

Howard Helvey (*1968)	<b>O Lux Beatissima</b>
Frank Ticheli (*1958)	<b>Earth Song</b>
Arvo Pärt (*1935)	<b>Da Pacem Domine</b>  <b>Habitare Fratres in Unum</b>
Morten Lauridsen (*1943)	<b>Dirait-On</b>
Fauré (1845-1924)	<b>Les Berceaux</b>  <b>Salve Regina</b>
Francis Pilkington (1570-1638)	<b>Rest Sweet Nymphs</b>
Jean Sibelius (1865-1957)	<b>Vale of Tuoni</b>
Edward Elgar (1857-1934)	<b>My Love Dwelt in a Northern Land</b>
Ayla Nereo	<b>Hum</b>

**Stimmteilungen** (kursiv sind bei dreistimmigen Stellen der Mezzosopran bzw. der Bariton)








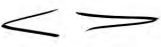

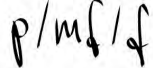


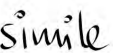
S: Iris Katharina / *Leona*

A: *Viktoria* Lisa / Heike Barbara

T: Stephan Thomas / Christoph *Dieter*

B: *Michael Daniela*. Martin / Daniel F. Roman

# Eintragungen Legende

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

# Allgemeine Lautschrift und französische Aussprache

e	geschlossenes „e“ („leer“), meist geschrieben als „é“
ɛ	offenes „e“ („hell“), meist geschrieben als „è“
ə	Schwa-Laut („Waage“), meist geschrieben als „e“
o	geschlossenes „o“ („so“)
ɔ	offenes „o“ („sollen“)
ø	geschlossenes „ö“ („lösen“)
œ	offenes „ö“ („öffnen“)
y	geschlossenes „ü“ („salut“)
ã	gesungen: ə, gesprochen: nasales geschlossenes „a“ („restaur <u>ant</u> “)
õ	gesungen: ə, gesprochen: nasales geschlossenes „o“ („bon <u>o</u> “)
ẽ	gesungen: ɛ, gesprochen: nasales offenes „e“ („refrain <u>e</u> “)
œ̃	gesungen: œ, gesprochen: nasales offenes „ö“ („parf <u>um</u> “)
s/z	stimmloses/stimmhaftes „s“
ʃ/ʒ	stimmloses / stimmhaftes „sch“

# O Lux Beatissima

Mixed Voices, S.A.T.B., a cappella

From the Whitsuntide sequence *Veni Sancte Spiritus*  
arr. Stephan Langton (d. 1228), Archbishop of Canterbury

HOWARD HELVEY (ASCAP)

Meditatively ♩ = ca. 66

Soprano  
O lux be - a - tis - si - ma, lux be - a - tis - si - ma,

Alto  
O lux — be - a - tis - si - ma,

Tenor  
O lux be - a - tis - si - ma, lux be - a - tis - si - ma,

Bass  
O lux —

5  
lux be - a - tis - si - ma, Re — ple cor - dis in - ti - ma —

lux be - a - tis - si - ma, Re — ple cor - dis in - ti - ma —

lux be - a - tis - si - ma, Re — ple cor - dis in - ti - ma —

— be - a - tis - si - ma, Re — ple cor - dis in - ti - ma —

11  
— Tu - o - rum fi - de - li - um. —

— Tu - o - rum fi - de - li - um, fi - de - li - um.

— Tu - o - rum fi - de - li - um, fi - de - li - um.

— Tu - o - rum fi - de - li - um, fi - de - li - um.

17 *mp* *meno mosso* *p* *pp* *T7*

Si-ne tu-o nu-mi-ne, Ni-hil est in ho-mi-ne, Ni-hil est in-no-xi-um.

Si-ne tu-o nu-mi-ne, Ni-hil est in ho-mi-ne, Ni-hil est in-

Si-ne tu-o nu-mi-ne, Ni-hil est in ho-mi-ne, Ni-hil est in-

Si-ne tu-o nu-mi-ne, Ni-hil est in ho-mi-ne, Ni-hil est in-

23 *poco rit.* *Tempo I* *p*

O lux be-a-

no-xi-um. O lux be-a-tis-si-ma, lux be-a-

no-xi-um. O lux be-a-tis-si-ma, lux be-a-

no-xi-um.

28 *mp* *più mosso* *T2*

tis-si-ma, lux be-a-tis-si-ma, Re-ple

tis-si-ma, lux be-a-tis-si-ma, Re-ple

tis-si-ma, lux be-a-tis-si-ma, Re-ple

O lux be-a-tis-si-ma, Re-ple

33

*Tg*

cor - dis in - ti - ma. Tu - o - rum fi - de - li -

cor - dis in - ti - ma. Tu - o - rum fi - de - li -

cor - dis in - ti - ma. Tu - o - rum fi - de - li -

cor - dis in - ti - ma. Tu - o - rum fi - de - li -

38

*rit.* *pp* liberamente

um. Tu - o - rum fi - de - li - um.

*rit.* *pp* liberamente

um, fi - de - li - um. Tu - o - rum fi - de - li - um.

*rit.* *pp* liberamente

um, fi - de - li - um. Tu - o - rum fi - de - li - um.

*rit.* *pp* liberamente *A!* *div.\**

um, fi - de - li - um. Tu - o *S!* - rum fi - de - li - um.

*T14*

## **O Lux Beatissima**

O Lux beatissima  
Réple cordis íntima  
Tuórum fidelium

Accénde lúmen sénsibus,  
Infúnde amórem córdibus,  
Infírma nostri córporis,  
Virtúte firmans pérpeti

O gesegnetes Licht,  
Erfülle das innerste Herz  
aller Deiner Gläubigen

Entzünde Dein Licht in unseren Gedanken  
Erfülle unsere Herzen mit Deiner Liebe  
Stärke die Schwächen unseres Fleisches  
Durch Deine ewige Kraft.

# Earth Song

SATB Chorus, a cappella

Words and Music by  
FRANK TICHELI

With solemn reverence (♩ = c. 50)

*p*

Soprano  
Alto  
Tenor  
Bass

Sing, Be, Live,  
Sing, Be, Live,  
Sing, Be, Live,  
Sing, Be, Live,

6

*ten.* *mp* *mf* *mp*

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

11

*unisono T* *mf* *mf* *mf* *unis.*

wind, it stirs. The scorched earth cries out in  
wind, it stirs. The scorched earth cries out in  
wind, stirs. The scorched earth cries out in  
wind, stirs. The scorched earth cries out in



Wh.

