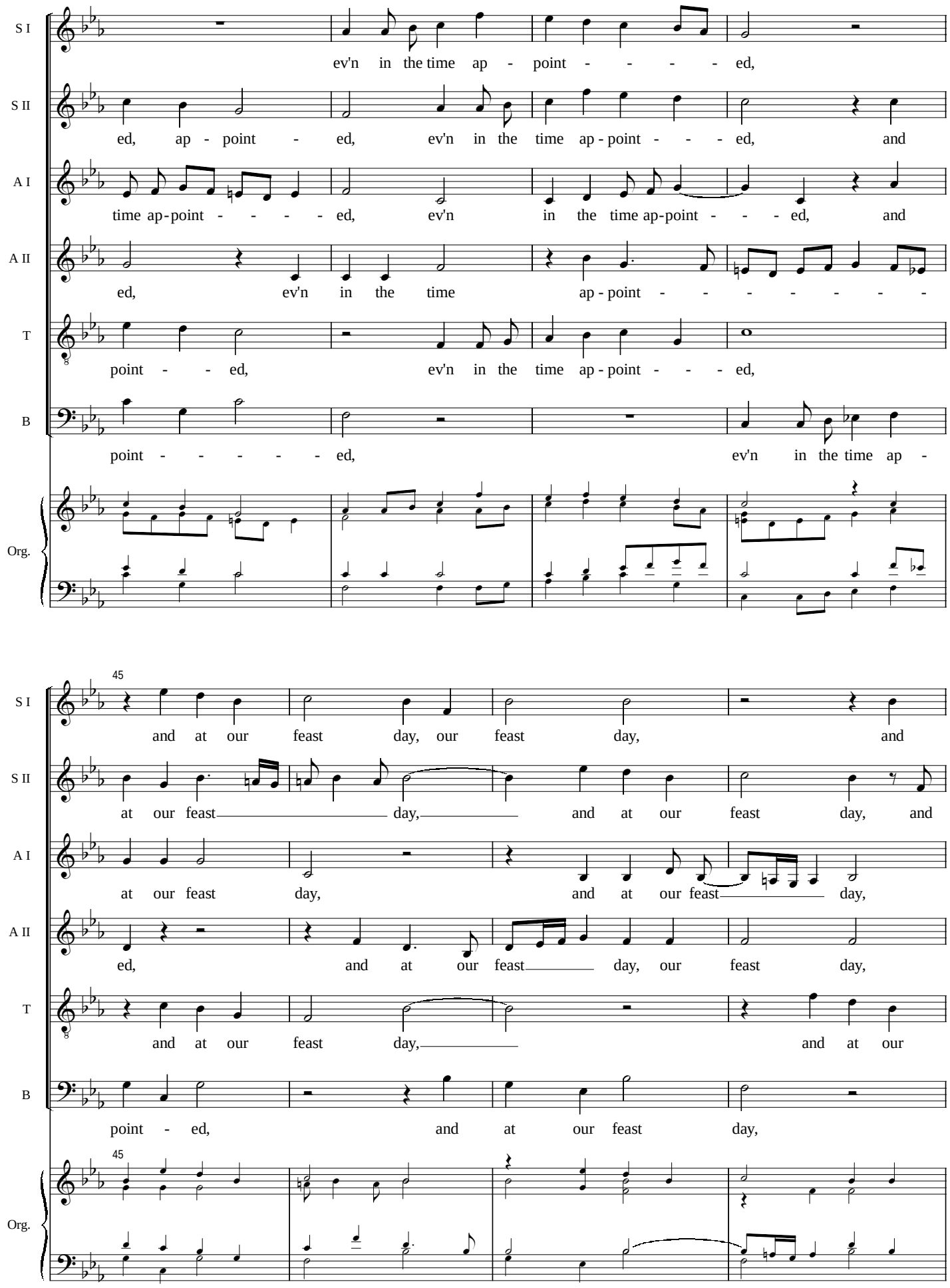

10
S I
strength. Sing loud, sing loud,
S II
strength. Sing loud, sing loud un - to the
A I
strength. Sing loud un - to the God of
A II
Sing loud, sing loud un - to
T
strength. Sing loud, sing loud un - to the
B
Sing loud, sing loud un - to
Org.
15
sing loud un - to the God of Ja - cob.
God of Ja - - - - - cob, un - to the God of Ja - - - - cob.
Ja - cob, sing loud un - to the God of Ja - cob.
the God of Ja - - - cob, sing loud un - to the God of Ja - - - cob.
God of Ja - - - - - cob, the God of Ja - cob.
the God of Ja - - - cob, un - to the God of Ja - cob.

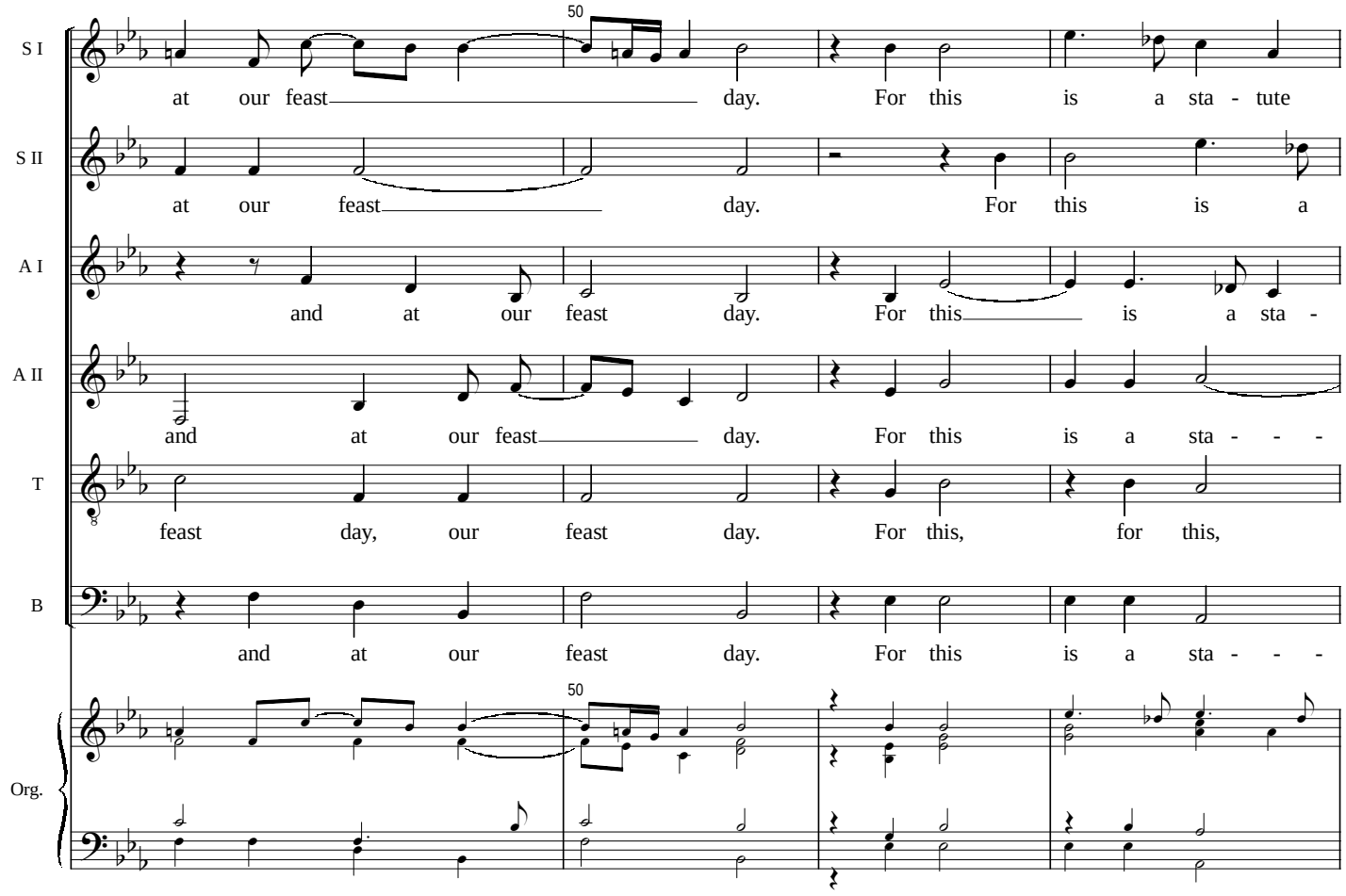

S I
Take the song and bring forth the tim - brel,
S II
Take the song and bring forth the tim - brel, and
A I
Take the song, take the song, the song and bring
A II
Take the song, the song, the song and bring forth the tim - brel,
T
Take the song, take the song, the song and bring forth the tim - brel,
B
Take the song, take the song and
Org.
20

