

Commissioned for VocalEssence by Mike McCarthy to honor his wife, Kay.

# this is the garden

e. e. cummings

Alice Parker  
(2015)

**Serene** (♩=148)  
*mp*

Soprano  
this is the gar - den: co - lours come and go, frail

Alto  
this is the gar - den: co - lours come and go, frail

Tenor  
this is the gar - den: co - lours come and go, frail

Bass  
this is the gar - den: co - lours come and go, frail

Piano  
(for rehearsal only)  
*mp*

4

S  
az - ures flut - ter - ing from night's out - er wing strong si - lent

A  
az - ures flut - ter - ing from night's out - er wing strong si - lent

T  
az - ures flut - ter - ing from night's out - er wing strong si - lent

B  
az - ures flut - ter - ing from night's out - er wing strong si - lent

Piano

8

S greens se - rene - ly lin - ger - ing, ab - so - lute lights like

A greens se - rene - ly lin - ger - ing, like

T greens se - rene - ly lin - ger - ing, like

B greens se - rene - ly lin - ger - ing, like

11

S baths of gold - en snow.

A baths of gold - en snow.

T baths, ab - so - lute lights like baths of gold - en

B baths of gold - en snow.

this is the garden

14

S

A

T

B

mf

mf

8

snow. This is the gar - den: pur - sed lips do

This is the gar - den: pur - sed lips do blow up - on cool

18

S

A

T

B

8

blow cool flutes with - in wide glooms, and sing

flutes with - in wide glooms, and sing, and

this is the garden

22

S (of harps ce - les - tial to the quiv - er - ing

A (of harps ce - les - tial to the quiv - er - ing

T *p*

B sing

Musical score for voices and piano, measures 22-25. Soprano and Alto parts have lyrics '(of harps ce - les - tial to the quiv - er - ing'. Tenor and Bass parts have lyrics 'sing'. Dynamics include piano (*p*).

26

S string) in - vis - i - ble fac es haunt - ing - ly and

A string) in - vis - i - ble fac - es

T in - vis - i - ble fac - es haunt - ing -

B haunt - ing - ly and

Musical score for voices and piano, measures 26-29. Soprano and Alto parts have lyrics 'string) in - vis - i - ble fac es haunt - ing - ly and'. Tenor and Bass parts have lyrics 'in - vis - i - ble fac - es haunt - ing -' and 'haunt - ing - ly and'. Dynamics include mezzo-forte (*mf*).

this is the garden

30

S *slow.* This *f* warmly is the

A haunt - ing - ly and *slow.* This *f* is the

T ly and *slow.* This *f* is the

B *slow.* This *f* warmly is the

Detailed description: This block contains the musical score for measures 30 through 33. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a long note and then moves to 'This is the'. The Alto part has 'haunt - ing - ly and slow.' followed by 'This is the'. The Tenor part has 'ly and slow.' followed by 'This is the'. The Bass part has 'slow.' followed by 'This warmly is the'. The piano accompaniment provides harmonic support with chords and moving lines. A large watermark 'Pensai Score' is overlaid diagonally across the page.

34

S gar - den. Time shall sure - ly reap

A gar - den. Time shall sure - ly reap

T gar - den. Time shall sure - ly reap, shall sure - ly

B gar - den. Time shall sure - ly reap

Detailed description: This block contains the musical score for measures 34 through 37. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has 'gar - den. Time shall sure - ly reap'. The Alto part has 'gar - den. Time shall sure - ly reap'. The Tenor part has 'gar - den. Time shall sure - ly reap, shall sure - ly'. The Bass part has 'gar - den. Time shall sure - ly reap'. The piano accompaniment continues with chords and moving lines. A large watermark 'Pensai Score' is overlaid diagonally across the page.

this is the garden

38

S and on Death's blade lie man - y a flow - er

A and on Death's blade lie

T reap and on Death's blade lie

B and on Death's blade lie man - y a flow - er

*mf*

41

S curled, in oth - er lands where

A man - y a flow - er curled,

T man - y a flow - er curled, in oth - er lands

B curled,

*mp*

this is the garden

44

S  
oth - er songs be sung;

A  
*mp*  
where oth - er songs be sung;

T  
8  
where oth - er songs be sung;

B

48

S

A  
*mf*  
yet stand They here en - rap - tured, as a -

T  
8  
*mf*  
yet stand They here en - rap - tured, as a -

B  
*mf*  
yet stand They here en - rap - tured, as a -

this is the garden

52

S

A  
mong the slow deep trees per - pet - u - al of

T  
mong the slow deep trees per -

B  
mong the slow deep trees per - pet u - al of

56

S  
*p* *mf* **sweetly**  
some sil - ver - fin - gered

A  
sleep some sil - ver - fin - gered

T  
pet - u - al of sleep some sil - ver - fin - gered

B  
sleep some sil - ver - fin - gered

*mp* *mf* **sweetly**

this is the garden

60

S *mp poco a poco dim. al fine*  
foun - tain steals the world.

A *mp poco a poco dim. al fine*  
foun - tain steals the world.

T *mp poco a poco dim. al fine*  
foun - tain steals the world.

B *mp poco a poco dim. al fine*  
foun - tain steals the world. O

*mp poco a poco dim. al fine*

64

S *poco rit. al fine pp*  
this is the gar - den: co - lours come and go.

