

written for the Chamber Choir of the University of Kansas,  
Simon Carrington, director;  
with Lawrence Maxey, clarinet, Linda Maxey, Marimba

# CICADA SONGS

SATB, clarinet and marimba

Charles Hoag

## Dog Day Harvest Fly

Moderato

B $\flat$  Clarinet  
(C score)

Marimba

S.  
A.  
T.  
B.

Shrill in your hear - ing \_\_\_\_\_  
When heat is sear - ing; \_\_\_\_\_

Cl.

Mar.

5

S. "Sear - a, Sear - a" Har-vest is by.

A. "Sear - a, Sear - a" Har-vest is by.

T. "Sear - a, Sear - a" Har-vest is by.

B. "Sear - a, Sear - a" Har-vest is by.

Cl.

Mar.

7

S. Cloy - ing, an - noy - ing, Bright Au - gust en - joy - ing:—

A. Cloy - ing, an - noy - ing, Bright Au - gust en - joy - ing:—

T. Cloy - ing, an - noy - ing, Bright Au - gust en - joy - ing:—

B. Cloy - ing, an - noy - ing, Bright Au - gust en - joy - ing:—

Cl.

Mar.

# Like Cicadas

after Homer

22  $\text{♩} = 50$

S.

A.

T.

B.

Cl.

Mar.

23

S.

Like Ci - ca - das sit - ting up - on a tree in the for - est,

A.

Like Ci - ca - das sit - ting up - on a tree in the for - est,

T.

B.

Cl.

Mar.

25

S. and pour-ing out their pip-ing

A. and pour-ing out their pip-ing

T.

B.

Cl. *6*

Mar. *6* *p*

27

S. voic - es So the lead-ers of the Tro - jans

A. voic - es So the lead-ers of the Tro - jans

T. So the lead-ers of the Tro - jans

B. So the lead-ers of the Tro - jans

Cl. *sfz* *pp*

Mar. *sfz* *pp*

# In that Harsh Tune

♩ = 60

34 *fpp* *p*

S. *mmm* *fpp* *p*  
Now one in flight, now one in

A. *mmm* *fpp* *p*  
Now one in flight, now

T. *mmm* *fpp* *p*  
Now one in flight,

B. *mmm* *fpp* *p*  
Now one in flight, —

Cl. *mmm* ♩ = 60 *10* *pp*

Mar. *sffz dim.* *10* *pp*

36

S. light, now one at night. How much love is there con -

A. one in light, now one at night. How much

T. now one in light, now one at night.

B. — now one in light, now one at night.

Cl. *10* *pp*

Mar. *10* *pp*

38

S. tained in that harsh tune sung a -

A. love is there con - tained in that harsh tune sung

T. How much love is there con-tained in that harsh tune

B. How much love is there con-tained in that harsh tune

Cl. 10

Mar. 10

40

S. gain, In sum-mer bright in song and

A. a - gain, a gain, In sum-mer bright in

T. sung a - gain, In sum-mer bright in song and sight,

B. sung a - gain, In sum-mer bright in song and sight,

Cl.

Mar.

48

S. *fpp*  
mmm.

A. *fpp*  
peat - ed?  
mmm.

T. *fpp*  
mmm.

B. *fpp*  
mmm.

Cl. *sffz dim.* 10 *ppp*

Mar. *sffz dim.* 10 *ppp*

### Four Epigrams

50  $\text{♩} = 50$

S.

A. *ppp* \*  
ci - ca - da,

T. *ppp* \*  
ci - ca - da, ci

B. *ppp* \*  
ci - ca - da, ci

Cl.  $\text{♩} = 50$   
*f* *sfz*

Mar. soft mallets  
*f* \* whispered or spoken *sfz*

after Ransetsu

53

S. *Lo, the heart-rend-ing cry of the ci-ca-da*

A.

T.

B.

Cl.

Mar.

57

S. *caught by a hawk!*

A. *ci*

T. *ci-ca-da, ci*

B. *ci-ca-da, ci*

Cl.

Mar. *Hard Mallets ff Soft Mallets f*



59

*ppp* \*

S. ci - ca - da, ci -

A. ca - da, ci His

T.

B.

Cl.

Mar. *ff*

\* whispered or spoken

after Basho *mf*

61

S. ca - da, ci - ca - da,

A. voice con-sumed by cry-ing on - ly the shell re-mains.

T. ci - ca - da, ci,

B. ci - ca - da, ci,

Cl.

