

Radiant Dawn

Music booklet— first half

26th January 2025, 18:30

York Unitarian Chapel

à Marie-Blanche

UN SOIR DE NEIGE

Petite cantate de chambre
pour 6 voix mixtes ou chœur a cappella

1. DE GRANDE CUILLERS DE NEIGE . . .

Poème de
Paul ELUARD

Musique de
Francis POULENC

Modéré (sans lenteur) ♩ = 56

mf très lié

1 SOPRANOS

2

ALTOS

TÉNORS

1

BASSES

2

De gran - des cuil - lers de nei - ge Ra - mas - sent nos pieds gla -

De gran - des cuil - lers de nei - ge Ra - mas - sent nos pieds gla -

The score shows two vocal parts (Soprano 1 and Alto 2) with lyrics. The Soprano parts have lyrics: "De gran - des cuil - lers de nei - ge Ra - mas - sent nos pieds gla -". The Alto part has lyrics: "De gran - des cuil - lers de nei - ge Ra - mas - sent nos pieds gla -". The Tenors and Basses parts are marked with a fermata and a rest, indicating they are silent in this section.

S

cés Et d'u - ne du - re pa - ro - le Nous heur - tons l'hi -

cés Et d'u - ne du - re pa - ro - le Nous heur - tons l'hi -

The score shows two vocal parts (Soprano and Alto) with lyrics. The Soprano part has lyrics: "cés Et d'u - ne du - re pa - ro - le Nous heur - tons l'hi -". The Alto part has lyrics: "cés Et d'u - ne du - re pa - ro - le Nous heur - tons l'hi -".

f *pp*
 ver tē - tu

f *pp*
 ver tē - tu

P très lié doux
 Chaque arbre a sa place en l'air Cha-que roc son poids sur ter - re

P très lié doux
 Chaque arbre a sa place en l'air Cha-que roc son poids sur ter - re

PP très lié, doux
 Chaque arbre a sa place en l'air Cha-que roc son poids sur ter - re

I

P très lié
 Cha-que ruis - seau son eau vi - ve

pp
 son eau vi - ve Pas de feu

pp
 son eau vi - ve Pas de feu

pp très lié
 Cha-que ruis - seau son eau vi - ve Pas de feu

pp en dehors
 Nous nous n'avons pas de feu

pp
 son eau vi - ve Nous nous n'a - vons pas

2

p désolé, *p*, *pp*

S
Nous nous n'avons pas de feu Pas de feu

A
Nous pas de feu Pas de feu

T
Nous nous n'avons pas de feu Pas de feu *très doux*

B
Nous nous n'a - vons pas Pas de feu

Nous nous n'a - vons pas Pas de feu

2. LA BONNE NEIGE...

Très modéré ♩ = 72

1

SOPRANOS

2

p peu articulé, morne

La bon - ne nei - ge le ciel noir Les bran - ches

ALTOS

mf bien articulé et en dehors

La bon - ne nei - ge le ciel noir Les branches mor - tes la dé -

TÉNORS

mf

la dé -

BASSES

ff

S
mor - tes la dé - tres - se Honte à la bê - te pour-chas -

A
tres - se De la fo - rêt plei - ne de piè - ges Houte à la bê - te pour-chas -

T
tres - se De la fo - rêt plei - ne de piè - ges Honte à la bê - te pour-chas -

B
Honte à la bê - te pour-chas -

molto pp *ppp* 1

S
sé - e La fuite en flè - che dans le cœur

A
sé - e Les tra - ces d'u - ne

T
sé - e La fuite en flè - che dans le cœur Les tra - ces d'u - ne

B
sé - e La fuite en flè - che dans le cœur Les tra - ces d'u - ne

S
- - - - -
- - - - - *ff*
et c'est tou - jours Le plus beau

A
proie a - tro - ce Har - di au *f*
loup et c'est tou - jours Le plus beau

T
proie a - tro - ce Har - di au *f*
loup et c'est tou - jours Le plus beau

B
Har - di au *f*
loup et c'est tou - jours Le plus beau
proie a - tro - ce et c'est tou - jours Le plus beau

S
ff
et c'est tou - jours Le der - nier vi - vant que me -
p subito

A
loup et c'est tou - jours Le der - nier vi - vant que me -

T
loup et c'est tou - jours Le der - nier vi - vant que me -

B
loup
loup

f , 2 *ppp* lointain

très lié

S na - ce La masse ab - so - lue de la mort La bon - ne nei - ge

A na - ce La masse ab - so - lue de la mort La bon - ne nei - ge

T na - ce La masse ab - so - lue de la mort La bon - ne nei - ge

B La bon - ne nei - ge

Ah

S le ciel noir Les bran - ches mor - tes la dé - tres - se De la fo -

A le ciel noir Les bran - ches mor - tes la dé - tres - se De la fo -

T le ciel noir Les bran - ches mor - tes la dé - tres - se De la fo -

B le ciel noir Les bran - ches mor - tes la dé - tres - se

Ah De la fo -

3

S rêt plei - ne de piè - ges Honte à la bê - te pour - chas -

A rêt plei - ne de piè - ges Honte à la bê - te pour - chas -

T rêt plei - ne de piè - ges Honte à la bê - te pour - chas -

B — Honte à la bê - te pour - chas -

ret plei - ne de piè - ges Honte à la bê - te pour - chas -

S sé - e La fuite en flè - che dans le cœur

A sé - e La fuite en flè - che dans le cœur

T sé - e La fuite en flè - che dans le cœur

B sé - e La fuite en flè - che dans le cœur

sé - e le cœur

Long silence avant d'attaquer le 3.

3. BOIS MEURTRI...

Très lent et calme ♩ = 52

pp

1
SOPRANOS
Bois meur - tri — bois per - du —

2
Bois meur - tri — bois per - du —

ALTOS
Bois meur - tri — bois per - du —

TÉNORS
Bois meur - tri — bois per - du —

1
BASSES
Bois meur - tri — bois per - du —

2
Bois meur - tri — bois per - du —

très lié
S
d'un vo - yage en hi - ver —

très lié
d'un vo - yage en hi - ver —

très lié
A
d'un vo - yage en hi - ver — *mf* très lié Na - vire où la nei -

très lié
T
d'un vo - yage en hi - ver —

très lié
B
d'un vo - yage en hi - ver —

d'un vo - yage en hi - ver —

1 *ppp*

S
Bois d'a - si - le bois mort — où sans es -

A
Bois d'a - si - le bois mort — où sans es -

T
Bois d'a - si - le bois mort — où sans es -

B
Bois d'a - si - le bois mort — où sans es -

Bois d'a - si - le bois mort — où sans es -

f

S
poir je rê - ve De la mer aux mi - roirs cre - vés —

A
poir je rê - ve De la mer aux mi - roirs cre - vés —

T
poir je rê - ve De la mer aux mi - roirs cre - vés —

B
poir je rê - ve De la mer aux mi - roirs cre - vés —

poir je rê - ve

2

S *pp*
Un grand mo - - - ment noy - és

A *pp*
Un grand mo - - - ment noy - és

T *pp*
Un grand mo - - - ment noy - és
mf très lié et expressif

B *mf* très lié et expressif
Un grand mo - ment d'eau froide a sai - si les noy - és

Un grand mo - ment d'eau froide a sai - si les noy - és

3

S *pp*
La fou - le de mon corps en souf - fre — je m'af - fai - blis —

A *pp*
La fou - le de mon corps — je m'af - fai - blis —

T *mf*
La fou - le de mon corps en souf - fre — je m'af - fai - blis —

B *p*
La fou - le de mon corps en souf - fre — je m'af - fai - blis —
mf
La fou - le de mon corps —

mf très expressif *P* très lié

mf *f* *ff*

S — je me dis - per - se — j'a - voue ma vi - e j'a - voue ma mort —

A — je me dis - per - se — j'a - voue ma vi - e j'a - voue ma mort —

T — je me dis - per - se — j'a - voue ma vi - e j'a - voue ma mort —

B — j'a - voue ma vi - e j'a - voue ma mort —

j'a - voue ma vi - e j'a - voue ma mort —

fff *molto* **4** *ppp subito*

S — j'a - voue au - trui — Bois meur - tri — bois per -

A — j'a - voue au - trui — Bois meur - tri — bois per -

T — j'a - voue au - trui — Bois meur - tri — bois per -

B — j'a - voue au - trui — Bois meur - tri — bois per -

Bois meur - tri — bois per -

1

ff *ff*

S
Mais les bran - ches cher-chaient leur voie dans la pri - son

A
Mais les bran - ches cher-chaient leur voie dans la pri - son au - tour de

T
Mais les bran - ches cher-chaient leur voie dans la pri - son au - tour de

B
au - tour de

fff

S
On ver-rouil-la le ciel

A
moi l'her-be trou-va le ciel ma pri-son s'é-crou la

T
moi l'her-be trou-va le ciel ma pri-son s'é-crou la

B
moi l'her-be trou-va le ciel ma pri-son s'é-crou la

2

fff

S Le froid vi - vant le froid brû - lant m'eut bien en main

A Le froid vi - vant le froid brû - lant m'eut bien en main

T Le froid vi - vant le froid brû - lant m'eut bien en main

B Le froid vi - vant le froid brû - lant m'eut bien en main
(ne pas étouffer les Ténors)

fff *long* *sec*

S m'eut bien en main en main

A m'eut bien en main en main

T m'eut bien en main en main

B m'eut bien en main en main

en main

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Dedicated to the Choir of St Columba's Church, Maryhill, Glasgow

O RADIANT DAWN

for mixed voices a cappella
from *The Strathclyde Motets*

Music by
JAMES MACMILLAN
(b 1959)

Antiphon for 21 December

Andante ♩ = c84

SOPRANO
ALTO

TENOR
BASS

O Ra - diant Dawn, O Ra - diant Dawn,

5

O Ra - - diant Dawn, Splen - dour of e -

9

- ter - nal Light, Sun of Jus - tice, Sun of

13

Jus - tice, Sun of Jus - tice:

*Note: Grace notes always on the beat

17 *p* *cresc poco a poco*

come, come, come, come,

p *cresc poco a poco*

(*cresc poco a poco*) *f*

21

come, come, shine on those who dwell in

(*cresc poco a poco*) *f*

24

2nd time to Coda \oplus *p*

dark - ness and the sha - dow of death. I

2nd time to Coda \oplus *p*

27

poco

- sai - ah had pro - phe - sied, The peo - ple who walked in

31

dark - ness have seen a great _ light; up - on

34

mf *p*

those who dwelt in the land of gloom a light has _ shone.'

