

I'll Make Music

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Bei dreistimmig geteilten Frauenstimmen teilen wir (wenn nicht anders angegeben) in Sopran, Mezzo und Alt – Mezzo ist dabei immer die mittlere Frauenstimme, auch wenn sie als Sopran 2 oder Alt 1 notiert sein sollte.

deltaklang.de/programm

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I'LL MAKE MUSIC

a cappella motet for SSAATTB

Deuteronomy 32:2, Psalm 144:9

& 1 Chronicles 13:8

adapted by Karl Jenkins

KARL JENKINS

Largo

Omit if performed with accompaniment

SOPRANO
ALTO

TENOR
BASS

mp *mm* *mm*

Lord— and Mas - ter,

4

SA div in 3

I'll— sing a song to you,— on the ten-string lyre— *"la—"* I'll make mu - sic,— mu - sic,—

8

rit *a tempo*

mu - sic, I'll make mu - sic, mu - sic, mu - sic. Lord— and Mas - ter,

rit *a tempo*

12

SA div in 3

let your thoughts fall like rain— and— just like show - ers *"s"* on—

15

new grass, new grass, show-ers "s" on new grass, "s" on new grass. *A. div.*

A Più mosso

19 *mf*

We'll play for you with harps and trum- pets, "ts" trum- pets, trum- pets,

21

we'll sing some psalms in praise of you,

2 rall **rit** **B Tempo primo**

23 *mp*

you, you, you. Lord and Mas - ter,

SA div in 3

26

let your words des-cend like dew and just like drop - lets "ts" on

29

ten-der leaves, ten-der leaves, ten-der, ten-der leaves, "s" ten - der leaves.

33 **C** Più mosso

mf

We'll play for you with harps and trum- pets, "ts" trum- pets, trum- pets,

35

we'll sing some psalms in praise of you, you,

38 **Tempo primo**

D

you. I'll make mu- sic, I shall make new_ mu- sic,

a piacere

42

S *pp* *f* *3* ,
I shall make new mu-sic, I shall make mu - sic, "k"

A *A. div.* *pp* *f* *3* ,
I shall make new mu-sic, I shall make mu - sic, "k"

T *h!* *c!* *T. div.* *pp* *f* ,
I shall make new mu-sic, I shall make mu - sic,

46 *p sub* *pp* **rall** - - - - -
S mu-sic for you.

A *p sub* *pp* mu-sic for you.

T *p sub* *pp* *3* *3* *3* *3* *3* *3* mu-sic for you.

B *p sub* *pp* mu-sic for you.

B.: nur einstimmig oberer Ton

Melodie Orestes-Fragment

Die Noten sind wie im Original notiert. Wir singen die Melodie ca. eine Terz tiefer. Männerstimmen unisono, evtl. auch mit Frauenstimmen. Die Pfeile und "bb" markieren Achtelton-Abstände - zum Üben erst einmal ignorieren und als normales "b"-Vorzeichen lernen.

Euripides 408 v. Chr.
Papyrus-Fragment "Orestes, Zeilen 339-344"
Rekonstruktion nach D'Angour

ka to lo phy ro mai ka to lo phy ro mai

3 ma te ro sai ma sas ho sa na bak che uei

5 ho me ga sol bo su mo ni mo sem bro tois

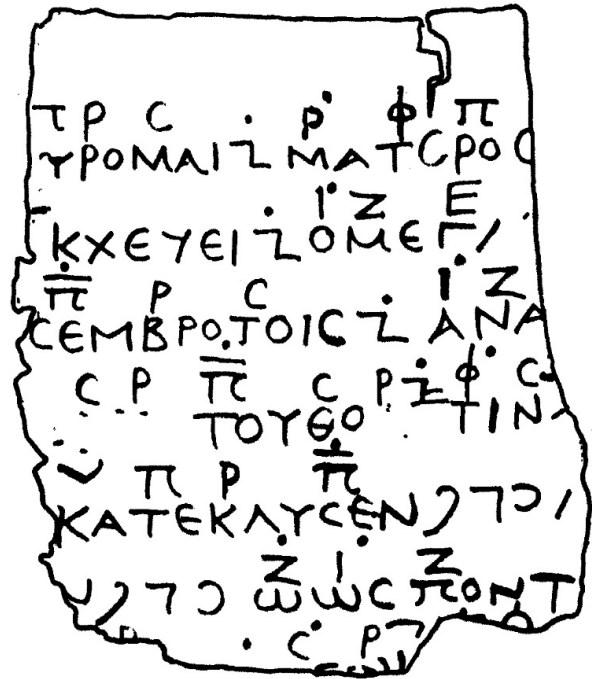
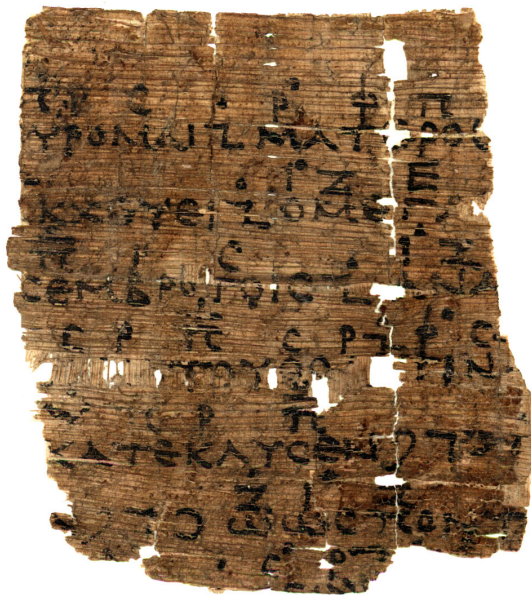
7 a na de lai pho sos ti sa ka tu tho as

