

Dedicated to: Dr. Robert L. Harris

and Cantors

and for all the people of America!

(11/9)

Zdeněk Lukáš:

FOUR SONNETS

for mixed choir (s, ms, a, t, bar, b.)

from the book: "A Sojourn of the Spirit
and
Passages in the Wind"

by John Gracen Brown

Jílové 2002 - op. 330

That Love

3
4 $\text{♩} = 60$

1. When there is a measure of ease, there

2. When there is a measure of ease, When is a there

3. When there is a measure of ease, When is a there

coro femminile

coro maschile

is a measure of ease, when there is a

When there is a measure of ease, when there is a measure of ease, when there is a

measure of ease, when is a measure of ease, when there is a

When is a measure of ease, when there is a measure of ease, when there is a

when there is a measure of ease, when there is a measure of ease, when there is a

measure of ease, of ease, and I feel, and I feel the calm, and then the

measure of ease, of ease, and I feel, and I feel the calm, and then the

measure of ease, and I feel, and I feel the calm, and then the

breeze,
breeze,
I turn to you, to you again with—hin, and feel a-gain, your touch within. And yet, and
again wit—hin and feel a-gain your touch within. And yet, and
your touch within. *mf*

and yet, and yet I know it was long, it was long, it
mf and yet, and yet, and yet I know it was long, it was long, it

yet, and yet, and yet, and yet I know it was long, it was long...
yet, and yet, and yet, and yet I know it was long, it was long...

was long a—go... In the fra—gile
was long a—go...
Know I know...

au-tumn of the year, when first you came, and came and came so near...
 au-tumn of the year, when first you came, and came and came so near...
 au-tumn of the year, when first you came, and came and came so near...
 when came, you came and came so near...
 when came, you came and came so near...

and then I loved, and loved, and loved you so... O, O
 come so near, and then I loved, and loved, and loved you so... O, O
 come so near, so near, and loved you so... O, O
 come so near, and loved, O, O
 come so near, loved, O, O

more much more than you may know, than you may know.
 more much more than you may know, than you may know.
 more much more than you may know, than you may know.
 more much more than you may know.

It was the red, autumn rose, that blooms before the flare of fall, and when deeper cold of winter's call.

It was the rich, autumn rose, that blooms before the flare of fall, and when deeper cold of winter's call. And

It was the rich red, autumn rose, that blooms before the flare of fall, and when deeper cold of winter's call.

And

and when deeper cold of winter's, winter's call. And

when that gentle breeze yet blows, yet blows, when that gentle breeze yet blows, I know, I know,

when that gentle breeze yet blows, yet blows, yet blows

when that gentle breeze yet blows, I know, I know,

when that gentle breeze yet blows, yet blows, yet blows

when that gentle breeze yet blows

I know, I know that love

and when gentle breeze yet blows, yet blows, yet blows,

ritardando

[illegible]

A Malancholy Song

A Malancholy Song

Handwritten musical score for a song titled "A Malancholy Song". The score is written on five staves, grouped into two sections: "coro femminile" (female chorus) and "coro maschile" (male chorus). The time signature is 3/4.

Female Chorus (coro femminile):

- Staff 1: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "let me sing,".
- Staff 2: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "let me sing,".
- Staff 3: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "let me sing,".
- Staff 4: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "let me sing,".
- Staff 5: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Lyrics: "let me sing,".

Male Chorus (coro maschile):

- Staff 6: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter). Lyrics: "let me sing,".
- Staff 7: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter). Lyrics: "let me sing,".
- Staff 8: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter). Lyrics: "let me sing,".
- Staff 9: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter). Lyrics: "let me sing,".
- Staff 10: Bass clef, 3/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter). Lyrics: "let me sing,".

Handwritten Annotations:

- A box containing "♩ = 56" is written on the first staff of the female chorus.
- The tempo marking "♩ = 56" is written on the first staff of the male chorus.
- The lyrics "let me sing," are written below the notes on each staff.

Handwritten musical score for "The Swan Song" by Schubert. The score is written on four systems of staves. The first system contains the vocal melody and piano accompaniment. The lyrics are: "let me sing, oh let me sing some melancholy tune, some tempting, tune ful". The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score is written in a handwritten style with some corrections and markings.

mf

melancho-ly lay;

oh let me sing, oh, let me sing,

With hope once more to turn your
mf to turn your

mf

heart this way, this way.

heart this way, oh let me sing, oh let me sing

Like this day that has now turned gray,

mf

I turn to tunes that will not fade, nor stay a-way,

o let me, o let me sing, *mf* let me sing, *mf* oh let me sing, oh

o let me, o let me sing, *mf* let me sing, *mf* oh let me sing, oh

Oh, don't you know that on a day turned gray; The deep red

Oh, don't you know that on a day turned gray;

