

PROGRAM NOTES

Hanacpachap cussicuinin is an anonymous Christian processional hymn composed before 1622. Written in adoration of the Virgin Mary in Quechuan / 'kɛtʃwɔn/, scholars consider this to be the first notated vocal polyphony in the Americas. Juan Pérez Bocanegra included it in his 1631 publication of a church manual for priests, *Ritual, formulario, e institución de curas*. The hymn is written in a European classical style and was composed for and realized by Quechuans. The hymn is a direct reflection of European Christianity in an Andean world. The text follows a five line with eight syllables each followed by a one line of four syllables pattern. Choirs all over the world have performed this historic piece, and this new setting for men will be a wonderful addition to the repertoire.

Juan Pérez Bocanegra was a third-order Franciscan priest and taught Latin grammar at the University of San Marcos in Lima and served as a singer in Cuozo. In Belén, he was a choir book corrector and parish priest. During his last post, he served as the examiner general of Quechua and Aymara for the diocese of Cuzco and province of Quispicanchi where he wrote his famous *Ritual, formulario*. This manual shows a rich understanding of the Andean culture and language and provides as a guide for the 17th European Catholics.

This setting is for four-voice male chorus and percussion. Much debate over whether the piece would have used accompaniment still exists. Since the goal of the music was to wed Inca land practices and introduce European Christian ideas, the use of percussion is very appropriate and represents the political and musical conflict associated with the music. It is perfectly appropriate to use or exclude the percussion in its entirety or in part. A performance by the University of Michigan Men's Glee Club can be found on their *Ye Shall Have a Song!* CD for a reference.

TEXT

Verse 1

Hanacpachap cussicuinin, Heaven's joy!
[ha-nak-pa-tʃap ku-si-kwi-nin]

Huaran cacta muchas caiqui. A thousand times
shall we praise you.
[wa-ran kak-ta mu-tʃas kai-ki]

Yupairuru pucocmallqui, O tree bearing thrice-
blessed fruit,
[ju-pai-ru-ru pu-kɔk-maj-ki]

runa cunap suyacuinin. O hope of humankind,
[ru-na ku-nap su-ja-kwi-nin]

callpannacpa quemicuinin,
helper of the weak.
[kaj-pa-nak-pa ke-mi-kwi-nin]

Huaciascaita. Hear our prayer!
[wa-tʃas-kai-ta]

Verse 2

Uyarihuai muchascaita Attend to our pleas,
[u-ja-ri-wai mu-tʃas-kai-ta]

Diospa rampan Diospamaman O column of
ivory, Mother of God!
[diɔs-pa ram-pan diɔs-pa ma-man]

Yurac tocto hamancaiman Beautiful iris, yellow
and white,
[ju-rak tɔk-tɔ ha-man-kai-man]

Yupascalla, collpascaita receive this song we
offer you;
[ju-pas-ka-ja kɔl-pas-kai-ta]

Huahuaiquiman suyuscaita come to our
assistance,
[wa-wai-ki-man su-jus-kai-ta]

Ricuchillai. show us the fruit of your womb.
[ri-ku-tʃi-jai]

ABOUT THE COMPOSER

Recognized as a leading conductor, pedagogue, and lecturer, Dr. Eugene Rogers has appeared throughout the United States as well as in Africa, Canada, Singapore, England, Portugal, Hong Kong, Mexico and Italy. Recently, Rogers served as a panelist for the National Endowment of the Arts and a featured conductor and lecturer for Singapore's Ministry Branch of Education Inaugural World Youth Choir Festival.

Dr. Rogers is currently Associate Director of Choirs at the University of Michigan where he teaches undergraduate conducting, conducts the Men's Glee Club and the University Choir, and is the faculty director of the MPulse Vocal Arts Institute, a national high school summer program. His past appointments include Macalester College (St. Paul, Minnesota), the Boys Choir of Harlem, Waubonsie Valley High School (Aurora, Illinois), and Anima Young Singers of Greater Chicago (formerly the Glen Ellyn Children's Choir). Last May, he co-managed the production of the joint CD "Ye Shall Have a Song" with the Michigan, Yale and Harvard Glee Clubs, a collaboration celebrating America's three oldest collegiate choirs.

HANACPACHAP CUSSICUININ

“Heaven’s Joy”
for TTBB and Percussion*

JUAN PÉREZ BOCANEGRA (ca. 1598-1631)

Arranged by EUGENE ROGERS

$\text{♩} = \text{ca. } 66$

Tenor I
Tenor II

Baritone
Bass

$\text{♩} = \text{ca. } 66$

Hand Drum

Rattle/Shaker

Rainstick

4

* Percussion part is found on page 8.

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7 *f*

Ha - nac - pa - chap cu - ssi - cui - nin, hua - ran

8 *f* *unis.*

Ha - nac - pa - chap cu - ssi - cui - nin, hua - ran

11

cac - ta - mu - chas - cai - qui, Yu-pai-ru - ru pu - coc - mall -

8

cac - ta - mu - chas - cai - qui, Yu-pai-ru - ru pu - coc - mall -

15

mall - qui, qui, ru - na cu - nap su - ya -

8

mall - qui, qui, ru - na cu - nap su - ya -

unis.

19

cui - nin, call-pan-nac - pa que - mi cui - nin, que - mi cui - nin,

8

cui - nin, call-pan-nac - pa que - mi cui - nin, que - mi cui - nin,

unis.

23 *f* Hua - cias - - - - - cai - ta. - - - - -

Hua - cias - cai - ta. - - - - -

Hua - cias cai - ta. - - - - -

f Hua - cias - cai - ta. - - - - -

28 *p* U - ya - ri - huai mu - chas - cai - ta Dios - pa - ram - pan Dios - pa -

p unis. U - ya - ri - huai mu - chas - cai - ta Dios - pa - ram - pan Dios - pa -

33 Yu-rac-toc - to ha - man - cai -

ma - man, Yu-rac-toc - to ha - man - cai -

Yu-rac-toc - to ha - man - cai -

ma - man, Yu-rac-toc - to ha - man - cai -

37 man,

man, Yu - pas - ca - lla, coll - pas - cai - ta

man, *unis.* man, Yu - pas - ca - lla, coll - pas - cai - ta

41

Hua-huai-qui - man su - yus - cai - ta Ri -
 Ri -
 Ri -
 Ri -

unis.

Hua-huai-qui - man su - yus - cai - ta Ri -

45

cu - chi - llai. Ha - nac -
 Ha - nac -
 Ha - nac -
 Ha - nac -

f

cu - chi - llai. Ha - nac -
 cu - chi - llai. Ha - nac -

f

cu - chi - llai. Ha - nac -

50

pa - chap cu - ssi - cui - nin, hua - ran cac - ta - mu - chas - cai - qui,
 hua - ran cac - ta - mu - chas - cai - qui,
 hua - ran cac - ta - mu - chas - cai - qui,
 hua - ran cac - ta - mu - chas - cai - qui,

unis.

pa - chap cu - ssi - cui - nin, hua - ran cac - ta - mu - chas - cai - qui,
 hua - ran cac - ta - mu - chas - cai - qui,

55

Yu-pai - ru - ru pu - coc - mall - qui,
 Yu-pai - ru - ru pu - coc - mall - qui,
 Yu-pai - ru - ru pu - coc - mall - qui,
 Yu-pai - ru - ru pu - coc - mall - qui,

unis.

Yu-pai - ru - ru pu - coc - mall - qui,
 Yu-pai - ru - ru pu - coc - mall - qui,

59

ru - na cu - nap su - ya - cui - nin, call-pan-nac -

ru - na cu - nap su - ya - cui - nin, call-pan-nac -

unis.

63

- pa que - mi cui - nin, Hua - cias - cai -

que - mi cui - nin, Hua - cias cai -

- pa que - mi cui - nin, Hua - cias - cai - ta.

f

f

68

ta.

ta.

ta.

rit.

rit.

f

rit.

f

rit.

f

the choral music of

Richard Burchard

for the 2016 Georgia Music Educators Association
High School All State Men's Chorus
Dr. Gene Peterson, Director

THE LONE WILD BIRD

for T.T.B.B. voices, a cappella

Words by
HENRY RICHARD McFAYDEN

Music by
RICHARD BURCHARD

Tenderly (♩ - 64)
mp

TENOR I
TENOR II

BARITONE
BASS

1 The lone, wild bird _____ in loft - y

2 _____

3 _____

4 flight _____ is _____ still with you, _____ nor _____ leaves your _____

5 _____

6 _____

7 _____

8 sight. _____ And I _____ am yours! I rest in _____

9 *mf* rit.