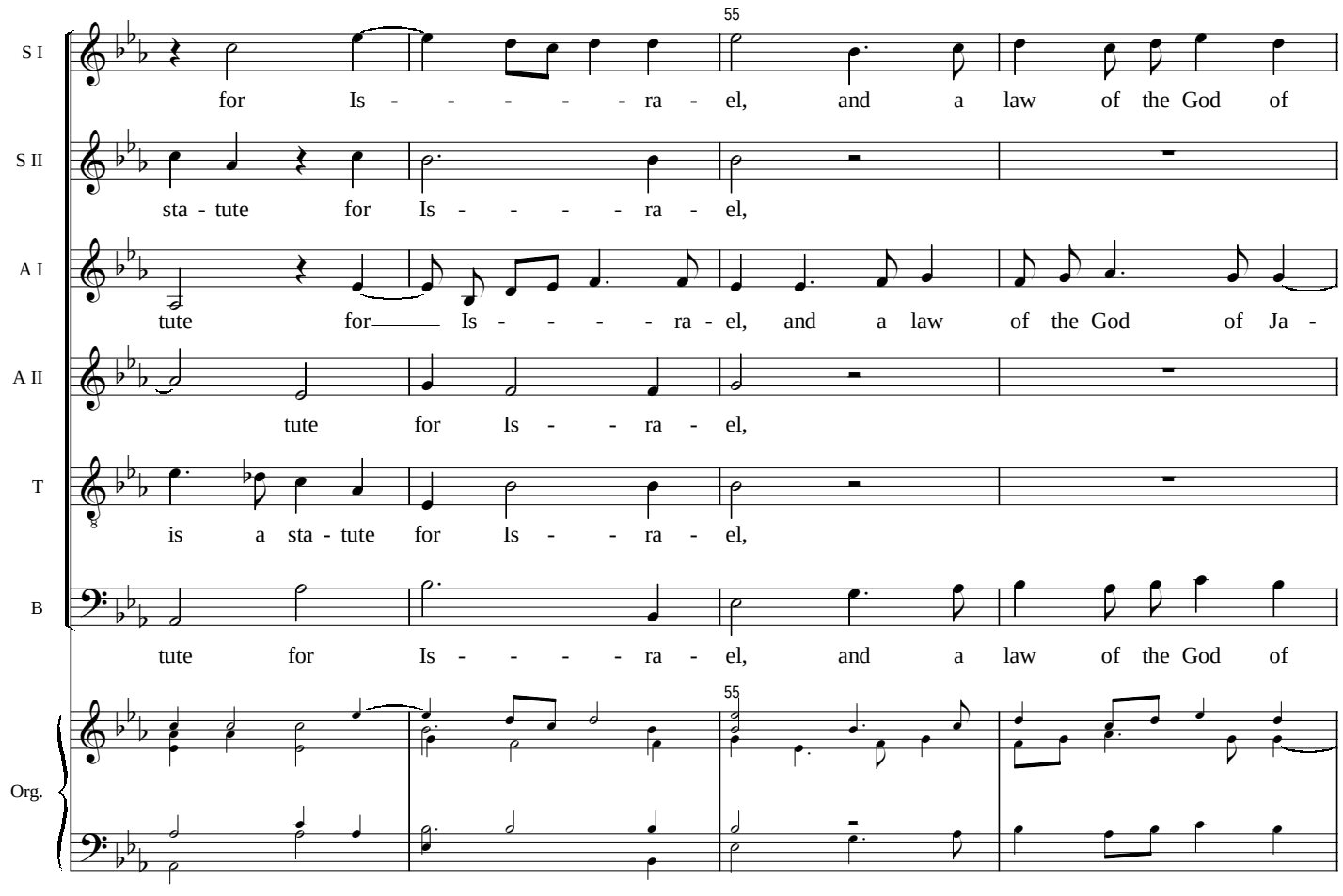

S I
the plea-sant harp and the vi - - -
S II
bring forth the tim - brel, the plea-sant harp,
A I
forth the tim - - - brel, the plea-sant harp and the vi -
A II
and bring forth the tim - brel, the tim - - - brel,
T
and bring forth the tim - brel, the plea-sant harp and the vi -
B
bring forth the tim - brel, the plea - sant harp, the
Org.
25

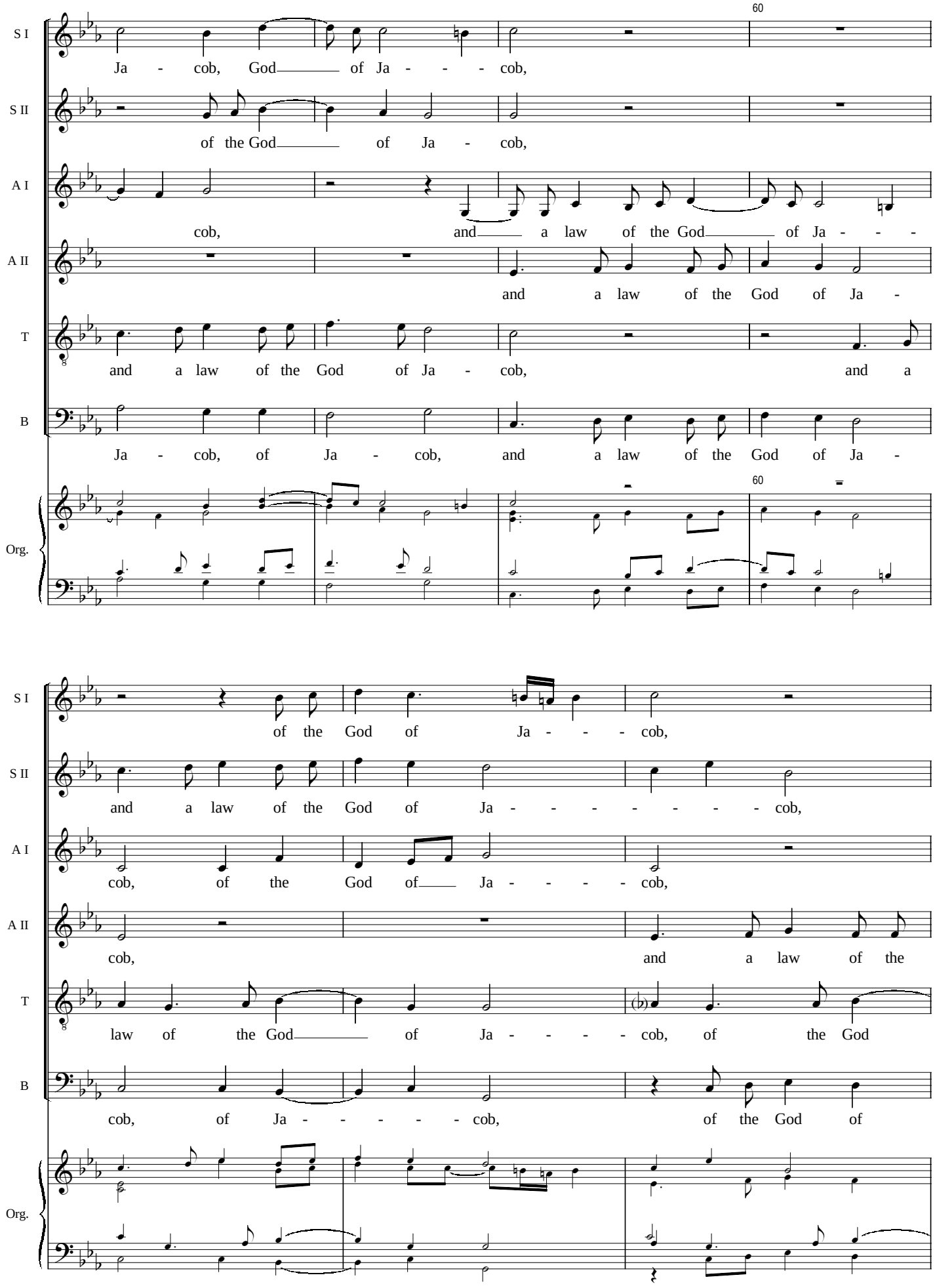

S I
ol, - - - - - - - - - - - the plea-sant harp and the vi - ol,
S II
the plea - sant harp and the vi - ol, and the vi - - - ol.
A I
ol, the plea - - sant harp, the plea-sant harp and the vi -
A II
the plea - sant harp and the vi - ol, the vi - - - ol, and
T
ol, the plea - sant harp, plea - sant harp and the
B
plea - sant harp and the vi - ol, and the vi - ol, and the vi - - -
Org.
30
and the vi - - - ol. Blow the trum - pet
Blow the trum - pet in the new moon, in the new
ol. Blow the trum - pet in the new moon, in the new
the vi - - - - - - ol. Blow the trum - pet
vi - - - ol. Blow the trum - pet in the new moon, blow the
ol. Blow the trum - pet in the new moon, blow the

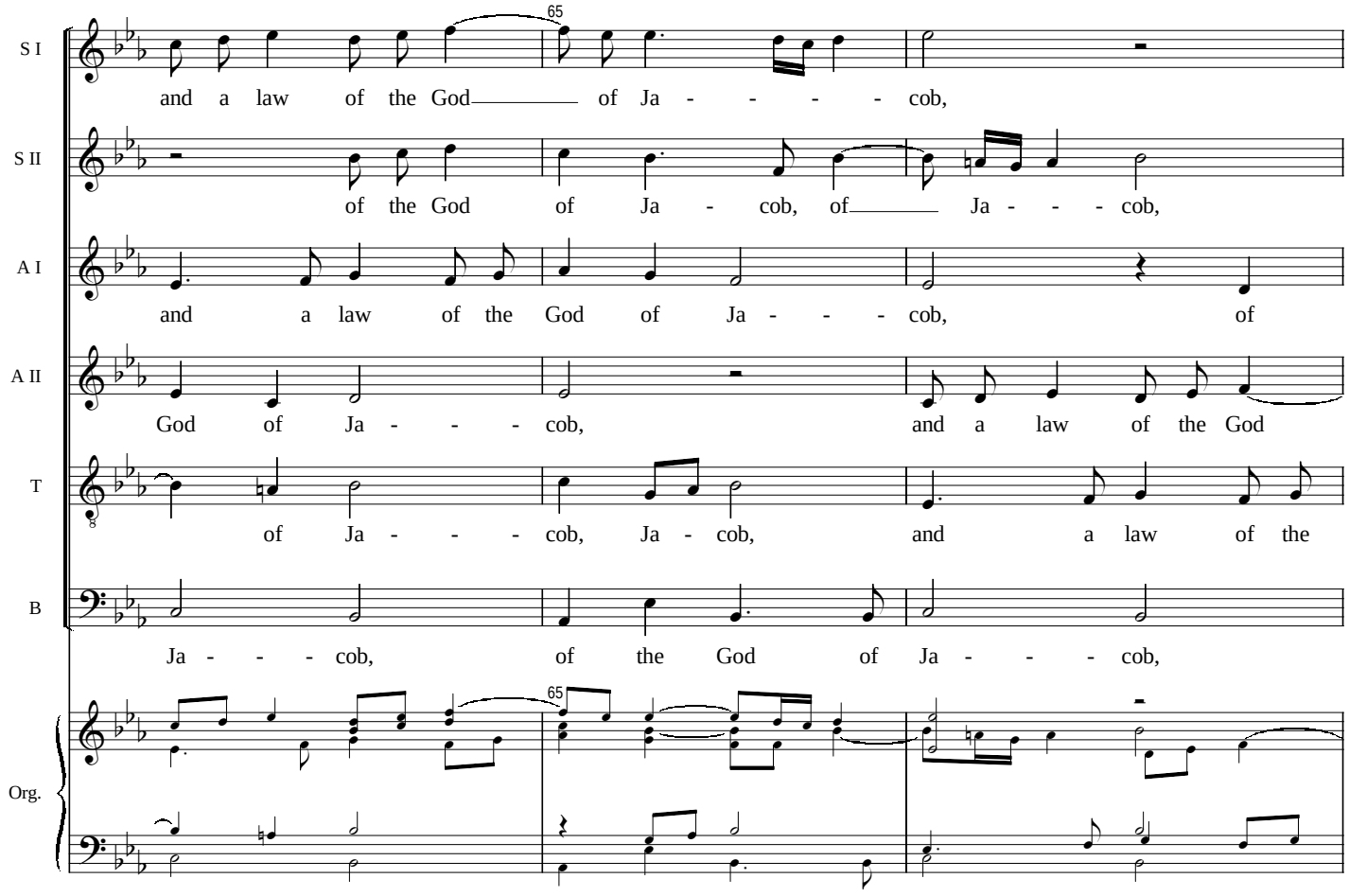

S I
S II
A I
A II
T
B
Org.
35
in the new moon, in the new moon, in the new moon, blow the
moon, in the new moon, blow the trum - pet in the new
moon, blow the trum - pet in the new moon, blow the trum - pet in the new
in the new moon, blow the trum - pet in the new moon, blow the
trum - pet in the new moon, in the new moon, blow the
trum - pet in the new moon, blow the trum - pet in the new
40
trum - pet in the new moon, in the new moon,
moon, in the new moon, ev'n in the time ap - point -
moon, blow the trum - pet in the new moon, ev'n in the
trum - pet in the new moon, ev'n in the time ap - point -
trum - pet in the new moon, in the new moon, ev'n in the time ap -
moon, blow the trum - pet in the new moon, ev'n in the time ap -

