



DENISON UNIVERSITY

Department of Music

THE DENISON SINGERS 1961–2003

Susan Billin '69 and Meredith Needham '78, pianists
William Osborne, conductor

Swasey Chapel

Sunday, June 22, 2003, 1:30 pm

the 579th performance, celebrating forty-two years of music-making

program

Gwyneth Walker, arr.
b. 1947

How Can I Keep From Singing?
a Quaker hymn c. 1800

Giovanni Palestrina
c. 1525–94

Missa Brevis
Kyrie
Gloria

Heinrich Schütz
1585–1672

Cantate Domino
Psalm 149: 1–3
David Damschroder '75, organist
Jane Hallett '68, cellist

Johannes Brahms
1833–97

Der Abend, opus 64/2
poem by Friedrich Schiller

George W. Swope '69
1946–90

Jubilate Deo
written for The Denison Singers, 1986

Randall Thompson
1899–1984

Alleluia (1940)

Clifford Davis '72

Gloria: Each Tear Our Prayer for Peace
*liturgical text and a poem by the
composer*
written for this concert

- R. Michael Daugherty '71 **Irish Blessings**
 Always Remember
 Wall for the Wind
 The Blessings of Light
 May the road rise to meet you
traditional words
 written for this concert
- Benjamin Britten **Ballad of Green Broom**, opus 47/5
 1913-76
- Irving Fine **Father William**
 1914-62 *words by Lewis Carroll*
- Aaron Copland, adapted **Long Time Ago**
 1900-90 **Ching-a-ring Chaw**
 arranged for chorus by Irving Fine
- Orlando Gibbons **The Silver Swan**
 1583-1625

participants

Peter Athens '80, Tulsa, Oklahoma
 Christine Wagner Baugh '79, Akron, Ohio
 Valerie Siegel Bertoglio '69, Indianapolis, Indiana
 Susan Rumer Billin '69, Moscow, Idaho
 Dr. Steven Black '76, Gainesville, Florida
 *Bruce Burrows '63, Hyattsville, Maryland
 Heather Collier '01, Chevy Chase, Maryland
 Paul Cummings '73, Perrysburg, Ohio
 Amy DeWall Dadmun '80, Fox Point, Wisconsin
 Dr. David Damschroder '75, Minneapolis, Minnesota
 Dr. R. Michael Daugherty '71, Jacksonville, North Carolina
 Clifford Davis '72, Mount Vernon, Ohio
 Nicholas DiVirgilio '81, Highland Mills, New York
 Rose Thompson Egan '95, Indianapolis, Indiana
 Susan Engle '72, Woodstock, Illinois
 Sarah Enterline '02, Brighton, Massachusetts
 Barbara Wendnagel Ewing '67, Pittsboro, North Carolina
 Philip Ewing '69, Pittsboro, North Carolina
 Michael Fauss '72, Atlanta, Georgia

MIXED

THE DENISON SINGERS 1961-2003

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A Statistical History

An Address List

The Final Tour: May 2003 (a personal viewpoint)

energetically

Jubilate Deo ⁹³

G.W. Swope

f *energetically*

Oh ————— be ————— joy-ful in the Lord

f *energetically*

all ye lands ————— serve the Lord with — glad-ness, come be-fore his pre-sence

with a song, with a song

Oh ————— be —————

Oh ————— be —————

1

44 2

S Joy-ful in the Lord all ye lands. Serve the Lord with

A Joy-ful in the Lord. all ye lands, be joy-ful in the Lord, the Lord with

T Joy-ful in the Lord all ye lands. Ju-bi-la-te, serve the Lord with

B Joy-ful in the Lord all ye lands. Ju-bi-la-te, serve the Lord with

PNO

S glad-ness, come be-fore his pres-ence with a song, with a song.

A glad-ness, come be-fore his pres-ence with a song, with a song.

T glad-ness, come be-fore his pres-ence with a song, with a song.

B glad-ness, come be-fore his pres-ence with a song, with a song.

PNO

mf / lyrically
Ped - - - -

S *mf* *more lyrically* 3 (4th)

Know ye this, the Lord himself is God

A *mf*

mf

Know ye this, the

Pno

mf

(Alto) (Sop)

Lord him-self is God. *f marcato* God him-self has

f Know ye this, the Lord him-self is God

Pno

f

q+ (TENOR) (Sop-Alto)

made us Ju-bi-la-te De-o God him-self has

4 (4a)

made us. — Ju-bi-la-te. —

made us. — Ju-bi-la-te De-o. — Ju-hi-lay-te

Ju-bi-la-te De-o. — Ju-bi-la-te

Ju-bi-la-te De-o. — God him-self has made us —

Pro

Know ye this, the Lord him-self is God. It is he that made us ^{AND} not we our-selves, —

Know ye this, the Lord him-self is God. It is he that made us, not we our-selves —

Know ye this, the Lord him-self is God. It is he that made us —

Know ye this, the Lord him-self is God. It is he that made us, not we our-selves

Pro

4

47 5 mm

unison

Oh — be — joy-ful in the Lord all ye lands —

A

Adagio (Solo)

Adagio Ju-bi-la-te De-o.

Ju-bi-la-te De-o.

We are his peo-ple and the sheep — of his pas — ture.

we are his peo-ple — and the sheep of his pas — ture.

we are his peo-ple and the sheep — of his pas — ture —

and the sheep — of his pas — ture

Ju-bi-la-te De-o

rehearsal only

5

6

be Thank-ful un - to him and bless his

in-to his courts; be Thank-ful un - to him and bless his

in-to his courts with praise; be Thank-ful un - to him and bless his

in-to his courts with praise; be Thank-ful un - to him and bless his

a bit faster

Enter in-to his gates with/thanks giv - ing

Enter in-to his gates with/thanks - giv - ing and

a bit faster

6

mp

49

name — For the Lord is good, his mercy is ever-last — ing, and his

name — For the Lord is good his mer-cy is ev-er last — ing — and his

name. —

Truth en-du-reth to all gener-a-tions. Ju-bi-la-te De-o

rit. — pp a tempo — J

rit. — pp mf a tempo

7

Allegro vivo

76

8

Handwritten musical notation for the first staff, including a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The lyrics "Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Glo-ri-a in ex-cel-sis De-o

Handwritten musical notation for the second staff, including a treble clef and a key signature of two sharps. The lyrics "Glo-ri-a in ex-cel-sis" are written below the staff.

Glo-ri-a in ex-cel-sis

Handwritten musical notation for the third staff, including a treble clef and a key signature of two sharps. The lyrics "Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Glo-ri-a in ex-cel-sis De-o

Handwritten musical notation for the fourth staff, including a bass clef and a key signature of two sharps. The lyrics "Glo-ri-a in ex-cel-sis" are written below the staff.

Glo-ri-a in ex-cel-sis

Handwritten musical notation for the fifth staff, including a bass clef and a key signature of two sharps. The lyrics "Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Handwritten musical notation for the sixth staff, including a treble clef and a key signature of two sharps. The lyrics "Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Glo-ri-a, Glo-ri-a in ex-cel-sis De-o, Glo-ri-a in ex-cel-sis De-o

Handwritten musical notation for the seventh staff, including a treble clef and a key signature of two sharps. The lyrics "Glo-ri-a in ex-cel-sis De-o, Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Glo-ri-a in ex-cel-sis De-o, Glo-ri-a in ex-cel-sis De-o

Handwritten musical notation for the eighth staff, including a treble clef and a key signature of two sharps. The lyrics "Glo-ri-a, Glo-ri-a" and "Glo-ri-a in ex-cel-sis De-o" are written below the staff.

Glo-ri-a, Glo-ri-a

Glo-ri-a in ex-cel-sis De-o

Handwritten musical notation for the ninth staff, including a bass clef and a key signature of two sharps. The lyrics "De-o, Glo-ri-a, Glo-ri-a" are written below the staff.

De-o, Glo-ri-a, Glo-ri-a

Handwritten musical notation for the tenth staff, including a bass clef and a key signature of two sharps. The lyrics "De-o, Glo-ri-a, Glo-ri-a" are written below the staff.

8

ff 4

De-o, Glo-ria, Glo-ri-a, Glo-ri-a, Glo-ri-a, Gloria in ex-cel-sis De-o, Glo-ri-a!

ff

De-o, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Gloria in ex-cel-sis De-o Glo-ri-a

ff

if needed

Tempo I *f*

oh ————— be ————— joy-ful in the Lord

oh ————— be ————— joy-ful in the Lord

Tempo I *f* *marcato*

10 (72) (Sop. out)

all ye lands - serve the Lord with gladness, come before his presence

all ye lands - serve the Lord with gladness, come before his presence

Subito P

with a song. Know ye this, the Lord himself is God. Know ye

with a song. Know ye this, the Lord himself is God. Know ye

Sub. P lyrically mf

Ped - - - * Ped

This the Lord himself is God. It is he that made us and not we ourselves

f

Soprano: Ju - bi - la - te It is he that made us and not we our-selves

Alto: It is he that made us and not we our-selves It is he that made us and not we our-selves

Tenor: Ju - bi - la - te

Bass: Ju - bi - la - te

Pro: Piano accompaniment with chords and melodic lines.

Soprano: God him-self has made us — Ju - bi - la - te

Alto: Ju - bi - la - te

Tenor: Know ye this, the Lord him-self is God. God him-self has made us — Ju - bi - la - te

Bass: Know ye this the Lord him-self is God. Ju - bi - la - te

Pro: Piano accompaniment with chords and melodic lines, including *ff marcato* and *mf* markings.

f

12 (74)

smile God him-self has made us — Ju-bi-la-te De-o

De-o God him-self has made us — Ju-bi-la-te De-o

DE-o

cresc. Ju-bi-la-te De-o Ju-bi-la-te De-o *Forc. rit*

God him-self has made us. — Ju-bi-la-te De-o

cresc. Ju-bi-la-te De-o Ju-bi-la-te De-o

God himself has made us. Ju-bi-la-te De-o *Forc. rit*

12

IN TEMPS

13 (17)

ff

Know ye this, the Lord him-self is God, the Lord — is God

ff

Know ye this the Lord him-self is God, The Lord is God

ff

Know ye this the Lord him-self is God the the Lord is God

It is he that made us. Ju-bi-la-te De-o. It-is-he-that-

It is he that made us. Ju-bi-la-te De-o. It-is-he-that-

Ju-bi-la-te, Ju-bi-la-te De-o. — Ju-bi-

13

made us. Ju-bi-la-te De-o; Ju-bi-la-te,

made us. Ju-bi-la-te De-o, Ju-bi-la-te De-o,

LA-TE, Ju-bi-la-te De-o, Ju-bi-la-te De-o.

Pro

- u broadly

Ju-bi-la-te, Ju-bi-la-te De-o. Ju-bi-la-te De-o, Ju-bi-

Ju-bi-la-te Ju-bi-la-te De-o Ju-bi-la-te De-o, Ju-bi-

Pro

-la-te De-o, Ju-bi-la-te, Ju-bi-la-te De-o. Glo-ri-a, Glo-ri-a

-la-te, De-o, Ju-bi-la-te, Ju-bi-la-te De-o. Glo-ri-a, Glo-ri-a

-la-te De-o, Ju-bi-la-te De-o. Glo-ri-a, Glo-ri-a

Pno

Tempo I

oh ————— be ————— Joy-ful in The Lord all ye lands

Driving

fff

58
57/16

oh be joy-ful. Serve the Lord with glad-ness, come be-fore - His pres-ence

oh be joy-ful. Serve the Lord with glad-ness, come be-fore - His pres-ence

Pro

with a song. Glo-ri-a, with a song. Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a

with a song. Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a

Pro

17

(19)

ff *cresc. dir.*
Glo - ri - a

ff
Glo - ri - a

ff
8 - - - 7

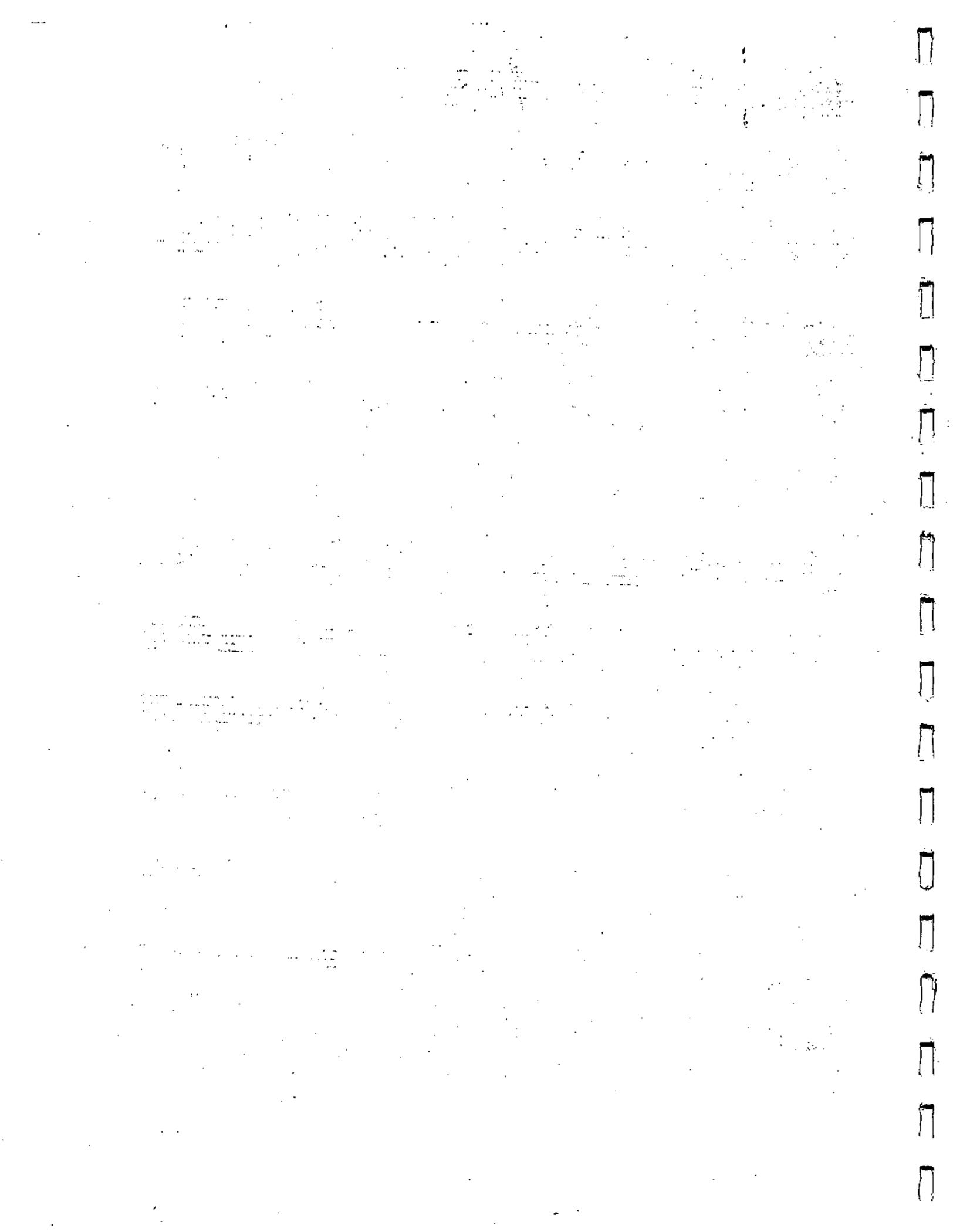
ff

ff

completed 2:31 P.M. June 26, 1986

somewhere in Granville, Ohio.

17



(To the tune of: "To Denison")

To William O
We raise our songs
The Maestro on the Hill;
He never ceases to inspire;
He makes our voices trill.

To William O, our William O,
In praise our voices grow:
For forty years our guide and friend--
To him, to wit, to WO.

THE DENISON SINGERS 1961-2003

An Updated Schedule

Thursday, June 19

2:30-4:30 pm rehearsal in Swasey Chapel;

6:30 pm supper at 61 Country Lane

Take Cherry Street off West Broadway opposite Burke Hall.

Cross the bypass and continue on Ohio 16 past the sign lamenting the late Evergreens and the entrance to Middleton House on your right.

Old Columbus Road will almost immediately appear on your left.

Take it past several driveways to Country Lane, again on your left.

My house is the fourth on the left.

Bewildered? Call 587-3452.

Friday, June 20

10:30 am-12:30 pm rehearsal;

2:30-4:30 pm rehearsal;

6:30 pm supper at Lamson Lodge sponsored by the Knobels in absentia;

afterwards, the talent cavalcade in Burke Recital Hall;

afterwards, a brief report on the 2003 tour

Saturday, June 21

10:30 am-12:30 pm rehearsal;

2:30-4:30 pm rehearsal;

6:30 pm dinner in the President's Dining Room,

reached by the west door of Huffman Hall

Sunday, June 22

10:30 am-12:30 pm rehearsal;

afterwards, picture-taking;

1:30 pm concert

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William Osborne, conductor

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b. 1947

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a Quaker hymn c. 1800

Giovanni Palestrina
c. 1525–94

Missa Brevis
Kyrie
Gloria

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1585–1672

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 Paul Cummings '73, Perrysburg, Ohio
 Amy DeWall Dadmun '80, Fox Point, Wisconsin
 Dr. David Damschroder '75, Minneapolis, Minnesota
 Dr. R. Michael Daugherty '71, Jacksonville, North Carolina
 Clifford Davis '72, Mount Vernon, Ohio
 Nicholas DiVirgilio '81, Highland Mills, New York
 Rose Thompson Egan '95, Indianapolis, Indiana
 Susan Engle '72, Woodstock, Illinois
 Sarah Enterline '02, Brighton, Massachusetts
 Barbara Wendnagel Ewing '67, Pittsboro, North Carolina
 Philip Ewing '69, Pittsboro, North Carolina
 Michael Fauss '72, Atlanta, Georgia
 Susan Clarke Finney '79, Versailles, Kentucky
 Linda Zahrt Jorgensen '72, Jonesboro, Arkansas
 *Dr. Heidi Middendorf Flanagan '83, Carrboro, North Carolina

James Gentner '70, Cairo, Egypt and Washington, DC
 Seth Gilmore '96, New York, New York
 Kristopher Haberman '96, New York, New York
 Jane Walker Hallett '68, Hingham, Massachusetts
 Donna Dehner Harler-Smith '66, Lincoln, Nebraska
 Judith Pistor Hildesley '66, London, England
 Joy Worcester Hire '74, Granville, Ohio
 Kenneth Horner '84, Solon, Ohio
 *Wanda Wilson Hughes '91, Pittsburgh, Pennsylvania
 Christina Juergens '94, Alexandria, Virginia
 Michelle Kahlenberg '98, Cleveland Heights, Ohio
 Dr. Margaret Padelford Kams '65, Dayton, Ohio
 Richard Kauffman '86, Haddon Heights, New Jersey
 Lauren Kronish Klayman '89, Indianapolis, Indiana
 *Elaine Harwood Klemen '64, Chicago, Illinois
 Sharon DeVane Knode '87, Tokyo, Japan
 Margaret Mills Kruse '86, Fairfield, Connecticut
 Scott Kruse '89, Fairfield, Connecticut
 Jeffrey Langner '02, Buffalo Grove, Illinois
 Anne Lattime '90, Rochester, New York
 Natalie Layne '04, Chesterland, Ohio
 John Leistler '86, Tarrytown, New York
 Michael Lewis '79, Forney, Texas
 Daniel Liakhovitski '01, Philadelphia, Pennsylvania
 John Macdonald '79, Conway, New Hampshire
 Dr. Jeffrey Masten '86, Chicago, Illinois
 Jennifer Dawes Mattoni '88, Twinsburg, Ohio
 Dr. Charles Melville '65, Atlanta, Georgia
 Tracy Mayhew Miller '83, Heath, Ohio
 Perry Mixer '78, Boone, North Carolina
 Meredith Park Needham '78, Granville, Ohio
 Robert V. Palmer '73, Rochester, New York
 *Michael Pantaleo '82, Canoga Park, California
 Nicole Biesiadecki Petrarca '96, Akron, Ohio
 Benjamin Petty '96, Naples, Florida
 Dr. Fred Porcheddu '87, Granville, Ohio
 Susan King Roden '79, Annandale, Virginia
 Sarah Rogers '06, Hillsboro, Ohio
 Audra Russo '04, Medina, Ohio
 Amy MacDonell Shepherd '79, Indianapolis, Indiana
 Paul Spencer '76, South Orange, New Jersey
 Jack Stopa '03, Worthington, Ohio
 Dr. Todd Sullivan '83, Terre Haute, Indiana
 Maegan Swartwout '03, Whitefish Bay, Wisconsin
 Stephen Thompkins '66, Dallas, Texas
 *Erin McAllister Tully '68, Columbus, Ohio
 Richard K. Wagner '77, St. Louis Park, Minnesota
 Karen Cozart Walker '70, Terre Haute, Indiana

Shelby Walters '04, North Canton, Ohio
Stephen Weber '00, Santa Cruz, California
Elizabeth Wright '87, Pittsburgh, Pennsylvania
*Lawrence J. Wright '74, Bethlehem, Pennsylvania
David Ziegler '99, Jamaica Plain, Massachusetts
Wendy Zimmerman '99, Dallas, Texas

*indicates those involved earlier, but not on the stage this afternoon

program notes and translations

What you will hear this afternoon represents the end of a legacy dating back to 1961 when a group of the curious gathered in a basement classroom of the Life Science Building to explore the possibility of a new choral ensemble. The result was what some of those on the stage still refer to as The Denison Madrigal Singers, renamed as our repertory became more comprehensive. The group began touring in 1963 and has since visited twenty-four states and the District of Columbia, as well as eighteen European countries and Venezuela on twelve foreign tours. The last of those concluded with the 2002–2003 group singing Mass in Notre Dame of Paris on Saturday, May 24. The more observant among you might notice a discrepancy between the figure at the top of the program and earlier announcements suggesting that this would be performance No. 571 in the series. The explanation is rather simple: an attempt to gather a comprehensive collection of printed programs led to the discovery of several appearances that had earlier slipped from notice.

