

Music package for CCSF Music 12 and 14 Spring 2026 For Sopranos and Altos

Ecco la primavera

En une seule fleur - Lauridsen

La rose complete - Lauridsen

Dirait-on - Lauridsen

Mo-Li-Hua

Water night - Whitacre

A girl's garden - Thompson

Earth Song - Ticheli

Capricciata

Of all the Birds

The silver swan

Ecco la primavera

Francesco Landini

1. 5. Ec - co la pri - ma - ver-ra che'l cor fa ral - le - gra-re, Tem -
4. L'er-be con gran fres - che-ça E fior' co-pro-no i pra-ti, E

8
1. 5. Ec - co la pri - ma - ver-ra che'l cor fa ral - le - gra-re, Tem -
4. L'er-be con gran fres - che-ça E fior' co-pro-no i pra-ti, E

7
p'è d'an-na - mo - ra - re E star con lie - ta ce - ra. 2. Noi ve-giam
gli al-bo-ri a-dor-na - ti so - no in si - mi ma - ne - ra. 3. In que-sto

8
p'è d'an-na - mo - ra - re E star con lie - ta ce - ra. 2. Noi ve-giam
gli al-bo-ri a-dor-na - ti so - no in si - mi ma - ne - ra. 3. In que-sto

13
l'a - ria e'l tem - po che pur chiam' al - le - gri - a.
va - go tem - po o - gni co - sa à va - ghe-ça.

8
l'a - ria e'l tem - po che pur chiam' al - le - gri - a.
va - go tem - po o - gni co - sa à va - ghe-ça.

En Une Seule Fleur

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Lievemente, giocoso ($\text{♩} = \text{ca. } 76$)

p

Soprano
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plier ton ca-lice.

Alto
p
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plier ton ca-lice.

Tenor
p
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plier ton ca-lice.

Bass
p
C'est pour-tant nous qui t'a-vons pro-po - sé de rem-plier ton ca-lice.

Lievemente, giocoso ($\text{♩} = \text{ca. } 76$)

p

(for rehearsal only)

01-097098-121

© Copyright 1994 by Southern Music Publishing Co., Inc.
All Rights Reserved International Copyright Secured Printed in U.S.A.
Warning: Any reproduction or arrangement of this composition without the permission
of the publisher is an infringement of copyright.

mp En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais *rall.* *poco a tempo* *p*

mp En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais *rall.* *poco a tempo* *p*

mp En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais *rall.* *poco a tempo* *p*

mp En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais *rall.* *poco a tempo* *p*

mp En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais *rall.* *poco a tempo* *p*

poco rit. tu n'a pas pen-sé ail-leurs, mais tu n'a pas pen-sé ail-leurs.

poco rit. tu n'a pas pen-sé ail-leurs, mais tu n'a pas pen-sé ail-leurs.

poco rit. tu n'a pas pen-sé ail-leurs, mais tu n'a pas pen-sé ail-leurs.

poco rit. tu n'a pas pen-sé ail-leurs, mais tu n'a pas pen-sé ail-leurs.

poco rit.

10 *mp a tempo*

C'est pour-tant nous qui t'a-vons pro-po-sé de rem-plier ton ca-lice.

a tempo mp

C'est pour-tant nous qui t'a-vons pro-po-sé de rem-plier ton ca-lice.

mp a tempo

8 C'est pour-tant nous qui t'a-vons pro-po-sé de rem-plier ton ca-lice.

a tempo mp

C'est pour-tant nous qui t'a-vons pro-po-sé de rem-plier ton ca-lice.

10 *mp a tempo*

rall. poco a tempo p

En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais

rall. poco a tempo p

En-chan-tée de cet ar-ti-fice, l'a-vait o-sé. Mais

rall. poco a tempo p

En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais

rall. poco a tempo p

En-chan-tée de cet ar-ti-fice, ton a-bon-dance l'a-vait o-sé. Mais

rall. a tempo p

15 *rit.* 9

tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

rit. 9

tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

rit. 9

8 tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

rit. 9

tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

mf a tempo 20

Tu é - tais a - ssez riche, pour de - ve - nir cent fois toi - même en une seule

a tempo *mf* 9

Tu é - tais a - ssez riche,

mf a tempo 8

Tu, tu é - tais a - ssez riche,

mf a tempo

Tu, é - tais a - ssez

Exuberantly 20

mf a tempo

25 *mf*

fleur; c'est l'é -

tu é - tais a - ssez riche pour de - ve - nir cent fois toi - même en une seule

tu é - tais a - ssez riche

riche, é - tais a - ssez

30 *mp*

tat de cel - ui qui aime... Mais tu n'a pas pen - sé ail -

fleur; c'est l'é - tat de cel - ui qui aime... Mais tu n'a pas pen - sé ail -

c'est l'é - tat de cel - ui qui aime... Mais tu n'a pas pen - sé ail -

riche, c'est l'é - tat de cel - ui qui aime... Mais tu n'a pas pen - sé ail -

35

leurs, mais tu n'a pas pen-sé, ail - leurs, _____

leurs, mais tu n'a pas pen-sé, Tu é-tais a - ssez riche, _____ pour de-ve-nir cent

8

leurs, mais tu n'a pas pen-sé, ail - leurs, _____ Tu é-tais a - ssez riche, _____

leurs, mais tu n'a pas pen-sé, ail - leurs, _____ Tu _____ é -

35

The first system of the musical score consists of five staves. The top staff is a vocal line starting at measure 35. The second staff is another vocal line. The third staff is a vocal line with a measure rest of 8 measures. The fourth staff is a vocal line. The fifth staff is a piano accompaniment. Dynamics include *mf* and accents.

mf 40

Tu é-tais a - ssez riche, _____ pour de-ve-nir cent

fois toi-même en une seule fleur; tu é-tais a - ssez riche,

8

_____ tu é-tais _____

tais a - ssez riche, _____ é -

40

The second system of the musical score consists of five staves. The top staff is a vocal line starting at measure 40. The second staff is another vocal line. The third staff is a vocal line with a measure rest of 8 measures. The fourth staff is a vocal line. The fifth staff is a piano accompaniment. Dynamics include *mf* and accents.

fois toi-même en une seule fleur; c'est l'é - tat de cel - ui qui aime...

c'est l'é - tat de cel - ui qui aime...