⊕ CODA

38

p

A - men, a - men, a - men,

42

a - men, a - men, a - men.

Commissioned by the Kingston Chamber Choir, Ontario, Canada, Artistic Director Gordon Sinclair

A Winter Day

1. Timid Star

Sara Teasdale (1884–1933)

SARAH QUARTEL

Cold and dark, with a glimmer in the distance ♩ = 66

CELLO

SOPRANO

ALTO

TENOR

BASS

PIANO

p

mf

poco rit.

p

Fields be -

p

Fields be -

p

Fields be -

p

Fields be -

poco rit.

p

(*Ped.*)

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13 a tempo

a tempo

p

-neath a quilt of snow from which the rocks and stub - ble peep,

p

-neath a quilt of snow from which the rocks and stub - ble peep,

p

-neath a quilt of snow from which the rocks and stub - ble peep,

p

-neath a quilt of snow from which the rocks and stub - ble peep,

a tempo

p

(Ped.)

18

mp

mp

mp

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

mp

mp

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

mp

mp

mp

— fields be - neath a quilt of snow from which the rocks and stub - ble

mp

mp

(Ped.)

23

peep, *mf* And in the west a shy white

peep, *mf* And in the west a shy white

peep, *mf* And in the west a shy white

peep, *mf* And in the west a shy white

(Ped.)

28

mp star that shi-vers as it wakes from sleep, *poco rit.* shi-vers as it wakes from

mp star that shi-vers as it wakes from sleep, *poco rit.* shi-vers as it wakes from

mp star that shi-vers as it wakes from sleep, shi-vers as it wakes from

mp star that shi-vers as it wakes from sleep, shi-vers as it wakes from

mp star that shi-vers as it wakes from sleep, *poco rit.* shi-vers as it wakes from

(Ped.)

33

rit.

a tempo

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

sleep, shi - vers as it wakes from sleep.

(Ped.)

38

rit.

rit.

rit.

(Ped.)

2. A Winter Dawn

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

Legato, gently warming ♩ = 60

CELO

p

SOPRANO

Legato, gently warming ♩ = 60

PIANO

p

con Ped.

5

SOPRANO SOLO OR SMALL GROUP

mp

mf

A - bove the marge¹ of night a star still shines, a star still shines,

9

mp

mf

and on the frost-y hills the som - ber pines har-bor an ee - rie wind that croon-eth low o-ver the

¹edge

13 *poco rit.* *a tempo*

p *mp*

poco rit. *a tempo*

mp

glim-mer-ing — wastes of vir - gin snow.

poco rit. *a tempo*

p

16

TUTTI mp

S. A - bove the marge of night a star still shines, a star still

A. *p* A - - bove the marge¹ a star still

T. *p* A - - bove the marge¹ a star still

B. *p* A - - bove the marge¹ a star still

mp *sim.*

¹edge

19

shines, and on the frost-y hills the som-ber pines har-bor an

shines, on frost-y hills a

shines, on frost-y hills a

shines, on frost-y hills a

22

ee-rie wind that croon-eth low o-ver the

wind, wind low

wind, wind low

wind, wind low

25 *poco rit.* *mp* *a tempo*

poco rit. *mp* *a tempo*

glim-mer-ing wastes of vir-gin snow.

p

o - - ver snow.

p

o - - ver snow.

p

o - - ver snow.

poco rit.

a tempo

29

mf Through the pale arch of ori-ent the

mf Through the pale arch the

mf Through the pale arch the

mf Through the pale arch the

32

mf

moon comes in a milk-white splendor newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson
 moon comes newly-born, a sword of crimson

35

ff sempre

cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the
 cuts in twain the gray banners of the shadow hosts, and lo, the day, and lo, the

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

day, _____ and lo, the day! _____

sub. p

rit. *molto rit.* *al niente*

rit. *molto rit.* *al niente*

3. Into Morning

SARAH QUARTEL

Dancing and revelling in the new day ♩ = 112

CELO

mf

PIANO

6

mp

11

cresc.

cresc.

17

f

mf

f

23

Musical score for measures 23-27. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 23 starts with a whole rest in the bass staff and a half note in the treble staff. Measure 24 has a whole note in the bass staff and a half note in the treble staff. Measure 25 has a whole note in the bass staff and a half note in the treble staff. Measure 26 has a whole note in the bass staff and a half note in the treble staff. Measure 27 has a whole note in the bass staff and a half note in the treble staff. Dynamics include *f* in the bass staff and *sim.* in the treble staff.

28

Musical score for measures 28-32. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 28 has a half note in the bass staff and a half note in the treble staff. Measure 29 has a half note in the bass staff and a half note in the treble staff. Measure 30 has a half note in the bass staff and a half note in the treble staff. Measure 31 has a half note in the bass staff and a half note in the treble staff. Measure 32 has a half note in the bass staff and a half note in the treble staff. Dynamics include *mf* in the bass staff.

33

Musical score for measures 33-38. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 33 has a half note in the bass staff and a half note in the treble staff. Measure 34 has a half note in the bass staff and a half note in the treble staff. Measure 35 has a half note in the bass staff and a half note in the treble staff. Measure 36 has a half note in the bass staff and a half note in the treble staff. Measure 37 has a half note in the bass staff and a half note in the treble staff. Measure 38 has a half note in the bass staff and a half note in the treble staff. Dynamics include *mp* in the bass staff and *f* in the treble staff.

39

Musical score for measures 39-43. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 39 has a half note in the bass staff and a half note in the treble staff. Measure 40 has a half note in the bass staff and a half note in the treble staff. Measure 41 has a half note in the bass staff and a half note in the treble staff. Measure 42 has a half note in the bass staff and a half note in the treble staff. Measure 43 has a half note in the bass staff and a half note in the treble staff. Dynamics include *mf* in the bass staff.

45

mp

mp

Musical score for measures 45-50. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top bass staff contains a melodic line with a dynamic marking of *mp*. The grand staff contains a piano accompaniment with a dynamic marking of *mp*. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

51

cresc.

cresc.

Musical score for measures 51-56. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The top bass staff contains a melodic line with a *cresc.* marking. The grand staff contains a piano accompaniment with a *cresc.* marking. The piano part continues with the eighth-note accompaniment in the right hand and chords in the left hand.

57

ff

sub. mp cresc.

ff

mp cresc.

Musical score for measures 57-62. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The top bass staff contains a melodic line with a *ff* marking and a *sub. mp cresc.* marking. The grand staff contains a piano accompaniment with a *ff* marking and a *mp cresc.* marking. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

63

ff

ff

Musical score for measures 63-68. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The top bass staff contains a melodic line with a *ff* marking. The grand staff contains a piano accompaniment with a *ff* marking. The piano part continues with the eighth-note accompaniment in the right hand and chords in the left hand.

Musical score for measures 69-74. The score is in D major (two sharps) and 4/4 time. It features four staves: Bass, Soprano (S.), Alto (A.), and Tenor (T.), and a grand staff for piano. The bass line starts with a forte (*f*) dynamic. The vocal parts (S., A., and T.) are marked with *f* (stagger breathing). The piano accompaniment is marked with *f*. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for measures 75-80. The score is in D major (two sharps) and 4/4 time. It features four staves: Bass, Soprano (S.), Alto (A.), and Tenor (T.), and a grand staff for piano. The bass line starts with a mezzo-piano (*mp*) dynamic. The vocal parts (S., A., and T.) are marked with *mp*. The piano accompaniment is marked with *mp*. The piano part continues with the rhythmic pattern from the previous section.

81

Musical score for measures 81-86. The score is in D major (two sharps) and 4/4 time. It features three staves: a bass staff, a vocal staff, and a piano staff. The bass staff begins with a forte (*f*) dynamic and contains a melodic line with a long note in the first measure. The vocal staff has a vocal line starting with the syllable "oh" and a long note in the first measure. The piano staff also begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A *rit.* marking is present in the piano staff at the end of measure 86.

87

Musical score for measures 87-92. The score continues in D major and 4/4 time. The bass staff has a melodic line with a mezzo-piano (*mp*) dynamic. The vocal staff has a vocal line with a mezzo-piano (*mp*) dynamic. The piano staff has a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The piano staff includes a *rit.* marking in the first measure of the system.

Musical score for measures 93-98. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *ah*.

Musical score for measures 99-104. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *ff* and *ha ha*.

