

EDITING AND ARRANGING (TMUS 8239)

by

EMILIE MARIE BERTRAM

B.M., Concordia College, 2004

M.M., Ithaca College, 2006

A thesis project submitted to the  
Faculty of the Graduate School of the  
University of Colorado in partial fulfillment  
of the requirement for the degree of  
Doctor of Musical Arts  
College of Music  
2020

This thesis project (TMUS 8239) entitled:

Editing and Arranging

by Emilie Marie Bertram

has been approved for the College of Music

  
\_\_\_\_\_  
Dr. Gregory Cento

DocuSigned by:



4F07466EB3AA435...

\_\_\_\_\_  
Dr. Elizabeth Swanson

DocuSigned by:



5EC49FC2944C486...

\_\_\_\_\_  
Dr. Leila Heil

Date April 15, 2020

The final copy of this thesis project has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

# *Cedentur gladijis*

“Yield Swords”

**By: Adriano Willaert**  
(1490-1562)

**Original Voicing: Cantus – Tenor – Bass**  
**Also Arranged For: SSA and TTB**



**Transcribed, Edited, and Arranged By:**  
**Emilie Bertram**  
**2017**

## Historical Background

**Adrian** [Adriano] **Willaert** [Vuigliart] was born circa 1490 in either Bruges or Roulaer, and died in Venice on December 7, 1562. Willaert was the leading Italian musician between the time of Josquin and Palestrina. He wrote music of almost every sacred and secular genre of the time and played a role in the development of the motet, polychoral psalm setting, madrigal, and instrumental *ricercare*. He was considered to be one of the most influential composers and teachers of his time.<sup>1</sup>

According to *Dimostrazioni harmoniche* by Zarlino, Willaert's student, Willaert attended university in Paris, originally studying law, but eventually turning to music. Willaert's professional career began in 1514 when he accepted a post as a singer for Cardinal Ippolito I d'Este. Willaert stayed with Cardinal d'Este until his passing in 1520, then transferring to the service of Duke Alfonso d'Este. Willaert's connections with the d'Este family allowed him to develop a wide range of European contacts, including Roman and papal circles.<sup>1</sup>



(Image: [www.oxfordwesternmusic.com](http://www.oxfordwesternmusic.com))

On December 12, 1527, Willaert was appointed as the *maestro di capella* of St. Mark's in Venice. Willaert's duties at St. Mark's included directing the choir of at least 16 adult singers and teaching singing to choirboys and adults. There are some indications that Willaert also taught courses such as counterpoint, but no definitive proof exists. Willaert's pupils included some of the most important Italian composers of the late 16<sup>th</sup> century, including Cipriano de Rore, Nicola Vicentino, Girolamo Parabosco, Costanzo Porta, Jacques Buus, Francesco dalla Viola, Antonio Barges, and others.<sup>1</sup>

Willaert's choral output includes 10 masses, 198 motets, 2 psalms, 39 hymns, 75 chansons, 70 madrigals, 21 instrumental *ricercare*, and 16 miscellaneous sacred pieces. A significant number of works exist that have been attributed to Willaert, but are doubtful based upon style or multiple attributions.<sup>2</sup> Willaert was plagued by illness later in his life, composing a series of wills beginning in 1549. The wills relate that Willaert was married, but did not have children. He passed away on December 7, 1562.<sup>1</sup>

## Text and Translation

The text of the motet, translation and pronunciation included below, is taken from the Roman Catholic hymn *Sanctorum meritis*, which was sung during the Vespers service of the Common of Several Martyrs feast. Authorship of the hymn is unknown, but usually attributed to the Benedictine Monk and Archbishop of Mainz, Rabanus Maurus (780-865).<sup>3</sup> The motet features verse four of the hymn:

---

<sup>1</sup> Owens, Jessie Ann, Fromson, Lockwood, and Ongaro. 2001. "Willaert [Vuigliart, etc.], Adrian [Adriano]." *Grove Music Online*. Accessed May 2, 2018. <https://doi-org.colorado.idm.oclc.org/10.1093/gmo/9781561592630.article.40122>.

<sup>2</sup> Kider, David M. 2005. *Adrian Willaert: A Guide to Research*. New York, NY: Routledge Music Bibliographies.

<sup>3</sup> Shaw, Kevin. "Breviary Hymns: From the Liturgy of the Hours, the Divine Office of the Catholic Church." Accessed May 2, 2018. <http://kpshaw.blogspot.com/2014/08/sanctorum-meritis-inclita-gaudia.html>.

*Caeduntur gladiis more bidentium:  
 Non murmur resonat, non querimonia;  
 Sed corde impavido mens bene conscia  
 Conservat patientiam.*

Several spelling and word order differences can be found between the 1549 manuscript print and the original hymn lyrics, though the meaning remains parallel. The original chant melody, pictured below, is loosely quoted by the tenor of the motet.<sup>4</sup>



M: **Ceduntur gladiis more bidentium non murmur resonat non querimonia sed**


<p>Ceduntur gladiis more bidentium          [tʃɛduntur gladijs mɔrɛ bidɛntʃium]  <b>Yield sword the sacrifice</b></p> <p>Non murmur resonat, non querimonia          [nɔn murmur rɛzɔnat, nɔn kwɛrimɔnia]  <b>No murmur resound, no complaint</b></p> <p>Sed corde tacit omens          [sɛd kɔrdɛ taʃit ɔmɛns]  <b>Without heart silent assurance</b></p> <p>Bene conscia Conseruat patientia          [bɛnɛ kɔnʃia kɔnsɛruat patsiɛnsia]  <b>Excellent conscious Conserve patience</b></p>	<p><b>Poetic Translation:</b></p> <p><i>One yields to the swords          No murmur is heard, nor any complaint          But with a fearless heart, the conscious mind          Holds its suffering*</i></p> <p style="text-align: right;">*Poetic translation provided by:          Laura A. Michaelis          Professor of Linguistics          University of Colorado Boulder</p>
--	---