10 _____

11 *a tempo*

12 13 14 15

you, _____ Great Spir - it, _____ come, _____ rest _____

16 17 18

in me, _____ too. _____ The ends _____ of the _____

19 20 21 22

earth are in _____ your _____ hand, _____ the sea's dark deep and _____

23 24 25 26

far off _____ land. _____ And I _____ am yours! I _____

27 28 29 30

rest in _____ you, _____ Great Spir - it, _____

31 *mp* *more intensely*

come, rest in me, too. Each

34 *mf* *cresc.*

se - cret thought is known to you, the path I walk my

37 *f* *mf* *Stately*

whole life through: my days, my deeds, my

41 *f* *mp*

hopes, my fears, my deep - est joys, my

45 *molto rit.* *pp* *mp* *a tempo*

si - lent tears. (Mm or Loo)

49 50 51 52

53 54 55 56

mf *rit.*

(gradually open to Aah) _____ And I am yours! I

mf

57 58 59 60

a tempo

rest in you, Great Spir - it,

61 62 63

mp *too,*

come, rest in me, rest

mp

64 65 66

molto rit. e dim. *p*

rest in me too.

in me, rest in me too.

molto rit. e dim. *p*

For the Turtle Creek Chorale, Sean Baugh, Director
When Music Sounds

Walter de la Mare

Connor J. Koppin

♩ = 80

mf

T When mu-sic sounds, _____

mf

T When mu-sic sounds, _____

mf

B When mu-sic sounds, _____

mf

B When mu-sic sounds, _____

♩ = 80

f

Piano

6

Red.



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1480-3

3

when mu - sic sounds, _____

when mu - sic sounds, _____

when mu - sic sounds, _____

when mu - sic sounds, _____

Ped. *

5

rit. ♩ = 68

when mu - sic sounds _____ gone _____ is the earth I

when mu - sic sounds _____ gone _____ the earth I

when mu - sic sounds _____ gone _____ the earth I

when mu - sic sounds _____ gone _____ the earth I

rit. ♩ = 68

Ped. *

7

mf

know, gone is the earth I

mf

know, gone the earth I

mf

know, gone the earth I

mf

know, gone the earth I

Ad. *Ad.* *

9

molto rit. *mp*

know, I know, and all her

know I know,

mp

know I know, and all her

know I know,

molto rit.

Ad. *

A tempo

11

love - ly things, and all her

love - ly things, and all her

A tempo

Ped. *

13

love - ly things e - ven love - li - er grow. and all her

love - ly things e - ven love - li - er grow. and all her

Ped. *

15

love - ly things, and all her

love - ly things, and all her

Ped. * Ped. *

17

love - ly things e - ven love - li - er grow.

love - ly things e - ven love - li - er grow.

Ped. * Ped. *

19

mp Her flow-ers in vi-sion

mp Her flow-ers in vi-sion

mp Her flow-ers in vi-sion

mp Her flow-ers in vi-sion

8va

Ped. * *Ped.* *

21

flame, her for-est trees lift bur-dened

flame, her trees lift

flame, her trees lift

flame, her trees lift

(8va)

Ped. * *Ped.* *

23

8 branch-es, lift bur-dened branch-es stilled with

8 branch - es, lift branch - es, stilled with

branch-es, lift branch - es, stilled with

branch-es, lift branch - es, stilled with

Lead

6

3 *

25

8 ec - sta - sies. When mu - sic sounds

8 ec - sta - sies. When mu - sic sounds

ec - sta - sies. When mu - sic sounds out of the

ec - sta - sies. When mu - sic sounds out of the

6

6

3 *

Lead

p

p

p

p

27

8 wa - ter rise Nai - ads whose beau - ty, whose

8 wa - ter rise Nai - ads whose beau - ty, whose

8 wa - ter rise Nai - ads whose beau - ty, whose

8 wa - ter rise Nai - ads whose beau - ty, whose

30

8 beau - ty dims my wak - ing eyes.

8 beau - ty dims my wak - ing eyes.

8 beau - ty dims my wak - ing eyes.

8 beau - ty dims my wak - ing eyes.

33 **Rapidly** ♩ = 90 **rit.** **A tempo** **rit.** **A tempo** **rit.**

mp

Leo. * *Leo.* * *Leo.* *

36 ♩ = 65

mf

Leo. * *Leo.* *

38 **molto rit.** **rubato**

Leo. * *Leo.* * *Leo.* *

A tempo ♩ = 65

41

8
8

p Rapt in strange dreams _____ burns each en-chant-ed *mp*

p Rapt in strange dreams _____ burns *mp*

p Rapt in strange dreams _____

A tempo ♩ = 65

p

43

8

mp burns each en-chant-ed face, _____ *rit.* *mf* burns

8 face, _____ *mf* burns each en-chant-ed face _____

mf *mf*

each en-chant-ed face, _____ burns, _____ burns

mp *mf*

burns each en-chant-ed face, _____

rit.

46 **A tempo** ♩ = 65 *mp*

each en-charm-ed face with sol - emn ech - o - ing stirs, with
 with sol - emn ech - o - ing stirs,
 each en-charm-ed face with sol - emn ech - o - ing stirs, with
 each face with sol - emn ech - o - ing stirs,
 8^{va} **A tempo** ♩ = 65 *mp*

Ceo. *Ceo. *

48 *p*

sol - emn ech - o - ing stirs their dwell - ing place.
 stirs their dwell - ing place.
 sol - emn ech - o - ing stirs their dwell - ing place.
 stirs their dwell - ing place.
 Ceo. *Ceo. * 6

poco accel.

50

mp

Led. * Led. * Led. *

53

mf = 72

When mu-sic sounds,

mf

When mu-sic sounds,

mf

When mu-sic sounds,

mf

When mu-sic sounds,

mf = 72

Led. *

55

when mu - sic sounds, ___ when mu - sic sounds

when mu - sic sounds, ___ when mu - sic sounds

when mu - sic sounds, when mu - sic sounds

when mu - sic sounds, when mu - sic sounds

57

f all that I was I am, all that I was I am,

f all that I was I am, all that I was I am,

f all I was I am, all I was I am,

f all I was I am, all I was I am,

59 *rit.* *mp* **A tempo** ♩ = 72

all I was I am.
all I was I am.
all that I was I am ere to this haunt of brood-ing dust I
all I was I am ere to this haunt of brood-ing dust I

rit. **A tempo** ♩ = 72

62 *mp*

Ere to this haunt of brood-ing dust I
Ere to this haunt of brood-ing dust I
came, to this haunt of dust I
came, to this haunt of dust I

64

came,
came, and from Time's woods break in - to dis - tant
came,
came,

66

The swift winged hours as I has - ten a -
song the swift winged hours as I has - ten a -

68

8 long. *p* All that I was I

8 long. *p* All that I was I

70

8 am, All that I was I

8 am, *p* All that I was I

p All that I was I am,

p All that I was I am,

72

am, All that I was I am,
 am, All that I was I am,
 All that I was I am,
 All that I was I am,

74

am, I am.
 am, I am.
 All that I was I am.
 All that I was I am.

Ped.

76 *pp* individually close to "m" **rall.**
fading into nothing

pp individually close to "m" fading into nothing

pp individually close to "m" fading into nothing

pp individually close to "m" fading into nothing

pp individually close to "m" fading into nothing

rall.
p al niente

* *Ad.* *



When Dawn Shines

Justin Zadorsky

Mishaal Surti

♩ = 56 with rubato
mp

T1
When dawn shines wor-ry not your minds, for when the sun shines

T2
When dawn shines wor-ry not your minds, for when the sun shines

B1
When dawn shines wor-ry not your minds, for when the sun shines

B2
When dawn shines wor-ry not your minds, for when the sun shines

The first system of the score includes vocal parts for Tenors 1 and 2 (T1, T2), Basses 1 and 2 (B1, B2), and piano accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 56 with rubato, and the dynamic is mezzo-piano (mp). The lyrics are: "When dawn shines wor-ry not your minds, for when the sun shines".

5

T1
bright at last I shall mas-ter this fight. Qui-et now your hearts, and

T2
bright at last I shall mas-ter this fight. Qui-et now your hearts, and

B1
bright at last I shall mas-ter this fight. Qui-et your hearts, and

B2
bright at last I shall mas-ter this fight. Qui-et your hearts, and

The second system of the score continues the vocal parts and piano accompaniment. It features a measure rest in the vocal parts and a triplet of eighth notes in the piano accompaniment. The lyrics are: "bright at last I shall mas-ter this fight. Qui-et now your hearts, and".

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9 *poco rit.* **A** *a tempo*

T1 *f* please no__ tears. *p* Now is the end - ing of my__ part, as the light throws down all

T2 *f* please no__ tears. *p* as the light throws down all

B1 *f* please no__ tears. *p* of my part, as the light throws down all

B2 *f* please no__ tears. *p* as the light throws down all

13 *pp*

T1 fears. To - night you__ watch in mourn - ful sad - ness but when the sun

T2 fears. To - night you__ watch in mourn - ful sad - ness but when

B1 fears. To - night you__ watch in mourn - ful sad - ness but when the

B2 fears. To - night you__ watch in mourn - ful sad - ness but when the sun

17

T1 *f* shines my spi - rit will re - new its *p*

T2 the sun shines oo its

B1 sun shines oo its

B2 shines oo its

21 *molto rit.*

T1 *mp* glad - ness. When dawn shines.

