

Wenn Töne blühen – Chorklang trifft Trompete

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deltaklang.de/intern Name: _____

My spirit sang all day

ROBERT BRIDGES*

GERALD FINZI

Vivace $\text{♩} = c. 144$

SOPRANO
My spi - rit sang all day O my joy.

CONTRALTO
My spi - rit sang all day O my joy.

TENOR
My spi - rit sang all day O my joy.

BASS
My spi - rit sang all day O my joy.

mf No-thing my tongue _____ could say, *f* On - ly My joy! *pp*

mf No-thing my tongue _____ could say, *f* On - ly My joy! *mp* My

mf No - thing my tongue could say, *f* On - ly My joy! *pp*

mf No - thing my tongue could say, *f* On - ly My joy! _____

p O my joy _____ *mf* And spake, Tell me thy thought, _____

p heart an e-cho caught— O my joy _____ *mf* And spake, Tell _____ me thy

p O my joy _____ *mf* And spake, Tell _____ me thy

p O my joy _____ *mf* And spake, Tell _____ me thy

Hide not thy joy. *pp*

thought, Hide not thy joy. *pp*

thought, Hide not thy joy. — *mp* My eyes can peer a -

thought, Hide not thy joy. *pp*

mf O my joy— *mp* What beau - ty hast thou found?

- round, — *mf* O my joy— *mp* What beau - ty hast thou found?

O my joy— *mf* O my joy— *mp* What beau - ty hast thou found?

pp My jea - lous ears grew whist;—

Shew us thy joy. *pp* My jea - lous ears grew whist;—

Shew us thy joy. *pp* My jea - lous ears grew whist;—

Shew us thy joy. *pp* My jea - lous ears grew whist;—

mf O my joy— *mp* Mu - sic from hea - ven is't, Sent — for our

O my joy— *mf* Mu - sic from hea - ven is't, Sent — *mp* for our

O my joy— *mf* Mu - sic from hea - ven is't, Sent for our

O my joy— *mf* Mu - sic from hea - ven is't, Sent for our

p

joy? She al - so came and heard; O my joy,

joy? She al - so came and heard; O my joy,

joy? She al - so came and heard; O my joy,

joy? She al - so came and heard; O my joy,

Rit.

What, said she, is this word? What is thy joy?

What, said she, is this word? What is thy

What, said she, is this word? What is thy

What, said she, is this word? What is thy joy?

A tempo

And I re-plied, O see, O my joy, 'Tis thee, I

joy? And I re-plied, O see, O my joy, 'Tis thee, I

joy? And I re-plied, O see, O my joy, 'Tis thee, I

And I re-plied, O see, O my joy, 'Tis thee, I

Allargando

cried, 'tis thee: Thou art my joy.

cried, 'tis thee: Thou art my joy.

cried, 'tis thee: Thou art my joy.

cried, 'tis thee: Thou art my joy.

My Spirit Sang All Day

Robert Bridges (1844-1930)

My spirit sang all day

Meine Seele sang den ganzen Tag

O my joy.

O meine Freude.

Nothing my tongue could say,

Nichts konnte meine Zunge sagen,

Only My joy!

Nur: Meine Freude!

My heart an echo caught-

Mein Herz fing ein Echo ein –

O my joy-

O meine Freude –

And it told nought but thought,

Und es verriet nichts als den Gedanken,

O my joy.

O meine Freude.

Where is the song? I cried.

Wo ist das Lied? rief ich.

Love gave it me.

Die Liebe gab es mir.

And I before I chide,

Und ehe ich schelte,

Sing will I in love's praise,

Will ich singen zum Lob der Liebe,

Sing all my happy days,

Singen all meine glücklichen Tage,

O my joy.

O meine Freude.

THEY ARE AT REST.

ELEGY.

John Henry Newman

Edward Elgar, 1909.
Transcribed by John Morrison, 2020.

Lento e sostenuto.

S. *p* They are at rest, _____ they are at rest; _____ *pp ten. rit.* We may not stir the

A. *p* They are at rest, _____ they are at rest; _____ *pp ten. rit.* We may not stir the

T. *p* They are at rest, _____ they are at rest; _____ *pp ten. rit.* We may not stir the

B. *p* They are at rest, _____ they are at rest, _____ *pp ten. rit.* We may not stir the

a tempo

4

dim. *cresc.* heav'n of their re - pose By rude in - vo - king voice, or prayer ad - drest In way _____

dim. *cresc.* heav'n- of their re - pose By rude _____ in - vo - king voice, or prayer ad - drest In way _____

dim. *cresc.* heav'n of their re - pose By rude _____ in - vo - king voice, or prayer ad - drest In

dim. *cresc.* heav'n of their re - pose By rude in - vo - king voice, or prayer ad - drest In way _____

Tranquillo.

7

dim. e rit. *pp dolciss.* _____ - ward - ness to those Who in the moun - tain grots of E - den lie, _____

dim. e rit. *pp* _____ - ward - ness to those Who in the moun - tain grots of E - den lie, And

dim. e rit. *pp* way - ward - ness to those Who in the moun - tain grots _____ of E - den lie, And

dim. e rit. *pp* _____ - ward - ness to those Who in the moun - tain grots of E - den

10 *espress.*

And hear the four - fold riv - er as it mur - murs by.

dim. *p* *pp*

hear the four - fold riv - er, the four - fold riv - er as it mur - murs by.

dim. *p* *pp*

hear the four - fold riv - er, the four - fold riv - er as it mur - murs by.

dim. *p* *pp*

lie, And hear the four - fold riv - er as it mur - murs by.

