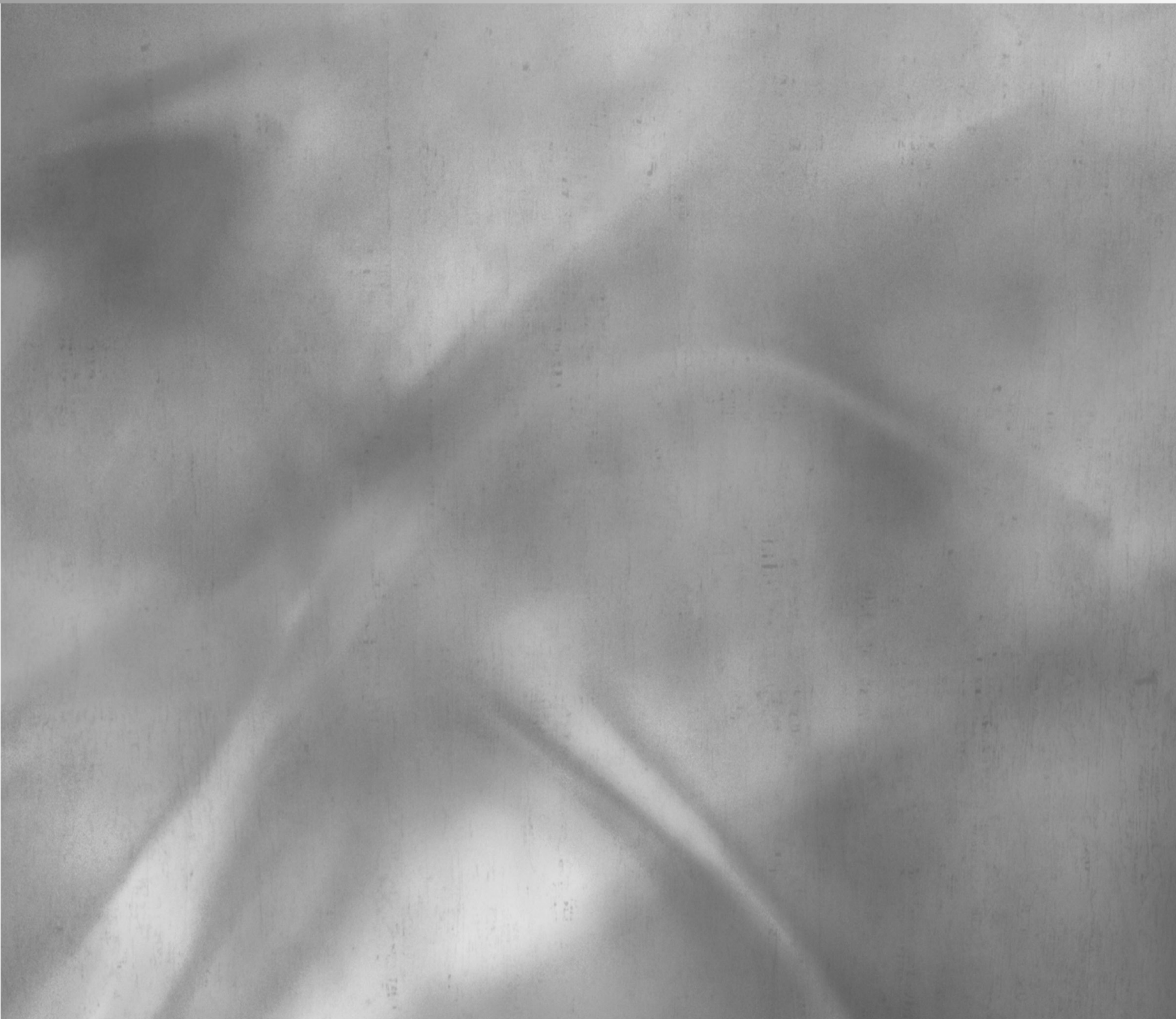


BOOK LOW

SINGER'S LIBRARY OF SONG

A VOCAL ANTHOLOGY OF MASTERWORKS AND FOLK SONGS
FROM THE MEDIEVAL ERA THROUGH THE TWENTIETH CENTURY

COMPILED AND EDITED BY PATRICK M. LIEBERGEN



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Patrick M. Liebergen

Patrick M. Liebergen is widely published as a choral editor, arranger and composer of masterwork vocal and choral editions, collections and cantatas, as well as original choral works. The Director of Choral Activities at the University of Wisconsin-Stout in Menomonie, Wisconsin, Dr. Liebergen has served in a variety of positions as a leader of school and church music. With music degrees from St. Norbert College in DePere, WI, the University of Wisconsin-Madison, and the University of Colorado-Boulder, he frequently appears throughout the country as an adjudicator and clinician. Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association, the Wisconsin Choral Directors' Association, and ASCAP, and his works have been performed by choirs around the world.



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Sally K. Albrecht

The piano performances on the Accompaniment CDs are by Sally K. Albrecht. Sally is the Director of School Choral Publications for Alfred Publishing. She is a popular choral conductor, composer, and clinician, and has degrees in Music and Theater from Rollins College and an M.A. in Drama and Accompanying from the University of Miami.

2. Gioite al canto mio

(Rejoice, O Hear My Singing)

Italian words by
OTTAVIO RINUCCINI (1562–1612)
English words by **PATRICK M. LIEBERGEN**

from *EURIDICE*
Music by **JACOPO PERI** (1561–1633)
Arranged by **PATRICK M. LIEBERGEN**

Maestoso (♩ = ca. 76)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The tempo is marked 'Maestoso' with a quarter note equal to approximately 76 beats per minute. The music begins with a whole rest for the vocal line and a series of chords and moving lines for the piano accompaniment.

The second system of the musical score includes the vocal line with lyrics, the piano accompaniment, and a measure rest symbol. The lyrics are: Gio - i - te al can - to mi - o, sel - ve fron - do -
Re - joice, O hear my sing - ing, lis - ten to my
A measure rest symbol (a box with the number 5) is placed above the vocal line at the beginning of the system. The piano accompaniment continues with chords and moving lines.

The third system of the musical score includes the vocal line with lyrics, the piano accompaniment, and a measure rest symbol. The lyrics are: se, Gio - i - te a - ma - ti - col - li, e - d'o - gn'in - tor -
sound, Re - joice each hill and val - ley for - ev - er a -
A measure rest symbol (a box with the number 8) is placed above the vocal line at the beginning of the system. The piano accompaniment continues with chords and moving lines.

3. Ave Maria

Edited and Arranged by
PATRICK M. LIEBERGEN

Music attributed to
GIULIO CACCINI (1545–1618)

Legato, expressively (♩ = ca. 80)

The musical score is presented in three systems. The first system includes a Flute part and an Accompaniment (Accomp.) part. The Flute part begins with a melodic line in 4/4 time, marked *mp*. The Accompaniment part consists of two staves: the upper staff plays chords and moving lines, while the lower staff provides a bass line with octaves. The second system continues the instrumental parts, with the Flute part starting at measure 5. The third system introduces the vocal line, starting at measure 9 with the lyrics "A - ve - Ma - ri - a,". The vocal line is in a single staff with a treble clef. The accompaniment continues to support the vocal line.

Flute part is on page 190.