Only 260 have sung in the ensemble over the last forty-two years; unfortunately, ten of them have died and we have lost contact with six others, so I am quite proud that this many have come from as far as Tokyo, London and Cairo, as well as from twenty-two states. It's amazing (and perhaps a bit uncomfortable) to consider that the founding members could quite well be (extremely young, of course) grandparents of the most recent crop. In fact, those who have assembled this weekend represent thirty-nine different graduating classes, ranging from 1963 to 2006. You might notice also that we have on stage two of the several in-house marriages. I will miss them all, and hope that at least some in the community will notice the absence of the group.

Our program was selected on the basis of suggestions from the participants, not all of which could be honored, in the interests of making the program diverse enough and manageable within our limited

rehearsal time. Naturally, we are elated to be able to present you yet more brand-new music from the pens of our "house" composers.

We hope that our diction in English will be comprehensible. What follows are texts and translations of those pieces sung in foreign languages.

Palestrina: *Missa Brevis*

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

[*Gloria in excelsis Deo.*
Et in terra pax hominibus voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

Glory to God in the highest.]
And on earth peace to all of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give you thanks
according to your great glory.
Lord God, Heavenly King,
God the Father almighty.
Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Who takes away the sins of the world,
have mercy on us.
Who takes away the sins of the world,
receive our prayer.
Who sits on the right hand of the
father, have mercy on us.
Only you are holy.
You alone are the Lord.
You alone are the most high,
Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Schütz: *Cantate Domino*
Psalm 149: 1-3

Cantate Domino canticum novum
Laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum.
Et filiae Sion exultant in rege suo.

Sing to the Lord a new song,
praise him in the holy sanctuary.
Let Israel be glad in his Maker,
And let the sons of Zion rejoice
in their King.

Brahms: **Der Abend**
 poem by Friedrich Schiller
 translation by Marietta Emont

Senke, strahlender Gott, die Fluren dürsten
 Nach erquickendem Tau, der Mensch
 verschmachtet,

Matter ziehen die Rosse,
 Senke den Wagen hinab.

Siehe, wer aus des Meers kristallner Woge
 Lieblich lächelnd dir winkt!

Erkennt dein Herz sie?

Rascher fliegen die Rosse,
 Tethys, die göttliche, winkt.

Schnell vom Wagen herab in ihre Arme
 Springt der Führer, den Zaum ergreift Cupido,

Stille halten die Rosse,
 Trinken die kühlende Flut.

An den Himmel herauf mit leisen Schritten
 Kommt die duftende Nacht;

Ihr folgt die süsse Liebe.

Ruhet und liebet,

Phöbus, der liebende, ruht.

Sink down, radiant God,
 for the meadows thirst after the
 refreshing dew. Man languishes,
 The exhausted horses
 pull the carriage down.

See who beckons from the crystal waves
 of the ocean with a lovely smile.

Does your heart know them?

The horses fly faster,
 Divine Thetis beckons.

The driver quickly leaps from the carriage
 into her arms,

Cupid seizes the bridle, the horses halt
 and drink from the refreshing tide.

The fragrant night drifts toward heaven
 with quick steps,

Followed by sweet love.

Rest and love!

Phoebus, the loving one, rests.

Commissioned by Sedgwick Middle School, West Hartford, Connecticut

How Can I Keep From Singing?

for SA(T)B Chorus and Piano

Quaker Hymn (c. 1800)

arranged by Gwyneth Walker

♩ = 108 with energy and celebration

Soprano
Alto

Tenor (opt.)
Bass

Piano

mf

poco Ped ad lib.

4

mf

My life / flows on in end - less / song a -

mf

My life / flows on in end - less song a -

7

bove earth's la - men - ta - tion. — I hear the real though

bove earth's la - men - ta - tion. — I hear the real though

10

dis-tant song that hails a new cre-a-tion.

dis-tant song that hails a new cre-a-tion. Through

mf

14

all the tu-mult and the strife I hear the mus-ic ring-ing.

mf

p

18

sounds an e-cho in my soul, how can I keep from

how can I keep from

p *mf* *f*

21

f sing - ing?

f sing - ing?

23

mf What /

p delicately

25

though the tem - pest loud - ly roars,

f I hear the

p *sim.*

storm can shake my in-most calm while to that rock I'm cling-ing. — (mf)

storm can shake my in-most calm while to that rock I'm cling-ing. — Since *Rva...*

Slightly slower (♩ = 88)

37 *mf* that love a - bides, — *p* how can I keep, —

I be-lieve that love a - bides, — *p* how can I keep, — how can I

Slightly slower (♩ = 88)

41

accel. how can I keep from sing-ing? — *f* a tempo ♩ = 108 *p* la la la

can I can I keep from sing-ing? —

accel. a tempo ♩ = 108

50

keep, how can I keep, how can I can I can I keep? When

keep, how can I keep, how can I can I can I keep? When

52

ty - rants trem - ble when they hear the bells of free - dom

ty - rants trem - ble when they hear the bells of free - dom

55

ring - ing, — When friends re-joice both far and near, — how can I

ring - ing, — When friends re-joice both far and near, —

58

keep from sing - ing? _____

how can I keep from sing - ing? _____ In pris - on cell. in

mf

61

When

dun - geon dark, our thoughts to them are wing - ing. — When

mf

64

Slightly slower ♩ = 88

friends hold cour - age in — their — heart, —

friends hold cour - age in — their — heart, — how can I

Slightly slower ♩ = 88 **WATCH**

p

67 *p* *accel.* *a tempo* ♩ = 108

how can I keep, how can I keep from sing - ing? ———

keep, how can I can I can I keep from sing - ing? ———

mf *f* *a tempo* ♩ = 108

70 *p*

la la

72 *p*

la la

la la la la la la la la la la la la la la la

74

la la

la la la la la la la la la la la la la la

* *

76

la la la la la how can I keep, how can I keep, how can I

la la la la la how can I keep, how can I keep, how can I

p

78

can I can I keep? No storm can shake my in-most calm while

can I can I keep? No storm can shake my in-most calm while

f

81

Slower ♩ = 88

to that rock I'm cling - ing. I be - lieve

to that rock I'm cling - ing. Since I be - lieve

Slower ♩ = 88

84

I be - lieve that love a - bids, that love a - bids, how can I

lieve that love a - bids, that love a - bids, how can I

86

bides, how can I

bides, how can I

p

88 *p* *accel.*

how can I keep. how can I keep how can I

keep. how can I can I can I keep how can I

accel.

sim.

90 *f* *a tempo* ♩ = 108

can I can I keep from sing - ing?

can I can I keep from sing - ing?

f *a tempo* ♩ = 108

92 *p*

la la la la la la la la la la

94

la la

p

la la

sim.

96

la la

la la la la la la la la la la la la la la la la

accel. to end

5 5 5 5

accel. to end

98

la la la la la how can I keep, how can I keep, how can I

la la la la la how can I keep, how can I keep, how can I

15

100

can I can I keep from sing - ing, sing - ing.

can I can I keep from sing - ing, sing - ing.

102

sing - ing, sing - ing, sing - ing, sing - ing.

sing - ing, sing - ing, sing - ing, sing - ing.

104

sing - ing!

sing - ing!

December 24, 1995
Braintree, Vermont

17

mp m 4 Missa Brevis
Kyrie

Giovanni Pierluigi da Palestrina

Soprano 5

Alto

Tenor

Bass

Ky - - -

Ky - ri - e e - le -

Ky - - - ri - e e - lei -

10

ri - e e - lei - - - son.

son, e - - lei - - - son. Ky - ri - e e

Ky - - - ri - e e - lei -

son. Ky - - - ri - e e -

Ky - - - ri - e e - le -

lei - - - son, e - lei -

son, e - - - lei - son.

lei - - - son, e - lei -

12

4

15

BIT.

Musical score system 15, measures 15-19. It features four staves: vocal line, alto line, tenor line, and bass line. The lyrics are: - i - son, e - le - i - son. - son. Ky - ri - e e - lei - - son. Ky - ri - e e - lei - - son. - son, e - lei - - son.

20

25

Musical score system 20, measures 20-24. It features four staves. The lyrics are: Chri - ste e - lei - - Chri - ste e - lei - - Chri - ste e - lei - -

30

Musical score system 30, measures 25-29. It features four staves. The lyrics are: son. Chri - ste e - le - - i - son. Chri - ste e - le - - son. Chri - ste e - le - - son, e - - le - i - son, e - le - - Chri - - ste e - le - - i - son, e - lei - - son.

35

BIT.

Musical score system 35, measures 30-34. It features four staves. The lyrics are: - ste e - lei - son. Chri - ste e - lei - - son. - i - son, e - - lei - - son, e - le - - i - son. - i - son, e - - le - i - son, e - lei - - son. Chri - - ste e - lei - - son.

f A BIT FASTER

19

40

Ky - ri - e e - lei - - son, e - - le - i - -

45

- son. Ky - ri - e e - le - - - i - son. Ky - ri - e e - lei - son, e - le - - - i - son, e - le - - i - son, e - lei - - Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

50

- i - son, e - le - - - i - son, e - - son, e - le - - - i - son, e - lei - son. son, e - le - - - i - son, e - lei - - Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

55

- lei - - son. Ky - ri - e e - lei - - son. - son. Ky - ri - e e - lei - - son. lei - - son. Ky - ri - e e - - lei - - son.

20

Gloria

f

5

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

10

da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus

da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus

Ad - o - ra - mus te. Glo - ri - fi - ca - mus

Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

15

te. Pro - pter magnam glo - ri - am tu - am. Do -

te. Pro - pter ma - gnam glo - ri - am tu - am. Do -

te. Gra - ti - as a - gi - mus ti - bi pro - pter magnam glo - ri - am tu - am.

Gra - ti - as a - gi - mus ti - bi. Do -

20

- mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

- mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

Do - mi - ne De - us, Rex coe - le - stis. De - us Pa - ter o - mni - po - tens. Do -

- mi - ne De - us, Rex coe - le - stis. Do - mi - ne

21

25

Je - su Chri - ste. Do - mi - ne
 Je - su Chri - ste. Do - mi - ne
 mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne
 Fi - li u - ni - ge - ni - te Je - su Chri - ste.

30

mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
 De - us, A - gnus De - i, Fi - li - us Pa - tris.
 De - us, Fi - li - us Pa - tris, Pa - tris.
 Fi - li - us Pa - tris.

mp A TEMPO

40

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui
 Qui tol - lis pec - ca - ta mun - di.

45

tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem.
 tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem.
 tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem.
 lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem.

22

GRADUAL

50

no - stram. Mi - se - re - re no - bis.
no - stram. Mi - se - re - re no - bis.
no - stram. Qui se - des ad dex - te - ram Pa - tris. Quo -
no - stram. Qui se - des ad dex - te - ram Pa - tris.

55

Quo - ni - am tu so - lus / san - ctus. Tu so - lus Do - mi - nus. Tu so -
bis. Quo - ni - am tu so - lus / san - ctus. Tu so - lus Do - mi - nus. Tu
ni - am tu so - lus / san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -
Quo - ni - am tu so - lus / san - ctus. Tu so - lus Do - mi - nus. Tu so -

60

65

lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi -
so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi -
tis - si - mus, Je - su Chri - ste. Cum San - cto Spi -
lus Al - tis - si - mus, Je - su Chri - ste.

70

- ri - tu, in glo - ri - a De - i Pa - tris. A - men,
- ri - tu, in glo - ri - a De - i, in
- ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a
In glo - ri - a De - i Pa - tris. A - men, A - men, in glo - ri -

23

RIT.

9

75

in glo-ri-a De-i Pa-tris. A-men.

— glo-ri-a De-i Pa-tris. A-men, De-i Pa-tris. A-men.

De-i Pa-tris. A-men, De-i Pa-tris. A-men, A-men.

a De-i Pa-tris. A-men, in glo-ri-a De-i Pa-tris. A-men.

RIT.

24

XXIX. Cantate Domino canticum novum

Singet ein neues Lied, jauchzet dem Herrn... Psalm 149, 1-3 Heinrich Schuëtz
from the CANTIONES SACRAE, 1625

SWV 81

mf Can - ta - te, can - ta - te Do - mi - no can -
Can - ta - te, can - ta - te Do - mi - no can -

mf Can - ta - te, can - ta - te Do - mi - no can -
Can - ta - te, can - ta - te Do - mi - no can -

mf Can - ta - te,
Can - ta - te,

Can - ta - te,
Can - ta - te,

mf

6 5

⑥

- ti - cum no - vum, can - ta - te,
- ti - cum no - vum, can - ta - te,

- ti - cum no - vum, can - ta - te,
- ti - cum no - vum, can - ta - te,

can - ta - te, can - ta - te
can - ta - te, sin - get ein

can - ta - te, can - ta -
can - ta - te, sin - get

⑥

Sing to the Lord a new song,

25

12

can - ta -
can - ta -

can - ta - te,
can - ta - te

Do - mi - no can - ti - cum no - vum, can -
neu - es Lied, jauch - zet dem Her - ren, can -

te Do - mi - no can - ti - cum no - vum,
ein - neu - es Lied, jauch - zet dem Her - ren,

12

6 5

18

te, can - ta - te Do - mi - no can - ti - cum
te, sin - get ein - neu - es Lied, jauch - zet dem

can - ta - te, can - ta - te Do - mi - no can - ti - cum
can - ta - te, sin - get ein - neu - es Lied, jauch - zet dem

ta - te, can - ta - te Do - mi - no can - ti - cum
ta - te, sin - get ein - neu - es Lied, jauch - zet dem

can - ta - te, can - ta - te Do - mi - no can - ti - cum
can - ta - te, sin - get ein - neu - es Lied, jauch - zet dem

18

26

(24)

no-vum, can-ta-te, can-ta-te Do-mi-no can -
 Her-ren, can-ta-te, can-ta-te, sin-get, jauch -

no-vum, can-ta-te, can-ta-te Do-mi-no can -
 Her-ren, can-ta-te, can-ta-te, sin-get, jauch -

no-vum, can-ta-te, can-ta-te, can-ta-te,
 Her-ren, can-ta-te, can-ta-te, can-ta-te,

no-vum, can-ta-te, can-ta-te,
 Her-ren, can-ta-te, can-ta-te,

(24)

b 6 6 5

(30)

- ti-cum no-vum, can - ti-cum no-vum, can -
 - zet dem Her-ren, jauch - - zet dem Her-ren, can -

- ti-cum no-vum, can - ti-cum no-vum,
 - zet dem Her-ren, jauch - - zet dem Her-ren,

can-ta-te, can-ta-te, can-ta-
 can-ta-te, can-ta-

laus e - ius in ec - cle - si - a sanc - to - rum,
 Lob sei ihm in der hei li gen Ge mei ne,

(30)

6 5 # #

praise Him in the holy sanctuary.

27

36

la - te Do - mi - no, laus
 ta - te, sin - gel, Lob

can - ta - te Do - mi - no, can - ti - cum no - vum, laus
 can - ta - te, sin - gel, jouch. - set dem Her ren, Lob

te Do - mi - no, can - ti - cum no - vum, laus
 te, sin - gel, jouch. - set dem Her ren, Lob

laus e - ius in ec - cle - si - a sanc - to -
 Lob sei ihm in der hei - li - gen Ge - mei - ne.

36

41

e - ius in ec - cle - si - a sanc - to - rum, can - ta - te Do - mi - no, can -
 sei ihm in der hei - li - gen Ge - mei - ne, sin - gel ein neu es Lied, jouch -

e - ius in ec - cle - si - a sanc - to - rum, can - ta - te Do - mi - no can -
 sei ihm in der hei - li - gen Ge - mei - ne, sin - gel ein neu es Lied, jouch

e - ius in ec - cle - si - a sanc - to - rum, can - ta -
 sei ihm in der hei - li - gen Ge - mei - ne, can - ta -

rum

41

6

28

47

ti-cum no-vum, laus e-ius in ec-
~~zet dem Her-ren,~~ ~~Lob sei ihm in der~~

ti-cum no-vum, laus e-ius in ec-
~~zet dem Her-ren,~~ ~~Lob sei ihm in der~~

8 te, can-ta-te Do-mi-no, laus e-ius in ec-
~~te,~~ ~~sin-ge! ein neu-es Lied,~~ ~~Lob sei ihm in der~~

laus e-ius in ec-cle-si-a sanc-to-
~~Lob sei ihm in der hei-li-gen Ge-mei-~~

47

52 mp

cle-si-a sanc-to-rum. Læ-te-tur Is-ra-el in e-o qui fe-cit
~~hei-li-gen Ge-mei-ne. Freu-e dich, Is-ra-el, im Her-ren, der dich ge-~~

cle-si-a sanc-to-rum. mp Læ-te-tur Is-ra-el in
~~hei-li-gen Ge-mei-ne. Freu-e dich, Is-ra-el, im~~

8 cle-si-a sanc-to-rum. mp Læ-te-tur Is-ra-
~~hei-li-gen Ge-mei-ne. Freu-e dich, Is-ra-el,~~ RAH

- rum. Læ-te-tur Is-ra-el,
~~ne. Freu-e dich, Is-ra-el,~~

52 mp

Let Israel be glad in his Maker,

29

59

e - - - um, qui fe - cit e - um, et
 macht hat, der dich ge - macht hat, ih-

e - o, qui fe - cit e - - - um, et fi - li - æ Si - on ex -
 Her - ren, der dich ge - macht hat, ihr Töch - ter in Zi - on, froh -

el, in e - o, qui fe - cit e - - - um,
 ei, im Her - ren, der dich ge - macht hat;

et fi - li - æ Si - on ex -
 ihr Töch - ter in Zi - on, froh -

59

5 6 6

64

fi - li - æ Si - on ex - ul - tent in re - ge su - o,
 Töch - ter in Zi - on, froh - lok - ket, denn er re - gie - ret,

ul - tent in re - ge su - - - o, ex - ul - tent in re - ge
 lok - ket, denn er re - gie - ret, froh - lok - ket, denn er re -

et fi - li - æ Si - on ex -
 ihr Töch - ter in Zi - on, froh -

ul - tent in re - ge su - - - o, et
 lok - ket, denn er re - gie - ret, ih-

64

5 6 6 5 6 6

Let the sons of Zion rejoice in their King!

