



# The Great Choral Treasure Hunt II

Randy Swiggum & Rebecca R. Winnie

1:00-2:15 PM • Friday, October 29, 2004

Wisconsin Music Educators Association

2004 Wisconsin State Music Conference: *Music Education: Priceless*

**Comprehensive Musicianship Through Performance (CMP)**

*Celebrating more than 25 Years of Service to Music Educators & Students*

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*Finding truly excellent music that is accessible to middle level and young high school singers is a time-intensive, never-ending quest. Here are ways to find the best quality music, analyze it for great teaching ideas, and best of all – help kids fall in love with it, using the CMP model as a guide*

## Music packets courtesy of J.W. Pepper Music

### CHANT

- 1) **Hildegard von Bingen (1098-1179): *Sed Diabolus***  
(No. 53) Hildegard Publishing Company Unison  
*[Available separately as a single antiphon or in a collection of Three Antiphons]*

Recording: *Hildegard of Bingen: The Lauds of Saint Ursula*. Musicians of the Early Music Institute, Thomas Binkley. 1991. Early Music Institute, Indiana University School of Music, Focus 911.

#### Other Recommended works:

- Hildegard von Bingen: *O frondens virga*  
(*O Branch, Coming into Leaf*) Ed. William T. Flynn  
Treble Clef Music Press TC-144 Unison  
(This edition includes the Magnificat in plainchant with the antiphon in unison & with an added organal voice)
- All of the works of Hildegard von Bingen are available in transcription through Hildegard Publishing Company. Two additional highly recommended Antiphons are: No. 61 *O Pastor Animarum* and No. 16 *Caritas Abundat*.
- At the UW Mills Music Library one can find a book of facsimile editions of the works of Hildegard.  
*Hildegard of Bingen: Symphonia Harmoniea Caelestium Revelationum*. Dendermonde St.-Pieters & Paulusabdij MS. COD. 9. Introduction by Peter Van Poucke. Alamire. Peer, Belgium. 1991.
- At the UW-Milwaukee Music Library one can find a book of the works of Hildegard in printed neumatic notation.  
*Hildegard von Bingen: Lieder*. Otto Müller Verlag, Salzburg, 1969.

#### Other recommended Hildegard recordings:

- Hildegard von Bingen: 11,000 Virgins; Chants for the Feast of St. Ursula*. Anonymous4. 1996. Harmonia mundi HMU 907200.  
*Hildegard of Bingen: A feather on the breath of God*. Gothic Voices with Emma Kirkby. Directed by Christopher Page. 1981. Hyperion CDA66039.  
*Hildegard von Bingen: Heavenly Revelations - Hymns, Sequences, Antiphons, Respons*. Oxford Camerata, Jeremy Summerly, Director. 1993. Naxos 8.550998.  
*Hildegard von Bingen: "O Vis Aeternitatis" Vesper in der Abtei St. Hildegard*. Schola der Benediktinerinnenabtei St. Hildegard, Eibingen. Leitung: Johannes Berchmans Göschl, Sr. Christiane Rath OSB. 1997. ARS MUSICI, AM1203-2.  
*Hildegard von Bingen: Saints*. Sequentia. Deutsche Harmonia Mundi [BMG]. 1998. DHM 05472 77378 2.  
*Hildegard von Bingen und ihre Zeit*. Ensemble für frühe musik Augsburg. Christophorus CHR 74584.  
*Hildegard von Bingen: Voices of Angels*. Voices of Ascension, Dennis Keene, Conductor. 1997. DELOS DE 3219.
- Liber Usualis: With Introduction and Rubrics in English*. Edited by the Benedictines of Solesmes. St. Bonaventure Publications, Suite 105, 324 Central Avenue, Great Falls, Montana, 59401. Originally published by Desclée & Co. Publishers, Tournai (Belgium), 1953. Republished with additional material by St. Bonaventure Publications, 1997.
  - Gems of Gregorian Chant*. John Rutter, Editor. Collegium Music Publications, CCS208.



## EARLY MUSIC

### 2) On Yoolis Night: Set I – Antiphon: *Hodie Christus natus est* & Carol: *Alleluya: A nywe werk* earthsongs Unison & 2-3 Parts

Recording: *On Yoolis Night: medieval carols & motets*. Anonymous 4. 1993. Harmonia Mundi HMU907099.

#### Other Recommended works:

- On Yoolis Night: Set I –Carol: *Ther is no rose of swych vertu*  
Earthsongs Unison & 2-3 parts
- On Yoolis Night: Set I –Nowel: *Owt of your slepe aryse*  
Earthsongs Unison & 2-3 parts
- Beatriz de Dia (death date ca. 1212): *A chantar m'er de so qu'ieu non volria*  
RRW Edition **included in handout** Unison, with possible drones  
Recordings:  
*Bella Domna: The Medieval Woman: Lover, Poet, Patroness, and Saint*. Sinfonye, Stevie Wishart, director. 1987. Hyperion CDA66283.  
*The Romance of the Rose: Feminine Voices From Medieval France*. Heliotrope. Koch 3-7103-2 H1.  
*Montsegur: La Tragedie Cathare*. La Nef. Dorian DOR-90243.  
*Troubadours, Trouvères, Minstrels*. Studio der Frühen Musik. Thomas Binkley. Teldec 4509-97938-2.  
*A Mediaeval Banquet: Music from the Age of Chivalry*. Martin Best Mediaeval Consort. Nimbus Records. NI 1753.
- Anonymous 13<sup>th</sup> Century: *Miri it is*  
R. Swiggum Edition **included in handout** Unison, with possible drones  
Recording: *Miri it is: Songs & Instrumental Music from Medieval England*. The Dufay Collective with John Potter. 1995. Chandos Records CHAN 9396.
- Anonymous c. 1250: *Sumer is icumen in (The Reading Rota)*  
R. Swiggum Edition **included in handout** Unison & Canon, with Pes  
Recording: *Sumer is icumen in: chants médiévaux anglais*. The Hilliard Ensemble. 1985. Harmonia Mundi HMC 901154.

## RENAISSANCE HOMOPHONY/POLYPHONY FOR THE EMERGING CHOIR (AGAIN)

### 3) Giovanni Pierluigi da Palestrina (ca.1525-1594): *Regina Coeli* Ed. Catherine Dower, Tetra Music Corp. A.B. 721 SATB, a cappella

### 4) Thomas Morley (ca. 1557-1602): *Lirum Lirum* Galaxy Music Corporation 1.2403 SSATB, a cappella

Original Title: *You that wont to my pipes sound*

Original Text: You that wont to my pipes sound, Daintily to tread your ground, Jolly Shepherds and Nymphs sweet. Lirum..

Here met together under the weather, Hand in hand uniting, The lovely God come greet. Lirum...

Lo triumphing brave comes he, All in pomp and Majesty, Monarch of the world and king. Lirum..

Let who so list him, dare to resist him, We our voice uniting, Of his high acts will sing. Lirum...

#### Other Recommended works:

- John Bennet (fl. 1599-1614): *Weep O Mine Eyes*  
Ed. Edmund Fellowes, ECS Publishing 1.5004 SATB, a cappella
- John Dowland (1563-1626): *Fine Knacks For Ladies*  
Ed. David Randolph, Lawson-Gould/G. Schirmer 51247 SATB, a cappella
- Hans Leo Hassler (1564-1612): *Basciami, Vita Mia*  
R. Swiggum Edition **included in handout** SATB, a cappella
- Salamon Rossi (c.1570-c.1630): *Elohim Hashivenu*  
Theodore Presser 312-41119 SATB, a cappella
- Thomas Tomkins (1572-1656): *O Pray for the Peace of Jerusalem* (from "Musica Deo sacra," 1668)  
Theodore Presser Company 312-41111 SATB, a cappella

- Orlando di Lasso (1532-1594): *Hosanna in Excelsis*  
Ed. Audrey Snyder, CPP/Belwin SV8613  
SAB, a cappella
- Thomas Morley: *Spring-time*  
Ed./Arr. Audrey Snyder, Hal Leonard 085551466  
(with a very few octave changes, this arrangement for changing voices can also become the original SAB)  
3-Part Mixed a cappella
- Spanish Song: *Vesáme Y Abraçáme*  
SPR Studio SV8704  
Anonymous villánico, ed. Harold Owen  
Three-Part Mixed, a cappella (optional tambourine)
- *Invitation to Madrigals: Book 1 SAB*. Ed. Thurston Dart. Galaxy Music Corporation.
- John Hilton (1599-1657): *If It Be Love*  
National Music Publishers CMS-125  
SSA, a cappella
- *Invitation to Madrigals: Book 3 SSA*. Ed. Thurston Dart. Galaxy Music Corporation.