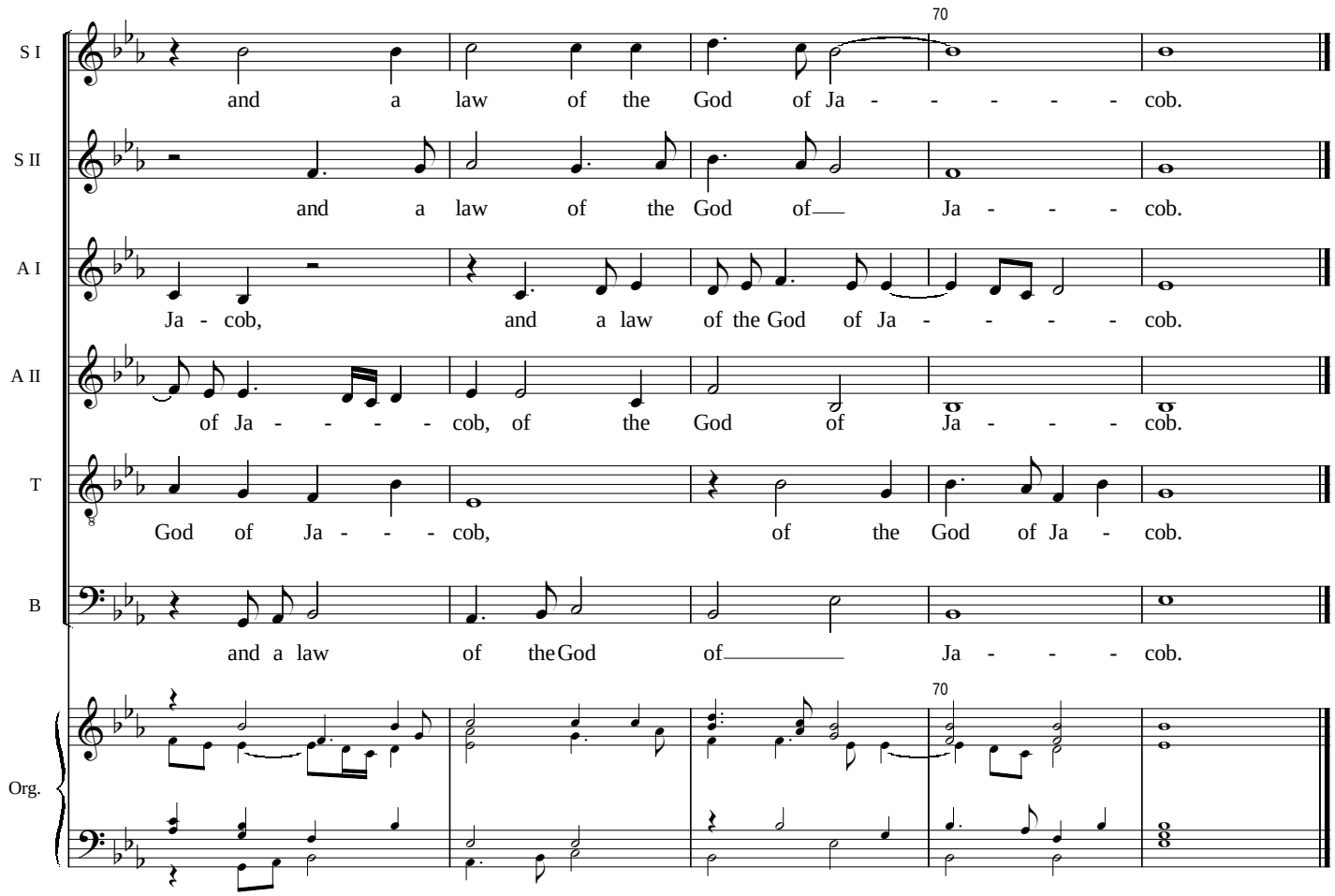

S I
ev'n in the time ap - point - - - - ed,
S II
ed, ap - point - ed, ev'n in the time ap - point - - - ed, and
A I
time ap - point - - - - ed, ev'n in the time ap - point - - - ed, and
A II
ed, ev'n in the time ap - point - - - - - - -
T
point - - ed, ev'n in the time ap - point - - - ed,
B
point - - - - - ed, ev'n in the time ap -
Org.
45
S I
and at our feast day, our feast day, and
S II
at our feast day, and at our feast day, and
A I
at our feast day, and at our feast day,
A II
ed, and at our feast day, our feast day,
T
and at our feast day, and at our
B
point - ed, and at our feast day,
45
Org.


S I
S II
A I
A II
T
B
Org.
50
at our feast day. For this is a sta - tute
at our feast day. For this is a
and at our feast day. For this is a sta -
and at our feast day. For this is a sta - - -
feast day, our feast day. For this, for this,
and at our feast day. For this is a sta - - -


S I
S II
A I
A II
T
B
Org.
55
for Is - - - - - ra - el, and a law of the God of
sta - tute for Is - - - - - ra - el,
tute for Is - - - - - ra - el, and a law of the God of Ja -
tute for Is - - - ra - el,
is a sta - tute for Is - - - ra - el,
tute for Is - - - - - ra - el, and a law of the God of


60
S I
Ja - cob, God of Ja - - - cob,
S II
of the God of Ja - cob,
A I
cob, and a law of the God of Ja - - -
A II
and a law of the God of Ja -
T
and a law of the God of Ja - cob, and a
B
Ja - cob, of Ja - cob, and a law of the God of Ja -
Org.
60
S I
of the God of Ja - - - cob,
S II
and a law of the God of Ja - - - - - - - cob,
A I
cob, of the God of Ja - - - - cob,
A II
cob, and a law of the
T
law of the God of Ja - - - - cob, of the God
B
cob, of Ja - - - - - cob, of the God of
Org.

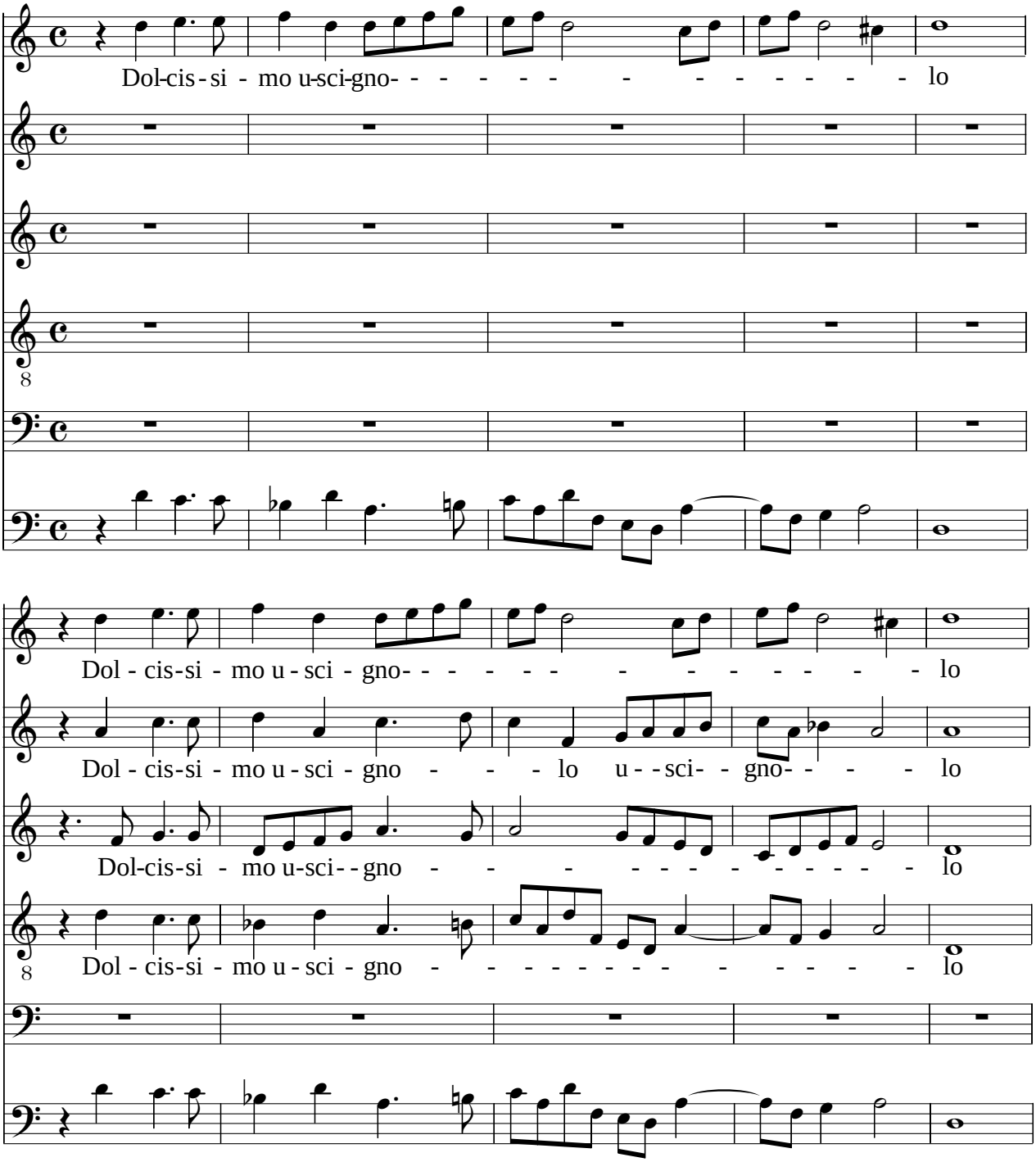

S I
S II
A I
A II
T
B
Org.
65
and a law of the God of Ja - - - - cob,
of the God of Ja - cob, of Ja - - - cob,
and a law of the God of Ja - - - cob, of
God of Ja - - - cob, and a law of the God
of Ja - - - cob, Ja - cob, and a law of the
Ja - - - cob, of the God of Ja - - - cob,


S I
S II
A I
A II
T
B
Org.
70
and a law of the God of Ja - - - - - cob.
and a law of the God of Ja - - - cob.
Ja - cob, and a law of the God of Ja - - - - cob.
of Ja - - - - cob, of the God of Ja - - - cob.
God of Ja - - - cob, of the God of Ja - cob.
and a law of the God of Ja - - - cob.

