

[Varianten]
→ verzögern / langsamer
→ Tempo halten / schneller

Stars And Tears

Orlando Gibbons

1583-1625

Drop, Drop Slow Tears

Guillaume Dufay

c. 1400-1474

Ave Maris Stella

Nikolai Kedrov

1871-1940

Otche Nash

Kate Rusby (Arr. Jim Clements)

*1973

Underneath the Stars

Eric Whitacre

*1970

The Seal Lullaby

Ralph Vaughan Williams

1872-1958

Rest

Knut Nystedt

1915-2014

Gloria (aus: Missa Brevis)

Edward Elgar

1857-1934

O Happy Eyes

Karl Jenkins

*1944

And the Mother Did Weep

Ayla Nereo

Look At The River

Drop, drop slow tears

Phineas Fletcher
(1582-1650)

Orlando Gibbons
(1583-1625)

Soprano (S) and Alto (A) parts:

Drop, drop slow tears, and bathe those beau - teous feet, which

Bass (B) and Tenor (T) parts:

brought from heav'n the news and Prince of peace. Cease not, wet eyes, his

mer - cies to en - treat; to cry for ven - geance sin doth nev - er

cease. In your deep floods drown all my faults and

fears; nor let his eye see sin, but through my tears.

In Festis Beatae Mariae Virginis

IV. Ave Maris Stella

Guillaume Dufay
ca. 1400-1474

T+B A - ve____ ma - ris____ stel - la_____ De - i ma - ter____ al - ma

3 at - que sem - per vir - go_____ fe - felix cae - li por - ta.

S+A 1 * A - ve____ ma - ris____ stel - la_____

T 8 A - ve____ ma - ris____ stel - la_____

B * A - ve____ ma - ris____ stel - la_____

S+A 8 De - i ma - ter____ al - ma at - que sem -

T 8 De - i ma - ter____ al - ma at - que sem -

B De - i ma - ter____ al - ma at - que sem -

S+A 16 (V) per vir - go_____ fe - felix cae - li por - ta.

T 8 per vir - go_____ fe - felix cae - li por - ta.

B per vir - go_____ fe - felix cae - li por - ta.

Sei gegrüßt, Stern des Meeres, erhabene Mutter Gottes und allzeit Jungfrau, glückliches Himmelstor.

* Ursprünglicher Text: "Solve Vincla Reis"

Oche Nash

Nikolai Kedrov sr.
(1871-1940)

Soprano

Alt

Tenor

Bass

5

S.

A.

T.

B.

7

S.

A.

T.

B.

O - che nash, i - zhe je - si na dne-bje- sjeh, da sfja-tit-sja i - mja tfo - je,

O - che nash, i - zhe je - si na dne-bje- sjeh, da sfja-tit-sja i - mja tfo - je,

O - che nash, i - zhe je - si na dne-bje- sjeh, da sfja-tit-sja i - mja tfo - je,

O - che nash, i - zhe je - si na dne-bje- sjeh, da sfja-tit-sja i - mja tfo - je,

da pri - i - djet tsar- stfi - je tfo - je, da bu - djet vool - ja tfo - ja,

da pri - i - djet tsar- stfi - je tfo - je, da bu - djet vool - ja tfo - ja,

da pri - i - djet tsar- stfi - je tfo - je, da bu - djet vool - ja tfo - ja,

da pri - i - djet tsar- stfi - je tfo - je, da bu - djet vool - ja tfo - ja,

ja - ko na nje-bje - si, i na zjem - li. Hljeb nasj na - su-shnij dazh nam dnjes,

ja - ko na nje-bje - si, i na zjem - li. Hljeb nasj na - su-shnij dazh nam dnjes,

ja - ko na nje-bje - si, i na zjem - li. Hljeb nasj na - su-shnij dazh nam dnjes,

ja - ko na nje-bje - si, i na zjem - li. Hljeb nasj na - su-shnij dazh nam dnjes,