## Source

***Ceduntur gladijs*** is one of the five three-voice motets (of which Willaert wrote 10 total) contained in the 1549 compilation *Libro Secundo De Li Motetti a Tre Voce, Da Diversi Eccellentissimi Musici composti, e non piu Stampati: Novamente Missi in Luce, & consumma diligentia coretti* printed by Girolamo Scotto in Venice. A sixth three-voice motet is attributed to Willaert in the same collection, but was most likely written by J. Ponte in 1539.<sup>2</sup> This edition of ***Ceduntur gladijs*** was created by transcribing a print of the 1549 volume compiled by Girolamo Scotto, digitally available through the International Music Score Library Project ([www.imslp.org](http://www.imslp.org)). The collection of 30 works was printed as three separate part books. Images of each individual voice part of *Ceduntur gladijs* are found below.

<sup>4</sup> University of Waterloo. "Caeduntur gladiis more bidentium non." Cantus: A Database for Latin Ecclesiastical Chant. Accessed April 30, 2018. <http://cantus.uwaterloo.ca/chant/637878>.

**LIBRO SECONDO**  
DE LI MOTETTI A TRE VOCE,  
DA  
DIVERSI ECCELLENTISSIMI  
Musici composti, & non  
piu Stampati:  
NOVAMENTE MISSI IN LUCE,  
KON SOMMA DILIGENTIA  
CORRETTI.




CANTUS


VENETIIS, APVD  
Hieronymum Scotum.  
M D XLIX.


**Tauola**  
DE MOTETTI DE  
diuersi Autori a tre Voce,  
Libro secondo.


1 Aus sanctissima	Claudin	16 Memor fui	Vincet
2 Ecce Maria	Certon	17 At illi dixerunt	Morales
3 Ego autem	Claudin	18 In die tribulationis	Damascus
4 Sancta Maria	Certon	19 Patrem inmensę	M. Ioh. n
5 Beata vir	Hieronymus Scotus	20 Dominus Deus	Morales
6 Non sic impij	Secunda pars	21 Iam populus	Adriano
7 Viderunt	Claudin	22 Tu fecisti mirę	Adriano
8 Ecce Dominus	Certon	23 Crucifixus	
9 Spes mea	Claudin	24 Dominus Deus	Adriano
10 Eantes ibant	Claudin	25 Sicut filius	Claudin
11 Tunc repletum est	Secunda pars	26 Crucifixus	
12 Dedit me Dominus	Iacotin	27 Equale eterno	Adriano
13 Sancta Maria	Cioffi	28 Benedictum	Claudin
14 Aus Maria	Claudin	29 Caporum precepto	Adriano
15 Voluerunt	Certon	30 Ceduntur gladius	Adriano

FINIS.









## Editorial Method

The transcription was completed using a scale of semi-breve ( ◊ ) = half-note ( ♩ ). Suggested *musica ficta*, (accidentals) are indicated in parenthesis. Pitches that were connected via ligature in the original notation have been indicated by brackets, and the text underlay was realized using principles as established by Alexander Agricola. Sources consulted during the transcription process are cited below:

Apel, Willi. 2010. *The Notation of Polyphonic Music: 900-1600*. Oxford, UK: Benediction Classics.

Edwards, Warwick. 2006. "Alexander Agricola and intuitive syllable deployment." *Early Music*, 34, No. 3 (August): 409-425.

Routley, Nicholas. 1985. "A practical guide to *musica ficta*." *Early Music* 13, No. 1 (February): 59-71.

Scotto, Girolamo. 1549. *Libro Secundo De Li Motetti a Tre Voce, Da Diversi Eccellentissimi Musici composti, e non piu Stampati: Novamente Missi in Luce, & consumma diligencia coretti*. Venice.

## **Additional Arrangements and Performance Suggestions**

The original transcription (Cantus – Tenor – Bass) is available in two additional arrangements, Soprano I – Soprano II – Alto (SSA) and Tenor – Baritone – Bass (TBB). The TBB arrangement has been transposed down a whole step in order to better suit the range of modern singers. A tempo of mm = 40-60 bpm is suggested. Dynamic contrast should be dictated by the phrasing within individual voice lines. Keep in mind that while the editor has chosen to use bar lines to assist the modern performer, pulse should be indicated by the text and cadence points rather than metrical bar line emphasis.

# Cedentur gladijs

(Yield Swords)

Transcribed by:  
Emilie Bertram

By: Adriano [Willaert]  
b. 1490 - d. 1562

Cantus

Tenor

Bassus

Alto

Ten

Bass

Ce - den - tur gla - dijs gla -

Alto

Ten

Bass

dijs mo - re bi - den -

dijs mo - re bi -

dijs mo - re bi - den - ti -

Alto

Ten

Bass

ti - um non mur - mur re -

den - ti - um non mur - mur

um non mur - mur non

Alto

Ten

Bass

son - at non quer - i -

re - son - at non mur - mur re - son -

mur - mur re - son - at re - son -



21

Alto  
mon - ia non quer - i mon - ia

Ten  
8 at non quer - i - mon - ia

Bass  
at non quer - i - mon - ia

26

Alto  
sed cor - de ta - ci - to mens be -

Ten  
8 sed cor - de ta - ci - to

Bass  
sed cor - de ta - ci - to mens

31

Alto  
ne con - sc - ia

Ten  
8 mens be - ne con - sc - ia con -

Bass  
be - ne con - sc - ia con -

36

Alto  
con ser - uat pa - tien - ti - a con - ser - uat

Ten  
8 ser - uat con - ser -

Bass  
ser - pa - tien - ti - a con -

41

Alto

pa - tien - tia      pa -                      tien -                      -                      -

