

Three Songs of Gertrude Stein

for SATB chorus with soprano solo
and optional speaker

Music by Bill Alves

Text by Gertrude Stein

Three Songs of Gertrude Stein

Text:

#1: "Tillie"

Tillie labor Tillie labor eye sheds or sheds, Tillie labor Tillie labor late in shells ear shells oil shells, Tillie labor Tillie labor shave in sew up ups ups Tillie Tillie like what white like white where, like, Tillie labor like where open so or Tillie labor. Tillie lay Tillie laying Tillie laying, Tillie lime, Tillie Tillie next to a sour bridge next to a pan wiper next to ascent assent, next to, assent, assent.

(1914)

#2: "Come out cow"

Cow come out cow come out cow come out come out cow cow come out come out cow cow come out cow come out cow come out come out cow cow come out come out cow cow come out cow come out cow come out cow come out cow come out cow cow come out cow come out.

From "Emp Lace" (1914)

#3: "A Sonatina"

I need her, she needs me, she needs me, I need that she is splendidly robust. Please me by thinking at ease.

She is gentle and considerate. She can do no more than be gentle and considerate and we find that to be quite enough to satisfy and not rebuff.

Little singing charm can never do no harm, little baby sweet can always be a treat. And are sonatinas in music boxes and do they follow one after the other and are music boxes grind organs yes or no. I believe it and I told her so and she believed it as I very well know. I tell her so so.

Oh no I love you so oh no.

I have often heard it said that a skylark never goes to bed. I have often heard it said that they sing. I have often heard it said that they are suddenly ahead and I have often heard it said that they sing.

I see the moon and the moon sees me, God bless the moon and God bless me. /

From "A Sonatina Followed by Another" (1921)

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Performance notes:

There is no solo part in song #1, "Tillie." The soloist may sing with the chorus. The soloist enters in song #2, "Come Out Cow," just after letter E and in a free rhythm. She should make no attempt to coordinate her rhythm with that of the rest of the chorus. The chorus continues repeating the phrase at letter E until the soloist gets to letter F (approximately 8 repetitions) at which time the conductor should cue the chorus to go on to letter F. The soloist's part after letter I is likewise in a free rhythm, uncoordinated with the rest of the chorus, though it should work out that she finishes at approximately the point shown, that is, before the rest of the chorus finishes.

The solo part in song #3, "A Sonatina," is likewise unsynchronized with the rhythm of the chorus, except that the soloist should try to line up with the points given by vertical dashed lines. With practice, these points can be arrived at naturally, without obvious rushing to catch up or waiting.

The speaker in "A Sonatina," though optional, is preferred, and may be either male or female. He or she should speak loudly enough to be heard over the chorus and soloist, and a microphone may be used if necessary. However, care should be taken that the spoken part not dominate or interfere with the lullaby-like mood of the piece. The speaker should speak the same lines as the soloist at a moderate pace, beginning each line slightly before the soloist begins singing the corresponding text and overlapping somewhat with it. The speaking should be matter-of-fact, without great emotional expression, as in the manner Stein herself speaks on the recordings she made of her own poetry.

Program notes:

Gertrude Stein (1874-1946) was a pioneering modernist in American literature, though she lived most of her life in France. There she endeavored to create in literature the same objectification and focus on the immediacy of thought that her friend Picasso had created in his Cubist paintings. At times she went even further, making language into a fascinating abstraction where the sounds of the words themselves finally trump meaning. As a composer, I have long been attracted to her musical perspective of language, her use of repetition, and the seeming simplicity of these supposed "difficult" works.

"Tillie," from 1914, is one of many literary portraits that she composed, where she used language not to explicitly describe the subject, but to indirectly suggest a picture in the reader's mind. Though the subject of this prose poem is unknown, we can easily hear the busyness of her activities through the rhythms Stein makes of the phrase "Tillie labor." Gradually the words like Tillie's activities transform through delightful puns and wordplay until Tillie finally slows and her "ascent" becomes "assent."

