

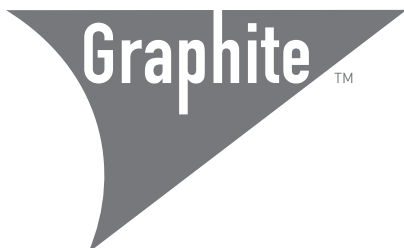
The Orange (with Simple Gifts)  
GP-L007  
SSAA, piano

Isaac Lovdahl

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# Isaac Lovdahl

## The Orange (with Simple Gifts) for SSAA choir and piano



notable. elevated.

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## Text:

At lunchtime I bought a huge orange  
The size of it made us all laugh.  
I peeled it and shared it with Robert and Dave  
They got quarters and I had a half.  
And that orange, it made me so happy,  
As ordinary things often do  
Just lately. The shopping. A walk in the park.  
This is peace and contentment. It's new.  
The rest of the day was quite easy.  
I did all the jobs on my list  
And enjoyed them and had some time over.  
I love you. I'm glad I exist.

*-Wendy Cope (b. 1945) from Serious Concerns © 1992  
"The Orange" by Wendy Cope (© Wendy Cope, 1992)  
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on behalf of Wendy Cope.*

## From the Composer:

It is often through life's "simple gifts" that we discover the most meaning and important perspective: A laugh shared between friends; finishing chores earlier than expected; an oversized piece of fruit. It is in the loving and appreciating of these "small things" that we unearth the joy of being. Every breath of morning air is a gift - every smile and every tear; every good day and every bad one. All of it. It is THE gift to be here - trying and sometimes failing; rejoicing humbly in triumph and growing through misfortune. If you are reading this: It gets better. Keep going. I love you. I'm glad you exist.

*- Isaac Lovdahl, 2023*

'Tis the gift to be simple,  
'tis the gift to be free,  
'tis the gift to come down  
where we ought to be.

'Tis the gift to be simple,  
'tis the gift to be fair,  
'tis the gift to wake and  
breathe the morning air.

*- Joseph Brackett Jr. (1797-1882), excerpted from "Simple Gifts"*

## Performance Notes:

- 1) The word "orange" is set as two syllables (or-ange) throughout the piece. The first syllable should be stressed with a slight decay on the second syllable. Try to find a happy-medium between the stressed syllable and the unstressed syllable without overdoing it.
- 2) The large chords in the left-hand of the piano throughout the score can be rolled if necessary. However, these chords are ideally only rolled if explicitly marked that way. (NOTE: The 4-part chords in the bass-clef of the piano part in ms. 18, 27, and 74 are intended to be played with both hands.)
- 3) The piano serves more as an obbligato solo instrument than an accompanying instrument. The pianist is encouraged to play expressively and with significant presence without overpowering the choir.
- 4) The vocal soloist who begins in m. 41 is encouraged to step forward from the ensemble and sing with a fully-supported, colorful sound.

For my mother. I love you. I'm glad I exist.

# The Orange

(with Simple Gifts)

for SSAA choir and piano

Wendy Cope (b. 1945)

Joseph Brackett Jr. (1797-1882)

Isaac Lovdahl

**Sentimentally** ♩ = c. 58

Piano

*mp* *espress.*

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*Pedal harmonically throughout - always with warm legato.  
If necessary, the pianist may roll the large chords in the left hand.*

**Rit.** **Lightheartedly** ♩ = c. 71

5

S1 *mp* At lunch - time I bought a huge *mf*

S2 *mp* At lunch - time I bought a huge *mf*

A1 *mp* At lunch - time I bought a huge *mf*

A2 *mp* At lunch - time I bought a huge *mf*

notable. elevated.

**Rit.** **Lightheartedly** ♩ = c. 71

5

*f* *pp* *mp* *mf*

notable. elevated.

9 *mp* *f*

S1 or - ange the size of it made us all laugh.

S2 or - ange the size of it made us all laugh.

A1 or - ange the size of it made us all laugh, laugh.

A2 or - ange the size of it made us all laugh, laugh.

*mp* *f*

12 *mf* *mf* *mp* *mp*

S1 I peeled and shared it

S2 I peeled and shared it

A1 I peeled it and shared it with Rob-ert and Dave

A2 I peeled it and shared it with Rob-ert and Dave

12 *mp*

2

15 *mp* *mf*

S1 they got quart - ers and I had a half.

S2 they got quart - ers and I had a half.

A1 they got quart - ers and I had a half.

A2 they got quart - ers and I had a half.

