

SING!

edited by

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SAB

What Sweeter Music Can We Bring?

Mary Lynn Lightfoot

Words by
Robert Herrick



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**CREATING
IMAGINE (#1)**

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What Sweeter Music Can We Bring?

CREATING

- I. Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

After being sung to King Charles I at the Palace of Whitehall, the opening **text** of Robert Herrick's poem "A Christmas Carol" sparked the interest of composers. To this day, what is it that might have influenced its continuing popularity?

EXTEND: *Why do composers favor some texts more than others? What influences a composer's choice of one text rather than another? Explain and justify your answer.*

- II. Musicians **PLAN & MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

A. How have individual words within the text influenced the tempo, dynamics, rhythm, meter, articulation, and **tessitura**? Describe how changes in these elements relate to changes in the text.

B. The King has **commissioned** you, a **Baroque** (1600 – 1750) composer, to create a work based on Herrick's text. It will be performed at the Palace of Whitehall. What information about the **style** of music in this period would influence your decisions about tempo, dynamics, rhythm, meter, articulation, tessitura, and instrumentation?

EXTEND: *Listen to other musical works featuring this text. Compare and contrast the similarities and differences in how composers from different nationalities and time periods treat the **musical elements** when setting individual lines and verses.*

RESPONDING

Musicians **ANALYZE**: A performer's understanding of the structure and context of a work influences their musical involvement.

The work's structure includes a variety of **compositional devices**.

- A. What is the work's **form**? How do ms. 7-24, 25-39 and 68-84 relate? How are these different from ms. 42-51 and 51-60?
- B. Where are there **motifs**? How are they similar? Different? What is it about motifs that help listeners and performers perceive the works structure?
- C. The final **phrase** of "The First Noel" begins in ms. 51. In an 89 measure work, why did the composer insert that phrase here? What musical elements had to change to include this well-known phrase?

EXTEND: *Why didn't the composer include the entire melody to "The First Noel"? What difference would it have made for performers and for audience members? Explain.*

KEY VOCABULARY

Text, Tessitura, Commissioned, Baroque, Style, Musical elements, Compositional devices, Form, Motifs, Phrase

What Sweeter Music Can We Bring?

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SAB and Piano*

Words by
Robert Herrick (1591-1674), alt.

Music by
Mary Lynn Lightfoot
Quoting *The First Noel*
(Traditional English Carol)

Musical notation for Soprano, Alto, and Baritone parts. The Soprano part is on a treble clef staff, the Alto part is on a treble clef staff, and the Baritone part is on a bass clef staff. Each part shows a melodic line with a fermata over the final note.

① Expressively (♩ = ca. 66)

Piano accompaniment for the first system. The music is in 3/2 time and begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with chords, and the left hand provides a harmonic pedal point. The instruction "pedal harmonically" is written below the bass line.

4 *poco rit.* *a tempo* SA *mf*
What sweet - er
poco rit. *a tempo* B *mf*
What sweet - er

Piano accompaniment for the second system. The music continues with a *poco rit.* tempo change followed by a return to *a tempo*. The vocal parts (Soprano and Alto) enter with the lyrics "What sweet - er". The piano accompaniment provides harmonic support.

Performance time: ca. 3:30

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8

mu - sic can we bring? _____ What sweet - er

mu - sic can we bring? _____ What sweet - er

12

mu - sic can we bring? What sweet - er mu - sic,

mu - sic can we bring? What sweet - er mu - sic,

16

mp what sweet - er mu - sic _____ than a car - ol for to

mp what sweet - er mu - sic _____ than a car - ol for to

mp

20 *cresc.* *mf*

sing the birth of this our Heav - en - ly King? _____

sing the birth of this our Heav - en - ly King? _____

cresc. *mf*

cresc. *mf*

24 *poco rit.* *a tempo*

— What sweet - er mu - sic can we bring? _____

poco rit. *a tempo*

— What sweet - er

poco rit. *a tempo*

28

— What sweet - er mu - sic can we bring?

mu - sic can we bring? What sweet - er mu - sic?

32 4

What sweet - er mu - sic *mp*

What sweet - er mu - sic

36 *mp*

than a car - ol for to sing the

than a car - ol for to sing the

39 *cresc.* 5 *f*

birth of this our Heav - en - ly King? A -

birth of this our Heav - en - ly King? A -

43 $(\text{♩} = \text{♩})$

wake the voice! A - wake the string! A -

wake! A - wake, a - wake! A - wake, a -

f

45

wake the heart and ear and eye! A - wake and sing! A -

wake! A - wake! A - wake and sing! A -

47

wake the voice! A - wake the string! A -

wake! A - wake, a - wake! A - wake, a -

49 6

wake the heart and ear and eye! Ev - 'ry - thing a - wake and
wake! A - wake! Ev - 'ry - thing a - wake and

51

sing, O — sing! No - el, — no -
sing, O — sing! No - el, — no -

54

el, no - el, no - el. —
el, no - el, no - el.

57 *poco rit.*

Sing we all a joy - ful no -

Sing we all a joy - ful no -

poco rit.

60 (♩ = ♩) *a tempo*

el.

a tempo

el.

(♩ = ♩) *a tempo*

64 7

mf

68 *mp*

What sweet - er mu - sic can we bring?

mp

What sweet - er

71 *cresc.* *mf*

What sweet - er mu - sic can we bring?

cresc. *mf*

mu - sic can we bring? What sweet - er mu - sic?

cresc. *mf*

75 8

What sweet - er mu - sic

mp

What sweet - er mu - sic

mp

79 *mp*

than a car - ol for to sing the

— than a car - ol for to sing the

82 *cresc.* *poco rit.* *A div.* *f a tempo* *rit.*

birth of this our Heav - en - ly King?

cresc. *poco rit.* *f a tempo* *rit.*

birth of this our Heav - en - ly King?

86 *mp*

What sweet - er mu - sic? —

mp

What sweet - er mu - sic? —

SING!

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