9 ti nak sas dai mon ka te kly sen

11 *Instr. (aulos)* de e i non po non

13 *Instr. (aulos)* ho os po on tu

15 la broi so leth thri oi si ne en ky ma sin



κατολοφύρομαι, κατολοφύρομαι

Ich weine, ich weine,

ματέρος αίμα σās, ὃ σ' ἀναβακχεύει,

**das Blut deiner Mutter, das dich
wahnsinnig macht,**

ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς,

**großes Glück der Sterblichen,
das niemals währt,**

ἀνὰ δὲ λαΐφος ὥς τις ἀκάτου θοᾶς τινάξας
δαίμων

**sondern wie ein Segel eines
schnellen Schiffes,**

κατέκλυσεν δεινῶν πόνων ὥς πόντου

**das ein Gott aufrüttelte und es
mit schrecklichen
Schwierigkeiten**

λάβροις ὀλεθρίοισιν ἐν κύμασιν

**in die gierigen und tödlichen
Wogen des Meeres stürzte**

Fig. 1 The 'Orestes Papyrus' (trace by the present writer from a photograph in Akkeren 1983, 262 fig. 1A).

ais a a a* g ais*
κατολο]φυρομαι G' ματερος [αιμα κας ο c

*ε' d' ε' ε**
ανα]βακχευει G' ο μετας [ολβος ου μονι

ais a a d' ε'*
μο]c ει: βροτοις G' ανα [δε λαιφος ως

a a ais a a* g a*
τι]c ακατου θοας G' τινα[ξας δαιμων

γ uis a ais*
κατεκλυσεν A* E_{is} A_{is}

ε' d' ε'
A* E_{is} A_{is} ω ως ποντ[ου

a . a a* ε?*
4 Buchstaben Instrumentalnote ὄων

Fig. 2 Wessely's transcript (from Wessely 1892, 68).

Seikilos-Lied

Inschrift der Seikilos-Stele
Zwischen 117 und ca. 200 n. Chr.

"o" "z" "ä" "u"

Ho - son zes, phai - nou,
Ὅσον ζῆς φαίνου
Solange du lebst tritt auch in Erscheinung,

3 "o" "ü" "ü" "u"

me - den ho - los su lu - pou;
μηδὲν ὅλως σὺ λυποῦ·
Über nichts traure.

5

pros o - li - gon es - ti to zen.
πρὸς ὀλίγον ἐστὶ τὸ ζῆν.
Eine kurze Frist bleibt zum Leben.

7 "o" "ä" "i"

to te - los ho chro - nos a - pai - tei.
τὸ τέλος ὁ χρόνος ἀπαιτεῖ.
Das Ende die Zeit bringt.



Seikilos-Stele

(2. Jh. n. Chr.)

Ut Queant Laxis

Guido d'Arezzo (ca. 991-1033)

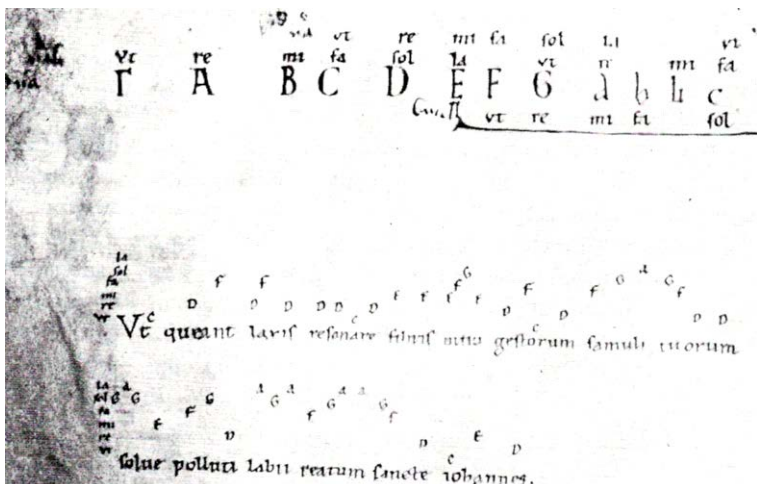
UT que - ant la - xis RE - so - na - re fi - bris

MI - ra ge - sto - rum FA - mu - li tu - o - rum

SOL - ve pol - lu - ti LA - bi - i re - a - tum

Sanc - te Jo - han - nes

Auf dass die Schüler mit lockeren Stimmbändern
mögen zum Klingen bringen können
die Wunder deiner Taten,
löse die Schuld der befleckten Lippe,
heiliger Johannes.