105

sub. *mp cresc.* *ff*

mp cresc. *ff*

ah ha ha

mp cresc. *ff*

mp cresc. *ff*

111

sub. *p*

p (stagger breathing)

ha ha oh

p (stagger breathing)

p

* small notes optional

118

Musical score for measures 118-124. The score is written for four staves: Bassoon, Violin I, Violin II, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the Bassoon and Violin I parts, with a crescendo marking. The Piano accompaniment consists of chords and arpeggiated figures. The word "cresc." appears three times: once in the Bassoon staff, once in the Violin I staff, and once in the Piano staff.

125

Musical score for measures 125-131. The score is written for four staves: Violin I, Violin II, Bassoon, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the Violin I and Violin II parts, with a forte (f) marking. The Bassoon part has a vocal-like line with the word "ah" written below it. The Piano accompaniment consists of chords and arpeggiated figures. The word "f" appears three times: once in the Violin I staff, once in the Bassoon staff, and once in the Piano staff.

133

Musical score for measures 133-139. The score is in G major (one sharp) and 4/4 time. It features four staves: a single treble staff at the top, followed by two grand staff systems (treble and bass clefs). The music is marked with a *cresc.* (crescendo) dynamic. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with sustained chords and moving bass lines. The fourth system shows a more complex piano accompaniment with chords and arpeggiated textures.

140

Musical score for measures 140-146. The score is in G major (one sharp) and 4/4 time. It features four staves: a single treble staff at the top, followed by two grand staff systems (treble and bass clefs). The music is marked with a *ff* (fortissimo) dynamic. The first staff contains a melodic line with quarter and eighth notes. The second and third staves provide harmonic support with sustained chords and moving bass lines. The fourth system shows a more complex piano accompaniment with chords and arpeggiated textures.

147

Musical score for measures 147-151. The score is in G major (one sharp) and 4/4 time. It features four staves: two vocal staves (bass and soprano) and a piano accompaniment (treble and bass). The vocal parts consist of long, sustained notes with a crescendo dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also with a crescendo dynamic. The lyrics 'oh' are written under the soprano staff.

152

Musical score for measures 152-156. The score is in G major (one sharp) and 4/4 time. It features four staves: two vocal staves (bass and soprano) and a piano accompaniment (treble and bass). The vocal parts consist of long, sustained notes with a forte dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also with a forte dynamic. The lyrics 'ah' are written under the soprano staff.

157

Musical score for measures 157-162. The score is in G major (one sharp) and 4/4 time. It features a bass line, a vocal line, and a piano accompaniment. The bass line consists of eighth-note patterns with slurs and accents, marked *ff*. The vocal line has lyrics "ha ha" and "ha ha" with slurs and accents. The piano accompaniment includes chords and eighth-note patterns, also marked *ff*.

163

Musical score for measures 163-168. The score is in G major (one sharp) and 4/4 time. It features a bass line, a vocal line, and a piano accompaniment. The bass line consists of eighth-note patterns with slurs and accents. The vocal line has lyrics "ha ha", "ha ha", and "ha" with slurs and accents. The piano accompaniment includes chords and eighth-note patterns.

4. A Winter Day

Lucy Maud Montgomery (1874–1942)

SARAH QUARTEL

Sparkling and bright ♩ = 60

CELLO

Sparkling and bright ♩ = 60

SOPRANO
ALTO

TENOR
BASS

Sparkling and bright ♩ = 60

PIANO

5 *S.A. unis.*
mp

Wide, spar - kling fields snow - ves - tured lie be -

9 *mp*

-neath a blue, un - sha - dowed sky,

13 *mf*

S. wide, spar - kling fields snow-ves - tured lie be - neath a blue,

A. wide, spar - kling fields snow-ves - tured lie be - neath a blue,

18 *mf*

un - sha - dowed sky. Life, life hath a jol - li - ty and

un - sha - dowed sky. Life, life hath a jol - li - ty and

23 *mp*

zest, a poi - gnan - cy made ma - ni - fest;

zest, a poi - gnan - cy made ma - ni - fest;

mf

Laugh - ter and cou - rage have their way at noon - tide of a

mf

Laugh - ter and cou - rage have their way at noon - tide of a

mf

mp

mf

S. win - ter's day.

A. win - ter's day.

T. A glis - t'ning splen - dor crowns the

B. A glis - t'ning splen - dor crowns the

mp

mf

37

T.
B.

woods and bosk - y¹ whis - tling so - li - tudes; In hem - lock glen and reed - y

woods and bosk - y¹ whis - tling so - li - tudes; In hem - lock glen and reed - y

sim.

41

T.
B.

mere² the tang of frost is sharp and clear, the tang of frost is sharp and

mere² the tang of frost is sharp and clear, the tang of frost is sharp and

¹bushy, wooded
²lake, pond

Life, life hath a jol - li - ty and zest, a

Life, life hath a jol - li - ty and zest, a

clear; Life, life hath a jol - li - ty and zest, a

clear; Life, life hath a jol - li - ty and zest, a

f *f* *f* *f* *f* *sim.*

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

poi - gnan - cy made ma - - ni - fest;

mf *mf* *mf* *mf* *mf* *mf*

54

Laugh - ter and cou - rage have their way at noon - tide of a

Laugh - ter and cou - rage have their way at noon - tide of a

Laugh - ter and cou - rage have their way at noon - tide of a

Laugh - ter and cou - rage have their way at noon - tide of a

Laugh - ter and cou - rage have their way at noon - tide of a

59

win - ter's day. Faint mu - sic rings in wold and dell,¹ the

win - ter's day. ah

win - ter's day. ah

win - ter's day. Faint mu - sic rings in wold and dell,¹ the

¹ deep hole, pit

tin - kling of a dis - tant bell, Where home - stead lights with friend - ly glow

ah

ah

tin - kling of a dis - tant bell, Where home - stead lights with friend - ly glow

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mp *mf*

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mp *mf*

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mf

glim - mer a - cross the drift - ed snow, glim - mer a - cross the drift - ed snow.

mf

72

f
 Life, life hath a jol - li - ty and zest, a
f
 Life, life hath a jol - li - ty and zest, a
f
 Life, life hath a jol - li - ty and zest, a
f
 Life, life hath a jol - li - ty and zest, a

76

mf
 poi - gnan - cy made ma - - ni - fest;
mf
 poi - gnan - cy made ma - - ni - fest;
mf
 poi - gnan - cy made ma - - ni - fest;
mf
 poi - gnan - cy made ma - - ni - fest;

80

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

f
Laugh - ter and cou - rage have their way at noon - tide of a

85

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

mf
win - ter's day, at noon - tide, noon - tide

89

mp
of a win - ter's day.

mp
of a win - ter's day. Wide, spar - kling

mp
of a win - ter's, Wide, spar - kling fields.

mp
of a win - ter's day.

mp

93

rit.

rit.

Wide, spar - kling fields.

fields.

Wide, spar - kling fields.

rit.

5. Snow Toward Evening

Melville Cane (1879–1980)

SARAH QUARTEL

Sustained and still ♩ = 58 **poco rit.** **a tempo**

SOPRANO
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

ALTO
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

TENOR
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

BASS
p Sud - den - ly the sky turned gray, sud - den - ly the sky turned gray,

5 *mp*
 the day, which had been bit - ter and chill, grew soft and

p
 grew soft and

p
 grew soft and

p
 grew soft and

10 **poco rit.** *p*
 still, grew soft and still.

p
 still, grew soft and still.

p
 still, grew soft and still.

p
 still, grew soft and still.

a tempo *mf* *p* **poco rit.** **a tempo**

Sud-den - ly the sky _____ turned gray, the sky turned gray, the
 Sud-den - ly the sky _____ turned gray. Qui - et - ly, _____
 Sud-den - ly the sky _____ turned gray. Qui - et - ly, _____
 Sud-den - ly the sky _____ turned gray. Qui - et - ly, _____

19

sky turned gray, _____ the sky turned gray, the sky, _____ the
 — qui - et - ly, qui - et - ly, qui - et - ly
 — qui - et - ly, qui - et - ly, qui - et - ly
 — qui - et - ly, qui - et - ly, qui - et - ly

25

sky, _____ from some in - vi - si - ble blos - som - ing tree _____
 _____ from some in - vi - si - ble blos - som - ing tree _____
 _____ from some in - vi - si - ble blos - som - ing tree _____
 _____ from some in - vi - si - ble blos - som - ing tree _____

29 *mp*

mil-lions of pe - tals cool and white, mil-lions of pe - tals cool and white drift-ed and

mil - lions white, mil - lions white

mil - lions qui - et - ly, mil - lions qui - et -

mil - lions white, mil - lions white

33 *cresc. poco a poco*

blew, lift-ed and flew, drift-ed and blew, lift-ed and

drift-ed and blew, lift-ed and flew, drift-ed and blew,

-ly lift - ed and flew, drift - ed and blew, lift - ed and

drift-ed and blew, lift-ed and flew, drift-ed and blew,

36 *mf cresc. poco a poco*

flew, drift-ed and blew, lift-ed and flew, drift-ed and

flew, drift - ed and blew, lift - ed and flew,

lift-ed and flew, drift-ed and blew, lift-ed and flew,

flew, drift - ed and blew, lift - ed and flew, drift - ed and

lift-ed and flew, drift-ed and blew, lift-ed and flew,

39

blew, lift - ed and flew,
 drift - ed and blew

drift - ed and blew, lift - ed and flew,
 lift - ed and flew,

blew, lift - ed and flew,
 drift - ed and blew, and flew,

42

fell with the fall - ing night, fell with the fall - ing night,
 fell with the fall - ing night, fell with the fall - ing night,

fell with the fall - ing night, fell with the fall - ing night,
 fell with the fall - ing night, fell with the fall - ing night,

46

poco rit. *p* *rit.* *pp*

fell with the fall - ing night.
 fell with the fall - ing night.
 fell with the fall - ing night.
 fell with the fall - ing night.