8 a - ssez riche, c'est l'é - tat de cel - ui qui aime...

tais a - ssez riche, c'est l'é - tat de cel - ui qui aime...

45 *mp* 1. *rit.*
 Mais tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

mp 1. *rit.*
 Mais tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

8 *mp* 1. *rit.*
 Mais tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

mp 1. *rit.*
 Mais tu n'a pas pen - sé ail - leurs, mais tu n'a pas pen - sé ail - leurs.

45 *mp* 1. *rit.*

Go Back

50 *rit.* *sub. p* *a tempo*

tu n'a pas pen-sé. C'est pour-tant nous qui t'a - vons pro-po-sé de rem-

tu n'a pas pen-sé. C'est pour-tant nous qui t'a - vons pro-po-sé de rem-

8 tu n'a pas pen-sé ail - leurs. Pro-po-sé de rem-

tu n'a pas pen-sé ail - leurs. Pro-po-sé de rem-

50 *rit.* *sub. p* *a tempo*

mp 55

plir ton ca - lice. En - chan - tée de cet ar - ti - fice, ton a - bon -

mp

plir ton ca - lice. En - chan - tée de cet ar - ti - fice, ton a - bon -

8 plir ton ca - lice. En - chan - tée de cet ar - ti - fice, ton a - bon -

mp

plir ton ca - lice. En - chan - tée de cet ar - ti - fice, ton a - bon -

55 *mp*

rall. *poco a tempo* *p* *mp*

dance l'a - vait o - sé. Mais tu n'a pas pen - sé ail - leurs, mais

rall. *poco a tempo* *p* *mp*

dance l'a - vait o - sé. Mais tu n'a pas pen - sé ail - leurs, mais

rall. *poco a tempo* *p* *mp*

8 dance l'a - vait o - sé. Mais tu n'a pas pen - sé ail - leurs, mais

rall. *poco a tempo* *p* *mp*

dance l'a - vait o - sé. Mais tu n'a pas pen - sé ail - leurs, mais

rall. *poco a tempo* *p* *mp*

60 *rit.* *p* *meno mosso* *rit.*

tu n'a pas pen - sé — ail-leurs, mais tu n'a pas pen - sé ail - leurs.

rit. *p* *meno mosso* *rit.*

tu n'a pas pen - sé — ail-leurs, mais tu n'a pas pen - sé ail - leurs.

rit. *p* *meno mosso* *rit.*

8 tu n'a pas pen - sé — ail-leurs, mais tu n'a pas pen - sé ail - leurs.

rit. *p* *meno mosso* *rit.*

tu n'a pas pen - sé — ail-leurs, mais tu n'a pas pen - sé ail - leurs.

60 *meno mosso*

rit. *p* *rit.*

(ca: 2'20")
(to Evelyn Lauridsen)

Home

La Rose Complète

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Adagio (♩ = ca. 54)
p *poco rit.* *a tempo*

Soprano
J'ai une telle con-science — de ton êt - re, rose ————— complète, rose —

Alto
pp *poco rit.* *a tempo*
J'ai une telle conscience, ————— rose —

Tenor
pp *poco rit.* *a tempo*
8 J'ai une telle conscience, ————— rose —

Bass
pp *poco rit.* *a tempo*
J'ai une telle conscience, ————— rose —

(for rehearsal only)

Adagio (♩ = ca. 54)
pp *poco rit.* *a tempo*

01-097101-121

© Copyright 1994 by Southern Music Publishing Co., Inc.
All Rights Reserved International Copyright Secured Printed in U.S.A.
Warning: Any reproduction or arrangement of this composition without the permission
of the publisher is an infringement of copyright.

pp *poco rit. a tempo* 5 9

com-plète, rose,

, p *poco rit. a tempo*

com-plète, j'ai une telle con-science de ton êt - re, rose com-plète, rose

poco rit. a tempo

com-plète, rose

poco rit. a tempo

com-plète, rose

poco rit. a tempo

com-plète, rose

mp *poco rit. poco più mosso*

que mon con-sente - ment te con - fond,

poco rit. poco più mosso mp

com-plète, te con - fond,

poco rit. poco più mosso , mp

com-plète, que mon con-sente -

poco rit. poco più mosso , mp

com-plète, que mon con-sente -

mp poco rit. poco più mosso

10 *poco rit. a tempo*

que mon con-sente - ment — te con - fond a - vec mon

poco rit. a tempo

que mon con-sente - ment — te con - fond a - vec mon

poco rit. a tempo

ment — te con - fond — a - vec mon

poco rit. a tempo

ment te con - fond — a - vec mon

10 *poco rit. a tempo*

rit. *rit.* 15 *tempo primo mp*

coeur — en fête. J'ai une telle conscience — de ton êt - re, rose —

rit. *rit.* *tempo primo p*

coeur — en fête. Rose, —

rit. *rit.* *tempo primo mp*

coeur — en fête. Rose —

rit. *rit.* *tempo primo p*

coeur — en fête. Rose, —

15 *tempo primo mp*

com-plète, rose com-plète, *p*

rose com-plète, j'ai une telle con-science de ton êt-re, rose *mp*

com-plète, rose com-plète, rose

rose com-plète,

20 *mp* *poco rit.* *poco più mosso*

rose, que mon con-sente-ment te con-

poco rit. *poco più mosso*

com-plète, rose com-plète, te con-

poco rit. *poco più mosso*

com-plète, *poco rit.* *poco più mosso*

rose com-plète, *poco rit.* *poco più mosso*

20 *poco rit.* *poco più mosso*

fond, _____ que mon con-sente - *poco rit.*

fond, _____ que mon con-sente - *poco rit.*

8 _____ que mon con-sente - ment _____ te con - fond _____ *poco rit.*

_____ que mon con-sente - ment _____ te con - fond _____ *poco rit.*

poco rit.

