

A Round for Hildegard  
GP-M006  
7 treble voices, viola, cello, percussion

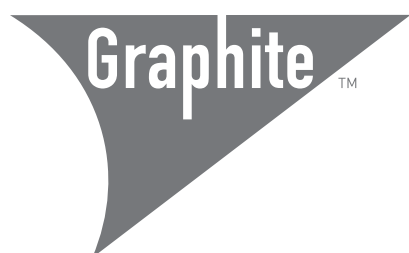
Luke Mayernik

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# Luke Mayernik

## A Round for Hildegard

for 7 treble voices (SSSSAAA), viola, cello, and percussion



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## Note:

Melodies that echo simple mirth, coupled with florid, repetitious motifs from stringed instruments and early Renaissance pulses set the stage for the Christmastide celebrations found in any 16th century English castle or countryside. A round is a musical composition in which two or more voices sing exactly the same melody (and may continue repeating it indefinitely), but with each voice beginning at different times so that different parts of the melody coincide in the different voices, but nevertheless fit harmoniously together. "A Round for Hildegard" desires to take the listener by the hand into a world of 'merry voices and viols.'

It is important to point out the metrical changes that occur at mm. 59, 79, 81, 83, and 104, respectively. The eighth-note should always maintain an equal value between the 2/4, 4/4 and 6/8 time signatures. By implementing the constant pulse and value of the eighth note, the contrasting sections and varied 'moods' of the piece will effortlessly change and transitions will be smoothly executed.

## Text:

Alleluia.	<i>Alleluia.</i>
Res Miranda.	<i>Wonderful thing.</i>
Pares Forma.	<i>Equal in form.</i>
Gaudeamus.	<i>Let us rejoice.</i>
Transeamus.	<i>Let us follow.</i>

- from the English carol "There is no rose," c. 1420

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# A Round for Hildegard

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for 7 treble voices, viola, cello, hand drum & tambourine

Luke Mayernik

Alleluia, res miranda,  
Pares forma, gaudeamus,  
Transeamus. (c. 1420)

♩ = 76 *reflectively; with grace and a spirit of contemplation*

Superius *mp* Al - le - lu - ia, \_\_\_\_\_

Superius *mp* Al - le - lu - ia, \_\_\_\_\_

Superius *mp* Al - le - lu - ia, \_\_\_\_\_

Superius *mp* Al - le - lu - ia, \_\_\_\_\_

Altus *mp* Al - le - lu - ia, \_\_\_\_\_

Altus *mp* Al - le - lu - \_\_\_\_\_

Altus *mp* Al - le - \_\_\_\_\_

Viola *mf* *molto espressivo* TM

Violoncello *mf* *molto espressivo*

♩ = 76 *reflectively; with grace and a spirit of contemplation*

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For rehearsal purposes only. Do not copy.

S1

Al - le - lu - ia, \_\_\_\_\_

S2

Al - le - lu - ia, \_\_\_\_\_

S3

Al - le - lu - ia, \_\_\_\_\_

S4

Al - le - lu - ia, \_\_\_\_\_

A1

Al - le - lu - ia, \_\_\_\_\_

A2

ia, \_\_\_\_\_ Al - le -

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A3

lu - ia, \_\_\_\_\_ Al -

Vla.

*breathy; dolce* *mf* *breathy; dolce*

Vc.

