

BSA

Honors Program

Lynnea Iverson

***The Best of Both Worlds: A Comparison of
Experiences as a Multi-Musician***

Instrumental and Vocal Music Education
21 April 2017

Bemidji State University
Honors Program
Department of Music

Degree Recital
Oboe and Soprano
November 12, 2016

by
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Honors Thesis: Artist Statement

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Acknowledgements

There is not enough room on this page to thank all of the people who contributed to my recital- thesis process. First, thank you Mrs. Heather Guidry for becoming my Thesis Advisor. Although never last choice, you stepped in when everyone else left. I am so thankful that you mentored me in all areas of life, not just academically. Thank you Mr. Scott Guidry for editing my documents, and for providing support in this process.

Thank you to all of my lessons professors: Ms. Gretchen Rusch, Dr. P. Bradley Logan, Dr. Jennifer Olson, and Dr. Fulton Gallagher. Time with you was brief, yet always meaningful. I learned so much from all of you. In addition to these professors, thank you to the BSU professors throughout my college experience who helped shape my mind as a musician, and as a future educator. Thank you for caring for me as an individual and not an extra.

Thank you to my friends and colleagues who sang and played with me at the recital. Your time and effort put into practicing and performing was noticed and much appreciated. Thank you also to friends who helped and encouraged me throughout this process. You unknowingly influenced my choice of song repertoire, and guided me to believe that I was worth listening to.

Thank you especially to my family, who drove all the way to watch my recital. You helped me formulate ideas for the thesis since you were participants in my musical background. Thanks, Mom and Dad for even allowing this to be an opportunity. Being a multi-musician began with you.

Thank you, Lord, for giving me strength to get through late night practices, homework piles, and emotional struggles. You are so good, and what You have done goes much beyond what the eye can see, or what the ear can experience.

Artist Statement

Lynnea Iverson

Bemidji State University

Fall 2016

Introduction

As a music major, I am required to complete a degree recital on my primary instrument. As an honor's student, I am required to complete a thesis of my choice. Since both of these tasks are large projects to complete before graduation, I decided to combine the two. Combining the projects allowed me to create a recital that had more organization and thought put into it, and allowed me to work on a thesis that included more than a long paper. I liked the idea of linking the Honors Program with the music program because that has not occurred often at Bemidji State University.

Forming the Recital

During my junior year of college, I began thinking about what to play for my upcoming senior recital. My primary instrument is oboe and I am required to play twenty to thirty minutes of varying styles of music. While I would have loved to perform a recital completely dedicated to the oboe, I could not ignore my reoccurring desire to include vocal repertoire. I am a double music major, emphasizing in instrumental and vocal music education. I am dedicated equally to both, so the thought of performing one without the other made the recital seem unfinished.

This feeling could be due to my upbringing. Both of my parents graduated with music degrees from Concordia College. In my hometown of Staples, Minnesota, my dad, Jeff Iverson, taught middle school and high school band. My mother, Kathy Iverson, began as an elementary music teacher in Staples, and now teaches in a second grade classroom. Growing up in a home full of musicians who sang and played instruments, I participated in various ensembles at home, in church, and especially at school. This dedication to playing and singing in ensembles transferred into college, as I participated

in Wind Ensemble, Bemidji Choir, Jazz Band, Blue Ice Combo, Percussion Ensemble, Chamber Singers, and in small vocal and instrumental ensembles. Eventually, playing in multi-genre ensembles influenced my decision to perform a combined vocal and instrumental recital.

Forming the Thesis

I first began the honors thesis process based on my interest of different cultures. I wanted to study and perform songs that came from different countries and time periods. However, this approach would have been too difficult to perform in one recital, and would have made the recital too long. While attempting to fix the original thesis idea, it finally occurred to me: why not focus my thesis-recital on what I have learned comparatively and congruently as an instrumentalist and a vocalist, and evaluate how being in both choral and instrumental ensembles have affected me as a musician?

Therefore, while practicing and preparing for my degree recital, I applied some of the concepts I learned in my oboe lessons to my voice lesson music, and vice versa when it was appropriate. I found that some of the concepts I learned on my oboe, such as phrasing and imagining a story, could actually benefit my performance abilities within my vocal repertoire. Similarly, concepts such as breath control and maintaining emotional connection while singing equally benefitted my performance on the oboe. It was as if I was taking two lessons per instrument simply because I was able to apply concepts from both fields to each instrument.

The Process of Combining the Two

In the midst of learning the music, I had to contemplate in what order to put the

music for the performance. For combined recitals, most students separate the instrumental and vocal portions into two sections. However, for the purpose of this thesis it was more logical to perform alternately between the oboe and voice repertoire, although it is more difficult to do. I strategically planned when the pieces occurred in the program based on the other song's genres and difficulty, equipment used, and people involved. Additionally, I did not want to perform anything that felt unprepared, so repertoire was added and removed until a week before the program was printed. I chose pieces that I enjoyed working on throughout my college career with various instructors. I further had to consider what I could prepare in time for the performance, as well as who was able to perform with me. The original program included most of the songs that were performed at the final recital, plus two or three more pieces, and a jazz combo.

Two weeks before the recital, I learned that one of the jazz combo players could no longer perform. Not sure how to accommodate this absence, I cut out the combo tunes, but hoped to fill up that time in the recital. To do so, I added a duet composed by my mother that we performed this summer. I realized it made complete sense for her to perform with me since her passion for guitar playing and composing had affected me so much growing up. My dad greatly influenced my musical goals as well, so I asked him to perform in my recital. He agreed, and together we chose to play "Brass Roots," which is a duet that he and I performed my senior year of high school. This song added the difficulty of me playing alto saxophone, and the addition of a few more instruments to the original combo, including replacing the missing player. Luckily, the remaining combo was still willing to play, and the additional instrumentalists were pleased to help out.

This situation created a huge ripple in the recital planning process. Even so, the

recital came together remarkably smoothly because of the support of my professors, parents, and peers. Ultimately, I was happy to perform with both of my parents during my recital because it was a unique and personal experience. Most music majors do not have the option to have their parents perform with them in a recital, let alone in two different fields of music. Colleagues and professors who know me well understand that my family is very important to me. These people have told me how over the years they have recognized how my family has impacted my musicianship, and understood why it was such a positive experience for me to have my parents involved in the performance. Having my parents perform was a way to expose a part of me to the audience.

Not only was playing and singing with my parents more exciting for me, but members of the audience expressed after the recital that they appreciated it as well. Audience members explained they were emotionally moved by my decision to include my family in this experience because it made the recital feel more personable. Audience members noticed the unique scenario of performing with my parents, as well as the variety of performing a song written by my mother using a guitar and performing on a secondary instrument with my father. Because of the variety of repertoire and instrumentation, audience members said they were more engaged in my recital than they have been for others. One of my goals for my recital was to engage the audience and differ from past recitals by adding more variety. Including my parents in the performance allowed me to reach this goal with more members of the audience.

The Program: Telling a Story

Last Spring I worked on three movements of Benjamin Britten's *Six Metamorphoses After Ovid*. Britten names each movement after a Greek god. The music

either represents the personality of that god, or tells the story of one of the god's myths. I realized I would need more than technique to tell a story with my oboe. I was told in a master class last spring to imagine the events in my mind as I played, so I practiced that. The outcome was that I could produce a sound that reflected what I was feeling and thinking, therefore portraying the story I was imagining. This sound included a fluctuation of vibrato or dynamics, as well as changing the articulations. I could also move a certain way with my body, or use facial expressions to show the audience what I was imagining while I played the oboe. For example, I could express moments of surprise by raising my eyebrows, or signify a conversation between two individuals by facing different directions.

Performing with bodily and facial expression was a little easier to do with the voice. Since I am not holding any instruments while I sing, I am free to move more freely to express what I am singing. I realized that vocalists have a great advantage over instrumentalists since they may use words to communicate the meaning of the music. The story-telling pieces I chose to perform were ones that did just that; "Twilight Fancies" told the story of a discontented princess hearing a sound of a herds-boy's horn, while "Elfenlied" depicted the nighttime adventures of a little elf.

While singing these two songs, I expressed the text by using facial expressions, as well as bodily motions. For example, while conveying the narrator in "Twilight Fancies," I took a step back towards the piano, and used more matter-of-fact facial expressions. While characterizing the princess, I put my nose in the air, showing that I thought I had the right to boss around the herds-boy, and gestured with my hands in such a way to demonstrate my thoughts of his insignificance. Similar to playing the oboe, I imagined

the story or character in my mind, and allowed it to come across in my voice. Things such as dynamics, tone and facial expressions changed depending on what I was imagining. I was able to get my point across in "Twilight Fancies" as well as "Elfenlied" because I could hear the audience respond with laughter or talking. Professors and colleagues also told me later that they enjoyed watching me sing because they could tell from my expressions and gestures what I was trying to express.

Emotion and Memories

One of the first concepts I worked on in my oboe lessons with Heather Guidry, my instructor, was how to phrase the music more efficiently. We talked about moving towards the climax point in a phrase. In Camille Saint-Saëns "Oboe Sonata", there are many opportunities to apply this concept. I really enjoyed playing this piece, so it felt easier to play the phrases with feeling and growth. I learned that basic techniques such as tonguing, tapering the ends of phrases, and rubato affected the phrasing, and ultimately led to me being able to better portray the emotion of a piece.