15

vain, in vain: O war and pow-er, you blind and

vain, vain: war pow-er you blind and

vain, vain: war pow-er blind

vain, vain: war pow-er blind

*mf* *mp*

T25

20

blur. The torn heart cries out in

blur. The torn heart cries out

blur. The torn heart cries out

blur. The torn heart cries out

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

unisono T

T10

unisono S

div.

24

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

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

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

pain, pain.

*mp* *p* (*dolce*) *mp* *p* (*dolce*) *mp* *p* (*dolce*)

T15

29

And mu - sic and sing - ing shall be my light. *div.*

And mu - sic sing - ing be my light.

And mu - sic and sing - ing shall be my light.

*p (dolce)*

mu - sic sing - ing be my light.

33

*mf unis.* A light of song, shin - ing strong: *ff unisono T* Al - le - lu - ia! *p (echo)* Al - le -

*mf* A light of song, shin - ing strong: *ff* Al - le - lu - ia! *p (echo)* Al - le -

*mf* A light of song, shin - ing strong: *ff unisono S* Al - le - lu - ia! *p (echo)* Al - le -

*mf* A light of song, shin - ing strong: *ff* Al - le - lu - ia! *p (echo)* Al - le -

37

*mp* lu - ia. Through dark - ness and pain and strife, I'll sing, I'll -

*mp* lu - ia. Through dark - ness and pain and strife, sing,

*mp* lu - ia. Through dark - ness and pain and strife, I'll sing,

*div.* *mp* lu - ia. Through dark - ness and pain and strife, *f* *p unis.* sing,

41 *rit. to end*

Be, Live, See... Peace. Peace.

*mf* Be, I'll Live, See... Peace. Peace.

Be, Live, See... Peace. Peace.

Be, Live, See... Peace. Peace.

*pp* *ten.* *pp*

*pp* *ten.* *pp*

*pp* *ten.* *pp*

*pp* *ten.* *pp*

# Da pacem Domine

für Chor oder Solisten (SATB) a cappella (2004/2006)

Arvo Pärt

(\* 1935)

**A** Pacato ♩ = 40 ca

Soprano *mf* *simile*  
Da pa - - - - - cem Do -

Alto *mf* *simile*  
Da pa - - - - - cem Do -

Tenore *mf* *molto* *simile* *molto* *sim.*  
Da pa - - - - - cem Do -

Basso *mf* *simile*  
Da pa - - - - - cem

*a* Schmitz  
↳ cis!

5

mi - - - - - ne in di - -

mi - - - - - ne in di - -

mi - - - - - ne in di -

Do - - - - - mi - - - - - ne in

T1 [ cis ]

9

- - - - - bu - - - - - (u) - s nos -

e - - - - - bu - - - - - (u) - (u) - - - - - s

- - - - - e - - - - - bu - - - - - (u) - s nos -

di - - - - - e - - - - - bu - - - - - (u) - s

T7 [ C ]

T8

\*) - - - - = quasi legato

13

M

tris qui a non

\*) nos tris qui a non

\*) nos tris qui a non

\*) nos tris qui a non

18 (2+2+2)

a li (u)

est a li (u)

est a li (u) *sim.*

est a li (u)

22

(u) (u) (u) (u)

(u) (u) (u) (u)

(u) (u) (u) (u) us

(u) (u) (u) (u)

\*) - - - = quasi legato

26

E

B<sup>1</sup>

us qui pu - gnet

us qui pu - gnet

us qui pu - gnet

us qui pu - gnet

31

pro no - (o) - (o) - bis

pro no - (o) - (o) - bis

pro no - (o) - (o) - bis

pro no - (o) - (o) - bis

36

N

S

ni - si tu - (u)

ni - si tu - (u)

ni - si tu - (u)

ni - si tu - (u)

40

De - - - (u) - - - us no - - -

De - - - (u) - - - us no - - -

De - - - (u) - - - us no - - -

De - - - (u) - - - us no - - -

44

(o) - - - (o) - - - ster. - - -

(o) - - - ster.

ster. - - -

(o) - - - ster. - - -

+8

durata : 5 min

## **Da Pacem Domine**

Da pacem, Domine, in diebus nostris

*Schenke Frieden, Herr, in unseren Tagen*

Quia non est alius

*Weil es keinen anderen gibt*

Qui pugnet pro nobis

*Der für uns kämpft*

Nisi tu Deus noster.

*Es sei denn, du bist unser Gott.*





y = j  
 sh = stimmloses sch  
 zh = stimmhaftes sch  
 ch = tsch  
 h = Bach  
 s = stimmlos  
 z = stimmhaft  
 v = stimmhaftes w

# Habitare fratres in unum

Arvo Pärt  
(\*1935)

Sopran

Alt

Tenor

Bass

Se shto do - bro, i - li shto kras - no, no ye - zhe

Se shto do - bro, i - li shto kras - no, no ye - zhe

Se shto do - bro, i - li shto kras - no, no ye - zhe

6

S.

A.

T.

*S Mezzo*

*A*

*S*

*A*

*T*

*S*

*A*

*T*

zhi - ti bra - ti - i vku-pye? Ya - ko mi - ro na gla -

zhi - ti bra - ti - i vku-pye? Ya - ko mi - ro na gla

zhi - ti bra - ti - i vku-pye?

12

S.

A.

T.