25 *a tempo* _____ *rit.* **Più mosso (♩ = ca. 84)**

ment _____ te con - fond a - vec mon coeur _____ en fête.

a tempo _____ *rit.* *mp*

ment _____ te con - fond a - vec mon coeur _____ en fête. Je te res-pire _____

8 *a tempo* _____ *rit.* *mp*

_____ a - vec mon coeur _____ en fête. Je te res-pire _____

a tempo _____ *rit.* *mp*

_____ a - vec mon coeur _____ en fête. Je te res-pire _____

25 *a tempo* _____ *rit.* *mp* **Più mosso (♩ = ca. 84)**

30 *mp* *f*

Toute la vie, — toute la vie, — et

— comme si tu é - tais, rose, toute la vie, toute la vie, —

— comme si tu é - tais, rose, toute la vie, toute la vie, —

— comme si tu é - tais, rose, toute la vie, toute la vie, —

poco rit. *mp a tempo* 35

je me sens l'a - mi parfait — d'une telle a - mie.

poco rit. *mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

poco rit. *mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

poco rit. *unis. mp, a tempo*

toute la vie. Je te res-pire — comme si tu é-tais,

poco rit. *mp a tempo* 35

mp *f* *rit.* *ff* *f a tempo*

Toute la vie, — toute la vie, — et je me sens l'a -

rose, toute la vie, — et je me sens l'a -

8 rose, toute la vie, — et je me sens l'a -

rose, toute la vie, — et je me sens l'a -

40 *molto rit.* *Tempo primo* *mp*

mi par-fait — d'une telle a - mie. J'ai une telle con - science — de ton êt - re, rose —

molto rit. *Tempo primo* *p*

mi par-fait — d'une telle a - mie. Rose, —

8 *molto rit.* *Tempo primo* *p*

mi par-fait — d'une telle a - mie. Rose, —

mi par-fait — d'une telle a - mie. Rose, —

40 *molto rit.* *Tempo primo* *mp*

p *poco rit.* *a tempo*

com-plète, rose com-plète,

mp *poco rit.* *a tempo*

rose com-plète, j'ai une telle con-science de ton êt-re, rose

poco rit. *a tempo*

rose com-plète,

poco rit. *a tempo*

rose com-plète,

poco rit. *a tempo*

45 *poco rit.* *poco più mosso* *mp*

rose, que mon con-sente-ment te con-fond,

poco rit. *poco più mosso*

com-plète, rose com-plète, te con-fond,

poco rit. *poco più mosso* *mp*

8 rose com-plète, que mon con-sente-

poco rit. *poco più mosso* *mp*

rose com-plète, que mon con-sente-

45 *poco rit.* *poco più mosso* *mp*

50 *poco rit. a tempo* *p*

que mon con - sente - ment — te con - fond a - vec mon

poco rit. a tempo *p*

que mon con - sente - ment — te con - fond a - vec mon

poco rit. a tempo *p*

8 ment — te con - fond — a - vec mon

poco rit. a tempo *p*

ment te con - fond — a - vec mon

50 *poco rit. a tempo* *p*

rit. *pp meno mosso* *molto rit. attacca* 55

coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit. attacca*

coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit. attacca*

8 coeur — en fête, a - vec mon coeur — en

rit. *pp meno mosso* *molto rit. attacca*

coeur — en fête, a - vec mon coeur — en

meno mosso *molto rit. attacca* 55

rit. *pp* *molto rit.*

fête.

fête.

fête.

fête.

fête.

(Note: the ♯ should be sung only if the next chanson, "Dirait-on", is not performed or original key of D-flat has wandered.)

(ca. 4'00")
(to Karen Piranian Burgman)

Dirait-on

Rainer Maria Rilke

Morten Johannes Lauridsen
(1993)

Tempo rubato (♩ = ca. 108)

(unis.) *pp* rit. a tempo rit. *p* **A** a tempo

Soprano Alto

fête. ————— A - ban - don en - tou - ré d'a-

Tenor Bass

pp rit. a tempo rit. a tempo

Tempo rubato (♩ = ca. 108)

freely, caressingly rit. a tempo rit. *p* **A** a tempo

Piano

lunga

(Note: if "Dirait-on" is not immediately preceded by "La Rose Complète", the chorus will begin in measure 4.)

10

- ban-don, ten-dresse tou-chant aux ten-dres - ses.... C'est ton in-té-ri-eur — qui

10

© Copyright 1994 by Southern Music Publishing Co., Inc.
All Rights Reserved International Copyright Secured Printed in U.S.A.
Warning: Any reproduction or arrangement of this composition without the permission
of the publisher is an infringement of copyright.

(S.A.) *rit.* *molto rit.* *a tempo mp* 15

sans _ cesse se _ ca - resse, dir - ait, dir - ait - on, dir - ait - on, dir - - ait -

rit. *molto rit.* *mp* 15

poco rit. , *a tempo* *poco rit.*

on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

poco rit. *a tempo* *poco rit.*

20 *a tempo* *rit.* T.B. (unis.) *mp* **B** *a tempo*

on. Se ca - res - se en soi -

20 *mp a tempo* *rit.* *mp a tempo*

25

mê - me, par son pro - pre re - flet _ é - clai - ré. Ain - si tu in - ventes le

25

mp 30 *rit.* , *a tempo*

du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

mp *rit.* , *a tempo*

du Nar - cisse ex - au - cé. — Dir - ait, dir - ait - on, dir - ait - on,

8 *rit.* , *a tempo*

thè - me du Nar - cisse ex - au - cé. — Dir - ait, dir - ait - on, dir - ait - on,

rit. , *a tempo*

thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The system starts with a measure number of 30. The tempo markings are *mp* (mezzo-piano), *rit.* (ritardando), and *a tempo* (ad libitum). The lyrics are: "du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on," repeated for each voice part.