The concept of phrasing is extremely necessary in Richard Strauss' "Allerseelen". This song describes the happy and sad memories that one has for a lover. Strauss ingeniously intertwined the phrases, harmonies, and melody lines between the solo and the piano accompaniment in order to better reflect this deep emotion. Since I am still learning how to perform basic techniques using my voice, I found I was incapable of singing some of the phrases the way I wanted to. However, by incorporating my knowledge of phrasing used on the oboe to my voice, over time I was able to sing phrases more musically. Also, in my voice lessons with Dr. Fulton Gallagher, I learned how to better use my breath support. I applied these concepts to my oboe playing, especially

when focusing on the phrases in the Saint-Saëns piece. The song became easier to play on the oboe because of the application of the concept of breathing correctly.

What I learned in both the instrumental and vocal side is that one must understand the emotion composed into a piece in order to perform it correctly. I learned on my oboe that it is even more beneficial to emotionally feel what the song is trying to portray because that message will convey through the music to the audience. However, sometimes our abilities keep us from being able to perform at this level of musicianship. I learned that good technique is needed in order to perform a piece with the correct amount of emotion. The good technique of breath control was one that I greatly worked on in voice lessons, which was able to transfer and improve my oboe playing.

Style

There were a few more songs I planned to perform but had no obvious way to connect them for the thesis portion of the recital. "Chi sa, chi sa, qual sia" by Mozart was one of these pieces. Since it was to be my only classical piece on the program, it was crucial to represent the time period from which it came by performing it in the classical style. One of the other remaining pieces I wanted to perform was the oboe sonata written by Paul Hindemith. Hindemith was a 20th century composer. His compositions are unique in that they can be atonal and barely sound as if they follow a chord structure.

There are not two pieces in the program that are more distinctly different from each other than the Mozart and Hindemith. Although both composers are German, they wrote in vastly different time periods, thus influencing the style and tonalities of the pieces. Upon realizing how different they were from one another, I discovered that the only appropriate title to connect the two was "Style". Since Mozart's music was written

during the classical period, it should be played and sung according to the style of the time period. If not, the music tends to sound misplaced, and mistakes often become more transparent. Hindemith should be performed with the correct attitude of disjunction and atonality since it comes from a time period where this style was more pursued.

Back to the Beginning

As I explained earlier, my parents sparked my interest in music simply by exposing me to it at a young age. They encouraged and supported me while I participated in numerous music ensembles in the future. The fact that my colleague could not play was beneficial since it led to the unique opportunity of my parent's participation in my recital. They have had such an impact on my life as an instrumentalist and a vocalist that in retrospect it seemed appropriate for them to be involved in the recital.

In Conclusion

Instrumental music and singing are often viewed as opposite forms of music. What I have found through this thesis-recital process is that the two actually mesh nicely together. Instrumentalists and vocalists strive towards the same goal of using their "instrument" at its full potential, maintain the integrity of the piece they perform, and communicate the language of music. All musicians must practice basic techniques to create the best sound they can. Instrumentalists and vocalists must also understand the background of a piece and the composer's intentions in order to best convey the meaning of the piece. There are concepts that I have learned throughout my life as an instrumentalist that I would have never understood as a vocalist, and vice versa. I am so happy to have had the opportunity to learn from both instruments and grow as a musician through this process.

Of course, none of this new knowledge of musicianship or personal growth could have been discovered without the support of my professors. Having been switched several times to different instructors since my sophomore year has made the thesis planning difficult. I have now had two different oboe instructors in the past four years, and three different voice instructors in the past year and a half. Needless to say, it has been difficult planning a recital and thesis with a new thesis advisor almost every semester. However, I would not have had the outcomes I have had without being taught by these various individuals, all whom I have come to know and love very much. Each instructor taught me something new, or described an old concept in a different, more comprehensible way. Their instruction had a huge impact on my learning because I knew they were doing their job as educators to teach me to become a better musician, but also because they cared for me as an individual and wished to see me grow as a person. Considering their love and support helped me to perform the recital much more confidently than I would have expected.

Believing in their support helped subside my anxiety, which is typically a huge obstacle for me while performing in front of voice class or performance lab. I would get so nervous that my body shook, and I would lose all breath control, which negatively affected my performance. However, after practicing many hours and hearing words of encouragement from my instructors and peers, I was able to perform more confidently. When it came to the day of the recital, I did not feel the least bit nervous, which was uncharacteristic of me. I had fun performing as a soloist that day, and I realized that I had grown so much as an individual and as a musician through this process.

The hard work paid off. Months of thought, preparation, and practice, as well as

support and advice from colleagues and professors contributed to the successful outcome of my recital. Because I combined the recital with the thesis, I was able to do more intentional organization and change music accordingly. The ending result was a performance that had more variety, and was performed more musically and in character than I would have done in the past. Through it I have grown more confident in my abilities, and better understand the connections between instrumental and vocal music.

So What?

What was the point of this project? I fulfilled my degree requirements. I learned many things about myself and about singing and playing the oboe. I also grew as a musician. The question remaining is what significance does it have beyond myself? I reflected on this thought, and realized that it makes no difference unless I choose to let it, and act upon that conviction.

I am a music education major. As a music teacher, I will have the opportunity to influence the lives of many music students. I may now use the knowledge I learned through this recital to help my students become better musicians, and understand music at a deeper comprehension level. As a musician I may demonstrate emotional investment while practicing and performing in front of my students in order to guide them to enjoy learning music through feeling. I can teach my students how to use and apply efficient practicing techniques in order to improve their skills as an instrumentalist or vocalist. I will choose to always encourage my students to participate in both instrumental and vocal music because I believe it will change their view of music, and improve their music literacy skills. Perhaps through teaching I may influence my students to become lifelong musicians and pass on their knowledge and love for music to others in the future.

Appendix A

Lynnea Iverson

Honors Pre-Thesis

Dr. Jeff Ueland, Instructor

December 2014

Thesis Proposal and Artist Statement

Proposal

For this creative honors thesis project, I will be performing a degree recital on oboe and voice to fulfill the degree recital requirement for my music education major, and to gain the experience of doing a vocal recital. By focusing my honors thesis on my recital, I will better understand the composers and pieces that I will be performing. I hope that the research done through this thesis will provide me with more knowledge and musicality on the pieces I will be performing. This will transfer to music I play and conduct in the future.

From past experiences gained through traveling with school and with my family, I was motivated to play and research songs composed from different countries around the world. As of now, most of the music chosen for the recital is from countries in Western Europe that I have visited or hope to visit in the future. These countries include Germany, England, France and Italy. In the summer of 2009, I had the opportunity to travel to Germany and Austria with my family for our foreign exchange student's wedding. We were there for three weeks, and decided that after wedding preparation we were going to tour around Germany. With my parents both being music teachers, most of our visits were focused on places that had a great influence on music, such as a birth place of a specific composer, churches which performed famous pieces, places where historical

revolutions influenced a musician's composition, etc. Through this experience I realized that even a culture, people, or area of the world could have a great effect on music. All these factors influence how a country's music changes over the years. I noticed this again in May when I traveled to England and Ireland with the Bemidji Choir. For the folk music that we listened to and recorded, rhythms and melodies sometimes altered as the song traveled throughout the area. Depending on areas, cultures, people and composers experiences, music slowly changes.

As a music educator, I need to know how rhythm, melodies and other music concepts change throughout different periods of music history. I need to recognize what distinguishes a song to what specific period it belongs to. Also, despite the time period of a piece, I am learning through my studies at Bemidji State University that music from each country has a distinct sound or style. As a performer, I can incorporate some of these styles and sounds. This will be shown through my performance at my recital.

The design of this thesis project is to use the songs at my recital to study how a piece is performed to fit a country's sound and style of music. I will also gain a better understanding as to what musical concepts show how music differs in each time period, especially since it is important as a music educator to know this. Therefore, pieces from different time periods of each of the countries chosen will be played and sung. Music written by various composers will be included because it is a requirement for oboe and voice lessons that I learn music by specific influential composers.

To fully grasp the concept of the cultural effects on each composition, I must incorporate cultural and historical technicalities that I have learned on each piece and

include them in my performance at my recital. In other words, I will have to play and sing with styles that matches the sound of the music where the composition was written.

When talking to Dr. Logan about my project, he advised me to not perform the recital as one half vocal, one half instrumental, like most people do. He advised that it would be more logical for to perform the pieces of the program in chronological order, therefore mixing the oboe and vocal repertoire. With this format for my recital, listeners should be able to follow how with each country, rhythms, dynamics, articulations and other musical technicalities will change over the course of time.

The focus of the concert would be one approximately four countries: England, France/ Italy, Germany, and possibly a few others. For every time period, I would perform at least one piece on voice and one on oboe from each country. The exact order of the program will change as we get closer to the time to perform my recital, but as of now I would perform the oboe piece first, then the vocal piece. Backgrounds of the composers will be listed in the program. I decided to possibly order the program in the following order:

Renaissance - Josquin, Hassler?

Baroque/ Classical:

England:

- Dowland, John. Arrange a lute piece for woodwind quintet.
- Purcell, Henry. *Hark! The ech'ing Air*. (1692)

France/ Italy:

- Albinoni, Tomaso Giovanni. *Concerto in D Minor*. (1722). Italy.