9

S. i o - sta - vi nam dol - gi na - sja, ja - ko zhe i my o - sta - vlja -

A. i o - sta - vi nam dol - gi na - sja, ja - ko zhe i my o - sta - vlja -

T. i o - sta - vi nam dol - gi na - sja, ja - ko zhe i my o - sta - vlja -

B. i o - sta - vi nam dol - gi na - sja, ja - ko zhe i my o - sta - vlja -

11

S. jem dol-zhni-kom na - shim. I nje vje-di nas vo is-ku-she - ni - je,

A. jem dol-zhni-kom na - shim. I nje vje-di nas vo is-ku-she - ni - je,

T. jem dol-zhni-kom na - shim. I nje vje-di nas vo is-ku-she - ni - je,

B. jem dol-zhni-kom na - shim. I nje vje-di nas vo is-ku-she - ni - je,

13

S. no iz - ba - vi nas ot lu - ka - va - go. A - min. A - min.

A. no iz - ba - vi nas ot lu - ka - va - go. A - min. A - min.

T. no iz - ba - vi nas ot lu - ka - va - go. A - min. A - min.

B. no iz - ba - vi nas ot lu - ka - va - go. A - min. A - min.

Var. 2

P. Stellen weich
- Offbeat
' On time

Arranged for VOCES8
by Jim Clements

Underneath the Stars

Kate Rusby

Gently lilting ($\text{♩} = 38$)

mf

Soprano

Alto

Tenor

Bass

Rehearsal Piano

O, go gentle - ly, O, go gentle - ly.

O, go gentle - ly, O, go gentle - ly.

O, go gentle - ly, O, go gentle - ly.

O, go gentle - ly, O, go gentle - ly.

5

S. solo

A.

T.

B.

Un-der-neath the stars I'll meet you, un-der-neath the stars I'll greet you,

Un - der-neath the stars I'll meet you, un - der-neath the stars I'll greet you,

Un - der-neath the stars I'll meet you, un - der-neath the stars I'll greet you,

Un - der-neath the stars I'll meet you, un - der-neath the stars I'll greet you,

9

S. and there be-neth the stars__ I'll leave you be - fore you go__ of your own_ free__

A. and there be-neth the stars__ I'll leave you be - fore you go.____

T. and there be-neth the stars__ I'll leave you be - fore you go.____

B. and there be-neth the stars__ I'll leave you be - fore you go.____

12

S. — will; go gent - ly.____

A. Go gent - ly,____ *poco dim.*

T. Go gent - ly,____ *poco dim.*

B. Go gent - ly,____ *poco dim.*

more angsty

16 tutti *mf* richer

S. *mf* richer

A. *mf* richer

T. *mf* richer

B. *mf* richer

poco più *f*

Un-der-neath the stars__ you met_ me, un - der-neath the stars__ you left_ me;

Un-der-neath the stars__ you met_ me, un - der-neath the stars__ you left_ me;

Un-der-neath the stars__ you met_ me, un - der-neath the stars__ you left_ me;

Un-der-neath the stars__ you met_ me, un - der-neath the stars__ you left_ me;

20 *f non troppo!*

S. I won-der if the stars__ re-gret_ me. At least you'll go of your own_ free_

A. I won-der if the stars__ re-gret_ me. At least you'll go

T. I won-der if the stars__ re-gret_ me. At least you'll go

B. I won-der if the stars__ re-gret_ me. At least you'll go

f non troppo!

23

S. *mp*
— will; go gent - ly. _____

A. *mp*
gent - ly, — poco dim.

T. *mp*
gent - ly, — poco dim.

B. *mp*
gent - ly, — poco dim.

piano accompaniment:

27

S. *p*
Here be - neathe the stars I'm land - ing, and here be - neathe the stars

A. *p*
Here be - neathe the stars I'm land - ing, and here be - neathe the stars

piano accompaniment:

30

S. — not end - ing oh, why on earth am I____ pre-tend - ing?
più f

A. — not end - ing oh, why on earth am I____ pre-tend - ing?
più f

T. —
più f
 8 oh, why on earth am I____ pre-tend - ing?

più f

33

S. I'm here a-gain, the stars____ be - friend - ing— they come and go__ of their own
meno f

A. I'm here a-gain, the stars____ be - friend - ing— they come and go__ of their own
meno f

T. I'm here a-gain, the stars____ be - friend - ing— they come and go__ of their own
meno f

meno f

36

S. — free will. Go gently,

A. — free... Go gentle ly,

T. — free... Go gentle ly,

B. — — Gent - ly, V

(piano part)

39

S. — go gentle ly,

A. go gentle ly, V

T. go gentle ly, V

B. go gentle ly, V

(piano part)

42

S. go gent - ly, _____ rit.

A. gent - ly, _____ go gent - ly.

T. gent - ly, _____ go gent - ly.

B. gent - ly, _____ go gent - ly.

Vgl. T16

a tempo

45 solo *mp*-ish

S. or T. Un-der-neath the stars you met me, un-der - neath the stars

48

S. or T. — you left me; I won-der if the stars re - gret me,

51

S. or T. I'm sure they'd like me if they on - ly met me.

53

S. or T.

They come and go_ of their own_ free_ will. Go gent - ly,

S. *p*

A. *p*

T. *p*

8

S. or T.

molto rall.
dim. al fine

56

S. or T.

— go gent - ly, go gent - ly.

S. *poco a poco dim. al fine*

A. *poco a poco dim. al fine*

T. *poco a poco dim. al fine*

S. or T.

commissioned by The Towne Singers

THE SEAL LULLABY

Dedicated with love and gratitude to Stephen Schwartz

RUDYARD KIPLING

ERIC WHITACRE

Simply, with a little rubato $\text{♩} = 66$

Soprano, Alto, Tenor, and Bass parts are written in 3/4 time with a key signature of four flats. The piano part is also in 3/4 time with a key signature of four flats. The piano part includes dynamic markings *p*, *mf*, and *pedal generously throughout*. The vocal parts sing "ooh," with slurs and dynamic markings *p* and *mf*. A red annotation "Unisono" is placed above the vocal parts in the middle section. Measure numbers 8 and 9 are indicated above the vocal parts.

Continuation of the musical score starting at measure 7. The vocal parts continue singing "ooh," with slurs and dynamic markings *// mp*. Red annotations indicate specific performance techniques: a double bar line with a repeat sign, a red bracket under the vocal line, and a red bracket under the piano line. The piano part includes dynamic markings *mp* and *//*. Measure numbers 8 and 9 are indicated above the vocal parts.

12

.. Unisono *p*

Oh! hush thee, my ba - by, the
Oh! hush thee, my ba - by, the

18

mp

night is be - hind us, And black are the wa - ters that spark-led so_

mp

night is be - hind us, And black wa - ters spark - led so

mp

And black wa - ters spark - led

mp

And black wa - ters spark - led so

mp

23

green. *wave* The moon o'er the comb - ers, looks down - ward to—
 green. *wave* The moon looks to
 green. *wave* The moon looks to
 green. *wave* The moon looks to

27

find us At rest in the hol - lows that rus - tle be - tween.
 find us At rest in hol - lows that rus - tle be - tween.
 find us At rest in hol - lows that rus - tle be - tween.
 find us At rest.

Where

Wilson

32

Ah wea - ry wee
Ah wea - ry
Ah wea - ry
bil - low meets bil - low, there soft be thy_ pil - low; weary

37

[Rhythmus]

flip - per - ling curl at thy_ ease!
flip - per - ling curl at thy_ ease!
flip - per - ling curl at thy_ ease!
The storm shall not