*breathy; dolce* *mf* *breathy; dolce*

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A

S1

Res — mir - an - da, —

S2

Res — mir - an - da, —

S3

Res — mir - an - da, —

S4

Res — mir -

A1

Res —

A2

lu - ia, —

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A3

le - lu - ia, —

*passionately*

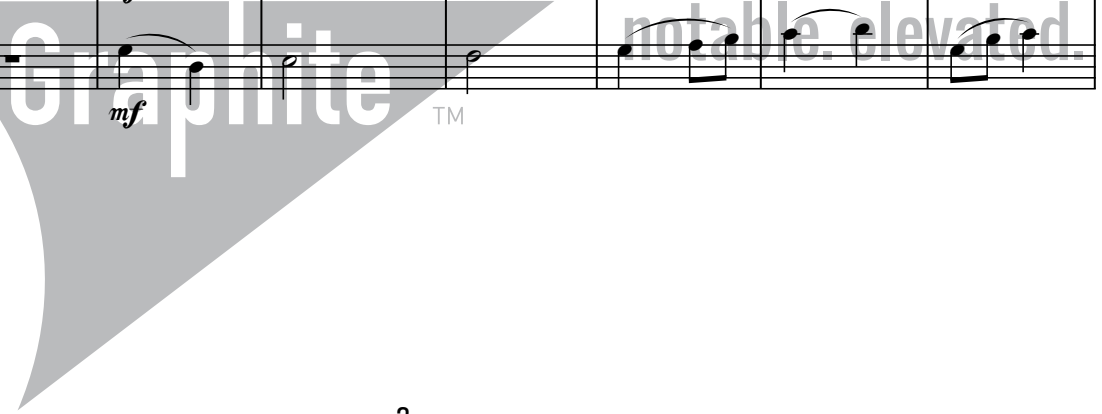
A

Vla.

*mf* 3

Vc.

*mf* TM



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**B**

S1

Res — mir -

S2

Res —

S3

S4

an - da,

A1

mir - an - da,

A2

Res — mir - an - da,

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A3

Res — mir - an - da,

**B**

Vla.

*f*

Vc.

*passionately*

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S1 <sup>31</sup>  
 an - da, \_\_\_\_\_