A *poco rit. al fine pp*  
this is the gar - den: co - lours come and go.

T *espr. (as an echo) poco rit. al fine pp*  
this is the gar - den: co - lours come and go.

B *poco rit. al fine pp*  
this is the gar - den: co - lours come and go.

*poco rit. al fine pp*

this is the garden

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# The Children's Orchard

Muriel Rukeyser

Libby Larsen  
(2015)

Warmly, with the distance of memory (♩=80)

Soprano

Alto

Tenor *mp*

Bass *mp*

In the full sun. In the fruit - fall sea - son. In the full sun. In the

In the full sun. In the

Piano  
(for rehearsal only)

*mp*

Warmly, with the distance of memory (♩=80)

5

S *mf*

A *mp*

T

B *p*

A - gainst my knees the

In the full sun. In the fruit - fall sea - son.

fruit - fall sea - son. In the full sun. In the fruit - fall sea - son.

fruit - fall sea - son. In the full sun. In the fruit - fall sea - son. In the full sun. In the

*p*

9

S earth and the buck-et, and the soft blue prunes

A *p* In the full sun. In the

T *p* In the full sun. In the fruit-fall sea-son. In the full sun. In the

B fruit-fall sea-son. In the full sun. In the fruit-fall sea-son. In the full sun. In the

13

S ech-o-ing red pur-ple

A fruit-fall sea-son red pur-ple

T fruit-fall sea-son. red ech-o-ing pur-ple

B fruit-fall sea-son. red pur-ple

17

S *p* pur - ple *mf* ech - o - ing in the sil - ver buck-et

A *p* pur - ple *mf* ech - o - ing in the sil - ver buck-et

T *p* pur - ple *mf* ech - o - ing in the sil - ver buck-et

B *p* pur - ple *mf* ech - o - ing in the sil - ver buck-et

20

S *f* sun, *p* sun, and *f* sun, and

A *f* sun, *p* In the fruit - fall sea - son. *mf* sun, and *f* sun, and

T *f* sun, *p* sun, and *f* sun, and

B *f* sun, *p* In the full sun. *a tempo mf* sun, and *f* sun, and

24

S *rit.* *a tempo*  
o - ver the flames of earth the sun flies down.

A *rit.* *a tempo mp*  
o - ver the flames of earth the sun flies down. In the

T *rit.* *a tempo*  
o - ver the flames of earth the sun flies down.

B *rit.* *a tempo*  
o - ver the flames of earth the sun flies down.

28

S *mp*  
In the full sun. In the

A *mp*  
full sun. In the fruit-fall sea-son. In the full sun. In the fruit-fall sea-son. In the

T *mp*  
...full sun. ...fruit-fall sea-son.

B *mp* Ah Ah Ah Ah

32

S *sub.mf*  
fruit-fall sea-son. sun. O-ver my head the

A *mf*  
full sun. In the fruit-fall sea-son. O-ver my

T *mp*  
...full sun. ...fruit-fall sea-son. In the full sun. In the fruit-fall sea-son. In the

B  
...full sun. ...fruit-fall sea-son.

*sub.mf*

36

S *p*  
lit-tle trees trem-ble a-live in their black branch-es In the

A  
head trem-ble a-live in their black branch-es

T *mf*  
full sun. In the fruit-fall sea-son. and bare-ribbed

B *mp* *p*  
...full sun. ...fruit-fall sea-son. ...full sun. ...fruit-fall sea-son.

40

S full sun. In the full sun. In the

A *p* In the fruit - fall sea - son. In the fruit - fall sea - son.

T boys gold - en and shout - ing stoop here to

B ...full sun. ...fruit-fall sea - son. ...full sun. ...fruit-fall sea - son. ...to *sub.mf*

44

S *mf* blue, the wild - red,

A *mf* ...gath - er blue, the wild - red,

T gath - er the blue, the wild - red, the *mf*

B gath - er the blue, the wild - red, the *mf*

Take time  
savor the chords

48

S In the full sun. Col - ors of

A In the full sun. Col - ors of

T dark. Col - ors of

B dark. In the fruit - fall sea - son. Col - ors of

*rit.* *f*

Take time  
savor the chords

52

S ripe - ness In the fruit - fall sea - son.

A ripe - ness in the fruit - fall sea - son. In the

T ripe - ness in the fruit - fall sea - son.

B ripe - ness in the fruit - fall sea - son.

*a tempo* *mf*

56

S

A

T

B

fruit - fall sea - son.

*mp*

Ah Ah

*sub.mp*

Ah Ah Ah Ah

*mp*

Ah

60

S

A

T

B

I will re - mem - ber the last light on the

*mf*

Ah Ah

Ah Ah Ah Ah

Ah Ah Ah Ah

*mf*

64

S low - est branch. Ah Ah

A Ah Ah Ah

T Ah Ah

B Ah Will see these trees as they

*mp*

*mf*

68

S Ah Ah Ah

A Ah Ah

T as they were in spring, Ah Ah

B were in spring, Ah Ah

wild black

*sub.p*

*sub.mf*

*mf*

*sub.p*

*sub.p*

*p*

72 *mf* *p*

S root - ed in light, In the

A root - ed in light, Ah *sub.p*

T Ah Ah *mf* root - deep in

B Ah Ah *mf* root - deep in

76 *pp* **Take time savor the chords**

S full sun. yel - low noon of mus - tard - blos - som.