14 *tempo.*

And sooth - ing sounds Blend with the neigh - b'ring wa - ters as they glide;

mf *p*

And sooth - ing sounds Blend with the neigh - b'ring wa - ters as they glide; Post

mf *p*

And sooth - ing sounds Blend with the neigh - b'ring wa - ters as they glide; Post

mf *p*

And sooth - ing sounds Blend with the neigh - b'ring wa - ters as they glide;

16 *cresc.* *f* *dim.* *p*

Post - ed a - long the haunt - ed gar - den's bounds, An - gel - ic forms a - bide, E -

cresc. *f* *dim.* *pp*

- ed a - long the haunt - ed gar - den's bounds, An - gel - lic forms a - bide, E -

cresc. *f* *dim.*

- ed a - long the haunt - ed gar - den's bounds, An - gel - lic forms, an - gel - ic

cresc. *f* *dim.* *pp*

Post - ed a - long the haunt - ed gar - den's bounds, An - gel - ic forms a - bide, E -

Tranquillo.

19 *cantabile.* *cresc.*

cho - ing as words of watch, o'er lawn and grove

cho - ing e - cho - ing o'er lawn and grove, o'er

pp forms a - bide, E - cho - ing, e - cho - ing o'er lawn and grove, o'er

cho - ing, as words of watch, o'er lawn and

21 *dim.* *p* *pp*

The ver-ses of that hymn which Se - raphs chant a -

dim. *p* *pp*

lawn and grove The ver-ses of that hymn which Se - raphs chan a -

dim. *p* *pp*

lawn and grove The ver-ses of that hymn which Se - raphs chant a -

dim. *p* *pp*

grove The ver-ses of that hymn which Se - raphs chant a -

Piu lento.

24 *p* *pp* *dim. e rit.*

bove. They are at rest, they are at rest.

p *pp* *dim. e rit.*

bove. They are at rest, they are at rest.

p *pp* *dim. e rit.*

bove. They are at rest, they are at rest.

p *pp* *dim. e rit.*

bove. They are at rest, they are at rest.

They are at rest

John Henry Newman (1801–1890)

They are at rest

Sie sind in Frieden.

We may not stir the heaven of their repose

Wir dürfen den Himmel ihrer Ruhe nicht stören

By rude invoking voice, or prayer addrest

Durch schroffe, anrufende Stimme oder Gebete,
gerichtet

In waywardness to those

In Eigensinn an jene,

Who in the mountain grotts of Eden lie,

Die in den Berggrotten von Eden liegen

**And hear the fourfold river as it murmurs
by.**

And den vierfachen Fluss hören, wie er
vorbeimurmelt.

And soothing sounds

Und beruhigende Klänge,

**Blending with the neighb'ring waters as
they glide;**

Die mit den nahen Wassern verschmelzen,
während sie dahingleiten;

Posted along the haunted garden's bounds,

Entlang den Grenzen des geheimnisvollen
Gartens postiert,

Angelic forms abide,

Verweilen engelgleiche Gestalten,

**Echoing, as words of watch, o'er lawn and
grove**

Und lassen, wie Losungsworte, über Rasen und
Hain widerhallen:

**The verses of that hymn which Seraphs
chant above.**

Die Verse jener Hymne, die die Seraphim droben
singen.

The Treasure

Ēriks EŠENVALDS
(*1977)