*sh-che*

*sh-che*

G. P. *S*

*A*

*T*

*S*

*A*

*T*

vye, s'ho - dya - shche-ye na bra - du, bra - du

vye, s'ho - dya-shche-ye na bra - du, bra - du

bra - du

18

S. A - a - ro - nyu, s'ho - dya - shche-ye na o -

A. A - a - ro - nyu, s'ho - dya - shche-ye na o -

T. A - a - ro - nyu, s'ho - dya - shche-ye na o -

23

S. mye - ti o - dyezh - di ye - go, \_\_\_\_\_ ya - ko ro -

A. mye - ti o - dyezh - di ye - go, \_\_\_\_\_ ya - ko ro -

T. mye - ti o - dyezh - di ye - go, \_\_\_\_\_ ya - ko ro -

B. \_\_\_\_\_ ya - ko ro -

28

S. sa \_\_\_\_\_ A - yer - mons - ka - ya s'ho - dya - shcha-ya \_\_\_\_\_ na

A. sa \_\_\_\_\_ A - yer - mons - ka - ya s'ho - dya - shcha-ya \_\_\_\_\_ na

T. sa \_\_\_\_\_ A - yer - mons - ka - ya s'ho - dya - shcha-ya \_\_\_\_\_ na

B. sa \_\_\_\_\_ A - yer - mons - ka - ya s'ho - dya - shcha-ya \_\_\_\_\_ na

34

G. P. SM [T9]

S. go - ri Si - on - ski - ya, ya - ko ta - mo

A. go - ri Si - on - ski - ya, ya - ko ta - mo

T. go - ri Si - on - ski - ya, ya - ko ta - mo

B. go - ri Si - on - ski - ya, ya - ko ta - mo

div.

39

(SM)

S. za - po - vye - da Gos - pod bla-go-slo-

A. za - po - vye - da Gos - pod bla-go-slo-

T. za - po - vye - da Gos - pod bla-go-slo-

B. za - po - vye - da Gos - pod

div.

45

G. P.

S. vye - ni - ye i zhi - vot do vye - ka.

A. vye - ni - ye i zhi - vot do vye - ka.

T. vye - ni - ye i zhi - vot do vye - ka.

B. i zhi - vot do vye - ka.

t

## **Habitare Fratres In Unum**

### Wallfahrtslied Psalm 133

Siehe, wie gut und wie schön ist es, wenn Brüder miteinander in Eintracht wohnen.

Es ist wie köstliches Salböl auf dem Haupt, das hinabfließt auf den Bart, den Bart des Aaron, das hinabfließt auf den Saum seines Gewandes.

Es ist wie der Tau des Hermon, der niederfällt auf die Berge des Zion. Denn dorthin hat der Herr den Segen entboten, Leben bis in die Ewigkeit.

Partitur mit Klavier  
S. u. im Anschluss

to Diana Rand Fairclough

# Dirait-on

Tempo rubato ( $\text{♩} = c.108$ )

SOPRANO

ALTO

fête. fête.

A - ban - don en - tou - ré d'a-  
A - ban - don en - tou - ré d'a-

6

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

11

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

16

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

20

a tempo **CHORISCH ATMEN** rit.

- on.

- on.

- on.

mp Se ca -  
mp Se ca -

- res - se en soi - mê - me, par son pro - pre re - flet é - clai - ré! Ain - si tu in - ventes le  
 - res - se en soi - mê - me, par son pro - pre re - flet é - clai - ré. Ain - si tu in - ventes le

29 *mp* *rit.* *a tempo*  
 du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,  
 du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,  
 thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,  
 thè - me du Nar - cisse ex - au - cé. Dir - ait, dir - ait - on, dir - ait - on,

34 *poco rit.* *a tempo*  
 dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -  
 dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -  
 dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -  
 dir - ait - on, dir - ait, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait -

39  
 - on, dir - ait, dir - ait - on, dir - ait - on, dir - - - ait -  
 - on, dir - ait, dir - ait - on, dir - ait - on, dir - - - ait -  
 - on, dir - ait, dir - ait - on, dir - ait - on, dir - - -  
 - on, dir - ait, dir - ait - on, dir - ait - on, dir - - -

43  
 on, dir - ait, dir - ait - on, dir - ait - on, dir - ait, dir - ait - on,  
 on, dir - ait, dir - ait - on, dir - - - ait - on,  
 - ait - on, dir - ait - on, dir - - - ait - on,  
 - ait - on, dir - ait, dir - ait - on, dir - ait, dir - ait, dir - ait - on,

47 **molto rit.** **a tempo**

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

dir - - ait - on.

dir - - ait - on.

dir - - ait - on.

51 **rit.** **mf** **a tempo**

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

Dir - - ait - on,

Dir - - ait - on,

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

55

- dres - ses... C'est ton in - té - ri - eur qui sans cesse se -

dir - - ait -

dir - - ait -

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

59 **poco rit.** **a tempo** **mp**

ca - resse, dir - ait, dir - ait - on,

- on; se ca - res - se en soi - mê - me, par son pro - pre re - flet

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

sans cesse se ca - res - se en soi - mê - me, par son



molto rit.

63

dir-ait-on, dir - - ait-on, *mf*

é-clai-ré. Ain - si tu in-ventes le thè - me du Nar - cisse ex - au - cé. *mf*

dir-ait-on, dir - - ait-on, *mf*

pro - pre re - flet\_ é-clai-ré. Ain - si tu in-ventes le thè - me du Nar - cisse.

o ə ə e! e e ε y ε vɔt lə ε ə y

**molto meno mosso, deliberamente**

rit.

poco a poco accel. - -

68 *sub. p*

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

*sub. p* Dir - ait-on, dir - ait-on, dir **ZEIT...** ait-on, dir - ait-on, *p cresc.*

*sub. p* dir - ait-on, dir - ait-on, dir **ZEIT...** ait-on, dir - ait-on, *p cresc.*

*sub. p* Dir - ait-on, dir - ait-on, dir - ait-on, dir - ait, dir-ait -

tempo primo

73 *mf*

dir - ait-on, dir - ait, dir - ait, dir - ait-on, dir - ait, dir - ait-on, *mf*

dir - ait-on, dir - - ait-on, dir - ait, dir - ait-on, *mf*

dir - ait-on, dir - - ait-on, dir - ait, dir - ait - *mf*

-on, dir - - ait-on, dir - - ait-on, dir - ait, dir - ait - *mf*

**CHORISCH ATMEN**

77

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

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

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

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

**CHORISCH ATMEN**



# Dirait-on

diɔ̃tõ  
Dirait-on  
Wenn wir sagen...

abãdõ    ãtuɕe    dabãdõ  
Abandon entouré d'abandon  
Hingabe in Kreisen von Hingabe umgeben

tãdɕes    tuʃã    o    tãdɕes  
tendresse touchant aux tendress  
Zartes rührt an Zärtlichkeiten

sɛ    tõŋ    ẽteɕjõɕ    ki    sã    ses  
C'est ton intérieur qui sans cesse  
Man sagt, es sei dein Innres, das ohne Unterlass

sə    kãɕes    diɔ̃tõ  
se caresse, dirait-on  
sich streichelt, (...)