#### Other Great Collections:

*The Chester Books of Madrigals*. Edited by Anthony G. Petti. Chester Music, J & W Chester/Edition Wilhelm Hansen London Ltd. Eagle Court, Lond EC1M 5Qd. Eight Volumes copyrighted 1982-1986. "The Chester Books of Madrigals offer an exciting collection of secular European madrigals, partsongs and rounds from the 16th and early 17th centuries, newly edited from early sources by Anthony G. Petti, who contributes copious historical notes to each volume. The majority of the settings are for SATB [though each volume includes selections of fewer and more parts], and simplified keyboard reductions with suggested tempi and dynamics are provided as a rehearsal aid or as a basis for a continuo part where appropriate. Texts are in the original languages, English, French, German, Italian, and Spanish, with modernized spelling and punctuation. In the case of the non-English texts, translations are provided at the head of each piece. An important feature of this anthology is the arrangements by subjects, which, it is hoped, should be of great assistance in program planning. Indispensable popular works are interspersed with relatively unfamiliar but attractive and singable pieces." 1 *The Animal Kingdom* 2 *Love and Marriage* 3 *Desirable Women* 4 *The Seasons* 5 *Singing and Dancing* 6 *Smoking and Drinking* 7 *Warfare* 8 *Place Names*

*The Chester Books of Motets*. Edited by Anthony G. Petti. Chester Music, J & W Chester/Edition Wilhelm Hansen London Ltd. Eagle Court, Lond EC1M 5Qd. Sixteen Volumes copyrighted 1977-1982. "The first sixteen volumes of this expanding series are devoted to a wide range of sacred Renaissance motets with Latin texts, and contain a mixture of well known and unfamiliar pieces, some of which are published here for the first time. All appear in completely new editions by Anthony G. Petti." 1. The Italian School for 4 voices 2. The English School for 4 voices 3. The Spanish School for 4 voices 4. The German School for 4 voices 5. The Flemish School for 4 voices 6. Christmas and Advent Motets for 4 voices 7. Motets for 3 voices 8. The French School for 4 voices 9. The English School for 5 voices 10. The Italian and Spanish Schools for 5 voices 11. The Flemish and German Schools for 5 voices 12. Christmas and Advent Motets for 5 voices 13. The English School for 6 voices 14. The Italian and Spanish Schools for 6 voices 15. The Flemish and German Schools for 6 voices 16. Christmas and Advent Motets for 6 voices

*The Oxford Book of English Madrigals*. Edited by Philip Ledger. Oxford University Press, Oxford and New York, 1978, reprinted 1987. 60 English Madrigals by 17 composers.

*The Oxford Book of Italian Madrigals*. Edited by Alec Harman. Oxford University Press, Oxford and New York, 1983. 55 madrigals by 22 composers; includes English translations.

*The Oxford Book of Tudor Anthems*. 34 anthems for mixed voices compiled by Christopher Morris. Oxford University Press, Oxford and New York, 1978.

*Madrigals and Partsongs*. Edited by Clifford Bartlett, Series Editor, John Rutter. Oxford University Press, Oxford and New York, 2001. 59 madrigals and partsongs.

*Renaissance Voices: Introduction to the Italian Madrigal for four voices*; Newly revised and edited from the former Penguin Book of Madrigals for Mixed Voices. Edited by Jerome Roche. Galaxy Music Corporation, New York, 1989.

*Renaissance Voices: The Flower of the Italian Madrigal for Mixed Voices*. Edited by Jerome Roche in three volumes: Volume I: Animuccia-Marenzio; Volume II: Monte-Willart; Volume III: Light Madrigals and Villanellas. Galaxy Music Corporation, New York, 1988, 1988, 1995.

*The King's Singers' Madrigals*. Edited by Clifford Bartlett in two volumes: Volume I: European Madrigals in 4 parts; Volume II: European Madrigals in 5 parts. Includes performance notes and translations. Faber Music Ltd., London, 1984; Distributed by Hal Leonard Publishing Corporation.

#### Later Homophony/Polyphony:

- W.A. Mozart: *Jubilate Deo* (the final movement of *Benedictus sit Deus* K.V. 117)  
Ed. Rod Walker, Hal Leonard 08681050  
SATB with piano or organ
- George Philipp Telemann (1681-1767): *Hallelujah*  
Ed. Walter Ehret, Harold Flammer A-5602  
(This is the final *Alleluia* section of *Laudate Jehovam, Omnes Gentes* (Psalm 117) which is available in full from Concordia Publishing House 97-4838. This later edition includes the two violin obligato parts).  
SATB with piano or organ
- Antonio Vivaldi: *Domine Fili Unigenite* (from *Gloria*)  
Ed. Elmer Thomas, Roger Dean Publishing HRD184  
SATB with piano or organ
- Francesca Caccini (1587-c.1630): *Aure Volanti*  
Ed. Carolyn Raney, Broude Brothers Limited  
(Ferdinando Saracinelli)  
SSA, continuo and 3 flutes

## DUETS FOR CHOIR

### 5) Fanny Hensel (Mendelssohn) (1805-1847): *Three Duets on Texts by Johann Wolfgang von Goethe (März, April, Mai)*

ARTS VENTURE, 1815 Carr Avenue

Two Voices with piano

Fairbanks, AK 99709-4208, [sing@mosquitonet.com](mailto:sing@mosquitonet.com) [performance copies are available. "März" is a special printing]

Recording: Fanny Hensel-Mendelssohn: *Chorlieder, Duette, Terzette*. Kammerchor der Universität Dortmund, Leitung: Willi Gundlach. 1995. Thorofon CTH2299

#### Other Recommended works:

(19<sup>th</sup> Century)

- Fanny Hensel (Mendelssohn): *Two Duets on Texts by Heinrich Heine (Die Mitternacht war kalt und stumm & Ich stand gelehnt an den Mast)*  
Arts Venture (see above) Two Voices, a cappella
- Fanny Hensel (Mendelssohn): *Three Duets on Texts by Heinrich Heine (Wenn ich in deine Augen sehe; Aus meinen Tränen spriessen; Im wunderschönen Monat Mai)*  
Arts Venture (see above) Two Voices with Piano
- Felix Mendelssohn: [Three Folksongs for Women's Choir]  
*Wie kann ich froh und lustig sein? (So Far Away)* (JG-527)  
*Abendlied (Evening Song)* (JG-528)  
*Wasserfahrt (Across the Sea)* (JG-529)  
Ed. Raymond Sprague, Gentry Publications SA with piano
- Robert Schumann (1810-1856): *Herbstlied (Autumn Song)*  
Ed. John B. Haberlen, Mark Foster MF858 (S.A. Mahlman)  
SA with piano
- Robert Schumann: *Four Folksongs for Women's Choir (Mailed; Frühlingslied; An die Nachtigall; An den Abendstern)*  
Ed. Raymond Sprague, Gentry Publications JG2151 (from Op. 103)  
SA with piano
- Robert Schumann: *Eight Partsongs for Upper Voices (Ländliches Lied; Lied; Erste Begegnung, Liebesgram, Botschaft & three 3-part pieces)*  
Ed. Judith Blezzard, Faber/Hal Leonard 08718020 (from Op. 29, 74, 114)  
SA with piano (and SSA with piano)
- Johannes Brahms (1833-1897): *Die Meere (The Seas)*  
National Music Publishers WHC-57 Two Voices and piano
- Gabriel Fauré (1845-1924): *Sanctus (from Messe Basse)*  
Ed. Nancy Telfer, Neil A. Kjos 6228 SA with organ (or piano)
- Gabriel Fauré: *Ave Verum* (Op. 65, No. 1)  
Ed. E. Harold Geer, E.C. Schirmer SA with organ (or piano)
- Faustina Hasse Hodges (1822-1895): *L'Amicizia (Friendship)*  
Treble Clef Music Press TC-199 SA with piano

(Baroque)

- Johann Sebastian Bach (1685-1750): duets are often available in several editions and as part of the larger work. Here are a few of the recommended Bach duets with the original voicing:
 

<i>Der Herr segne euch (The Lord Bless You)</i>	Cantata BWV 196
Ed. Bunjes, Concordia Publishing House 98-1474	TB and continuo
<i>Den Tod, Niemand Zwingen Kunnt (O Death, None Could Conquer Thee)</i>	Cantata BWV 4
Ed. Kjelson, Belwin Mills 2131	SA and continuo
<i>Duet from Cantata No. 9 (Herr, du siehst)</i>	Cantata BWV 9
Ed. Rao, Boosey & Hawkes 6362	SA and continuo
<i>Ich jauchze, ich lache (With Loudest Rejoicing)</i>	Cantata BWV 15
Ed. Herrmann, Concordia Publishing House 98-1846	SA and Continuo