T2 *mp* glad - ness. When dawn shines.

B1 *mp* glad - ness. oo When dawn shines.

B2 *mp* glad - ness. oo When dawn shines.

I Come Singing

for TTBB choir and Shaman Drum

Jacob Auslander

Eric William Barnum

Fast, with power (♩ = 130)

Shaman Drum

Baritone

Bass

Piano
for rehearsal only

pp

pp

pp

I come _ sing-ing, I come _ sing-ing, I come _ sing-ing, I come _ sing-ing,

I come _ sing-ing, I come _ sing-ing, I come _ sing-ing, I come _ sing-ing,

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notable. elevated.

Please report performances of this piece to
Eric Barnum at eric@ewbmusic.com

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5 *cresc. poco a poco al f*

pp

T I come — sing-ing, I come — sing-ing, I come sing-ing, I come — sing-ing,

B I — I — come sing - ing, —

B I come — sing-ing, I come — sing-ing, I come sing-ing, I come — sing-ing,

5

9

T I — come sing - ing, —

T I come — sing-ing, I come — sing-ing, I come — sing-ing, I come — sing-ing,

B I — come sing - ing, — I — come sing - ing, —

B I come — sing-ing, I come — sing-ing, I come — sing-ing, I come — sing-ing,

9

13

13
T I come sing - ing, I come sing-ing, I come, I,
T I come sing-ing, I come sing-ing, I, I, I, I,
B I come sing - ing, I come sing-ing, I come,
B I come sing-ing, I come sing-ing, I, I, I, I,

17 *f* *f*
T I come sing-ing the keen smell of
T I come sing-ing the keen smell of
B I come sing-ing, I come sing-ing, I come sing-ing the keen smell of
B I come sing-ing, I come sing-ing, I come sing-ing the keen smell of

21

21

T
grass cut af-ter rain, And the cool rip-ple of drops that pass

T
grass cut af-ter rain, And the cool rip-ple of drops that pass

B
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass

B
grass cut af-ter rain, I come sing-ing, And the cool rip-ple of drops that pass

21

25

T
— o-ver the grain, And the drenched light drift-ing a - cross the plain, —

T
— o-ver the grain, And the drenched light drift-ing a - cross the plain, —

B
— o-ver the grain, I come sing-ing, I, I come drift - ing, — I —

B
— o-ver the grain, I come sing-ing, I, I come drift - ing, — I —

25

mf

30

30
T — and the drenched light drift - ing, drift - ing, drift - ing
T — and the drenched light drift - ing, drift - ing, drift - ing
B — come drift - ing, I, I come drift - - - -
B — come drift - ing, I, I come drift - - - -

34
T a - cross the plain.
T a - cross the plain.
B ing. I come — chant-ing, I come — chant-ing,
B ing. I come — chant-ing, I come — chant-ing,

37

Musical score for measures 37-38. The score includes a piano accompaniment and four vocal parts: Tenor 1 (T), Tenor 2 (T), Bass 1 (B), and Bass 2 (B). The piano part features a steady eighth-note accompaniment. The vocal parts enter at measure 37 with the lyrics "I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,". The Tenor 1 and Tenor 2 parts have a melodic line with a trill-like figure. The Bass 1 and Bass 2 parts have a lower, more sustained line. Dynamics include *pp* and *p*. A double bar line is present at the end of measure 38.

Musical score for measures 39-40. The score includes a piano accompaniment and four vocal parts: Tenor 1 (T), Tenor 2 (T), Bass 1 (B), and Bass 2 (B). The piano part continues with the same eighth-note accompaniment. The vocal parts enter at measure 39 with the lyrics "I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,". The Tenor 1 and Tenor 2 parts have a melodic line with a trill-like figure. The Bass 1 and Bass 2 parts have a lower, more sustained line. Dynamics include *pp*. A double bar line is present at the end of measure 40.

41

41

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

B *mf* I come chant - ing the mad bloom of the fall.

B *mf* I come chant - ing the mad bloom of the fall.

41 I come chant - ing the mad bloom of the fall.



43

43

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

T I come chant - ing, I come chant - ing, I come chant - ing, I come chant - ing,

B — And the swal - lows

B — And the swal - lows

43 — And the swal - lows

45

45 *mf*
 T Ral - ly - ing in clans, Ral - ly - ing in clans,
 T Ral - ly - ing in clans, Ral - ly - ing in clans,
 B Ral - ly - ing in clans, Ral - ly - ing in clans,
 B Ral - ly - ing in clans to the ra - pid call, ral - ly - ing in clans to the rap - id call



49

49 *p*
 T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,
 49 From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

53

53 *cresc. poco a poco al mf*

T from the hal - lows, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing,

cresc. poco a poco al mf

T from the hal - lows, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing, ral-ly-ing,

cresc. poco a poco al mf

B from the hal - lows, ral-ly-ing, ral-ly-ing from the hal - lows, _____

cresc. poco a poco al mf

B from the hal - lows, ral-ly-ing, ral-ly-ing from the hal - lows _____

53

58

mf

mf

mf

mf

(slide)

(slide)

And the wet west wind swoop - ing down the swal-lows, and the

I, *(slide)* I come swoop - ing, I come swoop-ing,

58

63

63

wet west wind swoop - ing, swoop-ing, swoop-ing, swoop-ing down the swal - lows,

I, I come swoop - - - ing, I come shril-ling,

63 I, I come swoop - - - ing, I come shril-ling,

p

p

69

69 *mp* *f*

T I come shril - ling the

T I come shril - ling the

B I come shril - ling, I come shril - ling, I come shril - ling, I,

B I come shril - ling, I come shril - ling, I come shril - ling, I,

73 *pp* *pp* *pp* *mp* (*gritty*)

T sharp white of De - cem - ber, I come shril - ling, I come

T sharp white of De - cem - ber, I come shril - ling, I come

B I come shril - ling, I come

B I come shril - ling, I come

The night like

78

78

T shril - ling, I come shril - ling, I come shril - ling, I come

T shril - ling, I come shril - ling, I come shril - ling, I come

B shril - ling, I come shril - ling, I come shril - ling, I come

B shril - ling, I come shril - ling, I come shril - ling, I come

quick steel swung by a gust in its plunge through the pal - lid em - ber of

78

84 *cresc. poco a poco*

84 *cresc. poco a poco al ff*

T shril - ling, I come shril - ling, I come shril - ling, I come grind - ing,

T shril - ling, I come shril - ling, I come shril - ling, I come grind - ing,

B shril - ling, I come shril - ling, I come shril - ling, I come grind - ing,

B shril - ling, I come shril - ling, I come shril - ling, I come grind - ing,

dust, and the heel, and the heel of the fierce green dark — grind - ing,

84

91

91

8 I come grind - ing, I come grind - ing, steel! (stomp)

8 I come grind - ing, I come grind - ing, steel! (stomp)

I come grind - ing, I come grind - ing, steel! (stomp)

grind - (slide) - - ing the stars like steel! (stomp)

91

91

97 >

97 *subito p*

T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

97 *subito p*

T From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

97 *subito p*

B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

97 *subito p*

B From the hal - lows, from the hal - lows, From the hal - lows, from the hal - lows,

97

101 *cresc. poco a poco*

T
8 ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

T
8 ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing,

101

105 *poco rall.* -----

T
8
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

T
8
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

T
8
I! _____

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

B
ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, ral - ly - ing, I! _____

105 *poco rall.* -----

109 ----- *a tempo*

f

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come sing-ing, I come sing -

109
8 (slide) come sing - ing, I come sing - ing, I come

109
8 (slide) come sing - ing, I come sing - ing, I come

109 ----- *a tempo*

115

115 *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

T ing, I come sing - ing, I come sing - ing, I! *fff*

B sing - ing, _____ I! *fff*

B sing - ing, _____ I!

115

For the Beauty of the Earth

for TTBB a cappella

Conrad Kocher
arr. Paul John Rudoi

Folliott S. Pierpoint

Warm ♩ = c. 90

mp

Tenor

For the — beau - ty of the earth, For the glo - ry of the skies,

mp

Bass

For the glo - ry of the skies, —

5

T

For the — love which from our birth, O - ver and a - round us lies,

B

— O - ver and a - round us lies, —

9

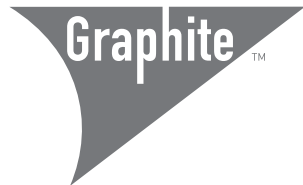
T

Lord of all, to Thee we raise This our hymn of grate - ful praise —

mf For the

B

Lord of all, to Thee we raise This our hymn of grate - ful praise —



notable. elevated.