35 *poco rit.* *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, — dir - ait, dir - ait, dir - ait -

poco rit. *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, — dir - ait, dir - ait, dir - ait -

8 *poco rit.* *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, — dir - ait, dir - ait, dir - ait -

poco rit. *a tempo*

dir - ait - on, dir - ait, dir - ait, dir - ait - on, — dir - ait, dir - ait, dir - ait -

35 *poco rit.* *a tempo*

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature is B-flat major. The system starts with a measure number of 35. The tempo markings are *poco rit.* (poco ritardando) and *a tempo*. The lyrics are: "dir - ait - on, dir - ait, dir - ait, dir - ait - on, — dir - ait, dir - ait, dir - ait -" repeated for each voice part.

molto rit. *a tempo* 50 *rit.* *mf*

dir-ait, dir-ait, dir - ait - on. _____ A - ban-

molto rit. *a tempo* *rit.*

dir - ait - on. _____

molto rit. *a tempo* *rit.*

dir - ait - on. _____

molto rit. *a tempo* *rit.*

dir - ait - on. _____

C *a tempo* 55

don en-tou-ré d'a__ ban-don, ten-dresse tou-chant aux ten-dres - ses....

mp a tempo

Dir - - - - - ait - on, _____

mp a tempo

Dir - - - - - ait - on, _____

a tempo mf

A - ban-don en-tou-ré d'a - ban-don, ten-dresse tou-chant aux ten -

C *a tempo* 55

mf mp mf mp

poco rit. *a tempo* 60

C'est ton in-té-ri-eur — qui sans cesse se ca-resse,

poco rit. *mf* *a tempo*

dir - - - - - ait - on; — se ca-res-se en soi-

poco rit. *a tempo*

8 dir - - - - - ait - on.

poco rit. *a tempo* *mf*

dres - ses C'est ton in-té-ri-eur — qui sans cesse, se ca -

poco rit. 60 *a tempo*

mf *mp* *mf*

mp

Dir-ait, dir-ait - on, dir-ait - on,

mê - me, par son pro-pre re-flet — é-clai-ré. Ain - si tu in-ventes le

mp

8 Dir-ait, dir -ait - on, dir-ait - on,

res - se, en soi - mê - me par son pro - pre re-flet — é-clai-ré. Ain-

mp *mf* *mp* *mf*

molto rit. **D** *molto meno mosso, deliberamente*
sub. p

65 *mf*
 dir - - - ait - on, ————— dir-ait, dir-ait-on, dir-ait-on, —

molto rit. *sub. p*
 thème — du Nar - cisse ex - au - cé. — Dir - ait-on, dir - ait-on,

mf *molto rit.* *sub. p*
 8 dir - ait - on, ————— dir - ait-on, dir - ait-on,

molto rit. *sub. p*
 si tu in-ventes le thème — du Nar - cisse. Dir - ait-on, dir - ait-on,

mp *mf* *molto rit.* **D** *molto meno mosso, deliberamente*
sub. p (mark the melody)

poco a poco accel. e cresc.

70 *rit.* *p*
 dir - ait - on, dir-ait, dir-ait - on, dir-ait - on, dir-ait, dir-ait, dir-ait-

rit. *p*
 dir - ait - on, — dir - ait - on, — dir - ait - on, — dir - ait -

rit. *p*
 8 dir - ait - on, dir - ait - on, dir - ait - on, — dir - ait -

rit. *p*
 dir - ait - on, dir - ait, dir-ait - on, dir - ait -

poco a poco accel. e cresc.

70 *rit.* *p*

a tempo 85 *rit.* *molto rit.* **F** *mp* *meno mosso* *rit.*
 on, _____ - on, dir-ait, dir-ait - on, dir-ait, dir - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*
 on, _____ dir - - - - - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*
 8 on, _____ dir - - - - - ait -

a tempo *rit.* *molto rit.* *p* *meno mosso* *rit.*
 on, _____ dir - - - - - ait -

mf *a tempo* 85 *rit.* *molto rit.* **F** *meno mosso* *rit.*

tempo primo 90 *meno mosso* 95

on. _____

tempo primo *meno mosso*

on. _____

tempo primo *meno mosso*

8 on. _____

tempo primo *meno mosso*

on. _____

90 *meno mosso* *lunga* 95

mp *p* *rit.* *molto rit.* *pp*

(ca: 4'30")
(to Diana Rand Fairclough)

Home

Mo-Li-Hua

(Jasmine Flower)

SATB divisi, unaccompanied

Chinese folk song

Arranged by HYO-WON WOO

Andante rubato

p

Soprano

Oo

Alto

Oo

Tenor

Oo

Bass

Oo

Piano
(for rehearsal only)

6

A

A

A

A

A

*Two measures removed between mm. 9 and 10 in this edition.

Moderato
mp

10

Solo

hao yi-duo mei-li-de mo-li - hua hao yi-duo mei-li-de mo-li - hua fen-fang mei-li...

p

S

lu lu lu

A

lu lu fen-fang mei-li...

T

lum lu lum

B

lum lu lum lu lu

15

man zhi - ya you xiang you bai - ren ren kua

you xiang — you bai kua rang wo — lai jiang

man zhi - ya you bai kua Oo

you bai - ren ren kua Oo

you bai kua Oo

19

mo - li - hua ya mo - li - hua—

ni zhai-i xia song gei bie ren - jia

24

hao yi-duo mei - li - de mo - li - hua hao yi-duo mei - li - de

lu lu lu

lu lu lum lum

mo - li - hua fen-fang mei - li — man zhi - ya you xiang you bai - ren ren kua —
 fen-fang mei - li — man zhi - ya — you xiang you bai - ren ren kua
 fen - fang man zhi - ya — you bai ren ren kua —
 lu fen - fang man zhi - ya — you bai ren kua

34 *f* hao yi-duo mei-li-de mo-li-hua hao yi-duo mei-li-de-
f A a a
f hao yi-duo mei-li-de mo - li - hua hao yi-duo mei-li-de mo - li - hua
f A a a
f hao yi-duo mei-li-de mo - li - hua hao yi-duo mei-li-de mo - li - hua
f B

38

mo-li-hua a

hao yi-duo mei-li-de

fen-fang mei-li man zhi-ya you xiang you bai-ren ren kua rung

a rung rung rung

fen-fang mei-li man zhi-ya you xiang you bai-ren ren kua

43 *mf*

hao yi-duo mei-li-de mo-li-hua hao yi-duo mei-li-de mo-li-hua

mo-li-hua hao yi-duo mei-li-de mo-li-hua rung rung

rung rung rung rung rung rung fen-fang mei-li-

rung rung rung rung rung rung rung rung

poco a poco dim.

fen fang mei - li — man zhi - ya you xiang you bai - ren ren kua —

poco a poco dim.

rung rung rung rung rung rung rung rung

poco a poco dim.

man zhi - ya you xiang you bai - ren ren — kua

poco a poco dim.

rung rung rung rung rung rung rung rung

poco a poco dim.