~~• Prez, Josquin des. Ave Maria. (15th Century). France~~

↑
Italian
↑
Direct

↑
~~Baroque~~ Renaissance

Write on all, Perform a RW

Germany:

- Mozart, Wolfgang, Amadeus. *Oboe Concerto in C Major*.
- Handel, George Frideric. *O Thou that Fellest Good Tidings to Zion* from *The*

part under
English

Messiah. (1742). →

Duet? - "O death, where is thy sting"
w/ recit. (baroque development)
Romantic:

England:

- Macfarren, Sir George Alexander. Exact song?
- Parke, Maria Frances. Exact song? ^{Arthur} Sullivan

France/ Italy:

- Saint Saens, Camille. *Oboe Sonata- Op. 166*. 1921. Sheet Music. Durand, Paris.
- Debussy, Claude. *Beau Soir*. 1877. Sheet Music. France.
les Berceaux

Germany:

- Beethoven, Ludwig van. *Quintet in E flat Major*.
- Schubert, Franz. *An Die Musik*. (1817) AND/OR *Du Bist Die Ruh*. (1823)

20th Century/ Contemporary:

England:

- Vaughan Williams, Ralph. *Oboe Concerto*. 1944. Sheet Music. London, England.
- Delius, Frederick. *Seven Songs from the Norwegian*. Song cycle. (app. 20 minutes altogether)
 - Cradle Song
 - The Homeward Way
 - Twilight Fancies

repertoire. It is through these classical pieces that my oboe instructor, Gretchen Rusch, has taught me how to play with musicality, and how to stylistically play according to the of the time period and places the pieces originated. Through these songs I learned the process of using the most efficient fingerings for the oboe, and how to handle playing jumps throughout the oboe's registration. Despite the grueling practice sessions, reed catastrophes, and cruel (but sarcastic) oboe jokes from listening peers, I have come to thoroughly enjoy these pieces and appreciate the character that each one holds.

Vocal Statement

There is such a large amount of vocal repertoire to choose from that it is easy to become overwhelmed with options. However, I have found that it is easier for me to choose songs if I know I enjoy singing pieces by a particular composer, or know of a style that I can connect to emotionally. The following song selections were chosen because of my enjoyment of the majority of each composer's music, and because I have found that I can easily connect to these songs.

*Insert composer biographies and song research in a program insert, as well as the instrumental and vocal statements.

Composers from Different Countries to Use:

- Dvorak, Antonin. Czech Republic.
- Grieg, Edward. Norway.

Print Sources to Use for Biographies:

Jay Grout, Donald, James Peter Burkholder, Claude V. Palisca. *A History of Western Music*. New York: Norton, 2010. Print.

Appendix B

Bemidji State
University Music
Department presents...
A Degree Recital

Lynnea
Iverson

Mezzo Soprano and
Oboe

November 12, 2016

7:30 PM

Bangsberg Recital
Hall



If you need an accommodation for this event, please contact Disability Services office at (218) 755-3883. If an interpreter is needed, two weeks notice is requested. A member of the colleges and universities of Minnesota State, Bemidji State University is an affirmative action, equal opportunity educator and employer.

Bemidji State University
Department of Music

Presents

A Degree Recital
Lynnea Iverson
Oboe and Soprano

With
Eric Gustafson
Piano

November 12, 2016
7:30 PM

Carl O. Thompson Recital Hall
Bangsberg Fine Arts Complex



BEMIDJI
STATE UNIVERSITY

I: Telling a Story

Six Metamorphoses After Ovid.....Benjamin Britten
I. Pan*
IV. Bacchus

Seven Songs from the Norwegian.....Frederick Delius
III. Twilight Fancies

Elfenlied.....Hugo Wolf

II: Emotion and Memories

Sonata.....Camille Saint-Saens
II. Ad libitum

Allerseelen.....Richard Strauss

Belle Nuit Barcarolle.....Jacques Offenbach
Katilynn Meine, Soprano

INTERMISSION

III: Style

Chi Sa, Chi Sa, Qual Sia!W.A. Mozart

Sonata.....Paul Hindemith
I. Munter

IV: Back to the Beginning

Who Can Separate Us From Christ?.....Katharine Iverson
Kathy Iverson, Guitar and Vocals

Brass Roots.....Don Sebesky
Jeff Iverson, soprano saxophone
Scott Guidry, trumpet
David Harris, tenor saxophone
Noah Harstad, trombone
Elijah Gabrio, bass trombone
Eric Gustafson, piano
Levi Espeseth, bass
Landon Reeve, drums

*Please hold all applause until both movements are complete. Thank you!

Thank You

I cannot express the amount of gratitude I have for so many people regarding the completion of this recital. It's cliché to say, but I could not have done it without you.

To Eric: Although already an extremely busy accompanist, you were willing to play many songs and rehearse many times, and perform last-minute music. You play beautifully, Eric, and I am so glad we had the opportunity to work together.

To the performers, and Jenna (stage manager): The work you put in for this recital was not unnoticed. Thank you for your willingness to play, and support along the way. I am so blessed to be able to call all of you colleagues my friends. You each have a great musical talent, which I hope you will continue to build throughout your lifetime. Maybe we can play another gig sometime.

To the professors at BSU, and Laura Holm: You have changed my life. Coming from a family of educators, I understand the hardship you must endure, but also the importance of your job. Keep up the great work.

To those music professors that have moved on from BSU: You have had an equal impact on my life, and I will remember you with joy. A special thanks to Gretchen, who got me excited about oboe. You were the best support I could have asked for. J.O., you gave me the words of affirmation I needed to know I was doing the right things. You taught me I could trust my mechanism and actually enjoy what I was hearing.

To those professors who are still around: Thanks for putting up with me for five years. A special thanks to the Guidry's, for being my second set of parents. Your support and encouragement has impacted me more than you know, to a point where words cannot explain the appreciation I have for you. Also, to Dr. Fulton Gallagher who accepted to teach me for the first time this semester. I learn something new every day. Thanks for telling one of the most anti-diva people in the world to be more of a diva. Thanks for teaching me that as an educator, we need to teach our students how to enjoy life in the difficult process of learning.

To my friends: Music is so much more fun and easy to do when you enjoy the people you are making it with. Thanks for the laughs, cries, and songs along the way. There are so many names to add here, but Molly, Allison, Katie, Matt, and Derek, you have all changed me for the better.

To my Staples family: Thanks for being here to support me. Not only are you here watching, but just like at home you are here to attend the afterglow!

To my family (which includes the Carters): We grew up making music together. This has changed my life completely. I literally would not be doing this today without the family performances, singin' around the house, and musical encouragement over the years. Thanks for believing in my abilities when I did not.

To my parents, who started it all: You planned to have a musical family. Sorry you did not have a fifth child to complete the woodwind quintet. ☺ But this all began with you two, and continued because of your support. Unending thanks. And thank you for your music, and for performing. I love you so much.

To God: You know me better than anyone else. I did not know it at first, but You brought me to BSU for a much bigger reason than I had realized. Thanks for being my rock, peace, and salvation throughout this journey.

UPCOMING EVENTS

Bemidji Symphony Orchestra, with MIDIots

Sunday, November 13, 2016
3:00 pm, Bemidji High School

Damenstimmen Women's Choir and Musikanten Men's Choir

Tuesday, November 15, 2016
7:30 pm, Recital Hall

BSU Symphonic Band

Wednesday, November 16, 2016
7:30 pm, Main Theater

Bemidji Concert Series: Verona Quartet

Thursday, November 17, 2016
7:30 pm, Recital Hall

Madrigal Dinners

Thursday-Sunday, December 1-4, 2016
Beaux Arts Ballroom

"Jingle Pops" – BSU Wind Ensemble, Percussion Ensemble & Blue Ice

Saturday, December 3, 2016
2:00 pm, Main Theater

Department of Music

The Department of Music has a long and distinguished reputation for musical performance and academic training. BSU students, regardless of major, may participate in a wide variety of performance settings including concert band, jazz bands, orchestra, choirs, operas, musicals, solo and chamber music experiences. Accredited by the National Association of Schools of Music, the Department of Music offers the Bachelor of Arts degree in music and the Bachelor of Science degree in music education. Many graduates have distinguished themselves and the Department by the measure of success they have experienced in the field of music.

Program Notes

To Explain...

Many of you must be wondering why the songs are grouped under their various titles. To explain, this recital is to be a physical representation of a thesis I will be completing for the Honor's Program. My thesis describes how the things I have learned as an instrumentalist have greatly impacted my view as a singer, and vice versa. Of the topics being discussed in the thesis, I thought that the bulleted titles in the program would be appropriate in a recital setting. The musical pieces chosen are songs I have worked on over my college years. These songs have allowed me to discover that the things I learn while playing my oboe may apply to my voice, and what I have learned as a singer has changed my oboe playing abilities. Because of this, I will be performing this recital by alternating between oboe and voice.

Six Metamorphoses After Ovid

Benjamin Britten (1913-1976)

In 1951 Britten wrote a six-movement compilation known as *Six Metamorphoses After Ovid* (Op. 49). Being that this piece is programmatic, each movement is named after a Greek god, and the music is to represent the personality of the god, or describe one of their myths.

