

CGE413

SATB

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SING! edited by **Victor C. Johnson**

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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Do Not Stand and Weep

Greg Gilpin

Words by
Mary Elizabeth Frye



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Do Not Stand and Weep

PERFORMING

- I. Musicians **SELECT**: The context of a performance and an understanding of the technical challenges to individual performers and the chorus influence rehearsing and performing.

This is a deeply moving and powerful **text** about life.

- A. How important is it to consider the text, context, and **venue** when selecting a work? Why is it important to consider the influence of each of these? Which might be most important for an individual performer, the ensemble, or an audience? What similarities and differences can you identify and explain?
- B. How might the similarities and differences identified above influence the performance order of works on a **concert program**?

EXTEND: *Create a concert program including this and at least four other works. What influences the choice of additional **repertoire** and the order in which they are presented?*

- II. Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

Clues as to the composer's **intent** are presented in the **score**.

- A. The **dynamic markings** *p*, *<*, *mp*, *dim.*, *>*, *mf*, *cresc.*, *poco a poco*, *f*, *pp* are present. What is the relationship between the text and the markings? Where is it loudest? Softest? Why are there so many? Explain and perform the differences.
- B. How do changes in the **tempo markings** (♩ = 48-52), with rubato, (♩ = ca. 69), *rit.*, *a tempo*, *Più mosso*, Slower (♩ = ca. 63), Tempo II, *molto rit.*, *♩*, Slowly, help emphasize changes in the text? How do these assist performers in developing and shaping their interpretation? Are there too many? Explain.
- C. The **style words** "Mysteriously" and "Lovingly" are included. How are they different? How do they relate to the use of your voice? How does emphasizing each contribute to a musically expressive performance? How does a passage change when emphasizing one or the other?

EXTEND: *Experiment with how the interpretation of a work might change. Imagine or experience performing in contrasting venues, at historical events and during different time periods. Why should performer(s) anticipate that their interpretation of a work might change?*

KEY VOCABULARY

Text, Venue, Concert program, Repertoire, Intent, Score, Dynamic markings, Tempo markings, Style words

Do Not Stand and Weep

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SATB and Piano*

Words by
Mary Elizabeth Frye (1904-2004), alt.

Music by
Greg Gilpin

Musical notation for Soprano, Alto, Tenor, and Bass parts. The Soprano part is on a treble clef staff, Alto on a treble clef staff, Tenor on a bass clef staff, and Bass on a bass clef staff. The notes are: Soprano (G4, A4, B4), Alto (G3, A3, B3), Tenor (G3, A3, B3), Bass (G2, A2, B2).

Mysteriously (♩ = 48-52)

S *p* Do not stand.

A *p* Do not stand, do not stand.

T *p* Do not stand, do not stand.

B *p* Do not stand, do not stand.

Mysteriously (♩ = 48-52)

pp chime-like

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Mysteriously' with a quarter note equal to 48-52 beats. The vocal parts enter with the lyrics 'Do not stand, do not stand.' The piano accompaniment features a 'chime-like' texture in the left hand and a sustained chord in the right hand.

Performance time: ca. 3:45

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4

p *mp* *dim.*

Do not stand. Do not stand, do not

p *mp* *dim.*

Do not stand, do not stand. Do not stand, do not

p *mp* *dim.*

Do not stand, do not stand. Do not stand, do not

p *mp* *dim.*

Do not stand, do not stand. Do not stand, do not

7

p

stand at my grave and

p

stand at my grave and

p

stand at my grave and

p

stand at my grave and

Lovingly, with rubato (♩ = ca. 69)

10

weep. _____

weep. _____

8
weep. _____

weep. _____

Detailed description: This block contains four vocal staves. Each staff begins with a treble clef (except for the bass staff which has a bass clef), a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first two staves have a soprano and alto clef. The third staff has a tenor clef. The fourth staff has a bass clef. Each staff contains a single note (half note) followed by a fermata and a long horizontal line representing a sustained vowel sound. The lyrics 'weep.' are written below each staff.

Lovingly, with rubato (♩ = ca. 69)

mp

Leg. sim.

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature is three sharps and the time signature is 2/4. The right hand plays a melodic line with eighth and quarter notes. The left hand plays a harmonic accompaniment with chords and single notes. The dynamic marking *mp* is placed above the right-hand staff. The performance instruction *Leg. sim.* is placed below the left-hand staff.