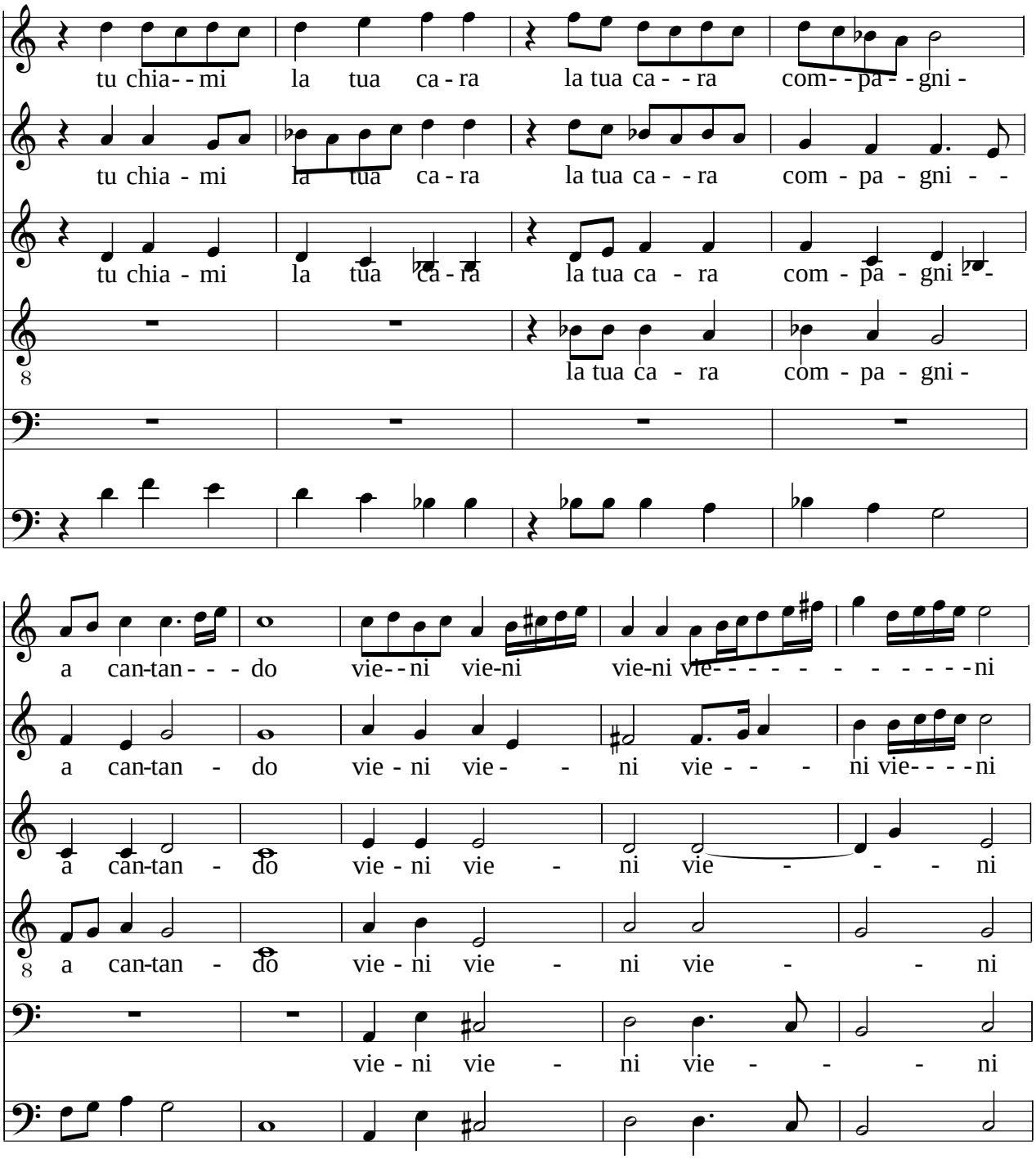
16. Dolcissimo uscignolo
A 5 voci, cantato a voce piena, alla francese
from Madrigal Book VIII

Claudio Monteverdi
1567-1643

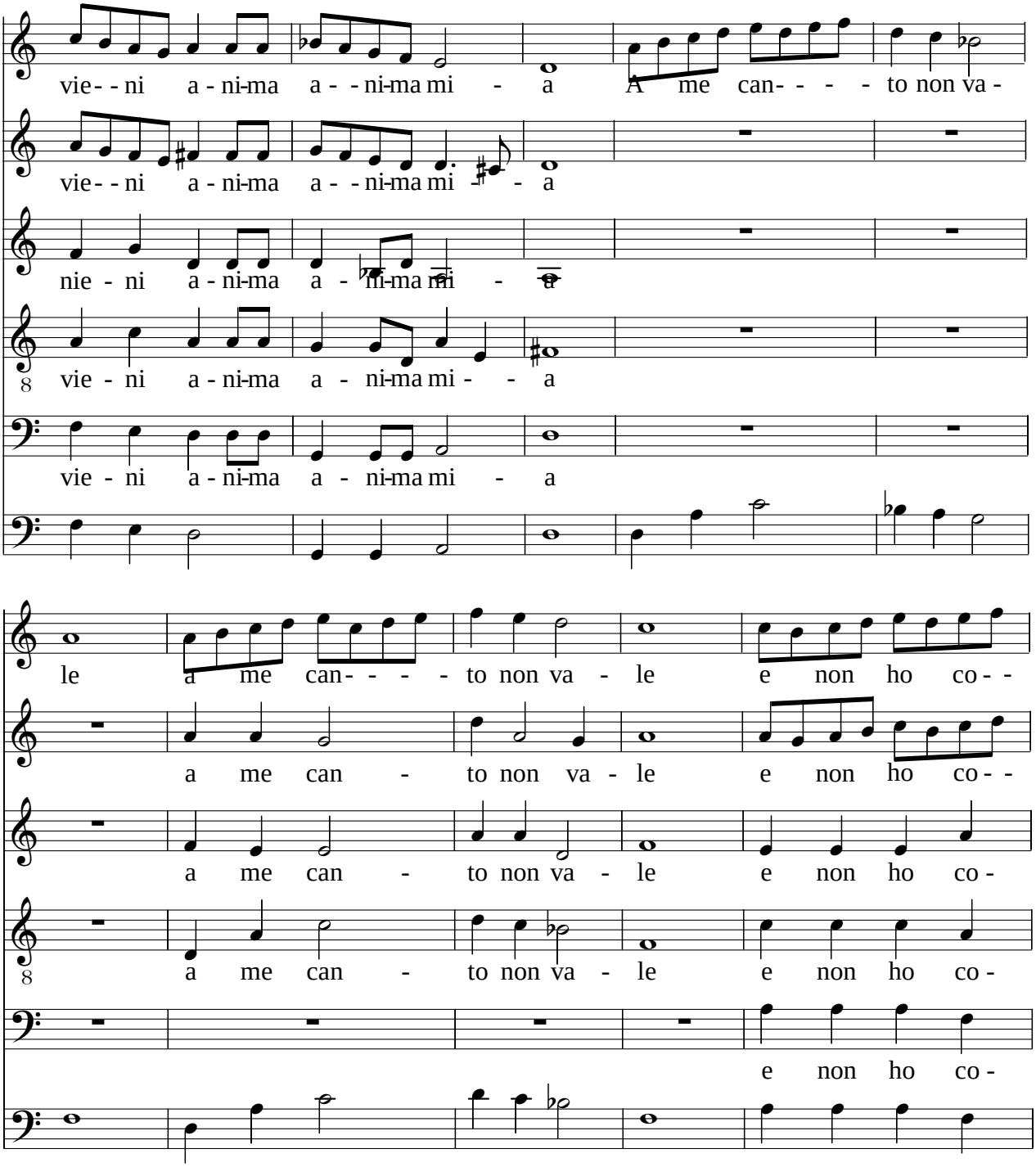
Canto in tuono
SOLO



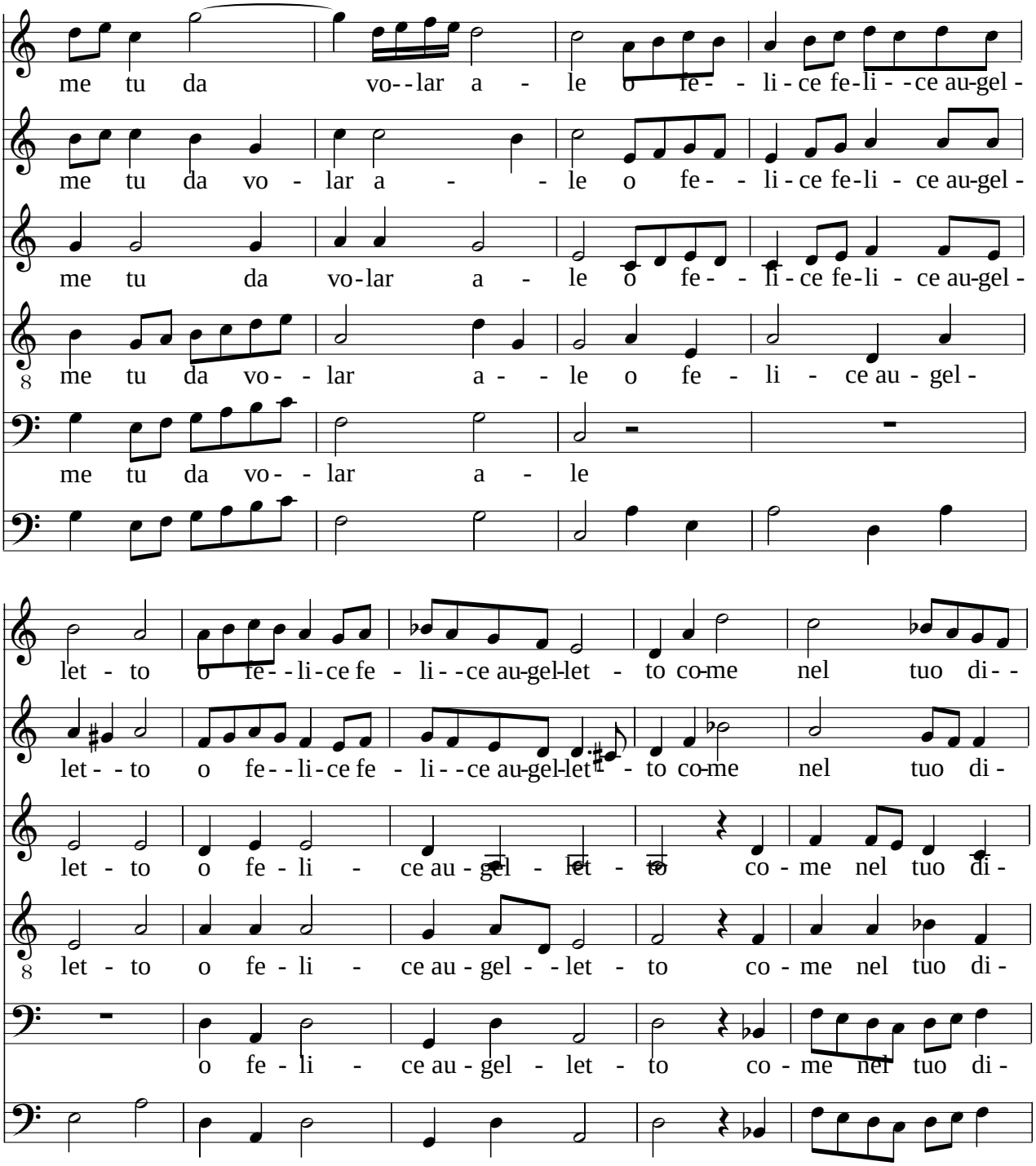
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