S2  
 mir an - da, \_\_\_\_\_

S3  
 Res mir - an - da, \_\_\_\_\_

S4  
 Res mir - an - da, \_\_\_\_\_

A1  
 Res mir - an - da, \_\_\_\_\_

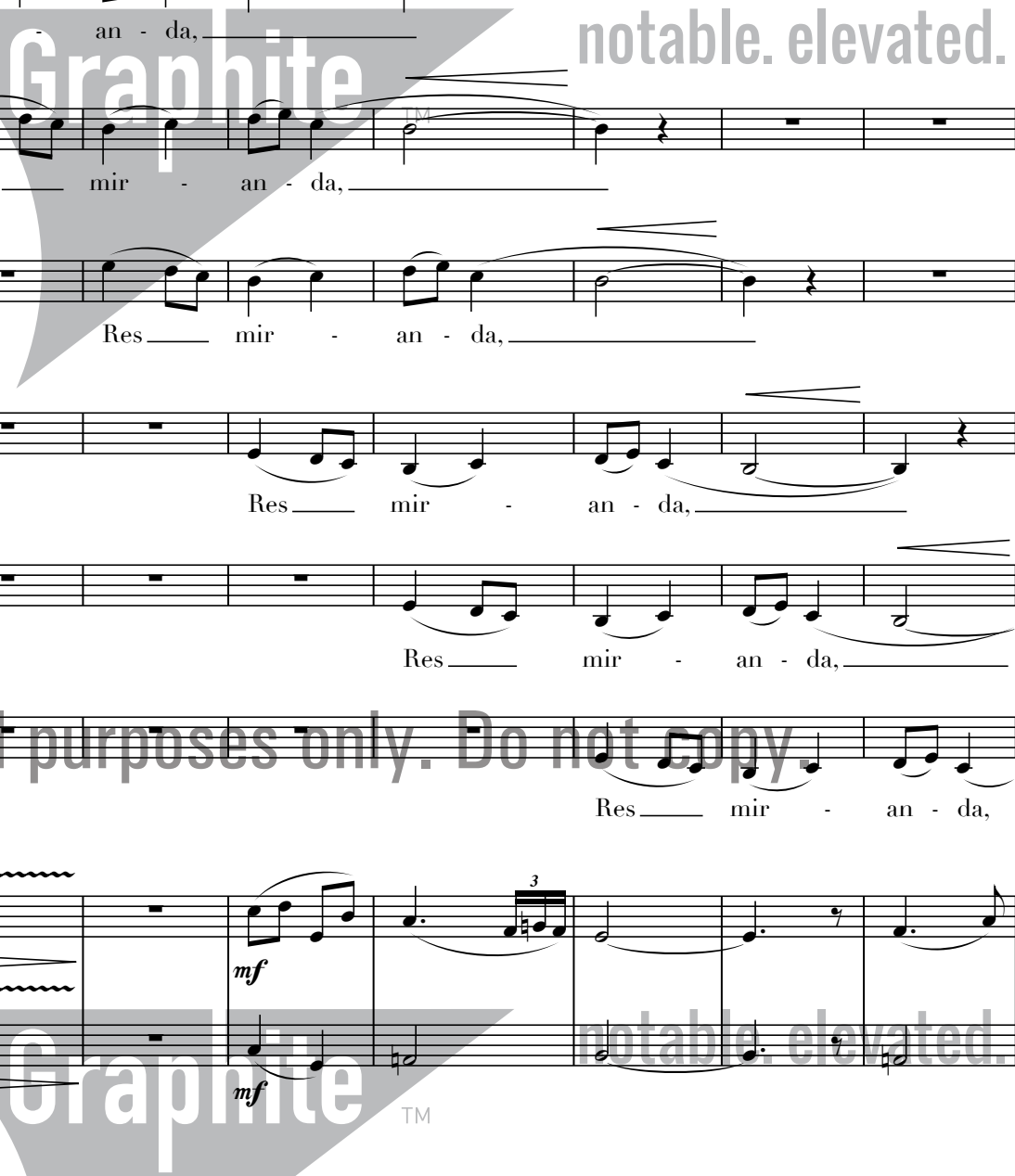
A2  
 Res mir - an - da, \_\_\_\_\_

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A3  
 Res mir - an - da, \_\_\_\_\_

Vla. <sup>31</sup>  
*mf*

Vc. <sup>31</sup>  
*mf*



C

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S1 *mp*  
 Par - es for - ma, \_\_\_\_\_

S2 *mp*  
 Par - es for - ma, \_\_\_\_\_

S3 *mp*  
 Par - es for - ma, \_\_\_\_\_

S4 *mp*  
 Par - es for - ma, \_\_\_\_\_

A1 *mp*  
 Par - es for - ma, \_\_\_\_\_

A2 *mp*  
 Par - es for - ma, \_\_\_\_\_

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A3 *mp*  
 Par - es for - ma, \_\_\_\_\_

C

Vla. *mf*  
 38

Vc. *mf*  
 38

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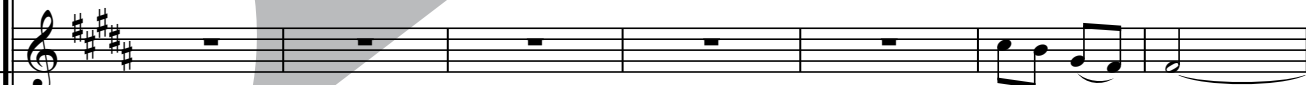
D

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S1    
 Par-es for - ma, \_\_\_\_\_

S2    
 Par-es for - ma, \_\_\_\_\_

S3    
 Par-es for - ma, \_\_\_\_\_

S4    
 Par-es for - ma, \_\_\_\_\_

A1    
 Par-es for - ma, \_\_\_\_\_

A2    
 Par-es for - ma, \_\_\_\_\_

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A3    
 Par-es for - ma, \_\_\_\_\_

D

Vla.    
*mf*

Vc.    
*mf* TM



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52

S1 Par-es for - ma, \_\_\_\_\_

S2 Par-es for - ma, \_\_\_\_\_ Par-es for - ma, \_\_\_\_\_

S3 Par-es for - ma, \_\_\_\_\_

S4 Par-es for - ma, \_\_\_\_\_

A1 Par-es for - ma, Par-es for - ma, \_\_\_\_\_

A2 Par-es for - ma, \_\_\_\_\_

A3 Par-es for - ma, \_\_\_\_\_

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52

Vla. *f*

Vc. *f*

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59 **E** *with joy and expectation; like a courtly renaissance dance*

hand drum

Tamb. *joyfully*  
*mf*

S1 *mf*  
Gau - de - a - mus, Gau - de - a - mus,

S2 *mf*  
Gau - de - a - mus, Gau - de - a - mus,

S3 *mf*  
Gau - de - a - mus, Gau - de - a - mus,

S4 *mf*  
Gau - de - a - mus, Gau - de - a - mus,

A1 *mf*  
Gau - de - a - mus, Gau - de -

A2 *mf*  
Gau - de - a - mus,

A3 *mf* (egg shaker)

Vla. *mf* *accented; marcato*<sub>2</sub>

Vc. *mf* *accented; marcato*<sub>2</sub>

notable. elevated.