Con Amore ♩=56-60

mp

Sopran

When they see_ my_ songs They will sigh and say, "Poor_ soul,

mp

Alt

When they see_ my_ songs They will sigh and say, "Poor_ soul,

mp

Tenor

When they see_ my_ songs They will sigh and say, "Poor_ soul,

mp

Bass

When they see_ my_ songs They will sigh and say, "Poor_ soul,

6

mp *p*

S. wist-ful soul, Lone-ly night and day." They will ne-ver know All your love for me Mm

p

A. wist-ful soul, Lone-ly night and day." Oo

p

T. wist-ful soul, Lone-ly night and day." Oo

p

B. wist-ful soul, Lone-ly night and day." Oo

11

rit. *mf* **a tempo**

S. All your love for me Sur-rer_ than the spring, Stron-

mf

A. Oo Sur-rer_ than the spring, Stron-

mf

T. Oo Sur-rer_ than the spring, Stron-

mf

B. Oo Sur-rer_ than the spring, Stron-

16

S. *- ger_than the sea; _____ Hid - den_out of sight_____ Like___ a___ mi - ser's*

A. *- ger_than the sea; _____ Hid - den_out of sight_____ Like___ a___ mi - ser's*

T. *- ger_than the sea; _____ Hid - den_out of sight_____ Like___ a___ mi - ser's*

B. *- ger_than the sea; _____ Hid - den_out of sight_____ Like___ a___ mi - ser's*

21 *mp* *p* *rit.*

S. *gold_____ In for - sa - ken fields Where the wind is cold. Mm_____ Where the wind is*

A. *gold_____ Oo_____ Oo_____*

T. *gold_____ Oo_____ Oo_____*

B. *gold_____ Oo_____ Oo_____*

26 *a tempo* *mp* *div.* *p*

S. *cold. When they see___ my___ songs They will sigh and say,*

A. *Oo_____*

T. *Oo_____*

B. *Oo_____*

31

S. *mp*
 "Poor_ soul, wist-ful soul, Lone-ly night and day." They will ne-ver know All your

A. *p* *sim.*
 Oo_ Oo_

T. *p* *sim.*
 Oo_ Oo_

B. *p* *sim.*
 Oo_ Oo_

36 *rit.* *f* *a tempo*

S. love for me They ~~will~~ ne-ver know All your love for me Sur- rer_ than the

A. *f*
 Oo_ Sur- rer_ than the

T. *f*
 Oo_ Sur- rer_ than the

B. *f*
 Oo_ Sur- rer_ than the

41

S. spring, Stron- ger_ than the sea; Hid- den_ out of sight_ Like_

A. spring, Stron- ger_ than the sea; Hid- den_ out of sight_ Like_

T. spring, Stron- ger_ than the sea; Hid- den_ out of sight_ Like_

B. spring, Stron- ger_ than the sea; Hid- den_ out of sight_ Like_

46

S. *mp* *p*
 — a — mi — ser's gold — In for — sa — ken fields Where the wind is cold. Mm

A. *p* *sim.*
 — a — mi — ser's gold — Oo —

T. *p* *sim.*
 — a — mi — ser's gold — Oo —

B. *p* *sim.*
 — a — mi — ser's gold — Oo —

50

S. *mp* *p*
 — Where the wind is cold. In for — sa — ken fields Where the wind is cold. Mm —

A. *pp*
 Oo — Oo —

T. *pp*
 Oo — Oo —

B. *pp*
 Oo — Oo —

54 *rit.*

S. *rit.*
 — Where the wind is cold. —

A. *rit.*
 Oo —

T. *rit.*
 Oo —

B. *rit.*
 Oo —

The Treasure / Der Schatz

Sara Teasdale (1884–1933)

When they see my songs

Wenn sie meine Lieder sehen

They will sigh and say,

Werden sie seufzen und sagen:

"Poor soul, wistful soul,

„Arme Seele, sehnsüchtige Seele,

Lonely night and day."

Einsam bei Nacht und Tag.“

They will never know

Sie werden niemals wissen,

All your love for me —

All deine Liebe zu mir —

Surer than the spring,

Sicherer als der Frühling,

Stronger than the sea;

Stärker als das Meer;

Hidden out of sight

Verborgen vor den Blicken,

Like a miser's gold

Wie das Gold eines Geizkragens

In forsaken fields

In verlassenen Feldern,

Where the wind is cold.

Wo der Wind kalt bläst.

Pie Jesu

Gabriel Fauré
arr. Barnaby Smith

Adagio ♩ = 56

*Floating ethereally
dolce p*

SOPRANO

PIE - JE - SU DO - MI - NE, DON - NA E - IS

ALTO

Oo

TENOR

Oo

BASS

Oo

16

re - qui - em, do - na E - IS re - qui - em.

*soft and dark
mp*

Do - na do - na E - IS re - qui - em.

mp

Do - na E - IS re - qui - em.

mp

Do - na E - IS re - qui - em.

22

*more sung
mp*

PIE - JE - SU DO - MI - NE, do - na E - IS re - qui - em,

mp

Ah

mp

Ah

mp

Ah

26

p Gentle and floated *p*

do - na e - is re - qui-em. Do -

p *mp* Do - na e - is re - qui - em.

p *mp* Do - na e - is re - qui - em. *div.*

p *mp* Do - na e - is re - qui - em.

30

- na e - is Do - mi-ne, do - na e - is re - qui-em, sem - pi - ter-nam re - qui-em,

pp Do - na Do - mi-ne, do - na re - qui-em, sem - pi - ter-nam re - qui - em,

pp Do - na Do - mi-ne, do - na re - qui-em, sem - pi - ter-nam re - qui-em,

pp Do - na Do - mi-ne, do - na re - qui-em, sem - pi - ter-nam re - qui - em,

36

p rit.

sem - pi - ter - nam re - qui-em, sem - pi - ter - nam re - qui-em.

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em, re - qui -

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em, re - qui -

sem - pi - ter - nam re - qui - em.

sem - pi - ter - nam re - qui - em re - - - - qui - em.

A tempo ♩ = 56

40

f *apassionato*

Pi - e, pi - e Je - su, pi - e Je - su Do - mi - ne, do - na e - is, do - na e - is

-em. Pi-e, pi - e Je - su, pi - e Je - su Do - mi - ne, do - na e - is, do - na e - is

-em. Pi-e, pi - e Je - su, pi - e Je - su Do - mi - ne, do - na e - is, do - na e - is

Pi - e, pi - e Je - su, pi - e Je - su Do - mi - ne, do - na e - is, do - na e - is

rit. Meno mosso

molto rit. . .

46

mf

p

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em.

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em.

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em.

sem - pi - ter - nam re - qui - em, sem - pi - ter - nam re - qui - em.

