

I. In the Still Garden

from A Lover's Journey

JAMES JOYCE
"Simples"

LIBBY LARSEN

$\text{♩} = 80, \text{♩} = \text{♩}$ throughout

Sop/Alto *mf* bel - la bi - on - da sei co

Tenor 1 *Solo tenor mf* O bel-la bi-on - da, sei co - me l'on - da! *tutti T1 mf* O

Tenor 2 *mf* O bel-la bi-on - da, sei co - me l'on - da!

Baritone

Bass

5 S./A. *f* - me l'on - da, bel - la bi - on - da sei co - me l'on - da, bel - la bi

T. 1 *f* bel-la bi-on - da, sei co - me l'on - da! *f* bel - la bi

T. 2 *f* O bel-la bi-on - da, sei co - me l'on - da! *f* bel - la bi

Bar. *mf* bel - la bi - on - da sei co - me l'on - da *f* bel - la bi

B. *mf* O bel-la bi-on - da sei co - me l'on - da!

10

S./A. *mf*
on - da and

T. 1 *mf*
on - da Of a cool sweet dew

T. 2 *mf*
on - da Of a cool sweet dew

Bar. *mp*
on - da bel - la bi - on - da sei co - me l'on - da

B. *mp*
sei co - me l'on - da bel - la bi - on - da bel - la bi - on - da

15

S./A. ra - diance mild sei co - me l'on - da

T. 1 *mf*
bel - la bi - on - da The moon a

T. 2 *mf*
bel - la bi - on - da The moon a

Bar. *mp*
sei co - me l'on - da bel - la bi - on - da sei co - me l'on - da

B. *mp*
bel - - - la

43

S./A. sei co - me l'on - da she sings an air: *mf*

T. 1 **(Solo tenor at m. 46)**

T. 2 brow she sings an air: *mf*

Bar. sei co - me l'on - da, and ga - ther - ing in she sings an air: *mf*

B. sei co - me l'on - da, and ga - ther - ing in she sings an air: *mf*

A tempo

46

S./A.

T. 1 **Solo tenor** Ah **recit., freely, take time** Fair as the wave is, fair art thou! **tutti T1** *f* sei co - me l'on - da,

T. 2 Ah O *mf*

Bar. Ah **tutti B1** *f* bel - la bi - on - da

B. Ah

49

mf

S./A. bel - la bi - on - da sei co - me l'on - da bel - la bi - on - da

T. 1 *mf* O bel-la bi-on - da sei co - me l'on - da!

T. 2 *mf* bel-la bi-on - da sei co - me l'on - da! O bel-la bi-on - da

Bar. *mf* bel - la bi - on - da sei co - me l'on - da

B. *mf* O bel-la bi-on - da

54

rit... *f*

S./A. sei co - me l'on - da, * bel - la, bel - la bel - la bel - la bel - la bel - la, *f*

T. 1 * bel - la, bel - la bel - la bel - la bel - la bel - la bel - la, *f*

T. 2 sei co - me l'on - da, * bel - la, bel - la bel - la bel - la bel - la bel - la, Be *f* *mp*

Bar. sei co - me l'on - da, * bel - la, bel - la bel - la bel - la bel - la bel - la, *f*

B. sei co - me l'on - da, * bel - la, bel - la bel - la bel - la bel - la bel - la, Be *f* *mp*

* There should be a slide down and back up during this first syllable.

II. St. Valentine's Day

from A Lover's Journey

Karl Joseph Simrock, after William Shakespeare

Hamlet, Act V, scene v

LIBBY LARSEN

mf ♩ = 56, breathing, warmly

Soprano
Alto
Tenor
Tenor
Baritone
Bass

Good morn, morn - ing, It is
Good morn, morn - ing, It is
Good morn, morn - ing, It is,
Good morn, morn - ing, It is—
Good morn, morn - ing, It is,
Good morn, morn - ing, It is,

4 ***f*** , **Push tempo ahead**

S.
A.
T.
T.
Bar.
B.

It is Saint Val - en - tine's Day. Good morn, morn - ing. It is,
It is Saint Val - en - tine's Day. Good morn, morn - ing. It is,
It is Saint Val - en - tine's Day. Good morn, morn - ing. It is,
It is Saint Val - en - tine's Day. Good morn, morn - ing. It is,—
It is Saint Val - en - tine's Day. Good morn - ing. It is,
It is Saint Val - en - tine's Day. Good morn - ing.

9 *rit.* *a tempo* *mp*

S. *mp*
It is Saint Val - en - tine's Day. So ear -

A. *mp*
It is Saint Val - en - tine's Day. So ear -

T. *mp*
It is Saint Val - en - tine's Day. So ear - ly

T. *mp*
It is Saint Val - en - tine's Day. So ear - ly

Bar. *mp*
It is Saint Val - en - tine's Day. So ear - ly

B. *mp*
It is Saint Val - en - tine's Day. So

13 *f*

S. *f*
ly be - fore sun - shine.

A. *f*
ly be - fore sun - shine.

T. *f*
— be - fore sun - shine.

T. *f*
— be - fore sun - shine.

Bar. *f*
— be - fore sun - shine.

B. *f*
ear - ly sun - shine.

subito ♩ = 120

rit.

31

S. *f* By

A. *f* By

T. *f* By Saint Nich'-las and Char-i-ty, a young man does it when he *detached*

T. *f* By A shame-less breed a young man does it when he *detached*

Bar. *f* By A shame-less breed a young man does it when he *detached*

B. *f* By

35

freely, recitative

S.

A.