15 *mf*

More earnestly

19 *(mf)*

S1 And that or - ange, it made me so hap - py, as

S2 And that or - ange, it made me so hap - py, as

A1 *(mf)* Mmm so hap - py,

A2 *(mf)* Mmm so hap - py,

19 *(mf)*

22

S1 or-di-nar-y things of - ten do. This

S2 or-di-nar-y things of - ten do. This

A1 or - di - nar - y things of - ten do just late - ly. The shop - ping. -

A2 or - di - nar - y things of - ten do just late - ly. The shop - ping. -

22

Rit. Slower

25

S1 is peace. This is peace. This is

S2 is peace. This is peace. This is

A1 A walk in the park. This is peace and con - tent - ment.

A2 A walk in the park. This is peace and con - tent - ment.

Rit. Slower

25

4

28

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S peace. — It's new.

S2 peace. It's new.

A1 It's new.

A2 It's new.

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Molto tratt.

28

pp mp

A tempo (♩ = c. 71)

31

mf

S The rest of the day was quite ea - sy.

S2 The rest of the day was quite ea - sy.

A1

A2

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A tempo (♩ = c. 71)

31

f mf

5

34

S1 For perusal purposes only. Do not copy. and en - joyed

S2 and en - joyed

A1 did all the jobs on my list and en - joyed

A2 did all the jobs on my list and en - joyed

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34

Piano accompaniment for measures 34-36, featuring a treble and bass clef with various chords and melodic lines.

37

S1 them and had some time o - ver. *mp* Ooo

S2 them and had some time o - ver. *mp* Ooo

A1 them and had some time o - ver.

A2 them and had some time o - ver.

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37

Piano accompaniment for measures 37-39, featuring a treble and bass clef with various chords and melodic lines, including a *mp* dynamic marking.

Molto rit.

Considerably slower

40

Solo *mf*

I love you, I love

*p*

Mmm

Mmm

Mmm

Mmm

Mmm

Molto rit.

40

*p*

Considerably slower

45

Solo *f espress*

you, I love you. I'm

*mf*

*mf*

*mf*

*mf*

*mf*

Appassionato

Considerably slower

Blooming in assurance

*Cresc. e accel. poco a poco*  
*(ms. 53-59)*

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50 *rubato* *c. 86*

Solo  
glad I ex - ist.

S1

S2 *p* notable elevated.  
'Tis the gift to be,

A1 *pp*  
Mmm 'Tis the

A2 *pp*  
Mmm

54 *mp* *mf*

S1 'Tis the gift to be. Ah

S2 *mf*  
'tis the gift to be.

A1 gift to be, 'tis the gift to be,

A2 *mp* *mf*  
'Tis the gift to be, 'tis the

54 *p* *mp*

3

Spirited! ♩ = c. 103

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58

S1 I love

S2 Ah I love

A1 'tis the gift to be simple, 'tis the gift to be free, 'tis the gift to come down

A2 gift, 'tis the gift to be simple, 'tis the gift to be free, 'tis the gift to come down

*f*

*f*

*f*

*f*

Spirited! ♩ = c. 103

58

*mf*

*f*

(8va)

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62

S1 you. 'Tis the gift to be simple, 'tis the

S2 you. 'Tis the gift to be simple, 'tis the

A1 where we ought to be, where we ought to be. I'm

A2 where we ought to be, where we ought to be. I'm

*f*

62

65

Molto rit.

For perusal purposes only. Do not copy.

S1 gift to be free, 'tis the gift to come down where we ought to be,

S2 gift to be free, 'tis the gift to come down where we ought to be,

A1 glad I ex -

A2 glad I ex -

65

Molto rit.

68

Slower

For perusal purposes only. Do not copy.

S1 where we ought to be. 'Tis the gift to be fair,

S2 where we ought to be. 'Tis the gift to be fair,

A1 ist. 'Tis the gift to be simple, 'tis the

A2 ist. 'Tis the gift to be simple, 'tis the

68

Slower

71 **Molto rit.**

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S to wake and breathe the morn - ing air.

S2 to wake and breathe the morn - ing air.

A1 gift to wake and breathe the air.

A2 gift to wake and breathe the morn - ing air.

**Molto rit.**

71

74 **Slower still; pensively**

**Rit.**

For perusal purposes only. Do not copy.

S1 *mp* 'Tis the gift to be, *p* the gift to be, *pp* to be.

S2 *p* Hmm *pp* 'Tis the gift to be.

A1 *p* Hmm *pp* to be.

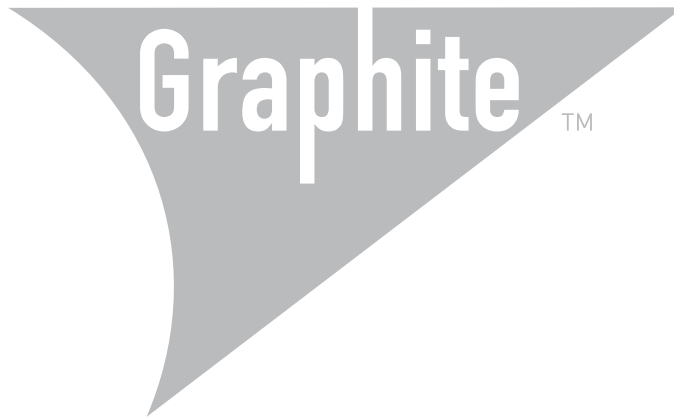
A2 *p* Hmm *pp* to be.