- Wir eilen mit schwachen, doch emsigen Schritten*  
Ed. Talmadge, E.C. Schirmer 2506
- Wenn des Kreuzes Bitterkeiten*  
Ed. Bartle, Hinshaw Music
- Duet and Chorale from Cantata No. 93*  
Ed. Rao, Boosey & Hawkes OCTB6592
- Domine Deus*  
Ed. Rao, Boosey & Hawkes OCTB6552
- Cantata BWV 78  
SA and continuo (ABA form – long)
- Cantata BWV 99  
SA, continuo, violin, and oboe
- Cantata BWV 93  
SA, continuo, unison strings
- Mass in G Major, BWV 236  
SA, continuo, violin(s)
- Giovanni Carlo Maria Clari (1677-1754): *Che Bella Cosa*  
Ed. Marie Stultz, Morning Star Publishers  
Two Voices and continuo
  - G.F. Handel (1685-1759): *O Lovely Peace* (from “Judas Maccabeus”)  
Edited by Kesselman, Boosey & Hawkes M-051-46868-3  
SA with Piano
  - G.F. Handel: *Quando non ho più core*  
*48 Duets of the XVII-XIX Centuries, Compiled and Arranged For Medium Voices by Victor Prahl*  
E.C. Schirmer  
Two Voices with Piano
  - G.F. Handel: *No, di voi non vo' fidarmi*  
Greystone Press GRP-2000  
(This edition is edited and slightly arranged by B.R. Henson. The original was for two sopranos, thus the editor has taken some of the parts down an octavo for the “average” alto section.)  
(Ortensio Mauro)  
SA with Piano (difficult melismas)
  - Claudio Monteverdi (1567-1643): *Chiome d'oro* (from *Madrigals* Book VII, 1619)  
Ed. Owen Goldsmith, Roger Dean Publishing HRD 132-3  
SA, continuo, 2 violins
  - Giovanni Battista Pergolesi (1710-1736): *Stabat Mater* (12 Movement work for Soprano & Alto, String Orchestra & Continuo)  
Full Score available from Dover Publications  
Piano Vocal Score: C.F. Peters Nr. 774  
SA with piano  
Two excerpts in octavo form:  
*Quando Corpus Morietur (Paradise)*. Thorpe/Theodore Presser Company No. 392-03004  
*Pergolesi Suite (Inflamatus et accensus & Quando corpus)*. Boosey & Hawkes OCTB6703
  - Henry Purcell (1659-1695): *Sound the Trumpet* (from the ode *Come Ye Sons of Art*)  
*Come Ye Sons of Art* Ed. Tippet/Bergmann. Piano vocal score. Schott 10302 (original in D)  
Elkan-Vogel/Theodore Presser 362-03202 (octavo Ed./Arr. Walter Ehret in Eb)  
E.C. Schirmer 487 (octavo Ed. Clough-Leigher, Arr. Moffat in F)  
(also in collection listed below)  
Two Voices with Piano
  - Henry Purcell: *Ten Duets* (Book One)  
Includes: *We the spirits of the air; Two daughters of this aged stream are we; Shepherd, shepherd, leave decoying; My dearest, my fairest; Sound the trumpet, Lost is my quiet for ever.*  
Stainer & Bell/Galaxy Music R4129  
Two Voices with Piano
  - Henry Purcell: *Lost is my quiet forever*  
RRW Edition **included in handout**  
Recording: *Purcell Songs and Dialogues*. Emma Kirkby, David Thomas, Anthony Rooley. 1982. Helios CDH55065.  
Two Voices with Piano
  - Heinrich Schütz (1585-1672): The entire collection of the duets in *Kleine geistliche konzerte* (*Little Sacred Concertos* is available in several different editions – including Dover and CPP Belwin DM00119. Below are three that have been published in octavo form.  
*Erhöre mich, wenn ich rufe (Hear Me, O Lord)*  
Ed. Don McAfee, Belwin-Mills Publishing DMC 8050  
Two Medium Voices with Piano  
*Lobet den Herren, der zu Zion wohnet (Praise to the Lord God)*  
Ed. Don McAfee, Belwin-Mills Publishing  
Two Medium Voices with Piano  
*Ihr Heiligen, lobset dem Herren (Praise Ye the Lord)*  
Ed. Don McAfee, Belwin-Mills Publishing  
Two Medium Voices with Piano
  - Antonio Vivaldi (1678-1741): *Esurientes* (from *Magnificat* in G minor)  
Ed. Raymond Sprague, Lawson-Gould 52790  
SA with continuo
  - Antonio Vivaldi: *Laudamus Te* (from *Gloria*)  
Walton Music W5014  
SA with continuo

(Beethoven)

- Ludwig van Beethoven (1770-1827) duets:  
*126 Irish, Welsh, and Scottish folksongs & airs were commissioned for arrangement by George Thomson. Thomson had new English texts set to these folk songs by such writers as Burns, Scott, and Boswell. Within this collection of arrangements are numerous duets originally intended for use in the home that were set for voice, piano, violin, and cello. Different publishers promote them for women's chorus or men's voices, and with or without the instrumental parts. Here are a few sources.*

*Two Folksongs (Constancy & Behold My Love How Green the Groves)*  
National Music Publishers CMS-136

TB, Violin, Cello & Piano

*Three Irish Folk Songs (Sweet Power of Song, Oh! Thou Hapless Soldier; In Vain to this Desert my Fate I Deplore)*  
G. Schirmer 10919

Two-Part with Piano

*48 Duets of the XVII-XIX Centuries, Compiled and Arranged For Medium Voices by Victor Prahl*  
(Includes: Constancy, Sweet Power of Song, Where Flowers Were Springing)  
E.C. Schirmer

Two Voices with Piano

(20<sup>th</sup> Century and Traditional)

- Adapted by Aaron Copland (1900-1990): *Simple Gifts (Shaker Song)*  
Transcribed by Irving Fine, Boosey & Hawkes 1903  
Two Voices with piano
- Arr. Mary Goetze: *Ca' the Yowes*  
Boosey & Hawkes 6258  
(Scottish Folk Song)  
Two Voices (easy), piano, recorder
- Vincent Persichetti (1915-1987): *dominic has a doll* (from Four Cummings Choruses, Op. 98)  
Elkan-Vogel/Theodore Presser 362-01222  
Two Voices with piano
- Vincent Persichetti: *maggie and milly and molly and may* (from Four Cummings Choruses, Op. 98)  
Elkan-Vogel/Theodore Presser 362-01224  
Two Voices with piano

(A Nice Collection)

- *Anthems for Choirs 2: Twenty-four Anthems for sopranos & Altos (unison and two-part)*  
Ed. Philip Ledger. Oxford University Press  
Specific recommendation: Maurice Greene (1696-1755): *The Lord is My Shepherd* (also available at: [www.handlo.com](http://www.handlo.com))

## MUSIC FOR YOUNG MEN TTB

### 6) *Viva Tutti* (ed. Ralph Hunter) Lawson-Gould 778

**TTB, a cappella**

#### Other Recommended works:

- William Cornysh (d. 1523): *A Robyn*  
RSwiggum edition **included in handout**  
TTB a cappella
- Arr. Hatfield: *Chickens in the Garden*  
Boosey & Hawkes M-051-47529-2  
(*excellent, humorous arrangement; pitched low, easy*)  
TBB  
(Traditional British Folk Song)
- Arr. Jeffers: *A-Rovin'*  
earthsongs (mostly two part; pitched low)  
TBB  
(Sea Chantey)
- Arr. Krunnfusz: *Vive L'Amour*  
Alliance Publications AP-1154  
(*written for changing voices; pitched high*)  
TTB  
*This is one of several excellent arrangements for changing voices, published by Alliance. [www.apimusic.org](http://www.apimusic.org)*
- Martin Donnelly, arr. Jeffers: *the green man*  
earthsongs S-118 (*folky, with piano, drum, optional cello, guitar*)  
TTB
- Arr. Leavitt: *Old Dan Tucker*  
Hal Leonard 8743494  
TTB  
(*whip-crackin' arrangement, optional violin/string bass; part of "An American Quilt"*)  
(Traditional)

# THOUGHTFUL WORLD MUSIC & FOLK SONG ARRANGEMENTS (REVISITED)

## 7) Arr. Yongrub: *Dörven Dalai (The Four Seas)* earthsongs

(Inner Mongolian Folk Song)  
SATB, a cappella

A Mongolian Pronunciation Guide and a CD with the spoken text is available from the publisher.

Recording: *One World Many Voices*. earthsongs. 1998. CD 02.