13

SA *mp*

TB *mp* I am a thou - sand winds that blow,

Detailed description: This block contains the vocal and piano parts for the second section. It starts with a treble clef, a key signature of three sharps, and a 2/4 time signature. The vocal parts are for Soprano Alto (SA) and Tenor Bass (TB). The SA part has a melodic line with eighth and quarter notes. The TB part has a similar melodic line. The piano accompaniment consists of two staves (treble and bass clef) with a harmonic accompaniment. The dynamic marking *mp* is placed above the SA part. The lyrics 'I am a thousand winds that blow,' are written below the TB part.

6

15 *mp* *mp*

I am the dia-mond glints of snow. I am not
 snow. Oh, do not weep,

18 *rit.* *a tempo mf*

there, I do not sleep. I am the sun on ri-pened

rit. *a tempo mf*

rit. *mf a tempo*

20 *mf* *mf*

grain, I am the gen-tle au-tumn

22

mf *rit.*

rain. Oh, do not weep, I am not there, I do not

mf *rit.*

25

mp a tempo **Più mosso**
cresc.

sleep. When you a-wak-en in the

mp a tempo *cresc.*

mp a tempo **Più mosso**
cresc.

28

mf

morn - ing's hush, I am the swift up - lift - ing

mf

I am the swift up - lift - ing,—

mf

Slower (♩ = ca. 63)

30 *rit.* *mp*

rush of qui - et birds

rit. *mp*

— up - lift - ing rush of Slower (♩ = ca. 63)

rit. *mp*

up - lift - ing rush of

32 — in cir - cled flight. I

I

35 *rit.*

am the soft — stars that shine at night.

rit.

am the stars that

rit.

Tempo II (♩ = ca. 69)

38

mp

I a a thou-sand winds that blow,

mp

I am a thou-sand winds that

Detailed description: This block contains the first system of music, measures 38 and 39. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Tempo II (♩ = ca. 69)'. The dynamic is mezzo-piano (*mp*). The vocal line begins with a quarter rest followed by a quarter note 'I', then a half note 'a a', and continues with eighth notes 'thou-sand winds that' and a quarter note 'blow,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

Tempo II (♩ = ca. 69)

mp

Detailed description: This block shows the piano accompaniment for measures 38 and 39. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern. The dynamic is mezzo-piano (*mp*).

40

mp

I am the dia-mond glints of snow. I am the

mp

blow, the dia-mond glints of snow.

Detailed description: This block contains the second system of music, measures 40 and 41. The vocal line continues with 'I am the dia-mond glints of snow. I am the' in measure 40 and 'blow, the dia-mond glints of snow.' in measure 41. The piano accompaniment continues with the same rhythmic pattern. The dynamic is mezzo-piano (*mp*).

Detailed description: This block shows the piano accompaniment for measures 40 and 41. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern. The dynamic is mezzo-piano (*mp*).

Più mosso

cresc. poco a poco

42

sun on ri-pened grain, the morn-ing's

cresc. poco a poco

I am the gen - tle au - tumn rain,

Detailed description: This block contains the third system of music, measures 42 and 43. The tempo is marked 'Più mosso' and the dynamic is 'crescendo poco a poco' (*cresc. poco a poco*). The vocal line begins with 'sun on ri-pened grain, the morn-ing's' in measure 42 and 'I am the gen - tle au - tumn rain,' in measure 43. The piano accompaniment continues with the eighth-note pattern. The dynamic is mezzo-piano (*mp*).

cresc. poco a poco

Detailed description: This block shows the piano accompaniment for measures 42 and 43. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern. The dynamic is mezzo-piano (*mp*).

44 *rit.*
 hush, of birds in flight, the stars at night. *rit.*

up - lift - ing rush of birds in flight, the stars at night. *rit.*

46 *f a tempo*
 ev - 'ry - thing, _____
 I am ev - 'ry - thing, ev - 'ry - thing, *f a tempo*

f a tempo

49 ev - 'ry - thing! _____ *molto rit. e dim.*
 ev - 'ry - thing, ev - 'ry - thing! _____ *molto rit. e dim.*

molto rit. e dim.

Tempo II (♩ = ca. 69)

52 *mp* Do not stand and weep. Do not

Tempo II (♩ = ca. 69)

55 *rit. e dim.* stand and cry. I am not there, I do not sleep, I *p*

I am not there, I do not sleep, I

58 *Slowly* did not die. *pp*

Slowly *8va* *8va* *p* *pp*

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