Solfeggio

! = Fortsetzung der Tonleiter in anderem Register

Musik und Satz: Arvo Pärt (*1935)

Largo

System 1 (Measures 1-8):

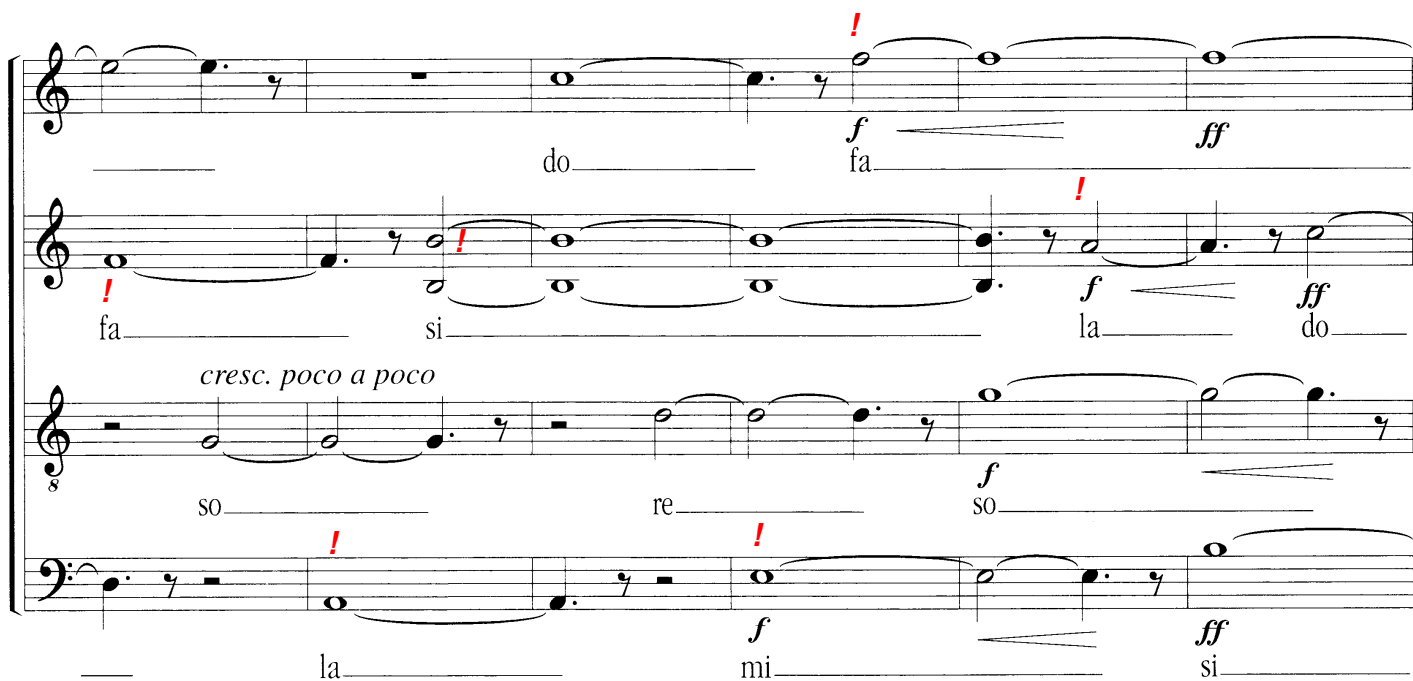
- Soprano (S):** Do (p), so (mf), re (mf). Register change after 'so'.
- Alto (A):** Mi (p), do (p), so (p). Register change after 'do'.
- Tenor (T):** Fa (p), si (p), fa (p). Register change after 'si'.
- Bass (B):** Re (p), la (p), mi (p), so (p). Register change after 'mi'.

System 2 (Measures 9-16):

- Soprano (S):** la (p), mi (p), re (p). Register change after 'mi'.
- Alto (A):** re (p), la (p), mi (p). Register change after 're'.
- Tenor (T):** do (p), fa (p), si (p), so (p). Register change after 'si'.
- Bass (B):** si (p), so (p), do (p), fa (p). Register change after 'so'.