Please report performances of this piece to the composer at paulrudoi@gmail.com

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poco rit.-----

13 *p* beau-ty of the earth, *mp* For the beau-ty of the earth, *p*
 Of the earth, Of the earth,
 Of the earth, Of the earth,

a tempo

17 *mp* For the won - der of each hour Of the day and of the night,
 the

21 Hill and vale, and tree and flower, Sun and moon, and stars of light,
 night, and flower, of light,

25 *mf* For the *mf*
 Lord of all, to Thee we raise This our hymn of grate - ful praise
 Lord of all, to Thee we raise This our hymn of grate - ful praise

29 *mf* beau - ty of the earth, For the
f For the joy of hu-man love, Broth - er, sis - ter, par - ent, child,
mf earth, For the beau - ty of the earth,

33 beau - ty of the earth, Ah...
 Friends on earth, and friends a - bove, For all gen - tle thoughts and mild,
 For the beau - ty of the earth, and mild,

37 *f* For the
 Lord of all, to Thee we raise This our hymn of grate - ful praise
 Lord of all, to Thee we raise This our hymn of grate - ful praise

poco rit.
 41 beau-ty of the earth, *mf* For the beau-ty of the earth,
 Of the earth, *mp* Of the earth, mm...
 Of the earth, *mp* Of the earth,

a tempo

mp For the beau - ty of the earth, For the glo - ry of the skies,

T 45

B *mp*

For the glo - ry of the skies,

For the love which from our birth, O - ver and a - round us lies,

T 49

B *mm...*

mm... from our birth O - ver and a - round us lies,

a - round us lies,

mf Lord of all, to Thee we raise This our hymn of

T 53

B *mf*

Lord of all, to Thee we raise This our hymn of

rit.
mp grate - - - ful praise A - - - - men.

T 56

B *mp*

grate - ful praise A - - - - men.

This work was co-commissioned in the year 2018-19 by the American Choral Directors Association of Minnesota (ACDA-MN) and the Minnesota Music Educators Association (MMEA)

Arrow

TBB choir & piano

Poem by: Ruth Whitman

Jocelyn Hagen

Powerfully ♩ = 74

Tenor
you aim at the cen-ter of the eye — you aim at the cen-ter of the eye you aim at the

Baritone
you aim at the cen-ter of the eye — you aim at the cen-ter of the eye — you aim at the

Bass
you aim at the cen-ter of the eye you aim — at the cen-ter of the eye — you aim at the

T
cen-ter of the eye — you aim at the cen-ter of the eye you gath-er

B
cen-ter of the eye — you aim at the cen-ter of the eye you gath-er

B
cen-ter of the eye — you aim at the cen-ter of the eye — you gath-er

T
all — land - scape — a - round that sin - gle point: — you aim at the cen - ter of the eye

B
all — land - scape — a - round that sin - gle point: — you aim at the cen - ter of the eye

B
all — land - scape — a - round that sin - gle point: — you aim at the cen - ter of the eye

sub. mp

sub. mp

sub. mp

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com



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12

Arrow / Jocelyn Hagen

T *lightly*
a - cross the edge if a cloud teas-es the sun

B *lightly*
if a bird - rib - bon flies if a bird - rib - bon flies if a cloud teas-es the sun

B *lightly*
if a bird - rib - bon flies if a bird - rib - bon flies if a cloud teas-es the sun

slight rit.

Flowing, with rubato

$\text{♩} = 92$

15

T *mf* *f*
you gath-er all to the one point there is on - ly one

B *mf* *f*
you gath-er all to the one point there is on - ly one

B *mf* *f*
you gath-er all to the one point there is on - ly one

15

Pno. *legato f*
with pedal

20

Pno. *mf*

Arrow / Jocelyn Hagen

28

T
8
grasped emp - ty air sur -

B
grasped emp - ty air sur -

B
grasped emp - ty air sur -

Pno.

30

T
8
rounds — you — you no long - er

B
rounds — you — you no long - er

B
rounds — you — you no long - er

Pno.

Arrow / Jocelyn Hagen

33 *rit.*

T
8
lean a - gainst the bow

B
lean a - gainst the bow

B
lean a - gainst the bow

Pno.

35 ♩ = 84 *p*

T
8
your hock is free you are in

B
p
your hock is free you are in

B
p
your hock is free you are in

Pno.

p

3

5

3

3

Arrow / Jocelyn Hagen

39

T *pp* dang - er re - mem - ber the cen - ter *p* re - mem - ber the

B *pp* dang - er re - mem - ber the cen - ter *p* re - mem - ber the

B *pp* dang - er re - mem - ber the cen - ter *p* re - mem - ber the

Pno. *pp* rumbling

43

T *mp* cen - ter all of you re - mem - bers the cen - ter

B *mp* cen - ter all of you re - mem - bers the cen - ter

B *mp* cen - ter all of you re - mem - bers the cen - ter

Pno. *mp* *p*

Arrow / Jocelyn Hagen

47

T
8
re - mem - ber the cen - ter

B
re - mem - ber the cen - ter

B
re - mem - ber the cen - ter

Pno.
47
mp
mf

51 $\text{♩} = 74$

T

B
mf
you are mov - ing a - long — an in - vi - si - ble track

B
mf
(you make it your - self) (you make it your -

Pno.
51
dry mp
with light pedal

Arrow / Jocelyn Hagen

55 *mf*

T
8 straight as your spine is straight you are mov-ing a -

B
you are mov-ing a-long — an in - vi-si-ble

B
self) you are mov-ing a - long —

55

Pno.

59

T
8 long (you make it your - self) —

B
track you are mov-ing a-long — an in-vi-si-ble

B
straight as your spine is straight you are mov-ing a-long — an in-vi-si-ble

59

Pno.

Arrow / Jocelyn Hagen

63

T *f*
straight as your spine is straight straight

B *f*
track straight as your spine is straight

B *f*
track straight

Pno. *mf* *f*

rit. $\text{♩} = 92$

66

T *ff*
straight as your spine is straight

B *ff*
straight as your spine is straight

B *ff*
straight as your spine is straight

Pno. *mp*

freely, a little slower

70

mf

T
8

you are free _____ you are let

B

mf

you _____ are free _____ you are let

B

mf

you _____ are free _____ you are let

Pno.

70

rit......

75

subito p

sharply mf

T
8

go _____ you are free _____

B

p

sharply mf

go _____ free _____

B

p

sharply mf

go _____ you are free _____

VENI SANCTE SPIRITUS

ca. 1900

Leoš Janáček
1854 – 1928



Adagio

TENORE I. II. *p*

BASSO I. II. *p*

Ve - ni, San - cte Spi - ri - tus, ve - ni, San - cte

T. I. II. [*mp*]

B. I. II. [*mp*]

Spi - ri - tus, re - ple tu - o - rum cor - da fi - de - li - um,

T. I. II. [*mf*]

B. I. II. [*mf*]

et tu - i a - mo - ris ig - nem in - cen - de.

ff Qui per di -

T. I. II. *ff*

B. I. II. *ff*

Qui per di - ver - si - ta - tem lin - gua - rum cun - cta - rum gen - tes in

ver - si - ta - tem

T. I. II. *f*

B. I. II. *f*

u - ni - ta - te fi - de - i con - gre - ga - sti. A - men.

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Commissioned by and dedicated to
the University of Michigan Men's Glee Club and their director, Dr. Eugene Rogers

LET US PLANT OUR GARDENS NOW

for TTBB, Piano and Percussion*

Text from the poem "Habitat" by
MEGAN LEVAD

Music by
DOMINICK DIORIO

Grounded, unhurried ♩ = ca. 48

Tom-Toms

p medium yarn mallets *mp*

The Tom-Toms part is written on a single staff with a 6/8 time signature. It begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. After a rest, it continues with a quarter note G4, a quarter note A4, and a quarter note B4. The final measure contains a sixteenth note G4, a sixteenth note A4, a sixteenth note B4, and a sixteenth note C5, all beamed together. Dynamics range from *p* to *mp*.

Tenor

Bass

Spoken by one singer: "Justice does not allow that the sacrifices imposed on a few are outweighed by the larger sum of advantages enjoyed by my many." — John Rawls
(not too quickly and continue speaking over music)

The Tenor and Bass parts are written on two staves in 6/8 time. Both parts are mostly rests, with a downward arrow pointing to the Bass staff in the second measure, indicating the start of the spoken text.

Grounded, unhurried ♩ = ca. 48

Piano

p *mp*

Pedal wisely, observing rests

The Piano part is written on two staves in 6/8 time. The right hand plays chords, and the left hand plays a simple accompaniment. Dynamics range from *p* to *mp*. A pedal instruction is given at the bottom.

5

p *mp* *p*

The musical notation for measures 5-8. Measure 5 starts with a Tom-Tom part (piano) and continues with the Piano accompaniment. Measure 6 has a Tom-Tom part (piano) and Piano accompaniment. Measure 7 has a Tom-Tom part (piano) and Piano accompaniment. Measure 8 has a Tom-Tom part (piano) and Piano accompaniment. Dynamics range from *p* to *mp*.