[Rhythmus]

mp *Unison*

41

nor shark o - ver - take thee, A - sleep in the
nor shark o - ver - take thee, A - sleep in the

wake thee, A - sleep in the

wake thee, A - sleep in the

wake thee, A - sleep in the

45

arms of the slow - swing - ing seas, a - sleep in the
arms of the slow - swing - ing seas, a - sleep in the

arms of the slow - swing - ing seas, in the

arms of the slow - swing - ing seas, rit. in the

piano accompaniment

49 *mp* // *p* a tempo

arms of the slow-swing-ing seas. ooh,

arms of the slow-swing-ing seas. ooh,

arms. ooh,

arms. ooh,

a tempo

54

ooh,

ooh,

ooh,

ooh,

p *mp*

ooh,

59

Unisono Bass

Unisono Soprano

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

63

mp

mp

mp

mp

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

mf

ooh, ooh, ooh, ooh,

rit.

67

p rit.
oooh,
pp
oooh,
p
oooh,
pp
oooh,
p
oooh,
pp
oooh,
a tempo

mp

72

p
oooh,
pp
oooh,
p
oooh,
pp
oooh,
p
oooh,
pp
oooh,

mp

REST

For unaccompanied Mixed Chorus (SSATB)

CHRISTINA ROSSETTI
(1830-1894)

RALPH VAUGHAN WILLIAMS
(1872-1958)

Andante sostenuto ♩ = 58

Soprano 1
O Earth lie heav - i - ly up - on her eyes: seal her sweet eyes

Soprano 2
O Earth lie heav - i - ly up - on her eyes: seal her sweet eyes

Alto
O Earth lie heav - i - ly up - on her eyes; seal her sweet eyes wear -

Tenor
O Earth lie heav - i - ly up - on her eyes: seal her sweet eyes wear -

Bass
O Earth lie heav - i - ly up - on her eyes; seal her sweet eyes

6

S 1
wear - y of watch - ing, Earth. Lie close a - round her, leave no

S 2
wear - y of watch - ing, Earth. Lie close a - round her, leave no

A
- - y of watch - ing Earth. Lie close a - round her, leave no

T
8 - - y of watch - ing, Earth. Lie close a - round her, leave no

B
wear - y of watch - ing, Earth. Lie close a - round her, leave no

REST

2

11

S 1 room for mirth with its harsh laugh - ter, nor for sound of sighs, "S" she hath no

S 2 room for mirth with its harsh laugh - ter, nor for sound of sighs, "S" she hath no

A room for mirth with its harsh laugh - ter, nor for sound of sighs, "S" she hath no

T room for mirth with its harsh laugh - ter, nor for sound of sighs, "S" she hath no

B room for mirth with its harsh laugh - ter, nor for sound of sighs, "S" she hath no

17

S 1 ques - tions, she hath no re - plies,

S 2 ques - tions, she hath no re - plies,

A ques - tions, she hath no re - plies, hushed in and cur - tained with a bles - sed

T ques - tions, she hath no re - plies, hushed in and cur - tained with a bles - sed

B ques - tions, she hath no re - plies, hushed in and cur - tained with a bles - sed

22

cresc.

S 1

of all that irked her from her hour of birth; with stillness that is al - most

cresc.

S 2

of all that irked her from her hour of birth; with stillness that is al - most

A

dearth of all that irked her from her hour of birth; with stillness that is al - most

T

8 dearth of all - - that irked her from - her hour of birth; with stillness that is al - most

B

dearth of all that irked her from her hour of birth; with stillness that is al - most

f pp

f pp

f pp

f pp

28

pp

mf dim.

S 1

Pa - ra - dise. Dark-ness more clear _____ than noon-day hold - eth her, si-lence more

pp

mf dim.

S 2

Pa - ra - dise. Dark-ness more clear _____ than noon-day hold - eth her, si-lence more

pp

mf dim.

A

Pa - ra - dise. Dark-ness more clear _____ than noon-day hold - eth her, si-lence more

pp

mf dim.

T

8 Pa - ra - dise. Dark-ness more clear _____ than noon-day hold - eth her, si-lence more

pp

mf dim.

B

Pa - ra - dise. Dark-ness more clear than noon-day hold - eth her, si-lence more

mp dim.

mp dim.