## 8) Arr. Joseph Maselwa (as sung by Pete Seeger): *Somagwaza* World Music Press VTS #07

(Ceremonial Song from South Africa)  
Three Parts with percussion

### Other Recommended works:

- Arr. Stephen Chatman: *Skidegate Love Song*  
Gordon V. Thompson Music (Warner/Chappell) VE.I 1082  
SAB, a cappella
- Arr. Craig Davis: *Rosebud in June*  
CPP Belwin SV8925 (opt. Hand drum, recorder)  
(English Folk Song)  
Three-Part Mixed, a cappella
- Nira Chen, Arr. Joshua Jacobson: *Dodi Li*  
HaZamir Publications/World Music Press  
(Israeli "Folksong")  
SATB (optional piano, clarinet, flute, perc.)
- Stephen Foster (1826-1864), Arr. Jack Halloran: *Nelly Bly*  
Gentry Publications JG2169  
(19<sup>th</sup> Century American)  
SATB, a cappella
- Stephen Foster, Arr. Dennis Eliot: *Gentle Annie*  
Beckenhorst Press, BP113  
(19<sup>th</sup> Century American)  
SATB with piano
- Stephen Hatfield: *Tjak!*  
Boosey & Hawkes OCTB6905  
(Inspired by a Balinese musical ceremony)  
Four Parts, a cappella
- Arr. Stephen Hatfield: *Run Children Run*  
Boosey & Hawkes OCTB6972  
Boosey & Hawkes OCTB7159  
(Field Yell)  
Two Two-Part Treble Choirs, a cappella  
SATB, a cappella
- Arr. Marcos Leite: *Tres Cantos Nativos Doe Indios Kraó*  
earthsongs  
(Native Brazilian melodies)  
SATB a cappella
- Arr. Alice Parker: *The Girl I Left Behind Me*  
Lawson-Gould 51460  
(Traditional Irish)  
SATB, a cappella
- Arr. Alice Parker: *I Know the Lord*  
G.I.A. Publications G-4229  
(Traditional Spiritual)  
SATB, a cappella
- Arr. Alice Parker: *Hush!*  
G.I.A. Publications G-4233  
(Traditional Spiritual)  
SATB, a cappella
- Arr. Alice Parker: *Sing, Sing*  
Lawson-Gould/G. Schirmer 51345  
(Traditional Irish with a Thomas Moore text)  
SATB with Irish harp or piano
- R. Murray Schafer (b.1933): *Gamelan*  
Arcana Editions, Indian River, Ontario, K0L 2B0 Canada  
(based on the gamelan music of Bali & Java)  
Four Voices, a cappella (challenging)
- Arr. Teodor Teodorescu: *Fata de pastor*  
Ed. Gabriel Dumitrescu, Musica Romanica XRCM-0008  
(Romanian Folk Song)  
SATB, a cappella
- Arr. Andre Thomas: *Keep Your Lamps!*  
Hinshaw Music HMC-577  
(Traditional Spiritual)  
SATB
- Arr. Stephen Hatfield: *Vus Vet Zayn*  
Plymouth Music Company HL-231  
(anonymous "Yiddish" text & melody)  
Three-Part Treble, a cappella
- Arr. Alice Parker: *Come On Up*  
G.I.A. Publications G-4231  
(Traditional Spiritual)  
SSA, a cappella

# INTRODUCING THE CHOIR TO FRENCH REPERTOIRE

- 9) **Claudin de Sermisy (c.1490-1562): *Tant que vivray***  
**Ed. Stephen Curtis, National Music Publishers NMP-192** **SATB, a cappella**
- 10) **Thoinot Arbeau (1520-1595): *Belle, Qui Tiens Ma Vie***  
**Ed. Stephen Curtis, National Music Publishers NMP-233** **SATB, a cappella**

Both pieces on this Recording: *French Chansons: Josquin, Jannequin, Sermisy, Lassus*. The Scholars of London. 1993. Naxos 8.550880.

## Other Recommended works:

- Anonymous, Attaignant, 1530: *Tourdion*  
R. Swiggum Edition **included in handout** SATB, a cappella
- Pierre Certon (c.1510-1572): *Je ne l'o se dire (I Cannot Conceal It)* (also in other editions: *La, la, la je ne l'ose dire*)  
Bourne Co. ES42 SATB, a cappella
- Claude Debussy: *Dieu! Au'il la fait bon regarder!* (Charles D'Orleans)  
(from *Trois Chansons*) Durand/Theodore Presser 362-03316 SATB, a cappella (more advanced)
- *Three Chansons by Orlando di Lasso* (Includes: *Je t'aime; La nuit; Galons qui par terre*)  
Ed. Hawley Ades, Shawnee Press A11256 SATB, a cappella
- Orlando di Lasso: *Four Chansons* (Includes: *Sauter, Danser; Monsieur l'Abbé; Quand Mon Mari; Un Jour Vis Un Foulon*)  
Ed. Francis J. Guentner, Lawson-Gould 52394 SATB, a cappella
- Claude Le Jeune (1528-1600): *Revecy Venir du Printans (The Return of Springtime)*  
Ed. Norman Greyson, Bourne 3177-8 SSATB, a cappella (need 5 advanced soloists)
- *The Oxford Book of French Chansons*. Ed. Frank Dobbins. Oxford University Press.
- Jan P. Sweelinck (1562-1621): *Tu as esté, Seigneur, nôtre Retraicte* (Psalm 90)  
Ed. Paul Boepple, Mercury Music/Theodore Presser MC3 SATB, a cappella
- Pierre Certon: *Je ne fus jamais si aise (The Sound of Pipe and Drum)*  
Ed. Owen, CPP Belwin SV8935 SAB, a cappella
- Edited by Hans T. David: *French Chansons of the Sixteenth Century for Two High Voices*  
Includes: Pierre Certon: *Je n'ose être content & Je suis tant bien*; Jacotin: *Je suis déshéritée*; Claude de Sermisy: *Auprès de vous*  
Mercury Music/Theodore Presser Company 352-00054 Two-Part, a cappella
- Claude Debussy (1862-1918): *Noël des enfants qui n'ont plus de maisons*  
Durand S.A./Theodore Presser mostly Two-Part Treble (limited divisi) with piano  
*(Choral parts are separate from accompaniment)*
- Jean-Baptiste Lully (1632-1687): *Ah! quelle erreur!* (from the opera *Armide*)  
Piano vocal score of the opera: Broude Brothers Limited SSA with piano reduction
- Claude Debussy: *Salut Printemps* (1882)  
Editions Choudens - Paris. C.F. Peters sole agents. SSA, S solo, and piano  
*(Choral parts are separate from accompaniment)* *(Soprano Solo is substantial and advanced)*

## A recommended article:

Richard Berry, "French Diction: A Primer," *Choral Journal* (October 1996): 27-35.

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## Where to Find It

Finding the best music may take a little more time, but only if you want something new or different. Sticking to the classic masterworks as a core curriculum is definitely an insurance of quality. If you are tired of "old war-horses", then look for *new* works by "old war-horse composers." A name like Brahms or Morley or Mozart on the piece is a pretty quick way to decide if the piece will deliver musical depth.

Some other suggestions for finding new repertoire:

- ☞ a nearby college library (peruse the collected works of great composers)
- ☞ the WSMA Festival lists (there pieces are mostly tried and true)
- ☞ recommendations from colleagues whom you trust
- ☞ convention performances (Save the programs. Make notes to yourself)
- ☞ student suggestions from their summer music camp repertoire
- ☞ reviews in professional journals / magazines
- ☞ CDs and professional recordings. Browse the good record shops.

### ***Other repertoire ideas, issues, musings:***

- Buy single copies of interesting or recommended music any time, every time! Keep a home file of these to go back to year after year. We can find interesting music, but not find a program to fit it into for several years.
- Listen to lots and lots of choral music. Collect many CDs. Go to many concerts.
- Return to favorite composers, styles, etc. Some things work really well for certain groups or ages.
- Stretch yourself and your students beyond your comfort zone -- research new styles, try new choral traditions. Isn't it good for our students to see us try new things? do extra research? find excitement in learning?
- How many centuries of choral music are represented in a given school year? cultures? traditions? genres?
- A few answers to the problem "Quality music isn't being published or is going out of print":
  - a) DON'T buy poor quality music from the publishers. DO buy high quality music from publishers and buy enough for each of your singers. In other words, please don't photocopy! Ever!
  - b) *Write the publisher for permission to photocopy "out of print" music for a small fee (I have yet to be turned down by a publisher). It also lets them know that there are people who want to perform this music! Print the "paid permission to copy granted by" information on each copy. It is a great example to your students that you are respecting the rights of composers, editors, publishers, etc.!*
  - c) Try searching:  
**Choral Public Domain Library: [www.cpdll.org](http://www.cpdll.org)**  
**Handlo Music: [www.handlo.com](http://www.handlo.com)**
  - d) Make your own editions of music in the public domain. This takes some research, time, and effort -- but you can adjust transpositions and voicings to fit your group. You also can bring some of the exciting choral music repertoire that is not available in performance copy to your students! Music libraries with facsimiles of manuscripts and first printings as well as collected works of composers can be of great assistance in finding interesting music.
- Look in choral collections. Much of this music is available in octavo or permission to photocopy can be sought from the publisher.