* Tom-Tom part is available as a digital download (00212477) at halleonard.com

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9

Neigh-bor, let us find na - ture. Near us, in us.

p *poco*

p

13

Neigh-bor, let us find na - ture. Near us, in us.

p *poco*

p

17

mp *p*

mp

Neigh-bor, let us find na - ture. Near us, in us.

mp

21

mp *mf* *p*

molto *mf*

Neigh-bor, let us find na - ture. Near us, in us.

molto *mf*

molto *mf*

25

Drum staff for measures 25-28, showing a pattern of eighth notes in the first measure followed by rests.

Tenor Solo or Small Group
freely, ever-so-slightly behind the beat

Vocal staff for measures 25-28, starting with a dynamic marking of *mf*. The lyrics are: Nur-ture the wild _____ free - dom of the hu - man _____ crea-ture, _____

Piano accompaniment for measures 25-28, featuring a *pp* dynamic marking and a melodic line with a *mmm* vocal line above it.

Piano accompaniment for measures 25-28, featuring a *p* dynamic marking and a bass line.

29

Drum staff for measures 29-32, showing rests.

Vocal staff for measures 29-32, with dynamics *f* and *mf*, and an *(end solo)* marking. The lyrics are: Nur-ture the wild _____ free - dom of the hu - man _____ crea - ture, _____

Piano accompaniment for measures 29-32, featuring a melodic line.

Piano accompaniment for measures 29-32, featuring a bass line.

33

p

mp warm

Neigh-bor, let us find na - ture. Near us,

mp warm

mp softly murmuring

36

mp

mp brighter

in us. Neigh-bor, let us find na - ture.

mp brighter

molto

39

mf

Near us, _____ in us. _____

mf

41

f

f strong-willed

Neigh - bor, let us find na - ture. _____

f strong-willed

f

43

43

Near us, in us.

45

Tom-Toms tacet to m. 77

45

ff

f still strong na - ture. *relaxing rfz* *mp*

Neigh-bor, let us find na - ture. Near us, in us.

f still strong *relaxing rfz* *mp*

49 *pp*

mp *mf*

Pedal liberally, allowing the pitches to bleed over into one another.

52 *pp*

No long - er

pp

mp

55 *sotto voce*

sac - ri - fice some a - mong our num - bers to a

sotto voce

58 *tr* *p lamenting*
 twist - ed i - dol, ex - iled from
p lamenting

61
 clear, cool wa - ter, whole - some

63
 earth, sun - warmed air, and bees,
 earth, sun-warmed air, and bees, and time e-nough to

66

p No long - er of - fer gild - ed
mp grow. No long - er of - fer gild - ed
mf

cresc. poco a poco

69

f al - i - bis as we make whole com - mu - ni - ties ca -
ff marcato
f *ff marcato*

mf

8va 7

72

nar - ies, whose si - lence
pp *sfp*
pp *sfp*

f *ff*

8va 7

75

molto rit.

Tempo I ♩ = ca. 48

has un-til now been their song.

ppp *pp* *niente*

p *pp* *niente*

pp *f* *molto rit.* *mp*

8^{va}

8^{vb}

79

mf *p* *fp* *pp*

mf *f* *cresc.*

(8^{vb})

83 *non rit.* *mf* *f* *ff* *mp* R.S.

non rit. *f* *resolute*

Neigh - bor, let us find na - ture.---

f *resolute*

non rit. *ff*

86 *mf* *f* *still strong*

Near us, _____ in us. _____ Neigh - bor, let us find

f *still strong*

sempre ff

89

na - ture. Near us,

91

in us. Neigh - bor, we are

93

kind, _____ kin, _____

95

ken. _____ Neigh- bor, we will all

fff *f* *sempre f* *sempre f* *ff*

97

en - ter a com-mons, a com-mons,

100

Neigh-bor, let us find na - ture. Near us, in us.

p internal, pleading *rit.* *mp*

Neigh-bor, this on - ly earth and air and wa - ter,

p internal, pleading *mp*

rit.

Tempo I ♩ = ca. 48

p

Tenor I *p cresc. poco a poco al fine*

in the end. Let us plant our gar - dens now, Let us plant our

Tenor II *p cresc. poco a poco al fine*

in the end. to - geth-er,

Bass *p*

in the end.

Tempo I ♩ = ca. 48

8va

p *sfz*

113

mp

mp

div.

p cresc. poco a poco al fine

8^{va}

mp sfz

gar - dens now, Let us plant our gar - dens now, Let us plant our
to - geth - er, where we live.

117

mf

mf

8^{va}

mf sfz

gar - dens now, Let us plant our gar - dens now, Let us plant our
to - geth - er, where we live.

121

gar - dens now, Let us plant our gar - dens now, Let us plant our
to - geth - er,
where we live,

125

gar - dens now, where we live.
to - geth - er, where we live.
where we live, where we live.



8 88680 65726

Mis on inimene?

Mis on inimene?
Kas ingli vari?
Või igatsushüüd
hingeühtsuse poole?

Igaüks meist on pill,
läbi mille võrratuid vise vilistab Jumala tuul:
hoia, küll siis hoitakse sind.

-Doris Kareva (b. 1958)

What is human?

What is human?
The shadow of an angel?
Or a cry of yearning
towards a union of souls?

Each of us a pipe
For God's wind to whistle:
take care, then you are cared for.

For an IPA and recorded pronunciation guide, visit waltonmusic.com (search WW1711).

About the Composer

Pärt Uusberg (1986) is an Estonian composer and choral conductor. He graduated as a conductor from the class of Heli Jürgenson at the Tallinn Georg Ots Music School in 2009. In 2014 he received a degree in composition with Tõnu Kõrvits at the Estonian Academy of Music and Theatre.

Pärt has always been an active choral singer. He started in the Riinimanda children and youth choirs conducted by his mother Urve Uusberg. Over the years he has also sung in the Estonian Youth Mixed Choir (Taavi Esko and Kadri Leppoja), Voces Musicales (Risto Joost), and World Youth Choir (Ragnar Rasmussen and Josep Vila i Casanas).

In 2008 Pärt created his own chamber choir Head Ööd, Vend (Good Night, Brother) which has become known for beautiful church concerts as well as successful performances at choral competitions. Pärt has also been working with the Estonian Youth Mixed Choir and Mitte-Riinimanda Youth Choir.

Several of Pärt's choral compositions have already become popular as well as acquired critical acclaim. Head Ööd, Vend has also recorded a CD with his compositions.

Duration: Approx. 3:30

Mis on inimene?

3

(What is human?)

TTBB

DORIS KAREVA (b. 1958)

PÄRT UUSBERG (b. 1986)

♩ = ca. 56-60

mp

T1
T2

Mis on i - ni - me - ne? Kas ing - li va - ri?__ Või

mp

B1
B2

Mis on i - ni - me - ne? Kas ing - li va - ri?__ Või

3

i - gat - sus - hüüd hin - ge - üht - su - se poo - le? Mis on i - ni - me - ne? Kas

i - gat - sus - hüüd hin - ge - üht - su - se poo - le? Mis on i - ni - me - ne? Kas

6

ing - li va - ri?__ Või i - gat - sus - hüüd hin - ge - üht - su - se

ing - li va - ri?__ Või i - gat - sus - hüüd hin - ge - üht - su - se

Poco animato (♩ = ca. 66)

8

poo - le? I - ga - üks meist on pill, lä - bi mil - le

poo - le? I - ga - üks meist on pill, lä - bi mil - le

11 *mp* *mp*

võr-ra-tuid vii - se vi - lis - tab Ju - ma - la tuul, I - ga - üks meist on

võr-ra-tuid vii - se vi - lis - tab Ju - ma - la tuul, I - ga - üks meist on

14

pill, lä - bi mil - le võr-ra-tuid vii - se vi - lis - tab Ju - ma - la tuul, _

pill, lä - bi mil - le võr-ra-tuid vii - se vi - lis - tab Ju - ma - la tuul,

17 *mf* *mf*

I - ga - üks meist on pill, lä - bi mil - le võr-ra-tuid vii - se vi - lis - tab Ju - ma - la

I - ga - üks meist on pill, lä - bi mil - le võr-ra-tuid vii - se vi - lis - tab Ju - ma - la

21 *poco f* *poco f*

tuul: hoi - a, ho - tak - se sind,

tuul: hoi - a, küll siis hoi - tak - se sind,

tuul: hoi - a, küll siis hoi - tak - se sind,

24 *f* hoi - a, hoi - tak - se sind, *mp* rit. . .

hoi - a, küll siis hoi - tak - se sind, hoi - a, küll siis

hoi - a, küll siis hoi - tak - se sind, hoi - a, küll siis

27 *p* Poco meno mosso (♩ = ca. 56-60)

hoi-tak-se sind. Mis on i-ni-me-ne? Kas ing - li va-ri?__ Või

hoi-tak-se sind. Mis on i-ni-me-ne? Kas ing - li va-ri?__ Või

31

i - gat-sus-hüüd hin-ge-üht - su-se poo - le? Mis on i - ni-me-ne? Kas

i - gat-sus-hüüd hin-ge-üht - su-se poo - le? Mis on i - ni-me-ne? Kas

34 rit. . .

ing - li va-ri?__ Või i - gat-sus-hüüd hin-ge-üht - su-se poo - le?

ing - li va-ri?__ Või i - gat-sus-hüüd hin-ge-üht - su-se poo - le?

commissioned by the Taipei Philharmonic Women's Chorus

橄欖樹

(The Olive Tree)

for TTB choir, violin, and piano



music by Li Tai-Xiang
arranged by Saunder CHOI

Slow and fluid $\text{♩} = 60$

the 2015 Collegiate/Advanced TB Choruses Reading Session only.