Pan, a god of nature and associated with sexuality, was chasing a beloved wood-nymph, *Syrinx*. *Syrinx* ran to escape his pursuit, and came to the river. She prayed to the gods to help her escape *Pan*. Fortunately, right as *Pan* was about to embrace her, the gods turned her into a reed. *Pan*, sad and confused, could not tell which reed she was. He removed seven reeds from the river, made them into a flute, and brought it with him wherever he went so he could always have his beloved *Syrinx* with him.

Bacchus, also known as *Dionysus*, is described as the god of wine, ritual madness, and theater. Often at his feasts, the noise of "gagging women's tattling tongues" is heard, as well as the shouting out of boys. Hopefully you can hear this being portrayed in Britten's fourth movement of *Six Metamorphoses After Ovid*.

Seven Songs from the Norwegian

Frederick Delius (1862-1934)

Being that this song cycle was written in 1889-90, it is one of Delius' earliest compositions. An English composer, Delius writes his music with much character, and provides rich chords and melodies that excite the ear.

Twilight Fancies is the third movement of seven in the song cycle, *Seven Songs from the Norwegian*, and tells us a story about a discontented princess. Other movements in the cycle describe various stories of people and things in all sorts of life, including young lovers, parents saying goodbye to their children, and birds.

Elfenlied

Hugo Wolf (1860-1903)

Elfenlied, meaning "Song of the Elf," was written by Austrian composer Hugo Wolf and is based on a poem by Eduard Mörike. This song creates a picture in the listener's mind as the music tells a story of a little elf's midnight, tip-toeing adventures:

Bei Nacht im Dorf
der Wächter rief: Elfe!
Ein ganz kleines Elfchen im Walde schlief
wohl um die Elfe!
Und meint, es rief ihm aus dem Tal
bei seinem Namen die Nachtigall,
oder Silpelit hätt' ihm gerufen.

Reißt sich der Elf die Augen aus,
begibt sich vor sein Schneckenhaus
und ist als wie ein trunken Mann,
sein Schläflein war nicht voll getan,
und humpelt also tippe tapp
durch's Haselholz in's Tal hinab,
schlupft an der Mauer hin so dicht,
da sitzt der Glühwurm Licht an Licht.

Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
die Kleinen sitzen bei'm Mahle,
und treiben's in dem Saale.
Da guck' ich wohl ein wenig 'nein!

Pfui, stößt den Kopf an harten Stein!
Elfe, gelt, du hast genug?
Gukuk!

At night in the village
the watchman cried "Elf!"
A very small elf was asleep in the wood –
just around the eleven!
And he thinks that the nightingale
must have called him by name from the valley,
or Silpelit might have sent for him.

So the elf rubs his eyes,
comes out of his snail-shell house,
and is like a drunken man,
his nap was not finished;
and he hobbles down, tip tap,
through the hazel wood into the valley,
slips right up to the wall;
there sits the glow-worm, light on light.

"What are those bright windows?
There must be a wedding inside;
the little people are sitting at the feast,
and fooling around in the ballroom.
So I'll just take a peep in!"

Shame! He hits his head on hard stone!
Well, elf, had enough, have you?
Cuckoo! Cuckoo!

Sonata

Camille Saint-Saëns (1835-1921)

Saint-Saëns, a French Romantic composer, wrote this piece in the last year of his life. In this three-movement oboe sonata, Saint-Saëns uses pleasant chords and melodies to provide a very joyful and easy listening experience for the audience.

Ad libitum is the second movement of the piece, and uniquely begins and ends with "ad lib" sections. This gives the player much liberty in how to rhythmically and dynamically play the phrases, and therefore evokes a certain mood or emotion for the movement. The flourishes Saint-Saëns includes creates images of the flight of a bird, and evokes a sudden sense of emotion.

Allerseelen

Richard Strauss (1864- 1949)

Allerseelen is the last art song in an eight-song set written in 1885. Each song was set to a poem from Austrian poet Hermann von Gilm's collection of poems, *Letzte Blätter* (Last Pages). Meaning "All Souls Day," *Allerseelen* is referring to November 2, a day where people remember, with love, those who have died. It is debatable as to whether this song is referring to an actual loved one who passed away, a spiritual encounter between a lover and their loved one's dead spirit, or the longing for a dead relationship to be reawakened. Perhaps you may decide:

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Atern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Place on the table the fragrant mignonettes,
Bring in the last red asters,
and let us talk of love again,
as once we did in May.

Gib mir die Hand,
daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand,
so that I may secretly press it;
and if someone sees, it's all one to me.
Just give me one of your sweet glances,
as once you did in May.

Es blüht und duftet heut
auf jedem Grabe,
Ein Tag im Jahre ist ja den Toten frei,
Komm an mein Herz,
daß ich dich wieder habe,
Wie einst im Mai.

Flowers bloom and spread their fragrance
today on every grave;
one day in the year is sacred for the dead.
Come close to my heart,
so that I can have you again,
as once I did in May.

Belle Nuit Barcarolle

Jacques Offenbach (1819-1880)

This duet opens the third act in Offenbach's final opera, *The Tales of Hoffmann*. The characters include the female protagonist, Giulietta, and a pants-role, Nicklausse, and are meant to be sung by a soprano, and mezzo- soprano. In this scene, Giulietta and Nicklausse are enjoying the beautiful night surrounding them while on a gondola ride in Venice.

Belle nuit, ô nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour
Ô, belle nuit d'amour!

Beautiful night, oh night of love
Smile upon our joys
Night much sweeter than the day
Oh, beautiful night!

Le temps fuit et sans retour
Emporte nos tendresses
Loin de cet heureux séjour
Le temps fuit sans retour

Time flies without return
Wins our affection
Far from this happy stay
Time flies without return

Zéphyr embrasés
Versez-nous vos caresses
Zéphyr embrasés

Burning zephyrs
Pour us your caresses
Burning zephyrs

Donnez-nous vos baisers!
Vos baisers! Vos baisers! Ah!

Give us your kisses!
Your kisses! Your kisses! Ah!

Belle nuit, ô, nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour,
Ô, belle nuit d'amour!
Ah! Souris à nos ivresses!
Nuit d'amour, ô, nuit d'amour!
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Beautiful night, oh night of love
Smile upon our joys
Night much sweeter than the day,
Oh, beautiful night!
Ah! Smile upon our joys!
Night of love, oh night of love!
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Chi sa, chi sa, qual sia!, K. 582

W.A. Mozart (1756-1791)

Mozart, in his own style, uses clever inversions and melodies to create tension and release in this aria. Mozart wrote this in 1789 for Spanish composer Martin y Soler's opera, *Il burbero di buon cuore*. Here, Madama Lucilla is wondering if she is the cause of her suitor's ill manners towards her. Although the music was composed by a German, the words were written by Italian librettist, Lorenzo Da Ponte:

Chi sa, chi sa qual sia
L'affanno del mio bene?
Se sdegno, gelosia,
Timor, sospetto, amor.

Who knows, who knows what is
The trouble in my soul?
If anger, jealousy,
Fear, suspicion, love.

Voi che sapete, oh Dei!
I puri affetti miei,
Voi questo dubbio amaro
Toglietemi dal cor.

You knowing, oh gods!
My pure affections,
You this bitter doubt
Take away from the heart.

Sonata

Paul Hindemith (1895-1963)

Hindemith was a violist, composer, and teacher. His compositions have been described as expressionistic, neoclassical, and even contrapuntal, and are so complicated in style that in my opinion, he almost created his own style of music. Hindemith also wrote tonal music to old German folk tunes as a tribute to his country, which may or may not have gone well with the Nazi regime. Perhaps the unrest felt in his music represents the unrest that occurred in his country at that time.

This oboe sonata was written in 1938, in the midst of this unrest. I have come to know and love the first movement, *Munter*. Although it is unnerving to listen to, Hindemith creates a clever duet between the oboist and pianist, and adds a bit of excitement by allowing the parts to be very active in nature. It ends with a reprise of the beginning, giving it a bit of a full circle effect.

Who Can Separate Us From Christ?

Katharine Iverson

This song was written by my mother, Kathy Iverson and her friend, Jan Lerohl in 1981 while they were in college. They decided they wanted to write a song based on one of their favorite bible passages, which was Romans, Chapter 8. I grew up listening to my mother while she played and sang her songs on guitar. This is a deep passion of hers, and wanting to share that as a family, she asked her girls to sing along and harmonize with her, as well as play instrumental accompaniments. I have come to believe this is why folk and bluegrass are some of my favorite genres of music. This song is one we sang this summer at her debut concert of her compositions on July 10.

Brass Roots

Don Sebesky (1937-)

I first played this duet with my dad (Jeff Iverson) my senior year of high school with the Staples-Motley High School Jazz Band. My dad started me on the saxophone one very early morning in the 9th grade. At 7 am, he told me I was going to polka band rehearsal in fifteen minutes. When we got to the school, he put an alto in my hand and told me to figure it out, since the fingerings were close to oboe. That is how I learned the saxophone, and participated in polka band, jazz band, and saxophone quintets on various saxophones throughout my high school career. Interestingly enough, jazz band became one of my favorite ensembles to play in.

Sebesky has written jazz standards and show tunes alone, and alongside big-names, such as Maynard Ferguson, and Tommy Dorsey. Written in 1991, *Brass Roots* begins with a duet typically played on trumpet and alto saxophone, although being that my dad is a saxophone player, he uses his soprano saxophone. Chorale-like interludes give this piece character, as well as its peppy beat that brings it all to a feel-good close.