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Rebecca Winnie has taught high school choral music for over 21 years and is presently at Homestead High School in Mequon, WI. She has served on the CMP committee since 1997 and especially enjoys the adventure of searching for diverse and powerful music to study with her students. [rwinnie@sbcglobal.net](mailto:rwinnie@sbcglobal.net)

**The packet listing the repertoire for last year's "Great Choral Treasure Hunt" is available in PDF format on the CMP website:**

<http://www.wmea.com/CMP/participants/repertoire/index.html> Categories in the first presentation included: The Art Song, Canons, SATB "Classics" to be Revisited, Original 3-Part Mixed Music by Historical Composers, Original 3-Part Treble Music by Historical Composers, Thoughtful Folk Song Arrangements, Renaissance Homophony/Polyphonic for the Emerging Choir, "Prickly" 20<sup>th</sup> Century Compositions for Young Singers, Early American and Shape-Note Traditions, Secular Part Songs with Rich Content.

## ANALYSIS



### Broad Description

How would you describe this composition?

### Type/Genre

(suite, motet, overture, etc.)

### Background Information

- Research the style period when this was written and determine the compositional elements that make it a characteristic or uncharacteristic example of the period?
- Research the composer's life and style characteristics. Pay particular attention to those aspects that pertain to your composition and that would interest your students.
- Explore why the composer wrote this piece (e.g. commissioned for a special event or written as part of job) and determine whether it is a good example of her/his work.
- Determine who originally would have performed this piece and in what setting.
- Discuss any traditions that accompany this piece (such as standing for *The Hallelujah Chorus*)

### ADDITIONAL CHORAL INFORMATION TO DETERMINE

- If the text is in a foreign language, translate it yourself and then compare it to the given translation.
- If the text is written by a famous poet or writer then research the author and poem to determine its historical/cultural significance.
- What story or mood does the text tell or create?
- Is this edition historically accurate? Can you check it against a more authentic version of the piece in a collected edition?

#### *Additional Instrumental Information to Determine*

- Describe solo requirements.
- Are the technical challenges appropriate for the target age group or level?
- Describe the quality of the transcription or arrangement.
- Is this the original instrumentation? If not, how has the original been modified for this composition and why might the arranger have made these modifications?

#### *Background information for nonwestern, folk, or popular music:*

- Find out about the country and musical tradition from which this composition comes. List style characteristics of the music tradition.
- With what instrumentation would this music be performed in its original country/culture/ or tradition?
- Who would have performed this music and for what reasons?
- What can you find out about the arranger and how well this piece represents the tradition within which it is written? How westernized is it?
- If your arrangement is based on a folksong try to find the original tune.
- Translate the text if it is not in English.
- What story or mood does the text tell or create?
- Discuss any traditions or rituals that accompany this piece. Would it have been just sung, or might there be dancing and instrumental accompaniment? Think about how these answers might affect your interpretation.

*A thorough analysis of the music is a necessary foundation for significant learning and great performances*

*Students can participate in the analysis of a composition*

*While doing an analysis you may be reminded of related pieces which can serve as interesting rehearsal strategies or good programming ideas*

*The time invested  
in an analysis is  
directly related  
to the depth of  
student learning*

## **Elements of Music**

**How** are they used and **why** did the composer make the choices s/he did?

- Form* – What is the structure of this piece? How is the piece organized—e.g. binary, ternary, through-composed? What recognizable devices does it include—e.g. fugue, chorale, trio?
- Rhythm* – What are the primary motives? What note values are the most common? Is there syncopation or a peculiar time signature? Are there challenging rhythmic devices such as hemiolas and mixed meters?
- Melody* – What is the shape of the theme? What is the tonality—major, minor, modal, or a combination? Does it progress by step or skip? Is there a melodic motive? Is there even a melody? Are there counter-melodies that are important for the audience to hear?
- Harmony* – What is the harmonic rhythm? How and when does it modulate and what are the key relationships? Where are there dissonances? Are there any suspensions?
- Timbre* – What are the colors in the piece? Is it primarily bright or dark and what instrumentation or voicing creates the colors? How does the timbre reflect the text, title, or mood?
- Texture* – Is this piece primarily homophonic, monophonic, or polyphonic? Is it melody and accompaniment or monody? Does the density of the overall texture change? How does the composer contrast textures and what effect does that create?
- Expression*– What are the dynamics, phrases, articulations, and tempi for this piece? How and when is each element used and applied?

## **Additional Considerations**

- How does the composer create moments of tension and release?
- How does the composer use and create contrast?
- How does the composer unify the composition?
- How does the composer sustain interest throughout the composition?
- How does the instrumentation contribute to the overall effect of the composition?
- How does the orchestration represent the style period?

## **The Heart**

- What attracted you to this piece of music?
- What maintains your interest in it?
- What gives this music its distinctive qualities?
- What do you learn about yourself through the eyes of this music?
- How has the composer created your response through compositional devices?

## **Reasons to Perform this Composition**

- What is the value of the music in relationship to available rehearsal time and student needs?

## **Things You could Teach with this Composition**

- Think specifically about what this composition teaches well or uniquely. Lots of music teaches phrasing or motivic development, but few pieces teach it exquisitely.

## MUSIC SELECTION



*A good composition, regardless of the level of difficulty, has lasting qualities*

### Determining the Quality of the Composition

Uniqueness	Form
Design	Unpredictability
Depth	Consistency
Text	Transcendence
Orchestration/Voicing	

*What do your students need?*

### Everyday Needs to Be Considered

Programming	Level of Difficulty	Personnel
Length	Maturity	Voicing
Audience	Technique	Tessitura
Special guests	Literacy	Instrumentation
Community	Rehearsal time available	Solos
		Accompaniment

*Is the knowledge gained transferable?*

### Balancing the Curriculum

#### CHOIR

#### *Historical Periods*

Early Music  
Renaissance  
Baroque  
Classical  
19<sup>th</sup> Century  
20<sup>th</sup>/21<sup>st</sup> Century/Avant Garde

#### *Other considerations:*

Newly Commissioned  
Sacred and Secular Music  
A Cappella and Accompanied Music  
Various Languages

#### *Multiple Music Genres*

Madrigal/Secular Renaissance Forms  
Motet  
Part Song  
Chant  
Cantata  
Oratorio  
Opera Chorus  
Mass  
Musical Theatre  
Vocal Jazz  
Gospel  
Folksong  
World Music

**S**umer is iamen in. Thude sing cucu. Swyef sed and blowef  
 Perspice xpicola que dignacio celicus agrico—

med and springe se uide nu. Sing cucu. Two bletef after  
 la pro uital vicio filio — non partens exposu

lomb. Thour after calue cu. Bulluc stertef. bucke uertef  
 it. mortis exicio — Qui captiuos semiuuiof

qure sing cucu. Cucu cucu Wel singef pu cucu ne swik  
 a supplicio — Vite donat et secum coronat. in ce

**H**anc notam cantare possunt quatuor socij. a pancio  
 tribus autem qm a tribus ut saltem duobus no debet  
 dici. preter eos qui dicunt pedem. Cantant autem sic. Facen  
 tily cetisim mchoat cu hui q tenet pedes. Et q tenet  
 ad primam notam post cruce. mchoat alius. Et sic de ceteris.

bu nauer nu.  
 u so u o.

**S**ing cucu nu. Sing cucu. hoc repetit un quociens op est.  
 faciens pausacionem in fine.

**P**er  
 Sing cucu. Sing cucu nu. hoc dicat ali. pausant in medio. Et in  
 fine. Si immediate repetes principiu.



# Sumer is icumen in

Rota

c. 1250

I II

Su - mer is i - cu - men in, Llu - de sing cuc - cu,  
*Soo - mrr is ih - koo - m'n in loo - duh sing coo - koo*

III IV

Grow - eth sed and blow - eth med and springth the wu - de nu.  
*Grau - eth sed ahnt blau - eth med ahnt shpringth the woo - duh noo*

9

Sing cuc - cu! A-we ble-teth af-ter lomb, llouth af-ter cal-ve cu,  
*Sing coo - koo! Au-wuh bleh-tuth ahf-trr lohmb, loath ahf-trr cal-vuh koo,*

15

Bul - loc ster - teth, buc - ke ver - teth, mu - rie sing cuc - cu.  
*Bull - luck shtare - tuth boo - kuh fare - tuth moor - yeh sing coo - koo*

19

Cuc - cu, cuc-cu, wel sing-es thu cuc-cu, ne swik thu na-ver nu.  
*Coo - koo coo-koo well sing-es thoo coo-koo neh swick thoo nah-vrr noo.*

Pes

Sing cuc - cu, nu Sing cuc - cu,

Sing cuc - cu, Sing cuc - cu, nu

## A Glimpse at Medieval Life: "Sumer is icumen in"

"Sumer is icumen in" is one of the most famous pieces in history. It is an example of a *rota*, (Latin "wheel") which was the medieval word for a round. It was probably composed in Reading, England about 1250, so it is often referred to as the "Reading Rota."