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63

hand drum

Tamb.

S1

Gau - de - a - mus, Gau - de - a - mus, \_\_\_\_\_

S2

Gau - de - a - mus, \_\_\_\_\_

S3

Gau - de - a - mus, \_\_\_\_\_

S4

A1

a - mus, \_\_\_\_\_

(clap) *mf*

A2

Gau - de - a - mus, Gau - de - a - mus,

A3

Vla.

Vc.

Graphite notable.elevated.

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66 **F**

hand drum

Tamb.

S1 Gau - de - a - mus, Gau - de - a - mus, notable elevated.

S2 Gau - de - a - mus, Gau - de - a - mus,

S3 Gau - de - a - mus, Gau - de - a - mus,

S4 (clap) *mf*

A1

A2 Gau - de - a - mus, Gau - de - a - mus, Gau - de - a -

A3

Vla. 66 **F** 2 TM

Vc. 2

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Graphite notable. elevated.

69 **G**

hand drum

Tamb.

S1  
Gau - de - a - - - mus, \_\_\_\_\_ Gau - de - a - - -

S2  
Gau - de - a - - - mus, \_\_\_\_\_ Gau - de - a - - -

S3  
Gau - de - a - - - mus, \_\_\_\_\_

S4

A1

A2  
mus, Gau - de - a - - - mus, \_\_\_\_\_

A3

Vla. **G** TM 2

Vc. 2

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hand drum

Tamb.

S1

mus, \_\_\_\_\_ Gau - de - a - - - mus, \_\_\_\_\_

S2

mus, \_\_\_\_\_ Gau - de - a - - - mus, \_\_\_\_\_

S3

Gau - de - a - - - mus, \_\_\_\_\_ Gau - de - a - -

S4

A1

A2

Gau - de - a - - - mus, \_\_\_\_\_ Gau - de - a - -

A3

Vla.

Vc.

75

hand drum

Tamb.

S1  
Gau - de - a - - - mus, \_\_\_\_\_ Gau - de - a - mus,

S2  
Gau - de - a - - - mus, \_\_\_\_\_ Gau - de -

S3  
mus, \_\_\_\_\_ Gau - de - a - mus, \_\_\_\_\_

S4

A1

A2  
mus, \_\_\_\_\_ Gau - de - a - mus, \_\_\_\_\_

A3

75

Vla.

Vc.

78

hand drum

Tamb.

S1  
Gau - de - a - - - mus,

S2  
a - - mus, Gau - de - a - - mus,

S3  
Gau - de - a - - - mus,

S4

A1

A2  
Gau - de - a - - - mus,

A3

Vla. *molto espressivo; legato*  
*mf*  
*molto espressivo; legato*

Vc. *mf*

15

Detailed description: This page of a musical score for 'A Round for Hildegard' features a variety of instruments and vocalists. At the top, a hand drum and tambourine provide rhythmic accompaniment. Below them are four vocalists (S1-S4) and three alto vocalists (A1-A3), all singing the Latin phrase 'Gau - de - a - - - mus'. The vocal parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The instrumental parts include Viola (Vla.) and Violin (Vc.), both in bass clef with the same key signature. The Viola part includes performance markings such as 'molto espressivo; legato' and 'mf'. The score is divided into measures by vertical bar lines, with a double bar line and repeat sign at measure 78. A box containing the letter 'H' is placed above the hand drum staff at measure 78. The page number '15' is located at the bottom center.

81

hand drum

Tamb.

