



The GREAT CHORAL TREASURE HUNT 19

The Annual Pep Rally, Group Hug, and Political Caucus for Better Choral Music (for 20 Years!)
Friday, October 28, 2022 • Monona Terrace

This Year: Architecture & Student Voice

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Fly, Fly, Fly *Szál, Száll, Száll*

Lajos Bárdos (1899-1986)

WHAT MAKES IT GREAT? (we ask this question every year)

a. We don't need more music. We are swimming in possibilities (thank you, Internet). What we need is practice looking for meaning & quality.
 b. Great art rarely reveals its greatness at a quick read-through. It withholds some of its treasures, revealing them only to the patient, thoughtful musician who is willing to take time. This is the problem with Reading Sessions in general. They get us excited about very surface-y features, like "catchy melody" (the things we can grasp in a read-through, and not see that the piece might actually be quite shallow.)

c. CMP-style Analysis helps us see deeper. What is the piece actually *made of*? Does it have any musical depth? How will it stretch kids, intellectually, culturally, emotionally?

d. **CMP Outcomes: 1) Skill 2) Knowledge 3) Affective**

If you see your job mostly as teaching skills, then it really doesn't matter what music you choose, right? Any piece can teach vocal skills, or how to read notation. It's only if we want to engage our singers fully (critical thinking, "expert noticing", understanding what composers do, looking for compositional depth) that choosing higher quality pieces matters.

Great art asks questions.

It often has a quirk—something that makes us go "huh?"
 It invites us in and says "let's talk."
 It gives us something new to ponder.
 It does not just present the familiar.
 It bears repeated hearings.
 It has layers.
 It continually cracks open dialogue.

II. LIQUID ARCHITECTURE

Madison Youth Choirs theme for Fall 2022 • *Architecture is frozen music. Music is liquid architecture. (Goethe).*

2. Henry Purcell: *Watchman's Catch*

Also V and I; One, Two, Three (puns, wordplay, hidden musical jokes, invent a Baroque style accompaniment)

Britten: *This Little Babe* 3-part canon (building problem to solve: how to make different voices in a canon end together; how to write a melody that works in canon, how does a motif serve as constructional material?)

3. Let's Build a new Hip-Hop piece.

III. Anniversaries: George Walker (1922-2018)

4. Walker: *Stars* (SATB)

See also: *With This Small Key* (SATB), *Take, O Take Those Lips Away*
See article in Choral Journal October 2022

IV. Anniversaries: Ralph Vaughan Williams (1872-1958)

5. Vaughan Williams: *The Sky Above the Roof* (art song for medium voice)

Why would anyone choose a weird piece like this? What is it saying? What is the point? What's the deal with Paul Verlaine? Other great Vaughan Williams songs that kids love to sing: *The Roadside Fire, Whither Must I Wander? The Vagabond, Bright is the Ring of Words*

6. Vaughan Williams: *Valiant-for-Truth* (SATB)

See also: *Sigh No More Ladies* (SSA); *Dirge for Two Veterans* (from *Dona Nobis Pacem*) (SATB; Songs from *The Pilgrim's Progress* (solo songs, but great unison choir pieces); *Back and Side Go Bare* (TTBB, from opera *Sir John in Love*)

7. Vaughan Williams: *Orpheus with His Lute* (unison song) Oxford

Another simple but moving "architecture" piece and great introduction to the "knight's move" (Vaughan Williams' signature motif).

V. Anniversaries: Heinrich Schütz (1585-1672)

8. *Erböre mich, wenn ich rufe* (*Hear me when I cry*) 2 medium voices, continuo

A great "first time" early Baroque piece. Can be learned in tiny phrases, one by one. Harmonies work for kids.

9. *Ich bin die Auferstehung* (*I am the Resurrection*) (SATB/SATB)

Double choir, yes, but not too difficult. There is just something about this life-giving rhythm and modal harmony (and powerful use of silence) that makes kids pay attention. Harmonies are typical Schütz—rich and emotional.

Also check out *Sicut Moses Serpentem* (SATB and thrilling; "As Moses lifted up the snake in the desert...")

VI. SOCIAL JUSTICE (Propaganda vs. Art)

10. Derrick Spiva, Jr.: *a vision unfolding* (SATB)

Have you seen, mirror, focus, running, rolling, riding over skin, turning looking back, seeing truth, ready, take it back, run, see how we can be a fountain

Check out Hal Leonard Series: *Exigence*

Also don't forget about: Melanie DeMore (vocal activist) *Lead with Love*; Alysia Lee: *Say Her Name* (SSA or SATB)

VII. GET THEM WONDERING

11. Hernando Franco (?): *Dios itlaçonantzine* (SATB)

By an anonymous 16th c. indigenous composer (Mexico) in Nahuatl language. Mix of Gregorian chant and European Renaissance style polyphony. Great edition at graphitepublishing.com Check out performance by Border CrosSing. *What does this piece say about the relationship between Spain, the Church, and indigenous people? Exoticism? Should we perform pieces like this?*

12. Lisa Neher: *Gilgamesh Weeps* (TBB & piano) D.C. al Platypus Publishing

Premiered at UW-Oshkosh (Shannon Gravelle, conductor) in January 2022; Sumerian mythology of Gilgamesh and his friend Enkidu.