The piece has two parts that fit together. The *rota* itself, which is the main melody and the *pes* ("foot") which is sung underneath the *rota*. It is a remarkable example of 13th century musical ingenuity and today is probably the best known of all medieval compositions. Its beautifully illuminated manuscript is on display in the British Museum in London.

Looking at the manuscript reveals several interesting things. Underneath the "Sumer is icumen in" text there is another Latin text added "Perspice Christicola." These words are a sacred text for church use, and unrelated to the "Sumer" text. No one knows why they were added, but maybe the monk who wrote them in thought that future generations would take the "Sumer" piece more seriously with this liturgical text on the same page.

In smaller letters, enclosed in a box, are the directions for performing the piece ("Hanc rotam...").

This round can be sung by four fellows, but must not be performed by fewer than three, or at least two, apart from those performing the *pes*. It is sung as follows: While the others remain silent, one begins together with those who have the *pes*, and when he shall have come to the first note after the cross, another begins, and so on with the rest. But each shall pause at the written rests, and not elsewhere, for the duration of one long note. One singer repeats this [the first *pes*] as often as necessary, observing the rest at the end. Another sings this [the second *pes*] with a rest in the middle but not at the end, at which point he at once repeats the beginning.

The text of "Sumer is icumen in" is in Middle English; some words are still recognizable to us. The anonymous poet seems to notice every detail in nature around him coming to life (including some details we probably wouldn't notice!) The translation is:

Sumer is icumen in,  
Llude sing cuccu!  
Groweth sed and bloweth med,  
and springth the wude nu.  
Sing cuccu!  
Awe bleteth after lomb,  
llouth after calve cu,  
Bulloc sterteth, bukke verteth,  
murie sing cuccu.  
Cuccu, cuccu, wel singes thu cuccu,  
ne swik thu naver nu.

Summer is coming,  
Loudly sing, cuckoo!  
The seed grows and the meadow blooms  
and the wood springs anew.  
Sing, cuckoo!  
The ewe bleats after the lamb,  
the cow lows after her calf.  
The bull leaps, the buck farts,  
merrily sing cuckoo!  
Cuckoo, you sing so well, cuckoo,  
never cease now!

Even in the 21st century (and especially in Wisconsin!) we perk up at the first signs of warmer weather, even though we have warm homes, warm cars, warm schools, and warm clothes. It is hard to imagine how thrilling spring must have felt to someone in 13th century England who endured long, cold, damp winters (without central heating!).

# Tourdion

From *Neuf Bases Danses*, Anonymous  
Attaignant, 1530

Soprano

Quand je bois du vin clai - ret, a - mi, tout tour - ne, tour - ne, tour - ne, tour - ne,

Alto

Le bon vin nous a ren - du gais,

Tenor

Bu - - - vons bien, là bu - - - vons donc, à

Bass

Bu - - - vons bien, bu - vons, mes a - mis, trin -

5

S

aus - si dé - sor - mais je bois An - jou ou Ar - bois.

A

chan - - - tons, ou - bli - ons nos pei - nes, chan - - - tons.

T

ce fla - con fai - sons la guer - re.

B

quons, bu - vons, vi - dons nos ver - res.

10

S

Chan - tons et bu - vons, à ce fla - con fai - sons la - guer - re,

A

En man - geant d'un gras jam - bon, à

T

En man - geant d'un gras jam - bon, à

B

En man - geant d'un gras jam - bon, à



15

S chan - tons et bu - vons, mes a - mis, bu - vons donc!

A ce fla - con fai - sons la guer - re.

T ce fla - con fai - sons la guer - re.

B ce fla - con fai - sons la guer - re.

### Translation

Soprano: When I drink claret, friend, everything spins, spins, spins around; also when I drink (wines from) Anjou or Arbois. Let's sing and drink, my friends, and make war on this flagon.

Alto: Good wine has cheered us up. Let's sing and forget our troubles. While we're eating this juicy ham, let's attack this flagon.

Tenor: Let's drink up; drink then and attack the flagon. While we're eating this juicy ham, let's attack this flagon.

Bass: Drink up, my friends, let's see the bottom of the glass. While we're eating this juicy ham, let's attack this flagon.

Ant. 6. **U**-bi cá-ri-tas et ámor, Dé-us ibi est. *¶* Congregá-  
vit nos in únum Chrísti ámor. *¶* Exsultémus, et in ípso  
jucundémur. *¶* Time-ámus, et amémus Dé-um vívum.  
*¶* Et ex córde di-ligámus nos sin-cé- ro. *Ant.* Ubi cá-ri-tas  
et ámor, Dé-us ibi est. *¶* Simul ergo cum in únum  
congregámur : *¶* Ne nos ménte di-vidámur cave-ámus.  
*¶* Cessent júrgi-a ma-lígna, cessent lí-tes. *¶* Et in médi-o  
nóstri sit Chrístus Dé- us. *Ant.* Ubi cá-ri-tas et ámor,  
Dé-us ibi est. *¶* Simul quoque cum be-á-tis vide-ámus,  
*¶* Glo-ri-ánte vultum tú- um, Chríste Dé-us : *¶* Gáudi-um  
quod est imménsum, atque próbum, *¶* Saécula per infín-  
ta saecu- ló- rum. Amen.

Seq. 1. **D**I-es írae, dí-es ílla, Sólvet saécum in favílla :  
Téste Dávid cum Sibýlla. Quántus trémor est futúrus,  
Quando jú-dex est ventúrus, Cúncta stricte discussúrus!  
Túba mí-rum spár-gens sónum Per sepúlcrá regi-ónum,  
Cóget ómnes ante thrónum. Mors stupé-bit et natú-  
ra, Cum resúrget cre-a-túra, Judi-cán-ti responsúra.  
Líber scríptus pro-fe-ré-tur, In quo tó-tum continé-tur,  
Unde múnus judi-cé-tur. Júdex ergo cum sedébit,  
Quíddid lá-tet apparébit : Nil inúltum remanébit.

3. Ant. 1. g **A**-ve Ma-rí- a, \* grá-ti-a pléna : Dóminus técum :  
benedícta tu in mu-li- é-ribus. E u o u a e.

# A cantar m'er de so qu'ieu non volria

A Trobairitz Canso

Beatriz de Dia (La Comtessa)  
(death date ca. 1212)

## Verse 1

*I am obliged to sing of that which I would not,*

A chan - tar m'er de so qu'ieu non vol - ri - a,

*So bitter am I over the one whose love I am*

Tant me ran - cur de lui cui sui a - mi - a,

*For I love him more than anything;*

Car ieu l'am mais que nul - la ren que si - a:

*With him mercy and courtliness are of no avail,*

Vas lui no.m val mer - ces ni cor - te - si - a

*Not my beauty, nor my merit nor my good sense,*

Ni ma bel - tatz ni mos pretz ni mos sens,

*For I am deceived and betrayed*

C'a - tres - si.m sui en - ga - nad' e tra - hĩ - a

*Exactly as I should be, if I were ungracious.*

Com de - gr'es - ser s'ieu fos de - sa - vi - nens.

# A Chantar violin drones

Beatriz de Dia

Violin

Verse 1  
freely

Verse 2  
gradually fade out

end of Verse 2

5  
freely

Verse 3  
freely

3

11  
3

3

tr

19  
3

Verse 4  
gradually fade

end of Verse 4  
freely

Verse 5

3

# A Chantar Vocal Drones

Verse 2

Verse 3

9

Verse 4

17

The drones change on the last note of each line of the melody.

1.

A chantar m'er de so qu'ieu non volria,  
Tant me rancur de lui cui sui amia,  
Car ieu l'am mais que nuilla ren que sia:  
Vas lui no.m val merces ni cortesia  
Ni ma beltatz ni mos pretz ni mos sens,  
C'atressi.m sui enganad' e trahia  
Com degr' esser, s'ieu fos desaviniens.

2.

D'aisso.m conort car anc non fi faillenssa,  
Amics, vas vos per nuilla, captenenssa,  
Anz vos am mais non fetz Seguis Valenssa, [\*]  
E platz mi mout quez eu d'amar vos venssa,  
Lo mieus amics, car etz lo plus valens;  
Mi faitz orguoill enditz et en parvenssa,  
E si etz francs vas totas autras gens.

3.

Meravill me com vostre cors s'orguoilla  
Amics, vas me, per qu'ai razon qu'ieu.m duoilla  
Non es ges dreitz c'autr'amors vos mi tuoilla  
Per nuilla ren qu'ie.us diga ni acuoilla;  
E membre vos cals fo.l comenssamens  
De nostr'amor! ja Dompnedieus non vuoilla  
Qu'en ma colpa sia.l departimens.

4.

Proesa grans qu'el vostre cors s'aizina  
E lo rics pretz qu'avetz m'en ataïna,  
C'una non sai, loindana ni vezina,  
Si vol amar, vas vos non si' aclina;  
Mas vos, amics, etz ben tant conoissens  
Que ben devetz conoisser las plus fina,  
E membre vos de nostres convinens.