REST

4

35

S 1 **p** **pp** **ppp**

mu - si - cal than an-y song; e - ven her ver - y - heart hath ceased to

S 2 **p** **pp** **ppp**

mu - si - cal than an-y song; e - ven her ver - y - heart hath ceased to

A **p** **pp** **ppp**

mu - si - cal than an-y song; e - ven her ver - y - heart hath ceased to

T **p dim.** **pp** **ppp**

8 mu - si - cal than an-y song; e - ven her ve - - - ry heart hath ceased to

B **p** **pp** **ppp**

mu-si-cal than an - y song, e - ven her ver - y - heart hath ceased to

42

S 1 **f**

stir; un-til the mor - ning of E - ter - ni - ty her rest shall not

S 2 **f**

stir; un-til the mor - ning of E - ter - ni - ty her rest shall not

A **f**

stir; un-til the mor - ning of E - ter - ni - ty her rest shall not

T **f**

8 stir, un-til the mor - ning, the mor - ning of E - ter - ni - ty her rest shall not

B **f**

stir; un-til the mor - ning of E - ter - ni - ty her rest shall not

50

S 1 — be - gin nor end, but be, _____ and when she wakes, and when she

S 2 — be - gin nor end, but be, _____ and when she wakes, _____ and when she

A — be - gin nor end, but be, _____ and when she wakes, _____ and when she

T — be - gin nor end, but be, _____ and when she wakes, and when she

B — be - gin nor end, but be, _____ and when she wakes, and when she

mf cresc.

55

S 1 *ff* wakes _____ she will not think it long.

S 2 *ff* wakes she will not think it long.

A *ff* wakes she will not think it long.

T *ff* wakes she will not think it long.

B *ff* wakes she will not think it long.

p *pp*

f — *c* *p* *pp*

Gloria

$\text{♩} = 120$ ($\text{♩} = 240$)

Knut Nystedt, aus: Missa Brevis

mf

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

7

f

Lau-dam-us te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

Be-ne-di-ci-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

Lau-dam-us te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

Be-ne-di-ci-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te.

13

p

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us,

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us,

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us,

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us,

19

> *mf* *>* *f* *mf* *>*

Rex coe-le-stis, Pa-ter o-mni-pot-ens. Do-mi-ne Fi-li u-ni-ge-ni-te,

26

f () legato *pp*

Je - su Chri - ste. Do - mi - ne De - - us, A - - gnus

f legato *pp*

Je - su Chri - ste. Do - mi - ne De - us, A - - gnus

f legato *pp*

Je - su Chri - ste. Do - mi - ne De - us, *pp* legato

f Je - su Chri - ste. Do - mi - ne De - us,

Do - mi - ne De - us,

De - us,

33

pp =Herram=

De - - i, Fi - li - us Pa - tris. Qui tol-lis pec - ca - ta

De - - i, Fi - li - us Pa - tris. Qui tol-lis pec - ca - ta

De - - i, Fi - li - us Pa - tris. Qui tol-lis pec - ca - ta

A - gnus De - i, Fi - li - us Pa - tris. Qui tol-lis pec - ca - ta

41

mun - di, mi - se - re - re no - - bis.

mun - di, mi - se - re - re no - - bis.

mun - di, mi - se - re - re no - - bis. Qui tol - lis pec - ca - ta

mun - di, mi - se - re - re no - - bis. Qui tol - lis pec - ca - ta

48

p () *p* *p* *p*

Sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te-ram Pa - tris.

Sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te-ram Pa - tris.

mun - di. Qui se - des ad dex - te-ram Pa - tris.

mun - di. Qui se - des ad dex - te-ram Pa - tris.

54

Quo-ni-am tu so-lus San-ctus, tu so - lus Do-mi-nus, tu so - lus al - tis-si-mus, Je - su Chri-ste.

Quo-ni-am tu so-lus San-ctus, tu so - lus Do-mi-nus, tu so - lus al - tis-si-mus, Je - su Chri-ste.