3c

69

su - o, et fi - li - æ Si - on ex - ul - tent in re - ge
 gie - ret, ihr Töch - ter in Zi - on, froh - loh - het, denn er re -

ul - tent in re - ge su - o, et fi - li - æ Si - on, et fi - li - æ
 loh - het, denn er re - gie - ret, ihr Töch - ter in Zi - on, ihr Töch - ter in

fi - li - æ Si - on ex - ul - tent in re - ge su - o, in re - ge
 Töch - ter in Zi - on, froh - loh - het, denn er re - gie - ret, denn er

69

6

74

et fi - li - æ Si - on ex - ul - tent in re - ge su - o.
 ihr Töch - ter in Zi - on, froh - loh - het, denn er re - gie - ret.

su - o, et fi - li - æ Si - on ex - ul - tent in re - ge su - o.
 gie - ret, ihr Töch - ter in Zi - on, froh - loh - het, denn er re - gie - ret.

Si - on ex - ul - tent in re - ge su - o, in re - ge su - o.
 Zi - on, froh - loh - het, denn er re - gie - ret, denn er re - gie - ret.

su - o.
 gie - ret.

74

6 7 6

30

80

f

Lau - dent no - - men e - ius in tym - pa - no, in
 Lo - bet sei nen Na - men mit Pau - ken - klang, mit

Lau - dent no - - men e - ius in tym - pa - no, in
 Lo - bet sei nen Na - men mit Pau - ken - klang, mit

f

8 Lau - dent no - - men e - ius in tym - pa - no, in tym - pa -
 Lo - bet sei nen Na - men mit Pau - ken - klang, mit Pau - ken -

Lau - dent no - - men e - ius in tym - pa - no, in tym - pa -
 Lo - bet sei nen Na - men mit Pau - ken - klang, mit Pau - ken -

80

f

87

tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

8 no, in tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 klang, mit Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

no, in tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 klang, mit Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

87

Praise his name with drums and chorus,

32

94

ro, in tym - pa - no, in tym - pa - no et cho -
 gen, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

ro, in tym - pa - no, in tym - pa - no et cho -
 gen, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

ro, in tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 gen, mit Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

ro, in tym - pa - no, in tym - pa - no, in tym - pa - no et cho -
 gen, mit Pau - ken - klang, mit Pau - ken - klang, mit Pau - ken - klang im Rei -

101

ro, in psal - te - ri - o, in psal - te - ri - o psal -
 gen, singt zum Sai - ten - spiel, singt zum Sai - ten - spiel Psal -

ro, in psal - te - ri - o, in psal - te - ri - o psal -
 gen, singt zum Sai - ten - spiel, singt zum Sai - ten - spiel Psal -

ro, in psal - te - ri - o, in psal -
 gen, singt zum Sai - ten - spiel, singt zum

ro, in psal - te - ri - o psal -
 gen, singt zum Sai - ten - spiel Psal - - lant,
 - men,

101

singing psalms to the accompaniment of the lyre.

33

107

- - lant, psal - - - lant, psal - lant e - i,
 - - men, Psal - - - men, Psal - men - lic - der,
 - - lant, psal - - - lant, psal -
 - - men, - Psal - - - men, Psal -
 te - ri - o psal - - - lant, psal -
 Sai - ten - spiel Psal - - - men, - Psal -
 in psal - te - ri - o psal - - - lant,
 singt zum Sai - ten - spiel Psal - - - men,

107

112

psal - - - lant e - i,
 Psal - - - men - lic - der,
 - - lant e - i, psal - lant e - i, in psal -
 - - men - lic - der, Psal - men - lic - der, singt zum
 - - lant, psal - - - lant e - i, in psal
 - - men, Psal - - - men - lic - der, singt zum
 psal - - - lant, psal - lant e - i, in psal
 Psal - - - men, Psal - men - lic - der, singt zum

112

38

129

- lant e - i, psal - lant,
- men - lie - der, Psal - men;

- lant e - i, psal - lant, psal -
- men - lie - der, Psal - men, Psal -

- lant e - i, psal - lant,
- men - lie - der, Psal - men,

psal - lant e - i, psal - lant, psal -
Psal - men - lie - der, Psal - men, Psal -

129

135

RIT.

psal - lant, psal - lant e - i.
Psal - men, Psal - men - lie - der.

- lant, psal - lant, psal - lant e - i.
- men, Psal - men, Psal - men - lie - der.

psal - lant, psal - lant e - i.
Psal - men, Psal - men - lie - der.

- lant, psal - lant e - i.
- men, Psal - men - lie - der.

135

RIT.

36
2. Der Abend

Fr. Schiller

Johannes Brahms, opus 64

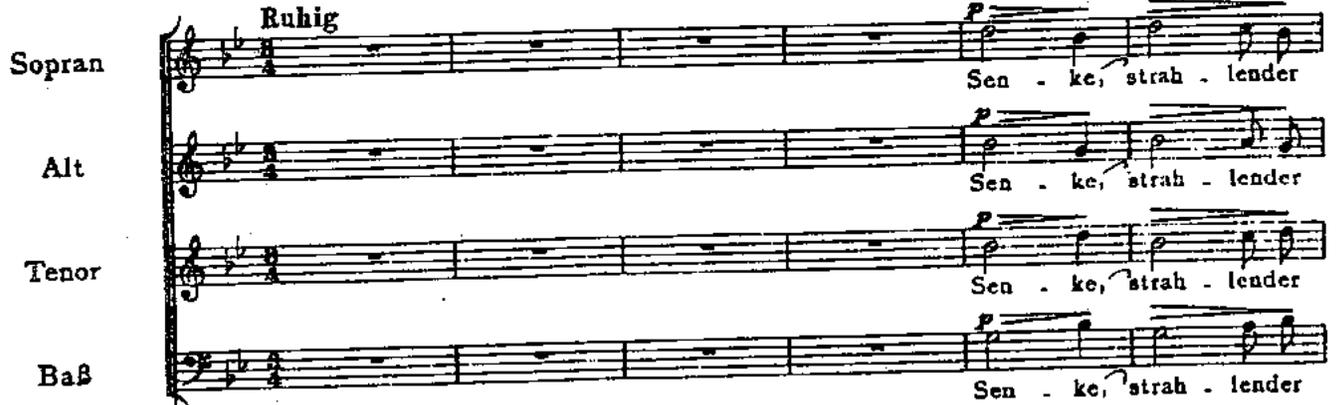
Ruhig

Sopran Sen - ke, strah - lender

Alt Sen - ke, strah - lender

Tenor Sen - ke, strah - lender

Baß Sen - ke, strah - lender



Ruhig

Pianoforte



Gott, die Flu - ren dür - - - sten nach er - qui - cken - dem

Gott, die Flu - ren dür - - - sten nach er - qui - cken - dem

Gott, die Flu - ren dür - - - sten nach er - qui - cken - dem

Gott, die Flu - ren dür - - - sten nach er - qui - cken - dem



7



Tau, der Mensch ver - schmach - - - tet, mät - ter zie - hen die
 Tau, der Mensch ver - schmach - - - tet, mat - ter zie - hen die
 Tau, der Mensch ver - schmach - - - tet, mät - ter zie - hen die
 Tau, der Mensch ver - schmach - - - tet, mät - ter zie - hen die

13

espress.
 Ros - - - se, sen - ke den Wa - gen hin - ab, sen - ke den
espress.
 Ros - - - se, sen - ke den Wa - gen hin - ab, sen -
espress.
 Ros - - - se, sen - ke den Wa - gen hin - ab, sen
espress.
 Ros - - - se, sen - ke den Wa - gen hin - ab, sen -

19

Wa - gen hin - ab.
 - ke den Wa - gen hin - ab.
 - ke den Wa - gen hin - ab.
 - ke den Wa - gen hin - ab.

25

dolce
 Sie - he, wer aus des Meers kry - stall - ner Wo - - -
Adolce
 Sie - he, wer aus des Meers kry - stall - ner Wo - - -

31 *dolce*

ge - lieb - lich lä - chelnddir winkt! Er - kennt - dein
 ge - lieb - lich lä - chelnddir winkt! Er - kennt dein

33

Ra - - - scher flie - - - gen die
 Ra - - - scher flie - - - gen die
 Herz / sie? Ra - - - scher flie - - - gen die
 Herz / sie? Ra - - - scher flie - - - gen die

41

31

Ros - - - se, The - - - tys, die gött - li - che,
 Ros - - - se, The - - - tys, die gött - li - che,
 Ros - - - se,

Ros - - - se,

45

winkt. Schnell vom Wa - - - gen her -
 winkt, Schnell vom Wa - - - gen her -

The - - - tys, die gött - li - che, winkt.
 The - - - tys, die gött - li - che, winkt.

49

ab in ih - - - re Ar - - - me
 ab in ih - - - re Ar - - - me

53

springt der Füh - - - rer, den Zaum er - greift Cu -
 springt der Füh - - - rer, den Zaum er - greift Cu -

57

pi - - - do, stil - le hal - ten die Ros -
 pi - - - do, stil - le
 stil - le hal - ten die Ros -
 stil - le

61

se, trin - - - ken die küh -
 hal - ten die Ros se, trin - ken die küh - len - de
 se, trin - ken die küh - len - de
 hal - ten die Ros se, trin - ken die küh - len - de

66

dimin.

len - de küh - - - len - de Flut
 Flut, die küh - - - len - de Flut.
 Flut, die küh - - - len - de Flut.
 Flut, die küh - - - len - de Flut. An dem

p dolce
p dolce
p dolce

72

kommt die duf - ten - de
 kommt die duf - ten - de
 Him - mel her - auf mit lei - sen Schrit - ten kommt die duf - ten - de
 Him - mel her - auf mit lei - sen Schrit - ten kommt die duf - ten - de

dolce
dolce

78

Nacht, ihr folgt die sü - - - Be - Lie - be. Ru - het und lie - -
 Nacht, ihr folgt die sü - - - Be - Lie - be. Ru - het und lie - -
 Nacht, ihr folgt die sü - - - Be - Lie - be. Ru - het und lie - -
 Nacht, ihr folgt die sü - - - Be - Lie - be. Ru - het und lie - -

85

bet, ru - het, ru - het und lie - - - bet! *dolce* Phō - bus, der
 bet, ru - het, ru - het und lie - - - bet! *dolce* Phō - bus, der
 bet, ru - het, ru - het und lie - - - bet! Phō - bus, der
 bet, ru - het, ru - het und lie - - - bet!

92 *pp*

lie - ben - de, ruht, Phō - bus, der lie - ben - de, ruht, ruht, - *dim.*
dolce Phō - bus, der lie - ben - de, ruht, Phō - bus, der lie - - - ben - de, *dim.*
 lie - ben - de, ruht, Phō - bus, der lie - - - ben - de, *dim.*
 Phō - bus, der lie - ben - de, Phō - bus, Phō - bus, der lie - ben - de, *dolce*

98

Phō - bus, der lie - ben - de, ruht.
 Phō - bus, der lie - ben - de, ruht.
 Phō - bus, der lie - ben - de, ruht.
 Phō - bus, der lie - ben - de, ruht.

104 *p*

To the Berkshire Music Center,
Serge Koussavitzky, Director

4c

Alleluia

For Four-part Chorus
of Mixed Voices
(a cappella)

Randall Thompson

Lento
ppp

SOPRANO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ALTO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

TENOR
Al - le - lu - ia, al - le - lu - ia, al - le -

BASS
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

PIANO
(For rehearsal only)
Lento
ppp

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le -

pp

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66

pp *pp dolcissimo*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp *pp*

lu - ia, al - le - lu -

pp *pp*

lu - ia, al - le - lu -

pp *pp*

lu - ia, al - le - lu - ia, al - le -

p *pp*

lu - ia, al - le - lu - ia,

p *pp*

- ia, al - le - lu - ia, al - le - lu - ia,

p *pp*

- ia, al - le - lu - ia, al - le - lu - ia,

p *pp*

lu - ia, al - le - lu - ia, al - le - lu - ia,

62

al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

63

al - le - lu - ia, — al - le - lu - ia, — al - le - lu - ia, —

mp dolcissimo lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, — al - le - lu - ia, — al - le - lu - ia, —

lu - ia, al

al - le - lu ia,

ia, al - le - lu

al - le - lu ia,

le - lu - ia, al - le - lu - ia,

64

pp al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, *p* al - le - lu - ia, al - le -

pp *espressivo* ia, al - le - lu - ia, al - le - lu - ia, *p* al - le - lu - ia, al - le -

pp al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, *p* al - le - lu - ia, al - le -

pp al - le - lu - ia, al - le - lu - ia, *p* al - le - lu - ia,

p lu - ia, al - le - lu - ia, *p* al - le - lu - ia, *p* al - le -

p lu - ia, al - le - lu - ia, *p* al - le - lu -

p lu - ia, al - le - lu - ia, *p* al - le - lu - ia, *p* al - le -

p al - le - lu - ia, *p* al - le - lu - ia, al - le -

62

p cresc. *mf dolce* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu -

p cresc. *mf* *mf* *mp dim.*

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu - ia,

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu - ia,

p *mp*

- ia, al - le - lu - ia, al - le -

p *mp*

al - le - lu - ia, al - le -

p *mp*

al - le - lu - ia, al - le -

p

al - le - lu - ia, al - le -

p *mp*

67

pp subito *cresc. poco a poco*
 lu - ia, al-le - lu - ia, al - le - lu - ia, al-le - lu - ia,
pp subito *cresc. poco a poco*
 al - le - lu - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia,
pp subito *cresc. poco a poco*
 al - le - lu - ia, al-le-lu-ia, al-le-lu-ia, al - le - lu - ia, al - le - lu - ia,
pp subito *cresc. poco a poco* *dolce*
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

mf *f cresc.*
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
mf *f cresc.*
 al - le - lu - ia, al - le -
mf *f cresc.*
 al - le - lu - ia, al - le -
mf *f cresc.*
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

66

Movendo *sfz*

lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Movendo *sfz*

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo

stringendo

70

Meno mosso *mp* *mf* *mp* *rall.* Lento *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le -

sfz *mf* *rall.* *dolce* *mp calando* *p*

ia, al - le - lu - ia, al - le - lu - ia, al - le -

mp *mf* *mp* *rall.* *shape* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

Meno mosso *mp* *mf* *mp* *rall.* Lento *mp calando* *p*

pp lu - ia, al - le - lu - ia. A - men.

pp lu - ia, al - le - lu - ia, al - le - lu - ia.

pp lu - ia, al - le - lu - ia. A - men.

pp lu - ia, al - le - lu - ia. A - men.

pp

76

To Leonard and Dorothy Elmhirst on the occasion of their twenty-fifth Wedding Anniversary - 3rd April 1950

5. Ballad of Green Broom

(Anon.)

Music by
BENJAMIN BRITTEN
Op. 47, No 5

Cominciando hesitando

Key D

SOPRANO
Broom, green Broom, green Broom,

ALTO
Broom, green Broom, green Broom,

TENOR

BASS
Broom, green Broom, green Broom,

PIANO
(rehearsal only)
Cominciando hesitando

sim.

green Broom, green

sim.

green Broom, green

There was..... an old man liv'd out in the wood,

sim.

green Broom, green

Broom, green Broom, green Broom,
 Broom, green Broom, green Broom,
 And his trade was a - cut - ting of Broom, green Broom, green Broom.....
 Broom, green Broom, green Broom,

pp
 green Broom,
pp
 green Broom,
 He had..... but one son with - out thought with-out good Who
pp
 green Broom,
pp

cresc.
 green Broom, green Broom green Broom,
cresc.
 green Broom, green Broom green Broom,
cresc.
 lay in his bed till twas noon, bright noon, bright noon, bright noon;.....
cresc.
 green Broom, green Broom green Broom,
cresc.

1

pp
 green Broom, green Broom, green
pp
 green Broom, green Broom, green
pp *pp*
 Broom, green Broom, green
 green Broom, The old....
 1

(pp) *sim.*
 Broom, green Broom,
(pp) *sim.*
 Broom, green Broom,
(pp) *sim.*
 Broom, green Broom,
 man a-woke one morn-ing and spoke..... He swore he would

pp
 green Broom, green Broom, green
pp
 green Broom, green Broom, green
pp
 green Broom, green Broom, green
marcato
 fire the room, that room, that room..... If his John would not rise and
pp
marcato

76

2 poco animando

p
So John - ny a-rose and slipp'd on his clothes

green Broom, green Broom, green

pp
green Broom,..... green..... Broom,..... green.....

pp
green Broom, green Broom, green

2 poco animando

p

fp

cresc.
And a-way to the wood to cut Broom, green Broom, green Broom,.....

Broom, green Broom, green Broom,

..... Broom,..... green Broom, green a -

Broom, green Broom, green Broom,

cresc.

72

mf He sharp - end his knives, and for once he con-tries To

pp green Broom,

mf - way to cut Broom, *pp* green Broom,
green Broom,

pp green Broom,

pp

3

cresc. cut a great bun-dle of Broom, green Broomgreen Broom, green Broom,

cresc. green Broom, green Broom, green Broom, green

cresc. green Broom, green Broom, green cut-ting green

cresc. green Broom, green Broom, green Broom, green

cresc.

3

78

cut-ting Broom, green Broom, green Broom,
 Broom, green..... cut-ting Broom,
 Broom, green Broom, cut-ting green Broom, cut-ting
 Broom, cut-ting green Broom, green cut-ting Broom,

green Broom, green
 When John - ny pass'd un - der a la - dy's fine house.....
 green Broom, cut-ting green.....
 green cut-ting Broom,..... green cut-ting Broom.....

79

cresc.
Broom, green Broom green Broom

cresc.
Pass'd un-der a La-dy's fine room, fine room, fine room.....

cresc.
Broom cut-ting green..... Broom cut-ting green Broom cut-ting

cresc.
..... green cut-ting Broom green cut-ting Broom,

pp
green cut-ting Broom..... green cut-ting

..... She call'd..... to her maid: "Go fetch me," she said, "Go

pp
green Broom green cut-ting Broom.....

pp
green cut-ting Broom, green Broom, green cut-ting

Sc

cresc.
Broom, green Broom, green Broom, green Broom, green

cresc.
fetch me the boy that sells Broom, green Broom, green Broom, green Broom,.....

cresc.
..... green Broom, green Broom, green Broom, green

cresc.
Broom, green Broom, green Broom, green Broom, green

4 Animato

Broom

..... Go fetch me the boy!".....

Broom When John - ny came in to the

Broom When John - ny came in to the La-dy's fine

4 Animato

Sc

La - dy's fine house, And stood in the La - dy's fine room, fine room, fine
house, And stood in the La - dy's fine room, fine room, fine room, fine

"Young John - ny" she said, Will you
"Young John - ny" she said, "Will you give up your
room.....
room.....