Ten

-                      uat                      pa -                      -                      tien -                      ti -                      a

Bass

ser -                      uat                      pa -                      -                      -                      tien -                      -                      -                      -

45

Alto

-                      ti -                      a                      pa -                      tien -                      ti -                      a

Ten

-                      pa -                      tien -                      -                      -                      ti -                      a

Bass

-                      -                      -                      -                      -                      ti -                      -                      -                      -                      a

# Cedentur gladijs

(Yield Swords)

Transcribed and Arranged by:  
Emilie Bertram

By: Adriano [Willaert]  
b. 1490 - d. 1562

Cantus

Tenor

Bassus

Sop. I

Sop. II

Alto

6

Sop. I

Sop. II

Alto

11

Sop. I

Sop. II

Alto

16

Sop. I

Sop. II

Alto

21

Sop. I  
mon - ia non quer - i - mon - ia

Sop. II  
at non quer - i - mon - ia

Alto  
at non quer - i - mon - ia

26

Sop. I  
sed cor - de ta - ci - to mens be -

Sop. II  
sed cor - de ta - ci - to

Alto  
sed cor - de ta - ci - to mens

31

Sop. I  
ne con - sc - ia

Sop. II  
mens be - ne con - sc - ia con -

Alto  
be - ne con - sc - ia con -

36

Sop. I  
con - ser - uat pa - tien - ti - a con - ser - uat

Sop. II  
ser - uat con - ser -

Alto  
ser - pa - tien - ti - a con -

41

Sop. I  
pa - tien - tia      pa - - - tien - - -

Sop. II  
- - uat      pa - - - tien - ti - a

Alto  
ser - uat      pa - - - tien - - -

45

Sop. I  
- ti - a      pa - tien - ti - a

Sop. II  
- pa - tien - - - ti - a

Alto  
- - - - - ti - - - - a

# Cedentur gladijs

(Yield Swords)

Transcribed and Arranged by:  
Emilie Bertram

By: Adriano [Willaert]  
b. 1490 - d. 1562

The musical score is presented in four systems, each with four staves. The top two staves of each system are for the vocal parts (Tenor and Baritone), and the bottom two are for the Bass and Cantus parts. The lyrics are written below the vocal staves. The score is in a 2/2 time signature with a key signature of one flat (B-flat). The lyrics are: "Ce - den - tur gla - dijs mo - re bi - den - ti - um non mur - mur re - son - at non quer - i - mur - mur re - son - at non mur - mur re - son -".

Cantus

Tenor

Bassus

Ten

Bar

Bass

6

11

16

ti - um non mur - mur re -

den - ti - um non mur - mur

um non mur - mur non

son - at non quer - i -

re - son - at non mur - mur re - son -

mur - mur re - son - at non mur - mur re - son -

21

Ten  
8  
mon - ia non quer - i - mon - ia

Bar  
at non quer - i - mon - ia

Bass  
at non quer - i - mon - ia

26

Ten  
8  
sed cor - de ta - ci - to mens be -

Bar  
sed cor - de ta - ci - to

Bass  
sed cor - de ta - ci - to mens

31

Ten  
8  
ne con - sc - ia

Bar  
mens be - ne con - sc - ia con -

Bass  
be - ne con - sc - ia con -

36

Ten  
8  
con - ser - uat pa - tien - ti - a con - ser - uat

Bar  
ser - uat con - ser -

Bass  
ser - pa - tien - ti - a con -

41

Ten

8

pa - tien - tia      pa - - - - - tien - - - - -

Bar

- - - uat - - -      pa - - - - - tien -      ti - a - - - - -

Bass

ser - uat - - - - -      pa - - - - -      tien - - - - -

Detailed description: This system contains measures 41 through 44. It features three staves: Tenor (Tren), Baritone (Bar), and Bass. The Tenor staff uses a treble clef and a key signature of two flats (B-flat and E-flat). The Baritone and Bass staves use bass clefs with the same key signature. The lyrics are: Tenor: 'pa - tien - tia' (41), 'pa - - - - - tien - - - - -' (42-44); Baritone: '- - - uat - - -' (41), 'pa - - - - - tien -' (42), 'ti - a - - - - -' (43-44); Bass: 'ser - uat - - - - -' (41), 'pa - - - - -' (42), 'tien - - - - -' (43-44). The music includes various note values, rests, and slurs.

45

Ten

8

- ti - a      pa - tien - ti -      a

Bar

- - -      pa - - - tien -      - - - - - ti -      a

Bass

- - - - -      ti - - - - -      a

Detailed description: This system contains measures 45 through 47. It features three staves: Tenor (Tren), Baritone (Bar), and Bass. The Tenor staff uses a treble clef and a key signature of two flats. The Baritone and Bass staves use bass clefs with the same key signature. The lyrics are: Tenor: '- ti - a' (45), 'pa - tien - ti -' (46), 'a' (47); Baritone: '- - -' (45), 'pa - - - tien -' (46), '- - - - - ti -' (47), 'a' (47); Bass: '- - - - -' (45), 'ti - - - - -' (46), 'a' (47). The music includes various note values, rests, and slurs.