Explores love, devotion, loss between two men, upending hero stereotypes. Drum effects in the middle section paint images of the precious drum the Enkidu sacrificed everything to find, for his friend.

13. Heather Masse, arr Swiggum: *Bird Song* (SATBB)

A simple song, like a folk song. *What is it really saying? And what is it about this message that resonates with everyone, literally everyone?*

Lots of Great Music Happens to Be Free!

1. **CPDL.org** (search by voicing! Check the number of pages before clicking—that's a good clue to length/difficulty)

2. **IMSLP.org** (especially Public Domain published pieces) 3. **Wmeamusic.org/CMP (Great Choral Treasure Hunts! They're online now!)**

4. **Friday Afternoons Song Bank** /www.fridayafternoonsmusic.co.uk/ Great composers, including Nico Muhly—all free!

5. **Waldorfschoolsongs.com** 6. **MadisonYouthChoirs.org** (past programs are all online)

CMP WORKSHOPS 2023

- **CMP Winter Workshop:** January 27-28, 2023 • Wisconsin Center for Music Education. Credits available. Our traditional winter retreat, from 5pm Friday and all day Saturday. Join us. It's a blast. Registration open now!
- **CMP Summer Workshop** The original. July 10-14, 2023 UW-Eau Claire
- **MYC Big Sing!** Next Saturday, November 5, 2023, 10:00—11:00 am Madison Youth Arts Center

Thanks for caring about giving your students the best music. It is hugely time-consuming, no one will understand how much time you spend, no administrator will give you extra time for it, and no one will pat you on the back for making it a priority.

But you will have the satisfaction of knowing that your students are handling great art—art that changes them and helps them understand the world (and themselves) in new ways—and your own imagination will be stirred in bringing it to life with your students.

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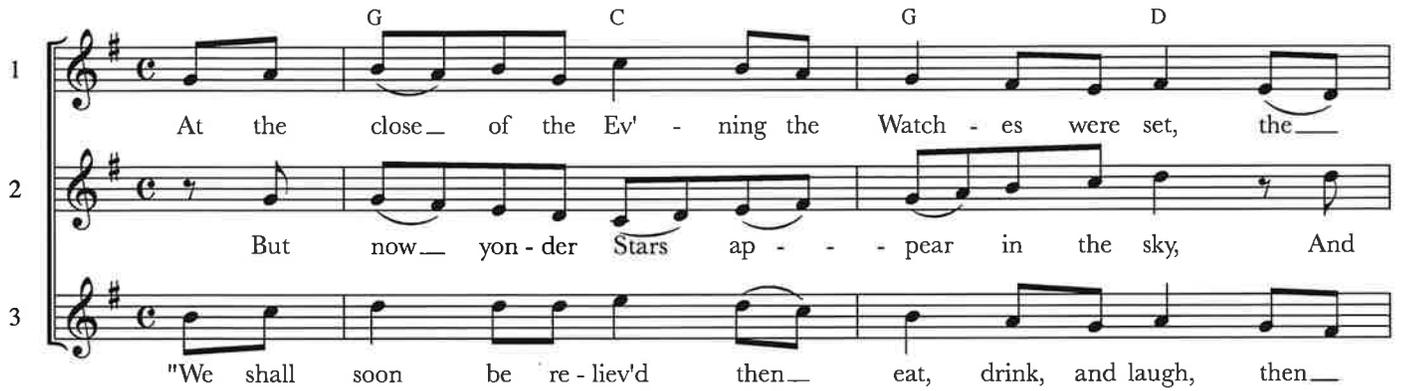
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Watchman's Catch

Henry Purcell (1659-1695)