82

give up your Trade And mar-ry a la-dy in bloom, and mar-ry a
 Trade And mar-ry a la-dy in bloom, full bloom, and mar-ry a

Vivace

La - dy in full bloom?" Green..... Broom.....
 La - dy in full bloom?" John - ny gave his con-sent,
 Green Broom,
 John - ny gave his con-sent,
 Vivace *f* *sim.*

83

green..... Broom..... green.....

and to church they both went, And he wed-ded the La-dy in

green Broom green.....

and to church they both went, And he wed-ded the La-dy in

Broom;..... At..... mar -

bloom, full bloom, full bloom, full bloom, full bloom; At..... mar -

Broom;..... At..... mar -

bloom, full bloom, full bloom, full bloom, full bloom; At..... mar -

14

accel.

- ket and fair, all... folks do de-clare, There's none like the Boy that sold

- ket and fair, all folks do de-clare, There's none like the Boy that sold

- ket and fair, all folks do de-clare, There's none like the Boy that sold

- ket and fair, all folks do de-clare, There's none like the Boy that sold

accel.

cresc. molto
Broom, greenBroom, green Broom, greenBroom, green Broom, greenBroom, green

cresc. molto
Broom, greenBroom, green Broom, greenBroom, green Broom, greenBroom, green

cresc. molto
Broom, greenBroom, green Broom, greenBroom, green Broom, greenBroom, green

cresc. molto
Broom, greenBroom, green Broom, greenBroom, green Broom, greenBroom, green

cresc. molto

85

Broom, green Broom, green Broom, green..... Broom,..... green.....

Broom, green Broom, green Broom, green..... Broom,..... green.....

Broom, green Broom, green Broom, Broom, green

Broom, green Broom, green Broom, Broom, green

ff *ff* *ff*

..... Broom..... green..... Broom..... (ah).....

..... Broom..... green..... Broom.....

Broom green..... Broom.....

Broom green..... Broom.....

p *p* *ff*

86

Gloria: Each Tear Our Prayer for Peace

Traditional sacred text with poem by the composer

Cliff Davis

f $\text{♩} = 75$

SOPRANO
Glo - ri - a in ex - cel - sis De - o.

ALTO
mf

TENOR
mf Glo - ry to *f*

BASS
mf Glo - ry to

Piano
 $\text{♩} = 75$
f Glo - ry to
mf

3

f Et in ter - ra pax ho - min - i - bus bo - nae vo - lun

God. Peace on earth

God. Peace on earth

God. Peace on earth

God. Peace on earth

87

6

ta - tis. We praise thee. We give thanks to thee.

to all of good will. We praise thee. We give

to all of good will. We praise thee. We give

to all of good will. We praise thee. We give

Detailed description: This block contains the first system of a musical score, measures 6 through 8. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'ta - tis. We praise thee. We give thanks to thee.' followed by 'to all of good will. We praise thee. We give' and 'to all of good will. We praise thee. We give'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamic markings include *mf* and *mp*. There are accents (>) over several notes in the vocal parts.

9

We praise thee. We give thanks to thee.

thanks to thee. We praise thee. We give

thanks to thee. We praise thee. We give

thanks to thee. We praise thee. We give

Detailed description: This block contains the second system of a musical score, measures 9 through 11. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: 'We praise thee. We give thanks to thee.' followed by 'thanks to thee. We praise thee. We give' and 'thanks to thee. We praise thee. We give'. The piano accompaniment continues with the right-hand melody and left-hand bass line. Dynamic markings include *f* and *mf*. There are accents (>) over several notes in the vocal parts.

88

11

We praise thee. Tu so - lus
 thanks to thee. We praise thee.
 thanks to thee. We praise thee.
 thanks to thee. We praise thee.

Musical notation includes treble and bass staves for voices and piano accompaniment. Dynamics include *f* and *ff*. A fermata is present over the first vocal line.

4

14

Do - mi - nus. Do - mi - nus. Do - mi - nus.
 Thou a - lone art Lord. Lord.
 Thou a - lone art Lord. Lord.
 Thou a - lone art Lord. Lord.

Musical notation includes treble and bass staves for voices and piano accompaniment. Dynamics include *ff*, *p*, and *mf*. Performance instructions include *legato* and *con pedal*.

84

18

mf May the low - ly be raised with our might and the

mf melody May the low - ly be raised with our might and the

mf May the low - ly be raised with our might and the

mf May the low - ly be raised with our might and the

21

sad a - dorned in joy May each bridge bring foes to -

sad a - dorned in joy May each bridge bring foes to -

sad a - dorned in joy, in joy. May each bridge bring foes to -

sad a - dorned in joy, in joy. May each bridge bring foes to -

90

24

more energy
mf

ge - ther and each wall hold an o - pen door. May each

ge - ther and each wall hold an o - pen door. May each

ge - ther and each wall hold an o - pen door. May each

ge - ther and each wall hold an o - pen door. May each

27

child bask in safe - ty and the cold be blank - et - ed in

child bask in safe - ty and the cold be blank - et - ed in

child bask in safe - ty and the cold be blank - et - ed in

child bask in safe - ty and the cold be blank - et - ed in

30 *relax*

warmth. May we grieve those lost in conflict, each

warmth. May we grieve those lost in conflict, each

warmth. May we grieve those lost in conflict, each

warmth. May we grieve those lost in conflict, each

33

tear our prayer for peace, for peace, each tear our prayer for peace.

tear our prayer for peace, each tear our prayer for peace.

tear our prayer for peace, for peace, each tear our prayer for peace.

tear our prayer for peace, each tear our prayer for peace.

92

37

May all mo - thers hold pride in their
May all mo - thers hold pride in their

This block contains the musical notation for measures 37, 38, and 39. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "May all mo - thers hold pride in their" for both the top and middle vocal staves. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

40

eyes _____ while the stars guide our way through the night.
eyes _____ while the stars guide our way through the night.

May the
melody
May the

This block contains the musical notation for measures 40, 41, 42, and 43. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "eyes _____ while the stars guide our way through the night." for both the top and middle vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure. The word "melody" is written above the piano part in measure 42.

93

43

o - ceans feed our bro - thers and each spring lead to har - vest

o - ceans feed our bro - thers and each spring lead to har - vest

46

more energy

mf May each child bask in safe - ty and the

mf May each child bask in safe - ty and the

day. *mf* May each child bask in safe - ty and the

day. *mf* May each child bask in safe - ty and the

94

49

cold be blank-et-ed in warmth. May we grieve those lost in

cold be blank-et-ed in warmth. May we grieve those lost in

cold be blank-et-ed in warmth. May we grieve those lost in

cold be blank-et-ed in warmth. May we grieve those lost in

52

con-flict, each tear our prayer for peace, for peace, each

con-flict, each tear our prayer for peace, each

con-flict, each tear our prayer for peace, for peace, each

con-flict, each tear our prayer for peace, each

Broaden *a tempo* *RITARD* *ALLEGRO*

95

10

55

rit. to M. 65

tear our prayer for peace. Peace.
 tear our prayer for peace. Quo-ni-am tu so-lus sanc-tus,
 tear our prayer for peace. Peace.
 tear our prayer for peace. Peace.

rit. to M. 65

58

Peace. Peace.
 Quo-ni-am tu so-lus sanc-tus, Quo-ni-am tu so-lus sanc-tus,
 Peace. Peace.
 Peace. Peace.

p

60 (♩=68)

Thou a - lone art ho - ly. Tu so - lus Do - mi - nus, Peace. Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus,

62

Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Peace. Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus,

64 (♩=60) *short* *molto rit.*

Tu so - lus Do - mi - nus, — Glo - ri - a — in ex - cel - sis

Peace. — Thou a - lone art Lord.

Tu so - lus Do - mi - nus, — Thou a - lone art Lord.

Tu so - lus Do - mi - nus, — Thou a - lone art Lord.

molto rit.

66 (♩=46) *pp* *ppp*

De - o. Each tear — our prayer for peace. —

Each tear — our prayer for peace. —

Each tear — our prayer for peace. —

Each tear our prayer for peace. —

98

Irish Blessings

I. Always Remember

Traditional

R. Michael Daugherty

Andante ♩ = 96

Piano

Pno

Pno

13

S. *pp* *mf* *mf*
Al - ways re - mem - ber to for - get, But nev - er for - get / to re -

A. *pp* *mf* *mf*
Al - ways re - mem - ber to for - get, But nev - er for - get / to re -

T. *pp* *mf* *mf*
Al - ways re - mem - ber to for - get, But nev - er for - get / to re -

B. *pp* *mf* *mf*
Al - ways re - mem - ber to for - get, But nev - er for - get / to re -

19

S. mem - ber - . . .

A. mem - ber - . . .

T. mem - ber - . . .

B. mem - ber - . . .

Pno

mf *f*



24

S. *mf* Al - ways re - mem - ber to for - get *f* The things that *p*

A. *mf* Al - ways re - mem - ber to for - get *f* The things that *p*

T. *mf* Al - ways re - mem - ber to for - get *f*

B. *mf* Al - ways re - mem - ber to for - get *f*

Pno

mp *mf* *p* *f* *p*

160

29

S. made you sad. But nev - er for -

A. made you sad. But nev - er for -

T. But nev - er for -

B. But nev - er for -

Pno *mp* *f*

33

S. get / to re - mem - ber - . The things that

A. get / to re - mem - ber The things that

T. get / to re - mem - ber - . The things that *come*

B. get / to re - mem - ber The things that

Pno *f*

37

S. *ff* made you glad, that made you glad, made you

A. *ff* made you glad, that made you glad, made you

T. *ff* made you glad, that made you glad, made you

B. *ff* made you glad, that made you glad, made you

Pno *ff*

41

S. *mf* glad. *p* Al - ways re - mem - ber to for -

A. *mf* glad. *p* Al - ways re - mem - ber to for -

T. *mf* glad. *p* Al - ways re - mem - ber to for -

B. *mf* glad. *p* Al - ways re - mem - ber to for -

Pno *mf* *mp* *p*

45

S. *mf* -get The friends that proved un - true. *mf*

A. *mf* -get The friends that proved un - true. *mf*

T. *mf* -get The friends that proved un - true. *mf*

B. *mf* -get The friends that proved un - true. *mf*

Pno *mf* *mf*

48

S. *pp* But nev - er for - get / to re - mem - ber -

A. *pp* But nev - er for - get / to re - mem - ber -

T. *pp* But nev - er for - get / to re - mem - ber -

B. *pp* But nev - er for - get / to re - mem - ber -

Pno *mp* *pp* *mp*

163

53

S. *mf*

A. *mf*

T. *mf*
Those that have stuck by you.

B. *mf*
Those that have stuck by you.

Pno *mf*

57

S. *mf*
Al - ways re - mem - ber to for - get

A. *mf*
Al - ways re - mem - ber to for - get

T. *mf*
Al - ways re - mem - ber to for - get

B. *mf*
Al - ways re - mem - ber to for - get The

Pno *f* *p* *mf* *f*

Subito f!

164

61

S. *f* The trou - bles that passed a - way. *f* But

A. *f* The trou - bles that passed a - way. *f* But

T. trou - bles that passed a - way. *f* But

B. passed a - way. *f* But

Pno

64

S. nev - er for - get / to re - mem - ber *ff* The

A. nev - er for - get / to re - mem - ber

T. nev - er for - get / to re - mem - ber

B. nev - er for - get / to re - mem - ber

Pno *ff*

185

67

S. bless - ings that come each day, come each day.

A. *ff* The bless_ings that come each day, each day.

T. *ff* The bless_ings that come each day.

B. *ff* The bless_ings each day.

Pno



70

S. *pp* Al - ways re - mem ber to for - get *p* the

A. *pp* Al - ways re - mem ber to for - get *pp* The sad,

T. *pp* Al - ways re - mem ber to for - get *pp* The sad,

B. *pp* Al - ways re - mem ber to for - get *p* the

Pno *f* *pp*

75

S. un-true, the trou- bles. But nev - er for-

A. the trou - bles. But nev - er for-

T. the trou - bles. But nev - er for-

B. un-true, the trou - bles. But nev - er for-

Pno

mp *p* *p*

81

S. get / to re - mem - ber the bless - ings.

A. get / to re - mem - ber the bless - ings.

T. get / to re - mem - ber the bless - ings.

B. get / to re - mem - ber the bless - ings.

Pno

pp *p* *pp*

107

Irish Blessings

II. Walls for the Wind

Traditional

R. Michael Daugherty

Allegro ♩ = 152

Piano

The piano accompaniment for the first system consists of two staves. The treble staff begins with a forte (*f*) dynamic marking and contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with similar note values. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

S.
A.
T.
B.

5

f

Walls for the wind And a roof for the

f

Walls for the wind And a roof for the

f

Walls for the wind And a roof for the

f

Walls for the wind And a roof for the

The vocal section consists of four staves labeled S., A., T., and B. Each staff begins with a measure of rest, followed by the lyrics "Walls for the wind And a roof for the". The lyrics are written across the staves with a slur over "wind" and a slash over "roof". A forte (*f*) dynamic marking is placed above the first vocal staff. The musical notation includes quarter and eighth notes.

Pno

mf

The piano accompaniment for the second system consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic marking and contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with similar note values. The key signature has three flats and the time signature is 3/4.

100

10

S. rain, A roof / for the rain, And

A. rain, A roof / for the rain, And

T. rain, A roof / for the rain, And

B. rain, A roof / for the rain, And

Pno *f* *mf*

15

S. drinks by the fire. Drinks by the

A. drinks by the fire. Drinks by the

T. drinks by the fire. Drinks by the

B. drinks by the fire. Drinks by the

Pno

109

20

S. fire, Laugh-ter to cheer you And those that you love,
A. fire, Laugh-ter to cheer you And those that you love,
T. fire, Laugh-ter to cheer you And those that you love,
B. fire, Laugh-ter to cheer you And those that you love,

Pno

25

S. those that you love near you, those that you love
A. those that you love near you, those that you love
T. those that you love near you, those that you love
B. those that you love near you, those that you love

Pno

118

30

S. near you And all that your heart may de - sire,

A. near you And all that your heart may de - sire,

T. near you And all that your heart may de - sire,

B. near you And all that your heart may de - sire,

DUA

Pno

f

Pno

f

poco rit. - - -

111

40

poco rit. -----

Allegro Moderato ♩ = 120

mp

S. Walls for the wind And a roof for the rain, A roof for the

A. Walls for the wind And a roof for the rain, A roof for the

T. Walls for the wind And a roof for the rain,

B. Walls for the wind And a roof for the rain,

Allegro Moderato ♩ = 120

RIT

Pno

47

mf

S. rain, Drinks by the fire, Laugh-ter to

A. rain, Drinks by the fire, Laugh-ter to

T. And drinks by the fire, Laugh-ter to

B. And drinks by the fire, Laugh-ter to

Pno

113

Irish Blessings

III. The Blessings of Light

Traditional

R. Michael Daugherty

Poco Allegretto ♩ = 88

Piano

The piano accompaniment for the first system consists of two staves. The treble staff features a continuous sixteenth-note arpeggiated pattern. The bass staff provides a simple harmonic accompaniment with quarter notes. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

S.
A.
T.
B.

The vocal section includes four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Tenor parts have lyrics: "Ah", "Ooh", and "Ah". The Alto and Bass parts have lyrics: "Ah". The music is marked with *mp* (mezzo-piano) dynamics. The Soprano and Tenor parts feature melodic lines with slurs and accents, while the Alto and Bass parts have simpler accompaniment. The key signature and time signature remain the same as in the piano accompaniment.

Pno

The piano accompaniment for the second system continues the arpeggiated pattern from the first system. It consists of two staves, treble and bass, with the same key signature and time signature.

10

S. Ah Ah Ooh

A. Ah Ah Ooh

T. Ah Ah Ooh

B. Ah Ah Ooh

Pno

15

S. *mp* May the bless - ings of light be up - on you,

A. *mp* May the bless - ings of light be up - on you,

T. *mp* May the bless - ings of light be up -

B. *mp* May the bless - ings of light be up -

Pno

115

20

S. *mf* May the bless - ings of light be up - on you,

A. *mf* May the bless - ings of

T. *mf* -on you, May the bless - ings of light be up -

B. *mf* -on you, the bless - ings of light be up - on you, May the

Pno

25

S. *f* May the bless - ings of light be up - on you, up - on you, the

A. light be up - on you, May the bless - ings of light be up -

T. -on you, May the bless - ings of light be up - on you,

B. *f* bless - ings of light be up - on you, May the bless - ings of

Pno

30

S. *ff* bless - ings of light *ff* be up - on you,

A. *ff* - on you, *ff* be up - on you,

T. *ff* of light be up - on you,

B. *ff* light be up - on you, up - on you,

Pno *ff*

35

S. *mf* Light with - out and light with - in. *p* Light with

A. *mf* Light with - out and light with - in. *p* Light with

T. *mf* Light with - out and light with - in. *p* Light with

B. *mf* Light with - out and light with - in. *p* Light with

Pno *mp* *p*

42

pp

S. out and light with - in, and light with - in.

pp

A. out and light with - in, and light with - in.

pp

T. out and light with - in, and light with - in.

pp

B. out and light with - in, and light with - in.

pp

Pno

49

p

S. And in your com - ings and

p

A. And in your com - ings and

p

T. And in your

p

B. And in your

pp

p

Pno

119

64

S. *f* May you ev - er have a kind - ly

A. *f* May you ev - er have a kind - ly

T. *f* May you ev - er have a kind - ly

B. *f* May you ev - er have a kind - ly

Pno

69

S. *mf* greet - ing From them you meet a - long the road. *mp* May you ev - er

A. *mf* greet - ing From them you meet a - long the road. *mp* May you ev - er

T. *mf* greet - ing From them you meet a - long the road. *mp* May you ev - er

B. *mf* greet - ing From them you meet a - long the road. *mp* May you ev - er

120

75

S. *p* have a kind - ly greet - ing from them you meet a - long the road, on the

A. *p* have a kind - ly greet - ing from them you meet a - long the road, on the

T. *p* have a kind - ly greet - ing from them you meet a - long the road, on the

B. *p* have a kind - ly greet - ing from them you meet a - long the road, on the

82

S. *mp* road. May the bless - ings of

A. *mp* road. May the bless - ings of

T. road.

B. road.

Pno *mp*

121

87

S. light be up - on you, *mf* May the

A. light be up - on you,

T. *mp* May the bless - ings of light be up - on you, *mf*

B. *mp* May the bless - ings of light be up - on you, the bless - ings of

Pno

92

S. bless - ings of light be up - on you, *f* May the bless - ings of

A. *mf* May the bless - ings of light be up - on you,

T. *mf* May the bless - ings of light be up - on you, *f* May the

B. *mf* light be up - on you, May the bless - ings of light be up -

Pno

122

10

97

S. light be up - on you, up - on you, the bless - ings of light be up -

A. *f* May the bless - ings of light be up - on you, *ff* be up -

T. bless - ings of light be up - on you, *ff* of light be up -

B. - on you, *f* May the bless - ings of light be up - on you, *ff* up -

Pno

102

S. - on you, *mf* Light with - out and light with - in,

A. - on you, *mf* Light with - out and light with - in,

T. - on you, *mf* Light with - out and light with - in,

B. - on you, *mf* Light with - out and light with - in,

Pno

123

108

S. *mp* Light with-out and light with - in, and light with - in. Ah *mf*

A. *mp* Light with-out and light with - in, and light with - in. *mf*

T. *mp* Light with-out and light with - in, and light with - in. *mf*

B. *mp* Light with-out and light with - in, and light with - in. *mf*

Pno *p* *mf*

115

S. *mp* Ah *mp* Ooh Ah

A. Ah *mp* Ooh Ah

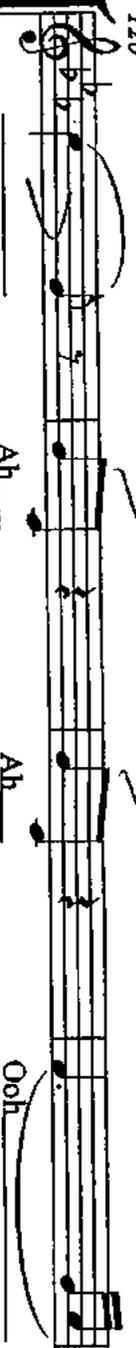
T. Ah *mp* Ooh Ah

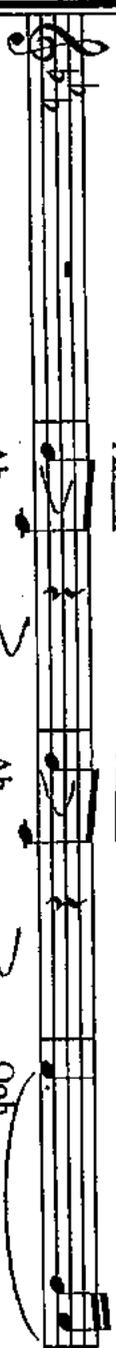
B. Ah *mp* Ooh Ah

Pno *mp*

124

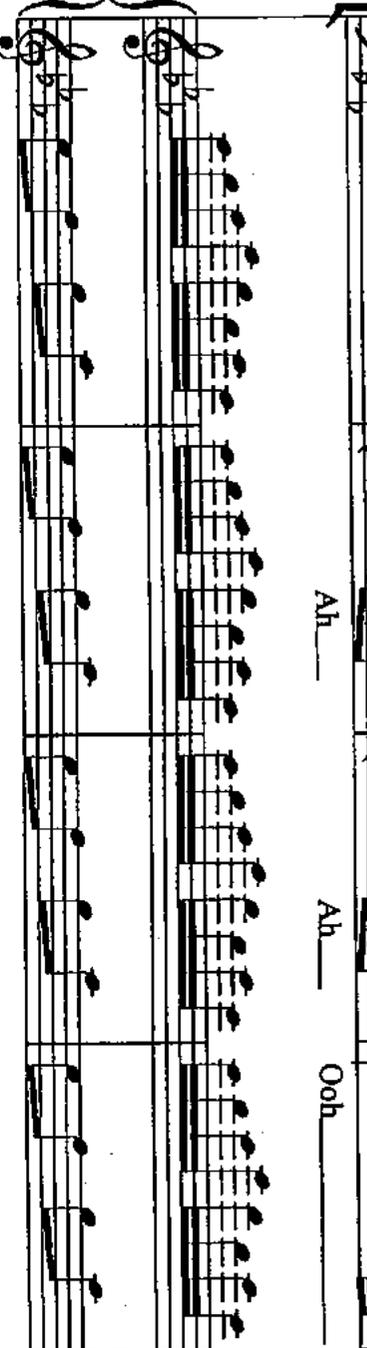
120

S. 