Radiant Dawn

Music booklet— second half

26th January 2025, 18:30

York Unitarian Chapel

O nata lux de lumine

Anon. (10th century)

Thomas Tallis (c. 1505 - 1585)

Superius
O na-ta lux de lu-mi - ne, Je-su re-demp - tor sæ - cu -

Discantus
O na-ta lux de lu-mi - ne, Je-su re-demp - tor sæ - cu -

Contra-tenor
O na-ta lux de lu-mi - ne, Je-su redemp - tor sæ - cu -

Tenor
O na-ta lux de lu-mi - ne, Je-su re-demp - tor sæ - cu -

Bassus
O na-ta lux de lu-mi - ne, Je-su re-demp - tor sæ - cu -

4
li, di-gna-re cle - mens sup-pli - cum lau-des pre - ces que su-me -

li, di-gna-re cle - mens sup-pli-cum lau-des pre - ces que su-me -

li, di-gna-re cle - mens sup-pli - cum lau-des pre - ces que su-me -

li, di-gna-re cle-mens sup-pli - cum lau-des pre - ces que su - me -

li, di-gna-re cle-mens sup - pli-cum lau-des pre - ces que su-me -

Typeset by Wilbert Berendsen (<http://www.wilbertberendsen.nl/>)

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8

re. Qui carne quon - dam con - te - gi dignatus es pro per - di - tis.

re. Qui carne quon - dam con - te - gi dignatus es pro per - di - tis.

re. Qui carne quon - dam con - te - gi dignatus es pro per - di - tis.

re. Qui carne quon - dam con - te - gi di - gnatus es pro per - di - tis.

re. Qui carne quon - dam con - te - gi dignatus es pro per - di - tis.

1. 2.

Nos mem - bra con - fer ef - fi - ci, tu - i be - a - ti cor - po - ris. -ris.

Nos mem - bra con - fer ef - fi - ci, tu - i be - a - ti cor - po - ris. -ris.

Nos mem - bra con - fer ef - fi - ci, tu - i be - a - ti cor - po - ris. -ris.

Nos mem - bra con - fer ef - fi - ci, tu - i be - a - ti cor - po - ris. -ris.

Nos mem - bra con - fer ef - fi - ci, tu - i be - a - ti cor - po - ris. -ris.

Vertaling: "O Licht geboren uit Licht, Jezus, verlosser van de wereld, verwaardig u de lofzangen en de gebeden van uw smekelingen te aanvaarden. Gij, die u eens hebt verwaardigd met vlees te worden bekleed terwille van hen die verloren waren, geef dat wij ledematen mogen worden van uw zalig lichaam."

Te lucis ante terminum

Plainsong / Tallis

TENORS & BASSES



1. Te lu - cis an - te ter - mi - num, Re - rum cre - a - tor, pos - ci - mus,
4. Præ - sta, Pa - ter om - ni - po - tens Per le - sum Chris - tum Do - mi - num,



Ut so - li - ta cle - men - ti - a Sis præ - sul ad cus - to - di - am.
Qui tec - um in per - pe - tu - um Reg - nat cum Sanc - to Spi - ri - tu.



SOPRANOS

2. Te cor - da nos - tra som - ni - ent, Te per so - por -
3. Vi - tam sa - lu - brem tri - bu - e, Nos - trum cal - or -

ALTOS I & II

2. Te cor - da nos - tra som - ni - ent, Te per so - por - em
3. Vi - tam sa - lu - brem tri - bu - e, Nos - trum cal - or - em



2. Te cor - da nos - tra som - ni - ent, Te per so - por - em sen - ti -
3. Vi - tam sa - lu - brem tri - bu - e, Nos - trum cal - or - em re - fi -

TENORS



2. Te cor - da nos - tra som - ni - ent, Te per so - por - em sen - ti -
3. Vi - tam sa - lu - brem tri - bu - e, Nos - trum cal - or - em re - fi -

BASSES



2. Te cor - da nos - tra som - ni - ent, Te per so - por - em sen - ti -
3. Vi - tam sa - lu - brem tri - bu - e, Nos - trum cal - or - em re - fi -

13

-em sen - ti - - ant, Tu - am - que sem - per glo - ri - cal - i - gi -
 -em re - fi - - ce, Tæ - tram noc - tis cal - i - gi - nem, tæ - tram noc - tis

sen - ti - - ant, Tu - am - que sem - per glo - ri - am, tu - am - que sem -
 re - fi - - ce, Tæ - tram noc - tis cal - i - gi - nem, tæ - tram noc - tis

-ant, sen - ti - ant, Tu - am - que sem - per glo - ri - am, sem - per glo - ri -
 ce, re - fi - ce, Tæ - tram noc - tis cal - i - gi - nem, cal - i - gi - nem,

ant, sen - ti - ant, Tu - am - que sem - per glo - ri - am, sem - per glo - ri -
 ce, re - fi - ce, Tæ - tram noc - tis cal - i - gi - nem, cal - i - gi - nem,

21

2nd time D.C. al Fine

am, glo - ri - am Vi - ci - na lu - ce con - ci - nant.
 nem cal - i - gi - nem Tu - a col - lus - tret cla - ri - tas.

per glo - ri - am Vi - ci - na lu - ce con - ci - nant.
 cal - i - gi - nem Tu - a col - lus - tret cla - ri - tas.

per glo - ri - am Vi - ci - na lu - ce con - ci - nant.
 i - gi - nem Tu - a col - lus - tret cla - ri - tas.

am, glo - ri - am Vi - ci - na lu - ce con - ci - nant.
 cal - i - gi - nem Tu - a col - lus - tret cla - ri - tas.

am, glo - ri - am Vi - ci - na lu - ce con - ci - nant.
 cal - i - gi - nem Tu - a col - lus - tret cla - ri - tas.

Laudibus in sanctis

Cantiones sacrae II, 1591

William Byrd

Prima pars

f

S. I
Lau - di - bus in sanc - tis Do - mi - num ce - le - bra - te sup - re - - - - - mum:

S. II
Lau - di - bus in sanc - tis Do - mi - num ce - le - bra - te su - pre - - - - - mum:

A.
Lau - di - bus in sanc - tis Do - mi - num, ce - le - bra - te su - pre - mum, su - pre - mum:

T.
-

B.
-

9 *ff*

Fir - ma - men - ta son - ent in - cli - ta fac - ta De - i. In - cli - ta fac - ta

ff

Fir - ma - men - ta son - ent in - cli - ta fac - ta De - i. In - cli - ta fac - ta

ff

Fir - ma - men - ta son - ent in - cli - ta fac - ta De - i. In - cli - ta fac - ta

ff

Fir - ma - men - ta son - ent in - cli - ta fac - ta De - i. In - cli - ta fac - ta

ff

Fir - ma - men - ta son - ent in - cli - ta fac - ta De - i. In - cli - ta fac - ta

14

f De - i can - ta - - - - - *mf* te, sa - cra - que po - ten - - - - - tis

f De - i, can - ta - - - - - *mf* te, sa - cra - que po - ten - - - - - tis

f De - i can - ta - te, can - ta - - - - - *mf* te, sa - cra - que po - ten - - - - - tis

f De - i can - ta - - - - - te, can - ta - - - - - *mf*

f De - i can - ta - - - - - *mf* te, sa - cra - que po - ten - - - - - tis

21

f Vo - ce po - tes - ta - - - - - *mp* sæ - pe so - na - te ma - nus,

f Vo - ce po - tes - ta - - - - - *mp* sæ - pe so - na - te

f Vo - ce po - tes - ta - - - - - *mp* sæ - pe so - na - te ma - nus, sæ - pe so -

f Vo - ce po - tes - ta - - - - - *mp* sæ - pe so - na - te ma - nus, sæ - - - pe so - na - te

f Vo - ce po - tes - ta - - - - - *mp* sæ - pe so - na - te ma - nus, sæ - - - pe so - na - te

27

sæ - pe so - na - te ma - nus, sæ - pe so - na - te ma - - - nus.

ma - nus, sæ - pe so - na - te ma - - - nus, so - na - te ma - - - nus.

- na - te ma - nus, sæ - pe so - na - te ma - - - nus.

ma - - - nus, sæ - pe so - na - te ma - nus, so - na - te ma - - - - - nus.

- na - te ma - nus, sæ - pe so - na - te ma - - - - - nus.