sə    kãɕes    ã    swamɛm  
se caresse en soi-même,  
sich in sich selber streichelt

pãɕ    sõ    pɕõpɕã    ɕãflɛ    eklãɕite  
par son propre reflet éclarité.  
bis es leuchtet im eigenen Widerschein

ẽsi    ty    ẽvãt    læ    tɛm  
Ainsi tu inventes le thème  
Sinnend fällt dir das Thema ein

dy    nãɕsis    ɛgzose  
du Narcisse exaucé.  
vom erhöhten Narziß

# Dirait-on

**Tempo rubato** (♩ = c.108)

SOPRANO *pp* rit. \* a tempo rit. *p* a tempo

ALTO *pp* fête. A - ban - don en - tou - ré d'a -

TENOR *pp* fête. A - ban - don en - tou - ré d'a -

BASS *pp* fête.

PIANO **Tempo rubato** (♩ = c.108) rit. \* a tempo rit. a tempo

*freely, caressingly pp* *lunga* *p*

Péd.

6

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

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

(Péd.)

11 rit. molto rit. *mp* a tempo

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

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

rit. molto rit. a tempo

*mp*

(Péd.) Péd.\*\*

\* If *Dirait-on* is not immediately preceded by *La rose complète*, the choir should begin in bar 4.

\*\* Use one sustaining pedal throughout each bar unless otherwise marked.

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

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

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

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

20 *a tempo* *rit.*

- on.

- on.

*mp* Se ca -

*mp* Se ca -

*a tempo* *rit.*

24 *a tempo*

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

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

*a tempo*

(Red.)

29 *mp* *rit.* *a tempo*

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

*rit.* *a tempo*

(Ped.) *Red.*

34 *poco rit.* *a tempo*

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

*poco rit.* *a tempo*

39

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



- dres - ses... C'est ton in - té - ri - eur qui sans cesse se

dir - - - - - ait -

dir - - - - -

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

*mp* *mf* *mp* *mf*

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

ca - resse, *mf* dir - ait, dir - ait - on,

- on; se ca - res - se en soi - mê - me, par son pro - pre re - flet

ait - on, *mf* dir - ait, dir - ait - on,

sans cesse *poco rit.* *a tempo* se ca - res - se en soi - mê - me, par son

*mp* *mf*

*molto rit.*

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

é-clai-ré. Ain - si tu in-ventes le thè - me du Nar - cisse ex - au - cé. //

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

pro - pre re - flet\_ é-clai-ré. Ain - si tu in-ventes le thè - me du Nar - cisse. *molto rit.* //

*mp* *mf* *mp* *mf*



68 **molto meno mosso, deliberamente** **rit.** **poco a poco accel.** - -

*sub. p* // *p cresc.*

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

*sub. p* // *p cresc.*

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

*sub. p* // *p cresc.*

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

*sub. p* // *p cresc.*

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

**molto meno mosso, deliberamente** **rit.** **poco a poco accel.** - -

*sub. p* // *p cresc.*

(mark the melody)

73 **tempo primo** *mf*

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

*mf*

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

*mf*

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

*mf*

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

**tempo primo** *mf*

77

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

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

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

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





# Les berceaux

op. 23 no. 1

Gabriel Fauré (1845–1924)

T: Sully Prudhomme (1839–1907)

Arr.: Denis Rouger (\*1961)

Andante  $\text{♩} = 58$

S+M+A *p*

Sopranos I/II  
Altos

Ténors

Basses

Piano

*p sempre*

Le long du Quai, — les

ε long du κε e

4

grands — vais-seaux,

ε

Que la houle in-cline en si - len -

ε ε n\_ο ο

ce. Ne

ε Ne ε

7

pren - nent pas garde

ο ο πα

aux — ber-ceaux,

d\_ο

Que la main des fem - mes ba-

ε ε e fa mæ(?)

10

Sopranos I *sə* *me vje læ*  
*cre - - - - - scen - - - - -*  
lan - - ce. Mais vien - dra le

Sopranos II  
lan - - ce. Mais vien - dra le  
*cre - - - - - scen - - - - -*

Altos  
lan - - ce. Mais vien - dra le  
*cre - - - - - scen - - - - -*

Ténors *me dolce vje læ*  
Mais vien - dra le  
*cre - - - - - scen - - - - -*

Basses  
*dolce*  
Mais vien - dra le  
*me vje læ*

13

*des\_a* *kə le fa mə(?) œ ɔ*  
- - do *poco a poco*

jour des a-dieux, → Car il faut que les fem-mes pleu - rent, →  
- - do *poco a poco*

jour des a-dieux, Car il faut que les fem-mes pleu - rent,  
- - do *poco a poco*

jour des a-dieux, → Car il faut que les fem-mes pleu - rent, →  
- - do *des\_a poco a poco* *kə le fa mə(?) œ ɔ*

jour des a-dieux, → Car il faut que les fem-mes pleu - rent, →  
- - do *poco a poco* *des\_a* *kə le fa mə(?) œ ɔ*

16

*cresc. molto* E kə le zɔ mə ky *f sempre* tɔ tə lezɔ ri zɔ

Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* Et que les hom - mes cu - ri - eux Ten - tent les ho - ri - zons qui

*cresc. molto* *f sempre*

19

**CHORISCH ATMEN** læ ə

leur - - - - - rent! \_\_\_\_\_

leur - - - - - rent! \_\_\_\_\_

leur - - - - - rent! \_\_\_\_\_

leur læ ə leur - - - - - rent! \_\_\_\_\_

leur læ ə leur - - - - - rent! \_\_\_\_\_

leur læ ə *p*

pp!

pp

Et ce jour-là, les grands vais-seaux Fuy - ant le port qui di - mi-

Et ce jour-là, les grands vais-seaux Fuy - ant le port qui di - mi-

Et ce jour-là, les grands vais-seaux Fuy - ant le port qui di - mi-

pp

cresc.

nu - e Sent leur mas - se re - te - nu - e

nu - e Sent leur mas - se re - te - nu - e

cresc.