A. 

T. 

B. 

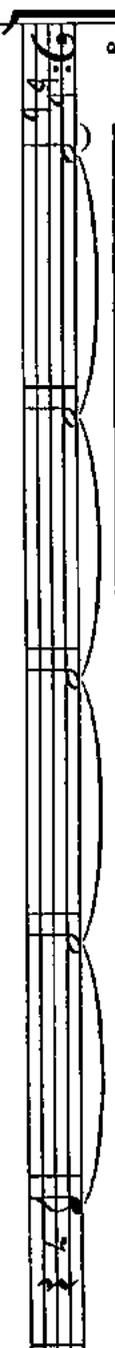
Pno 

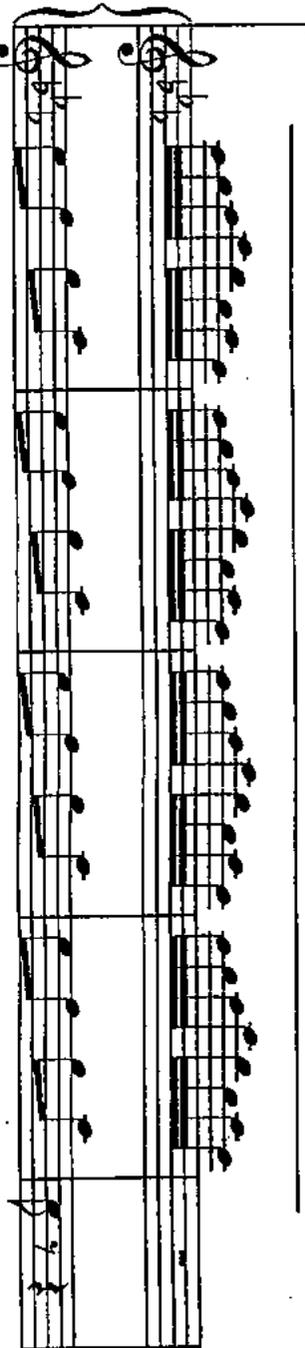
124

S. 

A. 

T. 

B. 

Pno 

125

Irish Blessings

IV. May the Road Rise to Meet You

Traditional

R. Michael Daugherty

Moderato ♩ = 84

Piano

The first system of the piano score is in 4/4 time with a key signature of one flat (B-flat major). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The music features a mix of eighth and quarter notes, with some chords in the bass line.

Pno

The second system of the piano score continues the piece. It also consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns and chordal structures as the first system. A measure number '5' is written above the first measure of the treble staff. The key signature remains one flat.

126

2

9

S. *mp* *mf*
May the road rise to meet you,

A. *mp* *mf*
May the road rise to meet you,

A. *mp* *mf*
May the road rise to meet you,

T. *mp* *mf*
May the road rise to meet you,

B. *mp* *mf*
May the road rise to meet you,

Pno

127

13

S.

May the wind be al-ways at your back,

May the

A.

May the wind be al-ways at your back,

May the

A.

May the wind be al-ways at your back,

May the

T.

May the wind be al-ways at your back,

May the

B.

May the wind be al-ways at your back,

May the

Pno

124

17

S. *p*
sun shine warm-ly up-on your face, And un-

A. *p*
sun shine warm-ly up-on your face, And un-

A. *p*
sun shine warm-ly up-on your face, And un-

T. *p*
sun shine warm-ly up-on your face, And un-

B. *p*
sun shine warm-ly up-on your face, And un-

Pno *mf*

129

21

S.

Musical staff for Soprano (S.) in treble clef, key of D major. The melody begins with a dotted quarter note on D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: -til we meet a - gain, May God hold you in the

-til we meet a - gain, May God hold you in the

A.

Musical staff for Alto (A.) in treble clef, key of D major. The melody begins with a dotted quarter note on D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: -til we meet a - gain, May God hold you, hold you, in the

-til we meet a - gain, May God hold you, hold you, in the

A.

Musical staff for Alto (A.) in treble clef, key of D major. The melody begins with a dotted quarter note on D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: -til we meet a - gain, May God hold you in the

-til we meet a - gain, May God hold you in the

T.

Musical staff for Tenor (T.) in treble clef, key of D major. The melody begins with a dotted quarter note on D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: -til we meet a - gain, May God hold you in the

-til we meet a - gain, May God hold you in the

B.

Musical staff for Bass (B.) in bass clef, key of D major. The melody begins with a dotted quarter note on D3, followed by eighth notes E3, F#3, G3, A3, B3, C4, and D4. The lyrics are: -til we meet a - gain, May God hold you, hold you, in the

-til we meet a - gain, May God hold you, hold you, in the

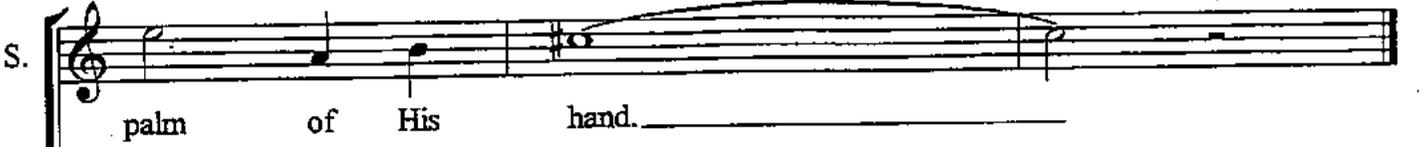
Pno

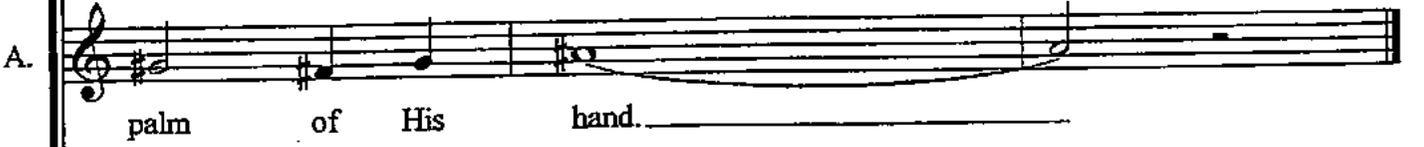
Piano accompaniment (Pno) in grand staff (treble and bass clefs), key of D major. The right hand plays a simple harmonic accompaniment with chords and single notes. The left hand plays a simple bass line. Dynamics include *f* and *mf*.

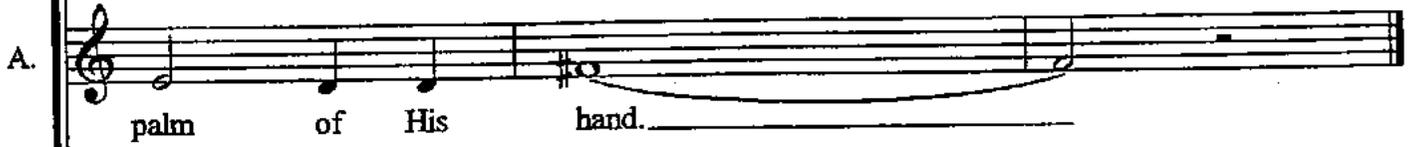
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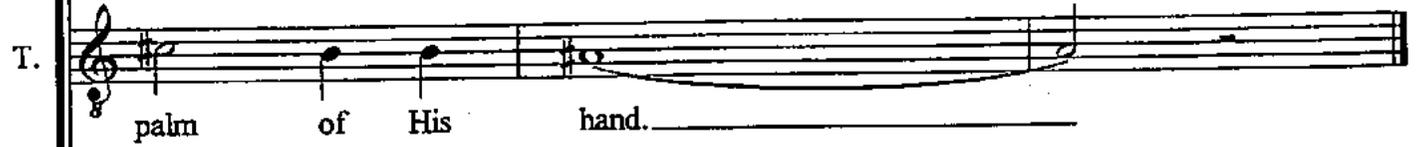
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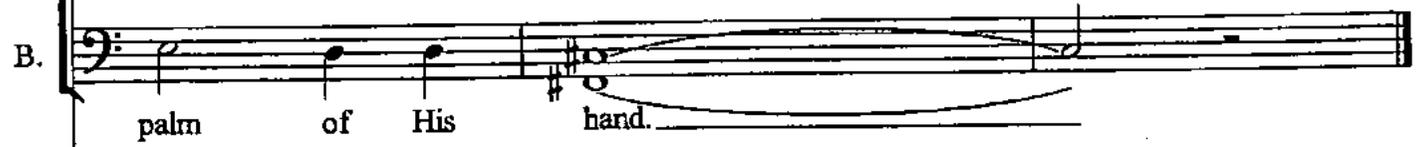
24

S. 
palm of His hand.

A. 
palm of His hand.

A. 
palm of His hand.

T. 
palm of His hand.

B. 
palm of His hand.

Pno 
f

131

2
5-W3182

To G. Wallace Woodworth

FATHER WILLIAM

- I The Lobster Quadrille
- II Lullaby of the Duchess
- III Father William

No. III of Three Choral Settings from
"ALICE IN WONDERLAND"

Words by
LEWIS CARROLL

For Chorus of Mixed Voices
S.S.A.A.T.B.

Music by
IRVING GIFFORD FINE

In a lively tempo ♩ = 132

PIANO

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a dynamic marking of *f*.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef).

Tutti *mf* *f*

"You are old, Fa - ther Wil - liam," the young man said, — "And your

Musical notation for the first line of the vocal part and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamic markings *mf* and *f* are present.

sempre marcato

hair has be - come — ver - y white. — And — yet you in - ces - sant - ly

Musical notation for the second line of the vocal part and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves.

Orchestral accompaniment available on rental.

20428-10

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132

Soprano *mf*
stand on your head. Do you think at your age it is right?" "In my

Alto *mf*
stand on your head. Do you think at your age it is right?" "In my

Tenor *mf*
stand on your head. Do you think at your age it is right?" "In my

Bass *mf*
stand on your head. Do you think at your age it is right?" "In my

mp youth," Fa - ther Wil - liam re - plied to his /son, — "I *mf*

mp youth," Fa - ther Wil - liam re - plied to his /son, — "I *mf*

mp youth," Fa - ther Wil - liam re - plied to his /son, — "I *mf*

mp youth," Fa - ther Wil - liam re - plied to his /son, — "I *mf*

sempre f

133

cresc. feared it would in - jure the brain *f* But

cresc. feared it would in - jure the brain *f* But

cresc. feared it would in - jure the brain *f* But

cresc. feared it would in - jure the brain *f* But

cresc.

now that I'm per-fect - ly sure I have none, — why, I do it a - gain_ *f*

now that I'm per-fect - ly sure I have none, — why, I do it a - gain_ *f*

now that I'm per-fect - ly sure I have none, — why, I do it a - gain_ *f*

now that I'm per-fect - ly sure I have none, — *f*

134

and a - gain"

and a - gain" "You are old, Fa - ther

and a - gain" "You are

"You are old, Fa - ther Wil - liam"

poco cresc.

mf

"You are old, Fa - ther Wil - liam do you think it / is

Wil - liam, do you think it / is right for you to stand on your

old, Fa - ther Wil - liam, do you think at your age - it / is

"Do you think - at your age - it / is

135

right, Fa - ther Will? — You are old, Fa - ther
 head, Fa - ther Will? — You are old, Fa - ther
 right, — Fa - ther Will? You are
 right, — Fa - ther Will? You are

mf cresc.

Wil - liam," the young fel - low said, — "And your hair has be -
 Wil - liam," the young fel - low said, — "And your hair has be -
 old, Fa - ther Wil - liam and your hair has be - come so ver - y
 old, Fa - ther Wil - liam and your hair has be - come so ver - y

136

come so ver - y white. _____ Oh, Fa - ther Wil - liam, your

come so ver - y white. _____ Oh, Fa - ther Wil - liam, your

white, do you think it is right?

white, do you think it is right?

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo). The piano part features a prominent bass line with chords and some melodic movement.

hair has be come ver - y white. _____

hair has be come ver - y white. _____

mf Oh, Fa - ther Wil - liam, Fa - ther Wil - liam!

mf Oh, Fa - ther Wil - liam, Fa - ther Wil - liam!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mf* (mezzo-forte). The piano part continues with a similar accompaniment style to the first system.

137

p
Yet you in - ces - sant - ly stand on you head, is it right?
p
Yet you in - ces - sant - ly stand on you head, is it right?
mf
Oh, Fa - ther

p

Wil - liam, Fa - ther Wil - liam!

138

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various notes, rests, and accidentals.

Second system of musical notation, including a treble clef staff and a bass clef staff. A dynamic marking of *cresc.* is present in the right-hand staff.

Third system of musical notation, including a treble clef staff and a bass clef staff. Dynamic markings of *ff* and *f* are present in the right-hand staff.

Fourth system of musical notation, including a treble clef staff and a bass clef staff. The treble clef staff features a complex melodic line with many notes.

Fifth system of musical notation, including a treble clef staff and a bass clef staff. The treble clef staff contains the lyrics: "You are old," said the youth "And your jaws are too weak — for". Dynamic markings *Tutti*, *mf*, and *f* are present above the staff.

col 8^{va}.....

139

an - y thing tough - er than su - et. Yet, you fin - ished the

goose, with the bones and the beak, — Pray, how did you man-age to do it?"

mf "In my youth," said his fa - ther, "I took to the law, — *mp*
mf "In my youth," said his fa - ther, "I took to the law, — *mf*
mf "In my youth," said his fa - ther, "I took to the law, — *mf*
mf "In my youth," said his fa - ther, "I took to the law, — *mf*

140

cresc. and ar - gued each case with my wife *ff* And the
cresc. and ar - gued each case with my wife *ff* And the
cresc. and ar - gued each case with my wife *ff* And the
cresc. and ar - gued each case with my wife *ff* And the

mus - cu - lar strength which it gave to my jaw has last - ed the

rest of my life"

diminuendo

poco a poco

141

LONG TIME AGO

(Ballad)
For S.A.T.B.

Adapted by
AARON COPLAND
Transcribed for Chorus by
IRVING FINE

IM 4

Moderately slow (♩ = 76)

PIANO

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

SOPRANO
On the lake where droop'd the wil-low, Long time a - go,

ALTO
On the lake where droop'd the wil-low, Long time a - go,

TENOR
On the lake where droop'd the wil-low, Long time a - go,.....

BASS
On the lake where droop'd the wil-low, Long time a - go,

p legato

142

mp Where the rock threw back the bil-low, Bright - er than snow.....
rit.
a tempo
p

mp Where the rock threw back the bil-low, Bright - er than snow.....
p

mp Where the rock threw back the bil-low, Bright - er than snow.....
p

mp Where the rock threw back the bil-low, Bright - er than snow.....
p

mp *rit.* *a tempo*
mf

simile

..... *p* Dwelt... a maid be-loved and cher - ishd loved and

..... *p* Dwelt... a maid be-loved and cher - ishd

..... *mp* Dwelt a maid be - loved and cher-ishd

..... *p* Dwelt a maid be - loved and cher-ishd

..... *mp*

143

poco
cher - ish'd high..... and low..... But..... with au-tumn
By high and low. But..... with au-tumn
By high and low. But with au - tumn
By high and low. But with au - tumn
p *p* *p* *mp* *p*
p *mf*

rit. *a tempo*
leaf..... she per-ish'd, Long..... time a - go.....
leaf..... she per-ish'd, Long time a - go.....
leaf she per-ish'd, Long time a - go.....
leaf she per-ish'd, Long time a - go.....
rit. *mf a tempo*

144

mp
Rock and tree and

mp
Rock and tree and

mp *rit.* *a tempo* bell-like

mf
flow - ing wa - ter, Long time a - go Bird and bee and

mf
flow - ing wa - ter, Long time a - go, a - go..... Bird and bee and

mf *rit. simile*

194

bles - som taught her Loves / spell to know.....
 bles - som taught her Loves / spell to know.....

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

While... to my fond words she lis - tend, While to my fond words / she lis -
 While... to my fond words she lis - tend, Mur - mur - ing
 While to my fond words / she lis - tend, Mur - mur - ing
 While to my fond words / she lis - tend, Mur - mur - ing

mp *mp*

145

- tend, Mur - mring low Ten - der-ly her blue eyes glis-tend
low Ten - der-ly her blue eyes glis-tend
low Ten - der-ly her blue eyes glis-tend
low Ten - der-ly her blue eyes glis-tend

mf
poco
poco
poco
mf

Long time a - go.....
Long time a - go.....

p rit. *a tempo*
p
p
p
p rit. *mp a tempo* *p* *pp*

146

CHING-A-RING CHAW

(Minstrel Song)

S.A.T.B.