Appendix C

key of D, order online

"Belle Nuit" - Tales of Hoffman, by Offenbach

Possible Recital Program

I: Musical Style

(With Harpsichord/String combo)

3 min. O Had I Jubal's Lyre.....George F. Handel

6:30

~~Telemann- Choose piece~~

Mozart

II: Telling a Story

4-5 min. Six Metamorphoses After Ovid (2 movements).....Benjamin Britten

2 4 min.

Seven Songs from the Norwegian(4 mvts).....Frederick Delius

2 min.

Elfenlied.....Hugo Wolf

III: Emotion and Memories

5 min. Sonata (Mvt. 2).....Camille Saint-Saens

3:30 min.

Allerseelen.....Richard Strauss

4 Min.

Chi Sa, Chi Sa, Qual Sia! (CHANGE/ UPBEAT?).....W.A. Mozart

Intermission

IV: Tonalities and Harmonies

4:30 min. Sonata (Mvt. 1).....Paul Hindemith

~~4 min.~~

Nocturne.....Samuel Barber

2 min.

French? - Duet?

V: ~~Enjoyment~~ For Fun

5 min. ?? Caravan.....Juan Tizol and Duke Ellington

4 min.

People Will Say We're In Love.....Rodgers and Hammerstein

5 min.

Every Step (Oboe/Voice).....Lynnea Iverson

**With parents?

Possible Recital Program

Oboe: 17
voice: 20³⁵

Bassoon?

I. Musical Style

~~3 min.~~ O Had I Jubal's Lyre.....George F. Handel
~~6:30 min.~~ Sonata K.V. 370.....W.A. Mozart

I. Musical Birth
(with parents)

Katharine Iverson

II: Telling a Story

2 min. Six Metamorphoses After Ovid.....Benjamin Britten
 IV. Bacchus
 4 min. Seven Songs from the Norwegian.....Frederick Delius
 II. Twilight Fancies
 2:30 min. Elfenlied.....Hugo Wolf

III: Emotion and Memories

3:30 min. Allerseelen.....Richard Strauss
 6 min. Sonata.....Camille Saint-Saens
 II. Ad libitum
 4 Min. Chi Sa, Chi Sa, Qual Sia!W.A. Mozart

INTERMISSION - Set up jazz

IV: Tonalities and Harmonies

4:30 min. Sonata.....Paul Hindemith
 I. Munter
 4 min. Belle Nuit Barcarolle.....Jacques Offenbach

V: Enjoyment

5 min. app Caravan.....Juan Tizol and Duke Ellington
~~4:3 min.~~ ~~One Hand, One Heart.....Leonard Bernstein~~
 4 min. app Every Step (Oboe/Voice).....Lynnea Iverson

**With parents?

Recital Program

I: Telling a Story

- 4 min. Six Metamorphoses After Ovid.....Benjamin Britten
I. Pan
IV. Bacchus
- 4 min. Seven Songs from the Norwegian.....Frederick Delius
II. Twilight Fancies
- 2:30 min. Elfenlied.....Hugo Wolf

II: Style

- 4 min. Sonata.....Paul Hindemith
I. Munter
- ~~4 min. Chi Sa, Chi Sa, Qual Sia!W.A. Mozart~~
Who can Separate Us?

INTERMISSION

III: Emotion and Memories

- 6 min. Sonata.....Camille Saint-Saens
- 4 min. II. Ad libitum
- 4 min. Allerseelen.....Richard Strauss
- Belle Nuit Barcarolle.....Jacques Offenbach

Katlynn Meine, Soprano

IV: Back to the Beginning

- 5 min. Who Can Separate Us.....Katharine Iverson
Kathy Iverson, Guitar and Vocals
- ~~3 min. Duet with Dad?~~
3 min. Brass Roots

Don Sebesky
Arr. Andy Clark

Focus on first notes

Heather's trick
fill

for Jay Boughton

Six Metamorphoses after Ovid

for Oboe Solo

I. PAN who played upon the reed pipe
which was Syrinx, his beloved.

BENJAMIN BRITTEN, Op. 49

Senza misura ♩ = approx. 138

Handwritten annotations on the score include:

- Focus on first notes (top left)
- Heather's trick fill (top right)
- Senza misura ♩ = approx. 138
- Keep up (multiple instances)
- Keep up, like
- more excited (3)
- pp (accel.) little
- not too soft
- pp
- cresc. ed accel.
- wait
- rall.
- slower
- Lento ma subito accel.
- pp cresc.
- sempre cresc. ed accel.
- tongue stop
- longer
- G# key down
- tongue

IV. BACCHUS at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.

B.K. 104
Allegro pesante $\text{♩} = 112$ *sound to changed*

weight 16 *below 1/2 rather*

short/clear *frater*

4 3 2 1

frats

slower

Più vivo $\text{♩} = 120$ *140ish*

L *B.L*

L *More*

The musical score consists of eight staves of music. The first section is marked 'Allegro pesante' with a tempo of 112. It includes handwritten notes such as 'weight 16', 'below 1/2 rather', 'short/clear', 'frater', and 'frats'. The second section is marked 'Più vivo' with a tempo of 120, noted as '140ish'. It includes performance markings like 'L', 'B.L', and 'More'. The score is heavily annotated with performance directions and fingering numbers.

Tempo I^o *Bigger*

First musical staff with notes, rests, and dynamics. Includes a circled 'Tempo I^o' and a handwritten 'Bigger' above the staff.

Second musical staff with notes and rests. Includes a handwritten 'to' above the staff.

Con moto ♩ = 132

Third musical staff with notes and rests. Includes the tempo marking 'Con moto ♩ = 132' and a dynamic marking 'mf'.

lift

Fourth musical staff with notes and rests. Includes a handwritten 'lift' above the staff.

Fifth musical staff with notes and rests. Includes a long slur over the staff.

lift

Sixth musical staff with notes and rests. Includes a handwritten 'lift' above the staff.

Seventh musical staff with notes and rests. Includes a long slur over the staff.

all p's alike

Eighth musical staff with notes and rests. Includes a handwritten 'all p's alike' above the staff and dynamic markings 'ffz' and 'p'.

p cresc. tension *mp cresc.* *disappears last note*

Ninth musical staff with notes and rests. Includes dynamic markings 'p cresc.', 'tension', 'mp cresc.', and a handwritten note 'disappears last note' pointing to a specific note.

mf *f cresc.* *no low*

Tenth musical staff with notes and rests. Includes dynamic markings 'mf', 'f cresc.', and a handwritten note 'no low' pointing to a note.

Lynn

TWILIGHT FANCIES



Poem by Björnstjerne Björnson
English words by F. S. Copeland

Delius

Andante tranquillo ed espressivo

VOICE

PIANO

ad libitum

pp

mp

con Ped.

The

5

6

7

mp

Prin - cess look'd forth from her maid - en bow'r. The horn of a herd - boy rang

8

9

10

p

up from be - low. 'Oh, cease from thy play - ing, and

feel forward drive on it

11 *cresc.* 12 *cresc.* 13

haunt me no more, Nor fet - ter my fan - cy that free - ly would soar,

relax tempo

14 *mp* 15 *p* 16 17

When the sun goes down, when the sun goes down.' —

Take time

18 19 *mp* 20 21 *p*

The Prin - cess look'd forth from her maid - en bow'r, But

more passionate phrasing

22 23 24

mute was the horn that had call'd from be - low. 'Oh,

25 26 27 *cresc.*

why art thou si - lent? Be - guile me once more. Give wings to my fan - cy that

The first system of the musical score. The vocal line (treble clef) contains the lyrics "why art thou si - lent? Be - guile me once more. Give wings to my fan - cy that". The piano accompaniment (grand staff) features a melodic line in the right hand and a harmonic line in the left hand. Handwritten annotations include "25", "26", and "27" above the vocal line, and "cresc." above the piano line. A bracket groups the first three measures of the piano accompaniment.

28 *f* *mp* 30 *p* 31

think wrong part the end *Take your hand*

free - ly would soar, When the sun goes down, when the sun goes

The second system of the musical score. The vocal line (treble clef) contains the lyrics "free - ly would soar, When the sun goes down, when the sun goes". The piano accompaniment (grand staff) features a melodic line in the right hand and a harmonic line in the left hand. Handwritten annotations include "28", "30", and "31" above the vocal line, and "f", "mp", and "p" above the piano line. A bracket groups the first three measures of the piano accompaniment. Handwritten notes "think wrong part the end" and "Take your hand" are written above the piano line.

32 33 34 35

down. *ad libitum*

The third system of the musical score. The vocal line (treble clef) contains the lyrics "down.". The piano accompaniment (grand staff) features a melodic line in the right hand and a harmonic line in the left hand. Handwritten annotations include "32", "33", "34", and "35" above the vocal line, and "ad libitum" above the piano line. A bracket groups the first three measures of the piano accompaniment.

36 *mp* 37 38 *mf*

The Prin - cess look'd forth from her maid - en bow'r. The

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "The Prin - cess look'd forth from her maid - en bow'r. The". The piano accompaniment (grand staff) features a melodic line in the right hand and a harmonic line in the left hand. Handwritten annotations include "36", "37", "38", and "mf" above the vocal line, and "mp" above the piano line. A bracket groups the first three measures of the piano accompaniment. A handwritten note "long 4/4" is written above the piano line.