Requiem For The Living - Agnus Dei

Dan Forrest

Slowly, very calmly, mysterious

22 $\text{♩} = 63$

Trp. in B

Trp. (Ende Solo)

mp *S+A, gently*

A-gnus De - i_____ A-gnus De - i_____

T+B, gently p

A-gnusDe - i_____

28

qui tol - lis pec - ca - ta mun - di_____ do - na

mp

gently mp

A - gnus De - i_____ do - na

33

no - bis_____ pa - cem Do - na no - bis pa - cem_____

no - bis_____ pa - cem Do - na no - bis pa - cem_____

44

Trp.

mf

Mi - se - re - re_____ no - bis

mf

Mi - se - re - re no - bis

Mi - se - re - re no - bis

50

Trp.

p

do - na e - is re - qui - em

mf

Qui

55

mf

Qui tol - lis pec - ca - ta

tol - lis pec - ca - ta mund - di Qui tol - lis pec - ca - ta

63

rit. *mf* **Tempo I**

Trp.

rit. **Tempo I** *mf*

mun - di A - gnus De - i Pec - ca - ta mun - di

mf *T div.*

mun - di A - gnus De - i pec - ca - ta mun - di

70

f A-gnus De-i A-gnus De-i *f*

A - gnus De - i A - gnus De - i A - gnus

A - gnus De - i A - gnus De - i A - gnus

75

mf De - i Pec - ca - ta mun - di A-gnus De-i De - i *f*

mf De - i Pec - ca - ta mun - di A - gnus De - i *f*

(Trp.)

81

mp Do-na e - is *unisono* **Tempo I**

Do-na e - is re - qui em

rit.

88

Trp.

Moonset

Mvt. #1 - Fire-Flowers

Emily Pauline Johnson

Don Macdonald

A ♩ = 50

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

I - dles the night wind thru the dream-ing firs That wak - ing mur - mur low, As

I - dles the night wind thru the dream-ing firs That wak - ing mur - mur low, As

I - dles the night wind thru the dream-ing firs That wak - ing mur - mur low, As

I - dles the night wind thru the dream-ing firs That wak - ing mur - mur low, As

div. *mf* *mp*

unis. *mf* *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

some lost me-lo-dy re-turn-ing stirs The love of long a - go; As

some lost me-lo-dy re-turn-ing stirs The love of long a - go; As

some lost me-lo-dy re-turn-ing stirs The love of long a - go; As

some lost me-lo-dy re-turn-ing stirs The love of long a - go; As

mf *molto rit.* *f*

mf *f*

mf *f*

mf *f*

thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

A tempo

mp *mf* *p* *mp*

S sha-dow-land, in - to sha-dow-land, sha-dow-land, sha - dow - land. The

mf *p* *mp*

A sha-dow-land, in - to sha-dow-land, sha-dow-land, sha - dow - land. The

mf *p* *mp*

T sha-dow-land, in - to sha-dow-land, sha-dow-land, sha - dow - land. The

mf *p* *mp*

B sha-dow-land, in - to sha-dow-land, sha-dow-land, sha - dow - land. The

B *subtle accents for word stress*

mf *mp*

S troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

mf *Unis.* *mp*

A troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

mf *mp*

T troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

mf *mp*

B troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

f

S ce-dars, chant-ing ves-pers to the sea, A - wait its an - swer - ing

f *Unis.* *f*

A ce-dars, chant-ing ves-pers to the sea, A - wait its an - swer - ing

f

T ce-dars, chant-ing ves-pers to the sea, A - wait its an - swer - ing

f *mf*

B ce-dars, chant-ing ves-pers to the sea, A - wait its an - swer - ing That

25 **C**

mf *f* *mf* *pp* *p*

S That comes in wash of waves a - long the strand, The while, The

mf *f* *mf* *p*

A That wash of waves, that comes in wash of waves a-long the strand, The

mf *f* *mf*

T That comes in comes in wash of waves, that comes in wash of waves a-long the strand,

f *mf* *pp*

B comes in wash of waves, of waves, that comes in wash of waves a-long the strand, The while,

29

mf *mp* *mf*

S while the moon slips in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

mf *mp* *mf*

A while the moon slips in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

mp *mf* *mp* *mf*

T slips in - to in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

mp *mf* *mp* *mf*

B the moon slips in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

34 **D**

p *pp* *mp* *div.*

S sha - dow - land. O! soft re - spon - sive voic - es of the night I

p *pp* *mp* *unis.*

A sha - dow - land. O! soft re - spon - sive voic - es of the night I

p *pp* *mp*

T sha - dow - land. O! soft re - spon - sive voic - es of the night I

p *pp* *mp*

B sha - dow - land. O! soft re - spon - sive voic - es of the night I

39

S join your min-strel - sy, And call a-cross the fad-ing sil-ver light As

A join your min-strel - sy, And call a-cross the fad-ing sil-ver light As

T join your min-strel - sy, And call a-cross the fad-ing sil-ver light As

B join your min-strel - sy, And call a-cross the fad-ing sil-ver light As

mp *mf* *mf* *mf*

3 *3* *3* *div.* *Unison*

43

S some-thing calls to me; I may not all your mean-ing un-der-stand, but

A some-thing calls to me; I may not all your mean-ing un-der-stand, but

T some-thing calls to me; I may not all your mean-ing un-der-stand, but

B some-thing calls to me; I may not all your mean-ing un-der-stand, but

mp *mf* *mf* *mf*

E

47

S I have touched your soul, but I have touched your soul in sha-dow-land, sha-

A I have touched your soul, but I have touched your soul in sha-dow-land, sha-

T I have touched your soul, but I have touched your soul in sha-dow-land, sha-

B I have touched your soul, but I have touched your soul in sha-dow-land, sha-

rit. *f* *ff* *ff*

div. *3* *3* *3*

50 *f* *mf* *f* *div.* *ppp*

S sha-dow-land... sha - dow, sha - dow, sha - dow - - - land.