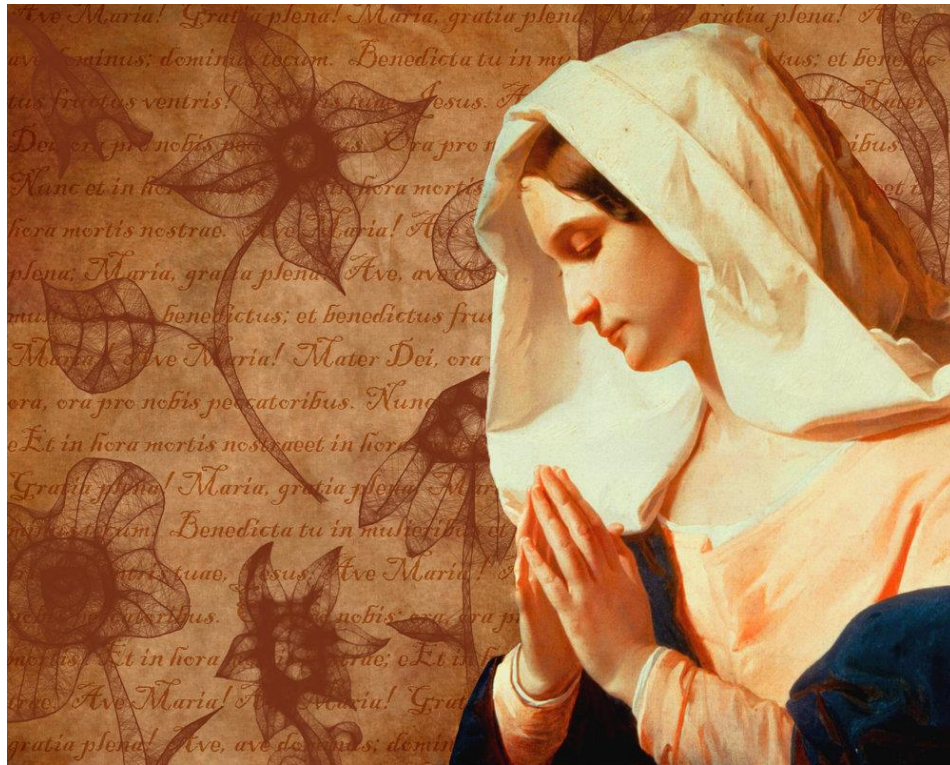


# Stábat Mátér dolorósa

From *Stábat Mátér*

By Giovanni Battista Pergolesi

(1710 – 1736)



**Edited By:**  
**Emilie Bertram**  
**2018**

## Historical Background

**Giovanni Battista Pergolesi** (1710-1736), born on the eastern coast of Italy, was a virtuoso violinist and composer. In his early career Pergolesi primarily composed opera, becoming known for his comic works. After briefly working in Rome, Pergolesi moved to a Franciscan monastery in Naples. It was at the monastery that he composed his two most famous works, *Salve Regina* and *Stabat Mater*. In addition to his operas and commissioned sacred works, Pergolesi also composed two oratorios, two masses, and approximately ten motets.<sup>1</sup>

## Text and Translation

The hymn sequence known as the “**Stabat Mater**” is recognized as being one of the most tender and vivid descriptions of Mary’s grief and weeping at the death of her son, Jesus. It has held a place in the Roman Catholic Church since the early 1700s; however, it is known to have been sung by traveling religious groups as early as the 14th century. While the original author of the poetry is unknown, but it is speculated that Jacobus de Benedictus, a Franciscan poet and Friar (d. 1306), is the most likely candidate. Pergolesi’s arrangement consists of 12 movements composed for soprano and alto soloists, strings, and basso continuo. Pergolesi’s composition earned tremendous popularity, becoming the most often printed piece of music of the 18th century. To this day the stunning, plaintive melodies maintain their elevated position in the choral repertoire.<sup>2</sup>

Stábat	Máter	dolorósa	<b>There stood the Mother grieving, Beside the cross weeping, While on it hung her Son.</b>
[Stabat	mater	dolorósa]	
<b>Stood</b>	<b>Mother</b>	<b>grieving</b>	
Juxta	crúcem	lacrymósa,	
[jukxra	krutʃem	lacrimósa]	
<b>next to</b>	<b>cross</b>	<b>weeping,</b>	
Dum	pendébat	Fílius.	“Stábat Máter dolorósa” text and translation <sup>2</sup>
[dum	pendebat	Filius]	
<b>while</b>	<b>hung</b>	<b>son.</b>	

## Source.

This edition of the first movement of Pergolesi’s *Stabat Mater*, “Stabat Mater dolorósa,” was created by comparing three manuscripts written by Pergolesi, as well as the first edition, published by John Walsh of London in 1749. All three manuscripts and the first edition are digitally available through the International Music Score Library Project, found at the following address: [https://imslp.org/wiki/Stabat\\_Mater%2C\\_P.77\\_\(Pergolesi%2C\\_Giovanni\\_Battista\)](https://imslp.org/wiki/Stabat_Mater%2C_P.77_(Pergolesi%2C_Giovanni_Battista)).

<sup>1</sup> Shrock, Dennis. 2009. *Choral Repertoire*. New York NY: Oxford University Press.

<sup>2</sup> Jeffers, Ron. 1988. *Translations and Annotations of Choral Repertoire Volume I: Sacred Latin Texts*. Corvallis, OR: Cascade Printing Co.

## **Editorial Method**

- All markings in the Violin I and Violin II parts are those of Pergolesi unless enclosed in brackets [ ].
- All dynamic and articulation markings in the vocal lines, viola, cello, and basso continuo are editorial.
- The basso continuo was realized using the continued bass figures written by Pergolesi in his manuscripts.
- Suggested ornamentation, based on Baroque era principles, has been indicated above the soprano line.
- Ornamentation of the alto line should be performed to match that of the soprano line, for example, trills must start from the upper note.
- The ornamentation suggested in the score has been transcribed with a two part choral performance in mind as opposed to solo singers, who would perhaps wish to utilize more elaborate decoration.