39 40 41

call of the horn rose a - gain from be-low. She wept in the twi - light and

mp *mf*

Full (not a)

43 44 45

bit - ter-ly sighed: 'What is it I long for, what is it I long for? God

cresc. *f*

Passion

46 47 48

help me! she cried. And the sun went

dim. *p*

w/ molto

49 50 51 52

down, and the sun went down.

pp *morendo* *ppp*

hold 3 hats

Elly Ameling

Elfenlied (Song of the elf)

(think mainly) WOLF
Watchman

(Original key F major)

No cruise control
in - always going, esp.
on loops

12.

At night in room the guard is
Bei Nacht im Dorf der Wäch-ter rief:
"E - lev'n o' clock" the watch-man cries
"El - fe! Ein
"hear me!" A - - -

f schwer und gewichtig
(heavy and ponderous)

leicht und
(light and

Elves

pp

(elf awakens)

all small elves sleep probably the Elves
ganz klei-nes Elf-chen im Wal-de schlief_ wohl um die El - fe?
sleep in the woods quite a wee elf lies_ in fright up - starts he.
schwebend
(hovering)

ritard.

ritard.

sempre pp

Mäßig
(Moderately)

(he comes out)

↓ thinks it cried from the valley his
Und meint, es rief ihm aus dem Tal bei sei-nem
He knew not whence that loud sound came, he thought the

(he thinks he's been called) summoned him
name the night-gale or 2^o poco rit. (E) is go ru: fan a tempo
Na-men die Nach-ti-gall, o-der Sil-pe-lit hätt ihm ge-ru-fen.
night-in-gale called his name, or that Sil-pe-lit might have re-quired him.

poco rit.

a tempo

(he rubs eyes) ?

rub's dip + 219 Elf his eyes comes out of his snail 47

Reibt sich der Elf die Augen aus, be-gibt sich vor sein Schnecken-
 The lit-tle elf then rubs his eyes and from his couch he doth a-

shed + is like a (he's sleepy) drunk man, but was not fully

haus und ist als wie ein trun-ken Mann, sein Schläf-lein war nicht voll ge-
 rise, he goes a-bout quite drunk with sleep and hard-ly can his ba-lance

(he staggers to village) done + hobbles down, tip-tap down the Haselholz valley

tan, und hum-pelt al-so, tip-pe, tapp, durchs Ha-sel-holz ins Tal hin-
 keep, he wan-ders soft-ly on tip-toe through brush-wood to the vale be-

(he slips by in the half-light) slips on the wall back so tight, since Glühwurm sits light on

ab, schlüpft an der Mau-er hin so dicht, da sitzt der Glüh-wurm Licht an
 low; then gent-ly to a wall he creeps and at the glow-worm there he

light

he hears something self what

Licht. peeps. Was "Their

are those bright windows? (weddings?) In there a wedding will be the
 ZI in box tsatzach di.

sind das hel - le Fen - ster - lein? Da drin wird ei - ne Hoch - zeit sein: die
 win - dows shine so - - clear and bright, it seems a wedd - ing's there to - night: I -

(Ladies sitting in the dance) sitting at the table + drifting in the
 small ZI in

Klei - nen si - tzen beim Mah - - le und trei - bens in - dem
 hear the chil - dren are sing - - ing with mirth their voi - ces

Take just one peek!
 bedeutend langsamer (considerably slower) VENTG

Saa - le. ring - - ing. pool

Da guck ich wohl ein we - nig 'nein!
 If I look in, what harm is done?" pool
 I watch you probably a little none

ritard.

muppet
weak

ouch!

nicht eilen
(don't hurry)
p

poor elf

mäßig
(moderately)

sehr zart
(very deli-)

Pfui, Oh, stößt den Kopf an har-ten Stein! El-fe, Poor elf,

hide

schneller
(faster)

Pfui,
Oh,

Acht

stößt den Kopf an har-ten Stein!

stone!

El-fe,
Poor elf,

the head on hard stone

Pfui, Oh, stößt den Kopf an har-ten Stein! El-fe, Poor elf,

entschlossen
(resolute)

sf

AN HART

pp

Pfui, Oh, stößt den Kopf an har-ten Stein! El-fe, Poor elf,

cately)

gelt,
say,

du hast ge-nug?
will that now do?

Gu - kuk!
Cuck - oo!

El - fe,
poor elf,

you have enough?

Go home!

gelt, say, du hast ge-nug? will that now do? Gu - kuk! Cuck - oo! El - fe, poor elf,

gelt, say, du hast ge-nug? will that now do? Gu - kuk! Cuck - oo! El - fe, poor elf,

(have + you had enough) poor elf

gelt,
say,

du hast ge-nug?
will that now do?

Gu - kuk!
Cuck - oo!

gelt, say, du hast ge-nug? will that now do? Gu - kuk! Cuck - oo! El - fe, poor elf,

gelt, say, du hast ge-nug? will that now do? Gu - kuk! Cuck - oo! El - fe, poor elf,

phone
(good night!)

imitated

leave!

Gu - kuk!
Cuck - oo!

Gu - kuk!
Cuck - oo!

Gu - kuk!
Cuck - oo! (Julia von Bose)

Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! (Julia von Bose)

Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! (Julia von Bose)

Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! (Julia von Bose)

Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! Gu - kuk! Cuck - oo! (Julia von Bose)

Master Wind Series

SONATA

FOR OBOE AND PIANO

by

CAMILLE SAINT-SAËNS

(1835-1921)

Op. 166

OBOE

MASTERS MUSIC PUBLICATIONS, INC.

P. O. Box 810157

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HAUTBOIS

II

different

Left 'F'
ad libitum

Mf

echo

P

4

3

Allegretto $\text{♩} = 108?$

ping pong

out/in

5

Count

poco cresc.

7

Count

out

mf

1

Mf dim.

darker sounding

out/in

7

HAUTBOIS

The musical score consists of ten staves of music in a single system, written in treble clef with a key signature of one flat (B-flat). The score is heavily annotated with handwritten markings:

- Staff 1:** Starts with a *cresc.* marking. A circled *f* is present. A handwritten *dim. Not too much* is written above the staff. The piece ends with a *P* (piano) marking.
- Staff 2:** Features a *p 2* marking.
- Staff 3:** Includes a circled *cresc. 3* and a circled *4*.
- Staff 4:** Contains a boxed *2*, *mp*, *pp*, and a circled *cresc. 2*.
- Staff 5:** Has a circled *4* and a *mf* marking.
- Staff 6:** Shows circled *1*, *2*, *3*, and *3* markings, and a circled *f*.
- Staff 7:** Includes a circled *dim.* and a *p* marking. The word *stowes* is written at the end.
- Staff 8:** Features *Rit.* and *ad libitum* markings. A circled *2* is present. The words *ping pang* are written below the staff.
- Staff 9:** Contains a circled *2* and a circled *3*.
- Staff 10:** Includes a circled *4* and a circled *dim.*.

Other annotations include various arrows, slurs, and circled notes throughout the score.

Allerseelen

All Souls' Day

Hermann von Gilm
English version by Florence Easton

Richard Strauss, Op. 10, No. 8
Composed 1882
Original key

Tranquillo

p

pp

pp

Stell' auf den Tisch die duf-ten-den Re - se - den, die
Place here by me the mi-guon-ette so fra - grant, And

letz - ten ro - then A - stern trag' her - bei und lass uns
 close be - side them as - ters bright and gay, And let us

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics: "letz - ten ro - then A - stern trag' her - bei und lass uns close be - side them as - ters bright and gay, And let us". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A fermata is placed over the final notes of the vocal line. The piano part ends with a double bar line and a fermata.

ppp
 wie - der von der Lie - be re - den, wie einst im
 speak a - gain of love's sweet rap - ture, As once in

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "wie - der von der Lie - be re - den, wie einst im speak a - gain of love's sweet rap - ture, As once in". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A fermata is placed over the final notes of the vocal line. The piano part includes a *ppp* dynamic marking and an *cresc.* marking. The system ends with a double bar line and a fermata.

Mai. _____
 May. _____

The third system of music shows the piano accompaniment for the final section. It includes a right-hand part with chords and a left-hand part with a steady bass line. A fermata is placed over the final notes of the piano part. The system ends with a double bar line and a fermata.

p

Gib mir die Hand, dass ich sie heim-lich drü - cke, und wenn man's sieht,
 Give me your hand, in se-cret I'll ca-ress it. Should oth-ers see,

Tra * *Tra* *

— mir ist es ei-ner-lei, gib mir nur ei - nen dei - ner sü - ssen
 — I'll care not what they say. A-gain en-thrall me with your glance so

pp

Tra * *Tra* * *Tra*

Blü - cke, wie einst im Mai.
 ten - der, As once in May.

pp

Tra * *Tra* * *Tra* * *Tra* * *Tra* * *Tra*

p con espressione

Es blüht und duf - tet heut auf je - dem
 To - day on ev - 'ry grave the flow'rs are

p con espressione

Tra * *Tra* * *Tra* *

molto espress.