Sent leur mas - se re - te - nu - e

cresc.

nu - e Sent leur mas - se re - te - nu - e

cresc.







# Les Berceaux

lə lɔ̃ dy ke le ɡbɑ̃ vɛso  
Le long du quai les grands vaisseaux,  
Die entlang des Kais liegenden großen Schiffe

kə la ul\_ ěklin\_ ā silās  
Que la houle incline en silence,  
Die die Woge still neigt

nə pɛn pa ɡɑ̃d\_ o bɛʁso  
Ne prennent pas garde aux berceaux  
Achten nicht auf die Wiegen

kə la mɛ̃ de fam balās  
Que la main des femmes balance.  
Die die Hand der Frauen schaukelt

mɛ vjɛ̃dʁa lə ʒuʁ dez\_ adjø  
Mais viendra le jour des adieux,  
Aber es wird der Tag des Abschieds kommen

kaʁ\_ il fo kə le fam pløɛʁ  
Car il faut que les femmes pleurent,  
Denn die Frauen müssen weinen

e kə lez\_ ɔm kyʁjø  
Et que les hommes curieux  
Und die begierigen Männer

tāt lez\_ ɔʁizɔ̃ ki lœʁ  
Tentent les horizons qui leurrent.  
Sich gen der lockenden Horizonte wagen

e sə ʒuʁla le ɡbɑ̃ vɛso  
Et ce jour-là les grands vaisseaux,  
Und an diesem Tag fühlen die großen Schiffe

fujjā lə pɔʁ ki diminy  
Fuyant le port qui diminue,  
Die den kleiner werdenden Hafen fliehen

sāt lœʁ mas ʁɛtɛny  
Sentent leur masse retenue  
Ihre Masse von der Seele

paʁ lam de lwɛ̃tɛ̃ bɛʁso  
Par l'âme des lointains berceaux.  
Der fernen Wiegen zurückgehalten

# Salve Regina

Gabriel Fauré  
Arr. Henri Busser

## Quasi Adagio

♩=66

*dolce*

Sopran  
Sal-ve Re - gi - na Ma - ter mi - se - ri cor - di - ae, vi - ta, dul

*p*

Alt  
Sal-ve Re - gi - na Ma - ter mi - se - ri cor - di - ae, vi - ta, dul

*p*

Tenor  
Sal-ve Re - gi - na Ma - ter Ma - ter

*pp*

Bass  
Sal-ve Re - gi - na Ma - ter Ma - ter

*Soprano C → D*

The first system of the musical score is for the vocal parts. It consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are "Sal-ve Re - gi - na Ma - ter mi - se - ri cor - di - ae, vi - ta, dul". The Alto staff also has a treble clef and the same key signature and time signature. The lyrics are "Sal-ve Re - gi - na Ma - ter mi - se - ri cor - di - ae, vi - ta, dul". The Tenor staff has a treble clef with an 8va sign below it, a key signature of one flat, and a 3/4 time signature. The lyrics are "Sal-ve Re - gi - na Ma - ter Ma - ter". The Bass staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "Sal-ve Re - gi - na Ma - ter Ma - ter". There are dynamic markings: *dolce* above the Soprano staff, *p* above the Alto and Tenor staves, and *pp* above the Bass staff. A blue handwritten note "Soprano C → D" is written above the Bass staff.

7

*p* *p*

ce - do et spes nos - tra sal - ve Ad te cla - ma - mus e - xu - les fi - li - ae

*p* *p*

ce - do et spes nos - tra sal - ve Ad te cla - ma - mus e - xu - les fi - li - ae

*p* *p*

spes nos - tra sal - ve Ad te cla - ma - mus

*p* *p*

spes nos - tra sal - ve Ad te cla - ma - mus

The second system of the musical score continues the vocal parts. It consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "ce - do et spes nos - tra sal - ve Ad te cla - ma - mus e - xu - les fi - li - ae". The Alto staff also has a treble clef and the same key signature and time signature. The lyrics are "ce - do et spes nos - tra sal - ve Ad te cla - ma - mus e - xu - les fi - li - ae". The Tenor staff has a treble clef with an 8va sign below it, a key signature of one flat, and a 3/4 time signature. The lyrics are "spes nos - tra sal - ve Ad te cla - ma - mus". The Bass staff has a bass clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "spes nos - tra sal - ve Ad te cla - ma - mus". There are dynamic markings: *p* above the Soprano and Alto staves, and *p* above the Tenor and Bass staves. A blue circle is drawn around the first note of the Bass staff.

*cresc.*  
E - vae Ad te sus-pi-ra - mus ge-men - tes et flen - tes in

*cresc.*  
E - vae Ad te sus-pi-ra mus ge - men - tes flen - tes

*cresc.*  
Ad te sus - pi - ra mus ge - men - tes

*cresc.*  
Ad te Ad te sus-pi-ra mus ge - men - tes flen - tes

*f* hac lacry - ma - rum val - le. *p* E - ia er-go ad-vo-ca-ta

*f* in hac lacry - ma - rum val - le. *p* E - ia

*f* in hac lacry - ma - rum val - le. *p* E - ia

*f* in hac val - le. *p* E - ia

23

*cresc. poco a poco*

*f*

nos - tra il - los\_ il - los tu - os mi - se - ri - cor - des\_ O - cu - los ad  
 er - go ad - vo - ca - ta nos - tra il - los\_ tu - os O - cu - los ad\_  
 er - go il - los tu - os O - cu - los ad\_  
 er - go il - los tu - os O - cu - los ad\_

28

*p*

*dolce*

*cresc.*

nos ad\_ nos cou - ver - te\_ Et Je - sum be - ne - dic - tum\_ fruc - tum  
 \_ nos cou - ver - te\_ Et Je - sum be - ne - dic - tum  
 nos ad\_ nos cou - ver - te\_ Et Je - sum be - ne - dic - tum\_ fruc - tum  
 nos cou - vert - te\_ Et Je - sum fruc - tum

33

unisono

vent-ris tu - i no - bis post ex - i - li - um ex - i - li - um os -  
 fruc - tum ven - tris no - bis os -  
 vent-ris tu - i no - bis post ex - i - li - um os -  
 ven - tris tu - i no - bis os -

37

T1 [tacet]

ten - de O cle - mens, O cle - mens O pi - e, o  
 ten - de O cle - mens, O cle - mens O pi - e, o  
 ten - de O cle - mens O pi - e,  
 ten - de O cle - mens O pi - e,

42

dul-cis O vir-go, O dul-cis vir-go Ma-ri-a A -  
 dul-cis O vir-go, O vir-go Ma-ri-a A -  
 vir-go Ma-ri-a A -  
 vir-go Ma-ri-a A -

47

-men A - men.  
 -men A - men.  
 men A - men.  
 men A - men.