Secunda pars

33 *f*

Mag - ni - fi - cum Do - mi - ni, mag - ni - fi - cum Do - mi - ni,
 Mag - ni - fi - cum Do - mi - ni, Do - mi - ni, mag - ni - fi - cum Do - mi - ni,
 Mag - ni - fi - cum Do - mi - ni, Do - mi - ni, Do - mi - ni, Do - mi - ni,
 Mag - ni - fi - cum Do - mi - ni,
 Mag - ni - fi - cum Do - mi - ni, Do - mi - ni, Do - mi - ni, Do - mi - ni

40

- ni can - tet tu - ba mar - ti - a no - men,
 - ni can - tet tu - ba mar - ti - a no - -
 - ni can - tet tu - ba mar - ti - a no - - - men, mar - ti -
 can - tet tu - ba mar - ti - a no - - men, mar - ti - a no -
 - ni can - tet tu - ba mar - ti - a no - - men,

[45] *p*

Pi - e - ri - a Do - mi - no con - ce - le - bra - te li - - - ra,
 - men, Pi - e - ri - a Do - mi - no con - ce - le - bra - te li - ra,
 - a no - - - men, Lau - de De -
 - - - men, Lau -
 Lau - - de De - i,

51 *f* *mf*

Lau - de De - - i, lau - de - De - - i re - so - nent, re - so - nent,

Lau - de De - - i re - so - nent re - so - nan - ti - a,

- - i re - so - nent re - so - nan - ti - a, re - so - nent re - so -

- de De - i, lau - de De - i re - so - nent re - so - nan - ti -

lau - - de De - - i re - so - nent

[56]

re - so - nent re - so - nan - ti - a tym - pa - na sum - mi, tym - pa - na sum -

re - so - nent re - so - nan - ti - a tym - pa - na sum - - -

- nan - ti - a tym - pa - na sum - mi, tym - pa - na sum - -

- a tym - pa - na sum - - mi, tym - pa - na sum - mi, sum - -

re - so - nan - ti - a tym - - - pa - na sum - - -

[62] *mp* *mp*

- mi, Al - - ta sa - cri re - so - nent or - ga - - na,

- mi, Al - - ta sa - cri

- mi, Al - ta sa - cri re - so - nent or - ga - na, al - ta sa - cri

- mi, Al - - ta sa - cri re - so - nent or - - - ga - na,

- mi, Al - - ta sa - cri

69 *ff*

re - so - nent or - - - - ga - na lau - de De - - - i, lau - de

re - so - nent or - - - - ga - na lau - de De - - - i, lau - de

re - so - nent or - - - ga - na lau - de De - i, lau - de

re - so - nent or - ga - na, or - ga - na lau - de De - - - i, lau - de

re - so - nent or - - - - - ga - na lau - de De - i, lau - - - de

74

De - - - - - i.

De - - - - - i.

De - - - - - De - i, lau - de De - i.

De - - i, lau - de De - - - - - i.

De - - i, lau - - - - de De - - - - - i.

Tertia pars

78 *mp* *p*

Hunc ar - gu - ta can - ant te - nu - i psal - te - ri - a cor - - da, Hunc

Hunc ar - gu - ta can - ant te - nu - i psal - te - ri - a cor - da,

Hunc ar - gu - ta can - ant te - nu - i psal - te - ri - a cor - - da,

Hunc ar - gu - ta can - ant te - nu - i psal - te - ri - a cor - - da, *p*

Hunc

85

a - gi - li lau - det, hunc a - gi - li lau - det, hunc a - gi - li lau - det

p

Hunc a - gi - li lau - det, hunc a - gi - li lau - det, lau - det

p

Hunc a - gi - li lau - det, hunc a - gi - li lau - det, lau - det

p

Hunc a - gi - li lau - det, hunc a - gi - li lau - det, lau - det

a - gi - li lau - det, hunc a - gi - li lau - det, hunc a - gi - li lau - det

91

p læ - ta cho - re - a pe - de, læ - ta cho - re -

p læ - ta cho - re - a pe - de, læ - ta cho - re - a pe - de,

p læ - ta cho - re - a pe - de, læ - ta cho - re - a pe - de,

p læ - ta cho - re - a pe - de, læ - ta cho - re - a pe - de,

p læ - ta cho - re - a pe - de, læ - ta cho - re - a pe - de,

læ - ta cho - re - a pe - de, læ - ta cho - re - a pe - de,

[97]

- a pe - de, læ - ta cho - re - a pe - de.

læ - ta cho - re - a pe - de. *mf*

læ - ta cho - re - a pe - de, cho - re - a pe - de. Con - ca - va di -

mf

- de, pe - de, læ - ta cho - re - a pe - de. Con - ca - va di -

mf

læ - ta cho - re - a pe - de. Con - ca - va di - vi -

103 *mf*

Con - ca - va di - vi - nas - ef - fun - dant

mf

Con - ca - va di - vi - nas ef - fun - dant

- vi - nas ef - fun - dant

- vi - nas ef - fun - dant, di - vi - nas ef - fun - dant

- - nas - ef - fun - dant, di - vi - nas ef - fun - dant

107 *p* *p*

cym - ba - la lau - des, cym - ba - la lau - des, lau - des,

- dant *p* *p* cym - ba - la lau - des, cym - ba - la lau - des,

p *p* cym - ba - la lau - des, lau - des, cym - ba - la lau - des,

p *p* cym - ba - la lau - des, cym - ba - la lau - des, lau - des,

p *p* cym - ba - la lau - des, cym - ba - la lau - des,

113 *p*

Cym - ba - la dul - ci - so - na lau - de, cym - ba - la dul - ci - so - na lau - des,

Cym - ba - la dul - ci - so - na lau - de, cym - ba -

Cym - ba - la dul - ci - so - na lau - de, dul - ci - so - na lau - des,

p cym - ba - la dul - ci - so - na lau - des,

Cym - ba - la dul - ci - so - na lau - de,

119

- de, lau - - - - de

- la dul - ci - - so - na lau - - - - de re -

- de, dul - ci - so - na lau - - - - de re - ple - ta

- de, cym - ba - la dul - ci - so - na lau - - - - de

cym - ba - la dul - ci - so - na lau - - - - de re - ple - ta De - -

124

re - ple - ta De - - i, De - - - - i,

- ple - ta De - - - - i, re - ple - ta De - - - - i,

De - i, re - ple - ta De - i, De - - - - i,

re - ple - ta De - i, re - ple - ta De - i, De - - - - i,

- i, re - ple - ta De - i,

130

om - ne quod æ - the - re - is in mun - do, om - ne quod æ - the - re - is in mun - do

om - ne quod æ - the - re - is in mun - do, om - ne quod æ - the - re - is in mun - do

om - ne quod æ - the - re - is in mun - do, om - ne quod æ - the - re - is in mun - do ves - ci - tur

om - ne quod æ - the - re - is in mun - do, om - ne quod æ - the - re - is in mun - do ves - ci - tur

136 *mp*

ves - ci - tur au - ris, au - ris, ves - ci - tur au - ris, ves - ci - tur

mp

ves - ci - tur au - ris, ves - ci - tur au - ris,

au - ris, au - ris, ves - ci - tur au - ris, ves - ci - tur

au - ris, au - ris, ves - ci - tur au - ris,

mp

ves - ci - tur au - ris, ves - ci - tur

143 *p*

au - ris, Al - le - lu - i - a ca - nat,

p

au - ris, Al - le - lu - i - a

p

au - ris, Al - le - lu - i - a ca - nat

p

au - ris, Al - le - lu - i - a

p

au - ris, Al - le - lu - i - a ca - nat,

148 *cresc. poco a poco* *mp*

al - le - lu - i - a ca - nat, ca - nat, al - le - lu -

cresc. poco a poco *mp*

ca - nat, al - le - lu - i - a ca - nat,

cresc. poco a poco *mp*

- nat, al - le - lu - i - a ca - nat, al - le - lu - i - a ca -

cresc. poco a poco

ca - nat, al - le - lu - i - a ca - nat,

cresc. poco a poco *mp*

al - le - lu - i - a ca - nat, al - le - lu - i - a

[153]

mf

- i - a ca - - nat, al - le - lu - i - a ca - - - nat, ca -

mf

ca - - - nat, ca - - - nat, *mf* ca - - - nat, al - le -

mf

- nat, al - le - lu - i - a ca - - - nat,

mp

mf

al - le - lu - i - a ca - - - nat, ca - - - nat,

mf

ca - - - nat, ca - - - nat, al - le - lu - i -

[158]

f

- - - nat, *f* al - le - lu - i - a ca - - - nat, ca - - -

f

- lu - i - a ca - - - nat, al - le - lu - i - a ca - - - nat, ca - - -

f

al - le - lu - i - a ca - - - nat, al - le - lu - i - a ca - - -

f

al - le - lu - i - a ca - - - nat, ca - - -

f

- a ca - - - nat, ca - - - - - nat, ca - - - - -

163

ff

- nat, tem - - - pus in om -

ff

- nat, *ff* tem - - pus in om - ne De - - o, De - -

ff

- nat, tem - - pus in om - ne De - - o,

ff

- nat, tem - - pus in om - ne De - - o,

ff

- nat, tem - - pus in om - ne De - - - - - o,

[169]

ne De - - - o, De - - - o,
 - o, tem - - pus in om - - ne
 tem - - pus in om - - ne De - - -
 tem - - pus in om - - ne De - - -
 in om - - - ne De - - - o,

174

tem - - - pus in om - - ne De - - -
 De - - - o, tem - - -
 - - - o, tem - - pus in om - - ne De - - -
 - o, De - - - o, tem - - pus in om - - -
 tem - - - pus

180

- - - o, De - - - o.
 - - - pus in om - - ne De - - - o.
 - - - o, in om - - ne De - - - o.
 - ne De - - - o, De - - - o.
 in om - - - ne De - - - o.

Based on the live version sung by The Real Group - adapted for choir SSATB

Notes from the composer:

This song is inspired by Nordic folk music.

The fortissimo is supposed to reach towards the limit of how loud you can possibly sing.

The optional high D in the soprano part is sung forte or fortissimo, preferably sung by just one or maybe two sopranos.

You need at least one bass with a low D (see page 2 for performance suggestions).

A1

♩ = 55-65

Soprano I
mp Oo

Soprano II, Alto I
mp Deoo deoo deoo deoo deoo deoo deoo

Alto II
mp Oo

Tenor
mp Da o va a do do va a ai a do a

Bass

7

S1.
deoo deoo deoo deoo deoo deoo

S2, A1.
deoo deoo deoo deoo deoo deoo

A2.
oo oo aa

T.
a o va a do do va a ai a do a Da o va a do do va a ai a do a

B.