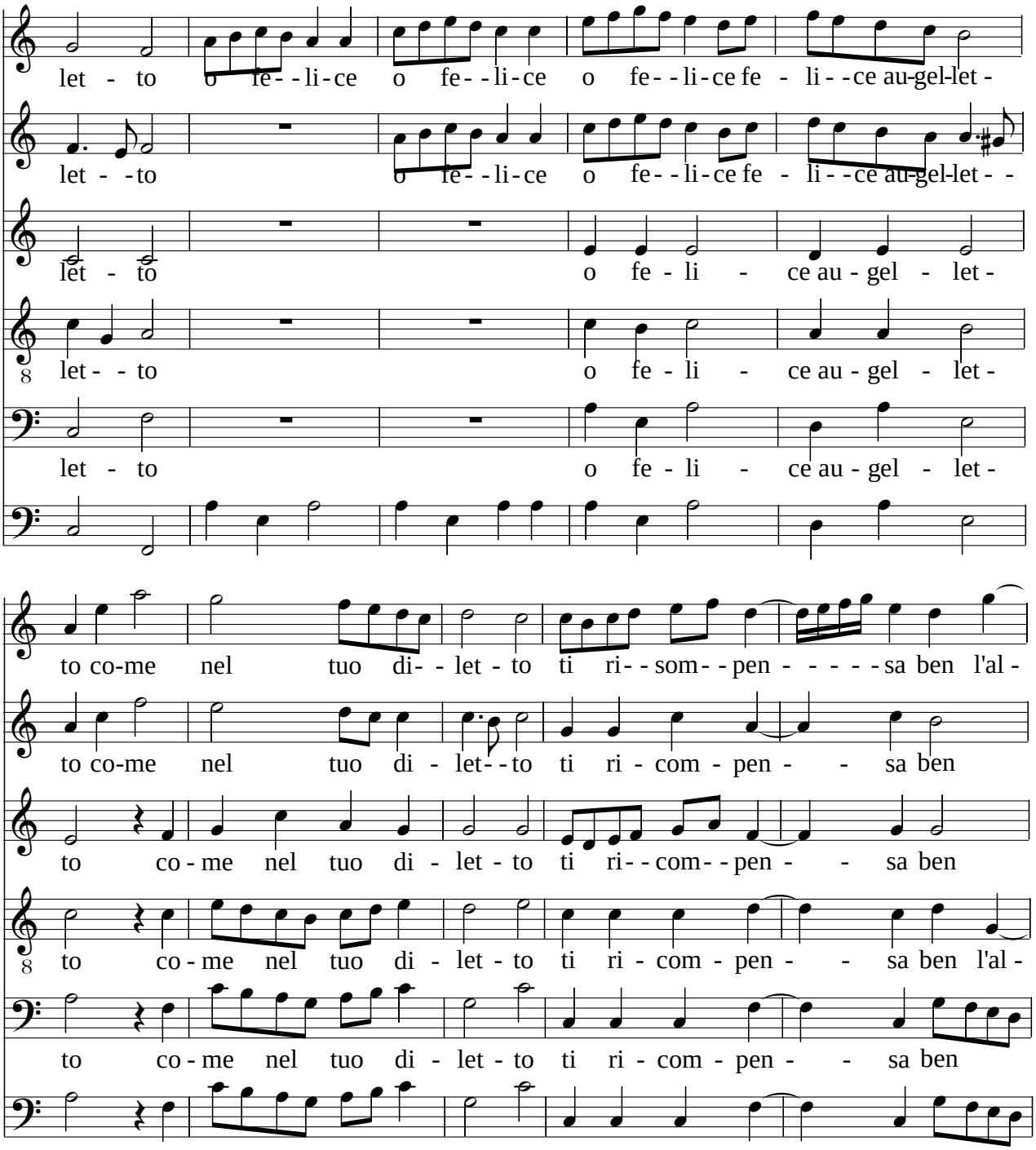
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



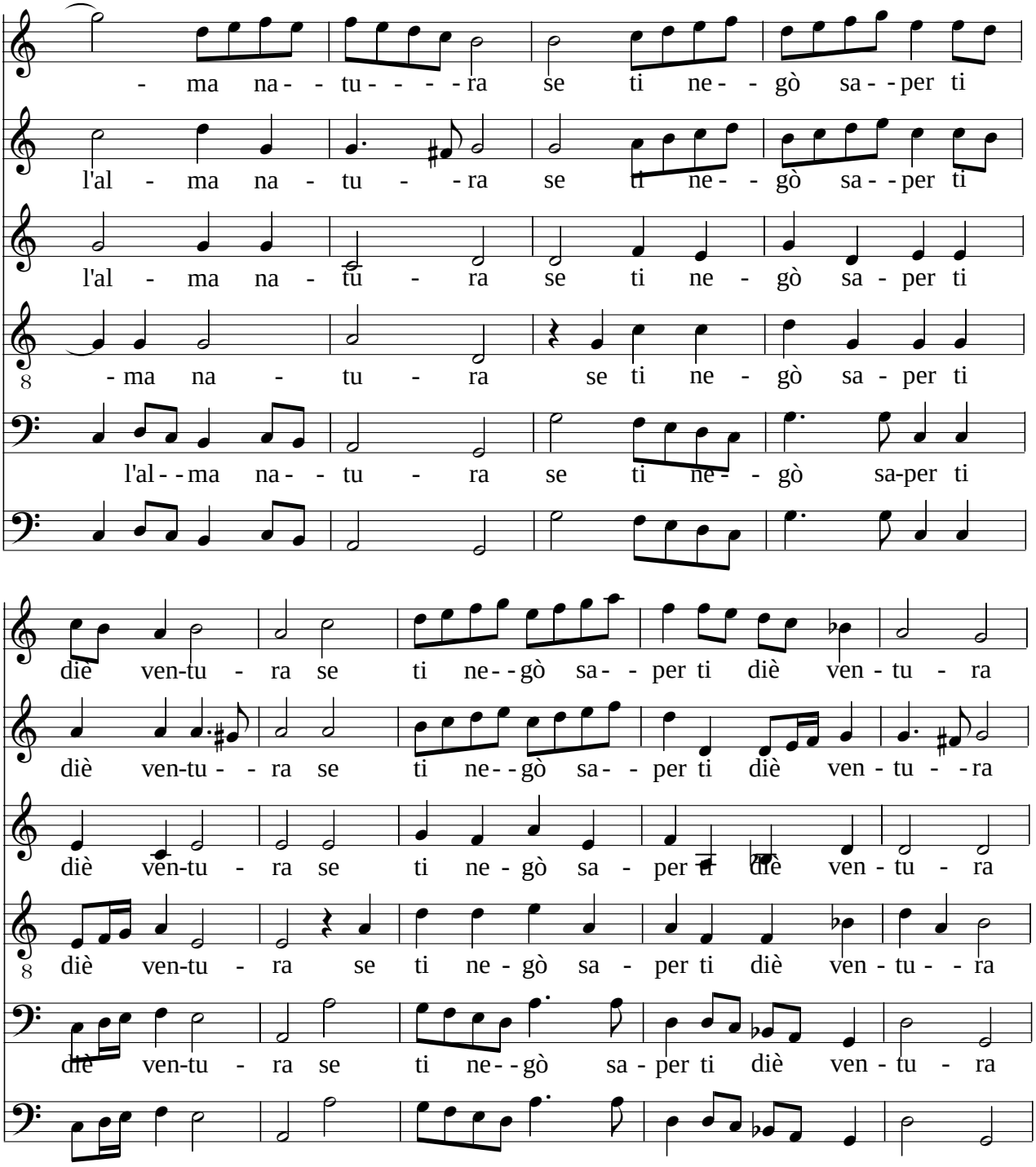
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



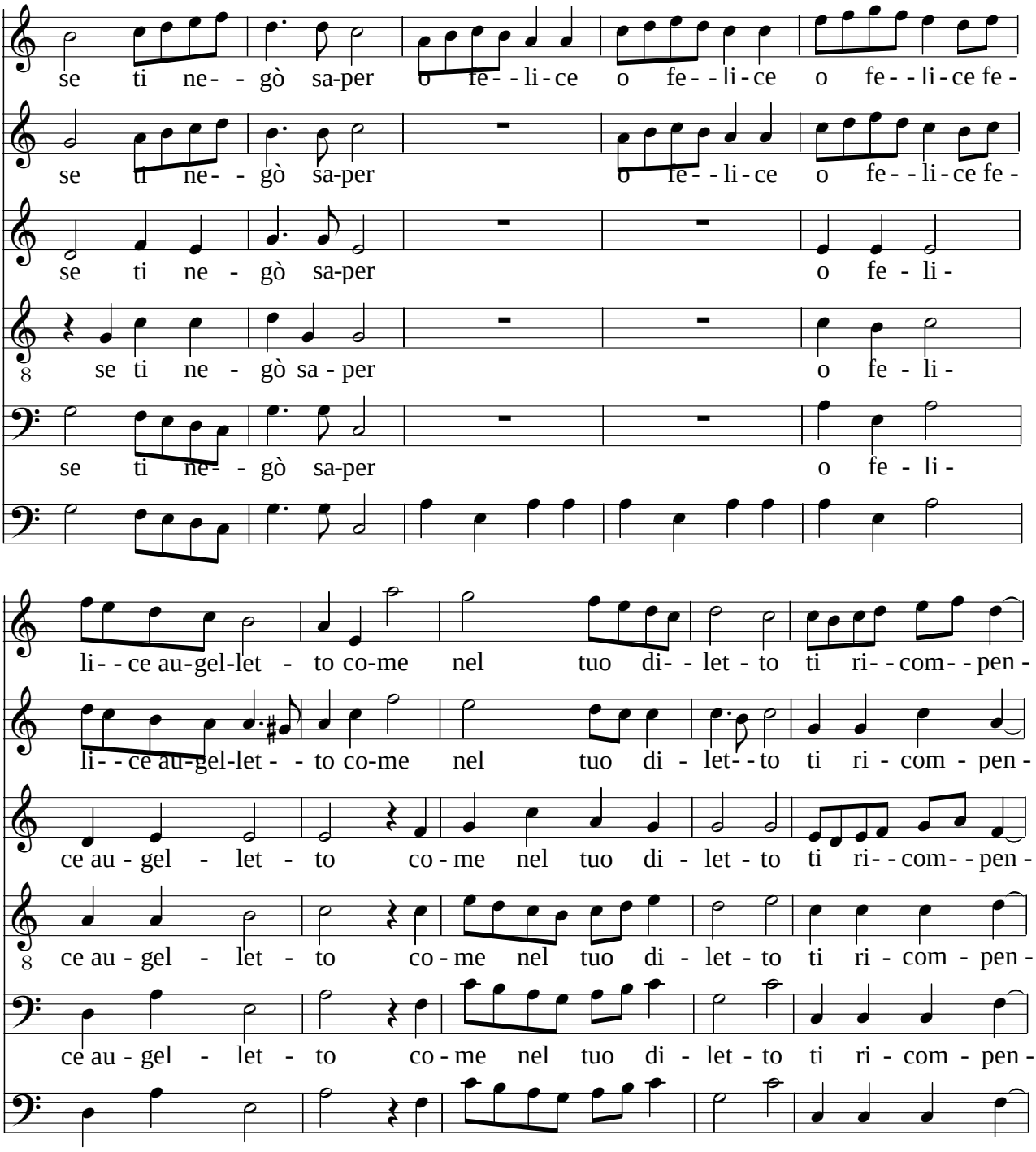
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