A In the fruit - fall sea - son. yel - low noon of mus - tard - blos - som.

T noon, yel - low noon of mus - tard - blos - som.

B noon, yel - low noon of mus - tard - blos - som.

**Take time savor the chords**

80 *a tempo* *mp* *mf*

S In the full sun. Sun

A In the full sun. In the

T In the fruit - fall sea - son. Sun

B In the full sun. In the full

*a tempo* *mp* *mf*

84

S breath-ing on us the scent of heat,

A full sun. In the fruit-fall sea-son. rich - ness of

T breath-ing on us the scent of heat, rich - ness of

B sun. ...full sun. In the fruit-fall sea-son.

*mf* *mf*

88

S *p* In the full sun. *mf* Ah

A air where my hands know blue,

T air where my hands know blue,

B *p* In the fruit - fall sea - son. In the fruit - fall sea - son. *mf*

92

S full sum - mer,

A *mf* Ah ...full

T *mf* Ah full

B *mf* Ah ...full

96

S sun. In the *mp poco a poco cresc.*

A sun. *p poco a poco cresc.* In the full sun.

T strong sun. *p poco a poco cresc.* In the full sun. ...full sun. In the

B sun. *p poco a poco cresc.* ...full sun. In the full sun.

*p poco a poco cresc.*

100

S fruit - fall sea - son. *f* I tell you har - vest. *sub.p*

A ...fruit - fall sea - son. *f* I tell you har - vest. *sub.p*

T fruit - fall sea - son. *f* I tell you har - vest. *sub.p*

B ...fruit - fall sea - son. *f* I tell you har - vest. *sub.p*

*f sub.p*

Commissioned by VocalEssence

# Sun Quilt

Laura Coates Reed

Gabriela Lena Frank  
(2016)

**Lontano** (♩=60-63)

Soprano *mp*  
Mm Mm Mm Mm

Alto *mp* *pp*  
Mm Mm Mm Mm Mm

Tenor *p*  
Mm Mm

Bass *p*  
Mm Mm

Piano (for rehearsal only) *mp*  
**Lontano** (♩=60-63)

3 *pp*  
S Mm  
A *mp*  
Mm Mm Mm Mm Mm Mm Mm Mm  
T Mm Mm Mm  
B Mm Mm Mm

5

S *mp*  
Mm Mm Mm Mm

A *pp*  
Mm Mm Mm

T *mp* *pp*  
Mm Mm Mm Mm Mm

B Mm Mm Mm Mm

7

S *mf* *f*  
Mm Mm The sun

A *mf* *f*  
Mm Mm Mm

T *p* *mf* *f*  
Mm Mm

B *mf* *f*  
Mm Mm

10

S *p* has such a

A *p*  
Mm Mm Mm Mm Mm

T *mf* *mp*  
Mm Mm Mm Mm Mm

B *mf* *p*  
Mm Mm Mm

*mp*

12

S pret - ty quilt.

A *mp* *pp*  
Mm Mm Mm Mm

T *mp*  
Mm Mm Mm

B *mp* *pp*  
Mm ...pret - ty quilt.

*mp* *pp*

14

S  
Each night, Mm

A  
*mp*  
Each night, Mm

T  
*mp*  
Mm Mm Each night, Mm

B  
*mp*  
Mm Mm Mm Mm Mm

16

S  
he goes to bed,

A  
*pp*  
Mm *mp*  
Mm Mm Mm Mm

T  
*pp*  
Mm *p*  
Mm Mm

B  
*pp*  
Mm *p*  
Mm Mm

18 *p* *mp* *pp* *pp*

S Mm Mm it's made of gold,

A Mm Mm

T *mp* *pp*  
Mm Mm Mm Mm Mm

B Mm Mm Mm

20 *p* *mp* *pp* *p* *mp*

S Mm Mm

A *mp* *pp*  
Mm Mm Mm Mm Mm

T *p* *mp*  
Mm Mm Mm Mm Mm

B *p*  
Mm Mm Mm Mm

22

S *mf* with great long stripes of

A *mf* with great long stripes *pp*

T *pp* Mm

B *pp* Mm

*mf*

24

S *pp* red. *f* Warmly Mm Mm Mm Mm

A *pp* *f* Mm Mm Mm Mm Mm

T *pp* *f* Mm Mm

B *pp* *f* Mm Mm

*pp* *f* Warmly

27

S

Mm

A

Mm Mm Mm Mm Mm Mm Mm Mm

T

Mm Mm Mm

B

Mm Mm Mm

29

S

Mm Mm Mm Mm

A

Mm Mm Mm

T

Mm Mm Mm Mm Mm

B

Mm Mm Mm Mm

31

S *p* *mf* *And*

A *p* *mf* *Mm*

T *p* *mf* *Mm*

B *p* *mf* *Mm*

33

S bor - dered *pp* *mf* all

A by the soft - est tints, *pp* *mf* the

T *mf* *pp* *Mm*

B *mf* *pp* *Mm*

36

S *pp* *mf* It's put to -

A shades of gray. *pp* *mf* It's put to -

T *mf* *pp* Mm

B *mf* *pp* Mm

*mf*

39

S *p* *mf* geth - er by the sky,

A *p* *mf* geth - er by the sky,

T

B

*p* *mf*

42 *p* *ppp*

S and quilt - ed

A

T *p cresc.* by the, quilt - ed...