System 3 (Measures 17-24):

- Soprano (S):** la (p), re (p), si (p), mi (p). Register change after 're'. *cresc. poco a poco* after 'mi'.
- Alto (A):** si (p), fa (p), do (p). Register change after 'si'. *cresc. poco a poco* after 'do'.
- Tenor (T):** mi (p), la (p). Register change after 'mi'. *cresc. poco a poco* after 'la'.
- Bass (B):** do (p), so (p), re (p). Register change after 'do'. *cresc. poco a poco* after 're'.



do *f* fa *ff*

fa si *f* la *ff* do

cresc. poco a poco

so re so *f*

la *f* mi *ff* si

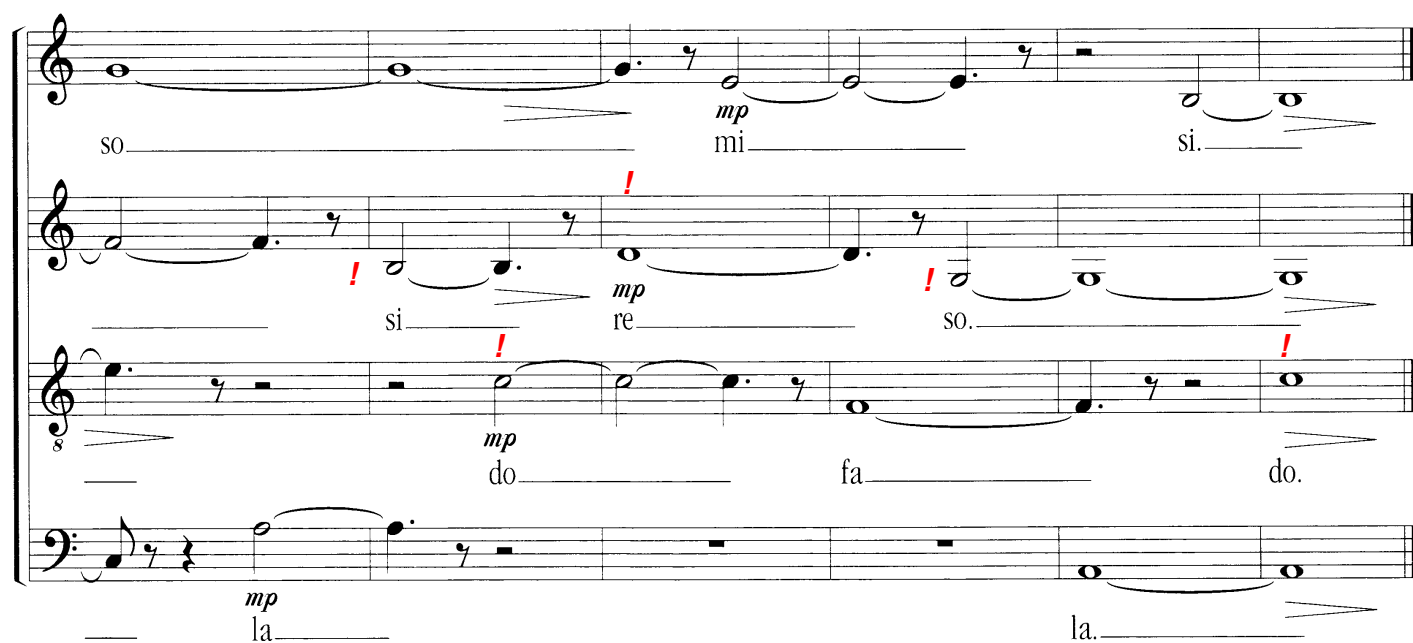


mi *mf* la re

so *mf* fa

ff re *mf* si mi

fa *mf* do



so *mp* mi si.

si *mp* re so.

do fa do.

mp la la.

Followers of the Lamb

Shaker Text and Tune
New Lebanon, New York, 1847
arranged by Philip R. Dietterich
(20. Jh.)

T + B *mf*

1. O breth-ren ain't you hap-py, O breth-ren ain't you hap - py, O

5 *f* 9

breth-ren ain't you hap-py, ye fol-low-ers of the Lamb... O breth-ren ain't you hap-py, O

11

breth-ren ain't you hap - py, O breth-ren ain't you hap-py, ye fol-low-ers of the Lamb.

17 *mf*

Sing on, — dance on, fol - low - ers of Em - man - u - el,

21 Tenors
T
Basses
B

Sing on, — dance on, ye fol - low - ers of the Lamb.

25 *f*

Sing on, — dance on, fol - low - ers of Em - man - u - el,

29

Sing on, — dance on, ye fol - low - ers of the Lamb.