1

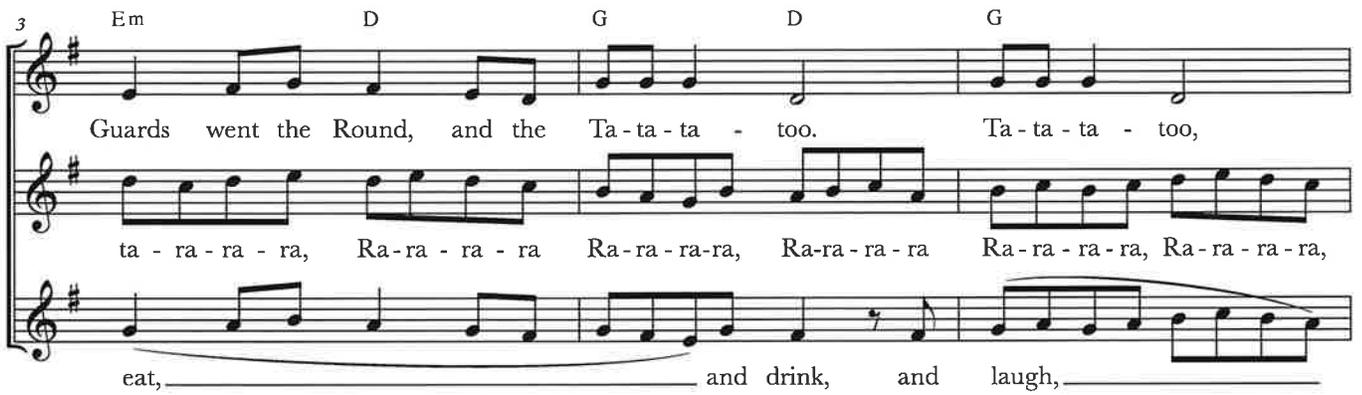


At the close_ of the Ev' - ning the Watch - es were set, the_

But now_ yon - der Stars ap - - - pear in the sky, And

"We shall soon be re - liev'd then_ eat, drink, and laugh, then_

3



Guards went the Round, and the Ta - ta - ta - too. Ta - ta - ta - too,

ta - ra - ra - ra, Ra - ra - ra - ra Ra - ra - ra - ra, Ra - ra - ra - ra Ra - ra - ra - ra, Ra - ra - ra - ra, Ra - ra - ra - ra,

eat, and drink, and laugh,

6



Ta - ta - ta - too, Ta - ta - ta - too, Ta - ta - ta - too, Ta - ta - ta Ta - ta - ta -

Ra - ra - ra - ra is sound - ed on High, and

eat, drink, and laugh. Here, here's to you, and to you, and to you. Let us

10



too_ was beat. The Ta - ta - ta - Ta - ta - ta - too_ was beat.

Ta - ra - ra - ra, Ra - ra - ra - ra, ra - ra - ra - ra - ra is sound - ed on High.

eat, let us drink, let us laugh, then let us sleep_ till 'tis day."

One, Two, Three

Henry Purcell (1659-1695)

1
One, two, three, our num - ber is right, Let's

2
sum, we sum, we sum up all de - lights, de-lights in one, in

3
I will not count, I will not count, I will not count the care times bring, I'll

6
sing and cheer our hearts to night. We

sweet de - lights of time and tune. I will not count,

on - ly I'll on - ly count my time to sing.

When V and I

Henry Purcell (1659-1695)

1
When V and I to - ge - ther meet, We

2
Yet I and V may meet once more And

3
But when that V from I am gone, A -

5
make up 6 in House or Street, (Yet)

then we 2 can make but 4. (But)

last poor I can make but one. (When)

Stars

For Four-Part Chorus of Mixed Voices, a cappella

Susan D. Keeney*

George Walker

Gently (♩ = 104)

div. *p* unis.

Soprano
I can - not al - ways stand up - on the

Alto
I can - not al - ways

Tenor
I

Bass

(for rehearsal only)

peak and touch the stars.

stand up - on the peak and touch the stars.

can - not al - ways stand up - on the peak and touch the

I can - not al - ways

* Text used by permission.

Somewhat slower (♩ = 92)

pp *f*
 I can - not al - ways stand up - on the
 I can - not al - ways stand up - on the
 I can - not al - ways stand up - on the
 I can - not al - ways stand up - on the

Somewhat slower (♩ = 92)

(ten.)
 peak and touch the stars.
 (ten.)
 peak and touch the stars.
 (ten.)
 peak and touch the stars.
 (ten.)
 peak and touch the stars.

Somewhat slower (♩ = 92)

pp f I can - not al - ways stand up - on the

pp f I can - not al - ways stand up - on the

pp f I can - not al - ways stand up - on the

pp f I can - not al - ways stand up - on the

Detailed description: This block contains four vocal staves. Each staff begins with a piano (*pp*) dynamic marking, followed by a forte (*f*) dynamic marking. The lyrics "I can - not al - ways stand up - on the" are written below each staff. The music is in a 7/8 time signature and features a melodic line with some slurs and ties.

Somewhat slower (♩ = 92)

Detailed description: This block shows the piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The music is in 7/8 time and features a steady accompaniment with some chordal textures.

(ten.) peak and touch the stars.

Detailed description: This block contains four vocal staves for the second system. Each staff has a tenor (*(ten.)*) dynamic marking. The lyrics "peak and touch the stars." are written below each staff. The music continues the melodic line from the first system, with some slurs and ties.

Detailed description: This block shows the piano accompaniment for the second system, consisting of a grand staff with a treble and bass clef. The music continues the accompaniment from the first system, featuring a steady accompaniment with some chordal textures.

THE SKY ABOVE THE ROOF

MABEL DEARMER
from the French of Paul Verlaine

RALPH VAUGHAN WILLIAMS

Lento

Voice

Piano

p

The sky a - bove the

roof is calm and sweet: A tree a - bove the roof Bends

in the heat. A

p

bell from out the blue Drow - si - ly rings: A

pp

bird from out the blue Plain tive - ly sings.

mf più lento

Ah God! a life is here, Sim - ple and fair,

mf

Mur - murs of strife are here Lost in the air.

bell from out the blue Drow - si - ly rings: A

pp

This system contains the first two lines of music. The vocal line begins with a half note 'bell', followed by eighth notes 'from out the blue', and a triplet of eighth notes 'Drow - si - ly' leading to a quarter note 'rings:' and a final quarter note 'A'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

bird from out the blue Plain - tive - ly sings.