Tenor 1 *p* *mf*
Oh

Tenor 2 *p* *mf*
Oh

Bass *p* *mf*
Oh

Violin *mf*

Piano *p* *mf*

The musical score consists of five staves. The top three staves are for the Tenor 1, Tenor 2, and Bass voices, each with a vocal line and a line for the lyrics "Oh". The fourth staff is for the Violin, and the fifth staff is for the Piano. The piano part features a complex, flowing melody with many sixteenth notes and rests, marked with *p* and *mf*. The tempo is marked "Slow and fluid" with a quarter note equal to 60 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes dynamic markings (*p* for piano, *mf* for mezzo-forte) and articulation marks like accents and slurs.

Musical score for measures 1-4. The score includes parts for Tenors 1 and 2 (T1, T2), Bass (B), Violin (Vln.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts feature lyrics "Oh" and "Ah" with dynamic markings *p* and *mf*. The piano part features a complex texture with 9ths and triplets. The violin part has a melodic line with triplets and a dynamic marking of *mf*.

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Musical score for measures 5-8. The score includes parts for Tenors 1 and 2 (T1, T2), Bass (B), Violin (Vln.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts feature lyrics "Ah" with dynamic markings *p* and *mf*. The piano part features a complex texture with 9ths and triplets. The violin part has a melodic line with triplets and a dynamic marking of *mf*.

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7

T1. *mp*
Oh

T2. *mp*
Oh

B. *mp*
Oh

Vln.

Pno. *mp*

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9 **A**

T1. *p*
不要問我從那裏來
bu yao wen wo cong na li lai

T2. *p*
不要問我從那裏來
bu yao wen wo cong na li lai

B. *p*
不要問我從那裏來
bu yao wen wo cong na li lai

Vln. *p* *molto espressivo*
sul G

Pno. *p*

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11

T1. 我的故鄉在遠方
wo di gu xiang zai yuan fang

T2. 我的故鄉在遠方
wo di gu xiang zai yuan fang

B. 我的故鄉在遠方
wo di gu xiang zai yuan fang

Vln.

Pno.

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13

T1. 為什麼流 浪 流 浪 遠
wei shen me liu lang liu lang yuan

T2. 為什麼流 浪 流 浪 遠
wei shen me liu lang liu lang yuan

B. 為什麼流 浪 流 浪 遠
wei shen me liu lang liu lang yuan

Vln.

Pno.

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15 *mp*

T1. 方 fang 流 liu

T2. 方 fang 流 liu

B. 方 fang 流 liu

Vln. *mp*

Pno. *mp*

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17 *mf*

T1. 浪 lang Oh

T2. 浪 lang Oh

B. 浪 lang Oh

Vln. *mf*

Pno. *p*

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19

T1. *p* Oh *mf* Ah

T2. *p* Oh *mf* Ah

B. *p* Oh *mf* Ah

Vln. *p* *mf*

Pno. *p* *mf*

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21 **B**

T1. *mp* 為了天空飛翔的小鳥
wei liao tian kong fei xiang di xiao niao

T2. *mp* 為了天空飛翔的小鳥
wei liao tian kong fei xiang di xiao niao

B. *mp* 為了天空飛翔的小鳥
wei liao tian kong fei xiang di xiao niao

Vln. *mf* *mp*

Pno. *mp*

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23

T1. 為了山間輕流的小溪
wei liao shan jian qing liu di xiao xi

T2. 為了山間輕流的小溪
wei liao shan jian qing liu di xiao xi

B. 為了山間輕流的小溪
wei liao shan jian qing liu di xiao xi

Vln.

Pno.

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25

T1. 為了寬闊的草原 流浪遠
wei liao_ kuan kuo di cao yuan liu lang yuan

T2. 為了寬闊的草原 流浪遠
wei liao_ kuan kuo di cao yuan liu lang yuan

B. 為了寬闊的草原 流浪遠
wei liao_ kuan kuo di cao yuan liu lang yuan

Vln. sul D *p float*

Pno.

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27

T1. *mf*
方 流 浪 遠 方 流 浪 ah
fang, liu lang yuan fang liu lang ah

T2. *mf*
方 流 浪 ah
fang liu lang ah

B. *mf*
方 流 浪
fang liu lang

Vln. *mf* *poco f*

Pno. *sf* *mf*

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30 **C** *sempre mf*

T1. *sempre mf*
還有 還有 為了 夢 中的 橄 欖 樹 橄 欖
— hai you hai you wei liao meng zhong di gan lan shu gan lan

T2. *sempre mf*
還有 還有 為了 夢 中的 橄 欖 樹 橄 欖
— hai you hai you wei liao meng zhong di gan lan shu gan lan

B. *sempre mf*
ah 還有 還有 為了 夢 中的 橄 欖 樹 橄 欖
hai you hai you wei liao meng zhong di gan lan shu gan lan

Vln. *sf* *pizz.*

Pno. *sf* *mf*

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34

T1. 樹 不 要 問 我 從 那 裏 來
shu bu yao wen wo cong na li lai

T2. 樹 不 要 問 我 從 那 裏 來
shu bu yao wen wo cong na li lai

B. 樹 橄 欖 樹 不 要 問 我 從 那 裏 來
shu gan lan shu bu yao wen wo cong na li lai

Vln. arco *mp*

Pno.

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36

T1. 我的故鄉在遠 方 Ah
wo di gu xiang zai yuan fang Ah

T2. 我的故鄉在遠 方
wo di gu xiang zai yuan fang

B. 我的故鄉在遠 方 Ah
wo di gu xiang zai yuan fang Ah

Vln. *sf*

Pno.

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D *meno mosso, rubato*

39

mp

T1. 為什麼流浪 為什麼流浪 遠方 為了
wei shen me liu lang wei shen me liu lang yuan fang wei liao

T2. 為什麼流浪 為什麼流浪 遠方 為了
wei shen me liu lang wei shen me liu lang yuan fang wei liao

B. 為什麼流浪 為什麼流浪 遠方 為了
wei shen me liu lang wei shen me liu lang yuan fang wei liao

Pno. *mp* *p*

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rall. *a tempo* **E**

43

p

T1. 我夢中的橄欖樹 Oh
wo meng zhong di gan lan shu

T2. 我夢中的橄欖樹 Oh
wo meng zhong di gan lan shu

B. 我夢中的橄欖樹
wo meng zhong di gan lan shu

Pno. *p*

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46 *mf* *p*

T1. Oh Ah

T2. Oh Ah

B. Oh Oh Ah

Vln. *mf*

Pno. *mf* *p*

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48 *mf* *mf* *mf*

T1. Ah

T2. Ah

B. Ah

Vln. *mf*

Pno. *mf*

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50

T1. Oh

T2. Oh

B. Oh

Vln.

Pno.

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52

T1. *mp* *p*
不要
bu yao

T2. *mp* *p*
不要
bu yao

B. *mp* *p*
不要
bu yao

Vln. *mp*

Pno. *mp* *p*

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54 rit.

T1. 問 我 從 那 裏 來。
wen wo cong na li lai.

T2. 問 我 從 那 裏 來。
wen wo cong na li lai.

B. 問 我 從 那 裏 來。
wen wo cong na li lai.

Vln. *mp* *p*

Pno. *pp*

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She Rises

TTBB double choir, a cappella

Night is ending...

Words and Music by
Catherine Dalton

With Strength (♩ = 90)

p ethereal, stagger breathing, no vib.

Tenor 1
Tenor 2
Choir I
Baritone
Bass

oo* - - - - -> ee - - - - -> oo - - - - -> ee

mp powerful, sun-like

Tenor 1
Tenor 2
Choir II
Baritone
Bass

Khoo Haa Shh K K Khoo Haa Shh

* Each singer slowly evolves from "oo" to "ee."

Also available as SSAA/SSAA

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A

The sun appears on the horizon...

9 *mp* lightly, with spirit

T
8 She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

B
mp lightly, with spirit
She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

Small group
mp
Shh Khoo

A

13

T
8 When she's tired she lays down her head. In the sweet heath-er she makes her bed.

B
When she's tired she lays down her head. In the sweet heath-er she makes her bed.

Small group
Haa

= stomp with left foot
 = stomp with right foot

18 *mf*

T
8 Hai - ya, hai - ya, ho, ho, ho. Hai - ya, hai - ya, ho.

B
mf
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho.