A *f* *mf* *f*
dow, sha - dow, *Unisono* sha - dow

T *f* *mf* *f*
dow, sha - dow

B *f* *mf* *f*
sha-dow-land... sha - dow

Don Macdonald (born 1966) is an award-winning composer of film and concert music and his credits include orchestral and chamber music, opera, music for theatre and dance, published choral works, and forays into everything from rock and jazz to world and folk music. A multiple Canadian Film Awards nominee and 3 time Leo Award winner, he has over 50 film music credits and has worked with many of the major studios including 20th Century Fox and Lions Gate Films. Recognized internationally as a choral composer, his choral works have been performed and recorded by many fine ensembles including Rajaton (Finland), the Vancouver Chamber Choir, the Luther College Nordic Choir (USA), Cantus (USA), and the Raffles Singers (Singapore). His published choral works are available from ECS, Hal Leonard, and Cypress. In 2021 he became the "Composer in Residence" (a 3-year appointment) for Chor Leoni Men's Choir. Don lives in Nelson, BC Canada and teaches at the Selkirk College Contemporary Music and Technology Program.

Moonset

Emily Pauline Johnson (Tekahionwake) 1912

**Idles the night wind through the dreaming
firs,**

Müßig zieht der Nachtwind durch die
träumenden Tannen,

That waking murmur low,

Die im Erwachen leise murmeln,

As some lost melody returning stirs

Wie eine verloren geglaubte Melodie, die
wiederkehrt

The love of long ago;

Und die Liebe von einst wachruft;

**And through the far, cool distance, zephyr
fanned,**

Und durch die ferne, kühle Weite, vom
Zephyrwind umfächelt,

The moon is sinking into shadow-land.

Versinkt der Mond im Schattenland.

**The troubled night-bird, calling
plaintively,**

Der unruhige Nachtvogel, klagend rufend,

Wanders on restless wing;

Zieht auf rastlosen Flügeln dahin;

The cedars, chanting vespers to the sea,

Die Zedern, die dem Meer ihr Abendgebet singen,

Await its answering,

Warten auf seine Antwort,

**That comes in wash of waves along the
strand,**

Die im Rauschen der Wellen am Strand
entlangkommt,

**The while the moon slips into shadow-
land.**

Während der Mond ins Schattenland gleitet.

O! soft responsive voices of the night,

Oh! Ihr sanften, antwortenden Stimmen der
Nacht,

I join your minstrelsy,

Ich schließe mich eurem Gesang an,

And call across the fading silver light,

Und rufe hinüber durch das verblassende,
silberne Licht,

As something calls to me;

So wie etwas nach mir ruft;

I may not all your meaning understand,

Ich mag eure Bedeutung nicht ganz verstehen,

**But I have touched your soul in shadow-
land.**

Doch ich habe eure Seele im Schattenland
berührt.

The Piano

D.H. Lawrence

Don Macdonald

$\text{♩} = 50^*$ **legato throughout**

Piano *p* *leggiero*

pedal freely

9 **A** *p* **Women**

Soft - ly _____ in the dusk, _____ a

17

wo-man is sing-ing to me; _____ Tak - ing me back down the vis - ta of years, till I

25 **B** *mf* *p*

see _____ ah _____ ah _____

p *mf* **A** child sit-ting un - der the pia - no _____ in the

33 *mp* *mp*

And pres-sing the small poised feet of a moth-er who

boom of the tink - ling strings. _____ And pres-sing the small poised feet of a moth-er who

41 *S. div.* *mf* **C** *mp*

smiles _____ as she sings. _____ oo _____

mf

smiles _____ as she sings. _____

49 *p*

oo oo

57 *mp* **D**

In spite of my - self,
In spite of my - self,

64 *mf*

the in - si - di - ous mas - ter - y of song Be - trays me
the in - si - di - ous mas - ter - y of song Be - trays me

71

back, till the heart of me weeps to be - long
back, till the heart of me weeps to be - long

78 **E** *f* *SMA*

To the old Sun - day eve - nings at home, oo oo
oo with win - ter out -

85 *mf* *S. div.* *f*

oo And hymns in the co - sy par - lour, the tink - ling pi - a -
side And hymns in the co - sy par - lour, the tink - ling pi - a -

92 **F** *mf*

- no our guide. oo

- no our guide.

99

oo

mf

ah

109 *mp* So **G** now it is vain for the sing - er to

mm

p

mm

115 burst in - to cla - mour With the great black *mf*

mm pia - no ap -

With the great black *mf*

mm With the great black pia - no ap -

122 pas - sio - na - to. ah

pas - sio - na - to. *mf*

The gla - mour of child - ish

129

ah

days is u - pon me, my man - hood is cast down down

135 **H** *mp* S. div.

Down in the flood of re - mem brance, I weep like a child _____ for the

Down in the flood of re - mem brance, I weep like a child _____ for the

141 *f*

past. _____ oo _____ oo _____

past. _____ oo _____ oo _____

149 *mf*

ah _____

ah _____

meno mosso

158 *mp* *p*

Down in the flood of re - mem - brance, I weep like a child

Down in the flood of re - mem - brance, I weep like a child

molto rit. .