# Rest, sweet nymphs

Wenn die Sonne weggegangen

Francis Pilkington

Soprano

1. Rest, sweet nymphs, — let gol - den sleep charm  
2. Dream fair vir - gins of — de - light and

Alto

1. Rest, sweet nymphs, — let gol - den sleep charm your  
2. Dream fair vir - gins of de - light and —

Tenor

1. Rest sweet nymphs, — let gol - den sleep charm your  
2. Dream fair vir - gins of de - light and —

Bass

1. Rest sweet nymphs — let gins gol - den sleep charm —  
2. Dream fair vir - gins of de - light and —

4

S.

your star bright - er eyes, Whiles my lute the watch doth keep with  
blest E - ly - sian groves. While the wan - dring shades of night re -

A.

star — bright — er eyes, Whiles my lute the watch doth keep with  
blest E - ly — sian — groves. While the wan - dring shades of night re -

T.

8

star — bright - er eyes, Whiles my lute the watch doth keep with  
blest E - ly - sian groves. While the wan - dring shades of night re -

B.

your star bright - er eyes. Whiles my lute the watch doth keep with  
blest E - ly - sian groves. While the wan - dring shades of night re -



S. pleas - ing sym - pa - thies. Lul - la lul - la - by,  
 sem - ble your true love. Lull - la lul - la - by,

A. plea - sing sym - pa - thies. Lul - la lul - la - by, Lul - la -  
 sem - ble your true love. Lul - la lul - la - by. Lul - la -

T. plea - sing sym - pa - thies. Lul - la lul - la - by, Lul - la -  
 sem - ble sour true love. Lul - la lul - la - by, Lul - la -

B. ple - sing sym - pa - thies. Lul - la lul - la -  
 sem - ble your true love. Lul - la lul - la -

S. lul - la lul - la - by! Sleep sweet - ly, sleep sweet - ly let  
 lul - la lul - la - by! Your kiss - es your bliss - es send

A. by, lul - la - by! Sleep sweet - ly, sleep sweet - ly let  
 by, lul - la - by! Your kiss - es your bliss - es send

T. by, lul - la - by! Sleep sweet - ly, sleep sweet - ly let  
 by, lul - la - by! Your kiss - es your bliss - es send

B. by, lul - la - by! Sleep sweet - ly, sleep sweet - ly let  
 by, lul - la - by! Your kiss - es your bliss - es send

S. no - thing af - fright ye; In - calm con - tent - ments  
 them by your wish-es; al - though they be not

A. no - thing af - fright ye; In - calm con - tent \_\_\_\_\_ ments  
 them by your wish-es. al - though the be \_\_\_\_\_ not

T. no - thing af - fright ye; In - calm con - tent - ments  
 them by your wish-es; al - though they be not

B. no - thin af - fright ye; In - calm con - tent - ments  
 them by your wish-es; al - though they be not

S. 1. lie. Lul - la lul la lie.  
 nigh. Lul - la lul la nigh.

A. 1. lie. Lul - la lul - la lie.  
 nigh. Lul - la lul - la nigh.

T. 1. lie. Lul - la lul - la lie.  
 nigh. Lul - la lul - la nigh.

B. 1. lie. nigh. 2. lie. nigh.



# My Love Dwelt in a Northern Land

Edward Elgar (1857-1934)  
Text: Andrew Lang (1844-1912)

*Moderato legato*

Sopran *p*  
My love dwelt in a North-ern land, A dim tow'r in a for - est green was

Alt *p*  
My love dwelt in a North-ern land, A dim tow'r was

Tenor *p*  
My love dwelt in a North-ern land, A dim tow'r in a for - est green was

Bass *p*  
My love dwelt in a North-ern land, A dim tow'r

4

S. *pp*  
his, — And far a - way the sand and gray wash of the

A. *pp*  
his, — And far a - way the sand and gray wash of the

T. *pp*  
his, — and far a - way

B. *pp*  
his, — and far a - way

T 56

7

S. *p*  
waves were seen, The wo - ven for - est - bouhgs be-tween; And

A. *p*  
waves were seen, The wo - ven for - est - bouhgs be-tween; And

T. *p*  
— the waves were seen, The wo - ven for - est - bouhgs be-tween; And

B. *p*  
— the waves were seen, The wo - ven for - est - bouhgs be-tween; And

U-O

10

S. thro' the north- ern sum - mer night The sun - set slow - ly, slow - ly died a - *dim. rit.*

A. thro' the north- ern sum - mer night \_\_\_\_\_ the sun - set died a - *dim. rit.*

T. thro' the north- ern sum - mer night The sun - set slow - ly, slow - ly died a - *dim. rit.*

B. thro' the north- ern sum - mer night \_\_\_\_\_ the sun - set died a - *dim. rit.*

*Handwritten notes: V T2 (above S), V T2 (above T)*

13

S. way, \_\_\_\_\_ And herds of strange deer, sil - ver - white, Came gleam - ing *pp*

A. way, \_\_\_\_\_ And herds of strange deer, sil - - - ver - white, Came gleam - ing *pp*

T. way, \_\_\_\_\_ And herds of strange deer, sil - ver - white, Came gleam - ing *pp*

B. way, \_\_\_\_\_ And herds \_\_\_\_\_ of deer, Came gleam - ing *pp*

*Handwritten note: < (above S)*

16

S. *f* through the for - est gray, And fled like ghosts be - fore the day. \_\_\_\_\_ *dim. p rit. dim.*

A. *f* through the for - est gray, And fled like ghosts be - fore \_\_\_\_\_ the day. \_\_\_\_\_ *dim. p rit. dim.*

T. *f* through the for - est gray, And fled like ghosts be - fore \_\_\_\_\_ the day. \_\_\_\_\_ *dim. p rit. dim.*

B. *f* through the for - est gray, And fled like ghosts be - fore \_\_\_\_\_ the day. \_\_\_\_\_ *dim. p rit. dim.*

Tempo poco piu lento. Dolcissimo

S. *pp* 20 [T26] Wax

A. *ppp* Wax

T. *ppp* [T26] Wax

B. *ppp* Wax

And oft, that month, we watch'd the moon, Wax

And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax

And oft, that month, we watch'd the moon, Wax

And oft, that month, we watch'd the moon, and oft, that month, we watch'd the moon Wax