Oh, don't you know that on a day turned gray;

rose dee - pens in the dusk

dee - pens in the dusk

so tempting in the wind; and red - dens e - ven more.

so tempting in the wind;

Oh, I won't you come to be a - gain as before

Oh, I won't you come to be a - gain as before

Oh, I won't you come to be a - gain as before

as before

as before,

as before, and let me touch your comely soul once

as before, and let me touch your comely soul once

as before, and let me touch your comely soul once

as before, and let me touch your comely soul once

more, once more, once more.

more, once more.

more, once more.

more, once more.

more, once more.

The Song Within

coro femminile

coro maschile

f Oh sing your song,

f Oh sing your song,

f Oh sing your song,

f cold or, cold or

f cold or, cold or

f

$\text{♩} = 80$

Handwritten musical score for "Right or Wrong" by Cole Porter. The score is for three voices: Soprano, Alto, and Tenor. It features a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "right or wrong, and I will love you so against my will. warm, right or wrong, against". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "mf" (mezzo-forte). There are also triplets indicated by a "3" over a bracket. The handwriting is in ink on aged paper.

Handwritten musical score for "My love for you" by The Beatles. The score is written on three staves. The top staff is for the vocal melody, the middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The lyrics are "My love for you does not lie nil -". The music is in G major (one sharp) and 4/4 time. The tempo is marked "moderate". The piano part features a repeating eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal melody is a simple line with some triplets. The score is handwritten and includes a bracketed section for the piano part.

Handwritten musical score for "My Will" by J. S. Bach. The score is written on three staves, each with a treble clef and a bass clef. The lyrics are in German and English. The first staff has the lyrics "my will." and "you know, you know, you know; nor does it rest or ever". The second staff has the lyrics "my will." and "you know, you know, you know; nor does it rest or ever". The third staff has the lyrics "my will." and "you know, you know, you know; nor does it rest or ever". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

[illegible]

ri - ses and lifts, and lifts with de - sire to fill.

like this song, it is my song, my song, my

like this song, it is my song, my song, my

it is that

it is that

song upon the mandolin... That lifts and drifts and gives a solemn thrill

song upon the mandolin... That lifts and drifts and gives a solemn thrill, it is the song, it is the

song that lifts and lifts wi - thin, it is the wind, it is the dis - tance hill, the song

song that lifts and lifts wi - thin, it is the wind, it is the dis - tance hill, the song

song, it is the song, it is the song, it is the song, it is the wind, it is the dis - tance hill, the song

Handwritten musical score for a vocal ensemble. The lyrics are: "within that e-ver seems to vin, seems to win. It is". The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The tempo is marked *Allegro* in the first system.

Handwritten musical score for a vocal ensemble. The lyrics are: "the si - lent - against the chill, the chill, the chill." The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The tempo is marked *Allegro* in the first system. A handwritten note in the second system reads: "Soprano in tempo ♩ = 80 !!!". A tempo change is indicated in the third system: "♩ = 56".

Handwritten musical score for a vocal ensemble. The lyrics are: "It is the solemn blessed season's rain that sings to". The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The tempo is marked *Allegro* in the first system. A tempo change is indicated in the second system: "♩ = 56!!".

mf you its si — lent, warm re — frain.

mf you its si — lent, warm re — frain.

mf that

mf you, ~~to~~ sing to you that sing to you, that sing to you its *pp* si - lent warm re -

mf ~~to~~ sing to you that sing to you, that sing to you its *pp* si - lent warm re -

mf that

f sing your song.

f sing your song!

f sing your song!

frain,

frain, sing your song!

Passions of Our Past

coro
feminile

coro
maschile

Although
mf

Although

pass — ions of

our past are far a-way,

Yet they yet lend a com-

fort to to-day; and e-ven though we now lai

and e-ven though we now lai far a-

far a part, and, and e-ven, e-ven though we now lie

part, far a part, and even though we now, thought we now

[illegible]

Handwritten musical score for guitar on a 12-string instrument. The score is written on three systems of two staves each. The first staff of each system contains a melody with a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics. The lyrics are: "pon press u - pon the heart, the heart, and heart, press down u - pon the heart, the heart, and heart, press u - pon the heart, the heart, and". The melody is written in a simple, folk-like style with many ties and slurs. The handwriting is in blue ink on aged, slightly yellowed paper.