S1 *mf*  
Tran - se - a - mus, Tran - se - a - mus, \_\_\_\_\_

S2 *mf*  
Tran - se - a - mus, \_\_\_\_\_ Tran - se - a - mus, \_\_\_\_\_

S3 *mf*  
Tran - se - a - mus, Tran - se - a - mus, \_\_\_\_\_

S4

A1

A2 *mf*  
(sing) Tran - se - a - mus, \_\_\_\_\_

A3 *mf*  
Tran - se - a - mus,

Vla. *accented; marcato* *molto espressivo; legato*  
*mp*

Vc. *accented; marcato* *molto espressivo; legato*  
*mp*

16

84 *mp dolce*  
S1 Tran - se - a - mus, \_\_\_\_\_

84 *mp dolce*  
S2 Tran - se - a - mus, \_\_\_\_\_

84 *mp dolce*  
S3 Tran - se - a - mus, \_\_\_\_\_

84 *mp dolce*  
S4 Tran - se - a - mus, \_\_\_\_\_

84 *mp dolce*  
A1 Tran - se - a - mus,

84 *mp dolce*  
A2 Tran - se -

84 *mp dolce*  
A3 Tran -

84 *flautando tr tr tr tr nat. mp*  
Vla. \_\_\_\_\_

84 *flautando tr tr tr tr nat. mp*  
Vc. \_\_\_\_\_

91 *mp* **I**

S1 Tran-se - a - mus, gau - de - a - mus, — par-es

S2 Tran-se - a - mus, gau - de - a - mus, — par-es

S3 Tran-se - a - mus, gau - de - a - mus, — par-es

S4 Tran-se - a - mus, gau - de - a - mus, — par-es

A1 Tran-se - a - mus, gau - de - a - mus, — par-es

A2 a - mus, — Tran-se - a - mus, gau - de - a - mus, — par-es

A3 se - a - mus, — Tran-se - a - mus, gau - de - a - mus, — par-es

91 **I**

Vla.

Vc.

99 J

hand drum

Tamb. *mp*

S1  
for - ma, res mir - an - da, \_\_\_\_\_

S2  
for - ma, res mir - an - da, \_\_\_\_\_

S3  
for - ma, res mir - an - da, \_\_\_\_\_

S4  
for - ma, res mir - an - da, \_\_\_\_\_

A1  
for - ma, res mir - an - da, \_\_\_\_\_

A2  
for - ma, res mir - an - da, \_\_\_\_\_

A3  
for - ma, res mir - an - da, \_\_\_\_\_ *(egg shaker) mp*

Vla. *99* J *accented; marcato mp* 2

Vc. *99* J *accented; marcato mp* 2

19 *mp*

106

hand drum

Tamb.

S1

S2

S3

S4

A1

A2

A3

Vla.

Vc.

*mf*

*mf*

*(clap) mp*

*mf*

*mf*

109

hand drum

Tamb.

S1

S2

S3 *mp*  
La, la, la, la, la, la, la, la,

S4 *(clap) mp*

A1 *mp*  
La, la, la, la, la, la, la, la,

A2

A3

Vla. 2

Vc. 2

**K**

112  
hand drum

Tamb.

(clap)  
*mf*  
112  
S1

*mf*  
S2

La, <sup>2</sup> la, la, la, La, <sup>2</sup> la, la, la, La, <sup>2</sup> la, la, la,

*mf*  
S3

la, la, la, la, la, la, la, la, la, la, la, la,

*mf*  
S4

A1

la, la, la, la, la, la, la, la, la, la,

*mf*  
A2

A3

**K**

112  
Vla.

Vc.

115

hand drum

Tamb.

S1

S2

S3

S4

A1

A2

A3

Vla.

Vc.

La, <sup>2</sup> la, la, la, La, <sup>2</sup> la, la, la, La, <sup>2</sup> la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la,

118 **L**

hand drum

Tamb.

S1

S2  
La, <sup>2</sup> la, la, la, La, <sup>2</sup> la, la, la,

S3  
la, la, la, la, la, la, la, la,

S4

A1  
la, la, la, la, la, la, la, la,

A2

A3

Vla.

Vc.

120

hand drum

*mp*

Tamb.

*mp*

S1

120 (sing) *mp*

Al - le - lu - ia, al - le - lu - - - ia!