B *pp cresc.* by the, quilt - ed...

*p* *ppp* *pp cresc.*

45 *mf cresc.* *ff* *p*

S by the, the day.

A quilt - ed by the, the day.

T quilt - ed... the, the day.

B quilt - ed... the, the day.

*mp cresc.* *ff* *p*

*mf cresc.* *ff* *p*

47

S

A

T

B

*mf* *p* *rit.*

Mm Mm Mm Mm Mm Mm

*mf* *p* *rit.*

Mm Mm Mm Mm Mm Mm

*mf* *p* *rit.*

Mm Mm Mm Mm Mm Mm

50

S

A

T

B

*ppp* *ppp* *ppp*

Mm Mm Mm

Commissioned for the "Quilt Project" in honor of Kay McCarthy, quilter,  
by Michael McCarthy and VocalEssence, Minneapolis, MN.

# Nearly Insane

Mary Moore Easter

Was I nearly insane to make this quilt?

Ysaÿe M. Barnwell  
(2016)

**Tango** (♩=105)  
*mf*

Bass

Jum - bled dia - monds halved and quar - tered turned and sort - ed,

**Tango** (♩=105)  
*mf*

Piano  
(for rehearsal only)

4 *accent simile*

B small - est an - gles all the same. Jum - bled dia - monds halved and quar - tered

7 *mf*

S Does this cut - ting, fold - ing, stitch - ing, piec - ing,

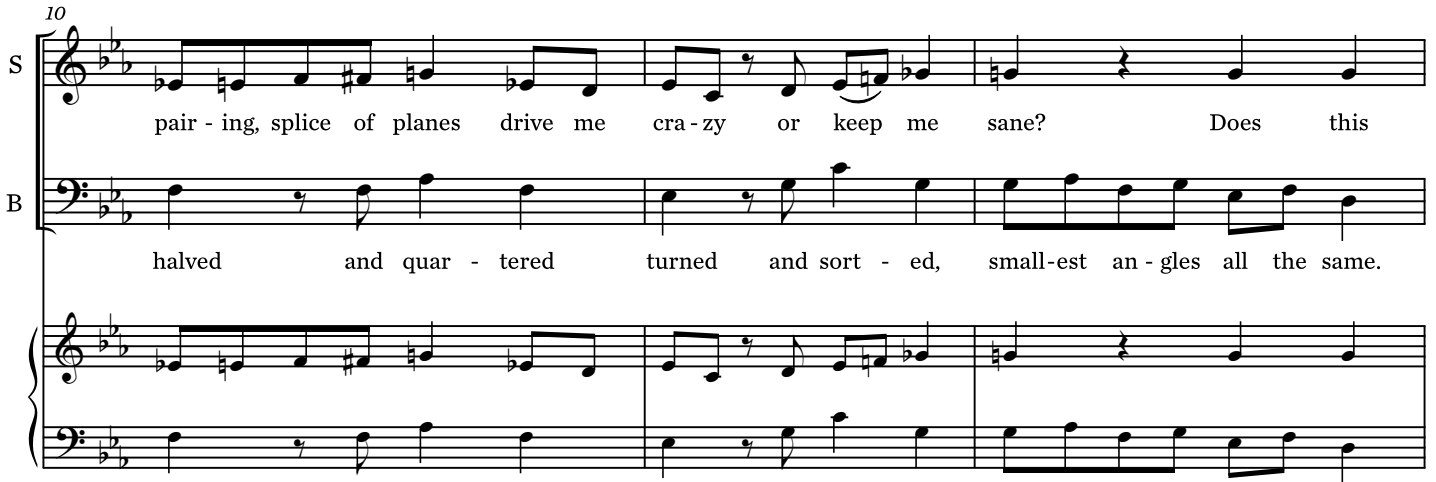
B *mp*  
turned and sort - ed, small - est an - gles all the same. Jum - bled dia - monds

The musical score is written in 4/4 time with a tempo of 105 beats per minute. It features three vocal parts: Bass (B), Soprano (S), and Piano (P). The piano part is marked as 'for rehearsal only'. The score includes lyrics and performance markings such as 'mf' (mezzo-forte) and 'mp' (mezzo-piano). A large 'Rehearsal Score' watermark is overlaid on the page.