Adapted by Aaron Copland
Arranged for Chorus by Irving Fine

Lively tempo (with bounce) *mf*

SOPRANO Ching-a-ring-a ring ching

ALTO *mf* Ching-a-ring-a ring ching

TENOR *mf* Ching-a-ring-a ring ching

BASS *mf* Ching-a-ring-a ring ching

Lively tempo (with bounce)
(to be played with a light, sharp staccato throughout)

PIANO *f* *sim. mf*

senza Ped. *sf* (mark the left hand) *f*

ching, Ho-a ding-a ding kum lar-kee, Ching-a-ring-a ring ching ching,

ching, Ho-a ding-a ding kum lar-kee, Ching-a-ring-a ring ching ching,

ching, Ho-a ding-a ding kum lar-kee, Ching-a-ring-a ring ching ching,

ching, Ho-a ding-a ding kum lar-kee, Ching-a-ring-a ring ching ching,

142

Ho - a ding kum lar - kee.

mp Broth - ers, Lis - ten to this / sto - ry,

mp Broth - ers, Lis - ten to this / sto - ry,

mp Broth - ers ga - ther round, Lis - ten to this / sto - ry, 'Bout the

mp Broth - ers ga - ther round, Lis - ten to this / sto - ry, 'Bout the

148

'Bout the prom-ised land, An' the prom-ised glo-ry.
'Bout the prom-ised land, An' the prom-ised glo-ry.
prom - ised, prom-ised land, An' the prom-ised glo-ry.
prom - ised, prom-ised land, An' the prom-ised glo-ry.

mp Ching a-ring-a ring, Ching a-ring-a ring ching,
mp Ching a-ring-a ring, Ching a-ring-a ring ching,
f You don't need to fear
f You don't need to fear

(banjo style)

149

Ching-a-ring-a ring, Ching-a-ring-a ring ching, Ching-a-ring-a ring,
 Ching-a-ring-a ring, Ching-a-ring-a ring ching, Ching-a-ring-a ring,
 If you have no mon - ey, You don't need none
 If you have no mon - ey, You don't need none

Ching-a - ring - a ring, To buy you milk and hon - ey.
 Ching-a - ring - a ring, To buy you milk and hon - ey.
 there, To buy you milk and hon - ey. *mf*
 there, To buy you milk and hon - ey, To

155

There you'll ride in
There you'll ride in
There you'll ride in
buy you milk and hon-ey. There you'll ride in

mp

S

style, Coach with four white horses, There the eve-nin' meal, Has
style, Coach with four white horses, There the eve-nin' meal, Has
style, Coach with four white horses, There the eve-nin' meal, Has
style, Coach with four white horses, There the eve-nin' meal, Has

151

one, two, three, four cours-es. Chinga-ring-a ring ching

one, two, three, four cours-es.

one, two, three, four cours-es. Chinga-ring-a

one, two, three, four cours-es.

mp

ching, Ho - a ding - a ding kum

p Ching - a - ring - a ring ching ching, Ho - a ding - a

ring ching ching, Ho - a ding - a ding kum

p Ching - a - ring - a ring, Ho - a ding - a

152

mp

lar - kee. Ching-a - ring-a ring ching, Ho - a ding kum

mp

ding kum lar - kee. Ching-a - ring-a ring ching, Ho - a ding kum

mp

lar - kee. Ching-a - ring-a ring ching, Ho - a ding kum

mp

ding kum lar - kee. Ching-a - ring-a ring ching, Ho - a ding kum

mf

lar - kee. _____ We will

f

lar - kee. _____ Nights we all will dance,

mf

lar - kee. _____ Nights _____ we will

lar - kee. _____

153

dance, To the harp, Jig and
 To the harp and fid-dle, Waltz and jig and prance,
 dance, To the harp, Jig and

"Cast off down the mid-dle."
 "Cast off down the mid-dle."
 prance.

155

Four staves of musical notation for the piano introduction. The first three staves are treble clef, and the fourth is bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Two staves of piano accompaniment. The upper staff is treble clef and the lower is bass clef. Dynamic markings include *sf*, *molto sf*, and *sub.p.*. There are also markings for *Tea* and ** Tea* with asterisks.

Four staves of vocal lines. The first two staves are treble clef, and the last two are bass clef. The lyrics are: "Broth-ers, - The", "Broth-ers, - The", "Broth-ers hear me out, The", and "Broth-ers hear me out, The". A *mf* dynamic marking is present above the first vocal line.

Two staves of piano accompaniment for the vocal section. The upper staff is treble clef and the lower is bass clef. The music consists of chords and a simple bass line.

156

prom - ised land's a - come - in', Dance, sing and shout, I

prom - ised land's a - come - in', Dance and sing and shout, I

prom - ised land's a - come - in', Dance and sing and shout, I

prom - ised land's a - come - in', Dance and sing and shout, I

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "prom - ised land's a - come - in', Dance, sing and shout, I".

hear them harps a - strum - min' (n)

hear them harps a - strum - min' (n)

hear them harps a - strum - min' (n)

hear them harps a - strum - min' (n)

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "hear them harps a - strum - min' (n)".

157

p(lightly)
Ching-a - ring - a ching ching

p(lightly)
Ching - a - ring - a ching ching ching,

p(lightly)
Ching - a - ring - a ching ching, Ching ching - a -

p(lightly)
Ching ching Ching - a - ring - a - ching,

ching, Ching ching - a - ring ching ching - a - ching,

Ching - a - ring - a ching ching ching ching,

ring ching ching - a - ching, Ching - a - ring - a

Ching ching, Ching - a - ring - a ching,

179

310

47

THE SILVER SWAN

ORLANDO GIBBONS

Simply

[S.] CANTVS *mp* The sil - ver swan, who

[A.] QUINTVS *mp* The sil - ver swan, who liv - ing

[T.] ALTVS *mp* The sil - ver swan, who

[Bar.] TENOR *mp* The sil - ver swan, who liv - ing

[B.] BASSVS *mp* The sil - ver swan, who

liv - ing had no note, When

had no note, When death ap - proached un

liv - ing had no note, When

had no note, When death ap -

liv - ing had no note, When death ap - proached

Thus sung her first and last, and sung no
 first and last, and sung no more, and sung no
 Thus / sung her first and last, and sung no
 sung her first and last, and sung no more, no
 shore, Thus / sung her first and last, and sung no

breast a - gainst the reed y shore,
 - gainst the reed y shore, Thus / sung her
 - ing her breast a - gainst the reed y shore,
 breast a - gainst the reed y shore, Thus /
 Lean - ing her breast a - gainst the reed y

un - locked her si - lent, si - lent throat; Lean - ing her
 - proached un - locked her si - lent throat; A -
 death ap-proached un - locked her si - lent throat; Lean -
 locked her si - lent throat; Lean - ing her
 death ap-proached un - locked her si - lent throat;

160

161

312 Gibbons: The silver swan

14

more: Fare - well, all
more: Fare - well, all joys; O
more: Fare - well, all joys; O
more: Fare - well, all joys; O

Detailed description: This block contains the first system of music, measures 14 and 15. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'more: Fare - well, all' on the first line, 'more: Fare - well, all joys; O' on the second, 'more: Fare - well, all joys; O' on the third, and 'more: Fare - well, all joys; O' on the fourth. A piano (*p*) dynamic marking is present at the beginning of measure 14.

16

joys; O death, come close mine eyes; More
death, come close mine eyes; More geese than swans now
death, come close mine eyes; More geese than swans
death, come close mine eyes; More geese than

Detailed description: This block contains the second system of music, measures 16 and 17. It features four staves. The lyrics are: 'joys; O death, come close mine eyes; More' on the first line, 'death, come close mine eyes; More geese than swans now' on the second, 'death, come close mine eyes; More geese than swans' on the third, and 'death, come close mine eyes; More geese than' on the fourth.

18

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

dim. *pp* *rit.* *pp* *rit.*

Detailed description: This block contains the third system of music, measures 18 and 19. It features four staves. The lyrics are: 'geese than swans now live, more fools than wise.' on the first line, 'live, more fools than wise, than wise.' on the second, 'now live, more fools than wise.' on the third, and 'swans now live, more fools than wise.' on the fourth. Performance markings include *dim.* (diminuendo) and *pp* (pianissimo) in various positions, and *rit.* (ritardando) written above the staves.

THE DENISON SINGERS

A Statistical History

1961-62 [1]

March 4/Recital Hall
May 16/Recital Hall [shared with a student string quartet]

1962-63 [2]

January 16/Recital Hall [partial afternoon program]
March 10/Recital Hall
March 30/First Baptist Church, Toledo
March 31/Westminster Presbyterian Church, Pittsburgh
April 2/Edgemont High School, Scarsdale NY
April 3/First Congregational Church, Old Greenwich CT
April 5/Eastwood Baptist Church, Syracuse
April 6/Norton Hall, University of Buffalo
May 22/Swasey Chapel [a group of madrigals in a joint performance
with the Chapel Choir]

1963-64 [3]

March 8/Recital Hall
March 29/Second Baptist Church, Ladue MO
March 29/Third Baptist Church, St. Louis
March 31/Palmer House Hotel, Chicago [an alumni gathering]
April 1/Athletic Club, Indianapolis [an alumni gathering]
April 2/Cincinnati Club, Cincinnati [an alumni gathering]
April 3/Neil's Supper Club, Dayton [an alumni gathering]
April 5/First Baptist Temple, Youngstown
May 17/Recital Hall [a group of madrigals as part of a
chamber music evening]

1964-65 [4]

November 15/Swasey Chapel [chorales for the Bach
Clavierübung III]
March 21/Recital Hall
March 28/Gallery of Fine Arts, Columbus
April 2/Malabar High School, Malabar High School, Mansfield

April 4/Carnegie Recital Hall, New York
 April 5/Alden Park Hall, Philadelphia
 April 6/John Wesley Powell Auditorium, Washington
 April 8/Jordan Hall, Boston
 April 9/First Baptist Church, Painted Post NY
 April 10/Penfield High School, Rochester
 April 19/Rosse Hall, Kenyon College
 May 23/Recital Hall [a group of madrigals as part of a
 chamber music evening]

1965-66 [5]

March 20/Recital Hall
 March 27/Brown Chapel, Muskingum College, New Concord
 March 30/Worthington Methodist Church
 April 1/First Baptist Church, Cleveland
 April 2/First Methodist Church, Bradford PA
 April 3/North Baptist Church, Port Chester NY
 April 4/Church of Christ Congregational, Newington CT
 April 6/Grace Church, Orange NJ
 April 7/The Lenox School, Lenox MA
 April 8/Williams College Chapel, Williamstown MA
 April 9/Emma Willard School, Troy NY
 April 10/Saint Matthias Church, East Aurora NY
 May 22/Recital Hall
 [madrigals, etc., as part of a chamber music evening]

1966-67 [6]

March 12/Recital Hall [Ravel and Hindemith as part of
 a Festival of Contemporary Arts]
 March 29/Recital Hall
 March 30/Hyde Park Community Methodist Church, Cincinnati
 March 31/Second Presbyterian Church, Indianapolis
 April 2/Second Baptist Church, St. Louis
 April 2/First Presbyterian Church, Kirkwood MO
 April 4/New Trier High School, Winnetka IL
 April 4/First Presbyterian Church, Wilmette IL
 April 5/First Baptist Church, La Grange IL
 April 6/Roundy Memorial Baptist Church, Milwaukee
 April 7/First Baptist Church, Lansing MI
 April 8/First Baptist Church, Ann Arbor MI
 April 9/Shiloh Church, Dayton

April 14/Worthington Methodist Church
 May 7/Trinity Episcopal Church, Columbus
 May 14/Recital Hall [partsongs as part of a chamber music evening]

1967-68 [7]

November 19/Recital Hall [madrigals as part of a program of
 English Music for Voices and Keyboard]
 February 25/Brown Chapel, Muskingum College, New Concord
 March 3/Indianola Presbyterian Church, Columbus
 March 24/Second Presbyterian Church, Newark
 March 27/Centenary Methodist Church, Granville
 March 29/First Presbyterian Church, Athens
 March 30/First Presbyterian Church, Charleston WV
 March 31/First Methodist Church, Charlotte
 April 2/Pfeiffer College, Meisenheimer NC
 April 2/Pullen Memorial Baptist Church, Raleigh
 April 3/Ginter Park Presbyterian Church, Richmond
 April 4/Duncan Memorial Methodist Church, Ashland VA
 April 5/St. Andrew's Episcopal Church, Arlington VA
 April 8/Westminster Presbyterian Church, Wilmington DE
 May 15/Recital Hall [madrigals as part of a chamber music evening]

1968-69 [8]

November 24/Recital Hall [partsongs as part of a
 program of German Music for Voices and Keyboard]
 March 2/Wittenberg University, Springfield
 March 2/Earlham College, Richmond IN
 March 19/Centenary Methodist Church, Granville
 March 20/Recital Hall
 March 21/Wilson College, Chambersburg PA
 March 23/Washington Cathedral
 March 23/St. John's Episcopal Church, Washington
 March 24/The Presbyterian Church, Morristown NJ
 March 25/North Baptist Church, Port Chester NY
 March 26/The Community Church, East Williston NY
 March 28/Scituate High School MA
 March 29/First Baptist Church, Newton Centre MA
 March 30/Brick Presbyterian Church, Rochester
 March 31/St. John's Episcopal Church, Buffalo
 May 4/Recital Hall [three works by Elliot Borishansky]

1969-70 [9]

- November 23/Recital Hall [works by Billings and Loeffler on a
Miscellany of American Music]
 March 8/Recital Hall [madrigals on a program of English music]
 March 20/The Unitarian Church, Grosse Pointe MI
 March 21/Congregational Church, Greenville MI
 March 22/Albion College Chapel MI
 March 23/Olivet College MI
 April 19/Wittenberg University, Springfield
 April 19/Earlham College, Richmond IN
 April 22/College of Wooster
 April 24/St. John's Episcopal Church, Buffalo NY
 April 25/Bradford PA High School
 May 3/Recital Hall
 May 5/Sanborn Hall, Ohio Wesleyan University, Delaware
 May 17/Recital Hall [Copland, Ives and Carter as part of An
Evening of Music by American Composers]

1970-71 [10]

- January 10/Broad Street Methodist Church, Columbus
 January 12/Recital Hall
 January 14/Recital Hall
 January 15/North Hills High School, Pittsburgh
 January 16/Mount Vernon College, Washington DC
 January 17/Washington Cathedral
 January 17/Garrison Forest School, Garrison MD
 January 18/St. John's United Church of Christ, Chambersburg PA
 January 19/First Presbyterian Church, Reading PA
 January 20/St. John's Lutheran Church, Allentown PA
 January 21/Westminster Choir College, Princeton
 January 22/Princeton High School [2x]
 January 22/First Methodist Church, Westfield NJ
 January 24/St. Thomas Episcopal Church, New York
 January 25/First Congregational Church, Greenwich
 January 26/First Church of Christ, Pittsfield MA
 January 27/Church of the Holy Cross, Kingston, NY
 January 28/The Roberson Center/Binghamton, NY
 January 29/First Presbyterian Church, Bradford PA
 February 7/Recital Hall
 April 24/Cultural Center for the Arts, Canton
 April 25/First Baptist Church, Canton

April 25/First Baptist Church, Dayton
 May 2/Recital Hall
 May 5/Marietta College

1971-72 [11]

January 5/Kastorkirche, Koblenz
 January 7/Rafaelkirche, Heidelberg
 January 8/Johanniskirche, Rothenburg
 January 11/Smetana Singing Society, Prague
 January 13/Minoritenkirche, Vienna
 January 14, Werkschulheim Felbertal, Vienna
 January 15/Blasiuskirche, Salzburg
 January 18/Kurhaus, Merano
 January 20/San Moise, Venice
 January 22/Palazzo Vecchio, Florence
 January 26/?, Lausanne
 January 27/radio recording, Lausanne
 January 29/Theater, Cité Internationale, Paris
 January 30/Petingen, Luxembourg
 February 1/Greenwich CT High School
 February 5/Recital Hall
 April 14/Recital Hall [for the Board of Trustees]
 May 14/Swasey Chapel [Bach: **Mass in b**]

1972-73 [12]

November 19/First Congregational Church, Columbus [all Schütz]
 November 19/First Presbyterian Church, Granville [all Schütz]
 December 14/Swasey Chapel [Respighi: **Laud to the Nativity**]
 May 10/Birmingham MI Groves High School
 May 11/Norton Middle School, Akron
 May 11/Cultural Center for the Arts, Canton
 May 12/First Christian Church, Youngstown
 May 13/Recital Hall
 May 15/Krieg Hall, Wittenberg University, Springfield

1973-74 [13]

October 6 and 7/Burke Recital Hall [dedication ceremonies]
 January 13/Krieg Hall, Wittenberg University, Springfield
 January 13/First Baptist Church, Lima
 January 15/Wilkerson Theater, Earlham College, Richmond IN

January 16/First Presbyterian Church, Granville
 January 17/Funkhouser Auditorium, Alderson-Broadus College,
 Phillippi WV
 January 18/Halliehurst Hall, Davis and Elkins College, Elkins WV
 January 20/Washington Cathedral
 January 20/Kay Spiritual Life Center, American University,
 Washington
 January 21/Wayne PA Presbyterian Church
 January 22/Princeton University Chapel
 January 23/St. John's Lutheran Church, Allentown PA
 January 24/Roberson Center, Binghamton NY
 January 25/St. James Episcopal Church, Winsted CT
 January 27/First and Second Church in Boston
 January 28/New Hampshire Music Festival, Laconia
 January 29/Emma Willard School, Troy NY
 January 30/Irondequit United Church of Christ, Rochester
 January 31/The Nichols School, Buffalo
 February 1/Aurora OH Memorial Library
 February 9/Recital Hall
 February 10/Marietta College
 May 19/Recital Hall

1974-75 [14]

December 8/Columbus
 December 14/Cleveland
 December 15/First English Lutheran Church, Mansfield
 January 11/University of Bucharest
 January 12/Bucharest
 January 14/Predeal
 January 15/Sinaia
 January 16/Brasov
 January 17/Slanic Moldova
 January 18/Gheorghui-Dej
 January 20/Guru Humorului
 January 21/Putna
 January 23/Tirgu Mures
 January 25/Cluj
 January 26/Sibiu
 January 29/United Methodist Church, Red Bank, NJ
 January 30/The Gilman School, Baltimore
 February 3/Thomas Performing Arts Center/University of Akron
 February 7/Recital Hall

1975-76 [15]

October 24/Recital Hall
 October 26/First Moravian Church, Dover
 December 4/Burke Hall Gallery
 ?/Batelle Auditorium, Columbus [Menotti: **Unicorn**]
 May 7/Burke Theater [Menotti]
 May 8/Burke Theater [Menotti]

1976-77 [16]

December 12/First Presbyterian Church, Granville [La Montaine]
 January 9/First Community Church, Columbus
 January 10/Market Street Presbyterian Church, Lima
 January 11/Bluffton College
 January 13/Newark High School
 January 14/Corbett Auditorium, University of Cincinnati
 January 15/Calvary Episcopal Church, Louisville
 January 16/Southeast Missouri State, Cape Girardeau MO
 January 17/Holland Hall School, Tulsa OK
 January 18/Southwestern College, Winfield KS
 January 19/Memorial Presbyterian Church, Marysville KS
 January 20/Kansas State University, Manhattan KS
 January 21/Washburn University, Topeka KS
 January 22/Country Club Christian Church, Kansas City MO
 January 23/Central United Church of Christ, Jefferson City MO
 January 24/Eliot Unitarian Chapel, Kirkwood MO
 January 25/St. John's Episcopal Church, Decatur IL
 January 26/St. Paul's United Church of Christ, Chicago
 January 27/First Congregational Church, Elkhart IN
 February 4/Recital Hall
 April 30/Recital Hall
 May 1/Rosse Hall, Kenyon College, Gambier

1977-78 [17]

December 10/Market Street Presbyterian Church, Lima
 December 11/Seventh Presbyterian Church, Cincinnati
 January 4/Church of St. Michael and All Angels, Baltimore
 January 8/Monastery of Montserrat
 January 8/Saint Maria del Mar, Barcelona
 January 10/Saint Catalina, Valencia