51

optional rit. mo - li - hua

(falsetto) Ten. solos *pp*

ren ren kua

rung rung rung rung rung rung rung rung

pp

ren ren kua

pp

rung rung rung rung rung rung rung rung

pp

rit. ren ren kua

rung



WATER NIGHT

dedicated in deepest friendship to Dr Bruce Mayhall

AVIO PAZ

lyrics by MURIEL RUKEYSER

ERIC WHITACRE

Adagio, sempre legato

PRANO

ALTO

TENOR

BASS

Piano (for vocal only)

Night with the eyes of a horse that trem - bles in the night,

Night with the eyes of a horse that trem - bles in the night,

Night with the eyes of a horse that trem - bles in the night,

Night with the eyes of a horse that trem - bles in the night,

night with eyes of wa - ter in the field a - sleep is in your eyes, a

night with eyes of wa - ter in the field a - sleep is in your eyes, a

night with eyes of wa - ter in the field a - sleep is in your eyes, a

night with eyes of wa - ter in the field a - sleep is in your eyes, a

11

horse that trem - bles, — is in your eyes — of — se - cret wa - ter.

horse that trem - bles, — is in your eyes of se - cret wa - ter.

horse that trem - bles, — is in your eyes of se - cret wa - ter.

horse that trem - bles, — is in your eyes of se - cret wa - ter.

16

sub. f Eyes of shad-ow - wa - ter, — *mp* eyes of well - wa - ter, —

sub. f Eyes of shad-ow - wa - ter, — *mp* eyes of well - wa - ter, —

sub. f Eyes — of shad-ow - wa - ter, *mp* eyes of well - wa - ter, —

sub. f Eyes — of shad-ow - wa - ter, *mp* eyes of well - wa - ter, —

22

p
 eyes of dream - wa - ter. — Si-lence and so - li- tude, two lit-tle an - i- mals

p
 eyes of dream - wa - ter. — Si-lence and so - li- tude, two lit-tle an - i- mals

p
 eyes of dream - wa - ter. — Si-lence and so - li- tude,

p
 eyes of dream - wa - ter. — Si-lence and so - li- tude,

28

f
 moon - led, drink in your eyes, drink in those wa - ters. If you o - pen your

f
 moon - led, drink in your eyes, drink in those wa - ters. If you o - pen your

f
 drink in your eyes, drink in those wa - ters. If you o - pen your

f
 drink in your eyes, drink in those wa - ters. If you o - pen your

34

eyes, night o - pens doors of musk, the se-cret king-dom of the

eyes, night o - pens doors of musk, the se-cret king-dom of the

eyes, night o - pens doors of musk, the se - cret

eyes, night o - pens doors of musk, the se - cret

39

wa - ter o - pens flow-ing from the cen - tre of the night.

wa - ter o - pens flow-ing from the cen - tre of the night.

king-dom of the wa - ter o - pens flow-ing from the cen - tre of the night.

king-dom of the wa - ter o - pens flow-ing from the cen - tre of the night.

42

mp
 And if you close your eyes, a riv - er, a si - lent and beau - ti - ful

mp
 And if you close your eyes, a riv - er, a si - lent and beau - ti - ful

mp
 And if you close your eyes, a riv - er, a si - lent and beau - ti - ful

mp
 And if you close your eyes, a riv - er, a si - lent and beau - ti - ful

46

cur - rent, fills you from with - in, flows for - ward,

cur - rent, fills_ you_ from_ with - in, flows for - ward,

cur - rent, fills_ you_ from_ with - in, flows for - ward,

cur - rent, fills_ you from with - in, flows for - ward,

50

for - ward, dark - ens you: night brings its wet - ness to

for - ward, dark - ens you: night brings its wet - ness to

for - ward, dark - ens you: night brings its wet - ness to

for - ward, dark - ens you: night brings its wet - ness to

55

beach - es in your soul.

Las Vegas, December 1994

Home

To the Townspeople of Amherst, Massachusetts, 1759-1959

A Girl's Garden*

for three-part chorus of women's voices with piano or band or orchestra

Robert Frost

Randall Thompson

Allegro con brio (♩ = 126)

SOPRANO

ALTO I

ALTO II

PIANO

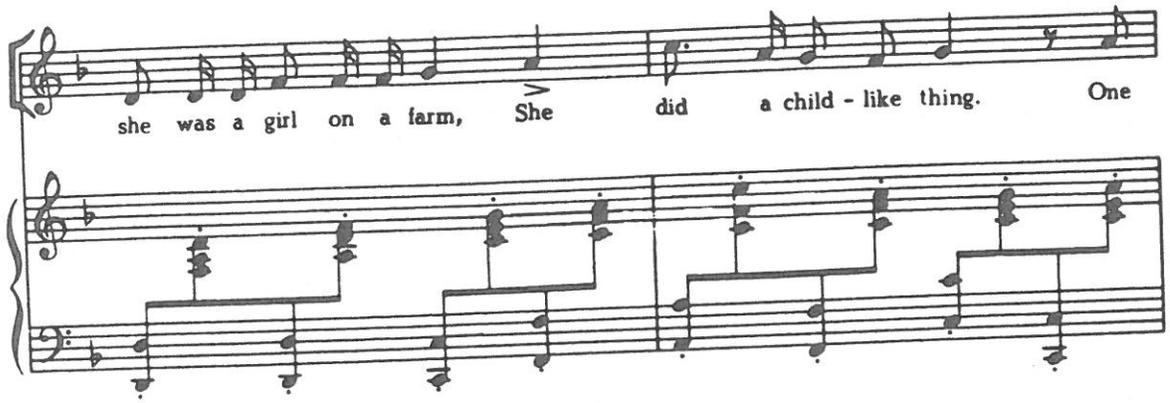
Allegro con brio (♩ = 126)

SOPRANO, ALTO I, ALTO II in unison 5

A neigh-bor of mine in the vil-lage Likes to tell how one spring When

*Text from *You Come Too* by Robert Frost. Copyright 1916, 1921, 1923, 1947, © 1959, by Henry Holt and Company, Inc., Copyright 1942, 1944, 1951, by Robert Frost, and used with their permission. © Copyright 1959 and 1960 by E. C. Schirmer Music Company Inc., a division of ECS Publishing, Boston Massachusetts. All rights reserved. Made in U.S.A.