24

S. [T22] And

A. Wax great and white o'er wood and lawn, And

T. [T22] Wax great and white o'er wood and lawn, And

B. Wax great and white o'er wood and lawn, And

great and white o'er wood and lawn, wax great and white o'er wood and lawn, And

great and white o'er wood and lawn, wax great and white o'er wood and lawn, And

Wax great o'er wood and lawn

28 *mf* *dim.* *p* *pp*

S. *pp* Wax great

A. *mf* *dim.* *p* *pp* *div.*

T. *mf* *dim.* *p* *pp*

B. *mf* *dim.* *p* *pp*

oft, that month, we watch'd the moon Wax great

oft, that month, we watch'd the moon, And oft, that month, we

oft, that month, we watch'd the moon, And oft, that month, we

oft, that month, we watch'd we watch'd the moon.

33

S. *pp* \_\_\_\_\_ and white \_\_\_\_\_ o'er wood and lawn, \_\_\_\_\_ And

A. *ppp* watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er wood and lawn, And

T. *ppp* watch'd the moon Wax great and white \_\_\_\_\_ o'er wood and lawn, \_\_\_\_\_ And

B. *ppp* Wax great and white o'er wood and lawn, wax great and white o'er wood and lawn, And

Wax great \_\_\_\_\_ and white \_\_\_\_\_ o'er wood and lawn, \_\_\_\_\_

38

S. wane, with wan - ing of the June, \_\_\_\_\_ Till, \_\_\_\_\_

A. wane, with wan - ing of the June, and wane, with wan - ing of the June, Till,

T. wane, with wan - ing of the June, \_\_\_\_\_ Till,

B. wane, with wan - ing of the June, and wane, with wan - ing of the June, Till,

And wane, with wan - ing June

42

S. *f* like a brand for bat - tle drawn, she fell, \_\_\_\_\_ *dim. rit.*

A. *f* like a brand for bat - tle drawn, she fell, \_\_\_\_\_ *dim. rit.*

T. *f* like \_\_\_\_\_ a brand for bat - tle drawn, she fell, \_\_\_\_\_ *dim. rit.*

B. *f* like \_\_\_\_\_ a brand for bat - tle drawn, she fell, \_\_\_\_\_ *dim. rit.*

45 *p* *pp* *Tempo, poco lento* *rall.*

S. she fell, and flamed in a wild dawn.

A. fell, she fell, and flamed in a wild dawn.

T. fell, she fell, and flamed in a wild dawn.

B. fell, she fell, and flamed in a wild dawn, in a wild dawn.

50 *p* *Tempo primo*

S. I know not if the forest green still girdles round that castle

A. I know not if the forest green Still girdles round that castle

T. I know not if the forest green still girdles round that castle

B. I know not if the forest green Still girdles round that castle

54 *pp* *pp* *pp* *pp*

S. gray, O know not if the boughs between The white deer

A. gray, O know not if the boughs between The white deer

T. gray, I know not if the white deer

B. gray, I know not if the white deer



57 *f* *div* *dim.* *pp* *molto espress.*

S. va - nish ere the day; The grass a - bove my

A. *f* *dim.* *ppp*  
va - nish ere the day; The grass a - bove my love is green, the

T. *f* *dim.* *ppp*  
va - nish ere the day; The grass a - bove my love is green, the

B. *f* *dim.* *ppp*  
va - nish ere the day; The grass a - bove my love is green, the

61 *sf p* *>* *sf p* *>* *pp mezza voce*

S. love is green, His heart is cold-er than the clay,

A. grass a-bove my love is green, His heart is cold-er than the clay,

T. grass a-bove my love is green, His heart is cold cold - er than the

B. grass a-bove my love is green, His heart is cold-er than the clay,

66 *pp mezza voce* *molto rall.* *ppp*

S. cold - er, cold-er than the clay.

A. *pp mezza voce* *ppp*  
cold - er than the clay, cold - er than the clay.

T. *ppp*  
clay, his heart is cold - er, cold-er than the clay.

B. *ppp*  
than the clay.

## My Love Dwelt in a Northern Land

My love dwelt in a Northern land.  
A dim tower in a forest green  
Was his and far away the sand  
And gray wash of the waves were seen  
The woven forest boughs between:

And through the Northern summer night  
The sunset slowly died away,  
And herds of strange deer, silverwhite,  
Came gleaming through the forest gray,  
And fled like ghosts before the day.

And oft that month we watched the moon  
Wax great and white o'er wood and lawn  
And wane, with waning of the June,  
Till, like a brand for battle drawn,  
She fell, and flamed in a wild dawn.

I know not if the forest green  
Still girdles round that castle gray.  
I know not if, the boughs between,  
The white deer vanish ere the day:  
The grass above my love is green,  
His heart is colder than the clay.

Im Norden lag mein's Liebsten Land.  
Ein dunkler Turm in Waldesgrün  
war sein, und an dem fernen Strand  
sah man die grauen Wogen zieh'n,  
davor die Waldeswipfel blüh'n.

Und in der nördlich Sommernacht  
erstarb das Licht am Waldesrain,  
und wunderweißer Hirsche Pracht  
glomm silberhell im grauen Hain.  
Sie floh'n wie Geister vor dem Schein.

Und oftmals sah'n des Mondes Kleid  
wir wachsen über Wald und Land,  
und abnehmen wie Junis Zeit,  
bis es, wie Krieges Feuerbrand,  
in wilder Dämm' rung Glut verschwand.

Ich weiß nicht, ob noch Waldesgrün  
umweht die grauen Zinnenreih'n,  
Ich weiß nicht, ob noch Hirsche fliehn,  
verschreckt von fahler Dämm' rung Schein.  
Das Gras auf seinem Grab ist grün,  
mein's Liebsten Herz ist kalt wie Stein.



d - Beat

x x = Offbeat

# Hum

Ayla Nereo

A1

Sopran I + II

Hum in - side my heart a lit - tle while

Alt

Mm.