33 *mf*

S+A 2. O sis - ters ain't you hap - py, O sis - ters ain't you hap - py, O

37

sis - ters ain't you hap - py, ye fol - low - ers of the Lamb. —

41

S Soprano O sis - ters ain't you hap - py, O sis - ters ain't you hap - py, O

A Alto O sis - ters ain't you hap - py, O sis - ters ain't you hap - py, O

45

sis - ters ain't you hap - py, ye fol - low - ers of the Lamb. — O

sis - ters ain't you hap - py, ye fol - low - ers of the Lamb. — O

f

T O

f

B O

49

sing on, — dance on, fol - low - ers of Em - man - u - el, O sing on, —

sing on, — dance on, fol - low - ers of Em - man - u - el, O sing on, —

sing on, — dance on, fol - low - ers of Em - man - u - el, O sing on, —

sing on, — dance on, fol - low - ers of Em - man - u - el, O sing on, —

54

mf

dance on, ye fol-low-ers of the Lamb. O— sing on,— dance on, ye

mf

dance on, ye fol-low-ers of the Lamb, O sing on,—

mf

dance on, ye fol-low-ers of the Lamb. O sing on,—

mf

dance on, ye fol-low-ers of the Lamb. dance on,—

59

fol-low-ers of Em-man - u - el, Sing— on,— dance on, ye fol-low-ers of the

dance on, ye fol-low-ers of Em-man-u-el, sing— on,— dance on, ye

sing on,— sing on,— sing on,—

— dance on,— dance on,—

64

f

Lamb. 3. O I'm glad I am a Chris-tian,* I'm glad I am a Chris-tian, I'm

fol-low-ers of the Lamb, I'm

f

— 3. O I'm glad I am a Chris-tian,* I'm glad I am a Chris-tian, I'm

f

dance! 3. O I'm glad, I'm

69

glad I'm glad I am a

glad I am a Chris - tian, ye fol - low - ers of the Lamb. I'm glad I am a

glad I'm

glad I am a Chris - tian, ye fol - low - ers of the Lamb. I'm

74

Chris - tian, I'm glad I am a Chris - tian, I'm glad I am a

Chris - tian, I'm glad I am a Chris - tian, I'm glad I am a

glad I am a Chris - tian, I'm glad I am a Chris - tian, I'm

glad I am a Chris - tian, I'm glad I am a Chris - tian, I'm

78

Chris - tian, ye fol - low - ers of the Lamb. *mf* Sing on, dance on, ye

Chris - tian, ye fol - low - ers of the Lamb. *mf* Sing on, dance on, ye

glad I am a Chris - tian, ye fol - low - ers of the Lamb. *mf*

glad I am a Chris - tian, ye fol - low - ers of the Lamb. *mf*

83

fol-low-ers of Em-man-u-el, Sing— on, dance— on, ye fol-low-ers of the

fol-low-ers of Em-man-u-el, Sing,— on, dance— on, ye fol-low-ers of the

Dance on, sing on, fol-low-ers of the

88

Lamb. Sing on, dance

Lamb. sing on, dance

Lamb. — Sing — on, dance — on, ye fol-low-ers of Em-

O sing — on, dance — on, ye fol-low-ers of Em-

92

on, sing on, dance on. 4. O, I

on, sing on, dance on. 4. O, I

man-u-el, sing— on, dance— on, ye fol-low-ers of the Lamb.

man-u-el, sing— on, dance— on, ye fol-low-ers of the Lamb.

97

mean to be o - be - dient, I

mean to be o - be - dient, I

p Fol-low-ers of the Lamb, fol-low-ers of the Lamb,

p Fol-low-ers of the Lamb, fol-low-ers of the

101

mean to be o - be - di - ent, I

mean to be o - be - di - ent, I

mf fol-low-ers of the Lamb, fol-low-ers of the Lamb, O, I

Lamb, fol-low-ers of the Lamb, fol-low-ers of the

105

mean to be o - be - dient, ye

mean to be o - be - dient, ye

mean to be o - be - dient, I mean to be o - be - di - ent, I

mf Lamb, I mean to be o - be - dient, I mean to be o -

109

fol - low-ers of the Lamb.

fol - low-ers of the Lamb.

mean to be o - be - di - ent, O sing on, — dance on,

be - di - ent, o - be - di - ent, O sing on, — dance on,

113

Sing — on, dance — on, ye fol - low-ers of Em -

Sing — on, dance — on, ye fol - low-ers of Em -

sing on, — dance on, Sing on, — dance on, sing on, —

sing on, — dance on, sing on, — dance on, sing on, —

118

man - u - el, sing — on, dance — on, ye fol - low-ers of the

man - u - el, sing — on, dance — on, ye fol - low-ers of the

dance on, sing on, — dance on, sing on, —

dance on, sing on, — dance on, sing on, —

122

Lamb. O sing on, dance on, ye fol-low-ers of Em-

Lamb. O sing on, dance on, ye fol-low-ers of Em-

dance on, sing, dance, sing, dance, sing, dance,

dance on, sing, dance, sing, dance, sing, dance,

126

man - u - el, sing on, dance on, ye fol-low-ers of the

man - u - el, sing on, dance on, ye fol-low-ers of the

sing, dance, sing, dance, sing, dance, sing, dance,

sing, dance, sing, dance, sing, dance, sing, dance,

130

Lamb. O sing on, dance on, ye fol-low-ers of Em -

Lamb. O sing on, dance on, ye fol-low-ers of Em -

sing! O sing on, dance on, ye fol-low-ers of Em -

sing! O sing, dance, sing, dance, sing, dance,

man - u - el, O sing on, — dance on, *a tempo* *no ritard.*
ecstatically
 ye fol-low-ers of the Lamb!

man - u - el, O sing on, — dance on, *a tempo* *no ritard.*
ecstatically
 ye fol-low-ers of the Lamb!

man - u - el, O sing on, — dance — on, *a tempo* *no ritard.*
ecstatically
 ye fol-low-ers of the Lamb!

sing, — dance, — sing — on, — dance — on, *a tempo* *no ritard.*
ecstatically
 ye fol-low-ers of the Lamb!