Gra - be, ein Tag im Jahr ist ja den Tö - ten frei, komm an mein
bloom - ing, One day each year all who have died are free, Come to my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings such as *cresc.* and *ff.*, and contains several triplet figures. The vocal line is in a treble clef with a key signature of one flat.

Herz, dass ich dich wie - der ha - be wie einst im
heart, that I a - gain may hold you, As once in

The second system continues the musical piece. The piano accompaniment features a prominent triplet pattern in the right hand. The vocal line continues with the lyrics. Dynamic markings include *ff.*

Mai, wie einst im
May, as once in

The third system shows the vocal line and piano accompaniment. The piano part includes a *dim.* marking and continues with the triplet accompaniment. The vocal line is in a treble clef.

Mai.
May.

The fourth system concludes the piece. The piano accompaniment features a *espr.* marking and continues with the triplet accompaniment. The vocal line is in a treble clef.

ona gondola sheet music plus chords in back

Barcarolle

Tales of Hoffmann Score

English version by M. Louise Baum.

Belle Nuit O Lovely Night

From the opera "Les Contes d'Hoffmann"

J. Offenbach

Soprano or Mezzo-Sopr. (Giulietta)

Alto (Nicklausse)

male voice enlarged by woman

Piano

Moderato

beautiful night

Handwritten notes: *beau la nyi*

Bel - le nuit, ô Fair - est night of

night of love smile on our intoxication night no more soft

Handwritten notes: *nyi damur su ri da no z i vre se nyi ply du se*

nuit d'a-mour, Sou - ris - à nos i - vres - ses! Nuit plus dou - ce
star - ry ray, O smile on hap - py lov - ers! Dear - er far than

that the beautiful night

Handwritten notes: *ka la zur o be la nyi da mur*

que - le jour, Ô bel - le nuit d'a - mour!
e'er - was day, O love - ly night, be kind!

Time flight (irrevocably) and without return wins (triumph) our tenderness/caresses

Le temps fuit et sans re-tour Em - por - te nos ten - dres - ses,
 Time and tide are fleet - ing fast To cheat our ten - der bliss - es,
 Le temps fuit et sans re-tour Em - por - te nos ten - dres - ses,
 Time and tide are fleet - ing fast To cheat our ten - der bliss - es,

Loin de cet heu - reux sé - jour Le temps fuit sans re - tour. Ze-
 They must bear us on at last And leave sweet love be - hind. O
 Loin de cet heu - reux sé - jour Le temps fuit sans re - tour.
 They must bear us on at last And leave sweet love be - hind.

phirs em - bra - sés, Ver - sez - nous vos ca - res - ses. Ze-
 breez - es float - ing free, Would you share in our kiss - es? O
 phirs em - bra - sés, Ver - sez - nous
 breez - es float - ing free, Would you share,

embrace

Give us your kisses

phirs em - bra - sés, Don - nez - nous vos bai - sers,
 si - lent, sway - ing sea, Do you en - vy our joy?

Ver - sez - nous vos ca - res - ses, vos bai - sers! Ver - sez -
 would you share our kiss - es, would you share? Breez - es

Handwritten notes: nu vo alla re, se vo be ze, ve vse

Handwritten notes: za

Handwritten notes: Done m vo be ze

vos bai - sers, vos bai - sers! Ah!
 share her kiss! share her kiss! Ah!

nous, Ver - sez - nous, vos bai - sers!
 free, Sway - ing sea, cradle our bliss!

Handwritten notes: nu, vo, be ze

Handwritten notes: PIP

rit. (Chorus) SATB

Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i -
 Fair - est night of star - ry ray, O smile on hap - py

Ah! Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i -
 Ah! Fair - est night of star - ry ray, O smile on hap - py

Handwritten notes: NO ZI

Handwritten notes: BE FRAM, SA VI, ZAMP - Z!

Handwritten notes: PP

vres - ses! Nuit plus dou - ce que le jour, Ô bel - le nuit d'a -
 lov - ers! Dear - er far than e'er was day, O love - ly night, be

vres - ses! Nuit plus dou - ce que le jour, Ô bel - le nuit d'a -
 lov - ers! Dear - er far than e'er was day, O love - ly night, be

Red. * Red. * Red. * Red. *

mour!
kind! Ah! Sou - ris a nos i -
Ah! Love - ly night, be

mour!
kind! Ô bel - le nuit d'a - mour!
O thou night of love!

Red. * Red. * Red. * Red. *

vres - ses! Nuit d'a - mour! ô nuit d'a -
 kind! Love - ly night, O night of

Sou - ris a nos i - vres - ses!
 Love - ly night, be kind! Ô bel - le nuit d'a -
 O love - ly night of

Red. * Red. * Red. * Red. *

pp
 mour! love! Ah! ah! ah! ah!

pp
 mour! love! Ah! ah! ah!

pp
 Fed. *

ppp
 ah! ah! ah! ah!

ppp
 ah! ah! ah! ah!

ppp dim.
 Fed. *

slow

Empty musical staves with notes and rests.

ppp
 Empty musical staves with notes and rests.

Chi sa, chi sa, qual sia

Who knows my swain's affliction?

Lorenzo da Ponte
English version by
Lorraine Noel Finley

W. A. Mozart
K. 582 (1789)
Piano reduction by
John Verrall

This aria, in which the faithful Madame Lucilla ponders on the acidity of her suitor, was inserted by Mlle. Villeneuve in Act I, Scene 14 of the opera *Il burbero di buon cuore* (*The Goodhearted Churl*) by Vicente Martin y Soler.

Andante

Voice

Madame Lucilla

Chi sa, — chi sa, — qual
Who knows — my swain's — af-

Piano

FASTER

te anxiety of my own mind good it

si - a l'af - fan - no del mio be - ne, se
flic - tion? Is jeal - ous - y the an - swer, in -

and my *zdenno* *dzelozia* *timor* *sospetto*

sde - gno, ge - lo - si - a, ti - mor, so - spet - to, a -
dif - frence, or sus - pi - cion, Or fear, or doubt - ing, or
disdain *jealousy* *fear* *suspicion*

d3E

I
timor

mor, love? se sde - gno, ge lo - xi - a, ti -
Is jeal - ous-y the an - swer, Or

fear

mor, fear, so - spet - to, a - mor.
or doubt, or love?

ke sarpate

day-ee

mjei

Voi che sa pe - teo De - i, i pu - ri af - fet - ti mie - i,
Gods, who af - ford pro - tec - tion, You know my pure af - fection;
you who know of Gods my true/pure affections

voi kw dub joa

to khetemi

kor?

voi que - sto dub - bio a - ma - ro to - glie - te - mi dal cor,
Gods, who af - ford pro - tec - tion, Look down - ward from a - bove;
you who doubt better see away from the heart

vo i que - sto dub - bio a - ma - ro _____ to - glie - te - mi, to -
 Gods, who af - ford _____ pro - tec - tion, _____ Re - lease, and fill with

glie - te - mi dal cor, to - glie - te - mi, to -
 peace, my ach - ing heart. Take _____ doubt a - way, take _____

take away

glie - te - mi, to - glie te - mi dal
 fear a - way; Dis - pel _____ my doubt, I _____

away

cor. _____ Chi sa, _____ chi sa, _____ qual si - a laf -
 pray. _____ Who knows my swain's af - flic - tion? Is

who knows

anxiety of mio bene zdejnyo d3

fan - no del mio be - ne, se sde - gno, ge - lo -
jeal - ous - y the an - swer, in - dif - f'rence, or sus -

my good is outrage or jealousy

si - a, ti - mor, so - spet - to, a - mor, se
pi - cion, Or fear, or doubt - ing, or love? Is

suspicious of love

zde gno, ge lo - si - a, ti
jeal - ous - y the an - swer, Or

outrage jealousy fear

mor, fear, so - spet - to, a -
or or doubt, or

cresc.

love

mor.
love?

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. A piano dynamic marking 'p' is present in the piano part.

You who know O Gods

Vei che sa - pe - te, o De - i,
Gods, who af - ford pro - tec - tion,

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs.

it's

i pu - ri af - fet - ti mie - i,
You know my pure af - fec - tion,

the truth of affection more

This system contains a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs.