"Cow come out" is a paragraph from a longer nearly abstract poem, "Emp Lace," also from 1914. "A Sonatina" is from the very long poem, "A Sonatina Followed by Another" which she wrote in Vence, France in 1921. According to her friend and collaborator Virgil Thomson, the title refers to her habit of improvising "sonatinas" on the white keys of the piano, though she had no musical training whatever. Though the poem is filled with charming though fleeting images of her stay in southern France, I have extracted bits of the prose that show its lullaby-like mood and which often seem to refer to her life partner, Alice Toklas.

Stein Song #1

Tillie

Soprano

Alto

Tenor

Bass

Piano (rehearsal only)

pp

pp

Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

4

S

A

T

B

pp

labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

7

S

A

T

B

labor Tillie Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

A

10

pp

S

A

T

B

Tillie labor Tillie labor Tillie labor Tillie labor labor labor Tillie labor Tillie Tillie labor labor labor Tillie labor Tillie Tillie labor labor labor Tillie labor Tillie

13

S
Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

A
Tillie Tillie labor labor Tillie Tillie labor labor Tillie Tillie labor labor Tillie Tillie

T
Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie

B
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

Piano accompaniment (Grand Staff)

16

S
Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

A
labor labor Tillie Tillie labor labor Tillie Tillie labor labor Tillie Tillie labor labor Tillie

T
labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie

B
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

Piano accompaniment (Grand Staff)

B

19 *Div. mf* *mp unis.*

S eye sheds or sheds,

A labor labor Tillie Tillie labor labor Tillie Tillie labor labor Tillie

T labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie Tillie labor Tillie labor Tillie

B Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie labor Tillie labor labor Tillie labor

22 *mp*

S Tillie labor Tillie labor Tillie labor

A labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie

T labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

B labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

25

S
Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

A
labor Tillie labor Tillie labor Tillie labor labor labor Tillie labor Tillie labor Tillie labor labor labor Tillie labor Tillie labor Tillie

T
Tillie labor Tillie labor late in shells

B
labor Tillie labor Tillie labor labor Tillie labor labor Tillie labor Tillie labor Tillie labor labor Tillie labor Tillie labor Tillie labor

Piano accompaniment

Detailed description: This block contains the musical score for measures 25 through 27. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are 'Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor'. The Tenor part has a melodic line starting at measure 26 with the lyrics 'late in shells'. The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment.

28

C

S
Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

A
labor labor Tillie labor Tillie labor Tillie labor labor labor Tillie labor Tillie labor Tillie labor labor labor Tillie labor labor Tillie labor

T
car shells oi - - - l shells

B
labor Tillie labor Tillie labor labor Tillie labor labor Tillie labor labor Tillie labor labor labor Tillie labor labor labor Tillie labor

Piano accompaniment

Detailed description: This block contains the musical score for measures 28 through 30. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are 'Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor'. The Tenor part has a melodic line starting at measure 28 with the lyrics 'car shells oi - - - l shells'. The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment. A section marker 'C' is present above the piano part at measure 28.

31

f p f p f p

S
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

A
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

T
- - - - - unis *f p f p*
Tillie labor Tillie labor labor Tillie labor Tillie

B
f p f p p f p
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

34

f p mf

S
Tillie labor Tillie labor labor Tillie labor Tillie shave in sew up ups ups,

A
f p f p f p
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

T
f p f p f p
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

B
f p f p f p
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

D

37 *f* *mf*

S
Tillie Tillie Tillie

A
mf
Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

T
mf
Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

B
mf
Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

mf

40 *f* *mf* *Div.* *like* *unis.*

S
Tillie Tillie Tillie Tillie Tillie *like* *like*

A
Tillie Tillie Tillie Tillie *like* *like* *what* *white* *Tillie*

T
Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

B
Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

43 unis.