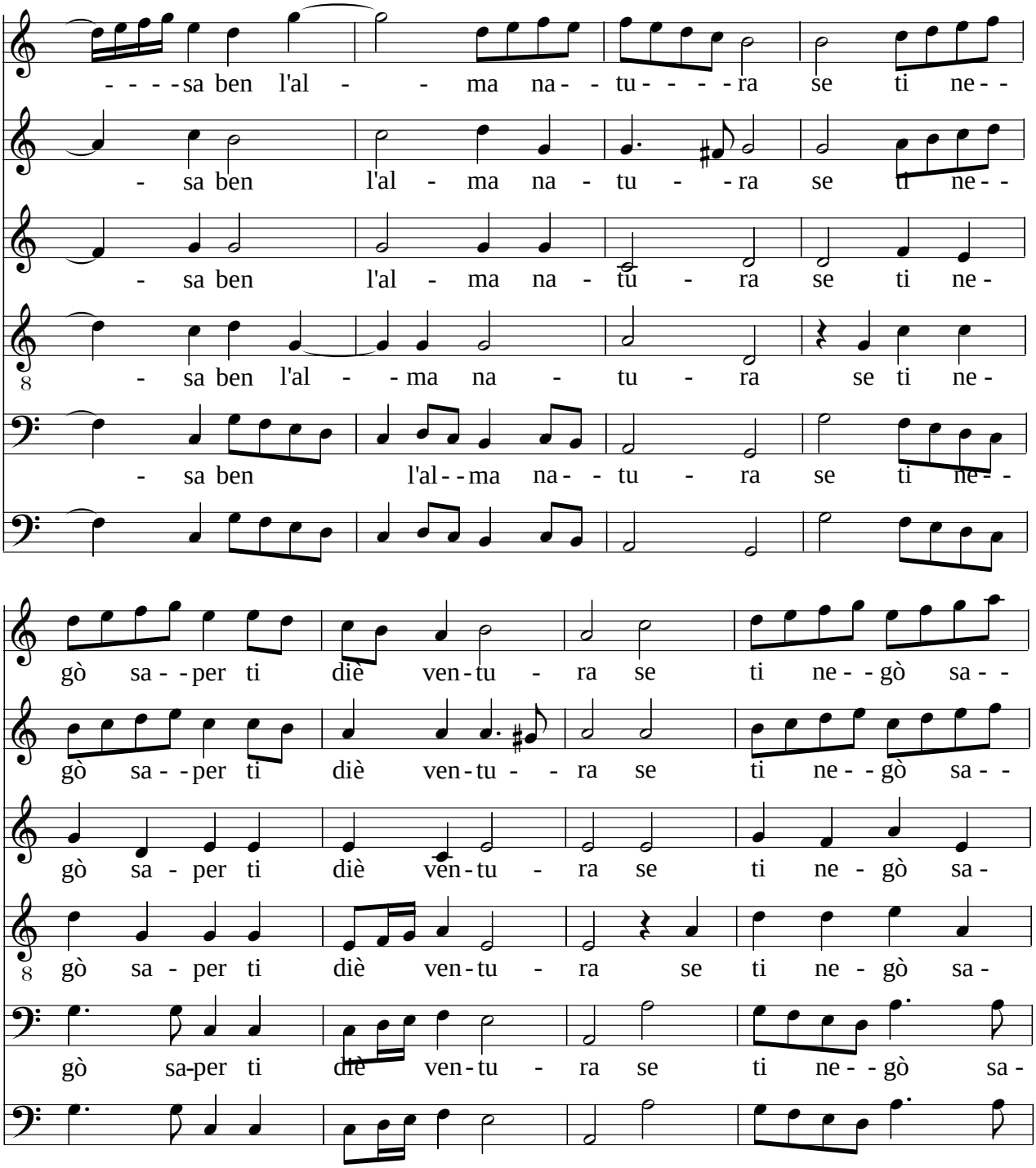
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



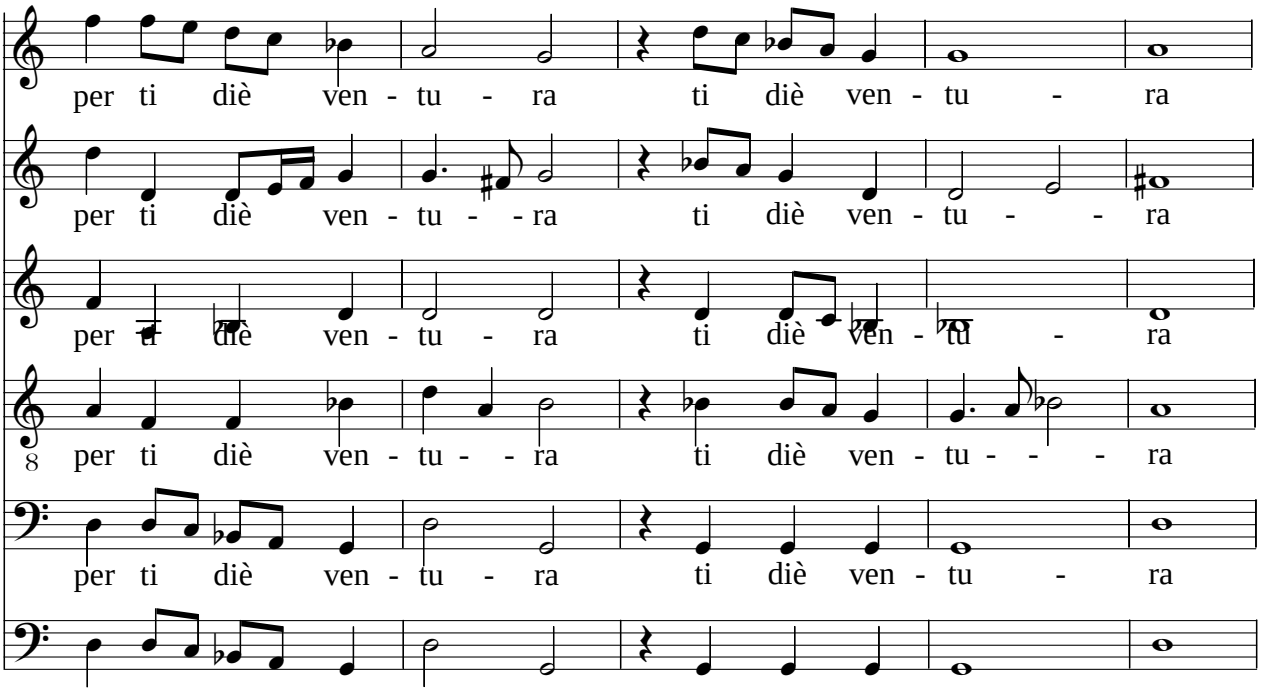
Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com