Quo-ni-am tu so-lus San-ctus, tu so - lus Do-mi-nus, tu so - lus al - tis-si-mus, Je - su Chri-ste.

Quo-ni-am tu so-lus San-ctus, tu so - lus Do-mi-nus, tu so - lus al - tis-si-mus, Je - su Chri-ste.

Quo-ni-am tu so-lus San-ctus, tu so - lus Do-mi-nus, tu so - lus al - tis-si-mus, Je - su Chri-ste.

60

non rit.

Cum San-cto Spi-ri- tu, in glo-ri - a De - i Pa - tris. A - men, a - men, a - men.

Cum San-cto Spi-ri- tu, in glo-ri - a De - i Pa - tris. A - men, a - men, a - men.

Cum San-cto Spi-ri- tu, in glo-ri - a De - i Pa - tris. A - men, a - men, a - men.

Cum San-cto Spi-ri- tu, in glo-ri - a De - i Pa - tris. A - men, a - men, a - men.

O Happy Eyes

Edward Elgar

Allegretto

mf

1
O hap - py eyes, for you will see my love, my la - dy pass_ to - day; What I may
2
O hap - py eyes, for you will see my love, my la - dy pass to - day; What
3
O hap - py eyes, for you will see my love, my la - dy pass to - day; What I may
4
O hap - py eyes, for you will see my love, my la - dy pass to - day; What

5
not, that you might say and ask for an - swer dar - ing - ly. O
I may not, that you might say and ask for an - swer dar - ing - ly. O
not, that you might say and ask for an - swer dar - ing - ly.
I may not, that you might say and ask for an - swer dar - ing - ly. O

9
hap - py eyes, o hap - py eys, o hap - py, hap - py, hap - py eyes. O
hap - py eyes, o hap - py eys, o hap - py, hap - py, hap - py eyes. O
O hap - py, hap - py, hap - py eyes. O
hap - py eyes, o hap - py, hap - py, hap - py eyes. O

Wh.

13

hap - py flow'rs that touch her dress, that touch her dress and take_ her smile, o whis-per

hap - py flow'rs that touch her dress, that touch her dress and take her smile, _____ o

hap - py flow'rs that touch her dress, that touch her dress and take her smile, o whis-per

hap - py flow'rs that touch her dress, that touch her dress and take her smile, _____ o

17

to her all the while some words of love in i - dle - ness. O

whis - per to her all the while some words of love in i - dle - ness. O

to her all the while some words of love in i - dle - ness.

whis - per to her all the while some words of love in i - dle - ness. O

21

poco rit.

hap - py flow'rs, o hap - py flow'rs, o hap - py, hap - py, hap - py flow'rs.

hap - py flow'rs, o hap - py flow'rs, o hap - py, hap - py, hap - py flow'rs. O

O hap - py, hap - py, hap - py flow'rs. O

hap - py flow'rs, o hap - py, hap - py, hap - py flow'rs. O

25

mf

O happy airs that touch her cheek, and light-ly kiss and float a -
 hap - py airs that touch her cheek and float a -
 hap - py, hap - py airs that touch her cheek, and light - ly kiss and float a -
 hap - py airs that touch her cheek, and float a -

29

pp

way, o hap - py, hap - py airs that touch her cheek and light - ly
 way, o hap - py, hap - py airs that touch her cheek and light - ly
 way, and float a - way, and light - ly touch her
 way, o hap - py, hap - py airs light - ly touch her

33

mf

pp

float a-way, so care - less - ly as if in play, so care - less - ly, so
 float a-way, so care - less - ly as if in play, so care - less - ly, so
 kiss and float a - way, and float, cheek, hap - py, hap - py airs care - less - ly, so

37

care - less - ly, so care-less-ly as if in play. Why take ye all, why take ye

 care - less - ly, so care-less-ly as if in play. Why take ye all,

 float, float a - way. Why take ye all, why take ye

 care - less - ly, so care-less-ly as if in play. Why take ye all, why take ye

41

poco rit. all the joy I seek? O hap-py, hap - py eyes my love to see. A - las! a -

poco rit. the joy I seek? O hap-py, hap - py eyes my love to see. A - las! a -

poco rit. all the joy I seek? O hap -

poco rit. all the joy I seek? O hap-py, hap - py eyes my love to see. A - las! a -