S2

*mp*

Al - le - lu - ia, al - le - lu - ia!

S3

*mp*

Al - le - lu - - - ia,

S4

*mp*

A1

*mp*

la, la, la, la, Al - le - lu - - - ia,

A2

*mp* (sing) *mp*

Al - le - lu - - - ia,

A3

*mp*

Vla.

120

Vc.

2

2

## Luke Mayernik



Heralded as “Stylish... elegant... intriguing...” by Choir and Organ magazine and “delicious and imaginative” by Pulitzer prize winner & US Poet Laureate Rita Dove, Luke Mayernik (b. 1981) is an award-winning composer, organist, pianist, harpsichordist, improviser, and collaborative artist. Earning his M.M. in Composition from The San Francisco Conservatory of Music with the highest honors (May, 2017), Luke studied composition with David Garner and David Conte, and organ with Rodney Gehrke, Edgar Highberger, and Ann Labounsky.

Luke has been accorded several first prizes in improvisation and composition respectively, including the 2014 University of Michigan International Improvisation Competition; the 2011-2013 CROPATRIA International Composition Competitions; the 2008 Royal Canadian College of Organists Competition; and the 2004 AGO International Competition in Improvisation. Also in 2004, Luke was awarded the prestigious Associate Certificate by the American Guild of Organists. Recently, Luke won 1st prize in the VOCES8 Composition Competition with his new choral work “The Lamb” for unaccompanied chorus. ‘The Lamb’ will be premiered

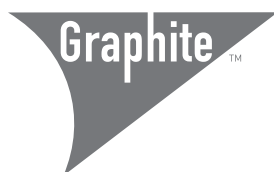
by VOCES8, and subsequently published by the VOCES8 Series from Edition Peters.

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Eric William Barnum	GP-B012	Spark	SSAA (div), a cappella
Eric William Barnum	GP-B015	Heaven Full of Stars	SSAA, a cappella
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B.E. Boykin	GP-B020	O Magnum Mysterium	SSAA a cappella
B.E. Boykin	GP-B021	Ave Maria	SSAA a cappella
Jenni Brandon	GP-B013	Breakable	SA, piano
Jennifer Lucy Cook	GP-C010	Over and Over	SSAA with TBB and/or synth
Jennifer Lucy Cook	GP-C012.5	How Can I Keep From Singing	2-part treble, piano
Dessa & Jocelyn Hagen	GP-D023.3	Controlled Burn	SSA, string quartet, piano
Christine Donkin	GP-D024	Autumn colours in the canal	SSAA, piano
Martha Hill Duncan	GP-D002	Songs of Tekahionwake (2 songs)	SSA, piano, hand drum; SSSSAA, a cappella
Martha Hill Duncan	GP-D022	Step to the Fiddle	2-part treble, piano
Jocelyn Hagen	GP-H011	I Started Out Singing	3-part treble, piano
Jocelyn Hagen	GP-H009	Ave Maris Stella	SSSSAA, a cappella
Jocelyn Hagen	GP-H017	Starting Now	SSAA, piano
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Isaac Lovedahl	GP-L001	Behind the Mountain	3-part round for equal voices
Luke Mayernik	GP-M006	A Round for Hidegard	7 treble voices, viola, cello, percussion
Paul John Rudoj	GP-R012.1	For the Beauty of the Earth	SSAA, a cappella
Paul John Rudoj	GP-R013.1	Gamaya	equal voices, opt. djembe
Paul John Rudoj	GP-R017.1	If I Were a Dog	SSA, piano
Paul John Rudoj	GP-R020.1	Two Old Crows	SSA, piano, violin
Timothy C. Takach	GP-T015	She Tore a Map	SA, piano
Timothy C. Takach	GP-T018.1	Mantra	SSA, piano
Timothy C. Takach	GP-T024	She Does Not Let Go	2-part treble, piano
Timothy C. Takach	GP-T025.5	Outshine	SA, piano
Ellen Gilson Voth	GP-V003	Standing Tall	SA, piano
Ellen Gilson Voth	GP-V003.4	Standing Tall	SSAA, piano
Dale Warland	GP-W004	Sed Amore	SA div, piano

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