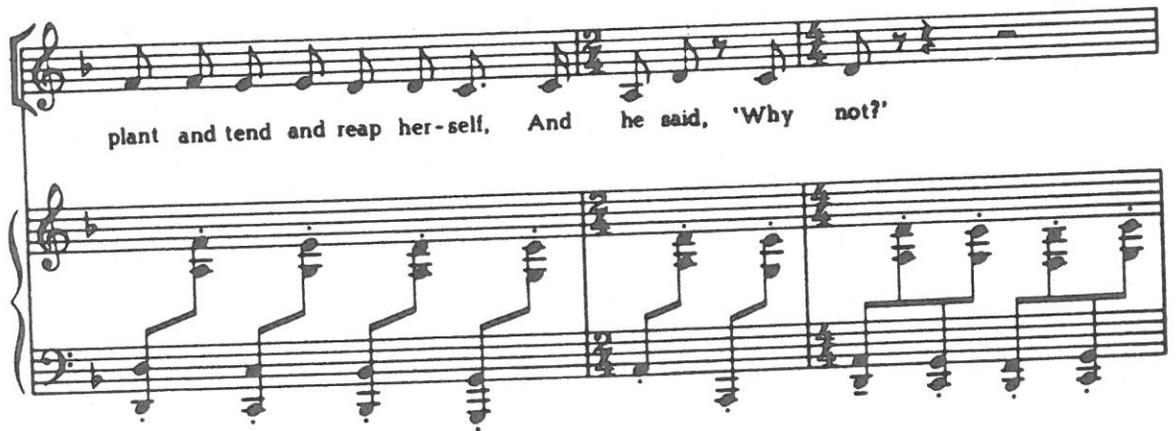
she was a girl on a farm, She did a child-like thing. One



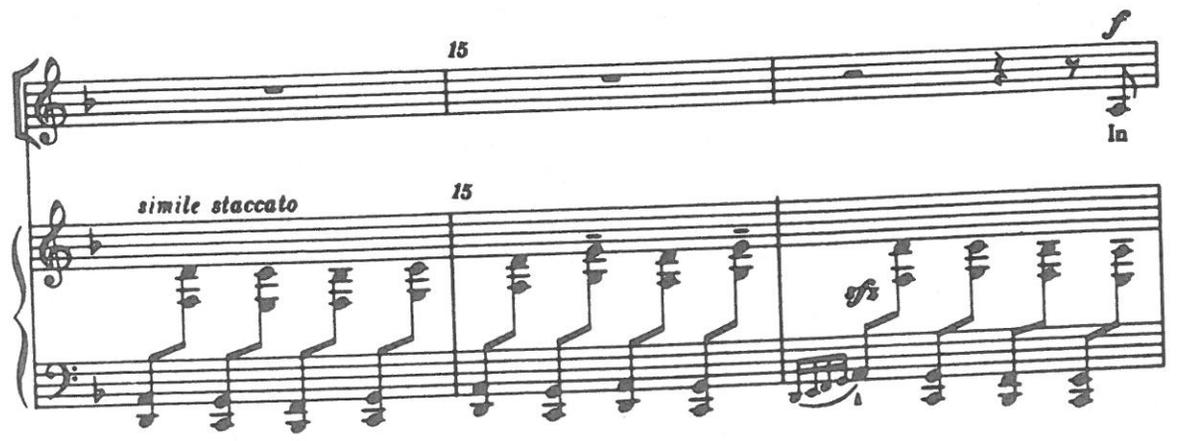
10
day she ask'd her fa-ther To give her a gar-den plot To



10
plant and tend and reap her-self, And he said, 'Why not?'



15
15
simile staccato



[R]

cast - ing a - bout for a cor - ner He thought of an i - dle bit Of

20
wall'd - off ground where a shop had stood, And he said, 'Just it.' And he

20

said, 'That ought to make you An i - deal one - girl farm, And

25
give you a chance to put some strength On your slim - jim arm.'

25
fp

Red. * Red. * Red. * Red.

mf **C**

It was not e-nough of a gar-den, Her

* Red. * Red. * Red. * Red.

30

fa - ther said, to plough; So she had to work it all by hand, But

30

m.s.

she don't mind_ now. She wheel'd the dung in the wheel-bar - row A-

Red.

35

long a stretch of road; But she al - ways ran a - way and left.

35

* Ped. *

P

Her not - nice

dim.

pp

p

Ped. * Ped. *

40.

load.

40

fp

cresc.

fragoroso

And

Ped. * Ped. * Ped. * Ped. *



hid from an - y - one pass - ing. And then she beg'd the seed. She

*Red. * senza Red. Red. * Red. * senza Red.*

45 says she thinks she plant - ed one Of all — things but weed. A

45 *Red. * Red. * Red. * Red. * Red. * Red. **

hill each of po - ta - toes, Rad-ish-es, let - tuce, peas, To -

*Red. * Red. **

50 *ff* ma - toes, beets, beans, pump - kins, corn And e - ven fruit trees. —

50 *m d.* *Red. * Red. * Red. * senza Red. Red. * senza Red.*

60

crop was a mis - cel - la - ny When all was said and done, A

sopra

*ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped.*

lit - tle bit of ev' - ry thing, A

f p

*ped. * ped. * ped. * ped. * ped.*

great deal of none.

mp sf fp

65

65

cresc. f molto cresc.

strepitoso

sfz p subito cresc. molto *Red. * Red. * Red. * Red. **

Now

sopra *sotto*

*Red. * Red. **

ff marcato *divisi*

when she sees in the vil - lage How vil - lage things - go, Just

marcato sfz m.d. meno f.