45

las! I may_ not greet, with word or touch my la - dy sweet; more hap-py

 las! I may not greet, with word or touch my la - dy sweet; more hap-py

 - py eyes, with word or touch my la - dy sweet; more hap-py

 las! I may not greet, with word or touch my la - dy sweet; more hap-py

49

eyes, say all for me. O happy eyes, o happy, [hap] - py

eyes, say all for me. O happy eyes, [say] all for me. O

eyes, say all for me.

eyes, say all for me. O hap - py, [hap] - py eyes

53

eyes, o_____, happy eyes my love to see, more

happy eyes my love to see, more

happy eyes my love to see, o hap - py eyes, more

— my love_____, to see, more

57

rall.

happy eyes, say all for me.

AND THE MOTHER DID WEEP

a cappella motet for SATB(B)

Words & music by
KARL JENKINS

Lento $\text{♩} = c56$

SOPRANO

And the Mo - ther did weep,
and the Mo - ther did

ALTO

And the Mo - ther did weep,
and the Mo - ther did

TENOR

And the Mo - ther, and the Mo - ther, and the Mo - ther,

BASS

And the Mo - ther, and the Mo - ther, and the Mo - ther,

4

weep, and the Mo - ther, and the Mo - ther, and the Mo - ther did

weep, and the Mo - ther, and the Mo - ther, and the Mo - ther did

and the Mo - ther, and the Mo - ther, and the Mo - ther, and the Mo - ther did

and the Mo - ther, And the Mo - ther, and the Mo - ther, and the Mo - ther did

8

weep. And the Mo - ther did weep, and the Mo - ther did

weep. And the Mo - ther, And the Mo - ther did weep, she did

weep. And the Mo - ther, and the Mo - ther, She did

weep. And the Mo - ther, and the Mo - ther, and the Mo - ther,

12

weep. She did weep,
 weep. And the Mo - ther did weep,
 weep. And the Mo - ther did weep, and the Mo - ther did
 and the Mo - ther, and the Mo - ther, and the Mo - ther,

15

she did weep, and she did weep.
 and the mo - ther did weep, and she did weep.
 weep, and she did weep.
 and the Mo - ther, and the Mo - ther, and the Mo - ther, and the Mo - ther,

19

She did weep, she did weep, and
 And the Mo - ther did weep, and the Mo - ther did weep, and
 and the Mo - ther did weep, and
 and the Mo - ther, and the Mo - ther, and the Mo - ther, and the Mo - ther,

23

she did weep,
she did weep,
she did weep,
and the Mo-ther, and the Mo-ther, and the Mo-ther,

A Un poco più mosso

27 (Hebrew) *cresc poco a poco*

weep. Ve-ha-eym ba-che - tah, ve-ha-eym ba-che - tah,
(Latin) *mp cresc poco a poco*
weep. La - cri - ma - vit Ma - - -
cresc poco a poco
weep. La - cri - - - eri - - -
(Latin) *cresc poco a poco*
La - cri - ma-vit Ma - ter, La - cri - ma-vit Ma - ter, Ma - ter, Ma - ter,

31 (cresc)

ve-ha-eym ba-che - tah,
(cresc)
- ter. la - cri - ma - vit Ma - - - ter,
(Aramaic)
(cresc)
- ma - - - vit. War - - -
(cresc)
la - cri - ma - vit Ma - ter, Ma - ter,

35

(cresc) wie oben

ve-ha-eym ba-che - tah, ve-ha-eym ba-che - tah,
(cresc) la - cri-ma - vit Ma - ter, la - cri-ma - vit Ma - ter,
(cresc) kath ha-hi im - ma, war -
(Greek) (cresc) kai ek - lau-sen he me - ter, kai ek - lau-sen he me - ter