B1

11

S1.
do do doom do do doom

S2, A1.
deoo deoo deoo deoo deoo

A2.
oo oo aa doom do doom do

T.
a o va a do do va a ai a do a La da da dn da da da do da da da da dai a do ba

B.

15

S1. do do doom do do doom do do doom

S2, A1. deoo deoo deoo

A2. doom do doom do doom do

T. da da la da da da da La da da dn dai a da da do da da

B. *mp* Doo

Suggestions - if you want to amplify the lower bass part:
 1. Place the basses in front of the choir
 2. One bass singer sings the low D in a microphone (and the rest of the basses sing the upper note).
 3. 2-3 basses take turns singing the low D in a microphone (and the rest of the basses sing the upper note).

18

S1. do do doom do do doom do do doom do do da

S2, A1. deoo deoo deoo deoo

A2. doom do doom do doom do doom

T. dai a da dai a do ba da i a la da da da da la da da da da

B. doo doo doo

22 **A2**

S1. *mf* Aa aa aa

S2, A1. *mf* Hai a da a dai a da a ai a do a ai a da a dai a da a ai a do

A2. *mf* da do da do da aa da do da do da

T. *mf* Hai a da a dai a da a ai a do a ai a da a dai a da a ai a do

B. *mf* Doon doon do doon doon do doon doon doon doon doon doon doon doon

25

S1. aa aa aa

S2, A1. aa hai a da a dai a da a ai a do a

A2. aa da do da do da aa

T. aa hai a da a dai a da a ai a do a

B. doon doon do doon doon Doon doon do doon doon do doon doon doon doon

28

B2

S1. aa aa *mp* do do doom

S2, A1. ai a da a dai a da a ai a do aa *mp* da da da dn da dn da ya da da dn

A2. da do da do da aa *mp* Oo

T. ai a da a dai a da a ai a do aa *mp* Oo

B. Doon doon do doon doon do doon doon doon doon doon doon *mp* doon

31

S1. do do doom do do doom do do doom

S2, A1. da dn da hai a da dn da dn da ya da da dn da da da dn

A2.

T.

B. doon doon doon

34

S1. do do doom do do doom do do doom

S2, A1. da ya da m da da dn da dn da hai a da dn da dn da ya da da dn

A2. oo

T. doon do do doon do doon do do

B. doon doon doon doon doon doon

37

A3 small notes are optional - sung by 1 or maybe 2 sopranos

S1. do do doom do do a *f* hai a da a dai a da a ya da da

S2, A1. da ha da da dn da *f* hai a da a dai a da a ya da da

A2. aa *f* Da do da do da

T. doon do aa *f* Da do da do da

B. doon doon doon doon *f* Doon doon do doon doon do doon

40

S1. aa hai a da a dai a da a ya da da aa

S2, A1. aa hai a da a dai a da a ya da da aa

A2. aa small note can be added ad lib. da do da do da aa

T. da do da do da do da do da aa

B. doon doon do doon doon doon doon doon doon doon doon doon doon

43

S1. hai a da a dai a da a ya da da aa hai a da a dai a da a ya da da

S2, A1. hai a da a dai a da a ya da da aa hai a da a dai a da a ya da da

A2. Da do da do da aa da do da do da

T. Da do da do da da do da do da do da do da

B. doon doon do doon doon do doon doon doon doon do doon doon do doon

46

B3

S1. aa ya da da dn da i aa la da da dn da i aa hay a da dn

S2, A1. aa ya da da dn da i aa la da da dn da i aa hay a da dn

A2. aa yeah ee

T. da do da do aa do dee aa aa dn do dee aa

B. doon doon do doon doon doon doon do doon doon doon doon do doon doon

49

S1. da ya la da da dn da ha da da dn da i aa da ya da dn

S2, A1. da ya la da da dn da ha da da dn da i aa da ya da dn

A2. ee yeah ee

T. aa do deaaa aa aa do deaaa

B. doon doon do doon doon doon doon do doon doon doon doon do doon doon

52

S1. da da hayadadn da da la dadadn da la dadada da *ff*

S2, A1. da da hayadadn da da la dadadn da la dadada da *ff*

A2. yeah ee yeah ee yeah ee eah da aa *ff*

T. dn dodee aa aa do aa da aa *ff*

B. doon doon do doon doon doon doon do doon doon doon doon doon

56 **A4**

S1. *p* oo

S2, A1. *p* aa da da da dn

A2. *p* oo

T. *p* Da o va a do do va a ai a do a a o va a do do va a ai a do aa da da da dn

B. *p* oo

60 **B4**

S1. do do doom do do doom do do doom do do doom

S2, A1. da dn da yadadadn da dn da hai a dadn da dnda ya dadadn da dadadadn

A2.

T. da dnda yadadadn da dnda hai a dadn da dnda ya dadadn da dadadadn

B. doon doon doon doon

64

S1. do do doom do do doom do do doom

S2, A1. da ya da m da da dn da dn da hai a da dn da dn da ya da da dn

A2.

T. da ya da m da da dn da dn da hai a da dn da dn da ya da da dn

B.

67

A5

S1. do do doom *mf* aa

S2, A1. da *mf* Hai a da a dai a da a ai a do a ai a da adai a da a ai a do aa

A2. *mf* aa

T. da *mf* Hai a da a dai a da a ai a do a ai a da adai a da a ai a do aa

B. *mf* aa

About "Gøta".

This song was inspired by people and the nature in Faroe Islands.

When The Real Group had a concert there in 2002, I met a very young Faroese singer named Eivør Palsdottir. We played guitar and sang our songs to each other, and she took me on a tour of her beautiful home village.

After coming home I listened to a lot of Faroese music, especially Eivør's records.

Then early one morning I woke up with a melody in my head that sounded like nothing I had heard or written before. So I went up and recorded the melody. Then I fell asleep again and forgot about it.

Later I found the track in my computer and added a B-part, where the melody indicates harmonies, in contrast to the A-part.

I didn't sing the song to anyone until the spring of 2004, when I was in the Faroe Islands again, to rehearse with Eivør for some gigs later in the summer. In a little performance in Eivør's parents' house, I named this song "Gøta"; the name of their village.

Some months later, Katarina Henryson suggested that I would write an a cappella arrangement of Gøta. She was very eager to sing it, so The Real Group recorded a version for the cd, and later we sang it live.

Both myself and Katarina likes to adapt to the time and place of the performance, and then sing whatever "syllables", dynamics, etcetera that naturally appear.

The syllables I have written here are based on how we sing in the live recording from our DVD. You will hear that we do not sing exactly as written in the score.

What I have written in this score is intended for a choir where you need to have clear instructions, so everybody sings the same thing.

But if you want to change the syllables to fit your own voice and the moment's inspiration, feel free!

/Peder Karlsson, dec -08

OXFORD CHORAL SONGS

X381

S.A.T.B. with solo

soprano or flute



To Lynne Dawson, who first sang the Lark

The lark in the clear air

Irish traditional

Irish melody
arranged by
ANDREW CARTER

Like a lark in the distance

The musical score is arranged in four systems. The first system includes staves for Flute (marked with an asterisk) or Solo Soprano, and the S.A. (Soprano and Alto) and T.B. (Tenor and Bass) parts of the choir. The Flute/Soprano part begins with a tempo marking of quarter note = c.60 and features triplet patterns. Dynamics include *mp*, *pp*, and *p*. The choir parts are marked *p* and *Mm*. The second system continues the Flute/Soprano part with dynamics *p*, *cresc.*, *mp*, and *cresc.*, and the choir parts marked *Mm*. The third system continues the Flute/Soprano part with dynamics *mp* and *mf*, and the choir parts marked *Mm*. The score concludes with a double bar line and repeat dots.

* This work was written for performance with solo soprano.

The version with flute was made by John Rutter for his recording with the Cambridge Singers on Collegium COLCD 120.

The work may be performed with either solo soprano or flute (but not both).

8

mf *p*

S. Dear thoughts are in my mind, And my soul soars en -

A. Ah Ah

T. B. Ah Ah

12

mp *p* *mp*

S. - chant-ed As I hear the sweet lark sing In the clear air of the

A. Ah Ah Ah

T. B. Ah Ah

16

p

mf

Ah _____

day. _____ For a ten - der beam - ing smile To my

mf

A beam - ing smile To my

mf

A beam - ing smile To my

20

ten. *pp*

hope _____ has been grant - ed, And to - mor - row she shall hear All my

ten. *pp*

hope _____ has been grant - ed, And to - mor - row she shall hear All my

ten. *pp*

hope _____ has been grant - ed, And to - mor - row she shall hear All my _____

24

mp *pp* *p* *mp*

p

Ah Ah Ah

fond heart would say. Mm Mm

fond heart would say. Mm Mm

fond heart would say. Mm Mm

28

cresc. *mp*

mf

Ah Ah

Mm Mm

Mm Mm *mp*

Dear thoughts are in my

Mm Mm

32 *p*

Ah _____ Ah _____

mind, And my soul _____ soars en - chant - ed As I hear the sweet lark _____

Ah _____

36 *cresc.*

Ah _____ Ah _____ Ah _____

sing In the clear air of the day. For a ten - der beam - ing _____

Ah _____ Ah _____

41 *mp*

Ah _____

mf smile To my hope _____ has been grant - ed, And to - mor-row she shall _____

Ah _____

45

p *dim.* *pp*

Aw _____ Aw _____

hear All my fond heart would say.

dim. *pp* *mf* I shall
T. + BAR.