Followers of the Lamb

Shaker Text & Tune · New Lebanon, New York, 1847
 Arranged by Philip R. Dietterich



AGAPE - CAROL STREAM, ILLINOIS 60187

Dos Estrellas le Siguen

Manuel Machado

(c. 1585-1646)

Aufführungsidee: Huelgas-Ensemble

Sopran

Mezzo

Alt

Tenor (+Bass)

8

Dos es-trel-las le si - guen, mo-re - na, mo-re - na, y dan luz al

6

S

M

A

T (+B)

8

sol: va de a-pues-ta, se - no - ra, mo-re - na, mo-re - na, que e-sos o - jos

11

S

M

A

T (+B)

8

son. Va de a-pues-ta, se-no - ra, mo re - na, mo-re - na, que e-sos o - jos son.

Ablauf: 1. AT

2. MAT

3. SMAT

4. SMATB (alle summen eine Oktave tiefer, bis Takt 11/1 mit Fermate, B=T)

5. SAMT (auf Text wie 3.) + B (summt oktaviert wie 4.)

6. Takte 15+16: SMAT, MAT, AT

To André Messager

Madrigal

Text: Armand Silvestre

GABRIEL FAURÉ
Op. 35

Andante quasi allegretto [gently flowing] $\text{♩} = c.104$

SOPRANO

ALTO

TENOR

BASS

[p] dolce espress.

In - hu - mai-nes qui, sans mer-

[p] dolce espress.

In - hu - mai-nes qui, sans mer-ci _____

7 T.
8 - ci
care,
Vous rail - lez de no - tre sou - ci, Ai - mez _

B.
Vous rail - lez de no - tre sou - ci, Ai - mez _ quand on vous

13 T.
8 _ quand on vous ai - me, _____ Ai - mez _ quand on _ vous ai -

B.
ai - me, _____ Ai - mez quand on vous ai -

18 T.
8 - me. _____

B.
- me. _____

[p]

23 S. *[p] dolce espress.*
 In - grats — qui ne vous dou-tez pas

A. *[p] dolce espress.*
 In - grats — qui ne vous dou-tez pas — des rê -

28 S.
 des rê - ves é-clos sur vos pas, Ai - mez — quand on vous
 Those thoughts that dis-com - fort your pride, Seize love — when love it

A.
 -ves é-clos sur vos pas, Ai - mez — quand on vous ai - me, —

34 S. *mf* *[p]*
 ai - me, — Ai - mez — quand on — vous ai - - - me.
 seeks you, — Seize love — when love — it — seeks — — — you.

A. *[mf]* *p*
 — Ai - mez quand on vous ai - - - me.

40 T. *p molto espressivo* *mf*
 Sa - chez, ô cru - el - les Beau - tés —

8

46 S. *p molto espressivo*
 Sa - chez, A-mour

T.
 — Que les jours d'ai - mer — sont comp - tés. —

8

52 S. *mf*

-reux in - cons - tants Que le bien d'ai - mer n'a qu'un

T.

B. *p*

Ai -

57 S.

temps! Ai - mez quand on vous ai - me, Ai -

A. [*p*]

Ai - mez,

T. *p*

Ai - mez quand on vous ai - me, Ai - mez

B.

-mez quand on vous ai - me, Ai - mez quand on vous

63 *cresc.* *f*

-mez quand on vous ai - me.

f

ai - mez.

cresc. *f*

quand on vous ai - me.

cresc. *f*

ai - me, ai - mez.

69

p

75 A. *p espress.*
 In - grats, qui ne vous dou-tez pas des rê -

T. *p espress.*
 In - hu - mai - nes qui, sans mer - ci

80 A. -ves é-clos sur vos pas, Ai - mez quand on vous ai - me,

T. Vous rail - lez de no - tre sou - ci, Ai - mez quand on vous

86 A. [mf] *p*
 Ai - mez quand on vous ai - me.

T. [mf] [p]
 ai - me, Ai - mez quand on vous ai - me.

92 A. *p*
 Et no - tre fo-

T. *p*
 Et no - tre fo-

B. [p] *dolce*
 Un mê - me des - tin nous pour - suit,

97 A. [dim.] [pp] [p] [dim.]
 -li - e est la mê - me, C'est cel - le de fuir qui nous

T. [dim.] [pp] [p] [dim.]
 -li - e est la mê - me, C'est cel - le de fuir qui nous

B.
 C'est cel - le d'ai - mer qui nous fuit,

102

p

Un mê - me des - tin nous pour suit, Et no - tre fo - li - e est la mê-me, C'est cel - le d'ai -

pp

ai - me, c'est _____ cel - le d'ai - mer qui nous fuit, _____

pp

8 ai - me, c'est _____ cel - le d'ai - mer qui nous fuit, _____

p

c'est _____ cel - le d'ai - mer qui nous fuit,

107

-mer qui nous fuit, C'est cel - le de _____ fuir qui nous ai - me, qui nous ai - me, c'est

cresc.