S
white _____ where, _____
Tillie Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
like _____ what _____ white

A
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
like _____ what _____ white

T
Tillie Tillie Tillie
Tillie Tillie
Div.
like _____ what _____

B
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie

E

46

S
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie Tillie
Tillie like _____

A
like _____ what white _____
like _____ what _____
unis.
Tillie Tillie Tillie Tillie

T
Tillie
Tillie Tillie
Tillie Tillie Tillie

B
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie

49 *mf*

S what
white like
Tillie Tillie Tillie Tillie
Tillie Tillie Tillie Tillie

A like what white
like
Tillie Tillie
Tillie like white where,

T *f* like white where,
Tillie Tillie Tillie like white where, Tillie Tillie

B Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie Tillie

mf *f* *mf*

52 *f* *Div.* *unis. mf* *f*

S like white where, like,
like white where, Tillie Tillie like white Tillie

A *Div.* like white where, *unis.*
Tillie like Tillie

T *f*
Tillie Tillie like white where, like, Tillie like

B Tillie Tillie Tillie Tillie Tillie Tillie Tillie like white

f

F

55

S white Tillie where, like,

A Tillie white where, Tillie like, Tillie labor Tillie labor labor Tillie labor Tillie

T white Tillie where, like,

B Tillie where, Tillie like,

pp

58

S Tillie Tillie Tillie labor

A Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

T Tillie Tillie Tillie labor like

B Tillie like Tillie Tillie Tillie labor where

f

61

S
Tillie Tillie labor o - pen Tillie labor o - - pen

A
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor labor Tillie labor Tillie

T
f Tillie Tillie where labor Tillie labor o - pen

B
Tillie Tillie o - pen labor so Tillie labor o -

Piano accompaniment with dynamic markings *f* and accents.

64

G
mp

S
so or labor Tillie labor labor Tillie labor Tillie

A
Tillie labor Tillie labor labor Tillie labor Tillie Tillie labor Tillie labor Tillie labor Tillie labor

T
so or Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor Tillie labor

B
- - pen so or

Piano accompaniment with dynamic markings *mp* and accents.

67

S
lay — labor Tillie labor labor Tillie labor Tillie labor labor Tillie labor Tillie lay —

A
Tillie labor labor Tillie labor Tillie labor Tillie labor Tillie lay labor Tillie labor

T
Tillie labor Tillie labor Tillie labor Tillie lay — labor Tillie lay —

B
next to a so - ur bridge —

70

S
Tillie lay — labor Tillie labor Tillie labor Tillie lay - - ing Tillie lay -

A
Tillie labor Tillie lay — Tillie lay - ing — Tillie Tillie lay -

T
Tillie labor Tillie labor Tillie labor Tillie lay - - - ing — Tillie labor Tillie lay - ing

B
next to a pan wip - er —

H

73 *mf*

S ing Tillie lay - - ing Tillie Tillie lime Tillie Tillie lime next

A ing Tillie Tillie lay - ing Tillie next to a scent Tillie Tillie

T Tillie lay - ing Tillie lay - ing next to a - - -

B *mf*

o

77 *dim.*

S to Tillie lime a - - - scent Tillie lime next to next

A a - scent next to a scent Tillie next to a - scent

T scent Tillie next to Tillie lime next to a - scent as - sent, Tillie lime

B *dim.*

93

The musical score consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The lyrics are: "sent, next to, as - - - sent, as - - - sent." The piano part features chords in the right hand and a simple bass line in the left hand. The dynamic marking *pp* is present in the piano part and above the vocal staves in measures 95 and 98.

S
A
T
B

sent, next to, as - - - sent, as - - - sent.

sent, next to, as - - - sent, as - - - sent.

sent, next to, as - - - sent, as - - - sent.

next to, as - - - sent, as - - - sent.

pp

pp

pp

pp

pp

Stein Song #2

Come out cow

from "Emp Lace"

♩ = 136

Soloist may sing with sopranos until letter D

Soprano solo

Soprano *mp*
Come out cow come out cow Come out cow come out cow

Alto
mp
cow come

Tenor

Bass

Piano (rehearsal only) *mp*

A

S
Come out cow come out cow Come out cow come out cow

A
out cows come out come out cow come

T

B

Piano

S
come out cow come out cow come out cow
A
out come out cow come out come out cow cow come
T
B

Musical score for the first system, featuring vocal parts S, A, T, B and piano accompaniment. The vocal parts have lyrics: S: come out cow come out cow come out cow; A: out come out cow come out come out cow cow come; T: (empty); B: (empty). The piano accompaniment is in the lower staves.