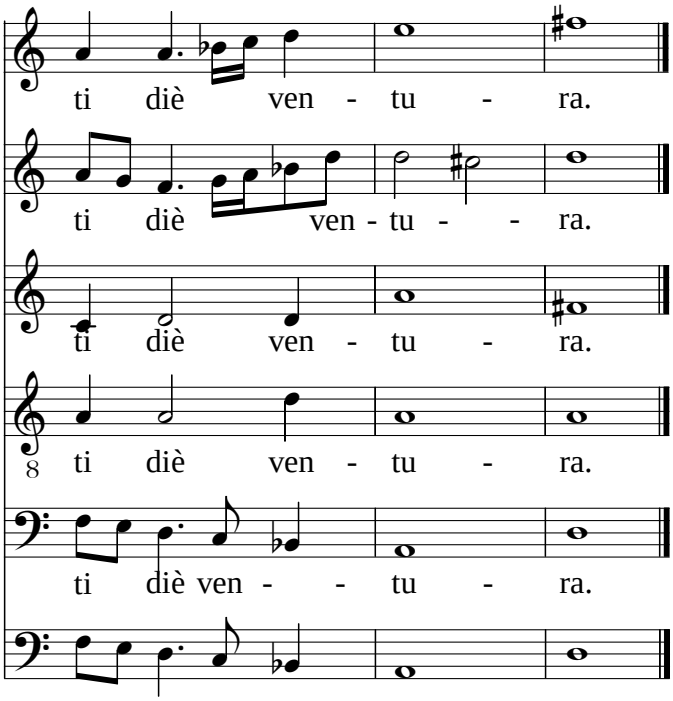


Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com



Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com

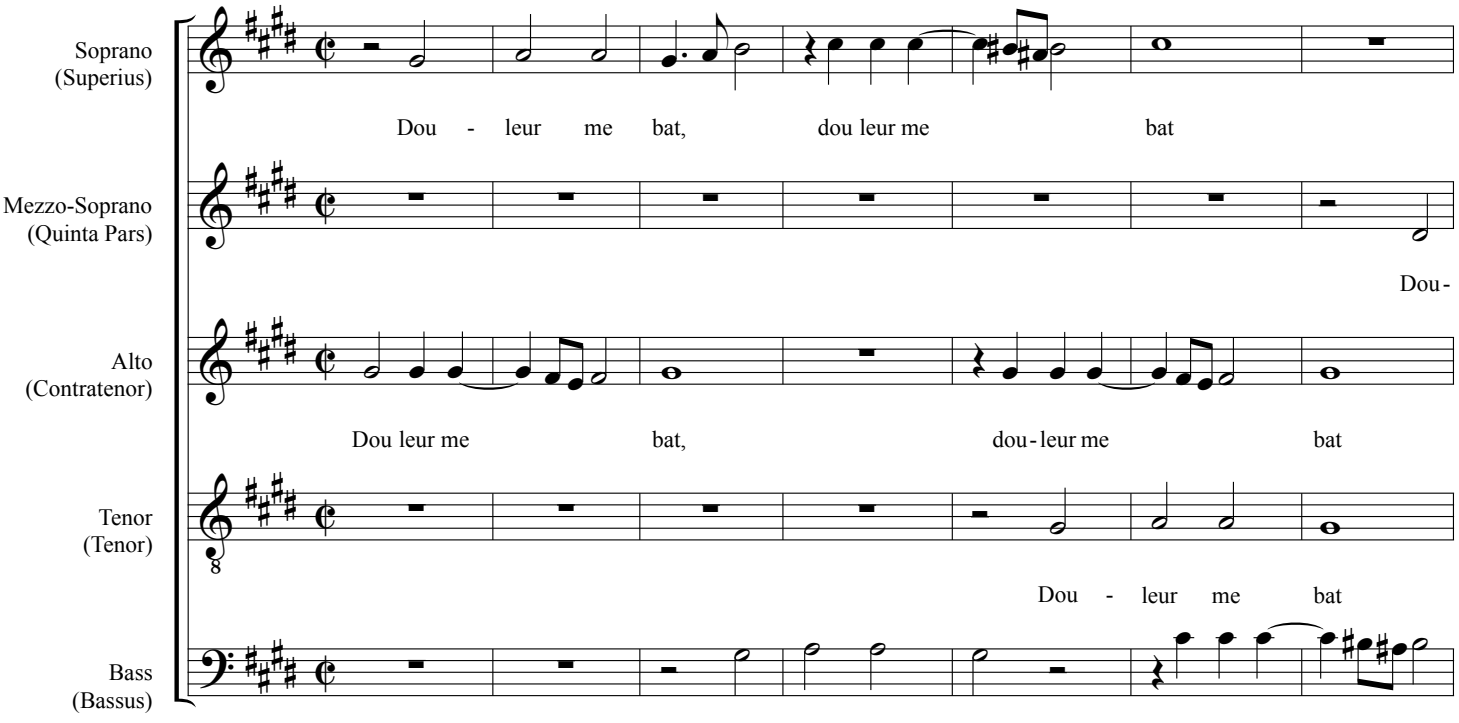


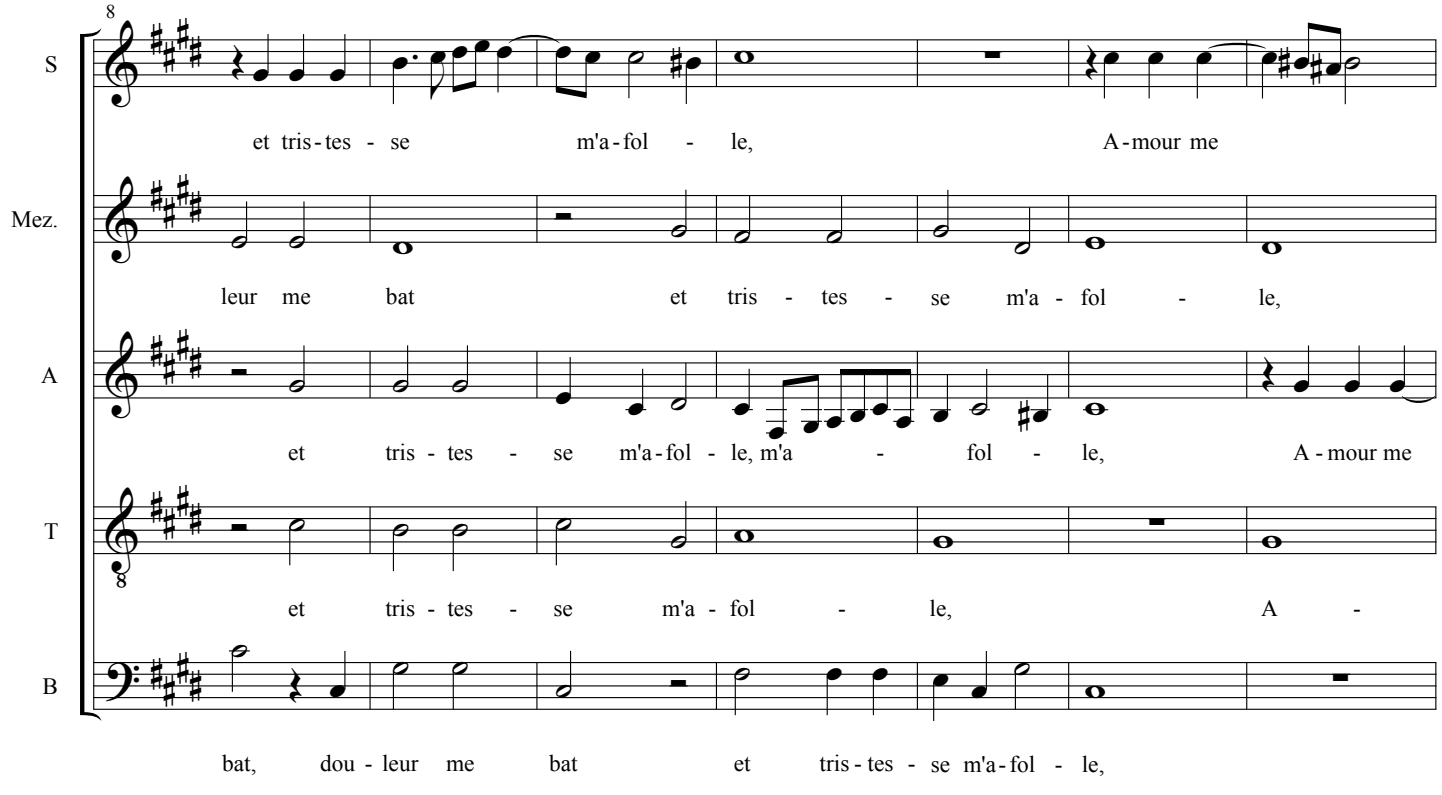


Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com

Douleur me bat

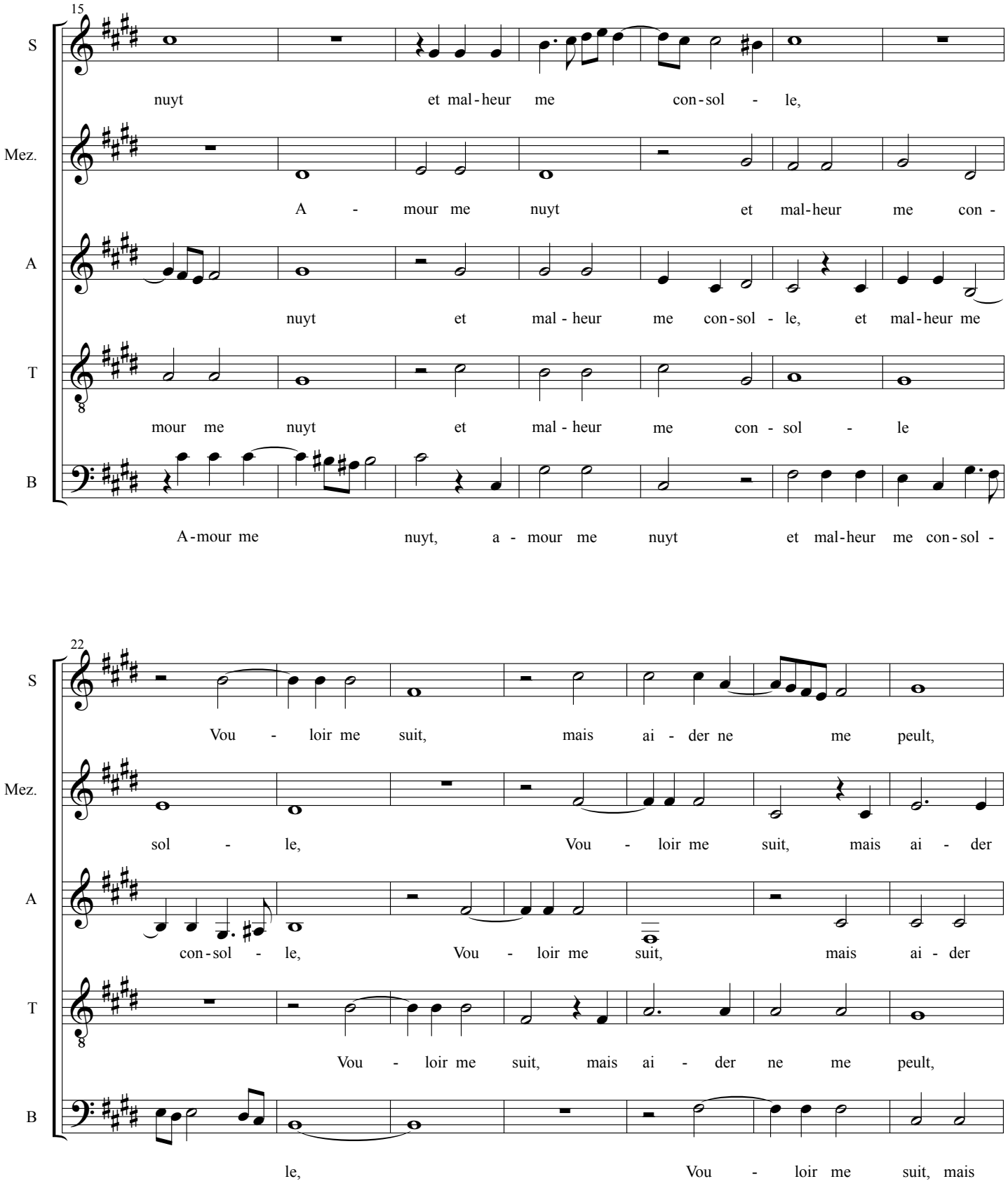
Josquin des Prés

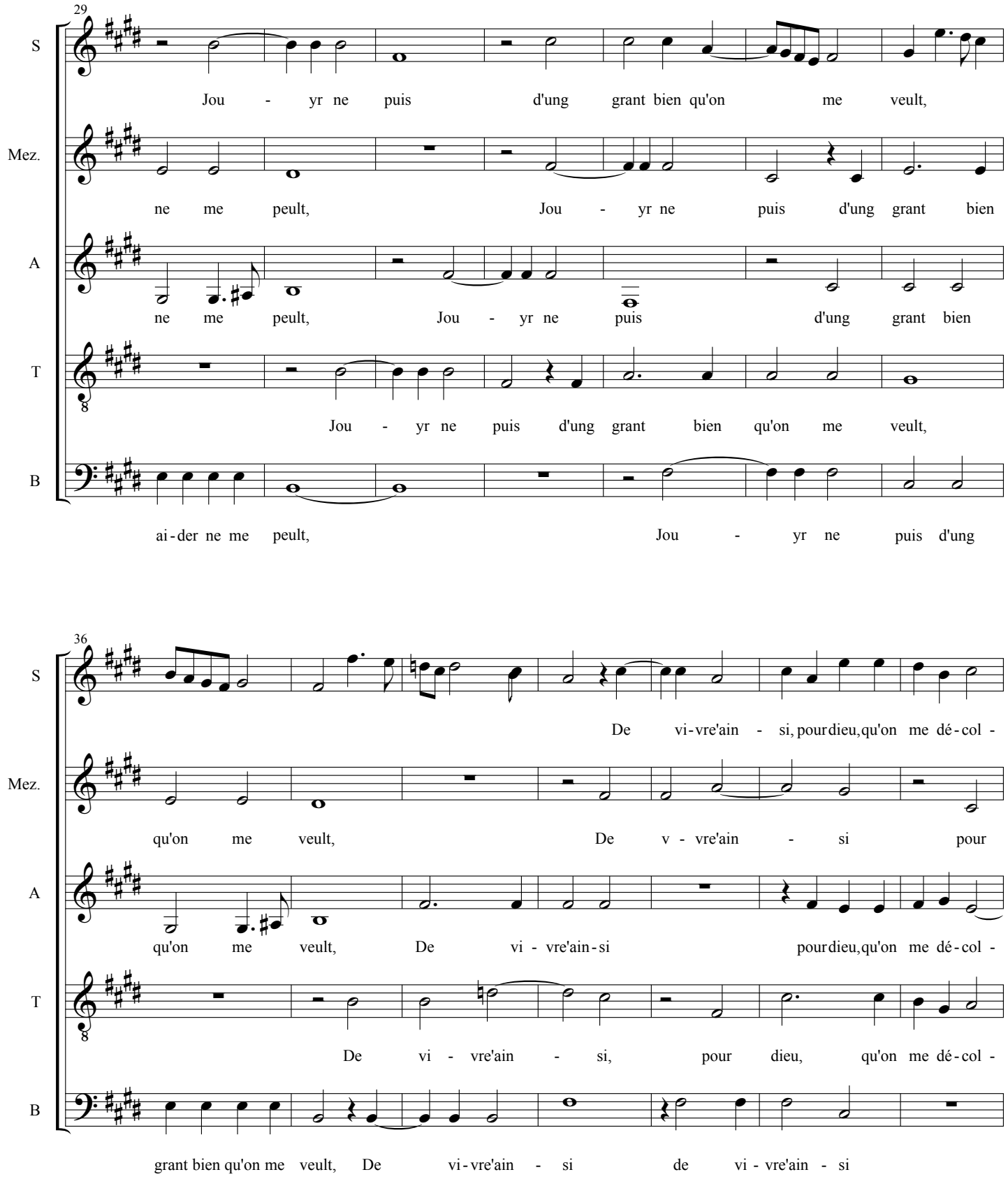


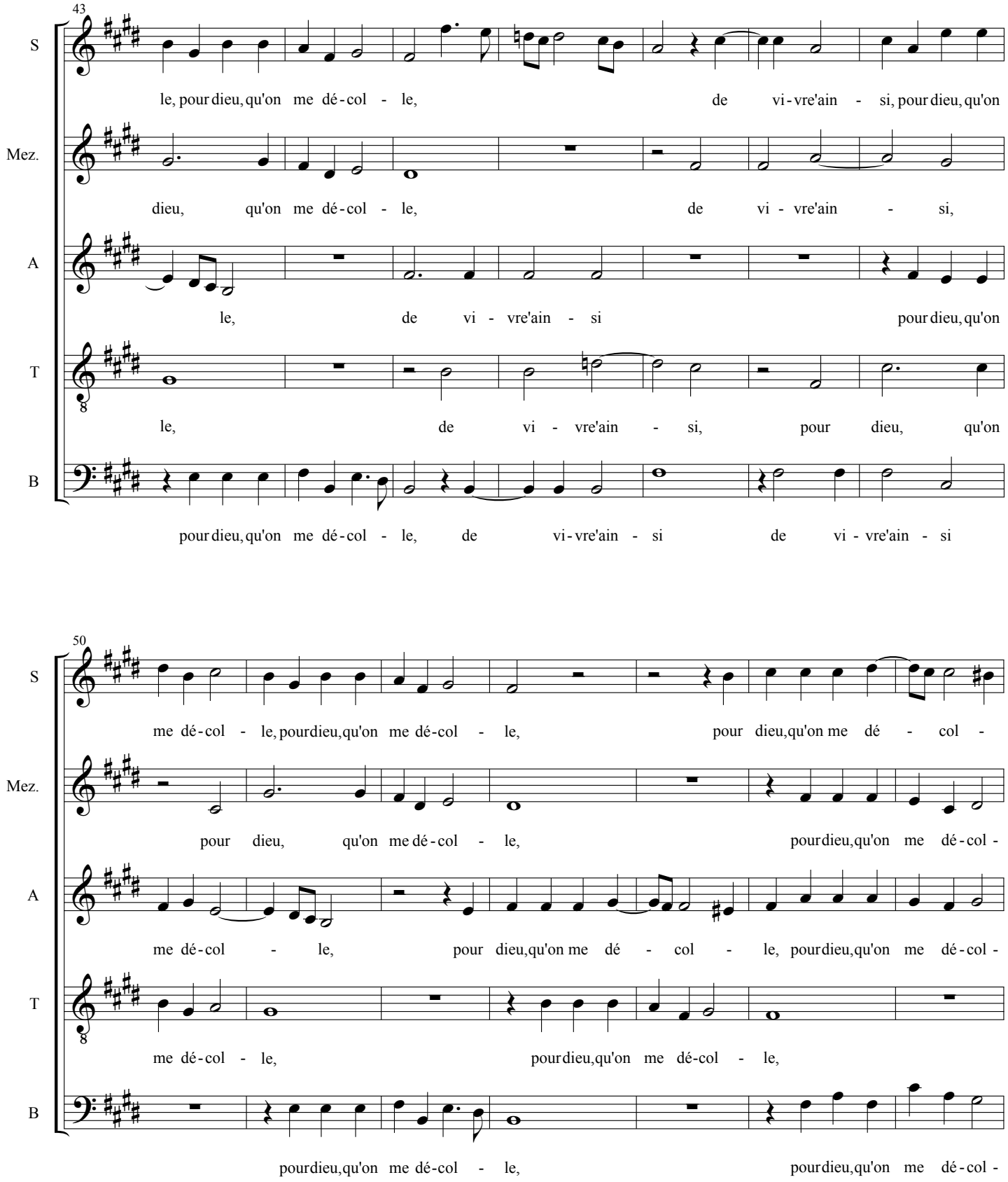


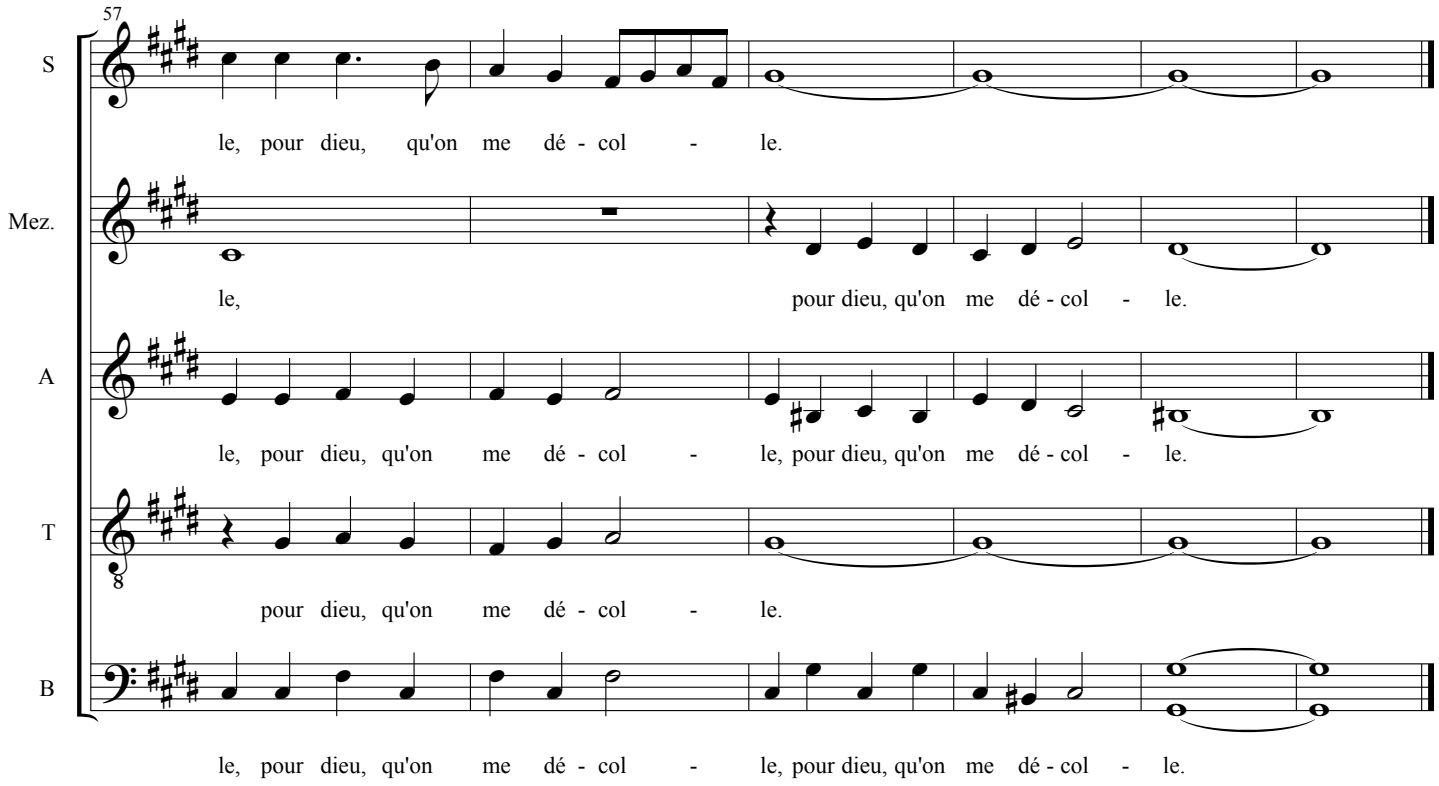
(Transposed up a M3 from original)

RRW Edition 2002


15
S
nuyt et mal-heur me con-sol - le,
Mez.
A - mour me nuyt et mal-heur me con -
A
nuyt et mal - heur me con-sol - le, et mal-heur me
T
mour me nuyt et mal - heur me con - sol - le
B
A-mour me nuyt, a - mour me nuyt et mal-heur me con-sol -
22
S
Vou - loir me suit, mais ai - der ne me peult,
Mez.
sol - le, Vou - loir me suit, mais ai - der
A
con-sol - le, Vou - loir me suit, mais ai - der
T
Vou - loir me suit, mais ai - der ne me peult,
B
le, Vou - loir me suit, mais


29
S
Jou - yr ne puis d'ung grant bien qu'on me veult,
Mez.
ne me peult, Jou - yr ne puis d'ung grant bien
A
ne me peult, Jou - yr ne puis d'ung grant bien
T
Jou - yr ne puis d'ung grant bien qu'on me veult,
B
ai-der ne me peult, Jou - yr ne puis d'ung
36
S
De vi-vre'ain - si, pourdieu,qu'on me dé-col -
Mez.
qu'on me veult, De v - vre'ain - si pour