This system contains the next two lines of music. The vocal line starts with a half note 'bird', followed by eighth notes 'from out the blue', and a triplet of eighth notes 'Plain - tive - ly' leading to a quarter note 'sings.'. The piano accompaniment continues with chords and a bass line.

mf più lento
Ah God! a life is here, Sim - ple and fair,

mf

This system contains the third and fourth lines of music. The vocal line begins with a half note 'Ah God!', followed by eighth notes 'a life is here,', and a triplet of eighth notes 'Sim - ple and fair,'. The piano accompaniment features chords and a bass line, with a *mf* dynamic marking.

Mur - murs of strife are here Lost in the air.

This system contains the final two lines of music. The vocal line starts with a triplet of eighth notes 'Mur - murs of strife are here', followed by a half note 'Lost', and eighth notes 'in the air.'. The piano accompaniment concludes with chords and a bass line, including a triplet in the left hand.

mf
Why dost thou weep, O

p *mf*

This system contains the first two staves of music. The vocal line begins with a whole rest, followed by the lyrics "Why dost thou weep, O". The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section.

heart, Poured out in tears? What hast thou

This system contains the next two staves. The vocal line continues with "heart, Poured out in tears? What hast thou". The piano accompaniment continues with sustained chords and moving lines.

f *pp*
done, O heart, With thy spent years?

f *colla voce* *pp*

$\frac{3}{4}$

This system contains the final two staves of the page. The vocal line concludes with "done, O heart, With thy spent years?". The piano accompaniment features a forte (*f*) section, a *colla voce* section, and a pianissimo (*pp*) section. The time signature changes to 3/4.

Piu lento
pp *ppp*

This system contains the final two staves. It is marked "Piu lento". The piano accompaniment features a pianissimo (*pp*) section and a pianississimo (*ppp*) section.

VALIANT-FOR-TRUTH

Motet

AFTER this it was noised abroad that Mr. Valiant-for-truth was taken with a summons...; and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.' When he understood it, he called for his friends, and told them of it. Then, said he, 'I am going to my Father's, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword, I give to him that shall succeed me in my pilgrimage, and my courage and skill, to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles, who now will be my rewarder. When the day that he must go hence, was come, many accompanied him to the riverside, into which, as he went, he said, 'Death, where is thy sting?' And as he went down deeper, he said, 'Grave, where is thy victory?'
So he passed over, and all the trumpets sounded for him on the other side.

JOHN BUNYAN

R. VAUGHAN WILLIAMS

Lento
(Introduction ad lib.)

ORGAN
or
PIANOFORTE

p *Quasi recitativo*
Af-ter this it was noised a - broad, that Mis-ter Val-iant - for - truth.

mf Val-iant - for - truth

(From here for rehearsal only)

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NEW YORK AND OXFORD
Printed in U.S.A.

— sound - ed, sound - ed, sound - ed for him,

— the trumpets, — the trumpets, sound - ed for him,

— ed, sound - ed, sound - ed, sound - ed for him,

trumpets, — the trumpets, the trumpets, sound - ed for him,

sounded for him, sounded for him, all the trumpets sound-ed for him on the o - ther side.

sounded for him, sounded for him, all the trumpets sound - ed for him on the o - ther side.

sounded for him, sounded for him, all the trumpets sound - ed for him on the o - ther side.

sounded for him, sounded for him, all the trumpets sound - ed for him on the o - ther side.

ORPHEUS WITH HIS LUTE

For Voice and Piano

William Shakespeare

Ralph Vaughan Williams

Andante tranquillo
p dolce

Voice

Piano*

Or - pheus with his lute made trees, and the moun - tain

tops that freeze, Bow them - selves when he did sing: To his

mu - sic plants and - flowers Ev - er - sprung: as sun - and - showers, There had

13

made a last - ing spring.. Ev - 'ry - thing that heard him - play. Even the -

17

bil - lows of - the - sea. Hung their heads, and then lay by. In sweet

smorzando *mf*

smorzando *mf*

21

mu - sic - is such art: Kill - ing care and grief of - heart Fall a -

p

25

sleep, or, - hear - ing, - die.

pp

*The accompaniment can be read either in F or F#: if the latter key is used, the accidentals in the voice part must be raised a semitone.