Tenor

Mm.

*simile*

*simile*

Handwritten notes: 4 taktilig chonisch atmen

5

S. Come clo - ser with the hon - ey of your song Your

A.

T.

9

S. dance is a code is a path - way to what's gi - ven I am

A.

T.

13

S. learn - ing how to li - sten

A.

T.

A2

17 0.20

S. *Mmm* *simile* *optional*

A. *Hum* in - side my heart a lit - tle while

T. *8*

B. *8*

*Viertaktig  
chronisch  
afnen*

21 *optional*

S. *optional*

A. From you comes the hon - ey of my song

T. *8*

B. *8*

25 0.32 *vgl. tacet in T19+23*

S. *vgl. tacet in T19+23*

A. Ten - der to the ten - drils bloom - ing col - or taste and long - ing for you who

T. *8*

B. *8*

*kiss*

29

S.

A. kiss the pet - als of my reach Our

T. *8*

B. *8*

B

33

0.42

S.

A. minds \_\_\_\_\_ "a" "s" send us far - ter than our

T.

B.

37

S.

A. legs can car - ry us \_\_\_\_\_ "s" but your

T.

B.

41

0.53

S.

A. flight \_\_\_\_\_ "a" "t" weaves the 'mem - brance of our

T.

B.

45

*div II*

S.

A. step \_\_\_\_\_ "a" "p" *tacet!*

T.

B.

C 2.: Piu mosso

1.04 (Wh.: 1.25)

49

S. *SII* *SI* *Simile*

A. *So we give our voi - ces so we give our voi - ces to the ones who've left us* *T60*

T.

Bar.

B. *→*

53

S. *SI* *SII* *SI*

A. *So we give our voi - ces to the ones who cry in si - lence* *T61* *"S"*

T.

Bar.

B. *→*

1.14 (Wh.: 1.36)

57

S. *SI* *SII* *SI*

A. *(Wh.)* *So we give our voi - ces so we give our voi - ces to the ones who's speech is* *T52*

T.

Bar.

B. *→* *→*

61

S. SI SII

A. SII SI

T. run - nin' un - der soil be - neath

Bar.

B.

*T53*

*thi'*

**D**

1.46

65

S. SI SII SI

A. SII SI

T. Sub - tle as your flut - ter beat lung beat run beat

Bar.

B.

*Rhythmus wie oben*

1.51

69

S. SI SII

A. SII

T. Hum

Bar.

B.

*(SII oo.)*



1.57

73

*S1: Neu!*

Musical score for measures 73-76. The score is for Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano part has a melodic line with eighth notes and quarter notes. The Alto, Tenor, and Baritone parts have a long, sustained note (half note) in the first measure, followed by a quarter note in the second measure. The Bass part has a half note in the first measure, followed by a quarter note in the second measure. The word "Hum" is written under the Alto part in the first measure.

77

Musical score for measures 77-80. The score is for Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano part has a melodic line with quarter notes and eighth notes. The Alto and Tenor parts have a long, sustained note (half note) in the first measure, followed by a quarter note in the second measure. The Bass part has a half note in the first measure, followed by a quarter note in the second measure. The lyrics "Hum In - side my heart a lit - tle while" are written under the Soprano and Alto parts. The word "Hum" is written under the Alto part in the first measure.

*\* Sopran/Mezzo: Takte 3 + 19 sind in der Aufnahme etwas anders rhythmisiert*

**\*) Vale of Tuoni**  
(Sydämeni Laulu)

A. KIVI

English text by RICHARD D. ROW

JEAN SIBELIUS  
(Edited by R.D.R.)

*Lento assai*  
*p*

**TENOR**  
I. & II.

Vale of Tuo - ni, Vale of star - light, Gold - en sand thy  
Tuo - nen leh - to, öi - nen leh - to! Siell' on hie - no

*p*

**BASS**  
I. & II.

*p*

**ACCOMP.**  
(for rehearsal only)

*riten.*

cra - dle waits thee, There shall I lead thee my dar - ling.  
hie - ta - keh - to, sin - ne - pä lap - se - ni saa - tan.

*riten.*

*ten.*

*ten.*

*ten.*

*mp*

Love and joy shall each hour yield thee, Thou shalt tend the  
Siell' on lap - sen lys - ti ol - la, Tuo - nen her - ran

*mp*

*mp*

\*) Published for Mixed Voices S.A.T.B. Row Octavo Series #311

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mas - ters cat - tle, In the pale val - ley of Tuo - ni. In the qui - et  
 vai - ni - ol - la kait - se - a Tuo - ne - lan kar - jaa. Siel' on lap - sen

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The piano accompaniment includes triplet markings in the bass line.

of the eve - ning, when the flocks are gent - ly sleep - ing  
 lys - ti ol - la, il - lan tul - len tuu - di - tel - la

The second system continues the musical score. The vocal line includes a *ritenuto* marking. The piano accompaniment also features a *ritenuto* marking in the final measure of the system.

In the pale Tuo - ne - la moon - light. There my loved one shall be hap - py,  
 hel - mas - sa Tuo - ne - lan in - men. On - pa kul - lan lys - ti ol - la

The third system concludes the musical score. It includes a mezzo-piano (*mp*) dynamic and a section marked with a circled 'B'. The piano accompaniment continues with triplet markings.

*dim.* - - - - - *p*

Ly - ing in thy gold - en cra - dle, Sleep - ing while night - birds are  
 Kul - ta - keh - doss' kel - lah - del - la kuul - lel - la keh - rä - jä

*ten.* *ten.* *pp* ©

sing - ing. Vale of Tuo - ni, Vale of dream - ing! There no world - ly  
 lin - tuu. Tuo - nen vii - ta, rau - han vii - ta! kau - ka - na on

*ten.* *ten.* *pp*

*ten.* *ten.*

*ten.* *ten.* ©

*ritenuto* *molto rit.* *ppp*

strife nor schem - ing, There are all sor - rows for - got - ten!  
 vai - no, rii - ta, kau - ka - na ka - va la maail - ma.

*ritenuto* *molto rit.* *ppp*

*ritenuto* *molto rit.* *pp*