You this doubts bitter

for her



voi que - sto dub - bio a - ma - ro to - glie -
Tear out the smart from my heart, Take doubt

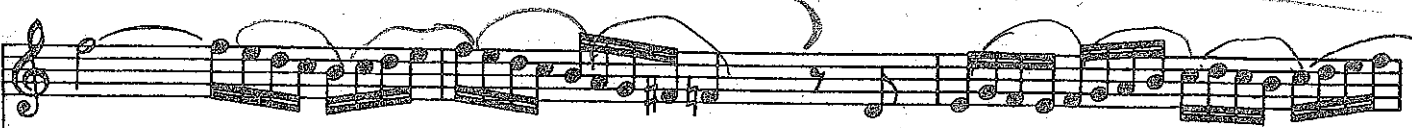
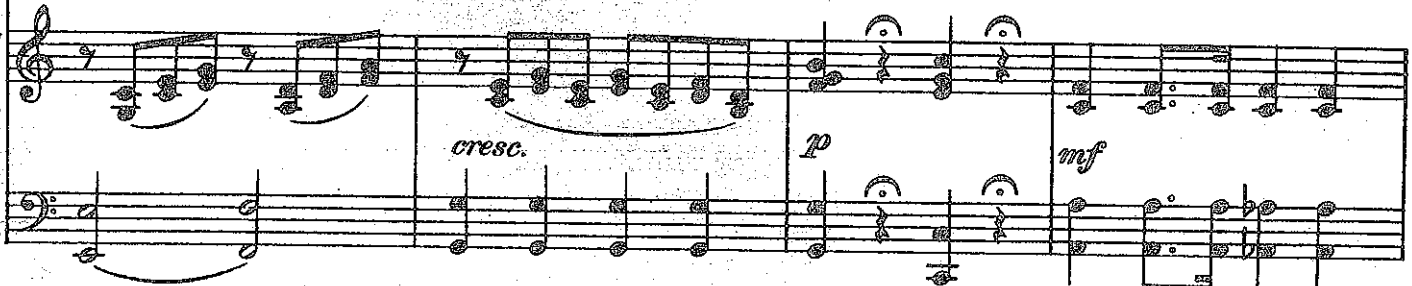


away

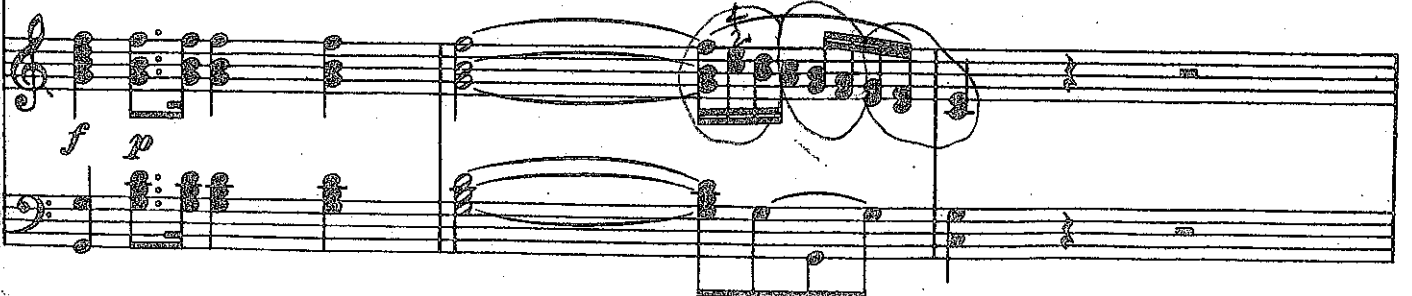
my love



- - - te - mi dal cor, - - - voi que - sto dub - bio a -
and fear a - way. - - - You know my pure af -



ma - - - ro to - glie -
fec - - - tion; Dis - pel



te - mi dal
my doubt, I

cor, to - glie - te - mi dal cor, to -
pray. Take fear and doubt a - way, I -

glie - te - mi dal cor, to - glie - te, to -
pray, kind gods a - bove; You know my af -

glie te - mi dal cor, to -
fec tion and my love. Take -

A musical staff in treble clef containing several measures of music. The final measure is circled and contains a double bar line with a repeat sign, indicating the end of a phrase.

glie - te - mi dal cor,
doubt from my poor heart,

to - glie - te -
Take fear and

Two musical staves. The upper staff is in treble clef and contains piano accompaniment with chords and melodic lines. The lower staff is in bass clef and contains the bass line. Dynamics include 'cresc.' and '4 3'.

A musical staff in treble clef containing several measures of music. The final measure is circled and contains a double bar line with a repeat sign.

mi dal cor.
doubt a way.

Two musical staves. The upper staff is in treble clef and contains piano accompaniment. The lower staff is in bass clef and contains the bass line. Dynamics include 'f'.

Two musical staves. The upper staff is in treble clef and contains piano accompaniment. The lower staff is in bass clef and contains the bass line.

Two musical staves. The upper staff is in treble clef and contains piano accompaniment. The lower staff is in bass clef and contains the bass line.

Oboe

PAUL HINDEMITH

Sonate

(1938)

B. SCHOTT'S SÖHNE · MAINZ

Printed in Germany

ED 3676

Sonate

Paul Hindemith
(1938)

I

Munter (♩ etwa 120)

f

mf

p *mf* *f*

mf

pp *f* *p*

mf *p* *f*

mf

f

6

p *mf*

7

p *mf*

cresc. *f*

8

9

10

mf *f*

11

mf *f*

2

Musical staff 1: Treble clef, starting with a piano (*p*) dynamic. It contains a melodic line with various intervals and accidentals, including a boxed measure number 12.

Musical staff 2: Treble clef, starting with a mezzo-forte (*mf*) dynamic. It continues the melodic line with some rests and slurs.

Musical staff 3: Treble clef, starting with a piano (*p*) dynamic, then moving to mezzo-forte (*mf*) and forte (*f*). It includes a boxed measure number 13 and a first ending bracket labeled "1".

Musical staff 4: Treble clef, starting with a forte (*f*) dynamic. It features a melodic line with slurs and accents.

Musical staff 5: Treble clef, continuing the melodic line with various rhythmic values and slurs.

Musical staff 6: Treble clef, starting with a mezzo-forte (*mf*) dynamic. It includes a boxed measure number 15.

Musical staff 7: Treble clef, starting with a piano (*p*) dynamic. It concludes the first section with a final note and a dynamic marking.

II

Sehr langsam *♩* (etwa 54)

Musical staff 8: Treble clef, marked "Sehr langsam" with a tempo indication of approximately 54. It starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*).

Musical staff 9: Treble clef, starting with a pianissimo (*pp*) dynamic, marked "cresc." (crescendo), and ending with a piano (*p*) dynamic. It includes a boxed measure number 1.

Who Can Separate Us From Christ: Romans 8

Lost... the little girl had wandered from her home
Scared she knew not where to go She felt all alone

Who then can separate us from the love of Christ
Who then can separate us from Christ
Can trouble do it, or hardship, or hunger or death
Can poverty or danger or suffering
Can they keep us from Christ Can they keep us from Christ

Hurt... the boy was rejected by his friends
Down... with no-one around.....no-one seemed to care

Who then can separate us from the love of Christ
Who then can separate us from Christ
Can trouble do it, or hardship, or hunger or death
Can poverty or danger or suffering
Can they keep us from Christ Can they keep us from Christ

Hungry... the family was poor... they could not buy food
Dying... the small child was dying... Life seems so unfair

Who then can separate us from the love of Christ
Nothing can separate us from Christ
Can trouble do it, or hardship, or hunger or death
Nothing, oh nothing oh nothing
They can't keep us from Christ They can't keep us from Christ
They can't keep us from Christ
They can't keep us from Christ
If God is for us, who can be against us?

Featured by Doc Severinson on the RCA recording, BRASS ROOTS

BRASS ROOTS

DOIN SEBEŠKY
Arr. by Andy Clark

2

FUNNY BOCK TEMPO (♩ = 120)

Conductor

032-2348-00

1st ALTO

2nd ALTO

1st TENOR

2nd TENOR

BARITONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

CLOSED HI HAT

DRUMS

3879

mf 1 2 3 4 5 6 7

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9

1st ALTO

2nd ALTO

1st TENOR

2nd TENOR

BARITONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

10

11

12

13

14

1st ALTO
2nd ALTO
1st TENOR
2nd TENOR
BARTONE

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

GUITAR

PIANO

BASS
DRUMS

SOLO - 3RD + 4TH TIME ONLY
C7 (#9)

30

1st ALTO

2nd ALTO

1st TENOR

2nd TENOR

BARITONE

SAXES - PLAY 1ST, 3RD + 4TH TIME ONLY

C7 (#9)

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPETS - SOLO - 1ST + 2ND TIME ONLY

C7 (#9)

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

TROMBONES - PLAY 2ND + 4TH TIME ONLY

E7 (#9)

GUITAR

E7 (#9)

PIANO

BASS

DRUMS

TO REPEAT TO END

1st ALTO
2nd ALTO
1st TENOR
2nd TENOR
BARTONE
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

GUITAR
PIANO
BASS
DRUMS

1st ALTO
2nd ALTO
1st TENOR
2nd TENOR
BARITONE
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

46 47 48 49 50

5 VERY LIGHT STYLE (♩ = 66)

The musical score is arranged in a standard orchestral layout with parts for the following instruments and voices:

- Vocalists:** 1st ALTO, 2nd ALTO, 1st TENOR, 2nd TENOR, BARITONE.
- Trumpets:** TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4.
- Trombones:** TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4.
- Instrumentalists:** GUITAR, PIANO, BASS, DRUMS.

The score features a variety of musical notations including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes. It includes dynamic markings such as *mf* (mezzo-forte) and *mf* (mezzo-forte). The guitar part includes specific fretting instructions: Eb, Ab, and Eb. The drum part includes a complex rhythmic pattern with various note values and rests. The vocal parts consist of melodic lines with lyrics (though the lyrics themselves are not transcribed in this image).

53 54 55 56 57 58 59

A TEMPO (♩ = 120)

62

1st ALTO

2nd ALTO

1st TENOR

2nd TENOR

BARITONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

1st ALTO

2nd ALTO

1st TENOR

2nd TENOR

BARITONE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUMS

65 66 69 70 71 72 74

AP1 F7 F#9 C7 A97 F7 G#9 C7 Eb F7 Gm1 F Eb Gb9(11) Eb9(11) Fm11 Bbm11 Eb9

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