SOPRANO *sospirando p* *Lento pp dolcissimo*

when it seems to come in right, She says, 'I know! 'It's as

ALTO I *sospirando p* *pp dolcissimo*

when it seems to come in right, She says, 'I know! 'It's as

ALTO II *sospirando p* *pp dolcissimo*

when it seems to come in right, She says, 'I know! 'It's as

75 Lento

Allegro

when I was a farm-er-
Oh, nev-er by way of ad-

when I was a farm-er-
Oh, nev-er by way of ad-

when I was a farm-er-
Oh, nev-er by way of ad-

Allegro

Lento
80

rall.
pp *p* *f*

vice! And she nev-er sins by tell-ing the tale—

vice! And she nev-er sins by tell-ing the tale—

vice! And she nev-er sins by tell-ing the tale—

Lento
80

(rall.) *p* *f*

Allegro

Allegro vivace

p *pp*

To the same per - son twice.

p *pp*

To the same per - son twice.

p *pp*

To the same per - son twice.

Allegro

Allegro vivace

m.s. sopra *pp* *sfz* *sfz* *m.d.* *sfz* *sfz* *m.d.*

m.s. *m.s.*

85

simile *sfz* *dim.* *m.d.* *m.s.* *ppp*

85

Home

Earth Song

SSAA, Treble Chorus, a cappella*

Words and Music by
FRANK TICHELI

With solemn reverence (♩ = ca. 56)

p

Soprano 1
Sing, Be, Live,

Soprano 2
Sing, Be, Live,

Alto 1
Sing, Be, Live,

Alto 2
Sing, Be, Live,

Piano
(for rehearsal only)

6

See... This dark storm-y hour, The

See... This dark hour, The

See... This dark hour,

See... dark hour,

6

(♩ = ca. 63)

ten. *mp* *mf* *mp*

* Also available for SATB (HPC7098)

11

wind, it stirs. The scorched earth cries out in

wind, it stirs. The scorched earth cries out in

wind, stirs. The scorched earth cries out in

wind, stirs. The scorched earth cries out in

11

15

vain, in vain: O war and power, you blind and

vain, vain: war power, you blind and

vain, vain: war power, blind

vain, vain: war power, blind

15

20 *mf* *mf*

blur. The torn heart cries out in
 blur. The torn heart cries out
 blur. The torn heart cries out
 blur. The torn heart cries out

20

The smaller notehead pitches are an option for those sopranos who are not comfortable singing the upper notes softly

24 *mp* *p (dolce)*

pain, in pain. But mu-sic and sing-ing have been my re-fuge
 pain, pain. mu-sic and sing-ing have been my re-fuge
 pain, pain. mu-sic and sing-ing have been my re-fuge
 pain, pain.

24

29 *poco rit.* *a tempo* *mf*
 — And mu - sic and sing - ing shall be my light. — A
mf
 — And mu - sic sing - ing be my light. — A
mf
 — And mu - sic and sing - ing shall be my light. — A
p (dolce) *mf*
 mu - sic sing - ing be my light. — A

29 *poco rit.* *a tempo*

34 *ff* *p (echo)* *mp*
 light of song, — shin - ing strong: Al - le - lu - ia! Al - le lu - ia. Through
ff *p (echo)* *mp*
 light of song, — shin - ing strong: Al - le - lu - ia! Al - le - lu - ia. Through
ff *p (echo)* *mp*
 light of song, shin - ing strong: Al - le - lu - ia! Al - le - lu - ia. Through
ff *p (echo)* *mp*
 light of song, shin - ing strong: Al - le - lu - ia! Al - le - lu - ia. Through

34

38 *f* *mp*

dark - ness and pain and strife, I'll sing, I'll Be,

f *p*

dark - ness and pain and strife, sing, Be,

f *p*

dark - ness and pain and strife, sing, Be, I'll

f *p*

dark - ness and pain and strife, sing, Be,

38

42 rit. to end *pp*

Live, See... Peace.

pp

Live, See... Peace, Peace.

pp

Live, See... Peace, Peace.

pp

Live, See... Peace, Peace.

42 rit. to end

Home



Capricciata

Adriano Banchieri

(1567-1634)

No-bi-li spet-ta - to - ri, no-bi-li spet-ta - to - ri, u-dret' hor ho - ra quat-tro
 No-bi-li spet-ta - to - ri, no-bi-li spet-ta - to - ri, u - dret' hor
 No-bi-li spet-ta - to - ri, u - dret' hor ho - ra

1 2
 bel li hu mo - - ri. bel - li hu - mo - - ri: Un ca -
 ho - ra quat tro bel li hu - mo - ri. ho - ra quat tro bel li hu mo - ri: Un ca -
 quat tro bel li hu - mo - ri. quat tro bel li hu mo - ri:

9
 - ne, un cuc - co, un chiù - per spas - so,
 - ne, un cuc - co, un chiù - per spas - so,
 Un gat - to, un chiù - - per spas - so, far con tra

15
 far con trap pun to a men - te, far con trap pun to a men - te,
 far con tra pun to a men - te, far con tra pun to a men - te,
 pun to a men - te, far con tra pun to a men - te, far con tra pun to a

19
 1 2
 far con trap pun to a men - te sopra - un bas - so. Un ca - sopra - un bas - so.
 far con tra pun to a men - te so pra - un bas - so. Un ca - - bas - - so.
 men - te so pra - un bas - - - - so. - - - - so.

attacca

Übersetzung

Werte Zuhörer, ihr werdet jetzt vier schöne Humoristen hören:
 Ein Hund, eine Katze, ein Kuckuck und eine Eule
 improvisieren zum Spaß einen Kontrapunkt über einen Baß.