10

S pair - ing, splice of planes drive me cra - zy or keep me sane? Does this

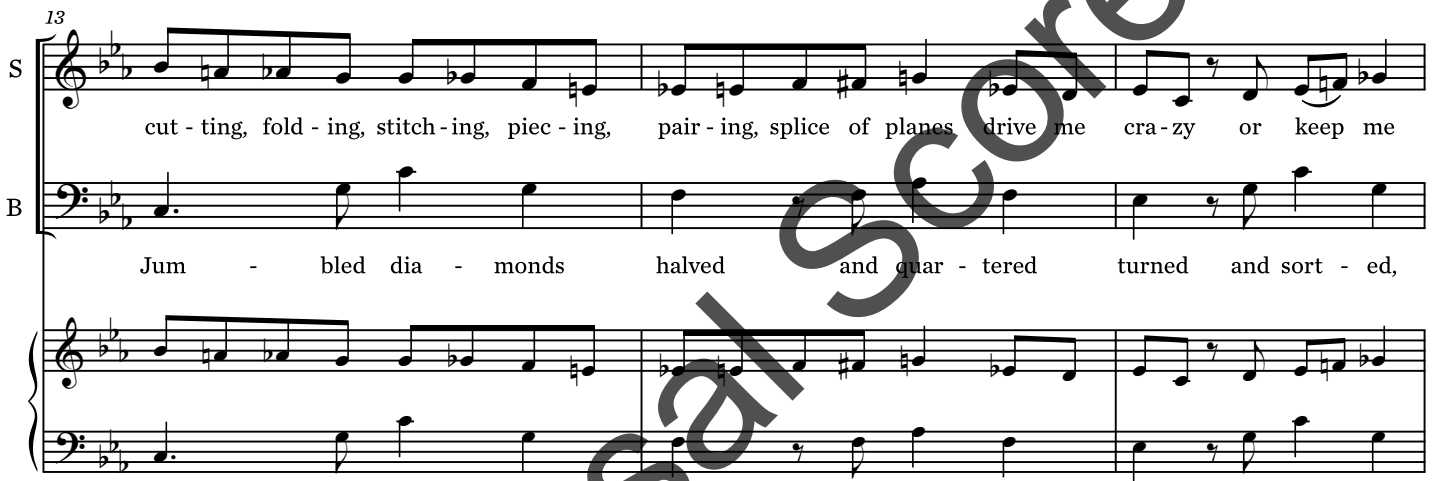
B halved and quar - tered turned and sort - ed, small - est an - gles all the same.



13

S cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me cra - zy or keep me

B Jum - bled dia - monds halved and quar - tered turned and sort - ed,

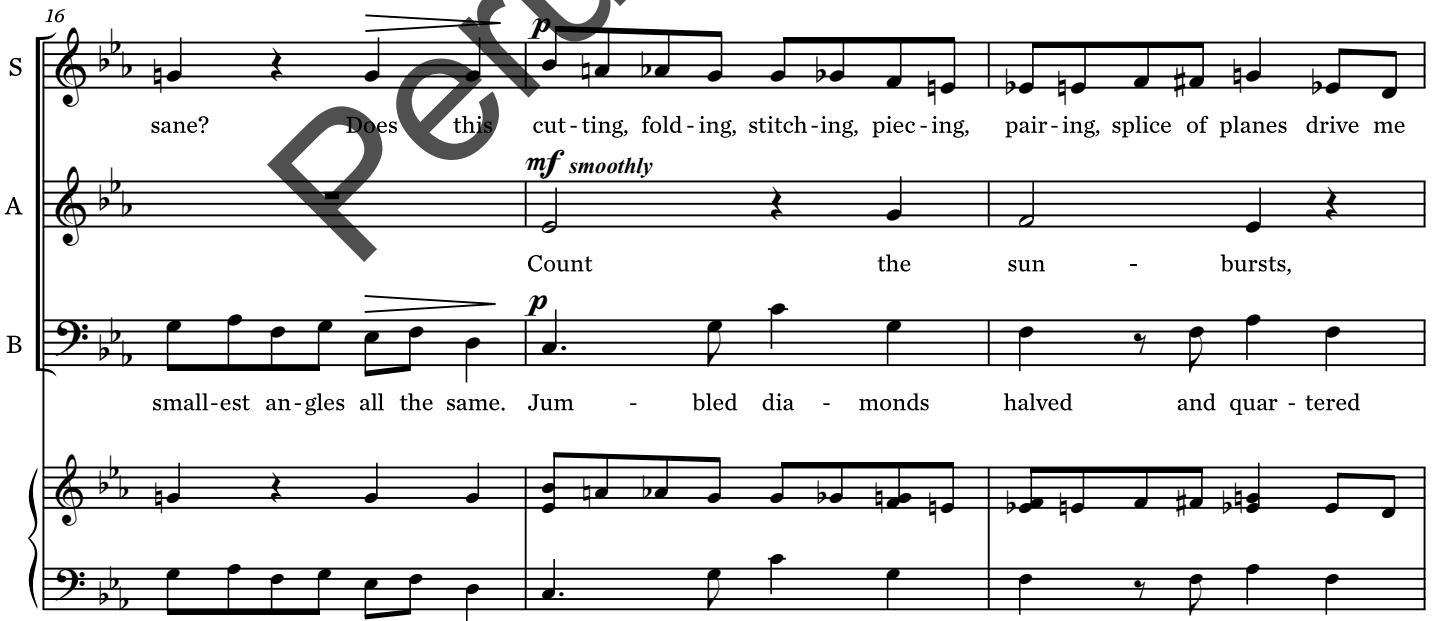


16

S sane? Does this cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me

A *mf smoothly* Count the sun - bursts,

B *p* small - est an - gles all the same. Jum - bled dia - monds halved and quar - tered



19

S cra - zy or keep me sane? Does this cut - ting, fold - ing, stitch - ing, piec - ing,

A cross - es, stars. Count the

B turned and sort - ed, small - est an - gles all the same. Jum - bled dia - monds

22

S pair - ing, splice of planes drive me cra - zy or keep me sane? Does this

A pri - sms, lad - ders, bars.