163 *pp* *pp*

for the past. _____

for the past. _____

T Bar B

The Piano

David Herbert Lawrence (1885–1930)

Softly, in the dusk, a woman is singing to me;

Leise singt mir eine Frau in der Dämmerung;

Taking me back down the vista of years, till I see

sie nimmt mich mit zurück durch den Blick der Jahre, bis ich sehe:

A child sitting under the piano, in the boom of the tingling strings

Ein Kind, das unter dem Klavier sitzt, im Dröhnen der vibrierenden Saiten,

And pressing the small, poised feet of a mother who smiles as she sings.

und die kleinen, stillhaltenden Füße einer Mutter drückt, die lächelt, während sie singt.

In spite of myself, the insidious mastery of song

Gegen meinen eigenen Willen betrügt mich die heimtückische Macht des Liedes

Betrays me back, till the heart of me weeps to belong

und führt mich zurück, bis mein Herz danach weint, dazuzugehören –

To the old Sunday evenings at home, with winter outside

zu den alten Sonntagabenden zu Hause, mit dem Winter draußen

And hymns in the cosy parlour, the tinkling piano our guide.

und Hymnen im gemütlichen Wohnzimmer, das klimpernde Klavier unser Wegweiser.

So now it is vain for the singer to burst into clamour

So ist es nun vergeblich für die Sängerin, in lauten Prunk auszubrechen,

With the great black piano appassionato. The glamour

mit dem großen, schwarzen Klavier appassionato. Der Zauber

Of childish days is upon me, my manhood is cast

der Kindheitstage liegt über mir, meine Männlichkeit ist hinabgeworfen

Down in the flood of remembrance, I weep like a child for the past.

in die Flut der Erinnerung, ich weine wie ein Kind nach der Vergangenheit.

The Rose

Ola Gjeilo

$\text{♩} = 60$

Sopran

Alt

Tenor

Bass

2

p

Oo

Oo

Oo

Oo

The li - ly has a

Detailed description: This block contains the first system of the musical score. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. It includes a tempo marking of quarter note = 60 and a dynamic marking of *p*. The lyrics 'The li - ly has a' are written below the Soprano staff. The Alto, Tenor, and Bass staves also have treble and bass clefs respectively, with the same key signature and time signature. They include dynamic markings of *p* and 'Oo' written below the staves. The system concludes with a double bar line and a repeat sign.

6

S.

A.

T.

B.

smooth stalk, Will nev - er hurt your hand But the rose up on her

p

Oo

Oo

Oo

Oo

Detailed description: This block contains the second system of the musical score. It features four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. It includes a tempo marking of quarter note = 60 and a dynamic marking of *p*. The lyrics 'smooth stalk, Will nev - er hurt your hand But the rose up on her' are written below the Soprano staff. The Alto, Tenor, and Bass staves also have treble and bass clefs respectively, with the same key signature and time signature. They include dynamic markings of *p* and 'Oo' written below the staves. The system concludes with a double bar line and a repeat sign.

10

S. *mp*
bri - er Is la - dy of the land. When with moss and

A. *p*
When with

T. *p*
When with

B. *p*
When with

14

S. *3*
hon - ey She tips her bend-ing bri - er And half un-

A. *3*
moss She tips And

T. *3*
moss She tips And

B. *3*
moss She tips And

18

S. *mp*
folds her glow - ing heart _____ There's

A.
half _____ un - folds, _____

T.
half _____ un - folds, _____

B.
half _____ un - folds, _____

22

Trp.
p

S. *p*
sweet - ness in an ap - ple tree, And pro - fit in the corn

A. *p*
Sweet - ness in an ap - ple But_

T. *p*
Sweet - ness in an ap - ple tree _____

B. *p*
Sweet - ness in an ap - ple tree _____

26

Trp.

S.

la - - - dy of all beau - ty

A.

la - dy of all beau-ty is a rose up - on a thorn.

T.

la - - - dy of all beau - ty

B.

la - - - dy of all beau - ty

30

mf

S.

When the moss and hon - ey She tips her bend - ing bri - er

mf

A.

When with moss and hon - ey

mf

T.

When with moss and hon - ey

mf

B.

When with moss and hon - ey

46

Trp. *mf*

S. *f*
 moss___with moss and hon - ey___ She___tips her bend-ing bri - er

A. *mf*
 moss and hon - ey And___ half___ un -

T. *mf*
 moss and hon - ey And___ half___ un -

B. *mf*
 moss and hon - ey And___ half___ un -

50

Trp.

S. *f*
 And___ half___ un-folds her glow - ing heart___

A. *f*
 folds her glow - ing heart___

T. *f*
 folds her glow - ing heart___

B. *f*
 folds her glow - ing heart___

Unison

54 **poco rit.**

Trp. *f* *p*

S. *f* *p*
 She sets the world on fire

A. *f* *p*
 She sets the world on fire

T. *f* *p*
 8 sets the world on fire

B. *f* *p*
 sets the world on fire

58 **rit.**

S. *Oo*

A. *Oo*

T. *Oo*

B. *Oo*

The Rose

Christina Georgina Rossetti (1830-1894)

The lily has a smooth stalk,

Die Lilie hat einen glatten Stängel,

Will never hurt your hand;

wird niemals deiner Hand wehtun;

But the rose upon her brier

aber die Rose auf ihrem Dornenstrauch

Is lady of the land.

ist die Herrscherin des Landes.