January 11/Liria Musical Association, Valencia
 January 14/Hotel Don Pedro, Torremolinos
 January 15/Church of Torremolinos
 January 16/St. Joseph Church, Mijas
 January 17/El Paraiso Hotel, Marbella
 January 18/Saint Joseph Church, Fuengirola
 January 18/Musical Association of Ronda
 January 19/Musical Union of Seville
 January 22/University of Cordoba
 January 24/Saint John of the Kings, Toledo
 January 25/Conservatory of Music, Madrid
 January 27/Fifth Avenue Presbyterian Church, New York
 January 28/Dahlgren Chapel, Georgetown University, Washington
 February 3/Recital Hall
 April 7/Calvary Presbyterian Church, Canton
 April 29/Recital Hall
 April 30/Worthington United Methodist Church

1978-79 [18]

October 20/Recital Hall
 October 22/Sanborn Hall, Ohio Wesleyan University
 December 7/Burke Hall Gallery
 April 28/Recital Hall
 April 29/Calvary Presbyterian Church, Canton
 May 6/Recital Hall [Reunion Concert]

1979-80 [19]

November 28/Recital Hall
 November 30/Lakewood OH United Methodist Church
 December 1/Kent State University
 December 2/St. Paul's Episcopal Church, Dayton
 December 7/St. Joseph's Cathedral, Columbus
 April 26/Recital Hall
 May 1/Monroe Street United Methodist Church, Toledo
 May 2/St. Mary's College, South Bend IN
 May 3/First Congregational Church, Western Springs IL
 May 4/First Congregational Church, Indianapolis

1980-81 [20]

December 7/First Baptist Church, Granville

December 8/Monday Talks, Trinity Episcopal Church, Newark
 January 14/Washington Court House OH
 January 16/Cambridge OH Performing Arts Center
 January 17/North Hills PA Community Baptist Church
 January 18/Georgetown Lutheran Church
 January 19/Reisterstown MD for the Baltimore Alumni Club
 January 20/Old Pine Street Presbyterian Church, Philadelphia
 January 21/St. Peter's Lutheran Church, New York
 January 22/First Congregational Church, Chappaqua NY
 January 23/Trinity Episcopal Church, Torrington CT
 January 24/The Second Parish, Hingham MA
 January 25/Milton MA Academy
 January 26/North Church, Portsmouth NH
 January 27/Trinity United Methodist Church, Poughkeepsie NY
 January 28/Vestal NY United Methodist Church
 January 29/First Presbyterian Church, Olean NY
 January 30/First Baptist Church, Cleveland
 February 6/Recital Hall
 May 1/Monroe Street United Methodist Church, Toledo
 May 3/Swasey Chapel [works of Karl Eschman]
 May 10/Swasey Chapel [Reunion Concert]

1981-82 [21]

November 6/Recital Hall
 December 9/Recital Hall
 April 18/Recital Hall [Frederick Frey conducting]

1982-83 [22]

December 10/Evangel Baptist Church, Youngstown
 December 11/Wesley United Methodist Church, Fostoria
 January 4 St. John's Episcopal Church, Upper Montclair NJ
 January 8/Markuskirche, Munich
 January 9/Herz-Jesuskirche, Nürnberg
 January 11/Basilica of St. Peter, Salzburg
 January 13/Mariahilfkirche, Innsbruck
 January 15/Chiesa Santa Maria Gesuati, Venice
 January 16/San Luca, Verona
 January 17/Chiesa Santa Teresa, Lugano
 January 19/Hofkirche, Luzern
 January 20/Heiliggeistkirche, Bern
 January 21/Eglise St. Guillaume, Strasbourg

January 24/First Presbyterian Church, Morrisville PA
 January 25/North Hills PA Community Baptist Church
 January 26/First Presbyterian Church, Cambridge
 February 1/Worthington United Methodist Church
 February 4/Recital Hall
 February 13/Our Savior Lutheran Church, Heath
 April 28/Slayter Auditorium [Common Hour Showcase]
 April 30/Recital Hall

1983-84 [23]

November 6/Swasey Chapel
 November 30/Swasey Chapel [Lessons and Carols]
 April 27/Swasey Chapel [Honors Convocation]
 April 27/Recital Hall
 May 6/Krieg Hall, Wittenberg University, Springfield
 June 2/Swasey Chapel [Reunion Concert]

1984-85 [24]

November 9/Burke Gallery [madrigals for **As You Like It**]
 November 10/Burke Gallery [madrigals]
 November 16/Burke Gallery [madrigals]
 November 17/Burke Gallery [madrigals]
 January 11/? [Board of Trustees]
 January 13/St. Joseph's Cathedral, Columbus
 January 16/First Presbyterian Church, Danville KY
 January 17/Second Presbyterian Church, Knoxville TN
 January 18/Westminster Schools, Atlanta
 January 19/First Baptist Church/Ashburn GA
 January 20/First United Presbyterian Church, Eustis FL
 January 21/Morrison United Methodist Church, Leesburg FL
 January 22/Tampa Preparatory School
 January 22/Tampa Rotary Club
 January 22/Berkeley Preparatory School, Tampa
 January 22/Palm Shores Retirement Center, St. Petersburg
 January 23/Greater Tampa Chamber of Commerce
 January 23/Tampa area alumni
 January 25/Hotel Columbus, Miami
 January 26/First Presbyterian Church, Pompano Beach
 January 27/First Presbyterian Church, Pompano Beach
 January 27/Church of Bethesda-by-the-Sea, Palm Beach
 January 28/Stetson University, De Land

January 29/Skidway Island Community Church, Savannah GA
 January 30/The Seabrook of Hilton Head Island SC
 January 31/Sea Pines Academy, Hilton Head
 January 31/Cathedral of St. Luke and St. Paul, Charleston SC
 February 8/Recital Hall
 April 26/Swasey Chapel [Honors Convocation]
 April 26/Recital Hall

1985-86 [25]

November 3/Recital Hall
 December 9/Trinity Episcopal Church, Newark [Monday Talks]
 December 10/Granville Inn [National Association of Accountants]
 December 11/Swasey Chapel [Christmas Communion]
 April 25/Recital Hall
 May 1/Swasey Chapel [Honors Convocation]
 May 2/Price Hill Baptist Church, Cincinnati
 May 3/First Baptist Church, Dayton
 May 4/First Presbyterian Church, Bryan
 June 29/Swasey Chapel [Reunion Concert]

1986-87 [26]

December 10/Swasey Chapel [Christmas Communion]
 January 15/Wilshire Boulevard United Methodist Church, Los Angeles
 January 16/Claremont United Methodist Church
 January 17/First Presbyterian Church, Redlands
 January 18/Trinity Episcopal Church, Redlands
 January 18/Rancho Bernardo Community Church
 January 19/First Presbyterian Church, Oceanside
 January 20/Mission San Luis Obispo de Tolosa
 January 21/Church of the Wayfarer, Carmel
 January 22/Robert Louis Stevenson School, Pebble Beach
 January 22/St. Mary's College, Moraga
 January 23/Fremont Presbyterian Church, Sacramento
 January 24/Robert Mondavi Winery, Oakville
 January 25/First Unitarian Church, San Francisco
 January 26/The Kohl Mansion, Burlingame
 February 4/Recital Hall
 April 24/Recital Hall
 May 3/Barberton Christian Church
 May 3/Barberton nursing home

May 14/Swasey Chapel [Honors Convocation]

1987-88 [27]

December 9/Swasey Chapel [Christmas Communion]
 March 11/Cultural Arts Center, Columbus [Banchieri +]
 March 13/Recital Hall [Banchieri +]
 March 17/Bond Court Hotel, Cleveland [Banchieri +
 for the ACDA Regional Convention]
 April 29/Recital Hall
 May 1/United Methodist Church, Wooster
 May 1/Stifel Fine Arts Auditorium, Wheeling
 May 12/Swasey Chapel [Honors Convocation]

1988-89 [28]

November 20/Recital Hall
 April 16/Recital Hall [John Yonkman conducting]

1989-90 [29]

October 29/Recital Hall [with The Faculty Jazz Quartet]
 December 6/Swasey Chapel [Christmas Communion]
 February 9/Slayter Hall [SAC]
 April 6/Recital Hall
 April 16/Granville Inn [Granville Rotary Club]
 April 19/Swasey Chapel [Honors Convocation]
 April 27/Christ Cathedral, Indianapolis
 April 28/Seventh Day Adventist Church, Kettering
 April 29/First Presbyterian Church, Cambridge
 May 2/Granville Inn [SCORE]
 May 12/Swasey Chapel [Baccalaureate]
 May 17/Palace of the Pomeranian Princes, Szczecin
 May 18/Church of St. John, Szczecin
 May 20/Franciscan Church, Poznan
 May 21/Academy of Music, Poznan
 May 23/Church of St. Mary, Torun
 May 26/Music School, Kiev
 May 28/Gneissen Institute of Music, Moscow
 May 29/Molodozhnaya Hotel Hall, Moscow
 June 1/Yusapov Palace, Leningrad
 June 4/Royal Palace, Warsaw

1990-91 [30]

October 21/Recital Hall
 December 5/Swasey Chapel [Christmas Communion]
 February 27/Slayter Hall [SAC]
 April 11/Swasey Chapel [Honors Convocation]
 April 19/Recital Hall
 April 20/Columbian High School, Tiffin
 April 21/Lyndhurst High School
 June 23/Swasey Chapel [Reunion Concert]

1991-92 [31]

November 24/Recital Hall [all-Mozart]
 December 11/Swasey Chapel [Christmas Communion]
 December 15/Palace Theatre, Columbus [with Andy Williams]
 December 15/Palace Theatre, Columbus [with Andy Williams]
 March 30/Granville Inn [Granville Rotary]
 April 3/Burke Gallery [Board of Trustees]
 April 4/Mulberry House [Latin American Fiesta]
 April 10/Recital Hall
 April 12/First Presbyterian Church, Cambridge
 April 16/Swasey Chapel [Honors Convocation]
 May 9/Swasey Chapel [Baccalaureate]
 May 12/Cathedral, Guanare
 May 13/Unda High School, Guanare
 May 14/Ambrosio Orpez Auditorium, West Central University of
 Lisandro Alvarado, Barquisimeto
 May 16/Concert Hall, Central University of Venezuela, Caracas
 [+ workshop]
 May 17/Don Bosco Church, Altimira, Caracas
 May 18/Municipal Art Gallery, Puerto la Cruz [+ workshop]
 May 19/Cristina Suites hall, Puerto la Cruz

1992-93 [32]

October 25/Recital Hall [with The Faculty Jazz Quartet]
 December 9/Swasey Chapel [Christmas Communion]
 April 16/Swasey Chapel [Honors Convocation]
 April 18/Recital Hall

1993-94 [33]

November 7/Recital Hall
 December 8/Swasey Chapel [Christmas Communion]
 March 4/Slayter Hall [Greek Festival]
 April 13/Recital Hall
 April 15/Swasey Chapel [Honors Convocation]
 April 15/Burke Gallery [Board of Trustees]
 April 17/First Presbyterian Church, Cambridge
 April 18/Granville Inn [Granville Rotary]
 April 20/Rosse Hall, Kenyon College, Gambier
 May 7/Swasey Chapel [Baccalaureate]
 May 13/Apollo Theater, Aspra Spitia
 May 14/Armonia Theater, Argos Orestika
 May 17/Municipal Theater, Kastoria
 May 18/Liceo, Kastoria
 May 18/Primary School, Kastoria
 May 19/Galaxia Theater, Larisa
 May 20/Theater, Lefkada
 May 21/Theater, Lefkada
 May 22/Park, Perama

1994-95 [34]

October 23/Recital Hall [with the Faculty Jazz Quartet]
 December 2/Palace Theater, Columbus [The Chieftans]
 December 7/Swasey Chapel [Christmas Communion]
 February 3/Columbus Convention Center [for the OMEA with the
 Faculty Jazz 4]
 April 19/Recital Hall [Rossini **Petite messe solennelle**]
 April 20/Swasey Chapel [Academic Awards Convocation]
 June 25/Swasey Chapel [Reunion Concert]

1995-96 [35]

November 11/St. Joan of Arc, Powell
 November 12/Recital Hall
 December 6/Swasey Chapel [Christmas Communion]
 February 16/Recital Hall [Beethoven **Elegy** with the
 Bergonzi Quartet]
 April 12/Bethlehem Lutheran Church, Pemberville
 April 13/St. Paul's United Methodist Church, Monroe MI

April 14/Forest Hill Church/Cleveland Heights
 April 17/Recital Hall
 April 19/Swasey Chapel [Academic Awards Convocation]
 April 19/Curtis Dining Hall [Board of Trustees]

1996-97 [36]

November 17/Recital Hall
 December 11/Swasey Chapel [Christmas Communion]
 April 6/First Lutheran Church/Bellefontaine
 April 6/First Presbyterian Church/Marion
 April 14/Granville Inn [Granville Rotary]
 April 16/Recital Hall
 April 18/Swasey Chapel [Academic Awards Convocation]
 April 22/Mount Vernon OH High School [2x]
 May 10/Swasey Chapel [Baccalaureate]
 May 16/Town Hall/Szolnok
 May 17/Church of St. Joseph/Szeged
 May 18/Church of St. Stephen/Hódmezővásárhely
 May 18/Votive Church/Szeged
 May 20/Secondary School of the Arts/Pécs
 May 21/Music School/Veszprém
 May 23/Royal Summer Palace/Gödöllo
 May 24/Károlyi Orphanage/Fót
 May 24/Church of St. Laszlo/Köbánya [Budapest]

1997-98 [37]

October 12/Recital Hall [Chorales to Brahms' Organ Works]
 October 24/Recital Hall [**John Brown's Body**]
 October 25/Recital Hall [**John Brown's Body**]
 October 26/Recital Hall [**John Brown's Body**]
 December 3/Swasey Chapel [Lessons and Carols]
 December 10/Swasey Chapel [Christmas Communion]
 April 24/Swasey Chapel [Academic Awards Convocation]
 April 24/Grace Evangelical Lutheran Church, Westerville
 April 25/The First Baptist Church of Greater Cleveland
 April 25/Burke Recital Hall [all three with The Early Interval]
 June 28/Swasey Chapel [Reunion Concert]

1998-99 [38]

October 23/Swasey Chapel [Presidential Inauguration]

November 15/Recital Hall
 December 2/Swasey Chapel [Lessons and Carols]
 December 9/Swasey Chapel [Christmas Communion]
 December 13/Schottenstein Center at OSU [Andy Williams]
 April 17/First Baptist Church, Washington Court House
 April 18/Recital Hall
 April 19/Granville Inn [Granville Rotary]
 April 21/Westerville Community United Church of Christ
 April 22/Mount Vernon High School
 April 23/Swasey Chapel [Academic Awards Convocation]
 April 28/Emmanuel Lutheran Church [Pomerene Center], Coshocton
 May 15/Swasey Chapel [Baccalaureate]
 May 21/San Francisco, Rovigo
 May 23/Basilica Collegiata di San Biago, Cento
 May 24/San Cristoforo, Siena
 May 25/San Agostino, Poggibonsi
 May 26/Sala dei Concerti Giovanni Ariano, Figline Valdarno
 May 29/San Cristina, Bolsea
 May 30/Abbey Church of Valvisciolo, Sermonetta

1999–2000 [39]

November 14/Recital Hall
 December 8/Swasey Chapel [Christmas Communion]
 February 20/Burke Recital Hall [with the Bergonzi String Quartet]
 April 14/Swasey Chapel [Academic Awards Convocation]
 April 16/Recital Hall

2000–2001 [40]

November 10/Recital Hall [with The Early Interval]
 November 11/First Baptist Church of Greater Cleveland [ditto]
 April 7/The Highlands Presbyterian Church, Worthington
 April 8/Lutheran Church of Our Savior/Dayton
 April 9/Granville Inn [Granville Rotary]
 April 20/Swasey Chapel [Academic Awards Convocation]
 April 20/Recital Hall
 April 22/First Congregational Church, Medina
 May 12/Swasey Chapel [Baccalaureate]
 May 12/Swasey Chapel [Baccalaureate]
 May 16/Igreja São João Baptista da Foz do Douro, Porto
 May 17/Calouste Gulbenkian School/Braga
 May 18/Igreja Paroquial de Avintes, Vila Nova de Gaia

May 19/Auditório dos Bombeiros Voluntários dos Estoril/Estoril
 May 21/Technical University of Lisbon
 May 22/Convento do Carmo/University of Évora
 May 23/Igreja do Carmo, Beja
 May 24/Igreja de São João, Moura
 May 25/Basilica Real, Castro Verde
 June 24/Swasey Chapel [Reunion Concert]

2001-2002 [41]

December 5/Recital Hall
 April 12/Recital Hall
 April 13/Christ Church Cathedral, Indianapolis
 April 14/Christ Episcopal Church, Springfield OH
 April 19/Swasey Chapel [Academic Awards Convocation]
 April 28/Church of the Western Reserve, Pepper Pike

2002-2003 [42]

December 7/Christ Episcopal Church, Springfield, OH
 December 8/Burke Recital Hall
 January 31/Swasey Chapel [with Bobby McFerrin]
 April 9/Huffman Hall [Department of Chemistry Banquet]
 April 11/Swasey Chapel [Academic Awards Convocation]
 April 21/Granville Inn [Granville Rotary]
 April 25/Burke Recital Hall
 April 27/Faith United Methodist Church, North Canton
 May 9/First Congregational Church, Columbus
 May 10/Swasey Chapel [Baccalaureate]
 May 10/Swasey Chapel [Baccalaureate]
 May 14/Nederlands Hervormde Kerk/Broek in Waterland
 May 15/English Church, Amsterdam
 May 17/Music School, Weert
 May 18/Christus Konig Kerk, Antwerp
 May 20/Kathedrale Sint Baafs, Ghent
 May 20/Sint Laurentiuskerk, Ename
 May 22/Eglise de La Trinité, Paris
 May 22/Ampithéâtre Michelet, Sorbonne, Paris
 May 24/Notre Dame, Paris
 June 22/Swasey Chapel [Reunion Concert]

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260 total
10 deceased
6 unknown
5 still- married couples
3 DU faculty

THE FINAL TOUR, MAY 2003 (a personal viewpoint)

The twelfth and final foreign tour by The Denison Singers was prefaced with the usual semester of intensive rehearsals, having at least read through much of the literature during December. We tried our wings in mini-concerts at the annual Department of Chemistry banquet in the President's Dining Room of Huffman Hall, at the annual Academic Awards Convocation in Swasey Chapel and before the Granville Rotary Club in the Granville Inn. We sang full concerts in Burke Recital Hall, in the Faith United Methodist Church of North Canton (followed by a delicious supper hosted by the family of alto Shelby Walters) and, in the midst of final preparations following the exam period, at the First Congregational Church of Columbus, this followed by a lovely reception. We then sang at the paired Baccalaureate Services, took Sunday off to allow our six seniors to achieve the status of alumnae, and on the following Monday flew off to Amsterdam via Delta's hub in Atlanta.

After the abbreviated night aboard our cramped Boeing 767 we arrived at Schipol Airport and met our Dutch escort, a cheery woman named Hadassah Israels. We were driven to our home for the next three nights, the Best Western Terdam, a series of interconnected townhouses in a residential area close to the Leidesplein entertainment district, an ideal location. Of course, the rooms were not yet available, so we stored our luggage and walked a number of blocks to board a canal boat for a cruise that offered a decent overview of this fascinating city. Back on shore we walked via the flower market (now partially tainted with tourist claptrap) to a fine lunch in the atmospheric *De Kelderhof*, of which we were the sole patrons. The program called for a visit to the *Rijksmuseum*, but, much to the consternation of hordes of visitors (in the major cities, it was difficult to imagine the supposed steep drop-off in tourism), most of that structure had been closed after the discovery of asbestos during a renovation project, so we visited the nearby Van Gogh museum, overflowing with patrons, and in a festive mood to celebrate the 150th birthday of the artist with a special show called "The Musée Imaginaire of Van Gogh," consisting of works by other artists that he acknowledged as having influenced him, often with the result hung side-by-side with the provocation.