# Stabat Mater

## No 1. Stabat Mater Dolorosa

Giovanni Battista Pergolesi (1710-1736)

ed. Emilie Bertram

Largo

Soprano

Alto

Violin I

Violin II

Viola

Cello

Keyboard

5

S

A

Vln. I

Vln. II

Vla.

Cel.

Key.

[p]

[Detached]

[mp]

[f]

[p]

9 *mp*

S Sta -

A *mp* Sta - bat

Vln. I *f* *tr* [*p*]

Vln. II *f* *tr* [*p*]

Vla. [*f*]

Cel. [*f*] *p*

Key. [*f*] *p*

13

S bat Ma - ter do - - lo - ro - -

A Ma - ter do - lo - ro - -

Vln. I

Vln. II

Vla. *p*

Cel.

Key.

17

S  
la - cri - mo - sa -  
sa jux - ta Cur - cem la - cri - mo - sa

A  
sa jux - ta Cru - cem

Vln. I  
[mp]

Vln. II  
[mp]

Vla.  
mp

Cel.  
mp

Key.  
mp

21

S  
la - cri - dum pen - de - bat Fi - li - us,  
dum pen - de - bat Fi - li - us, dum pen -

A  
la - cri - mo - sa dum pen - de - bat Fi - li - us, dum

Vln. I

Vln. II

Vla.  
(b)

Cel.

Key.  
(b)

Fi - - - li - us.

25

S  
de - bat Fi - li-us. Sta -

A  
pen - de - bat Fi - li - us.

Vln. I

Vln. II

Vla.

Cel.

Key.

*tr*

*mp*

*[mp]*

*[mp]*

*mp*

*mp*

sa

29

S  
bat Ma - - - ter do - lo - ro - - - sa

A  
*mp* Sta - bat Ma - ter do - lo ro - sa

Vln. I

Vln. II

Vla.

Cel.

Key.

*tr*

*tr*

33 *mf*

S jux - ta Cru - cem la - cri - mo - - - -

A *mf*  
jux - ta Cru - cem, jux - ta Cru - cem la - cri - mo - - - -

Vln. I *[mf]*

Vln. II *[mf]*

Vla. *mf*

Cel. *mf*

Key. *mf*

37 *tr* *sa* *mp* *f* *Fi - li - us,*

S sa, dum pen - de - bat dum pen - de - bat Fi - li - us,

A *tr* *mp* *f* *Fi - li - us,*  
sa, dum pen - de - bat dum pen - de - bat Fi - li - us,

Vln. I *[mp]* *[f]*

Vln. II *[mp]* *[f]*

Vla. *mp* *f*

Cel. *mp* *f*

Key. *mp* *f*



41

*mf* do - lo - ro - sa *mf* la - cri - mo - sa, *mp* dum pen - de - bat *mp* dum pen - de - bat

*sotto voce*

*mp*

*mp*

*mp*

*mp*

Key.

Fi - li - us.

45

Fi - li - us.

Fi - li - us.

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

Key.

## **No. 3 “Come to the forest’s friendly shade”**

**From *Sylvania: A Wedding Cantata***

**By: Amy Marcy Cheney Beach**

**(1867 – 1944)**



**Edited By:  
Emilie Bertram  
2020**

## Historical Background

**Amy Marcy Cheney Beach** (1867-1944) “was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the United States.” A child prodigy, Beach was improvising by the age of 2, composing by the age of 4, and giving piano recitals beginning at age 7. Beach debuted with the Boston Symphony Orchestra in 1885, enjoying several more performances with the orchestra before she put her performing career on hold at the request of her husband, Henry Harris Aubrey Beach (1843–1910), turning her focus to composition. Beach’s had only one year of formal training in harmony and counterpoint, so she spent 10 years instructing herself, studying the masters of fugue, composition, orchestration, and theory. Beach produced a substantial amount of music, including the *Mass in E*, op. 5, an 85-minute work for chorus and orchestra. Virtually all of Beach’s compositions were performed, with Arthur P. Schmidt acting as her exclusive publisher from 1885-1910. Beach’s mature style is characterized by chromaticism, use of overlapping appoggiaturas, seventh and augmented sixth chords, modulation by thirds, and avoidance of the dominant, showing her debt to the late Romantics. Beach returned to performing after her husband’s death in 1910, establishing a busy performing schedule in Europe and the United States.<sup>1</sup>



([https://en.wikipedia.org/wiki/Amy\\_Beach](https://en.wikipedia.org/wiki/Amy_Beach))

### *Sylvania: A Wedding Cantata*

*Sylvania: A Wedding Cantata, Op. 46*, written for Soprano, Mezzo, Tenor, and Bass soloists, SATB Choir, and piano accompaniment, was published by Arthur P. Schmidt in 1901. The cover of the first edition states that the text was “freely adapted from the German by Frederick W. Bancroft.” Unfortunately, it does not specify the title or author of the original German text. The cantata features 5 named characters performed by soloists: *Nightingale*, soprano; *A Bridesmaid*, mezzo-soprano; *A Sybil*, alto; *Watchman*, tenor; and *Spirit of the Night*, bass. The chorus fulfills the role of multiple parts, including *Skylarks*, *Villagers*, *Bridesmaids*, *Brownies*, *Church Bells*, and *The Forest Trees*. The work, which presents the happenings involved in a small village wedding, is presented in 5 parts. The cantata begins with a call to awaken to a day filled with sunshine. The church bells ring and the beautiful bride rises. In No. 2, the bridesmaids dance and sing and adorn the young bride with flowers. The joyful scene is interrupted in No. 3 by the words sung by *A Sybil*, which tell of a lonely heart who is suffering alone, seeking consolation in the shade of the forest. In ancient Greece, a Sybil was an oracle, a prophet of the future. It is unclear if the Sybil is relaying the uneasy pre-wedding emotional state of the groom, or describing the sadness of another young man who was not chosen to marry the bride. No matter how one chooses to interpret the words of *A Sybil*, the serenity of the forest provides comfort. No. 4 urges the desolate heart to look to God for strength, and in No. 5 the villagers sing of the happy couple heading to their honeymoon as night descends.