B halved and quar - tered turned and sort - ed, small - est an - gles all the same.

25

S cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me cra - zy or keep me

A Lock their un - ion in

B Jum - bled dia - monds halved and quar - tered turned and sort - ed,

28

S sane? Does this cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me

A your eye.

B small - est an - gles all the same. Jum - bled dia - monds halved and quar - tered

31

S cra - zy or keep me sane? Does this cut - ting, fold - ing, stitch - ing, piec - ing,

A1 Count the

A2 Count the

B turned and sort - ed, small - est an - gles all the same. Jum - bled dia - monds

34

S pair - ing, splice of planes drive me cra - zy or keep me sane? Does this

A1 sun - bursts, cross - es, stars.

A2 sun - bursts, cross - es, stars.

B halved and quar - tered turned and sort - ed, small - est an - gles all the same.

37

S cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me cra - zy or keep me

A1 Count the pri - sms, lad - ders,

A2 Count the pri - sms, lad - ders,

B Jum - bled dia - monds halved and quar - tered turned and sort - ed,

40

S sane? Does this cut - ting fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me

A1 bars. Lock their un - ion

A2 bars. Lock their un - ion

B small - est an - gles all the same. Jum - bled dia - monds halved and quar - tered

43

S cra-zy or keep me sane? Does this cut - ting, fold - ing, stitch - ing, piec - ing,

A1 in your eye, *dim.*

A2 in your eye,

T *mf detached* Thir - ty - two pan - els,

B turned and sort - ed, small - est an - gles all the same. Jum - bled dia - monds

46

S pair - ing, splice of planes drive me cra-zy or keep me sane? Does this

A1 *mp* your eye, your

A2 *mp* your eye.

T thir - ty - two worlds, thir - ty - two ways to mea - sure our days.

B halved and quar - tered turned and sort - ed, small - est an - gles all the same.

49

S cut - ting, fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me cra - zy or keep me

A1 eye.

A2 *mf*

T *p*

B Count the pri - sms, lad - ders,

Thir - ty - two pan - els, thir - ty - two worlds, thir - ty - two ways to

Jum - bled dia - monds halved and quar - tered turned and sort - ed,

52

S sane? Does this cut - ting fold - ing, stitch - ing, piec - ing, pair - ing, splice of planes drive me

A1 *mf*

A2

T

B Lock their un - ion

bars and Lock their un - ion

mea - sure our days. Thir - ty - two pan - els, thir - ty - two worlds,

small - est an - gles all the same. Jum - bled dia - monds halved and quar - tered

55

S cra-zy or keep me sane? d'm d'm d'm d'm d'm d'm d'm d'm d'm

A1 in your eye.

A2 in your eye.

T thir-ty-two ways to mea-sure our days. Thir - ty - two pan - els,

B turned and sort - ed, small-est an - gles all the same. d'm d'm d'm

58

S d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

A1 *mp* peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2 *mp* um beh duh um beh duh um beh duh um beh duh

T thir - ty - two worlds, thir - ty - two ways to mea-sure our days.

B d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

Nearly Insane

61

S *dim.*  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

A1 *dim.*  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2 *dim.*  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T *dim.*  
Thir - ty - two pan - els, thir - ty - two worlds, thir - ty - two ways to

B *dim.*  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

64

S1 *pp*  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

S2 *mf*  
Ev - 'ry dia - mond bright and cut ev - 'ry

A1 *p*  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2 *p*  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T *p*  
mea - sure our days.

B *mp*  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

67

S1  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

S2  
point is a-lined. Peace in pat-tern's har -

A1  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T  
beh duh toom toom beh duh toom toom beh duh toom toom

B  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

PerusaScore

70

S1  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

S2  
- mo - ny the cha - os of the world con - tained and made

A1  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T  
beh duh toom toom beh duh toom toom beh duh toom toom

B  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

Perusal Score

73

S1  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

S2  
shin - ing in my hands where peace has kept me sane,

A1  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T  
beh duh toom toom beh duh toom toom beh duh toom toom

B  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features six vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B). The lyrics are: 'shin - ing in my hands where peace has kept me sane, peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh beh duh toom toom beh duh toom toom beh duh toom toom d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm'. The piano accompaniment is shown at the bottom of the page.

76

S1  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

S2  
made shin - ing in my hands where

A1  
peh d'm peh d'm peh d'm peh d'm peh d'm peh d'm

A2  
um beh duh um beh duh um beh duh um beh duh um beh duh um beh duh

T  
8  
beh duh toom toom beh duh toom toom beh duh toom toom

B  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

Piano accompaniment

79

S1 *rit.* *p*  
d'm d'm d'm d'm d'm d'm d'm kept me sane.

S2 *rit.* *p*  
peace has kept me sane.

A1 *rit.*  
peh d'm peh d'm kept me sane.

A2 *rit.*  
um beh duh um beh duh um beh duh kept me sane.

T *rit.*  
beh duh toom toom beh duh toom toom sane.

B *rit.*  
d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm

The musical score is for the song 'Nearly Insane'. It features six vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B), along with a piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: 'd'm d'm d'm d'm d'm d'm d'm kept me sane. peace has kept me sane. peh d'm peh d'm kept me sane. um beh duh um beh duh um beh duh kept me sane. beh duh toom toom beh duh toom toom sane. d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm d'm'. Performance markings include 'rit.' (ritardando) and 'p' (piano). A large watermark 'PerusaScore' is overlaid on the score.