Feeling more than a bit bedraggled by this time, we were happy finally to have access to our comfortable rooms. After rejoicing in the opportunity to freshen up and nap we went in different directions for the evening meal. I elected a recommended Indonesian restaurant in the neighborhood and indulged in the tradition *rijsttafel* with its small multitude of succulent delicacies.

On Wednesday we had the bulk of the day free. The students in groups sampled sites like the Anne Frank House, easily mastering the fabled tram system. I chose to return to the Van Gogh collection and then sampled the adjacent *Stedelijk Museum*, the city's impressive modern art collection. Late in the afternoon we boarded a bus (still learning to avoid the kamikaze bicycle riders, ruthless masters of their own dedicated bikeways who, unlike automobile drivers, would never cede the way to mere pedestrians) and drove north to a charming village called Broek in Waterland, a distant suburb. We first had supper at the *Witte Swaen*, or White Swan, a traditional Dutch pancake restaurant in a building

dating back to the 17th century. Then it was a short walk to the *Nederlands Hervormde Kerk*, a handsome church in traditional Dutch style, with a glorious acoustic. After we warmed up and got accustomed to the space there was a bit of time to wander before the concert. A most responsive audience of about forty greeted our European debut. We presented a mixed program, since there was a piano available, and discovered that the audience was intent on a long intermission over coffee and other refreshments offered by the church staff. Elated by our success, most of us decided to find a nightcap in the *Leidesplein* district, a quest that eventually led to a funky bar called the Pirates, where a virtuosic bartender kept us entertained with acrobatic stunts involving bottles and glassware, as well as magic tricks, and his ability to concoct all sorts of exotic drinks, traditional and nontraditional, often setting up individual shots for the entire group. It was a lot of fun, but I'm afraid that some stayed long beyond a sensible hour.

Thursday morning was at leisure, and we went our several ways. I visited the famous Portuguese Synagogue, a majestic structure dating to the 1670s and still lit only with candles, a miraculous survivor of the Nazi occupation. We then transferred by bus to the *Begijnhof*, a beautiful enclosure of townhouses initiated during the 14th century as a sort of convent for unmarried or widowed women, in the midst of which is found the English Church, a misnomer, since it has served Scottish Presbyterians since the 17th century. A wonderful space where we sang in front of an imposing window commemorating the Pilgrims' departure from Leiden and next to a pulpit with carvings designed by a young Piet Mondrian. We had been told that this mid-afternoon series of which we were a part attracted substantial crowds, and that the resident Bechstein piano was superb, but our responsive audience again numbered only about forty and the piano proved a major disappointment. I'm not sure what most of the students did with the rest of their day, beyond those who decided to try the Heineken Experience, housed in the former brewery close to our hotel. I chose to have an elegant meal in the Breitner restaurant, with lovely views over the Amstel of a couple of the city's more picturesque drawbridges, after which I attended a performance of Bernd Alois Zimmerman's *Die Soldaten* in the relatively new Music Theater building. A staggeringly sumptuous production, I found the work itself relentlessly harsh and noisy, its plot rarely comprehensible, even with a summary in front of me (the Dutch supertitles were obviously of little help). However, I was sitting in the second row with a good view of the massive orchestra, the exertions of whose members offered a necessary distraction at times.

On Friday it was off for the 130-mile trip south to Maastricht, the capital of the Limburg region, nestled between Belgium and Germany. Our comfortable hotel was located in the new part of the city close to the railway station, a substantial walk from the historic center, but our driver deposited us relatively close to Minckelers, a popular restaurant immediately on the town hall square, filled to overflowing that day with a typical European market. Afterwards we were treated to an excellent walking tour of this handsome city, including the Romanesque Basilica of Our Lady, dating from the end of the first millennium, and the imposing Basilica dedicated to Saint Servatius, part of which dates to the 7th century. Some of us thought that it might be fun to make a quick trip to nearby Aachen, but we found that the Dutch and German railway systems at

this juncture were so uncoordinated that the railway agent actually suggested that we take the bus, which didn't seem terribly romantic. That evening the students were in the mood for pizza and the like, but I found some excellent fish in the aptly named Saggiatauris, after which I joined a substantial number of them in a rollicking Irish pub close to our hotel.

Saturday offered most of the day at leisure. I don't have a good sense of what most of the students did, other than indulging in a modest weekly flea market adjacent to the railway station. I revisited some of the sites of yesterday's tour, especially Saint Servatius and had lunch in a bustling café on the Our Lady Square, but it was one of those cool, rainy days, unfortunately too typical of the period (northern Europe had apparently experienced a bit of summer during April, meaning that the roses were pretty much past their prime, but March-like weather was all too common during our stay), so I spent the afternoon in the Bonnefanten, a striking art museum on our side of the river, with a decent collection of modern art, but also with a special show of Netherlandish art of the 17th century on loan from a major South African collection. At 5:00 pm we headed back north to Weert, where we to share a concert with the *Limburgs Project Koor* in the handsome auditorium of the local music school. A memorable evening, since the crowd was large and enthusiastic and the host group, a fine adult signing society, proved quite good and enormously gregarious at a wonderful party afterwards in a local restaurant that had originally been a mint, an event featuring an open bar and quite lavish food. It was the following morning by the time we reached our hotel back in Maastricht. The downside: Our agents had allowed too little time to rehearse, indulge in a fine meal at *de Pan*, a restaurant a good twelve-minute walk from the concert site and then change into concert attire.

On Sunday it was on to Antwerp, a short drive. Our hotel was just a bit scruffy and faced the plaza in front of the Central Railroad Station, at that point in complete disarray as part of a project to bring high-speed rail service to the city. It was not pleasant to be awakened prior to 7:00 am by the noise of construction equipment. We were met by our enormously informative and articulate Belgian guide, who directed us through the station to a companion hotel for a light buffet lunch, totally insufficient for the hearty eaters in the group. It was all a bit confusing, since not all our rooms were available, but somehow we managed to get ourselves changed into concert dress before leaving for the *Christus Koning Kerk*, a huge suburban church dating from the 1930s conceived in a mishmash of styles, especially Byzantine. We were part of a series sponsored jointly by the church's organ committee and a Flemish Union of Choirs (a rough translation). Despite what they claimed as extensive publicity the crowd numbered only a hundred or so (perhaps in part since it was election day in Belgium). However, the acoustic was glorious, the listeners were enormously responsive, and we were then invited to a party in what could only be labeled the church pub, where the beer and conversation flowed freely. Our audience included Barbara Reisner '65, an alumna of the group, and her husband, as well as a Russian emigrant who apparently had heard The Singers in St. Petersburg in 1990. The concert included two organ interludes played by a talented student from the local conservatory on an instrument by the German firm Klais that was highly touted, but to my ear totally without character. It was back to the

Courmonsky that evening for dinner, after which many found their way to a rather spooky Internet café close to the hotel run by sinister-looking Afghans, as well as to a lively Irish pub on the Cathedral Square.

Monday dawned cool and gray, with spurts of rain. Nonetheless, our guide offered a wonderful tour of Antwerp, starting with a bus ride through accessible portions of the harbor, and then a walk that included the Cathedral and the Saint Carolus Borromeus Church, with its façade designed by Rubens, as well as a look at the exterior of the Rubens House (closed on a Monday, as was the Royal Museum of Fine Arts), the City Hall, old stock exchange, etc. Barbara tagged along (as did two American nurses who became groupies midway through the tour), and she found our guide terribly informative, discovering new things about a city where she has lived since 1980. We had lunch in *De Pelgrom*, a restaurant below ground level in what had been storage cellars dating from the 15th century. Afterwards, despite persistent rain, Barbara directed the group to some of the prominent chocolate shops, after which I spent the remainder of the day with her and Herb in their handsome apartment enjoying fine food and conversation.

Tuesday we were off to Ghent where, after considerable confusion, we were finally joined by the officers, representatives and conductor of the *Haagenskoor Mariakerke*, a regional singing society. We were hardly prepared for the cool temperatures and raging wind, but the day proved fascinating. Prior to lunch we saw bits of downtown, primarily the Belfort, or famous Bell Tower. Our enthusiastic guide managed the schedule so that we were able to witness the substantial carillon in action, especially the programmable music-box like contraption that controls the tolling of the hours. He also carried with him a rubber mallet with which he vigorously demonstrated the acoustical nature of cast bells, perhaps to the consternation of the local citizenry, unaccustomed to their random pealing. We then had a delicious meal in *Het Vosje*, or The Fox (the legend of which I never did understand), the centerpiece of which was a local specialty, a mammoth bowl of soup containing both a full leg and breast of chicken in a leek-based broth. We then walked across the square to the Cathedral of St. Bavo, where we sang an informal mini-concert before a mostly ad hoc audience (which, however, included a Denison graduate of 1983 who had read of our appearance in the local paper) before a tour of the impressive structure led by a terribly wordy guide, well-intentioned but finally a bit ponderous, the highlight of which was Jan Van Eyck's overwhelming "The Adoration of the Mystic Lamb" of 1432. Then it was on to other sites in this lovely city, including the much-restored Castle of the Counts, ending with a visit to the finest of the local *chocolatiers*, where we were given a private demonstration of the whole process.

Then it was back on the bus for a drive to the small town of Ename, about twenty miles further south. En route we paused at the Ohio Bridge in the village of Eine, a structure given to Belgium by the State of Ohio during the 1920s to commemorate the sacrifices of World War I. Our hosts were proud that the local authorities, under pressure, had had the companion plaques in English and Flemish polished that very day for our visit. We had no idea what to expect, but the evening turned out to be one of the most memorable of the trip. The Saint Lawrence Church has been recently restored, but parts of it date to the 10th

century. After a light supper served by the host choir in the adjacent parish hall, we rehearsed the Mozart *Ave verum corpus* and a Chilean folksong having to do with the desire for peace, both of which their animated conductor had proposed to me by fax in Antwerp for joint performance. He conducted, while I played for the Mozart. These concluded a full performance by The Singers in an ideal acoustic before a packed house, which preceded another rollicking party back in the parish house, with an open bar and all sorts of snack foods, plus a lot of singing by them and by us. We finally extracted ourselves from a celebration that certainly continued long after our departure for the drive back, complicated by an inept driver who got hopelessly lost in the deserted, rain-swept streets of Antwerp.

On Thursday it was on to Paris in the company of a second Belgian escort, who had also managed the previous day. We barely slowed down at the deserted border post, and stopped for lunch in a rather elaborate travel plaza along the superhighway paralleling a high-speed rail line where we periodically noticed the blur of Eurostar and TGV trains as they rushed past us. Our escort had been enormously impressed with the two performances he had witnessed the preceding day, and I asked him to share with the students as he left us a comment he made to me—that they were the best possible American ambassadors during this troubled time. I might mention that we experienced absolutely no anti-American hostility, only warm welcomes and the sentiment that all politicians are moronic (with the implicit understanding that ours were markedly more moronic than theirs), and that the tensions engendered by the invasion of Iraq had to do with governments and should not effect relationships amongst ordinary people. We checked in at our lovely hotel, ideally situated on the Left Bank only blocks from the Seine, and almost immediately met our French escort, Waafa Lenkey, piled on a bus, and were given an orientation tour of the city, stopping several times to take photos, without actually visiting anything, dealing constantly with unbelievably hectic traffic. That evening dinner was at a neighborhood bistro, *Le Petit Saint Benoit*, a bit confusing in that the sixteen of us were to order from the limited choices on the menu, the harried waitress writing the tally on the paper table coverings. But the food was excellent, and we were rather charmed to find that the regulars kept their napkins in the drawers of what looked to have been a library card catalog. Some collapsed afterwards, others found entertainment in the neighborhood, while a few of us relaxed in our hotel's handsome bar, since it and the lobby were lush examples of pure Art Deco, the walls of the bar awash in *marqueterie*, lush wooden inlay with portraits of jazz greats like Louis Armstrong And Duke Ellington.

On Thursday we left mid-morning for the slow drive past the *Opéra* to *La Trinité*, the nearby parish church completed in 1867 in Italian Renaissance style and as lavish in its decoration as the opera house, home for some sixty-one years to the noted organist/composer Olivier Messaien. We warmed up and tested the space, allowing time to wander in the neighborhood (many checked out the spring sale in progress at the *Galleries Lafayette*) prior to our concert, which followed the noon Mass, held in one of the chapels. The priest who introduced us thanked us privately and then before the audience for our presence during this time of troubled Franco-American relations. Apparently we were part of a regular bimonthly series, and the crowd was numerous and enormously

enthusiastic. Again, it proved a joy to sing in such an admirable acoustic. The ladies of the church offered a sandwich luncheon to us afterwards, concurrently offering the same menu to members of our audience for a fee. Lots of animated conversation ensued. A free late afternoon sent us in various directions: a good many enjoyed the wonders of the D'Orsay museum, some frustrated that the strikes effecting France while we were there had shut down *Saint Chapelle*. We then walked to a lively Greek restaurant in the heart of the Latin Quarter only blocks east of the *Place Saint Michel*. It was one of these hokey places where the host breaks a plate at the entryway every time patrons accept his enticements, and I had trouble understanding the relevance to us of Greek cuisine in Paris. But the food was quite tasty. We then walked a few blocks to the Pantheon on our way to what was billed as an informal exchange with the choir of the Sorbonne in the *Ampithéâtre Michelet*. I guess that we enjoyed the experience, but at times it seemed a bit awkward. They had just begun preparing for a big Berlioz festival to be held in June, and thus were employing their considerable sightreading skills. We then sang briefly to enormous applause, which eventually evolved into the unison clapping which for Europeans is the ultimate sign of approval. But the hour was late, so that the conversation that followed was abbreviated, since so many of them had to rush home. But those who remained prevailed on us to offer our *Oklahoma!* medley, which really wowed them. A pleasant walk back to the hotel on the *Boulevard St. Germain* capped an unusual day.

Friday was completely at leisure. The students were everywhere, from the Eiffel Tower to *Montmartre*, where many had their portraits done by street artists. I had intended to return to the D'Orsay, but found that its staff had decided that it would open at their convenience, so I walked on to the Rodin Museum and eventually had lunch in its garden restaurant on one of the few picture-perfect days of the trip. I was supposed to have connected with a group of students there, but eventually found some of them at the nearby *Invalides*, where we were properly impressed by the enormous space and Napoleon's grandiose sarcophagus, and where I enjoyed the delights of a special exhibit of art and artifacts from various Russian museums, marking the 300th anniversary of the founding of St. Petersburg, observing "A Time When Russia Spoke French." Then for me it was on to the controversial Pompidou Center, where I spent the rest of the day viewing its permanent collection of modern art, the incredibly sweeping views from its upper levels, and a special comprehensive exhibit of the works of Nicolas de Staël. I then decided to stay put and enjoyed a delicious meal on the outside terrace of *Georges*, the fashionable rooftop restaurant; my view of the Paris skyline as day turned to dusk about 10:00 pm was equally enchanting.

Saturday morning into afternoon was spent in the Louvre. The students were given an orientation tour of the highlights and then turned loose, an experience marred only by the hordes of visitors and a threat that the staff might decide to shut the place down, which, fortunately, did not happen. We then walked to *Notre Dame* and were ushered into the Choir to begin a quite magical experience. We were instructed to rehearse everything that we were to sing during the celebration of the Mass, even though it became apparent that nobody was paying any particular attention, especially the throngs of visitors who continued to circulate through the structure. But it did give us a chance to

do some final polishing, which I appreciated, although it proved, at least momentarily, a bit irksome to some of the students and it was distracting to have that view down the nave to the glorious rose window surmounting the case of the famous *grand orgue*. There was then time to walk the building, starting with the Treasury, a room below which was designated as our headquarters. The celebration itself proved ethereal, a most fitting way to conclude The Singers tradition. We sang the Josquin *Ave Maria* and Sweelinck *Venite* as preface and introit, the Kyrie, Sanctus and Agnus Dei of a Mass by Pierre Certon (who was briefly associated with this Notre Dame early in his career), plus Burleigh's arrangement of *Were you there?* during the serving of the elements. The presiding priest thanked us in both French and English, eliciting hearty applause from the congregation, and then we were asked to march in the recessional, certainly a thrilling moment as we walked around the altar placed in the crossing and partway up the central aisle as the main organ thundered its acclamations. It was interesting to see how casual the process was for its participants, with the two female cantors ambling into position at the last possible moment, the choir organist and principal organist at the west end alternating in providing support for the cantors and congregation, but hardly ever in absolute sync, the priests who were to assist in distributing the elements appearing only when necessary. But we were then thanked effusively by the priest in the sacristy and took a multitude of photos posed in front of the high altar before adjourning to the adjacent *L'Ombre de Notre Dame*, a comfortable bistro literally in the shadow of the great Cathedral. After the walk back to the hotel, I recall that most of us were too exhausted and exhilarated to do much partying.

Our final day took us to Versailles, where we visited the grounds and took the standard tour of the State Apartments and Hall of Mirrors, marred only by the cold and throngs of people. The place had opened an hour late that morning, creating an enormous backlog, so it wasn't much fun to be imprisoned in a flow of human bodies over which one had little control. In what I considered a miscalculation on the part of our agents, we then drove to Chartres for a very late lunch at *La Voute Romaine*, a sort of hybrid Franco-Italian restaurant facing the Cathedral (it would have been nicer to have eaten in Versailles, thus allowing a bit of a nap on the bus). But the building worked its magic on most of us, even though the windows directly above the altar had been removed for repair, thus filling the nave with rather harsh light and disturbing the solemnity that I recalled from earlier visits. Some spent more time in the building, while Charlie Shonk actually climbed the tower, and others roamed the old town, getting rid of their remaining spare euros. Then it was back to Paris, still in a bit of disarray after the mammoth protests that had clogged the city that afternoon. In a bit of miscommunication we discovered that the staff at *Les Ministères* expected us for a rather elegant meal almost immediately, but then proceeded to serve at a pace that would have allowed us easily to have arrived an hour later. We later gathered in one of the hotel rooms to sample some really cheap champagne offered by a group of the seniors-turned-alums. But the quality of the wine had nothing to do with the intensity of emotions expressed as the students individually reflected on the two weeks just past, as well as their earlier experience in the group, universally regretting that this marked the end of a rich legacy. I managed, I hope, to convey the depth of my thanks for all that they

had meant to me, regretting my abandonment of the eight remaining Singers, trusting that they can find some means of participating meaningfully in whatever results during the post-Osborne era. A pretty intense, tearful time for all of us.

The travel day proved taxing, since the lines at the Charles de Gaulle Airport were seemingly endless. Listless security people pawed through our checked luggage, and then the line that involved checking passports and security snaked down the terminal, since only two of four channels were in operation, and each would periodically shut down. We managed to make our Delta flight to Atlanta, but surely there were others who got left behind. The Boeing 777 was a bit more comfortable than its smaller counterpart, but nine hours is a long time to be cooped up in an airplane. Ironically, we flew across central Ohio on our way to Atlanta. There the lines were equally long, especially that for security, since American officials seem to have no faith in their foreign counterparts, and even those people whose final destination was Atlanta were thoroughly screened. We had left Mandi Nethers behind in Paris for the summer, and shed three more Singers in Atlanta, so it was a reduced group that eventually boarded the plane for Columbus, where even more met their families; only five of us finally reached Granville about 9:30 pm at the end of our thirty-hour day. Certainly a low-key conclusion to what had been a most exciting venture.