

COOP LAND

SATB

1794 Lark
(Baritone solo)
Text by Genevieve Taggard

SSA

444 An Immortality (S solo, piano)
(S solo, piano)
445 The House on the Hill
(SSAA)

To Gerald Reynolds An Immorality

Three-part Chorus for Women's Voices
with Soprano Solo

From "Lustra"
by Ezra Pound

Aaron Copland

Moderato

SOPRANO I

SOPRANO II

ALTO

PIANO

Moderato

f marcato liberamente

Allegro con brio, molto ritmico

Allegro con brio, molto ritmico

ff sfz staccato

sfz sfz sfz sfz sfz sfz sfz sfz



f
Sing

The first system of the musical score consists of three staves. The top staff is a vocal line starting with a fermata and the instruction "Sing". The middle two staves are empty. The bottom two staves (treble and bass clef) contain the piano accompaniment, featuring a complex rhythmic pattern with dotted bar lines and dynamic markings like *sfz*.

we for love and i - dle - ness, - Naught else is worth the

The second system continues the vocal line with the lyrics "we for love and i - dle - ness, - Naught else is worth the". The piano accompaniment continues with the same rhythmic pattern.

Bring out strongly the 3/4 rhythm of the piano-part (indicated by the dotted bar-lines) in contrast with the 4/4 rhythm of the voice-part.

The third system shows the piano accompaniment for the second system, with dotted bar lines indicating the 3/4 rhythm. The vocal line is not present in this system.

hav - ing. - Though I have been in man-y a land, - There

The fourth system continues the vocal line with the lyrics "hav - ing. - Though I have been in man-y a land, - There". The piano accompaniment continues with the same rhythmic pattern.

The fifth system shows the piano accompaniment for the fourth system, with dotted bar lines indicating the 3/4 rhythm. The vocal line is not present in this system.

4

is naught else in liv - ing. — And I would ra - ther

simile

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second and third staves are empty. The fourth and fifth staves form a piano accompaniment, with the word 'simile' written above the right hand.

have my sweet, Though rose-leaves die of griev - ing, — Than

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second and third staves are empty. The fourth and fifth staves form a piano accompaniment.

do high deeds in Hun - ga - ry — To pass all men's be -

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line with lyrics. The second and third staves are empty. The fourth and fifth staves form a piano accompaniment.

liev - - - - - ing.

SOPRANO I
Tra la la la la la la la la la la,

SOPRANO II
Tra la la la la la la la la la la,

ALTO I and II
Tra la la la la la la la la la la,

Tra la la la la la la la la la la, Tra la la la la la la

Tra la la la la la la la la la la, Tra la la la la la la

Tra la la la la la la la la la la, Tra la la la la la la

sfz
secco *sfz*

la la — la la, Tra la la la la la la — la la,
 la la — la la, Tra la la la la la la — la la,
 la la — la la, Tra la la la la la la — la la,

Tra la la la la la la — la la.
 Tra la la la la la la — la la.
 Tra la la la la la la — la. Sing we for love and

i - dle - ness, Naught else is worth the hav - ing. — Though

*) See note, page 3.

Sing we for love and i-dle - ness, Naught

I have been in man-y a land - There is naught else in

else is worth the hav - ing. - Though I have been in

liv - ing. - And I would ra-ther have my sweet, Though

simile

man-y a land, There is naught else in liv - ing. - And

rose - leaves die of griev - ing, - Than do high deeds in

I would rather have my sweet, Though rose-leaves die of
Hun-gary To pass all men's be-liev-

griev-ing— Than do high deeds in Hun-gary To
pass all men's be-liev-

pass all men's be-liev-

ing.

ing.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings like *sfz* and *qbb*.

Musical score for the second system, featuring piano accompaniment with dynamic markings like *sfz* and *qbb*.

Moderato

(rit)

(rit)

(rit)

Musical score for the third system, featuring vocal lines with "Moderato" and "(rit)" markings.

Moderato

sfz

f marcato e secco

rit

sfzp

Musical score for the fourth system, featuring piano accompaniment with dynamic markings like *sfz*, *f marcato e secco*, and *sfzp*.

Meno mosso
SOPRANO SOLO

p
And — I would ra - ther have my sweet, Though — rose-leaves die — of

pp
Mm (*humming*) *Mm* *Mm* — *Mm* *Mm*

pp
Mm (*humming*) *Mm* *Mm* — *Mm* *Mm*

pp
Mm (*humming*) *Mm* *Mm* — *Mm* *Mm*

Meno mosso

ad libitum

(rit)
griev - ing, — Than do high deeds in Hun - - - ga -

(rit) *a tempo*
Mm — Sing

(rit)
Mm —

(rit)
Mm —

rit *a tempo*
mf

Come prima

ry.

we for love and i - dle - ness, Naught else is worth the

p
Sing we for love and

Come prima

f

hav - ing. Though I have been in man - y a land - There

p
Sing we for love and

i - dle - ness, Naught else is worth the hav - ing. Though

simile

cresc. poco a poco

is naught else in liv - ing— And I would rather

cresc. poco a poco

i - dle - ness, Naught else is worth the hav - ing— Though

cresc. poco a poco

I have been in man - y a land, There is naught else in

have my sweet, Though rose - leaves die of griev - ing, — Than

I have been in man - y a land, There is naught else in

liv - ing. — And I would ra - ther have my sweet, Though

do high deeds in Hun - ga - ry To pass all men's be -

liv - ing. — And I would ra - ther have my sweet, — Though

rose - leaves die of griev - ing, — Than do high deeds in

liev - - - - -

rose - leaves die of griev - ing, - Than do high deeds in

Hun - ga - ry To pass all men's be - liev - - - - -

- - - - - ing. la la

Hun - ga - ry To pass all men's be - liev - - - - -

la la la la la la la la la

- - - - - ing.

- - - - - ing.

ff

Tra ia la la la la la la — la la, Tra la la la la la

ff

Tra la la la la la la la — la la, Tra la la la la la

ff

Tra la la la la la la la — la la, Tra la la la la la

sf
secco

la la — la la, Tra la la la la la la — la la,

la la — la la, Tra la la la la la la — la la,

la la — la la, Tra la la la la la la — la la,

Tra la la la la la la — la la, Tra la la la la la

Tra la la la la la la — la la, Tra la la la la la

Tra la la la la la la — la la, Tra la la la la la

sf *sf* *sf*

la la — la la, Tra la la la la la la,
la la — la la, Tra la la la la la la,
la la — la la, Tra la la la la la la,

sfz *sfz* *sfz*

Tra la la la la la la, Tra la la la la la la,
Tra la la la la la la, Tra la la la la la la,
Tra la la la la la la, Tra la la la la la la,

sfz *sfz* *sfz*

Ah. Ah. Ah.

fff *sfz* *sfz*