T. *solo tenor* can For truth, that is not right

T. can

Bar. *tutti mf* can *solo bass* She

B. when he can No, not right

poco meno mosso (♩ = ca. 72)

37

S. *mf* be - fore you trif - led with me you pro - mised me to wed.

A. *mf* be - fore you trif - led with me you pro - mised me to wed.

T. *mf* She said you pro - mised me to wed.

T. *mf* She said you pro - mised me to wed.

Bar. said you pro - mised me to wed.

B. you pro - mised me to wed. I'd

41

S. *f* *sub p* by sun - light break my word if you had not come in. *mf* solo female

A. *f* *sub p* by sun - light break my word if you had not come in. For

T. *f* *sub p* by sun - light break my word if you had not come in.

T. *f* *sub p* I'd not by sun - light break my word if you had not come in.

Bar. *f* *sub p* I'd not by sun - light break my word if you had not come in.

B. *sub p* not you had not come in.

59 *p*

S. I will, will be your Val - en - tine.

A. I will, will be your Val - en - tine.

T. I will be your Val - en - tine.

T. I will be your Val - en - tine.

Bar. I will be your Val - en - tine.

B. I will, will be your Val - en - tine.

III. Will you, nill You

from A Lover's Journey

LIBBY LARSEN

WILLIAM SHAKESPEARE

The Taming of the Shrew, Act II, Scene i

Lightly, ♩ = 120

Soprano *f* I will mar - ry, I will, I will mar-ry you.

Alto *f* I will mar - ry, I will, I will mar-ry you.

Tenor *f* Will you,- nill you, I will mar-ry you. Will you,- nill you I will mar-ry you.

Tenor *f* Will you,- nill you,- I will mar-ry you. Will you,- nill you,- I will mar-ry you.

Baritone *f* Will you,- nill you,- I will mar-ry you. Will you,- nill you,- *mf* I

Bass *f* Will you,- nill you, I will mar-ry you. Will you,- nill you *mf* I

5

S. *f* Will you,- nill you,- I will,

A. *f* Will you,- nill you,- I will,

T. *mf* Will you,- nill you, I will mar-ry mar-ry you. Will you,- nill you, I will mar-ry mar-ry you.

T. *mf* Will you,- nill you, I will mar-ry mar-ry you. Will you,- nill you, I will mar-ry mar-ry you.

Bar. *mp* will, I will mar-ry you. Will you, nill you, —

B. *mp* will, I will mar-ry you. Will you, nill you, I will mar - ry,

9

S. *f* I will mar - ry you. *mf* And will you, — nill you, —

A. *f* I will mar - ry you. *mf* And will you, — nill you, —

T. *f* I will mar - ry you. *mf* Will you, nill you, I will mar - ry,

T. *f* I will mar - ry you. *mf* Will you, nill you, will you, nill you,

Bar. *f* I will mar - ry you. *mf* will you, nill you, will you, nill you,

B. *f* I will mar - ry you. *mf* Will you, nill you, nill —

13

S. I will — mar - ry, — will you, nill you I will mar - ry,

A. I will — mar - ry, — will you, nill you I will mar - ry,

T. I will mar - ry, I will mar - ry, will you, nill you will you, nill you,

T. will you, nill you will you, nill you, will you, — nill you, —

Bar. will you, nill you, will you, nill you, will you, nill you, will you, nill you,

B. — you, I will — mar - ry, I —

IV. Shall I Compare Thee to a Summer's Day?

from A Lover's Journey

WILLIAM SHAKESPEARE

LIBBY LARSEN

Warmly, richly, flowing (♩=ca. 60)

Musical score for Soprano, Alto, Tenor, Baritone, and Bass. The score is in 4/4 time with a key signature of three flats. The tempo is marked 'Warmly, richly, flowing (♩=ca. 60)'. The Soprano part begins with a first ending bracket over the final two measures. The lyrics are: 'Shall I com- pare thee to a sum- mer's day? Thou art more love - ly ___'.

Musical score for Soprano, Alto, Tenor, Baritone, and Bass. The score is in 4/4 time with a key signature of three flats. The tempo changes from 'poco rit.' to 'a tempo'. The Soprano part has a first ending bracket over the first two measures. The lyrics are: 'and more tem- per- ate:— Rough winds do shake___ the dar- ling buds of May, love - ly and more tem- per- ate:— Rough winds do shake___ the dar- ling buds of May, and more love - ly and more tem- per- ate:— and'. The Baritone and Bass parts have lyrics: '...a sum- mer's day?' and 'sum- mer's day?'.

8

S. *f* date: Shall I, ...more love - ly

A. *f* date: Shall I com - pare thee,

T. *f* Sum - mer's lease hath all too short a date: Shall I com - pare thee,

Bar. *f* sum - mer all a date: Shall I com - pare thee to a sum - mer's day?

B. *f* sum - mer all a date:

12 *mf* *sub p*

S. *mf* *sub p* Some - times too hot the eye shines, and of - ten is his gold com - plex - ion dimmed:___

A. *sub p* Some - times too hot the eye of hea - ven shines, and of - ten is his gold com - plex - ion dimmed:___

T. *mf* *sub p* Some - times too hot the eye of hea - ven shines, and of - ten is his gold com - plex - ion dimmed:___

Bar. *mf* *sub p* *mf* Some - times too hot the eye shines, and of - ten is his gold com - plex - ion dimmed:___ And

B. *mf* *sub p* *mf* Some - times too hot the eye of hea - ven shines, ...is his gold com - plex - ion dimmed:___ And

32

S. this gives life to thee. more love - ly.

A. this gives life to thee... more love - ly.

T. this gives life to thee.

Bar. this gives life to _____ thee.

B. this gives life to thee.