There's sweetness in an apple tree,

Süße liegt in einem Apfelbaum,

And profit in the corn;

und Nutzen im Korn;

But lady of all beauty

aber die Herrscherin aller Schönheit

Is a rose upon a thorn.

ist eine Rose auf einem Dorn.

When with moss and honey

Wenn sie mit Moos und Honig

She tips her bending brier,

ihren biegsamen Dornenstrauch krönt,

And half unfolds her glowing heart,

und halb ihr glühendes Herz entfaltet,

She sets the world on fire.

setzt sie die Welt in Brand.

Bogoróditse Djévo

Arvo Pärt

♩ = 90

Sopran

Alt

Tenor

mp

Bo - go ró - di - tse

Bo - go ró - di - tse Djé - vo, rá - duj - ssja, Bo - go ró - di - tse

mp

Bo - go ró - di - tse

6

S

A

T

Djé - vo, rá - duj - ssja,

Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma ri - je, Goss - pód ssTo -

Djé - vo, rá - duj - ssja,

11

S

A

T

Bla - go dát - na - ja Ma ri - je, Goss pód ssTo bó - ju:

bó - ju; Bla - go dát - na - ja Ma ri - je, Goss pód ssTo bó - ju:

Bla - go - dát - na - ja Ma - ri - je, Goss - pód ssTo - bó - ju:

16

S

A

T

B

p

mf

bla - go - sslo - vje - na Ty v zhe - nách i bla - go - sslo - vjen plod

p

mf

bla - go - sslo - vje - na Ty v zhe - nách bla - go - sslo - vjen plod

pp

mf

A - - - i bla - go - sslo - vjen plod

pp

mf

A - - - bla - go - sslo - vjen plod

42

20

S chrjé-va Tvo - jé - gó,

A chrjé-va Tvo - jé - gó, *f* já-ko Sspá-ssa ro-di-lá jee-ssí dush ná - shikh,

T chrjé-va Tvo - jé - gó, já-ko Sspá-ssa ro-di-lá jee-ssí dush ná - shikh,

B chrjé-va Tvo - jé - gó, *f* já-ko Sspá-ssa ro-di-lá jee-ssí dush ná - shikh,

24

S *ff* já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh,

A *ff* já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh,

T *ff* já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh,

B *ff* já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh,

27

S *p sub* Bo-go ró - di - tse Djé - vo, rá - duj-ssja, Bla-go dát - na - ja Ma -

A *p sub* Bo-go ró - di - tse Djé - vo, rá - duj-ssja, Bla-go dát - na - ja Ma -

T *p sub* Bo-go ró - di - tse Djé - vo, rá - duj-ssja, Bla-go dát - na - ja Ma -

B *p sub* Bo-go ró - di - tse Djé - vo, rá - duj-ssja, Bla-go dát - na - ja Ma -

32

S ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

A ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

T ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

B ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

36

S Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

A Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

T Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

B Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

40 **più lento** rit.

S já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh.

A já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh.

T já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh.

B já - ko Sspá-ssa ro - di - lá jee - ssí dush ná - shikh.

Es ist ein Ros entsprungen

(Jesaja 11, 1)

EG 30, FuL 203, GL 243, MG 252

Melodie: 16. Jahrhundert, Köln 1599

Satz: Michael Praetorius 1609

1. Es ist ein Ros ent-sprun-gen aus ei-ner Wur-zel zart, wie
2. Das Blüm-lein, das ich mei-ne, da-von Je-sa-ja sagt, hat

uns die Al-ten sun-gen, von Jes-se kam die Art und hat ein Blüm-lein
uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd; aus Got-tes ew-gem

bracht mit-ten im kal-ten Win-ter wohl zu der hal-ben Nacht.
Rat hat sie ein Kind ge-bo-ren, wel-ches uns se-lig macht.

3. Das Blümelein so kleine,
das duftet uns so süß;
mit seinem hellen Scheine
vertreibt's die Finsternis.
Wahr' Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

4. O Jesu, bis zum Scheiden
aus diesem Jammertal
lass dein Hilf uns geleiten
hin in den Freudensaal,
in deines Vaters Reich,
da wir dich ewig loben;
o Gott, uns das verleihe!

Spotless Rose

Ola Gjeilo

$\text{♩} = 86$

f

Sopran

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Alt

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Tenor

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Bass

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

5

mp

S.

- ia, al - le - lu - ia. A Spot - less Rose is

p

A.

- ia, al - le - lu - ia. A Spot - less Rose is

p

T.

- ia, al - le - lu - ia. A Spot - less Rose is

p

B.

- ia, al - le - lu - ia. A Spot - less Rose is

9

S.

20

Trp. *mf*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

fair-est bud un-folds to light__ A - mid the cold__ cold

fair-est bud un-folds to light__ A - mid the cold__ cold

fair-est bud un-folds to light__ A - mid the cold__ cold

fair-est bud un-folds to light__ A - mid the cold__ cold

24

Trp. *f*

S. *p* *mf*

A. *p* *mf*

T. *p* *mf*

B. *p* *mf*

win - ter And_ in the_ dark mid - night in__ the dark

win - ter And_ in the_ dark mid - night in__ the dark

win - ter And_ in the_ dark mid - night in__ the dark

win - ter And_ in the_ dark mid - night mid - -

28

Trp.