Handwritten musical score for "My Lonely Single Soul" in G major, 2/4 time. The score is written on four systems of three staves each. The lyrics are: "although I know my lonely, single soul, although I know my lonely, single soul, my lonely, single soul, my lonely, single soul." The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs. The handwriting is in ink on aged paper.

rea - ches now with desire to mingle, yet I know

to mingle, yet I know

that this reach is and will be in - com - plete, in - com - plete,

that this reach is and will be in - com - plete, in - com - plete,

and yet I know you will agree: that these frail pas -

and yet I know you will agree: that these frail pas -

Handwritten musical score for the first system. It consists of two vocal staves and a piano accompaniment staff. The lyrics are: "sa-ges are of the wind, of the wind... And as you know". The music is written in a simple, accessible style with clear note heads and stems.

Handwritten musical score for the second system. It consists of two vocal staves and a piano accompaniment staff. The lyrics are: "the wind does not rescind and e-ven". The music continues with the same notation style as the first system.

Handwritten musical score for the third system. It consists of two vocal staves and a piano accompaniment staff. The lyrics are: "now blows on... and on... and on... and on... and on...". The music concludes with a final note and a fermata.

Handwritten musical score for the first system. It consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The lyrics are: "ne-ver rea-ly". The bottom system also has a vocal line and a piano accompaniment. The lyrics are: "and how — e-ver si-lent is ne-ver really".

Handwritten musical score for the second system. It consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The lyrics are: "gone, rea-ly never gone. The voice you hear, the voice you hear, the". The bottom system also has a vocal line and a piano accompaniment. The lyrics are: "gone. The voice you hear, the voice you hear, the".

Handwritten musical score for the third system. It consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The lyrics are: "voice you hear is in the pas — sing wind." The bottom system also has a vocal line and a piano accompaniment. The lyrics are: "voice you hear is in the pas — sing wind.".

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass). The first system contains the lyrics: "it sings within a song that has no end, it sings". The music is written in treble clef with a key signature of one sharp (F#). Dynamics include *mf* and *f*. The lyrics are written below the notes, with some corrections and annotations.

Handwritten musical score for three voices, second system. The lyrics are: "within a song, song that has no, that has no". The music continues with various notes and rests, including triplets. Dynamics include *mf* and *f*. The lyrics are written below the notes, with some corrections and annotations.

Handwritten musical score for three voices, third system. The lyrics are: "end. end. end. no end.". The music concludes with long horizontal lines indicating sustained notes. Dynamics include *mf* and *f*. The lyrics are written below the notes, with some corrections and annotations.

4 Sonnets from the Book

A Sojourn of the Spirit

and Passages in the Wind

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U. S. A.

1.

Sonnet — That Love

When there is a measure of ease
And I feel the calm — and then the breeze,
I turn to you again within
And feel again your touch within.
And yet I know it was long ago . . .
In the fragile autumn of the year,
When first you came and came so near . . .
And then I loved — and loved you so . . .
O more . . . much more than you may know.
It was the rich red, autumn rose
That blooms before the flare of fall
And the deeper cold of winter's call.
And when that gentle breeze yet blows,
I know that love within yet grows.

2.

Sonnet — A Melancholy Song

Oh let me sing some melancholy tune —
Some tempting, tuneful, melancholy lay —
With hope once more to turn your heart this way;
Like this day that has now turned gray, I turn .
To tunes that will not fade — nor stay away —
But now have come to last and last and last —
And cast their spell and hopes upon today.
Within the shades and shadows of our past,
Those tunes now come to swell and lift within.
Oh don't you know that on a day turned gray,
The deep red rose — so tempting in the wind —
Deepens in the dusk — and reddens even more.
Oh won't you come to be again — as before,
And let me touch your comely soul once more.

3.

Sonnet — The Song Within

Oh sing your song — cold or warm — right or wrong,
And I will love you so against my will.
My love for you, you know, does not lie nil —
Nor does it rest or ever lie quite still —
But ever increases, and like this song
It rises and lifts with desire to fill.
It is my song upon the mandolin . . .
That lifts and drifts and gives a solemn thrill.
It is that song that lifts and lifts within.
It is the wind against the distant hill —
The song within that ever seems to win.
It is the silent warmth against the chill.
It is the solemn, blessed season's rain
That sings to you its silent, warm refrain.

4.

Sonnet — Passions of Our Past

Although passions of our past are far away,
Yet they yet lend a comfort to today;
And even though we now lie far apart,
Yet memories press down upon the heart;
And although I know my lonely, single
Soul, reaches now with desire to mingle,
Yet I know that this reach is and will be
Incomplete, . . . and yet I know you will agree
That these frail passages are of the wind, . . .
And as you know the wind does not rescind
And even now blows on and on and on . . .
And however silent is never really gone.
The voice you hear is in the passing wind.
It sings within a song that has no end.