74 **Slower still; pensively**

**Rit.**

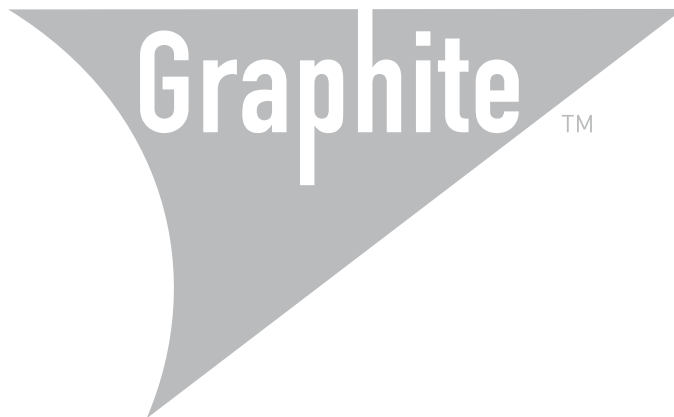
74

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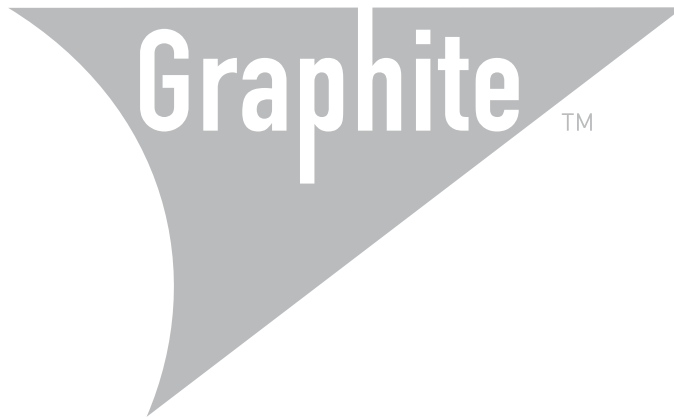
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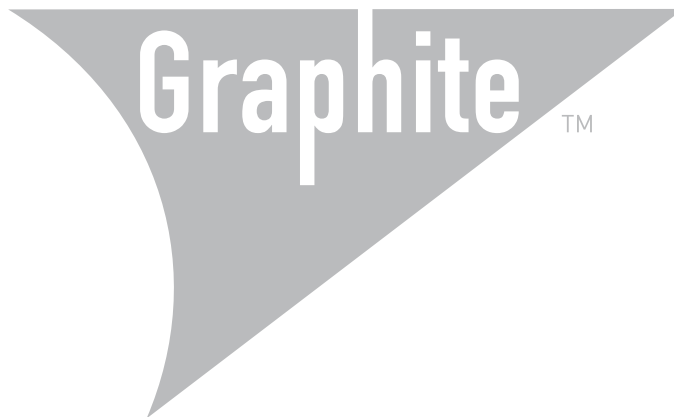
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## Isaac Lovdahl



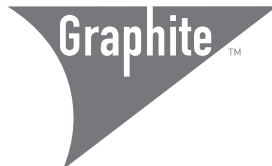
Isaac Lovdahl is an award-winning composer, conductor, educator, and vocalist based in Fargo, ND. He directed high school, church, and community choirs in Minnesota after graduating from Concordia College in 2015, and is now finishing a DMA in Choral Conducting at North Dakota State University where he was named the first ever Challey School of Music Choral Conducting Fellow. Along with his doctoral studies, Isaac directs the campus tenor-bass ensemble and teaches ear training. Additionally, he serves as the Assistant Conductor of the Fargo-Moorhead Choral Artists.

His choral compositions and art songs have been performed internationally by collegiate, community-based, and professional ensembles and soloists among others. Isaac and his team took first-place at Minneapolis SongSLAM 2020, an art song composition competition hosted by Source Song Festival in conjunction with Sparks and Wiry Cries. In 2021, he was named the winner of the Yale Glee Club Emerging Composer Competition and the Bellevue Chamber Chorus Emerging Composer Competition. Most recently, Isaac's piece "Freedom" earned second-place at the 43rd Annual Ithaca College Choral Composition Festival and he was named a finalist in the 2023 Young New Yorkers' Chorus Competition for Young Composers.

Isaac's original music can be found online through Graphite Publishing, Santa Barbara Music Publishing, NewMusicShelf, VocalEssence Music Press, MusicSpoke, and his own website.

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