---

<sup>1</sup> Block, Adrienne Fried, and E. Douglas Bomberger. "Beach [Cheney], Amy Marcy." *Grove Music Online*. 16 Oct. 2013; Accessed 12 Jan. 2020. <https://www-oxfordmusiconline-com.colorado.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248268>.

## Source

This edition excerpts the five movements that create No. 3: “Away, Away! Let Silence Reign!” “Come to the forest’s friendly shade,” “All ye who bow ‘neath sorrow’s burden,” “The glowing sun doth sink to rest,” and “O hear the song the pines are singing.” The editor feels that this section of the work displays the most interesting choral writing and the most mature text. The idea of the comfort of nature is still a common theme in today’s 21<sup>st</sup> century choral repertoire. The recitative-like Alto solo requires a skilled interpreter, while the brief Bass solo functions to bring peace to the troubled heart.

This edition was created based on the first edition, which is digitally available through the International Music Score Library Project ([https://imslp.org/wiki/Sylvania,\\_Op.46\\_\(Beach,\\_Amy\\_Marcy\)](https://imslp.org/wiki/Sylvania,_Op.46_(Beach,_Amy_Marcy))). The first edition states that orchestral parts may be rented through the publisher, but these were not found to be digitally available. It does not appear that the work has been published or re-printed since the 1901 edition.

## Editorial Method

The first edition of the score appears to be essentially error-free. The goal of this edition was to excerpt the portion of the work that would be interesting to 21<sup>st</sup> century choral ensembles and to update the score layout and notation. As there is no manuscript or orchestral parts to compare, all notes, rhythms, tempos, and expressive markings are those found in the 1901 printing. Minor editorial changes include modernizing the style of the pedal markings, removing unnecessary and redundant accidentals, and clarifying the difference between slur and tie notation.

# *Sylvania: A Wedding Cantata*

## **No. 3**

<b>A Sybil</b> (Alto solo)	Away, Away! Let Silence Reign! .....	pg. 1
<b>The Forest Trees</b> (Chorus)	Come to the forest's friendly shade .....	pg. 5
<b>The Forest Trees</b> (Chorus)	All ye who bow 'neath sorrow's burden .....	pg. 6
<b>Spirit of the Night</b> (Bass solo)	The glowing sun doth sink to rest .....	pg. 8
<b>The Forest Trees</b> (Chorus)	O hear the song the pines are singing .....	pg. 9

# No. 3

## From Sylvania: A Wedding Cantata

Lyrics by: Frederick W. Bancroft

Amy Beach (1867-1944)

Edited by: Emilie Bertram

Andantino quasi recitativo ♩ = 66

Alto (*A Sybil*)

*f* A - way! A - way! *p* Let si - lence reign! *cresc.* For while ye

Bass-Baritone (*Spirit of the Night*)

Soprano

Alto

Tenor

Bass

Piano

*f* *pp*

*Red.*

Alto

*poco rit.* *p* *♩ = 72*

dance and sing, A lone - ly heart must throb with

*poco rit.* *p* *pp dolce marcato*

9 *rit.* ♩ = 69

Alto  
pain, And love through suf - fer-ing.

*rit.* *colla voce.* *pp*

13 *mf* *dim.*

Alto  
Where lof - ty pines their sha-dows throw, And sigh from night till

*p marcato*

18 *pp* *mf* *Piu mosso* ♩ = 96 *ff*

Alto  
morn, He wan-ders id - ly to and fro, For -

*p agitato*

23 *sosten.* *riten.*

Alto  
sa - ken, for-sa - ken and for - lorn!

*sosten.* *riten.*

*f*

Red. Red. Red.

28 *f* Allegro ♩ = 88

Alto

His draught of joy, of joy was all too

*pp* *mf* Red. \_\_\_\_\_

34

Alto

brief, The dream too quick - ly flown, His a - ching

*f* Red. \_\_\_\_\_

38 *dim.*

Alto

breast knows on - ly grief, And he must

*poco marcato* *p* Red. \_\_\_\_\_ Red. \_\_\_\_\_

42 *rit.* *p* *a tempo* *pp*

Alto

mourn a - lone! Oh,

*rit.* *pp* *a tempo* Red. \_\_\_\_\_



46 *poco tranquillo* *espressivo*

Alto

thou, un - hap - py, pas - sion tossed! Bear thy hea - vy

*poco tranquillo*

*dolcissimo*

*red.*

50 *f*

Alto

woe! They who e'en have loved, have loved and

*cresc.* *f*

*red.* *red.* *red.* *red.*

54 *p* *rit.* *pp*

Alto

lost, A sooth - ing balm can know.

*p* *rit.* *ppp*

59  $\text{♩} = 69$

Alto

*p* *mf*

*red.*

63

Alto *p cresc.*  
Be-fore thee now,

S *pp*  
Come to the for-est's friend - ly shade, Lift up they droop - ing head! *p* Be - fore \_ thee

A *pp*  
Come to the for-est's friend - ly shade, Lift up they droop - ing head! *p* Be - fore thee

T *pp*  
Come to the for-est's friend - ly shade, Lift up they droop - ing \_\_\_\_\_ *p* Be - fore \_ thee

B *pp*  
Come to the for-est's friend - ly shade, Lift up they droop - ing head! *p* Be - fore thee

69

Alto *f* *dim.* *rit.* *Piu lento. ♩ = 60* *pp*  
\_ through ev' - ry glade, A path \_ of peace is spread!

