

Commissioned by the Festival Choir of Madison, Eric Townell, conductor,
for the choir's twenty-fifth anniversary season and the Wisconsin sesquicentennial (1998)

1. Sand County

Aldo Leopold (1887 - 1948)

Jean Belmont Ford (1939 -)

Molto espressivo (♩=54) **accl.**

mp 1—2—3 1—2—3

Soprano
Come qui - et-ly and hum-bly, as you should to

Alto
Come qui - et-ly and hum-bly, as you should, you should to

Tenor
Come qui - et-ly and hum-bly, as you should to

Bass
Come qui - et-ly and hum-bly, as you should to

Piano (For rehearsal only)
Molto espressivo (♩=54) **accl.**

4 (♩=63) 1—2—3 **rit.**

mf () () ()

an-y spot that can be beau-ti-ful, be beau - ti-ful on - ly,

mf () () ()

an-y spot that can be beau-ti-ful, be beau - ti-ful on - ly, on-ly,

mf () () ()

an-y spot that can be beau-ti-ful, be beau - ti-ful on - ly, on-ly,

mf () () ()

an-y spot that can be beau-ti-ful, be beau - ti-ful on - ly,

(♩=63) **rit. e decresc.**

mf -R.H.-----

Adjust vocal part divisions according to available tonal strengths.

∩ = deep breath

(∩) = quick breath

Duration: 4:34 minutes

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8 *mp* *cresc. ed accel.* (A)

on - ly once, and you may see that the tam-a-racks are smok - y

mp *cresc.*

on - ly, on - ly once, and you may see that the tam-a-racks are smok - y

mp *cresc.*

on - ly once, and you may see that the tam-a-racks are smok - y

mp *cresc.*

on - ly once, see tam-a-racks smok - y

cresc. ed accel. (A)

mp
-R.H.

12 ($\text{♩} = 72$) *f* (*?*) *poco rit.*

gold, and watch the gold - en needles come sift-ing, sift-ing

f (*?*)

gold, and watch the gold - en needles come sift-ing, sift-ing

f (*?*)

gold, and watch the gold - en needles come sift-ing, sift, sift-ing

f (*?*)

gold, and watch the gold - en needles come sift-ing, sift, sift-ing

($\text{♩} = 72$) *poco rit.*

15 mf acc. ($\text{♩}=63$) rit. ($\text{♩}=63$) rit.

down, and you re - mem - ber the milk-white bloom, the blooms of Sag-it-

mf
down, you re - mem - ber the milk-white bloom, the blooms of Sag-it-

mf
down, the milk-white bloom, bloom of Sag-it-

mf
down, the milk-white bloom, bloom of Sag-it-

acc. ($\text{♩}=63$) rit. ($\text{♩}=63$) rit.

L.H.

19 ($\text{♩}=48$) mp cresc. ed accel. ($\text{♩}=63$) stretch mf ($\text{♩}=63$)

ta-ri - a, and that the black-ber-ries burn rich-ly red on

mp cresc. mf ($\text{♩}=63$)
ta-ri - a, and that the black-ber-ries burn rich-ly red on

mp cresc. ($\text{♩}=63$) mf ($\text{♩}=63$)
ta-ri - a, that black-ber-ries burn rich-ly red on

mp cresc. ($\text{♩}=63$) mf ($\text{♩}=63$)
ta-ri - a, that black-ber-ries burn rich-ly red on

($\text{♩}=48$) cresc. ed accel. ($\text{♩}=63$) stretch ($\text{♩}=63$)

mp mf

2. Draba

Aldo Leopold (1887 - 1948)

Jean Belmont Ford (1939 -)

Wistfully, *con moto* ($\text{♩} = 54$) *poco rit.*

mf

Soprano
He who hopes for spring with up-turned eye nev-er sees so

Alto

Tenor
He who hopes for spring with up-turned eye nev-er sees so

Bass

Piano (For rehearsal only)

Wistfully, *con moto* ($\text{♩} = 54$) *poco rit.*

mf

4 $\text{♩} = 48$ a tempo ($\text{♩} = 54$)

mp

small a thing as Dra-ba,

mp

the small-est flow-er that blows.

mp

small a thing, small Dra-ba, small-est flow-er that blows.

mp

the small-est flow-er that blows.

$\text{♩} = 48$ a tempo ($\text{♩} = 54$)

mp

Draba (DRAY-buh)

Note: Although this work is predominately in D flat and F sharp major, accidentals have been used instead of key signatures to facilitate pitch accuracy.

Duration: 4 minutes

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8 **(A)** *cresc. ed accel.* $(\text{♩} = 60)$ *mf*

Yet sand too poor for big-ger, bet-ter blooms are
 and sun too weak big-ger, bet-ter blooms are

Yet sand too poor for big-ger, bet-ter blooms are
 and sun too weak big-ger, bet-ter blooms are

(A) *cresc. ed accel.* $(\text{♩} = 60)$ *mf*

R.H. L.H.

13 *Stretch* $(\text{♩} = 60)$ *poco rit.*

good e-nough for Dra-ba.
 good e-nough for Dra-ba.
 good e-nough, good for Dra-ba, just a small crea-ture that does a
 good e-nough, good for Dra-ba, just a small crea-ture that does a

Stretch $(\text{♩} = 60)$ *poco rit.*

Molto espressivo
più mosso (♩=60)

poco accel.

17

B

Dra-ba asks, and Dra-ba gets, scant al - low-ance of
Dra-ba asks, and Dra-ba gets, scant al - low-ance of
small job. Dra-ba asks, asks, and Dra-ba gets, scant al - low-ance of
small job. asks, and Dra-ba gets, scant al - low-ance of

Molto espressivo
più mosso (♩=60)

poco accel.

B

-R.H.
-R.H.

21

(♩=63)

rit.

warmth and com-fort; it sub-sists on the leav-ings of un-want-ed
warmth and com-fort; it sub-sists on the leav-ings of un-want-ed
warmth and com-fort; it sub-sists on the leav-ings of un-want-ed
warmth and com-fort; it sub-sists on the leav-ings of un-want-ed

(♩=63)

rit.

-R.H.

3. Wild Things

Aldo Leopold (1887 - 1948)

Jean Belmont Ford (1939 -)

Sternly, Full voice (♩=96)

Soprano
There are some _____ who can live _____

Alto
There are some _____ who can live _____

Tenor
There are some _____ who can live _____

Bass
There are some _____ who can live _____

Soprano
There are some _____ who can live with-out _____

Alto
There are some _____ who can live with-out _____

Tenor
There are some _____ who can live with-out _____

Bass
There are some _____ who can live with-out _____

Sternly, Full voice (♩=96)

Piano (For rehearsal only)

Duration: 3:50 minutes

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5

(A)

with-out wild things, and some, and some, some who

with-out wild things, and some, and some, some who

with-out wild things, and some, and some, some who

with-out wild things, and some, and some, some who

_____ wild things, some, some, and some, some who

_____ wild things, some, some, and some, some who

_____ wild things, some, some, and some, some who

_____ wild things, some, some, and some, some who

(A) *tutti*

R.H.

10

rit.

f

can-not,

some can-not.

can-not,

some who can-not, who can-not.

can-not,

who can-not, who can, can - not.

can-not,

who can-not, can, can - not.

can-not,

can-not, can-not.

can-not,

can-not, who can-not, who can-not.

can-not, who

can-not, who can-not, who can, can - not.

can-not, who

can-not, who can-not, can, can - not.

rit.

tutti

1