5.

Valer mi deu mos pretz e mos paratges  
E ma beltatz e plus mos fis coratges,  
Per qu'ieu vos man lai on es vostr' estatges  
Esta chansson que me sia messatges:  
Ieu vuoill saber, lo mieus bels amics gens,  
Per que vos m'etz tant fers ni tant salvatges,  
Non sai, si s'es orguoills o maltalens.

6.

Mas aitan plus voill qe.us diga.l messatges  
Qu'en trop d'orguoill ant gran dan maintas gens.

[\* Seguin is probably the hero of a lost romance,  
known for his love of Valensa.]

1.

*I am obliged to sing of that which I would not,  
So bitter am I over the one whose love I am,  
For I love him more than anything;  
With him mercy and courtliness are of no avail,  
Not my beauty, nor my merit nor my good sense,  
For I am deceived and betrayed  
Exactly as I should be, if I were ungracious.*

2.

*I comfort myself because never was I at fault,  
Friend, towards you on account of any behavior,  
Rather I love you more than Seguin [loved] Valensa, [\*]  
And it pleases me greatly that I vanquish you in love,  
My friend, because you are the most valiant;  
You are haughty to me in words and appearance,  
And yet you are so affable towards all others.*

3.

*I am astonished at how you become haughty,  
Friend, towards me, and I have reason to grieve;  
It is not right that another love take you from me  
On account of anything said or granted to you.  
I recall to you how it was at the beginning  
Of our love! May God never wish  
That my guilt be the cause of separation.*

4.

*The great valor which dwells in you  
And your noble worth retain me,  
For I know of no woman, far or near,  
Who, if she wishes to love, would not incline toward you;  
But you, friend, are so discerning  
That you certainly must discern the finest,  
And I remind you of our agreement.*

5.

*My worth and my nobility,  
My beauty and my faithful heart should help me;  
That is why I send there to your dwelling  
This song, that it may be my messenger.  
I want to know, my fine and noble friend,  
Why you are so cruel and harsh with me;  
I don't know if it is haughtiness or ill will.*

6.

*But I especially want the messenger to tell you  
That many people are harmed by excess pride.*

Translation by Margaret Switten, *The Medieval Lyric*

## Sources:

### Primary Sources

*The Medieval Lyric.* A project supported by The National Endowment for the Humanities and Mount Holyoke College. Margaret Switten, Director. Box 1974, Mount Holyoke College, South Hadley, MA 01075. 4 Volumes and recordings. 1987. Revised 1988. [www.mtholyoke.edu/acad/medst/medieval\\_lyric](http://www.mtholyoke.edu/acad/medst/medieval_lyric).

*Le Manuscrit du Roi.* Fascimile. Published by Jean Baptiste Beck. 1938.

### Additional Sources

*The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars.* Hendrik van der Werf. Gerald A. Bond, text editor. Rochester, New York, 1984.

*The Chansons of the Troubadours and Trouvères: A study of the melodies and their relation to the poems.* Hendrik van der Werf. A. Oosthoek's Uitgeversmaatschappij NV Utrecht. 1972.

*Songs of the Women Trouvères.* Edited, Translated, and Introduced by Eglal Doss-Quinby, Joan Tasker Brimbert, Wendy Pfeffer, Elizabeth Aubrey. Yale University Press, New Haven & London. 2001.

*Norton Anthology of Western Music.* Third Edition. Volume 1. Claude V. Palisca. W.W. Norton & Company, New York. 1996.

## Recommended Recordings:

*The Medieval Lyric.* (see above)

*Bella Domna: The Medieval Woman: Lover, Poet, Patroness and Saint* Sinfonie. Stevie Wishart, Director. Hyperion CDA 66283.

*The Romance of the Rose: Feminine Voices From Medieval France.* Heliotrope. Koch 3-7103-2 H1.

*Montsegur: La Tragedie Cathare.* La Nef. Dorian DOR-90243.

*Troubadours, Trouvères, Minstrels* Studio der Frühen Musik. Thomas Binkley. Teldec 4509-97938-2.

*A Mediaeval Banquet: Music from the Age of Chivalry.* Martin Best Mediaeval Consort. Nimbus Records. NI 1753.

*Norton Recorded Anthology of Western Music.* Vol. 1, CD 1. W.W. Norton & Company. Sony Music Entertainment, Inc. 1996. PN 10142.

~ ~ ~ ~ ~

## Old Provençal Pronunciation:

(as presented in *The Medieval Lyric*)

Vowels are pure and similar to Italian.

The closed "O" is more closed than Italian

-- close to [u].

The open "O" is more closed also, -- close to [o].

There are no nasal vowels.

All consonants are pronounced.

The "l" is most often palatalized, esp. "il, ill"

(as in the Italian "egli" or the English "million")

~ ~ ~ ~ ~

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~ ~ ~ ~ ~

The melody can be sung with voice alone or with drones.

The drones can be vocal and/or instrumental.

~ ~ ~ ~ ~

## Program Note

Although most of the extant troubadour songs of the middle ages were written by men, there did exist in 12th century southern France a small group of possibly 18-20 women *trobairitz* (female troubadours). Only a few of these are represented by extant poetry, and for only one of these, "A chantar," do we have music. This strophic song, or *canso*, was written by the enigmatic Comtessa Beatriz de Dia, who is described a century later in a biographical tale as "a good and beautiful woman, the wife of Guillaume de Poitiers and the lover of Rambaud d'Orange, about whom she wrote many good and beautiful songs." Manuscript illuminations portray the Comtessa as the most noble and distinguished of the *trobairitz*.

The *trobairitz* repertory is significant as the largest body of women's lyric poetry from the medieval period. Although women experienced a general decline in social position from the 10th to the 13th centuries, medieval society did foster the participation of noble women in diverse aspects of culture, most notably the poetry of courtly love.

Medieval marriages were not expected to be accompanied by love and, especially for women, were often arranged for political expediency and at a very young age. In this culture, courtly love was more likely to be expressed outside the boundaries of marriage. According to courtly conventions, a poet vows selfless service to a beloved, who was often the spouse of another noble. This code of love was not only a poetic convention and an inspiration for poetry - it was a practical means to attain the object of desire.

This *canso*, exploits the themes of the male poets, but with a tinge of irony reverses them, as the woman poet applies them to herself. The Comtessa seems to be suggesting that the actions of the knight or lover belie his fine words. What does a male poet mean when he sends a beautiful song-message to his lady? His self-centeredness is laid bare.

This *canso* would have almost certainly been performed by a solo voice, but we have little or no information on 12th century performance practice. In this version, the voices serve sometimes as a solo, and sometimes as instrumental drone. In the Middle Ages, the medieval fiddle was second in esteem only to the human voice, and was considered particularly expressive and suitable for accompanying it.

- R. Swiggum

# Miri it is

Anonymous, 13th Century

upper drone

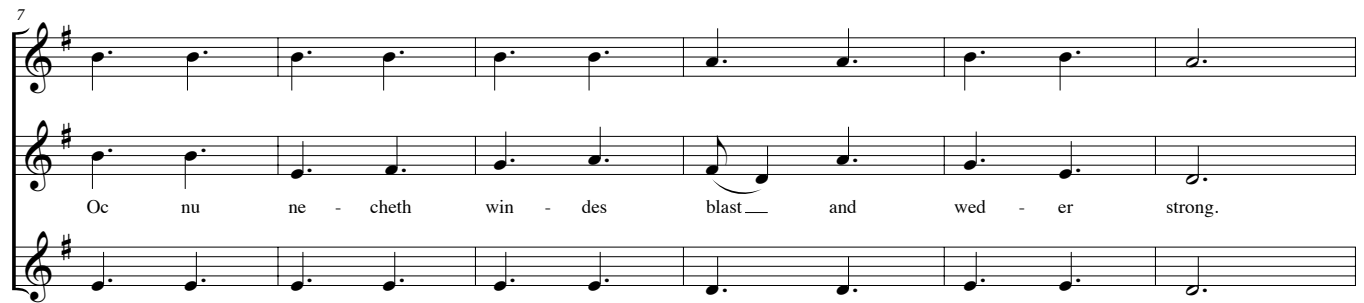
Melody

lower drone



Mi - ri it is whi - le su - mer i - last with fugh - e - les song.

7



Oc nu ne - cheth win - des blast and wed - er strong.