S  
now, through ev' - ry glade,

A  
now, through ev' - ry glade,

T *pp rit.*  
now, through ev' - ry glade, A path of peace!

B *pp rit.*  
now, through ev' - ry glade, A path of \_ peace!

75

S *pp* All ye who bow 'neath sor - row's bur - den,

A *pp* All ye who bow 'neath sor - row's bur - den,

T *pp* All ye who bow 'neath sor - row's bur - den,

B *pp* All ye who bow 'neath sor - row's bur - den,

*Red.* \_\_\_\_\_

79

S *poco cresc.* Wea - ry, sad, with care \_\_\_ op-pressed, Hith - er come, and find \_\_\_ in com - ing

A *poco cresc.* Wea - ry, sad, with care op-pressed, Hith - er come, and find in com - ing

T *poco cresc.* Wea - ry, sad, with care op-pressed, Hith - er come, and find \_\_\_ in com - ing

B *poco cresc.* Wea - ry, sad, with care op-pressed, Hith - er come, and find in com - ing

*Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_

83 *pp* *p*

S Peace and rest. In these shades, so

A Peace and rest. In these shades, so

T all Peace and rest. In these shades, so

B all Peace and rest. In these shades, so

87 *cresc.* *mf*

S dark and quiet, Let thy lonely foot-step stray; Here all thy

A dark and quiet, Let thy lonely foot-step stray; Here Will all thy

T dark and quiet, Let thy lonely foot-step stray; Will all thy

B dark and quiet, Let thy lonely foot-step stray; Will all thy



100

Bs.-Bar. *p* *pp espressivo* *poco rit.*

qui - et nest, And peace reigns o-ver all, And peace reigns o - ver

S *poco rit.* *pp*

A *poco rit.* *pp*

T *poco rit.* *pp*

B *poco rit.* *pp*

*p* *pp* *poco rit.*

105

Bs.-Bar. *a tempo*

all!

S *a tempo*

A *a tempo*

T *a tempo*

B *a tempo*

hear the song the pines are sing - ing, Coun - sel sweet as to a friend;

*dolce a tempo*

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

109 *cresc.* *pp*

S "Earth - ly joys and earth - ly sor - rows Soon will end." \_\_\_\_\_

A "Earth - ly joys and earth - ly sor - rows Soon will end." \_\_\_\_\_

T "Earth - ly joys and earth - ly sor - rows they soon will end." \_\_\_\_\_

B "Earth - ly joys and earth - ly sor - rows they soon will end." \_\_\_\_\_

*cresc.* *pp*

*Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_

113 *p cresc.* *piu cresc.*

S Moth - er Na - ture, all - con - so - ling, Brings thee balm for

A Moth - er Na - ture, all - con - so - ling, Brings thee balm for

T Moth - er Na - ture, all - con - so - ling, Brings thee balm for

B Moth - er Na - ture, all - con - so - ling, Brings thee balm for \_\_\_\_\_

*p cresc.* *piu cresc.*

*Sua*

*Red.* \_\_\_\_\_ *Red.* \_\_\_\_\_

117

S ev' - ry grief; Trust her, she will give thee

A ev' - ry grief; Trust her, love, and she will give thee

T ev' - ry grief; Trust her love, and she will give thee

B ev' - ry grief; Trust her love, and she will give thee

120

S Sweet re - lief, She will give thee

A Sweet re - lief, She will give thee

T Her Sweet re - lief, and she will give thee

B Her Sweet re - lief, She will give thee



124

S Sweet re - lief! *pp* *rit.*

A Sweet re - lief! *pp* *rit.*

T Sweet re - lief! *pp* *rit.*

B Sweet re - lief! *pp* *rit.*

*pp* *ppp*

***Johnny Has Gone for a Soldier /  
The Girl I Left Behind Me***



**Arranged By:  
Emilie Bertram  
2019**

## Historical Background

The compositional output of conductor, composer, and teacher, George Lynn (1915-1989), numbers more than 1,600 works, 200 of which were published during his lifetime. Lynn attended Westminster Choir College in 1938, studying under legendary conductor, John Finley Williamson. After serving in the United States Army during WWII, Lynn entered Princeton University as a graduate student in composition, studying with Randall Thompson. After graduating from Princeton in 1947, Lynn returned to Westminster as a faculty member until 1950 when he joined the faculty of the University of Colorado, Boulder. Lynn remained in CO, acting as an organist, teacher, and choirmaster until 1963, when he again returned to Westminster as the music director of the college, a position he held until 1969. In 1969 Lynn returned to the Denver area, teaching conducting at local colleges, until his retirement. After moving to Colorado Springs, Lynn became the minister of music at the Broadmoor Community Church in 1977. He continued to compose until the day of his death in 1989.<sup>1</sup>



(Image courtesy of Christina Lynn-Craig)

## Lynn's Arrangement

The American Music Research Center of the University of Colorado, Boulder is home to Lynn's manuscript collection, donated by his wife, Lucile. *Johnny Has Gone for a Soldier* was originally arranged by Lynn for SSA voices and piano. Uncharacteristically, the manuscript does not specify a date of composition. *Johnny Has Gone for a Soldier* is a traditional folk tune, likely of English origin, that has been popular in America since the Revolutionary War. The song, which has been covered by groups such as Peter, Paul, and Mary; Pete Seeger; and was featured in the 1989 documentary, *The Civil War* created by Ken Burns, laments the sacrifices made during the time of war. Lynn's arrangement is set in a strophic style and features a march-like piano accompaniment.

