

CGE327

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Two-part

SING!

edited by

Mary Lynn Lightfoot

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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The Breeze and the Birdsong

Amy F. Bernon

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**CREATING
IMAGINE (#1)**

*Plan & Make (#2)
Evaluate & Refine (#3.1)
Present (#3.2)*

PERFORMING

*Select (#4.1)
ANALYZE (#4.2)
Interpret (#4.3)
Rehearse, Evaluate & Refine (#5)
Present (#6)*

RESPONDING

*Select (#7.1)
Analyze (#7.2)
Interpret (#8)
Evaluate (#9)*

CONNECTING

*Personal Experiences (#10)
Varied Contexts (#11)*



The Breeze and the Birdsong

CREATING

Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

- A. This work's text and music were created by the composer in honor of a person retiring from a career as a music **editor**. As children, we explore many different career possibilities. Gradually, during our school years, personal interests, experiences, and familiarity influence choosing a career and eventually retirement. What ideas about retirement might have influenced and contributed to developing this text? What **musical characteristics** help to support the text?
- B. An editor reviewed this work. Since they didn't create the work, why is an editor important? How does this support the composer? What is their relationship? Support your answer.

EXTEND: Construct five questions and interview someone who has retired. Construct five questions and interview a different person as they prepare for retirement. How are their responses similar? Different? Based on the interviews, alone or with others, create a text and music on the idea of retirement. Share and support the idea(s) behind your work.

PERFORMING

Musicians **ANALYZE**: Rehearsals and performances are enhanced through understanding the structure and context of a work.

Understanding how the composer used the **elements of music** to present the intent and meaning of the text will enhance performing this work.

- A. Describe and discuss the musical characteristics of the **introduction** and **interlude**. Since these sections contain no text, how does each help prepare listeners for the following sections which have text? How is each section **harmonically** different from those sections with text?
- B. How do the dynamic markings help convey the text's intent? As an editor, where might you add or delete **dynamic markings**? Explore and defend your suggestions.
- C. What relationship does the composer's suggested **tempo** have to the text? Experiment with other tempos the composer might have considered. Why might these change the meaning of the text? Explain.

EXTEND: Review and select works from your choral library having minimal performance directions. During rehearsals, suggest and discuss editorial decisions about tempos and dynamics. Make editorial decisions and then present, explain and defend these to an audience.

KEY VOCABULARY

Editor, Musical characteristics, Elements of music, Introduction, Interlude, Harmonically, Dynamic markings, Tempo

Learning Resource Page by Richard A. Disharoon
Michael Jothen, **SING!** Resource Page editor & coordinator

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For Mary Lynn "Foot" Lightfoot on the occasion of her retirement from a wonderful editing career.
 With love and a grateful heart, I want to thank you and wish you all the best, dear friend!

The Breeze and the Birdsong

Two-part and Piano*

Words and Music by
 Amy F. Bernon



① As light as air (♩ = ca. 104)

Performance time: ca. 2:00

*Also available: Performance/Accompaniment CD (CGECD127).

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10 *mf*

I May the breeze and the bird - song in -

II *mf*
May the breeze and the bird - song in -

13

I spire — you as you walk a - long, where -

II spire — you as you walk a - long, where -

15

I ev - er you go, where - ev - er you go, where

II ev - er you go, where - ev - er you go, where

17 2

I
life may — lead. May the

II
life may — lead. May the

20

I
bright, spar - kling day stay be - side you now as you're

II
bright, spar - kling day stay be - side you now as you're

23

I
on your way, what - ev - er you seek, what -

II
on your way, what - ev - er you seek, what -

25 3

I
ev - er you find, the mem' - ries — made.

II
ev - er you find, the mem' - ries — made.

28 *mp*

I
new ad -

II
mp
Qui - et mo - ments in — the sun,

mp

31

I
ven - tures yet — be - gun, and the songs that are

II
and the songs that are

34 *f*

I
mere - ly dreams, soon to be — made

II
mere - ly dreams, soon to be — made

f

37 *rit. mp*

I
real by — you, as on - ly you — can

II
real by — you, as on - ly you — can

rit. mp

rit. mp

40 *a tempo*

I
do.

II
do.

a tempo

a tempo

43

I

II

mf

47

mf

May the breeze and the bird - song in -

mf

May the

I

II

50

spire— you as you walk a - long, where - ev - er you go, where -

breeze and the bird - song, where - ev - er you go, where -

I

II

53 5

I
ev - er you go, where life may — lead.

II
ev - er you go, where life may — lead.

56 *mp*

I
trav - els

II
mp
Shin - ing path - ways through - the fall,

mp

59 *sweeping*

I
far — to moun - tains tall, and the blue sky to

II
sweeping
and the blue sky to

sweeping

62 *f*

I hold your dreams, soon to be made

II hold your dreams, soon to be made

f

65 *mp* *rit.*

I real by you, as on - ly you can

II real by you, as on - ly you can

mp *rit.*

mp *rit.*

68 *f a tempo*

I do!

II *f a tempo div.*

do, as on - ly you can do!

f a tempo

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SING!

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