S. *f*
mid - night. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

A. *f*
mid - night. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

T. *f*
mid - night. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

B. *f*
night. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

32

S. *mf*
- ia, al - le - lu - ia. The Rose which I am

A. *mf*
- ia, al - le - lu - ia. The Rose which I am

T. *mf*
- ia, al - le - lu - ia. The Rose which I am

B. *mf*
- ia, al - le - lu - ia. The Rose which I am

36

S. sing - ing Where - of I - sa - iah said The Rose which I am

A. sing - ing Where - of I - sa - iah said The Rose which I am

T. sing - ing Where - of I - sa - iah said The Rose which I am

B. sing - ing Where - of I - sa - iah said The Rose which I am

40

S. sing - ing Where - of I - sa - iah said Is from its sweet root

A. sing - ing Where - of I - sa - iah said Is from its sweet root

T. sing - ing Where - of I - sa - iah said Is from its sweet root

B. sing - ing Where - of I - sa - iah said In Ma - -

44

Trp. *mp*

S. spring - ing In Ma - ry pur - est Maid; Through God's great love and *f*

A. spring - ing Ma - ry pur - est Maid; Through God's great love and *f*

T. spring - ing In Ma - ry pur - est Maid; Through God's great love and *f*

B. - ry pur - est Maid; Through God's great love and *f*

48 *f*

Trp.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

might_ The_ Bless - ed_ Babe she bare_ us In a

might_ The_ Bless - ed Babe_ she_ bare_ us In a

might_ The_ Bless - ed_ Babe she bare_ us In a

might_ The_ Bless - ed Babe_ she_ bare us In a

52 *f*

Trp.

S. *f*

A. *f*

T. *f*

B. *f*

cold, cold win - ter's night In a cold, cold

cold, cold win - ter's night in a cold win - ter's

cold, cold win - ter's night in a cold win - ter's

cold, cold win - ter's night in a cold win - ter's

55 *ff*

Trp.

S. *ff*
win-ter's night Al-le - lu - ia al-le - lu - ia al-le - lu ia al-le-

A. *ff*
night Al-le - lu - ia al-le - lu - ia al-le - lu ia al-le-

T. *ff*
night Al-le - lu - ia al-le - lu - ia al-le - lu ia al-le-

B. *ff*
night Al-le - lu - ia al-le - lu - ia al-le - lu ia al-le-

60 **molto rit.** *(ff)*

Trp.

S. *(ff)*
lu - ia Al - le - lu - - ia.

A. *(ff)*
lu - ia Al - le - lu - - ia.

T. *(ff)*
lu - ia Al - le - lu - - ia.

B. *(ff)*
lu - ia Al - le - lu - - ia.

1. F C⁷ F F C⁷ F 2. F C⁷ F

Bru - der Ja - kob, Bru - der Ja - kob, schläfst du noch?

F C⁷ F 3. F C⁷ F

Schläfst du noch? Hörst du nicht die Glo - cken?

F C⁷ F 4. F C⁷ F F C⁷ F

Hörst du nicht die Glo - cken? Ding dang dong! Ding dang dong!

1. 2. 3. 4.

All praise to You, my God this night, for all the bles - sings

of the light. Keep me, o keep me, king of

kings, be - neath thy own al - migh - ty wings.

1. Am C Em D

We've come too far to give up who we are.

2. We've come too far to give up who we are.

3. We're up all night to get luck y. We're up all night to get luck y. We're up all night to get luck y. We're up all night to get there.

4. We're up all night for good fun.

Em Hm Em Hm ♩ = 112

He - jo, spann den Wa - gen an,

Em Hm Em Hm

denn der Wind treibt Re - gen ü - bers Land!

Em Hm Em Hm

Hol die gold - nen Gar - ben, hol die gold - nen Gar - ben!

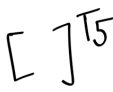
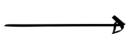
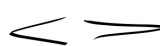
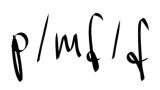
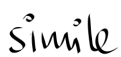
Hejo, spann den Wagen an,
denn der Wind treibt Regen übers Land!
Hol die goldnen Garben,
hol die goldnen Garben!

A - bend - stil - le ü - ber - all,

nur am Bach die Nach - ti - gall

singt ih - re Wei - se lie - blich und lei - se durch das Tal.

Info Eintragungen

	Variante/Abweichung mit Verweis zur Parallelstelle
	Atmen
	Legato: nicht oder chorisch atmen
	Zäsur mit neuem Einsatz
	Fermate: Doppelte Notenlänge
	„Stau“: verzögern oder langsamer werden (ritardando)
	Tempo halten/schneller
	lauter/leiser (crescendo/decrescendo)
	Markierung der Zählzeiten als rhythmische Lesehilfe
	Dissonanz mit anderer Stimme
	piano/mezzoforte/forte: leise/mittellaut/laut
	Divisi: Stimmteilung innerhalb der Stimme (unisono: einstimmig)
	Pause, „Schweigen“
	in der beschriebenen Art „weiter so“

	Abschlag = Auftakt (also + 1 Zählzeit)
	Abschlag, dann neuer Auftakt (also + 2 Zählzeiten)
	Auftaktimpuls
	Form