22 *gentle pulsing*

T
8 Hai - ya, hai - ya, ho. *port.*

B
gentle pulsing
Hai - ya, hai - ya, ho. *port.*

B

26 *sub. mp*

T
8 All night we tend to her flame, her sa - cred light, e -

B
sub. mp
All night we tend to her flame, her sa - cred light, e -

B

29

T
8
ter-nal and bright. When she wakes she'll o - pen her eyes, then

B
8
ter-nal and bright. When she wakes she'll o - pen her eyes, then

32

T
8
up from the heath - er — she'll a - gain rise.

B
8
unis.
up from the heath - er — she'll a - gain rise.

35 *mf*

T 1
Hai - ya, hai - ya, ho, ho, ho. Hai - ya, hai - ya, ho.

Choirs I & II

T 2
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho.

B
Hai - ya, hai - ya, ho. Hai - ya, hai - ya, ho,

B
Hai - ya, hai - ya, ho, Hai - ya, hai - ya, ho.

39

T 1
Hai - ya, hai - ya, ho.

Choirs I & II

T 2
Hai - ya, hai - ya, ho.

B
Hai - - - - ya, ho.

B
Hai - - - - ya, ho.

C

43

T 1

8

T 2

8

Choirs I & II

p light, buoyant

She _____ flames the po - et's _____ pen, fires the

B

p light, buoyant

She _____ flames the po - et's _____ pen, fires the

B

C

47

T 1

8

T 2

8

Choirs I & II

forge _____ and hearth, lights the fire _____ with - in.

B

forge _____ and hearth, lights the fire _____ with - in.

B

51

T 1

T 2

Choirs I & II

B

B

B

She _____ flames the po - et's _____ pen, fires the

She _____ flames the po - et's _____ pen, fires the

[2nd time only] *p* light, buoyant

She _____ flames the po - et's _____ pen, fires the

[2nd time only]

55

T 1

T 2

Choirs I & II

B

B

B

forge _____ and hearth, lights the fire _____ with - in.

forge _____ and hearth, lights the fire _____ with - in.

forge and hearth, lights the fire, lights the fire with - in.

D

building in energy

59

Choir I

T 1

T 2

B

B

Choir II

T 1

T 2

B

B

[both times]

She _____ flames the po-et's _____ pen, fires the

She _____ flames the po-et's _____ pen, fires the

She _____ flames the po-et's _____ pen, fires the

Hai-ya, hai - ya, hai - li-ya hai - ya. Hai - ya, hai - ya, hai - li - ho. _____

Khoo Haa Shh K K Khoo Haa Shh

Hai-ya, hai - ya, hai - li-a, hai - ya. Hai - ya, hai - ya, hai - li ho. _____

63

Choir I

T 1

T 2

B

B

forge _____ and hearth, lights the fire _____ with - in.

forge _____ and hearth, lights the fire _____ with - in.

forge and hearth, lights the fire, lights the fire with-in.

Choir II

T 1

T 2

B

B

Hai-ya, hai - ya, hai - li - a hai - ya. Hai-ya, hai - ya, hai - li ho.

Khoo Haa Shh K K Khoo Haa Shh

Hai-ya, hai - ya, hai - li - a, hai - ya. Hai-ya, hai - ya, hai - li ho.

E

The height of the day...

continue building in energy, accel. poco a poco

67

8

T 1 Hai - - - ya, hai, hai, hai.

Choir I

T 2 She flames the po-et's pen, fires the

B She flames the po-et's pen, fires the

B She flames the po-et's pen, fires the

continue building in energy, accel. poco a poco

T 1 Hai-ya, hai - ya, hai - li - a hai - ya. Hai - ya, hai - ya, hai - li ho. _____

Choir II

T 2 Hai - - - ya, hai, hai, hai.

B Khoo Haa Shh K K Khoo Haa Shh

B Hai-ya, hai - ya, hai - li - a, hai - ya. Hai - ya, hai - ya, hai - li ho. _____

E

71

Choir I

T 1
8 Hai - - - ya, hai, _____ hai, hai,

T 2
8 forge _____ and hearth, lights the fire _____ with - in.

B
forge _____ and hearth, lights the fire _____ with - in.

B
forge and hearth, lights the fire, lights the fire with-in.

Choir II

T 1
8 Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya, hai - li ho.

T 2
8 Hai - - - ya, hai, _____ hai, hai,

B
Khoo Haa Shh K K Khoo Haa Shh

B
8 Hai-ya, hai - ya, hai - li-a, hai - ya. Hai - ya, hai - ya, hai - li ho.

75

2.

T 1
8 hai, _____ hai, hai, hai - li - ho.

T 2
8 fire _____ with - in, the fire, _____ the fire with - in.

Choir I
B
8 fire _____ with - in, the fire, _____ the fire with - in.

B
8 fire with - - - in, the fire, _____ the fire, with - in.

T 1
8 Hai - ya, hai - ya, Hai - ya, hai - ya, hai - li - ho.

T 2
8 hai, _____ hai, hai, hai - li - ho.

Choir II
B
8 Khoo Haa K K Khoo Haa Shh

B
8 Hai - ya, hai - ya, Hai - ya, hai - ya, hai - li - ho.

2.

F

79

Choir I

T 1

T 2

B

B

sub. *mf*

Shh Haa Khoo Shh Haa Khoo

sub. *mf*

Shh Haa Khoo Shh Haa Khoo

Choir II

T 1

T 2

B

B

sub. *mf* *f* *mf* *f*

She ris - es. She ris - es.

sub. *mf* *f* *mf* *f*

She ris - es. She ris - es.

F

87 *mp*

T 1 She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

T 2 She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

Choir I

B Shh Haa Khoo Shh Haa

B Shh Haa Khoo Shh Haa

T 1 *mp* She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

T 2 *mp* She ris - es up from the heath-er. Her flame in hand, she cross-es the sky.

Choir II

B *mf* She ris - es. *f* She

B *mf* She ris - es. *f* She

G

93

Choir I

T 1 *mf* Hai - ya, hai - ya, hai - li - a hai - ya. —

T 2 *mf* Hai - ya, hai - ya, hai - li - a hai - ya. —

B Khoo Shh Haa Khoo

B Khoo Shh Haa Khoo

Choir II

B *f* ris - es. *mf* She *f* ris - es.

B *f* ris - es. *mf* She *f* ris - es.

G

105

T 1
8 Hai-ya, hai - ya, hai - li ho._____

T 2
8 Hai-ya, hai - ya, hai - li ho._____

Choir I

B
Khoo Shh Haa Khoo

B
Khoo Shh Haa Khoo

T 1
8 hai-li-a hai - ya._____ Hai - ya, hai - ya, hai - li - ho._____

T 2
8 hai-li-a hai - ya._____ Hai - ya, hai - ya, hai - li - ho._____

Choir II

B
f ris - - - es. *mf* She _____ *f* ris - es.

B
f ris - - - es. *mf* She _____ *f* ris - es.

Choir I

T 1 *III* *L* Hai - ya, hai - ya, hai - li - a hai - ya. — Hai - ya, hai - ya, *R*

T 2 Hai - ya, hai - ya, hai - li - a hai - ya. — *L*

B *f* Shh Haa Khoo Shh Haa

B *f* Shh Haa Khoo Shh Haa

Choir II

T 1 Hai - ya, hai - ya, hai - li - a hai - ya. — *L*

T 2 Hai - ya, hai - ya, hai - li - a hai - ya. *L*

B *mf* She *f* ris - - - es. *mf* She

B *mf* She *f* ris - - - es. *mf* She

Piano accompaniment (Piano) with bass clef and treble clef staves.

116

Choir I

T 1
8 hai - li ho. _____ Hai-ya, hai-ya, hai - li-a hai - ya.

T 2
8 _____ Hai-ya, hai - ya, hai - li ho. _____

B
_____ Khoo _____ She _____

B
_____ Khoo _____ She _____

Choir II

T 1
8 Hai-ya, hi - ya, hai - li ho. _____ Hai-ya, hai - ya,

T 2
8 _____ Hai-ya, hai - ya, hai - li ho. _____

B
_____ ris - - - es. She _____

B
_____ ris - - - es. She _____

Piano accompaniment (Piano):

121

T 1
8 Hai-ya, hai - ya, hai - li ho. Hai - ya, hai - ya, hai - li-a hai - ya.

T 2
8 Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya, hai - li ho.

Choir I

B *f* ris - - - - es. *mf* She _____

B *f* ris - - - - es. *mf* She _____

T 1
8 hai - li-a hai - ya. Hai-ya, hai - ya, hai - li ho. Hai - ya, hai - ya,

T 2
8 Hai-ya, hai - ya, hai - li-a hai - ya. Hai - ya, hai - ya,

Choir II

B *f* ris - - - - es. *mf* She _____

B *f* ris - - - - es. *mf* She _____

125

Choir I

T 1
Hai - ya, hai - ya, Hai - ya, hai - ya, Hai - ya, hai - ya,

T 2
Hai - ya, hai - ya, hai - li - a hai - ya. Hai - ya, hai - ya,

B
f
ris - - - - es.