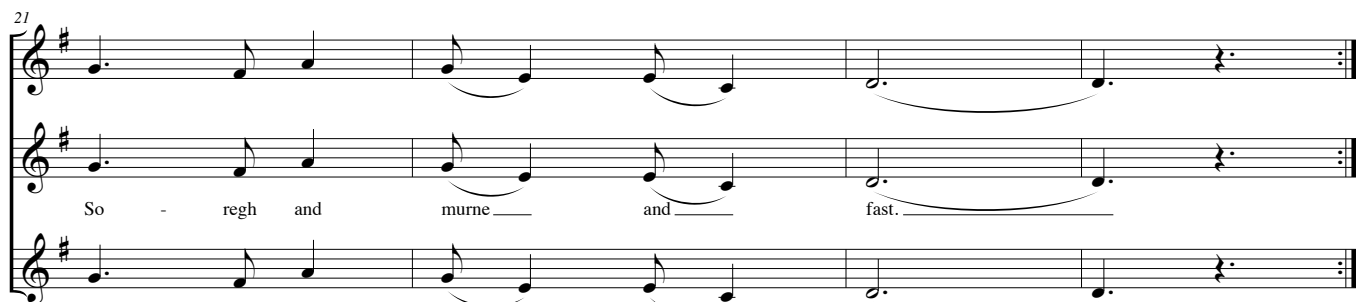
can jump to optional ending after final repeat

13



Ei, ei! What this nicht is long, And ich with wel mi - chel wrong

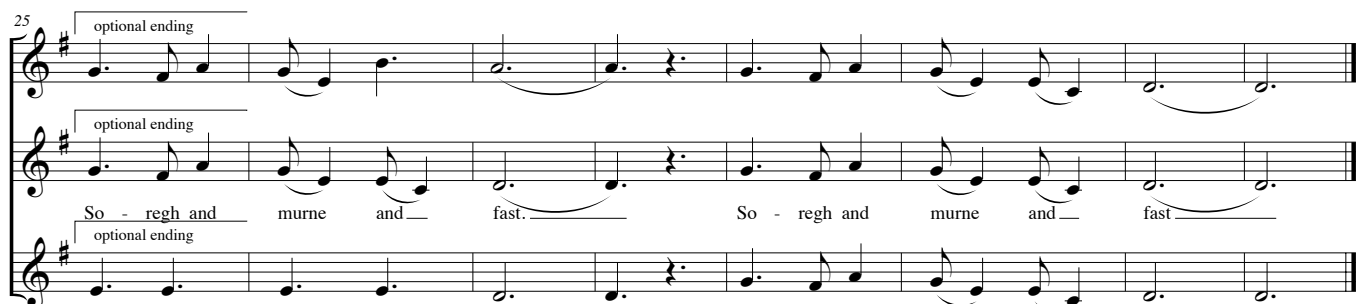
21



So - regh and murne and fast.

25

optional ending



So - regh and murne and fast. So - regh and murne and fast.

*Merry it is while summer lasts, with bird's song,  
but now draws near winter's blast and harsh weather.  
Alas! Alas! How long this night is!  
And I, most unjustly, sorrow and mourn and fast.*

R Swiggum 2004

CD: The Dufay Collective: *Miri it is* Chandos 9396

Suggested Performance order:  
1) all on melody  
2) melody and lower drone  
3) melody, lower and upper drone  
Drone use same text as melody.

# A Robyn

William Cornysh (d. 1523)

## Refrain

Tenor 1  
A Ro - byn, Gen - til Ro - byn, tell me how thy

Tenor 2  
A Ro - byn, Gen - til Ro - byn, tell me how thy

Bass  
A Rob - yn, Gen - til Ro - byn tell me how thy

6  
T 1  
le - man doth and thou shalt know of mine. 1) My la - dy is un - kind I wis, a - lack why is she

T 2  
le - man doth and thou shalt know of mine. A Ro - byn Gen - til Ro -

B  
le - man doth and thou shalt know of mine. A Ro - byn, Gen - til Ro -

12  
T 1  
so? She lov'th a - no - ther bet - ter than me and yet she will say no. To refrain

T 2  
byn, tell me how thy le - man doth and thou shalt know of mine.

B  
byn, tell me how thy le - man doth and thou shalt know of mine.

17  
T 1  
(mine.) 2) I can - not think such dou - ble - ness, for I find wo - men true, in

T 2  
(mine) A Ro - byn, - Gen - til Ro - byn,

B  
(mine) A Ro - byn, Gen - til Ro - byn,

22  
T 1  
faith, my la - dy lov'th me well, she will change for no new. To Refrain

T 2  
Tell me how thy le - man doth and thou shalt know of mine.

B  
Tell me how thy le - man doth and thou shalt know of mine.

*Leman:* woman, sweetheart (pronounced "lay-mun")  
*I wis:* certainly, I know, (pronounced "ee-wiss")  
*Alack:* Alas!

*Robyn's Friend:* Hey Robin, good Robyn, how are things going with you and your girl?  
*Tell me, and I'll tell you about mine.*  
*Robyn:* My girl is not so friendly lately--I can't figure out why.  
*I think she loves someone else, but she won't admit it.*  
*Robyn's Friend:* Not the same for me--I think women are faithful.  
*For sure, my girl loves me--she wouldn't think of being unfaithful.*



# Basciami, vita mia

Hans Leo Hassler (1564-1612)

Soprano

Alto

Tenor

Bass

Ba - scia-mi vi - ta mia ba - sciami/an - co - ra Ba-scia-mi vi-ta

Basciami vi-ta mia ba - sciami/an - co - ra Ba-scia-mi vi - ta mia ba-scia-mi/an - co - ra

Ba - sciami vi - ta mia ba - scia - mi an - co - ra

Ba-scia-mi vi - ta mia ba-scia-mi/an - co - ra

S

A

T

B

7

8

mia ba - scia-mi/an - co - ra Ba-scia-mi vi - ta mia ba - scia - mi/an - co - ra

Ba - scia-mi vi - ta mia Ba-scia-mi vi - ta mia ba - scia-mi/an - co - ra

Ba - scia-mi vi - ta mia ba - scia-mi/an - co - ra ba - scia-mi/an-co - ra an-co - ra

Ba - scia-mi vi - ta mia ba - scia-mi/an - co - ra

*Kiss me, My Life, continually.  
Kiss me, enough to satisfy me.  
I do not want my mother to scold me.*

*(as in "Kiss me quick,  
before my mom finds us and scolds me!")*

13

S Ba - scia-mi tan - to, Ba - scia-mi tan - to, ba - scia-mi tan - to che con - ten - to si - a, Non -

A Ba - scia-mi tan - to Ba - scia-mi tan - to che con - ten - to si - a,

T 8 Ba - scia-mi tan - to Ba - scia-mi tan - to, ba - scia-mi tan - to che con - ten - to si - a,

B Ba - scia-mi tan - to Ba - scia-mi tan - to che con - ten - to si - a,

18

S vo - glio, non vo - glio non vo - glio che mi gri - - - da, che mi

A Non - vo - glio, non vo - glio non vo - glio che mi gri - - -

T 8 Non - vo - glio, non vo - glio non vo - - - glio che mi

B Non - vo - glio, non vo - glio che mi gri - - -

22

S gri - - - da, che mi gri - - - da mam - ma mi - a. Non *Fine D.S. al Fine*

A da, che mi gri - - - da, che mi gri - da mam - ma mi - a. *Fine D.S. al Fine*

T 8 gri - - - da, che mi gri - - - da mam - ma mi - a. *Fine D.S. al Fine*

B da, che mi gri - - - da, che mi gri - da mam - ma mi - a. *Fine D.S. al Fine*

# Lost is my quiet for ever

Henry Purcell (1658-1695)

1 2 3 4 5 6 7

Voice I  
Lost is my qui-et for e - ver lost is my qui-et for e - ver, lost for

Voice II  
Lost is my qui-et for e - ver, e - ver, lost is my qui-et for

Piano

8 9 10 11 12 13 14

I  
e - ver, for e - ver, lost lost is my qui-et for e - ver, e - ver, Lost is life's

II  
e - ver for e - ver, lost is my qui-et for e - ver, for e - ver, e - ver, Lost is life's

Pno.

15 16 17 18 19 20 21

I  
hap - pi-est part, Lost all, all, all my ten - der en - dea - vours To

II  
hap - pi-est part, Lost all, all my ten - der en - dea - vours To

Pno.

22 23 24 25 26 27 1

I  
touch an in - sen - si - ble heart.

II  
touch an in - sen - si - ble heart.

Pno.

28 29 30 31 32 33 34

I heart. But though my de - spair— is past cu - ring but though my de - spair,— my de -

II heart. But though my de - spair— is past cu - ring, but though my de -

Pno.

35 36 37 38 39 40

I spair— is past cu - ring, And much un - de - served is my fate, I'll show by a

II spair— is past cu - ring, And much un - de - served is my fate,

Pno.

41 42 43 44 45 46

I pa - tient en - dur - ing My love, I'll show by a pa - tient en -

II I'll show by a pa - tient en - dur - ing My love is un - moved, I'll

Pno.

47 48 49 50 51 52 53

I dur - ing my love is— un - moved, is un - moved as his hate.

II show by a pa - tient en - dur - ing my love is un - moved as his hate.

Pno.