Commissioned for VocalEssence by Mike McCarthy for his wife, Kay.

# Most Holy Night

Hilaire Belloc

Carol Barnett  
(2016)

*Serene* (♩=88)  
*mp*

Soprano 1  
Night, ah,

Soprano 2

Alto 1  
*mp*  
Ah, ah,

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

*Serene* (♩=88)  
*mp*

Piano  
(for rehearsal only)

5 *p*

S1

S2

A1 *p*

A2

T1 *p*  
8 Most ho - ly Night, that still dost keep The keys of

T2 *p*  
8 Most ho - ly Night, that still dost keep The keys of

B1 *p*  
8 Most ho - ly Night, that still dost keep The keys of

B2 *p*  
8 Most ho - ly Night, that still dost keep The keys of

*p*

Most Holy Night

8

S 1  
Most ho - ly Night,

S 2  
Most ho - ly Night,

A 1  
Most ho - ly Night,

A 2  
Most ho - ly Night,

T 1  
all the doors of sleep, Night,

T 2  
all the doors of sleep, Night,

B 1  
all the doors of sleep,

B 2  
all the doors of sleep,

*p* *mp* *p* *mp* *mp* *mp* *p* *mp*

*11*

S 1  
ho - ly Night, *p*

S 2  
ho - ly Night, *p*

A 1  
ho - ly Night, *p*

A 2  
ho - ly Night, *p*

T 1  
*p*  
To me when my tired eye - lids

T 2  
*p*  
To me when my tired eye - lids

B 1  
*mp* *p*  
ho - ly Night, when my tired eye - lids

B 2  
*mp* *p*  
ho - ly Night, when my tired eye - lids

*p*

Most Holy Night

14

S 1 *mp* Give thou re - pose, O

S 2 *mp* Give thou re - pose, O

A 1 *mp* Give thou re - pose, O

A 2 *mp* Give thou re - pose, O

T 1 *mp* close Give thou re - pose.

T 2 *mp* close Give thou re - pose.

B 1 *mp* close Give thou re - pose.

B 2 *mp* close Give thou re - pose.

18

S 1 *p* Night.

S 2 *p* Night.

A 1 *p* Night.

A 2 *p* Night.

T 1 *mp* And let the far la - ment of them That chaunt the dead day's req - ui - em,

T 2 *mp* And let the far la - ment of them

B 1 *mp* And

B 2

The musical score is arranged in a standard choral format. It features four vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2) and two Bass staves (Bass 1, Bass 2). The piano accompaniment is shown at the bottom. The lyrics are: "Night. Night. Night. Night. And let the far la - ment of them That chaunt the dead day's req - ui - em, And let the far la - ment of them And". Dynamic markings include *p* (piano) and *mp* (mezzo-piano). A large watermark "Perusal Score" is overlaid diagonally across the page.

20

S1

S2

A1

A2

T1

T2

B1

B2

And let the far la - ment of them That chaunt the dead day's req - ui - em,  
That chaunt the dead day's req - ui - em, And let the far la - ment of them  
let, let the far la - ment of them That chaunt the dead day's req - ui - em,  
Let the far la - ment of them That

22

S 1 *mp* Make

S 2 *mp* Make

A 1 *mp* Make

A 2 *mp* Make

T 1 *p* *cresc.*  
...qui - em (mm) Make in my ears,

T 2 *p* *cresc.*  
That chaunt the dead day's req - ui - em Make in my ears,

B 1 *p* *cresc.*  
That chaunt the dead day's req - ui - em Make in my ears,

B 2 *p* *cresc.*  
chaunt the dead day's req - ui - em Make in my ears,

*mp*

24 *cresc.* *mf* *dim.*

S 1 in my ears, who wake - ful lie, Soft

S 2 *cresc.* *mf* *dim.*

A 1 *cresc.* *mf* *dim.*

A 2 *cresc.* *mf* *dim.*

T 1 *mf* *dim.*

T 2 *mf* *dim.*

B 1 *mf* *dim.*

B 2 *mf* *dim.*

*cresc.* *mf* *dim.*

27  $\text{♩} = 100$   
*p*

S 1 lull - a - by.

S 2 lull - a - by.

A 1 lull - a - by.

A 2 lull - a - by. *mp* Let them

T 1 lull - a - by.

T 2 lull - a - by.

B 1 lull - a - by, lull - a - by, lull - a -

B 2 lull - a - by, lull - a - by,

$\text{♩} = 100$   
*p* *mp*

31

S 1 *mp* By my

S 2 *mp* By my

A 1 *mp* Let them that guard the sa - cred moon By my

A 2 that guard the sa - cred moon, the moon By my

T 1

T 2

B 1 by, lull - a - by, lull - a - by. Let

B 2 lull - a - by, lull - a - by. Let

The musical score is arranged in a grand staff format. It includes parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), and a piano accompaniment. The lyrics are: "By my / By my / Let them that guard the sa - cred moon By my / that guard the sa - cred moon, the moon By my / by, lull - a - by, lull - a - by. Let / lull - a - by, lull - a - by. Let". Dynamic markings include *mp* (mezzo-piano) for the vocal parts. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