## About this Arrangement

This piece was arranged and performed in fulfillment of the George Lynn Award, sponsored by Lynn's family, by 2018-19 award recipient Emilie Bertram. Verse 1 (mm. 50-71) and verse 3 (mm. 80-94) preserve Lynn's exact piano and vocal writing. The staggered choral entrances (mm. 72-73), omission of the piano (mm. 72-78), and slower tempo of verse 2 were conceived by the arranger. In addition, Bertram transcribed and intertwined *The Girl I Left Behind Me*, presented by the piccolo and drum. *The Girl I Left Behind Me* is yet another wartime tune with origins connected to England and Ireland. The combination of the ironically cheerful melody of *The Girl I Left Behind Me*, with the lament of *Johnny Has Gone for a Soldier*, is designed to illustrate the emotional confusion of wartime. The piece was premiered by the University of Colorado, Boulder Women's Chorus and guest student instrumentalists in April of 2019, conducted by Bertram.

---

<sup>1</sup> Lynn-Craig, Christina, "George Lynn Centenary Celebration," American Music Research Center, accessed 8/10/2019, [https://www.colorado.edu/amrc/sites/default/files/attached-files/george\\_lynn\\_biography\\_for\\_westminster\\_choir\\_college\\_centenary\\_celebration\\_may\\_2015\\_proofed11-1.pdf](https://www.colorado.edu/amrc/sites/default/files/attached-files/george_lynn_biography_for_westminster_choir_college_centenary_celebration_may_2015_proofed11-1.pdf).

# Johnny Has Gone For a Soldier

(with "The Girl I Left Behind Me")

Traditional Folk Song

George Lynn (1915-1989)  
Arranged By: Emilie Bertram

$\text{♩} = 78$  (in 1)

Piccolo

Snare Drum *p* Gradually increasing in volume as though entering from a distance

Soprano 1

Soprano 2

Alto

Piano

*ff* **Brightly *f***

Picc.

S.Dr.

Pno.

22

Picc.

S.Dr.

Pno.

31

Picc.

S.Dr.

Pno.

40

Picc.

S.Dr.

Pno.

49 *morendo al niente*

Picc.

S.Dr.

Pno. *mp* = 112 (as a march) *simile* *cantando*

54

Picc.

S.Dr.

A *p*

John-ny has gone for a sold - ier,

Pno. *p*

58 *p*

S 1

John-ny has gone for a sold - ier,

A

John-ny has gone for a sold - ier, John-ny has gone, John-ny has gone.

Pno.

62

S 1 *mp*  
Gone! Gone! John - ny has gone,

S 2 *mf*  
There I sat on But - ter - milk Hill, Who could blame me,

A *mp*  
Gone! Gone! John - ny has gone,

Pno. *mp*

65

S 1 *mf*  
John - ny has gone, John - ny has gone for a sold - ier:

S 2  
cry my fill; And ev' - ry tear would turn a mill:

A *mf*  
John - ny has gone, John - ny has gone for a sold - ier:

Pno. *mf*

68

Picc. *mf*

S.Dr.

S 1 *f* *mf*  
John-ny has gone for a sold - ier. Gone! John-ny has

S 2 *f* *mf*  
John-ny has gone for a sold - ier. Gone! John-ny has

A *f* *mf*  
John-ny has gone for a sold - ier. Gone! John-ny has

Pno. *f*

71 *rit.*  $\text{♩} = 92$

Picc. *rit.*

S.Dr. *rit.*

S 1 *rit.* *mp*  
gone.  $\text{♩} = 92$  Me oh my,

S 2 *rit.* *mp*  
gone. Me oh my, I lov'd him so,

A *rit.*  
gone.

Pno.



74

S 1 Broke my heart to see him go, and on - ly time will

S 2 Broke my heart to see him go, and on - ly time will —

A *mp* Broke my heart to see him go, and on - ly time will

Pno.

77

S 1 heal my woe: John - ny has gone for a sold - ier.

S 2 heal my woe: John - ny has gone for a sold - ier.

A *p* heal my woe: John - ny has gone for a sold - ier.

Pno. *p*

80

S 1 *mf* Gone! John - ny has gone, *mf* Gone! Gone! John - ny has

S 2 *mf* Gone! John - ny has gone, *f* I'll sell my flax, I'll sell my wheel,

A *mf* Gone! John - ny has gone, *mf* Gone! Gone! John - ny has

Pno. *mf* *f*

84 *f*

Picc.

S 1  
gone, John - ny has gone, John - ny has gone for a

S 2  
Buy my love a sword of steel, So it in bat - tle\_\_\_

A  
gone, John - ny has gone, John - ny has gone for a

Pno.

87

Picc.

S 1  
sold - ier: *f* John - ny has gone for a sold - ier.

S 2  
he may wield: *f* John - ny has gone for a sold - ier.

A  
sold - ier: *f* John - ny has gone for a sold - ier.

Pno.

90

Picc. *f* *mf* *p*

S 1 *mf* *mp* *p*  
John-ny has gone, John-ny has gone, John-ny has gone for a

S 2 *mf* *mp* *p*  
John-ny has gone, John-ny has gone, John-ny has gone for a

A *mf* *mp* *p*  
John-ny has gone, John-ny has gone, John-ny has gone for a

Pno. *mf* *mp* *p*

93

Picc. *p* as though from a distance

S.Dr. *p* as though from a distance

S 1  
sold - ier.

S 2  
sold - ier.

A  
sold - ier.

Pno.

99

Picc. *morendo al niente*

S.Dr. *morendo al niente*

S 1

S 2

A

Pno.

The musical score consists of six staves. The Piccolo staff (Picc.) features a melodic line starting with a quarter note G4, followed by a half note A4 with a slur, and then a half note B4 with a slur and a hairpin. The Snare Drum staff (S.Dr.) has a rhythmic pattern of eighth notes with accents, including a triplet of eighth notes. The string staves (S 1, S 2, A) and the Piano staff (Pno.) are mostly silent, with some rests and a few notes in the piano part.