Erhöre mich, wenn ich rufe, SWV 289

Heinrich Schütz
(1585-1672)

5

Soprano I
Er - hö - re mich, er -

Soprano II
Er - hö - re mich,

Continuo

10

hö-re mich, wenn ich ru - fe, er - hö-re mich, wenn ich ru - fe,

er - hö-re mich, wenn ich ru-fe, er - hö-re mich, wenn ich ru-fe,

15

er - hö - re mich, wenn ich ru - fe, Gott mei - ner Ge - rech - tig -

er - hö - re mich, wenn ich ru - fe, Gott mei - ner Ge-rech- tig -

7 6 7 6 4

20

keit, Gott mei - ner Ge-rech- tig - keit, der du mich trö-

keit. Gott mei - ner Ge - rech - tig - keit, der du mich

9 7 6 # 4 # # 6

25 30

stest in Angst, sei mir gnä- dig sei

trö - stest in Angst, sei mir gnä- dig,

6 6 6 4 #

35

mir gnä- dig und er -

sei mir gna- dig,

6 6 4 #

40

hö-re, und er - hö-re. und er - hö - re mein Ge - bet,

und er-hö-re, und er-hö-re, und er-hö-re mein Ge - bet, ver -

6 4 3

ver - nimm mein Schrei-en, mein Kö-nig und mein Gott,

nimm mein Schrei-en, mein Kö-nig und mein Gott, ver -

6 4 2 6 #

Ich bin die Auferstehung und das Leben (SWV 464)

Heinrich Schütz

5

Ich bin die Auf-er - ste - - - hung und das Le -

Ich bin die Auf-er - ste - - - hung und das Le -

Ich bin die Auf - er - ste - - - hung und ___ das Le -

Ich bin die Auf-er - ste - - - - - hung und das Le -

Ich

10

ben,

- ben, ich

ben, ich bin die Auf-er -

ben,

Ich bin die Auf-er - ste - - - hung und das Le -

bin die Auf-er - ste - - - - - hung und das Le -

Ich bin die Auf - er - ste - - - - - hung und ___ das Le -

Ich bin die Auf-er - ste - - - - - hung und das Le -

15

ich bin die Auf-er - ste - hung, ich bin die Auf-er -
 bin, ich bin die Auf-er - ste - - - hung, ich bin die Auf-er -
 ste - - - hung, die Auf-er - ste - - - hung, ich bin die Auf-er -
 ich bin die Auf-er - ste - - - hung, ich bin die Auf-er -
 ben, ich bin die Auf - er - ste - hung, ich
 - ben, ich bin die Auf-er - ste - hung,
 ben, ich bin die Auf - er - ste - - - hung, ich
 ben, ich bin die Auf - er - ste - - - hung, ich

20

ste - hung und das Le - ben, und das
 ste - - - hung und das Le - ben, und das
 ste - - - hung und das Le - ben, und das
 ste - - - hung und das Le - ben, und das
 bin die Auf - er - ste - hung und das Le - ben,
 ich bin die Auf-er - ste - hung und das Le - ben,
 bin die Auf - er - ste - - - hung und das Le - ben,
 bin die Auf - er - ste - - - hung und das Le - ben,

Ich bin die Auferstehung und das Leben (SWV 464)

Heinrich Schütz

5

Ich bin die Auf-er - ste - - - hung und das Le -

Ich bin die Auf-er - ste - - - hung und das Le -

Ich bin die Auf - er - ste - - - hung und das Le -

Ich bin die Auf-er - ste - - - hung und das Le -

Ich

10

ben,

- ben, ich

ben, ich bin die Auf-er -

ben,

Ich bin die Auf-er - ste - - - hung und das Le -

bin die Auf-er - ste - - - hung und das Le -

Ich bin die Auf - er - ste - - - hung und das Le -

Ich bin die Auf-er - ste - - - hung und das Le -

Commissioned by EXIGENCE and Dr. Eugene Rogers, Founding Director

a vision unfolding

“Anthems of a Crowd” Part I

for SATB and Solos, a cappella

Words and Music by
DERRICK SPIVA JR.