35

S 1 *p*  
bed - side their mem - 'ries croon;

S 2 *p*  
bed - side their mem - 'ries croon;

A 1 *p*  
bed - side their mem - 'ries croon;

A 2 *p*  
bed - side their mem - 'ries croon;

T 1 *mp*  
Let them that guard the

T 2 *mp*  
Let them that guard

B 1  
them that guard the moon, lull - a - by,

B 2  
them that guard the moon, lull - a -

Rehearsal Score

39

S 1  
S 2  
A 1  
A 2  
T 1  
T 2  
B 1  
B 2

sa - cred moon, the sa - cred moon By my bed - side their  
the sa - cred moon, the sa - cred moon By my bed - side their  
lull - a - by, By my bed - side their  
by, lull - a - by, ah, their

*mp*

Perusal Score

43

S 1 *mp* By my bed - side croon; *cresc.* So shall I have

S 2 *mp* By my bed - side croon; *cresc.* So shall I have

A 1 *mp* By my bed - side croon; *cresc.* So shall I have

A 2 *mp* By my bed - side croon; *cresc.* So shall I have

T 1 *p* mem - - - 'ries croon; *cresc.* So shall I have

T 2 *p* mem - - - 'ries croon; *cresc.* So shall I have

B 1 *p* mem - - - 'ries croon; *cresc.* So shall I have

B 2 *mp cresc.* mem - - - 'ries croon; So

The musical score is for the hymn 'Most Holy Night'. It features a SATB choir and piano accompaniment. The lyrics are: 'By my bed - side croon; So shall I have'. The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). There are also numerical markings '4' above some notes, likely indicating a four-measure rest or a specific rhythmic value. The piano part consists of chords and a bass line. A large watermark 'Perusal Score' is overlaid on the page.

47 *mf*

S 1 strange, strange dreams and

S 2 strange, strange dreams and

A 1 strange, strange dreams and

A 2 strange, strange dreams and

T 1 strange, strange dreams and

T 2 strange, strange dreams and

B 1 strange, strange dreams and

B 2 *mf*  
shall I have strange dreams

51 *dim.*

S 1 blest In my brief

S 2 blest In my brief

A 1 blest In my brief

A 2 blest In my brief

T 1 blest In my brief

T 2 blest In my brief

B 1 blest In my brief

B 2 *dim.* and blest In my brief...

*dim.*

The image shows a page of a musical score for the hymn 'Most Holy Night'. It features eight vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The lyrics are: 'blest In my brief' for the first seven parts, and 'and blest In my brief...' for the eighth. The score includes musical notation with notes, rests, and dynamics such as 'dim.' (diminuendo) and '2' (second endings). A large watermark 'PERUSAHAAN SCORE' is overlaid diagonally across the page.

55

S1 rest, *p* rest.

S2 rest, *p* rest.

A1 rest, *p* rest.

A2 rest. *p*

T1 rest, *p* rest.

T2 rest. *p*

B1 rest, *p* lull - a - by, *mp* lull - a -

B2 *mp* lull - a - by, lull - a - by.

*mp*

59  $\text{♩} = 66$

S 1

S 2

A 1 *mp*  
Fold thy great

A 2

T 1  
...thy great

T 2 *mp*  
Fold thy great wings, *p*

B 1  
by.

B 2

$\text{♩} = 66$

Perusal Score

63

S1 *mp* Fold thy great wings a -

S2

A1 *p* wings, *mp* thy wings *p* a - *mp*

A2 *mp* Fold thy great wings a -

T1 wings,

T2 *mp* thy wings *p* a - *mp*

B1 *mp* Fold thy great wings *p* a - *mp*

B2 *mp* Fold thy great wings *p* a - *mp*

Piano accompaniment

67

S 1  
bout my face, *p*

S 2

A 1  
bout my face, *p*

A 2  
bout my face, *p*

T 1  
Hide day - dawn from my *mp*

T 2  
bout my face, *p*

B 1  
bout my face, *p*

B 2  
bout my face, *p*

*cresc.* *dim.*



75

S 1 *p* with thy false de - light, *pp*

S 2 *pp* false de -

A 1

A 2

T 1 *p* with thy false de - light, *pp*

T 2 *pp* false de -

B 1

B 2

*p* *pp*

79

S 1 *p* Most ho - ly Night. *pp*

S 2 light, *p* Most ho - ly Night. *pp*

A 1 *p* Most ho - ly Night. *pp*

A 2 *p* Most ho - ly Night. *pp*

T 1 *solo p* Most ho - ly

T 2 light,

B 1

B 2

The musical score is for the hymn 'Most Holy Night'. It features eight vocal parts and piano accompaniment. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The piano part is at the bottom. The lyrics are: 'Most ho - ly Night.' for S 1, A 1, and A 2; 'light, Most ho - ly Night.' for S 2 and T 2; and 'Most ho - ly' for T 1. Dynamic markings include *p* (piano) and *pp* (pianissimo). A 'solo *p*' marking is present for T 1. The score is marked with a large 'PERUSAI SCORE' watermark.

83

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

*tutti pp*

Night, ho - ly Night.

*pp*

ho - ly Night.

*pp*

ho - ly Night.

*pp*

ho - ly Night.

*pp*

ho - ly Night.

*pp*