B

S
mf come out cow come out cow come out cow
A
mf out come out cow cow come out come out cow cow come
T
mf cow come out cow come out cow come
B

Musical score for the second system, featuring vocal parts S, A, T, B and piano accompaniment. The vocal parts have lyrics: S: come out cow come out cow come out cow; A: out come out cow cow come out come out cow cow come; T: cow come out cow come out cow come; B: (empty). The piano accompaniment is in the lower staves. A box labeled 'B' is above the first measure of the vocal parts.

C

S
come out cow come out cow comeout cow
come out cow come out cow comeout cow

A
out come out cow cow come
out come out cow cow come

T
out cow come out
cow come out come out cow come out cow cow come

B

D

8 times

S
come out cow come out cow comeout cow
come out cow come out cow comeout cow

A
out come out cow cow come
out come out cow cow come

T
out come out cow come out cow cow come
out come out cow come out cow cow come

B
Cow come out cow cow come

E 8 times
or until end of solo

mp Free rhythm, over repeating chorus,
but not synchronized with them.

Solo

Soprano: *p* cow come out come out cow come out

Alto: *p* out come out cow cow come

Tenor: *p* come out cow cow come out come out

Bass: *p* cow come out come out

Piano: *p*

Solo

Solo: cow come out come out cow

Piano: *p*

F

Solo

Soprano: *mf* cow come out cow cow come out come out cow come out cow come out cow come out

Alto: *mf* out come out come out cow cow come out cow come out come out cow cow come out

Tenor: *mf* come out cow come out cow come out cow cow come out cow come out cow come out cow come out

Bass: *mf*

Piano: *mf*

Solo

S
out come out cow cow come out come out cow come

A
cow come out comeout cow cow come out cow come out comeout cow cow come out

T
come out cow come out cow comeout cow cow come out cow come out cow comeout cow cow

B
mf
Cow _____ come _____

G

Solo

S
out come out cow cow come out come out cow come

A
cow come out comeout cow cow come out cow come out come out cow cow come out

T
come out cow come out cow comeout cow cow come out cow come out cow comeout cow cow

B
out _____ cow _____

mf

Solo

Come

S
out come out cow cow come out come out cow come

A
cow come out come out cow cow come out cow come out come out cow cow come out

T
come out cow come out cow come out cow come out cow come out cow come out cow come out

B
come out

H *f*

8 times

Solo

out

S
f out *gradual decr.*
cow come out come out cow come out cow come out come out cow come out

A
f out come out cow cow come out come out cow come out

T
f come out cow cow come out come out come out come out

B
f cow cow come out come out

Soprano solo enters here in free rhythm and not in synchroniztion with the chorus. However, the solo should end approximately at the point shown, before the choir ends.

I 4 times

Solo

S
come out cow come out cow come out cow

A
out come out cow cow come out come out cow

T
out come out cow come out cow cow come out come out cow come out cow cow come

B
cow cow come out cow cow come out

Cow _____ come

J

Solo

S
come out cow come out cow

A
out come out cow cow come out come out cow cow come

T
out come out cow come out cow cow come out come out cow come out cow cow come

B
cow come out cow come out

out _____ come _____ out _____ cow _____

Solo

cow ———— come ———— out ————

S

A

out come out cow cow come out come out cow

T

out come out cow come out cow cow come out come out cow come out cow cow come

B

cow cow

Solo

come ———— out ———— cow ————

S

A

cow come out cow cow come out

T

out come out cow come out cow cow come out come out cow come out cow cow come

B

cow cow

L

Solo

cow come out

S

A

cow come out

T

out come out cow cow come out come out cow

B

cow cow

Piano accompaniment

Solo

cow come out

S

A

cow come out

T

come out cow

B

cow cow cow

Piano accompaniment

Stein Song #3

A Sonatina

from "A Sonatina Followed by Another"