Lively ♩ = ca. 90 *as if telling a story*
f

Solo

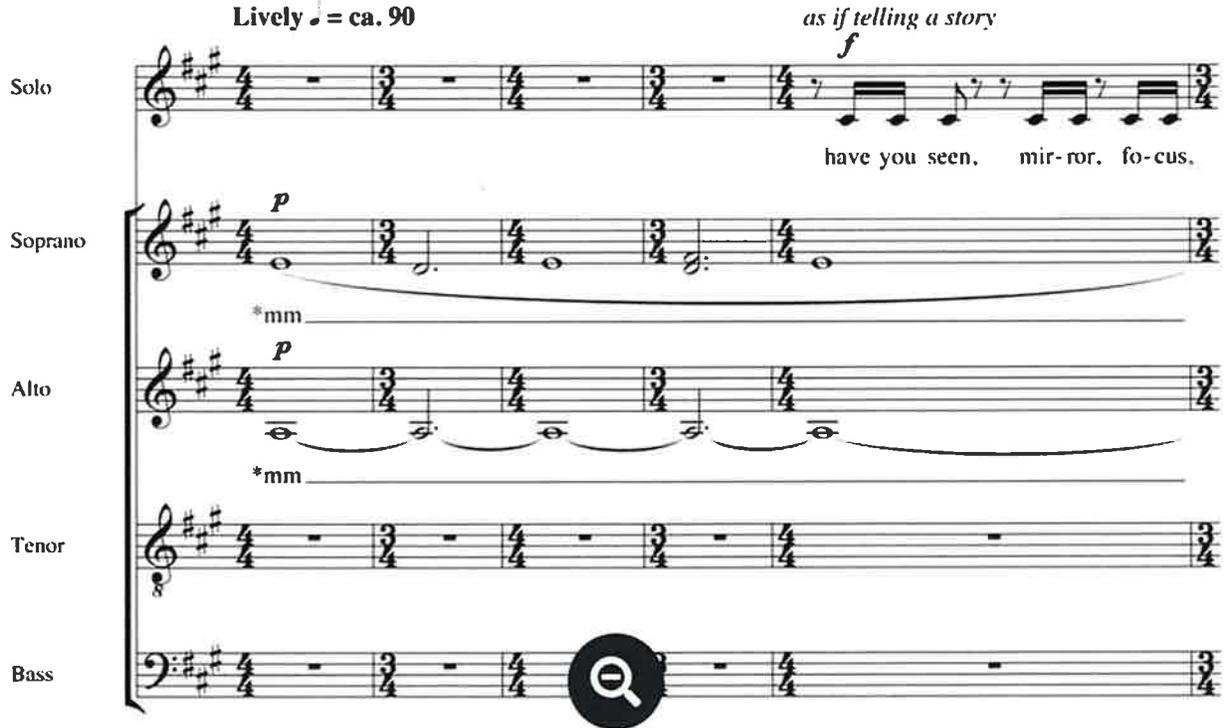
Soprano *P*

Alto *P*

Tenor

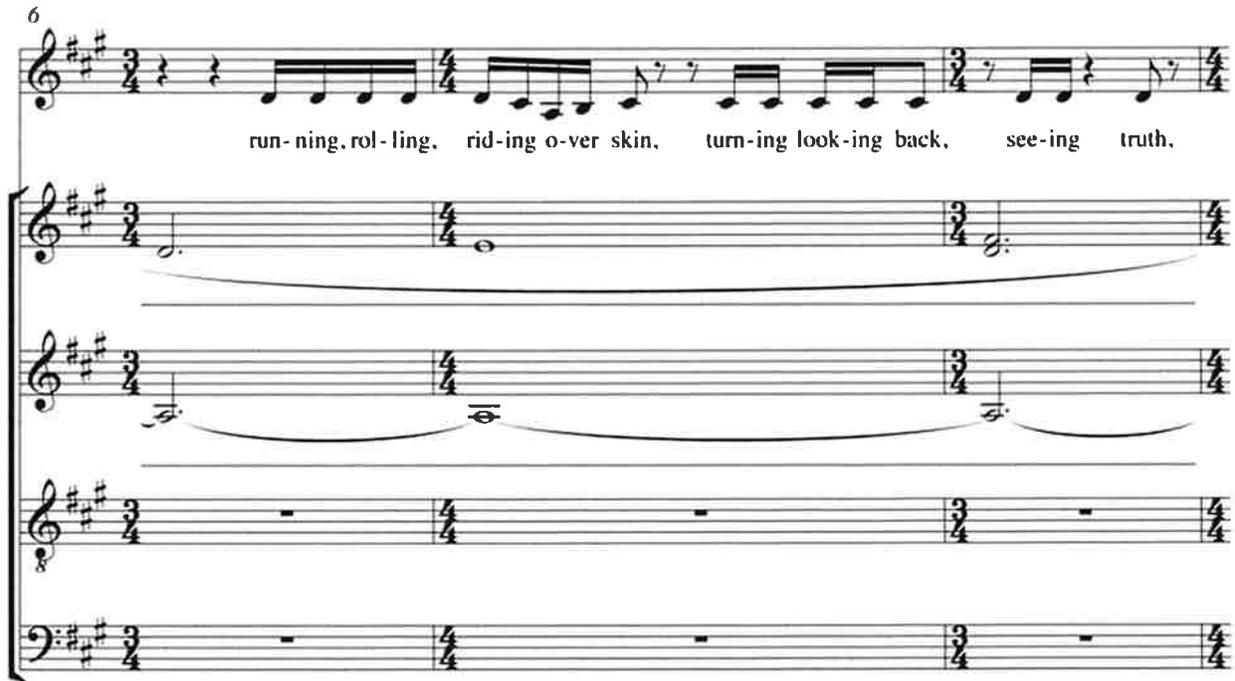
Bass

have you seen, mir-ror, fo-cus,



6

run-ning, rol-ling, rid-ing o-ver skin, turn-ing look-ing back, see-ing truth,



* stagger breathing

Dios itlaçonantzine

[Beloved Mother of God]

Valdés Codex, fols. 122v-123

Anon. [Hernández Francisco (?)]
Ed. VC

Tiple
Dios i - tla - ço - nan - tzi - ne ce - mi - cac

Altus

Tenor

Baxo

4
ich - poch - tle cen - ca ti - mitz - to - tla - tlah - ti - li - ya

7
[cen - ca ti - mitz - to - tla tlah - ti - li - ya] ma to - pan xi - mo - tla -