B
f
ris - - - - es.

Choir II

T 1
hai - li - a hai - ya. Hai - ya, hai - ya, Hai - ya, hai - ya,

T 2
hai - li ho. Hai - ya, hai - ya, Hai - ya, hai - ya,

B
f
ris - - - - es.

B
f
ris - - - - es.

Piano accompaniment (Piano) is shown at the bottom of the page.

H

Color floods the horizon...

128 *mf*

T 1
8 All night we tend to her flame, _____ L

T 2
8 All night we tend to her flame, _____ L

Choir I

B *mf* L
All night we tend to her flame, _____

B *mf* L
All night we tend to her flame, _____

T 1 *mf*
8 All night we tend to her flame, _____

T 2 *mf* R
8 All night we tend to her flame, _____

Choir II

B *mf* R
All night we tend to her flame,

B *mf* R
All night we tend to her flame,

H

134

Choir I

T 1
8 her sa-cred light, e - ter - nal and bright. _____

T 2
8 her sa-cred light, e - ter - nal and bright. _____

B
her sa - cred light, e - ter-nal and bright. _____

B
her sa - cred light, e - ter-nal and bright. _____

Choir II

T 1
8 her sa-cred light, e - ter - nal and bright. _____

T 2
8 her sa-cred light, e - ter - nal and bright. _____

B
her sa - cred light, e - ter-nal and bright.

B
her sa - cred light, e - ter-nal and bright.

Piano accompaniment

139

Choir I

T 1
8 When she wakes she'll o - pen her eyes, then

T 2
8 When she wakes she'll o - pen her eyes, then

B
8 When she wakes she'll o - pen her eyes, then

B
8 When she wakes she'll o - pen her eyes, then

Choir II

T 1
8 When she wakes she'll o - pen her eyes, then

T 2
8 When she wakes she'll o - pen her eyes, then

B
8 When she wakes she'll o - pen her eyes, then

B
8 When she wakes she'll o - pen her eyes, then

Piano

Meno Mosso

142

8

Choir I

T 1
up from the heath-er she'll a - gain

T 2
up from the heath-er she'll a - gain

B
up from the heath-er she'll a - gain

B
up from the heath-er she'll a - gain

Meno Mosso

8

Choir II

T 1
up from the heath-er she'll a - gain

T 2
up from the heath-er she'll a - gain

B
up from the heath-er she'll a - gain

B
up from the heath-er she'll a - gain

Meno Mosso

Innsbruck, ich muss dich lassen

Heinrich Isaac (c. 1450-1517)

Ed. Daniel Stowe

(1.) Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 (3.) Mein Trost ob al - len Wei - ben, dein tu ich e -

(1.) Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 (3.) Mein Trost ob al - len Wei - ben, dein tu ich e -

1 (1.) Inns - bruck, ich muss dich las - sen, ich fahr da - hin
 (3.) Mein Trost ob al - len Wei - ben, dein tu ich e -

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 (3.) Mein Trost ob al - len Wei - ben, dein tu ich e -

mein Stra - ssen, in frem - de Land da - hin. Mein Freud ist mir ge - nom -
 wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott be - wah -

mein Stra - ssen, in frem - de Land da - hin. Mein Freud ist mir ge - nom -
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6 mein Stra - ssen, in frem - de Land da - hin. Mein Freud ist mir ge - nom -
 wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott be - wah -

mein Stra - ssen, in frem - de Land da - hin. Mein Freud ist mir ge - nom -
 wig blei - ben, stet treu, der Eh - ren fromm. Nun muss dich Gott be - wah -

men, die ich nicht weiss be - kom - men, wo ich in E -
 ren, in al - ler Tu - gend spa - ren, bis dass ich wie -

men, die ich nicht weiss be - kom - men, wo ich in E -
 ren, in al - ler Tu - gend spa - ren, bis dass ich wie -

12 men, die ich nicht weiss be - kom - men, wo ich in E -
 ren, in al - ler Tu - gend spa - ren, bis dass ich wie -

men, die ich nicht weiss be - kom - men, wo ich in E - lend, in -
 ren, in al - ler Tu - gend spa - ren, bis dass ich wie - der, ich

Fine.

- lend bin, wo ich in E - lend bin.
 - der - komm, bis dass ich wie - der, ich wie - der - komm.

- lend bin, wo ich in E - lend bin.
 - der - komm, bis dass ich wie - der, ich wie - der - komm.

18 - lend bin, wo ich in E - lend bin.
 - der - komm, bis dass ich wie - der, ich wie - der - komm.

E - lend bin, wo ich in E - lend, in E - lend bin.
 wie - der - komm, bis dass ich wie - der, ich wie - der - komm.

(Verse II adapted from *Missa Carminum*, Christe II)

1 (2.)Gross Leid muss ich jetzt tra - gen, dass ich all - lein tu kla - gen,
 1 (2.)Gross Leid muss ich jetzt tra - gen, das ich al - lein tu kla - gen,
 1 (2.)Gross Leid muss ich jetzt tra - gen, das ich al - lein tu kla - gen,
 1 (2.)Gross Leid muss ich jetzt tra - gen, das ich al - lein tu

6 gen dem lieb - sten Buh - len mein.
 6 lein tu kla - gen, dem lieb - sten Buh - len mein. Ach Lieb, nun
 6 dem lieb - sten Buh - len mein. Ach Lieb, nun lass mich Ar -
 6 kla - gen dem lieb - sten Buh - len mein, Ach Lieb, nun lass mich

11 Ach Lieb, nun lass mich Ar - men im Her - zen dein er - bar -

11 lass mich Ar - men im Her - zen dein er - bar -

11 men, in Her - zen dein er - bar - men, dass

11 Ar - men im Her - zen dein er - bar -

15 men, dass ich muss dan - nen sein. *da capo.*

15 men, dass ich muss dan - nen sein.

15 ich muss dan - nen sein.

15 men, dass ich muss dan - nen sein.

The Lamb

William Blake (1757-1827)

Fenno Heath (1926-2008)

Slowly

TENOR 1 *p* Lit - tle Lamb, who made thee? Dost thou know who made thee?

TENOR 2 *p* Lit - tle Lamb, who made thee? Dost thou know who made thee?

BASS 1 *p* Lit - tle Lamb, who made thee? Dost thou know who made thee?

BASS 2 *p* Lit - tle Lamb, who made thee? Dost thou know who made thee?

3
Gave thee life and bid thee feed by the stream and o'er the mead,

Gave thee life and bid thee feed by the stream and o'er the mead,

Gave thee life and bid thee feed by the stream and o'er the mead,

Gave thee life and bid thee feed by the stream and o'er the mead,

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5

Gave thee cloth - ing of de - light soft - est cloth - ing, wool - y bright,
 Gave thee cloth - ing soft - est cloth - ing
 Gave thee cloth - ing soft - est cloth - ing
 (Hum)

7

Gave thee such a ten - der voice mak - ing all the vales re - joice,
 Gave thee such a ten - der voice mak - ing all the vales re - joice,
 Gave thee such a ten - der voice mak - ing all the vales re - joice,
 Gave thee such a ten - der voice mak - ing all the vales re - joice,

9

Lit - tle Lamb, who made thee? Dost thou know who made thee?
 Lit - tle Lamb, who made thee? Dost thou know who made thee?
 Lit - tle Lamb, who made thee? Dost thou know who made thee?
 Lit - tle Lamb, who made thee? Dost thou know who made thee?

12 *pp*

Lit - tle Lamb, I'll tell thee, Lit - tle Lamb, I'll tell thee,

pp Lit - tle Lamb, I'll tell thee, Lit - tle Lamb, I'll tell thee,

Lit - tle Lamb, I'll tell thee, Lit - tle Lamb, I'll tell thee,

pp Lit - tle Lamb, I'll tell thee, Lit - tle Lamb, I'll tell thee,

14

He is call - ed by thy name for he calls him - self a Lamb,

He is call - ed by thy name for he calls him - self a Lamb,

He is call - ed by thy name for he calls him - self a Lamb,

He is call - ed by thy name for he calls him - self a Lamb,

16

He is meek and he is mild, He be - came a lit - tle child.

He be - came a lit - tle child,

He be - came a lit - tle child,

18

I a child, and thou a Lamb, we are cal - led by his name.

I a child, and thou a Lamb, we are cal - led by his name.

I a child, and thou a Lamb, we are cal - led by his name.

I a child, and thou a Lamb, we are cal - led by his name.

20

Molto rit.

ppp Lit - tle Lamb, God bless thee. Lit - tle Lamb, God bless thee.

ppp Lit - tle Lamb, God bless thee. Lit - tle Lamb, God bless thee.

ppp Lit - tle Lamb, God bless thee. Lit - tle Lamb, God bless thee.

ppp Lit - tle Lamb, God bless thee. Lit - tle Lamb, God bless thee.

New Hartford, Conn.
Aug. 29, 1961