39

(cresc)

ve-ha-eym ba-che - tah, ve-ha -
(cresc) la - cri-ma - vit Ma - ter,
(cresc) kath ha - hi im - ma, war -
(cresc) kai ek - lau - sen he me - ter kai ek - lau - sen he me - ter

43

(cresc)

f
-eym ba-che - ta, -
(cresc) la - cri - ma - vit, -
(cresc) war - kath ha -
(cresc) kai ek - lau - sen he me - ter kai ek - lau - sen he me - ter

47

dim poco a poco

ve-ha-eym ba-che - tah, ve-ha-eym ba-che

dim poco a poco

Ma - ter, la - cri - ma - vit Ma

dim poco a poco

- hi im - ma, war

dim poco a poco

kai ek - lau - sen he - me ter,

51

poco cresc

- tah, ve-ha - eym ba - che - tah.

poco cresc *dim*

ter, la-cry - ma - vit Ma

poco cresc *dim*

kath ha-hi im - ma.

poco cresc *dim*

kai ek - lau - sen he - me ter.

B **Tempo primo**

56

p

And the Mo - ther did weep, and the Mo - ther did weep,

p

And the Mo - ther did weep, and the Mo - ther did weep,

p

And the Mo - ther, and the Mo - ther, and the Mo - ther, and the Mo - ther,

p

And the Mo - ther, and the Mo - ther, and the Mo - ther, and the Mo - ther,

→ Bis auf Bass-Ende exakte Wiederholung

60

and the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
 and the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
 and the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
 And the Mo - ther, and the Mo - ther, and the Mo - ther did weep.

64

p And the Mo - ther did weep, and the Mo - ther did
 And the Mo - ther, And the Mo - ther did weep, she did
s And the Mo - ther, and the Mo - ther. She did
p And the Mo - ther, and the Mo - ther, and the Mo - ther,

67

weep. She did weep, she did
 weep. And the Mo-ther did weep, and the Mo-ther did
 weep. And the Mo-ther did weep, and the Mo-ther did weep,
 and the Mo - ther, and the Mo - ther, and the Mo - ther,

71

weep, and she did weep. She did weep, and she did weep. And the Mo - ther did weep. and she did weep. and the Mo - ther, and the Mo - ther, and the Mo - ther. She did

...
rall

75

weep, she did weep, and she did weep. weep, and the Mo-ther did weep, and she did weep. And the Mo-ther did weep, and she did weep. weep, she did weep, and she did weep.

Look At The River

Kanon a 6

Ayla Nereo
Original in B-Moll

1. Dm Am Dm C F C F

Look at the riv-er as it winds down the Rise like a tear go- in' down cheek side creek

3

To the bo dy of blood sal - ty gol - den Hol-din' the life of our own, though we do not

5 2.

Look at the riv-er as it winds down the Rise like a tear go- in' down cheek-side creek

7

To the bo dy of blood sal - ty gol - den Hol-din' the life of our own, though we do not

9 3.

Aw Aw Aw Aw

13 4.

finger snap

17 5.

doo doo doo doo doo doo doo

19

doo doo doo doo doo doo doo

21 6.

M M M M

Spickzettel

„Lautschrift und französische Aussprache“

Lautschrift | Aussprache

- e geschlossenes „e“ („leer“), meist geschrieben als „é“
- ɛ offenes „e“ („hell“), meist geschrieben als „è“
- ə Schwa-Laut („Waage“), meist geschrieben als „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 geschlossenes „a“ („restaurant“)
- ɔ̃ gesungen: ɔ, gesprochen: nasales geschlossenes „o“ („bon“)
- ɛ̃ gesungen: ε, gesprochen: nasales offenes „e“ („refrain“)
- œ̃ gesungen: œ, gesprochen: nasales offenes „ö“ („parfum“)

- s/z stimmloses/stimmhaftes „s“
- ʃ/ʒ stimmloses / stimmhaftes „sch“