$\text{♩} = 88$

Soprano solo

Soprano *pp sempre* Take long, staggered breaths

Alto *pp sempre* Take long, staggered breaths

Tenor

Bass

Piano (rehearsal only) *pp sempre*

Solo

S

A

T *pp sempre*

B

Piano

A B

Speaker: I need her, she needs me,

Solo

I need her,

S

A

T

B

Speaker: she needs me,

Solo

she needs me,

she needs me,

S

A

T

B

pp sempre

oo

5 C

Speaker: I need that she is splendidly robust.

Musical score for the first system. It includes a Solo line with lyrics "I need that she is", and vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is shown in grand staff notation. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Solo line has a dotted quarter note for "I", a quarter note for "need", a quarter note for "that", a quarter note for "she", and a dotted quarter note for "is".

D

Speaker: Please me by thinking at ease.

Musical score for the second system, starting with a section marked 'D'. It includes a Solo line with lyrics "splendidly robust. Please me by", and vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is shown in grand staff notation. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Solo line has a dotted quarter note for "splendidly", a quarter note for "robust.", a quarter note for "Please", a quarter note for "me", and a dotted quarter note for "by".

E

Speaker: She is gentle and considerate.

Solo

think-ing at ease. She

S

A

T

B

Solo

is gen - - - tle and con - si - de - rate. She can do

S

A

T

B

F

Speaker: And we find that to be quite enough to satisfy and not rebuff.

Solo

no more than be gen - - - tle and con - si - de - rate and

S

A

T

B

Solo

we find that to be quite e - nough to sa - - - fy and

S

A

T

B

G

Solo

not re - - buff.

S

A

T

B

Take long, staggered breaths

Speaker: Little singing charm can never do no harm.

Lit - tle sing - - - - ing

S

A

T

B

Speaker: Little baby sweet can always be a treat.

Solo

charm can nev - er do no harm, lit - tle ba - by sweet can al - ways be

S

A

T

B

Piano accompaniment

Speaker: And are sonatinas in music boxes and do the follow one after the other **H**

Solo

a treat. And are son - a - ti - nas in mu - sic box - es and do they follow

S

A

T

B

Piano accompaniment

Speaker: and are music boxes grind organs yes or no.

I

Solo
one af-ter the o-ther and are mu-sic box-es grind or-gans yes or no.

S
A
T
B

Piano accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Speaker: I believe it and I told her so.

Speaker: and she believed it as I very well know.

Solo
I be-lieve it and I told her so and she be-

S
A
T
B

Piano accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a 3/4 time signature.

J

Speaker: I tell her so so.

Musical score for section J. The score includes a Solo line and vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Solo line has the lyrics: "lieved it as I ve - ry well know. I tell her so". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

K

Speaker: Oh no I love you so oh no.

Musical score for section K. The score includes a Solo line and vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Solo line has the lyrics: "so. Oh no". The piano accompaniment continues with a similar rhythmic pattern to section J. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

L

Solo

I love you so oh

S

A

T

B

Speaker: I have often heard it said that a skylark never goes to bed.

I have often heard it said that they sing.

Solo

no. I have oft-en heard it said that a sky-lark nev-er goes to bed. I have oft-en heard it

S

A

T

B

M *Speaker:* I have often heard it said that they are suddenly ahead, and I have often heard it said that they sing.

Musical score for section M. The score includes five vocal parts: Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment. The Solo part has the lyrics: "said that they sing. I have oft-en heard it said that they are sud-den-ly a-head and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

N *Speaker:* I see the moon and the moon sees me,

Musical score for section N. The score includes five vocal parts: Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment. The Solo part has the lyrics: "I have oft-en heard it said that they sing. I see the moon and the". The piano accompaniment continues with the same rhythmic pattern as in section M, ending with a fermata and a circled number 2.

Speaker: God bless the moon and God bless me.

Solo

moon sees me, God bless the moon and God bless me.

S

A

T

B

S

A

T

B

ppp