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257. Dona nobis pacem

CROZIER

A

Dona nobis pacem.

Do - na no - bis pa - cem.

Do - na no - bis pa - cem.

Do - na no - bis pa - cem.

B

Do - na no - bis pa - cem.

C

Do - na no - bis pa - cem.

D

Do - na no - bis pa - cem.

Her Sacred Spirit Soars

Words by Charles Anthony Silvestri
Music by Eric Whitacre

Musical by ERIC WHITACRE

VIRTUAL CHOIR 4: BLISS

ERIC WHITACRE

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THE CANARY

for Dr. J. A. M. Macleod

for Dr. Lorraine Flanagan

ERIC WHITACRE

Scherzando (♩ = 85)

SOPRANO

The song of ca-na-ri-ies
nev'er var - ies, nev'er

ALTO

The song.

TENOR

The song.

BASS

The song.

PIANO

mp f ffz mp ffz

The song of canaries
The song.
The song.
The song.

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If Ye love me

St. John 14, 15-17

Thomas Tallis (c.1505-1585)

J = 100

Soprano If ye love me, keep my com-mand-ments, and I will pray the Fa-

Alto If ye love me, keep my com-mand-ments,

Tenor If ye love me, keep my com-mand-ments, and I will pray the

Bass If ye love me, keep my com-mand-ments,

S. ther, and he shall give you

A. and I will pray the Fa - ther, and he shall give

T. Fa - ther, and he shall give

B. and I will pray the Fa - ther, and he shall

S. a - no - ther com - for - ter,

A. you a - no - ther com - for - ter, that he may

T. you a - no - ther com - for - ter, that he may bide with you for

B. you a - no - ther com - for - ter, that he may bide with

Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (Frostiana) had been given permission to set his poetry. - Joby Burgess, Arranger You may also like... 4 Marimbas I cannot sleep, my mind's a-flight; And yet my limbs seem made of lead. Little did I know that the Robert Frost Estate had shut down ANY use of the poem just months before, ostensibly because of this plethora of new settings. I actually prefer Tony's poem now... And there it is. I transcribed Sleep replacing the voices with the warm, earthy tones of the marimbas to make a seriously special marimba chorale. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal Stopping By Woods on a Snowy Evening. I was deeply moved by her spirit and her request, and agreed to take on the commission. Rene Clausen gave it a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving letters, emails, and phone calls from conductors trying to get a hold of the work. We also share a similar taste in 1980's pop, although I would be the 4th member of A-ha, not the 5th member of Depeche Mode! I began with three pieces from the album 'Light and Gold', which sit perfectly for marimba quartet, positioning four players at two marimbas. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. The circumstances around the commission were certainly memorable. The piece was dead, and would sit under my bed for the next 37 years because of some ridiculous ruling by heirs and lawyers. If there are noises in the night, A frightening shadow, flickering light, Then I surrender unto sleep, Where clouds of dream give second sight, What dreams may come, both dark and deep, Of flying wings and soaring leap As I surrender unto sleep, Sorry! Something went wrong Is your network connection unstable or browser outdated? And here was my tragic mistake: I never secured permission to use the poem. Charles Anthony Silvestri, b.1965 In the winter of 1999 I was contacted by Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. She wanted to commission a choral work from me that would be premiered by the Austin ProChorus (Kinley Lange, cond.), a terrific chorus in which she regularly performed. I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. His music contains many of the things I love in choral music; lush tonal harmonies, strong audience engagement and a firm spiritual connection. I first met and worked with Eric in 2012, when I was invited to organise the percussion elements of his debut BBC Proms Concert at London's Royal Albert Hall. With closing eyes and resting head I know that sleep is coming soon. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from "Stopping", like 'sleep'. For October I added two vibraphones (played without motor) to the marimbas to utilize the wider sound palette of the mallet quartet. Flutes 1 & 2 Oboes 1 & 2 Bassoon Clarinets in B_b 1, 2 & 3 Bass Clarinets in B_b 1 & 2 Alto Saxophone in E_b 1 & 2 Tenor Saxophone in B_b Baritone Saxophone in E_b Trumpets in B_b 1, 2 & 3 Horns in F 1-4 Trombones 1 & 2 Bass Trombone Baritones 1 & 2 Baritones TC 1 & 2 Tubas 1 & 2 Timpani Percussion 1, 2 & 3 Tubular Bells Bass Drum Marimba Vibraphone Suspended Cymbal Piatti/2 Crash Cymbals In the winter of 1999 I was contacted by Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. After a LONG legal battle (many letters, many representatives), the estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbid me from using the poem for publication or performance until the poem became public domain in 2038. In the winter of 1999 I was contacted by Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. I was crushed. Violin I Violin II Viola Violoncello Contrabass Suspended Cymbal In the winter of 1999 I was contacted by Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. We premiered the piece in Austin, October 2000, and the piece was well received. 8 x Violoncello I was delighted when Eric got in touch to ask if I might arrange some of his choral music for marimba. To contrast A Boy and a Girl contains some eighth note passages to convey momentum, whilst Lux Aurumque employs up to twelve mallets across the instruments to keep the original division of parts. Using the choral reworking Alleluia this music chimes and sparkles, a humble meditation on the glory of autumn. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published Stopping By Woods on a Snowy Evening for chorus. When I looked online and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (Leonardo Dreams of His Flying Machine, Lux Aurumque, Nox Aurumque, Her Sacred Spirit Soars) to set new words to the music I had already written. The evening hangs beneath the moon, A silver thread on darkened dune. Upon my pillow, safe in bed, A thousand pictures fill my head. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words and let them work their magic. My setting of Robert Frost's Stopping By Woods on a Snowy Evening no longer exists.

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