Contrappunto bestiale alla mente

Adriano Banchieri
(1567-1634)

28

Fa la la, fa la la la la la la

Fa la la, fa la la la la la la

Fa la la, fa la la la la la la

Fa la la la la la la la la la la, _____ fa la la la la la la

Fa la la la la la la la la la la, _____ fa la la la la la la

29

la la la la la la la la, fa la la la la la la la la la la

la la la la _____ la la la la la la la la la la

la la la la la la la la, fa la la la la la la la la la la

la la la la, _____ fa la la la la la la la la la la

la la la la, _____ fa la la la la la la la la la la

Fine

35 Cucco

Chiù Cucù cucù cu - cù cu - cù cu - cù cu -

Chiù chiù chiù chiù chiù

Gatto Miau miau miau miau miau mi-a-u miau mi-a-u miau mi-a-u mi-

Cane Bau bau bau bau bau bau bau bau bau bau

Base alla contrap.
Nulla fi - des go - - bis si - mi - li - ter est

41

cù cucù cucù cu-cù cu - cù cu - cù cucù

chiù chiù chiù chiù

au mi-a-u mi-au mi-a-u miau miau miau mi - a-u miau miau miau mi-

bau bau bau bau bau bau bau bau bau bau

zop - - pis, si squer - zus, bo - nus, bo - nus

46

cu - cù cu - cù cu - cù cu - cù cucù cu-cù.

chiù chiù chiù chiù chiù.

au mi-a-u mi-au mi-a-u mi-au mi-a-u mi-au mi-a-u mi-au mi-a-u mi-au.

bau bau bau bau bau bau bau bau bau bau.

est, su - per an - na - li - a scri - - be.
D.C. al Fine

Home

Übersetzung

Tiere improvisieren einen Kontrapunkt
Traue nicht den Buckligen (Hund, Katze?)
und auch nicht den Lahmen (Kuckuck, Eule):
wenn aber dieser Scherz gelungen ist, so schreib einen neuen.

Of all the birds

John Bartlet
(fl. 1606-10)

5

Soprano

Of all the birds that I do know, Phi - lip my spar - row hath no peer.
Come in a morn - ing mer - ri - ly When Phi - lip hath been late - ly fed;
She ne - ver wan - ders far a - broad, But is at home when I do call;

Alto

Of all the birds that I do know, Phi - lip my spar - row hath no peer.
Come in a morn - ing mer - ri - ly When Phi - lip hath been late - ly fed;
She ne - ver wan - ders far a - broad, But is at home when I do call;

Tenor

8

Of all the birds that I do know, Phi - lip my spar - row hath no peer.
Come in a morn - ing mer - ri - ly When Phi - lip hath been late - ly fed;
She ne - ver wan - ders far a - broad, But is at home when I do call;

Bass

Of all the birds that I do know, Phi - lip my spar - row hath no peer.
Come in a morn - ing mer - ri - ly When Phi - lip hath been late - ly fed;
She ne - ver wan - ders far a - broad, But is at home when I do call;

10

15

For sit she high or sit she low, Be she far off or be she near,
Or in an eve - ning so - ber - ly, When Phi - lip list to go to bed.
If I com - mand she lays on low, With lips, with teeth, with tongue and all.

For sit she high or sit she low, Be she far off or be she near,
Or in an eve - ning so - ber - ly, When Phi - lip list to go to bed.
If I com - mand she lays on low, With lips, with teeth, with tongue and all.

8

For sit she high or sit she low, Be she far off or be she near,
Or in an eve - ning so - ber - ly, When Phi - lip list to go to bed.
If I com - mand she lays on low, With lips, with teeth, with tongue and all.

For sit she high or sit she low, Be she far off or be she near,
Or in an eve - ning so - ber - ly, When Phi - lip list to go to bed.
If I com - mand she lays on low, With lips, with teeth, with tongue and all.

20 25

There is no bird so fair, so fine, Nor yet so fresh as this of mine.
 It is a heav'n to hear my Phipp, How she can chirp with mer-ry lip.
 She chants, she chirps, she makes such cheer, That I be - lieve she hath no peer.

8 There is no bird so fair, so fine, Nor yet so fresh as this of mine.
 It is a heav'n to hear my Phipp, How she can chirp with mer-ry lip.
 She chants, she chirps, she makes such cheer, That I be - lieve she hath no peer.

There is no bird so fair, so fine, Nor yet so fresh as this of mine.
 It is a heav'n to hear my Phipp, How she can chirp with mer-ry lip.
 She chants, she chirps, she makes such cheer, That I be - lieve she hath no peer.

30

For when she once hath felt the fit, Phi-lip will cry still: yet, yet, yet, yet,
 For when she once hath felt the fit, Phi-lip will cry still: yet, yet, yet, yet, yet, yet,
 8 For when she once hath felt the fit, Phi-lip will cry still: yet, yet, yet, yet, yet, yet,
 For when she once hath felt the fit, Phi-lip will cry still: yet, yet, yet, yet, yet, yet,

35 40

yet, yet, yet, yet, yet, yet, yet, yet, yet. For yet.
 yet, yet, yet, yet, yet, yet, yet, yet, yet. For yet.
 8 yet, yet, yet, yet, yet, yet, yet, yet, yet. For yet.
 yet, yet, yet, yet, yet, yet, yet, yet, yet. For yet.

The silver swan

Orlando Gibbons
(1583-1625)

Soprano
The sil-ver swan, who liv - ing had no note, When

Alto
The sil-ver swan, who liv-ing had no note, When death ap-proached, un-

Tenor
The sil-ver swan, who liv-ing had no note, When

Baritone
The sil-ver swan, who liv-ing had no note, When death ap -

Bass
The sil-ver swan, who liv - ing had no note, When death ap-proached,

5
S death ap-proached, un - locked her si - lent throat. Lean - ing her

A locked her si - lent throat. Lean-ing her breast a-

T death ap-proached, un - locked her si-lent throat. Lean- ing her breast a -

B proached, un - locked her si-lent throat. a - gainst the reed- y

B un-locked her si - lent, si-lent throat. Lean-ing her breast a -

10
S breast a - gainst the reed - y shore, Thus

A gainst the reed- y shore, Thus sung her first and

T gainst the reed - y shore, Thus sung her first

B shore, Thus sung her first and last and

B gainst the reed - y shore, Thus sung her

S
sung her first and last and sung no more,

A
last and sung no more, no more, Fare - well all

T
and last and sung no more, Fare -

B
sung no more, and sung no more, Fare -

B
first and last and sung no more, Fare - well all

15
S
Fare - well all joys, O death come close mine

A
joys, O death come close mine eyes, More

T
well all joys, O death come close mine eyes,

B
well all joys, O death come close mine

B
joys, O death come close mine eyes,

20
S
eyes, More geese than swans now live, more fools than wise.

A
geese than swans now live, more fools than wise, than wise.

T
More geese than swans now live, more fools than wise.

B
eyes, More geese than swans now live, more fools than wise.

B
More geese than swans now live, more fools than wise.