qui nous fuit, c'est cel - le de fuir, c'est

cresc.

8 qui nous fuit, c'est cel - le de

cresc.

qui nous fuit, c'est _____ cel - le de

112

poco rit. *p* *a tempo* *pp*

cel - le _____ de _____ fuir qui nous ai - me, _____ c'est cel -

p *pp*

cel - le de fuir qui nous ai - me, _____ c'est cel -

p *pp*

8 fuir, de fuir qui nous ai - me, _____ c'est cel -

p

fuir, de fuir, c'est cel - le de fuir _____

118

-le de fuir _____ qui nous ai - me,

-le de fuir _____ qui nous ai - me,

-le de fuir _____ qui nous ai - me,

pp
_____ qui nous ai - - - - me,

Ped. _____ Ped. _____

124

qui nous ai - - - - me. _____

qui nous ai - - - - me. _____

qui nous ai - - - - me. _____

qui nous ai - - - - me. _____

g - - - -

(Ped.) _____

To my friend Percy C. Hull, Hereford

Serenade

Rosa Newmarch (1857 – 1940)

Edward Elgar (1857 – 1934)

adapted from Nikolai Minsky (1855 – 1937)

Allegretto (comodo) (♩ = 100)

Soprano
d' – e^b''

Alto
a – g'

Tenor
f – c'

Bass
G – g

mf *p* *mf*

Dreams all too brief, Dreams with-out grief, Once they are bro-ken, come not again,

Dreams all too brief, Dreams with-out grief, Once they are bro-ken, come not again,

Dreams all too brief, Dreams with-out grief, Once they are bro-ken, come not again,

B. div.

5

cantabile
mf

A - cross the sky the dark clouds sweep, And

p *pp* *pp*

Dreams all too brief, Dreams without grief, Since glad dreams haunt your slum - bers deep, Why

p *pp* *pp*

Dreams all too brief, Dreams without grief, Since glad dreams haunt your slum - bers deep, Why

p *pp* *pp*

Dreams all too brief, Dreams without grief, Since glad dreams haunt your slum - bers deep, Why

9

all is dark and drear a-bove; The bare trees toss their arms and weep

should you scat - ter them in vain? Once they are bro - ken, come not a-gain,

should you scat - ter them in vain? Once they are bro - ken, come not a-gain,

should you scat - ter them in vain? Once they are bro - ken, come not a-gain,

13

p Rest on, and do not wake, dear Love

f *pp* *f*
 Dreams all too brief, Once they are broken, come not a-gain, Dreams with-out grief,

f *pp* *f*
 8 Dreams all too brief, Once they are broken, come not a-gain, Dreams with-out grief,

f *pp* *f*
 Dreams all too brief, Once they are broken, come not a-gain, Dreams with-out grief,

k2↓ *g2↓* *k2↑* *k2↑*

17

più mosso
ppp *cresc. molto*
 Since glad dreams haunt your slum-bers deep, Why should you scat-ter them.

ppp *cresc. molto*
 Since glad dreams haunt your slum-bers deep, Why should you scat-ter them.

ppp *cresc. molto* *Ten. div.*
 8 Since glad dreams haunt your slum-bers deep, Why should you scat-ter them.

ppp *cresc. molto*
 Since glad dreams haunt your slum-bers deep, Why should you scat-ter them.

23

allargando *ff* *p* *Tempo 1*
 in vain?

ff *pp*
 in vain? Dreams all too brief, Dreams with-out grief,

ff *pp*
 8 in vain? Dreams all too brief, Dreams with-out grief,

ff *pp*
 in vain? Dreams all too brief, Dreams with-out grief,

k2↓ *g2↓* *k2↑* *k2↑*

2 Takte
"fehlen"

Wiederholung des 1. Teils →

3

27 *pp* *cantabile* *p*

Hap - py is he, when

Once they are bro - ken, come not a - gain. Since glad dreams haunt your

Once they are bro - ken, come not a - gain. Since glad dreams haunt your

Once they are bro - ken, come not a - gain. Since glad dreams haunt your

B. div. *pp*

30

Au - tumn falls, Who feels the dream - kiss of the Spring; And

slum - bers deep, Why should you scat - ter them in vain? Once

slum - bers deep, Why should you scat - ter them in vain? Once

slum - bers deep, Why should you scat - ter them in vain? Once

33 *poco rit.*

hap - py he in pris - on walls Who dreams of free - dom's

they are bro - ken, come not a - gain, Dreams all too brief, Once they are bro - ken,

they are bro - ken, come not a - gain, Dreams all too brief, Once they are bro - ken,

they are bro - ken, come not a - gain, Dreams all too brief, Once they are bro - ken,