A
qu'on me veult, De vi - vre'ain-si pourdieu,qu'on me dé-col -
T
De vi - vre'ain - si, pour dieu, qu'on me dé-col -
B
grant bien qu'on me veult, De vi-vre'ain - si de vi - vre'ain - si


43
S
le, pour dieu, qu'on me dé-col - le, de vi-vre'ain - si, pour dieu, qu'on
Mez.
dieu, qu'on me dé-col - le, de vi - vre'ain - si,
A
le, de vi - vre'ain - si pour dieu, qu'on
T
le, de vi - vre'ain - si, pour dieu, qu'on
B
pour dieu, qu'on me dé-col - le, de vi-vre'ain - si de vi - vre'ain - si
50
S
me dé-col - le, pour dieu, qu'on me dé-col - le, pour dieu, qu'on me dé - col -
Mez.
pour dieu, qu'on me dé-col - le, pour dieu, qu'on me dé-col -
A
me dé-col - le, pour dieu, qu'on me dé - col - le, pour dieu, qu'on me dé-col -
T
me dé-col - le, pour dieu, qu'on me dé-col - le,
B
pour dieu, qu'on me dé-col - le, pour dieu, qu'on me dé-col -



Josquin des Prés
(c.1440-1521)
(also spelled Josquin Desprez)

Douleur me bat

Chanson

Douleur me bat et tristesse m'afolle,
Amour me nuyt et malheur me consolle,
Vouloir me suit, mais aider ne me peult,
Jouyr ne puis d'ung grant bien qu'on me veult,
De vivre'ainsi, pour dieu, qu'on me décolle.

Anguish beats me and sadness drives me crazy,
Love injures me and misfortune comforts me,
Desire follows me but cannot help me,
I cannot enjoy this great good that one demands of me,
To live thus, by God, would that they would behead me.