10
tol - ti in il - hui - cac, in il - hui - cac ix - pan - tzin -
in il - hui - cac, [in il - hui - cac] ix - pan - tzin - co [ix -
in il - hui - cac, in il - hui - cac ix - pan - tzin - co
in il - hui - cac [in il - hui - cac] ix - pan

CPDL ; also graphitepublishing.com
(Best edition, notes)

14

co, [ix - pan-tzin - co] in mo-tla-ço-co - ne - tzin Je - su Chri -
 - pan-tzin - co] in mo-tla-ço - co - ne - tzin Je - su Chri -
 ix - pan-tzin - co in mo-tla-ço-co - ne - tzin Je - su Chri -
 tzin - co [ix - pan-tzin - co] in mo-tla-ço-co - ne - tzin Je - su Chri -

18

sto. Dios i - tla - ço - nan - tzin - ne ce - mi - cac
 sto. Dios i - tla-ço - nan - tzin - ne ce-mi-cac ich - poch - tle [ce - mi -
 sto. Dios i - tla - ço - nan - tzi - ne ce-mi-cac ich - poch - tle, [ce-mi-
 sto. Dios i - tla - ço - nan - tzin - ne ce-mi-cac ich - poch - tle [ce - mi -

22

ich - poch - tle cen-ca ti-mitz-to - tla - tlah-ti - li - ya [cen-ca ti-mitz-to-tla
 - cac ich - poch - tle] cen-ca ti-mitz-to - tla - tlah-ti - li - ya [cen - ca ti-mitz-to-tla - tlah -
 cac ich - poch - tle] cen - ca ti-mitz-to - tla - tlah-ti - li - ya [cen - ca ti-mitz-to-tla - tlah -
 cac ich - poch - tle] cen - ca ti -

14

co, [ix - pan-tzin - co] in mo-tla-ço-co - ne - tzin Je - su Chri -

- pan-tzin - co] in mo-tla-ço - co - ne - tzin Je - su Chri -

ix - pan-tzin - co in mo-tla-ço-co - ne - tzin Je - su Chri -

tzin - co [ix - pan-tzin - co] in mo-tla-ço-co - ne - tzin Je - su Chri -

18

sto. Dios i - tla - ço - nan - tzin - ne ce - mi - cac

sto. Dios i - tla-ço-nan - tzin - ne ce-mi-cac ich - poch - tle [ce - mi -

sto. Dios i - tla - ço - nan - tzi - ne ce-mi-cac ich - poch - tle, [ce-mi-

sto. Dios i - tla - ço - nan - tzin - ne ce-mi-cac ich - poch - tle [ce - mi -

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ich - poch - tle cen-ca ti-mitz-to - tla - tlah-ti - li - ya [cen-ca ti-mitz-to-tla

- cac ich - poch - tle] cen-ca ti-mitz-to - tla - tlah-ti - li - ya [cen - ca ti-mitz-to-tla - tlah -

cac ich - poch - tle] cen - ca ti-mitz-to - tla - tlah-ti - li - ya [cen - ca ti-mitz-to-tla - tlah -

cac ich - poch - tle] cen - ca ti -

Gilgamesh Weeps

Kendra Preston Leonard (ASCAP)

Lisa Neher (ASCAP)

The musical score is for the piece "Gilgamesh Weeps" and is written for a Tenor, Baritone, Bass, and Piano. The tempo is marked as quarter note = 66. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-6) features the vocalists singing "Gil - ga-mesh the war-ri-or," with a piano accompaniment. The piano part includes a dynamic marking of *f* intense and a performance instruction "like the tolling of a death knell" with a dotted line above the staff. The second system (measures 7-12) features the vocalists singing "Gil - ga-mesh the great ah ah ah he weeps this". The piano accompaniment includes dynamic markings of *f*, *p*, and *mf*, along with performance instructions "suddenly tender" and "15^{ma}".

System 1 (Measures 1-6):

- Tempo:** ♩ = 66
- Key Signature:** Two flats (B-flat, E-flat)
- Time Signature:** 4/4
- Vocalists:** Tenor, Baritone, Bass
- Lyrics:** Gil - ga-mesh the war-ri-or, —
- Piano:** *f* intense, *mf* intense, *mf*
- Performance Instruction:** *8^{va}* like the tolling of a death knell

System 2 (Measures 7-12):

- Tempo:** ♩ = 66
- Vocalists:** T., Bar., B.
- Lyrics:** Gil - ga-mesh the great ah ah ah he weeps this
- Piano:** *f*, *p*, *mf*, *p*, *mf*
- Performance Instructions:** *f* *p* suddenly tender, *mf* > *p* *mf*, *15^{ma}*, *8^{va}*

13

T. *f* *p* *p* bereft
beard-ed brawl-ing drum-beat-ing man, he weeps he hangs his head, all sor - row, all sor - row, all