37 *accel.* - - - - - *più mosso*

ppp

res - cu - ing; But woe to him who vain - ly

f *ppp*

come not a - gain, Dreams with - out grief. But woe to him who vain - ly

f *ppp*

come not a - gain, Dreams with - out grief. But woe to him who vain - ly

f *pp*

come not a - gain, Dreams with - out grief. But woe to him who vain - ly

42 **Variierter Rhythmus →** *cresc. molto* *molto allargando* *ff* *Tempo 1* *p*

calls Through sleep - less nights for ease from pain!_

cresc. molto *ff* *p*

calls Through sleep - less nights for ease from pain!_ Dreams all too brief,

cresc. molto *ff* *p*

calls Through sleep - less nights for ease from pain!_ Dreams all too brief,

cresc. molto *ff* *p*

calls Through sleep - less nights for ease from pain!_ Dreams all too brief,

48 *rit.* *pp*

Dreams with - out grief, Once they are bro - ken, come not a - gain.

pp *pp*

Dreams with - out grief, Once they are bro - ken, come not a - gain.

pp *pp*

Dreams with - out grief, Once they are bro - ken, come not a - gain.

To Jacob and Hilary, in loving memory of Etsegenet

Good Night, Dear Heart

SATB Chorus, a cappella

Robert Richardson and
Mark Twain (Samuel Langhorn Clemens)

DAN FORREST (ASCAP)

Very slowly, semplice, molto espressivo

Soprano
Alto

Tenor
Bass

p *mp*

Warm sum-mer sun, → Shine kind-ly here, — Warm south-ern

6

S. div.
A. div.

wind, → Blow soft - ly here. Green sod a - bove, → Lie light, — lie

12

p *meno mosso*

A. div. *A. div.*

light. Good night, — dear heart, "tg" Good night, — "tg" good

T. div. *p* *meno mosso*

17 S. *poco piu mosso* *mp*

night. Sun, Shine kind - ly

A. *mp*

night. Warm sum - mer sun, Shine kind - ly,

T. *mp*

night. Warm sum - mer, warm sum - mer sun, shine

B. *mp*

night. Warm sum - mer, warm sun, shine kind - ly

poco piu mosso

(for rehearsal only)

21

here, Warm south - ern wind, Blow soft - ly

shine kind - ly here, wind, Blow soft, blow

here, Warm wind, Blow soft, blow

here, Warm south - ern wind, Blow soft, blow

25

here. Green sod a - bove, Lie light, lie light. Good

soft - ly here, — Green sod a - bove, Lie light, — lie light, Good

soft - ly here, sod a - bove, Lie light, — lie light, — Good

soft - ly here, sod a - bove, Lie light, lie light, Good

musical notation for piano accompaniment

Annotations: *div.*, *sub. p*, *unis.*, *f*, *sub. p*

30

night, — dear heart, Good night, — "tg" good night.

night, — dear heart, Good night, — good night.

night, — dear heart, — Good night, — "tg" good night.

night, — dear heart, Good night, — good night.

musical notation for piano accompaniment

Annotations: *unis.*, *div.*, *unis.*, *tg*

Tempo I, unhurried, reflective

35 S.A. *pp* (*espressivo simile*)

Oo _____

T.B. *pp* (*espressivo simile*)

40

(Oo) _____

mf

46 rit. *p* *pp*

(Oo) _____ Good night, — dear heart, Good night, —

p *pp*

51 (stagger breaths if necessary) rit.

good _____ night. _____

Greenville, SC
10/13/08
Mark 10:13-16

Spickzettel

„Lautschrift und französische Aussprache“

Lautschrift | Aussprache | Frz. Schreibweise

e	geschlossenes e („leer“)	é
ɛ	offenes e („hell“)	è
ə	Schwa-Laut („Waage“)	e
o	geschlossenes o („so“)	
ɔ	offenes o („sollen“)	
ø	geschlossenes ö („lösen“)	
œ	offenes ö („öffnen“)	
y	geschlossenes ü („salut“)	
ã	gesungen: ɔ gesprochen: nasales geschl. „a“ („restaurant“)	
õ	gesungen: ɔ gesprochen: nasales geschl. „o“ („bon“)	
ẽ	gesungen: ɛ gesprochen: nasales off. „e“ („refrain“)	
œ̃	gesungen: œ gesprochen: nasales off. „ö“ („parfum“)	
s/ʃ	stimmloses s/sch	
z/ʒ	stimmhaftes s/sch	