Ah _____

50

mp *mf*

S. A. Mm _____ Ah _____ Ah _____

T. & BAR. tell her all my love, All my soul's a - do - ra - tion, And I

B. *mp* Mm _____ Ah _____

54

Ah _____ Ah _____

think she will hear me And will not say me nay.

Ah _____ Ah _____

58 *mf* Ah

f

It is this that gives my soul All its

mf Ah

62 *pp subito* Ah *mp* Ah

mf joy - ous e - la - tion As I hear the sweet lark - sing In - the

pp subito *mp* Ah

66 *p* Ah

p T. only Ah

p B. Ah

clear - air of the day.

70

mp pp p mp

p mp mf poco f

Ah Ah Ah Ah Ah

S. A. Mm

T. B. Mm

75

3 dim. p mf mp p ppp

Ah Ah Ah

dim. pp ppp

Mm

dim. pp ppp

Mm

Bishopthorpe, YORK July 1977

Music origination by Barnes Music Engraving Ltd., East Sussex
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Let's do it

Lyrics and music: Cole Porter
arr. David Blackwell

Moderato (♩ = c.126)

SOPRANO *mp* When the

ALTO *mp* When the lit - tle Blue - bird

TENOR *mp* When the lit - tle Blue - bird

BASS *mp* When the lit - tle Blue -

PIANO (for rehearsal only) *mp*

Moderato (♩ = c.126)

4 *Semplice*

lit-tle Blue-bird starts to sing, When the lit-tle Blue-bird, Who has ne-ver said a word, Starts to

p starts to sing, — oo,

p starts to sing, — oo,

p - bird starts to sing, do do do do do do

Semplice

8

sing: 'Spring, spring'; When the lit-tle Blue-bell, In the bot-tom of the dell, Starts to sing: 'Spring'; oo, Starts to sing: 'Spring'; oo, do 'Spring'; do do do do do do do

12

ring: 'Ding, ding'; When the lit - tle blue clerk, In the 'ding'; When the lit - tle blue clerk, In the Starts to ring; When the lit - tle blue clerk, In the do, Starts to ring: 'Ding'; When the lit - tle blue clerk, In the

15

mid - dle of his work, Starts a tune to the moon up a - bove, It is

mid - dle of his work, the moon_ a - bove,

mid - dle of his work, the moon_ a - bove,

mid - dle of his work, the moon_ a - bove, up a-bove,

18

na-ture, that's all, Sim-ply tell-ing us to fall in love. And that's why

oo, _____ to fall in love. _____

oo, _____ to fall in love. _____

do do do do, _____ to fall in love. _____

rall. mp

rall. mp

22 *un poco più mosso, gracefully*

Birds do it, - Bees do it, - E - ven e - du - ca - ted fleas do it, -

mp Birds do it, - Bees do it, - do do do,

mp Birds do it, - Bees do it, - do do do,

mp Birds do it, - Bees do it, - do do do do,

un poco più mosso, gracefully

26

Let's do it, - Let's fall in - love. In Spain, the best up - per

Let's do it, - Let's fall in - love, in love. - - - Best

Let's do it, - Let's fall in, - Let's fall in love. - - - Best

Let's do it, - Let's fall in - love, in love. - - - Best up - per

31

sets do it, - Li-thu-a - ni-ans and Letts do it, - Let's do it, -

sets, oo, Let's do it, -

sets, oo, Let's do it, -

sets do it, - do do do, Let's do it, -

35

Let's fall in love. *p* Oo

Let's fall in love, Let's fall in love. *p* Oo

Let's fall in love. *mp* The Dutch in old Am-ster -

Let's fall in love, Let's fall in love. *p* Do do do do

39 *mp* Folks in Si -

do do do do do,

p

- dam do it, - Not to men-tion the Finns, oo.

do do do do do do do do do do

43 *mf*

- am do it, - Think of Si-am-ese twins. Some Ar-gen - tines, with-out

mp *mf*

Think of Si-am-ese twins. Some Ar-gen - tines, with-out

mf

Some Ar-gen - tines, with-out

mf

do do do do do. Some Ar-gen - tines, with-out

mp *mf*

47

means, do it, — Peo - ple say, in Bos - ton, e - ven beans do it, —

means, do it, — Peo - ple say, in Bos - ton, e - ven beans do it, —

means, do it, — Peo - ple say, in Bos - ton, e - ven beans do it, —

means, do it, — Peo - ple say, in Bos - ton, e - ven beans do it, —

means, do it, — Peo - ple say, in Bos - ton, e - ven beans do it, —

cresc.

cresc.

cresc.

cresc.

cresc.

50

Let's do it, — Let's fall in — love. *mp* Do do do do do do —

Let's do it, — Let's fall in — love. *mp* Do

Let's do it, — Let's fall in — love. *mf* Ro - man - tic

Let's do it, — Let's fall in, — do do do do do do do do do do

f *mp*

f *mp*

f *mp*

f *mp*

54

do do do do do do do do do do, down in that
 do do do do do do do, down in that
 spon - ges, they say, do it, Oy-sters, down in Oy-ster
 do do do do do do do do do do

57

Bay do do, do do do do do do do do do do do do do do do
 Bay do do do do
 Bay, do it, Let's do it, Let's fall in
 do do do do do do do do do do do do do do

68

love. E - lec - tric eels, I might add, do it, -

love, Let's fall in love. *mp* Eels, I might add, do it, -

love, Let's fall in love. *mp* Eels, I might add, do it, -

love, Let's fall in love. *mp* Eels, I might add, do it, -

mp

72

Though it shocks 'em I know. Why ask if -

oo, Though it shocks 'em I know. Why ask if -

oo, Though it shocks 'em I know. Why ask if -

oo, Though it shocks 'em I know. Why ask if -

(b)

75

shad do it, — Wai - ter, bring me shad - roe. In shal - low

shad do it, — Wai - ter, bring me shad - roe. In shal - low

shad do it, — Wai - ter, bring me shad - roe. In shal - low

shad do it, — Wai - ter, bring me shad - roe. In shal - low

shad do it, — Wai - ter, bring me shad - roe. In shal - low

78

shoals, soles do it, — Gold - fish, in the pri - va - cy of

shoals, Eng - lish soles do it, — Gold - fish, in the pri - va - cy of

shoals, soles do it, — Gold - fish, in the pri - va - cy of

shoals, soles do it, — Gold - fish, in the pri - va - cy of

shoals, soles do it, — Gold - fish, in the pri - va - cy of

81

f bowls, do it,— Let's do it,— Let's fall in— love, *mf* Let's,—

f bowls, do it, Let's do it,— Let's fall in— love, *mf* Let's

f bowls, do it,— Let's do it,— Let's fall in— love, *mf* do do do do do do

f bowls, do it,— Let's do it,— Let's fall in— love, *mf* Let's fall in

85

— Let's fall in love, Let's,— Let's fall in

fall in love, Let's fall in

do, in love, Let's fall in love, *do do do do do do*

love, *do do do do do do do do, do do do do do do do do,* in

88 *mp dim. al fine*

love.

mp dim. al fine

love, do do do do do do, Let's fall in love,

mp dim. al fine

do, in love, do do do do do do, Let's fall in

mp dim. al fine

love, in love, do do do do do do

mp dim. al fine

91

poco rall. *rall.* *pp*

in love, Let's fall in love.

love, in love.

do do do do do do do, in love, Let's fall in love.

poco rall. *rall.* *pp*

Blow, blow, thou winter wind

Words: William Shakespeare

Music: George Shearing

Swung, with a beat ($\text{♩}=162$)

Piano introduction in 4/4 time, swung feel. The music is in B-flat major. The right hand plays chords, and the left hand plays a rhythmic bass line. Dynamics range from *f* to *mf*.

5

ALL VOICES

f

1. Blow, blow, thou win - ter
2. Freeze, freeze, thou bit - ter

Piano accompaniment for the first vocal line. The right hand plays chords, and the left hand plays a rhythmic bass line. Dynamics range from *mp* to *p*.

10

wind, Thou art not so un - kind As man's in - gra - ti - tude.
sky, That dost not bite so nigh As be - ne - fits for - got.

Piano accompaniment for the second vocal line. The right hand plays chords, and the left hand plays a rhythmic bass line. Dynamics range from *mf*.

15

f
Thy tooth is not so keen Be -
Though thou the wa - ters warp, Thy

Piano accompaniment for the third vocal line. The right hand plays chords, and the left hand plays a rhythmic bass line. Dynamics range from *mp*.

20

- cause thou art not seen, Al though thy breath be rude.
sting is not so sharp As friend re mem ber'd not.

24

S. *f*
Heigh ho, sing heigh ho, un - to the green hol - ly! a - Most friend - ship is feign - ing, most

A. *f*
Heigh ho, sing heigh ho, un - to the green hol - ly! a - Most friend - ship is feign - ing, most

T. *f*
Heigh ho, sing heigh ho, un - to the green hol - ly! a - Most friend - ship is feign - ing, most

B. *f*
Heigh ho, sing heigh ho, un - to the green hol - ly! a - Most friend - ship is feign - ing, most

33

lov - ing mere fol - ly: a - Then heigh ho, the hol - ly, *p* a - This life is most jol - ly.
 lov - ing mere fol - ly: a - Then heigh ho, the hol - ly, *p* a - This life is most jol - ly.
 lov - ing mere fol - ly: a - Then heigh ho, the hol - ly, *p* a - This life is most jol - ly.
 lov - ing mere fol - ly: a - Then heigh ho, the hol - ly, *p* a - This life is most jol - ly.

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment, measures 33-38. The score is in a key with one flat (B-flat major or D minor) and a 6/4 time signature. The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment features a steady bass line and chords in the right hand.