Mar. *ff*

95

S. mute! Hap-py are the

A. Hap-py are the ci -

T. Hap-py are the ci - ca - das

B. Hap-py are the ci - ca - das

Cl.

Mar.

98

S. ci - ca - das for their

A. ca - das for their wives\_\_\_

T. for their wives\_\_\_ are

B. for their wives\_\_\_ are mute!

Cl.

Mar.

100

S. wives — are mute!

A. are mute!

T. mute!

B.

Cl.

Mar.

### An die Zikade

Johann Wolfgang von Goethe

102 ♩ = 60

S. *p* Se-lig bist du, lie-be Klein - e. Die du auf der Bäu-me

A. *p* Se-lig bist du, lie-be Klein - e. Die du auf der Bäu-me

T. *p* Se-lig bist du, lie-be Klein - e. Die du auf der Bäu-me

B. *p* Se-lig bist du, lie-be Klein - e. Die du auf der Bäu-me

Cl. *p*

Mar. *p*

# Kyoto Summer/Kansas Summer

142

*pp*

S. freun- din, oh- ne Fleisch und Blut ge - bor - ne. Lei- den - lo - se Er- den- toch- ter, fast den

A. freun- din, oh- ne Fleisch und Blut ge - bor - ne. Lei- den - lo - se Er- den- toch- ter, fast den

T. freun- din, oh- ne Fleisch und Blut ge - bor - ne. Lei- den - lo - se Er- den- toch- ter, fast den

B. freun- din, oh- ne Fleisch und Blut ge - bor - ne. Lei- den - lo - se Er- den- toch- ter, fast den

Cl.

Mar.

148

*ppp*  $\text{♩} = 50$

S. Göt - tern zu ver - glei - chen. Se - lig bist du, lie - be Klei - ne...

A. Göt - tern zu ver - glei - chen. Se - lig bist du, lie - be Klei - ne...

T. Göt - tern zu ver - glei - chen. Se - lig bist du, lie - be Klei - ne...

B. Göt - tern zu ver - glei - chen. Se - lig bist du, lie - be Klei - ne...

Cl.

Mar.

after Elizabeth Schutz

153  $\text{♩} = 66$

S. *p* Kyo-to sum-mer

A. *p* Kyo-to sum-mer

T. *p* Kyo-to sum-mer

B. *p* Kyo-to sum-mer

Cl. *f* *sfz* *f*

Mar. *f* *sfz* *f*

158

S. Three chil-dren walk-ing Through ear-ly morn-ing mist

A. Three chil-dren walk-ing Through ear-ly morn-ing mist

T. Three chil-dren walk-ing Through ear-ly morn-ing mist

B. Three chil-dren walk-ing Through ear-ly morn-ing mist

Cl.

Mar.

# Seara, Seara

after Mary Tuven

178 Allegro  $\text{♩} = 208$

S. *ff*  $\text{ff}$  *f* simile  
Sea - ra, sea - ra,

A. *ff*  $\text{ff}$  *f* simile  
Sea - ra, sea - ra,

T. *ff*  $\text{ff}$  *f* simile  
Sea - ra, sea - ra,

B. *ff*  $\text{ff}$  *f* simile  
Sea - ra, sea - ra,

Allegro  $\text{♩} = 208$

Cl. *f* *ff*  
Sea - ra, sea - ra,

Mar. *f* *ff*

184

S. Sea - ra, sea - ra, Sea - ra, sea - ra,

A. Sea - ra, sea - ra, Sea - ra, sea - ra,

T. Sea - ra, sea - ra, Sea - ra, sea - ra,

B. Sea - ra, sea - ra, Sea - ra, sea - ra,

Cl. *f*

Mar. *f*

190

S. sea - ra,

A. sea - ra,

T. sea - ra,

B. sea - ra,

Cl. *p* *mp*

Mar. *p* *mp*

196

S. *ff*  
Sea-ra, sea - ra, sea-ra, sea - ra, sea-ra, sea - ra,

A. *ff*  
Sea-ra, sea - ra, sea-ra, sea - ra, sea-ra, sea - ra,

T. *ff*  
Sea-ra, sea - ra, sea-ra, sea - ra, sea-ra, sea - ra,

B. *ff*  
Sea-ra, sea - ra, sea-ra, sea - ra, sea-ra, sea - ra,

Cl. *mf* *f* *ff*

Mar. *mf* *f* *ff*