Bar. *f* *p* *p* bereft
beard-ed brawl-ing drum-beat-ing man, he weeps he hangs his head, all sor - row, all sor - row, all

B. *f* *p* *p* bereft
beard-ed brawl-ing drum-beat-ing man, he weeps he hangs his head, all sor - row, all sor - row, all

Pno. *f* *p* gently, mournful

19

T. *f* *p* a forlorn echo *mf*
tears He does not hide his trem-bl-ing hands his trem-bl-ing hands_____

Bar. *f* *p* a forlorn echo *mf*
tears He does not hide his trem-bl-ing hands his trem-bl-ing hands_____

B. *f* *p* a forlorn echo *mf*
tears He does not hide his trem-bl-ing hands his trem-bl-ing hands_____

Pno. *f* *p* *mf*
with growing fervor a forlorn echo

Bird Song

For the Madison Boychoir Festival 2018

Heather Masse, arr. Swiggum

Easy, not too fast (♩ = c. 72-80)

Violin

Hand Drum

A

Vln. D D2 D D A D

HD

S

I hear a bird chirp-ing up in the sky, I'd like to be free like that, spread my wings so high.

Vln. D D2 D D A D

HD

S

I see the riv - er flow -ing, wa - ter run-ning by I'd like to be that riv - er see what I might find.

B

Vln. G D Bm D D A D

HD

S

I feel the wind a-blow-in', slow-ly chang-ing time. I'd like to be the wind, I'd swirl and shape the sky.

A

19

Vln. G D Bm D D A D

HD

S

I smell the flow -ers bloom-ing, o-pen-ing for spring, I'd like to be those flow -ers, op-en to ev'-ry-thing.

A

I smell the flow -ers bloom-ing, o-pen-ing for spring, I'd like to be those flow -ers op-en to ev'-ry-thing.

T

I smell the flow -ers bloom-ing, o-pen-ing for spring,

B

O-pen to ev' - ry -

Bird Song

2 **C**

Vln. *mf*

HD

T (hm) *2nd time*

B

thing. Doong doong etc.

D

Vln.

HD

T

B

2.1 feel the sea-sons change, the leaves, the snow, and the sun, I'd like to be those sea-sons, made up and un-done.

Made up and un-

37

Vln.

HD

T

B

I taste the liv-ing earth, the seeds that grow with-in, I'd like to be that earth, a home where life be-gins.

done, I taste the liv-ing earth, the seeds that grow with-in, I'd like to be that earth, a home where life be-gins.

E

Vln.

HD

T

B

I see the moon a - ris - ing, reach-ing in-to night. I'd like to be_ that moon, a know-ing, glow-ing_ light.

39

Vln.

HD

A

T

B

I know the si-lence as the world be-gins to wake.

I know the si-lence as the world be-gins to wake I'd like to be that si-lence as the morn-ing_ breaks.

Bird Song

F

Vln. *lively improv.*

HD

T Doong doong etc.

B Doong doong doong etc.

Vln. **G**

HD *tacet*

S (Hm)

A (Hm) I hear a

T I hear a bird chirp-ing

B

S bird chirp-ing up in the sky, I'd like to be free like that, spread my wings so

A up in the sky, I'd like to be free like that, spread my wings so high.

T I hear a bird chirp-ing high, so free in the sky, I see the

B I hear a bird chirp-ing up in the sky, I'd like to be free like that,

S high. I see the riv-er flow-ing, wa-ter run-ning by, I'd like to be that riv-er, see what I might

A I see the riv-er flow-ing, wa-ter run-ning by, I'd like to be that riv-er, see what I might find.

T riv-er flow - ing by, I'd like to be that riv - er

B spread my wings so high. I see the riv-er flow-ing, wa-ter run-ning by, I'd like to be that riv - er,

Bird Song

Vln. ^H G D Bm D D A D

HD

S 59 find, slow-ly chang-ing time, chang-ing I'd like to be_ that wind, I'd swirl and shape the sky, shape the

A I feel the wind a-blow-in', slow-ly chang-ing time, I'd like to be_ that wind, I'd swirl and shape the sky.

T I feel the wind a-blow-in', slow-ly chang-ing time, I'd like to be_ that wind, I'd swirl and shape the sky.

B

Vln. 63 G D Bm D

HD *tacet to end*

S 63 sky, bloom-ing o-pen - ing for spring, I'd like to be_ those flow -ers, op-en to ev'-ry, op-en to ev'-ry-

A I smell the flow -ers bloom-ing, o-pen - ing for spring, I'd like to be_ those flow -ers, op-en to ev'-ry - thing.

T I smell the flow -ers bloom-ing, o-pen - ing for spring, I'd like to be_ those flow -ers, o-pen to ev'-ry - thing.

B

Vln. 67

S 67 thing, op - en to ev' - ry - thing (Mm)

A I'd like to be those flow -ers, op - en to ev' - ry - thing. (Mm)

T op - en to ev' - ry - thing (Mm)

B op - en to ev' - ry - thing, ev' - ry thing. (Mm)