39

Musical score for piano accompaniment, measures 39-42. The score is in a key with one flat and a 6/4 time signature. The dynamics range from mezzo-forte (*mf*) to forte (*f*). The right hand plays chords and the left hand plays a rhythmic bass line.

43

Musical score for piano accompaniment, measures 43-46. The score is in a key with one flat and a 6/4 time signature. The dynamics range from mezzo-piano (*mp*) to piano (*p*). The right hand plays chords and the left hand plays a rhythmic bass line.

47 Slowly

pp
This life is most jol-ly.

pp
This life is most jol-ly.

pp
8 This life is most jol-ly.

pp
This life is most jol-ly.

Detailed description: This system contains four staves. The top three are vocal staves (soprano, alto, and tenor) and the bottom one is a bass line. All are in 6/4 time, with a key signature of one flat. The lyrics are 'This life is most jol-ly.' The music is marked *pp* (pianissimo). The vocal lines feature a melodic line in the first measure, followed by a long note in the second measure, and then a series of notes in the third and fourth measures. The bass line provides harmonic support with chords and moving lines.

Slowly

mp

D⁷

3 3

Detailed description: This system shows the piano accompaniment. It consists of two staves (treble and bass clef) in 6/4 time with one flat. The music is marked *mp* (mezzo-piano). The right hand has a melodic line starting in the second measure, marked with a *D⁷* chord. The left hand has a bass line with chords and triplets. The tempo is 'Slowly'.

Pseudo-Yoik

Jaakko Mäntyjärvi

Lively (and slightly insane) ♩ = 156

mf

S. *mf*
h ä i h ä i n ä n n ä ä h ä i h ä i n ä n n ä ä

A. *mf*
h ä i h ä i n ä n n ä ä h ä i h ä i n ä n n ä ä

T. *f almost painfully nasal*
h ä i n a n n o m a n e u u n u u h ä i j e m u n o m a n ä n n ä ä h ä i n a n n o m a n e u u n u u h ä i j e m u n o m a n ä n n ä ä

B. *mf*
h ä i h ä i n ä n n ä ä h ä i h ä i n ä n n ä ä

5

S. *mf*
h ä i h ä i n u u n ä ä h ä i

A. *(mf)*
n u n n u u n ä n n ä ä h ä i n a n n o m a m e u u n u u h ä i j e m u n o m a n ä n n ä ä h ä i n a n n o m a m e u u n u u

T. *f almost painfully nasal*
h ä i n a n n o m a m e u u n u u h ä i j e m u n o m a n ä n n ä ä h ä i n a n n o m a m e u u n u u

B. *mf*
n u n n u u n ä n n ä ä h ä i h ä i n u u n ä ä h ä i

9

S. *dolce marcato*
h ä i n u u n ä ä j a n n a a n a n n o u n e u u n u u

A. *mf*
h ä i j e m u n o m a n ä n n ä ä n u n n u u n ä n n ä ä h ä i n a n n o m a m e u u n u u

T. *f almost painfully nasal*
h ä i j e m u n o m a n ä n n ä ä h ä i n a n n o m a m e u u n u u

B. *mf*
h ä i n u u n ä ä n u n n u u n ä n n ä ä h ä i

12

S. *naa*
no ma ni ma nan naa jan naa nan nou ne uu nuu no ma ni ma nou nan nää

A. häi je mu no ma nän nää häi nan no ma me uu nuu häi je mu no ma nän nää

T. häi je mu no ma nän nää häi nan no ma me uu nuu häi je mu no ma nän nää

B. häi nän nää häi nuu nää nää

15 *mf* extremely penetrating, like a demented jaws harp

S. nou no ko no ko nou no ko nou nou no ma ni ga nou no ko nou no ko nou nou no ko no ko

A. *f* nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa

T. *f*

B. *f* nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa

20 *ff* *naa*

S. nou no ko nou nou no ma ni ga nou no ko nou jan häi nan na ma nou

A. no ga ni ga nou jei nan nou mäm mää jan naa *nh!* häi nan na ma nou

T. *ff* *naa* jan häi nan na ma nou

B. no ga ni ga nou jei nan nou mäm mää jan naa *nh!* *naa*

25

S. *maa* *naa*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa jan häi nan na ma nou

A.
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa häi nan na ma nou

T. *maa*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa jan häi nan na ma nou

B. *maa* *naa* *jan* *naa*

29

S. *maa*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa

A.
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa

T. *maa*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa

B. *mp marcato*
maa *naa* *jaa* *häi* *nan* *no* *ma* *ne* *uu* *nuu*

33

S. *mp*
 nun nuu nän nää

A. *mp*
 nun nuu nän nää

T. *mp*
 nun nuu nän nää

B. *mp*
 häi je mu no ma nän nää häi nan no ma ne uu nuu häi je mu no ma nän nää nän nää

37 *mp* hypnotic

S. loe *mf* lal loe lal loe laa lal loe lal loe laa lal

A. häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu

2 *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan

1 häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

T. häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma

2 *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma

B. häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

40

S. loe lal loe laa nun nuu nän nää loe lal loe lal

A. nuu häi je mu no ma nän nää häi nan no ma ne uu

no ma ne uu nuu häi je mu no ma nän nää häi nan

T. häi je mu no ma nän nää häi nan no ma ne uu nuu

ne uu nuu häi je mu no ma nän nää häi nan no ma

B. häi je mu no ma nän nää nun nuu nän nää häi nan no ma ne uu nuu

mp *mf* demented jaws harp sound

43

S. loe laa lal loe lal loe laa lal

A. nuu häi je mu no ma nän nää häi nan no ma ne uu
no ma ne uu nuu häi je mu no ma nän nää häi nan

T. häi je mu no ma nän nää häi nan no ma ne uu nuu
ne uu nuu häi je mu no ma nän nää häi nan no ma

B. häi je mu no ma nän nää häi nan no ma ne uu nuu

45

S. loe lal loe laa

A. nuu häi je mu no ma nän nää
no ma ne uu nuu häi je mu no ma nän nää

T. häi je mu no ma nän nää
ne uu nuu häi je mu no ma nän nää

B. häi je mu no ma nän nää nun nuu nän nää

mp

47 *f*

S. nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa

A. *f*
nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa

T. *mf* demented jaws harp sound
nou noa näi niu nou noa näi niu nou noa näi niu nou

B.

52 *ff* naa

S. no ga ni ga nou jei nan nou mäm mää jan naa jan häi nan na ma nou

A. *ff*
no ga ni ga nou jei nan nou mäm mää jan naa nh! häi nan na ma nou

T. *ff*
noa näi niu nou noa näi niu nou noa näi jan häi nan na ma nou

B. *ff*
nh! naa

57 maa naa

S. ja ma ni ma nou häi no ma nun nuu nen nee jan naa jan häi nan na ma nou

A. ja ma ni ma nou häi no ma nun nuu nen nee jan naa häi nan na ma nou

T. ja ma ni ma nou häi no ma nun nuu nen nee jan naa jan häi nan na ma nou

B. maa naa jan naa

61

S. *f*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa häi nan no ma ne uu nuu

A. *f*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa häi nan no ma ne uu nuu

T. *f*
 ja ma ni ma nou häi no ma nun nuu nen nee jan naa häi nan no ma ne uu nuu

B. *f*
 maa naa jaa häi nan no ma ne uu nuu

65

S. *mp*
 häi je mu no ma nän nää häi nan no ma ne uu nuu häi je mu no ma nän nää jan

A.
 häi je mu no ma nän nää häi nan no ma ne uu nuu häi je mu no ma nän nää nun nuu nän nää

T.
 häi je mu no ma nän nää häi nan no ma ne uu nuu häi je mu no ma nän nää nun nuu nän nää

B.
 häi je mu no ma nän nää häi nan no ma ne uu nuu häi je mu no ma nän nää nun nuu nän nää

mp dolce marcato

69

S. *mf* naa nan nou ne uu nuu no ma ni ma nan naa jan naa nan nou ne uu nuu

A. *mf* nou nan naa no ga ni ga nou jei nan nou mäm mäa jan naa

2 *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

1 *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

T. *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

2 *mf* nou nan naa no ga ni ga nou jei nan nou mäm mäa jan naa

B. *mf* häi nan no ma ne uu nuu häi je mu no ma nän nää häi nan no ma ne uu nuu

2 nou nan naa no ga ni ga nou jei nan nou mäm mäa jan naa

72

S. *mp* no ma ni ma nou nan naa nun nuu nän nää

A. *mp* mäm mäa jan naa nun nuu nän nää

2 *mp* häi je mu no ma nän nää nun nuu nän nää

1 *mp* häi je mu no ma nän nää nun nuu nän nää

T. *mp* häi je mu no ma nän nää nun nuu nän nää

2 *mp* mäm mäa jan naa nun nuu nän nää

B. *mp* häi je mu no ma nän nää nun nuu nän nää

2 mäm mäa jan naa nun nuu nän nää

74

S. *ff*
nou nan naa no ga ni ga nou

A. *p marcato quasi echo ff*
nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa no ga ni ga nou

T. *p marcato quasi echo ff*
nou nan naa no ga ni ga nou jei nan nou mäm mää jan naa nou nan naa no ga ni ga nou

B. *ff*
nou nan naa no ga ni ga nou

80

S. *fff*
jei nan nou mäm mää jan naa

A. *fff*
jei nan nou mäm mää nh! jan naa

T. *fff*
jei nan nou mäm mää jan naa

B. *fff*
jei nan nou mäm mää nh! jan naa