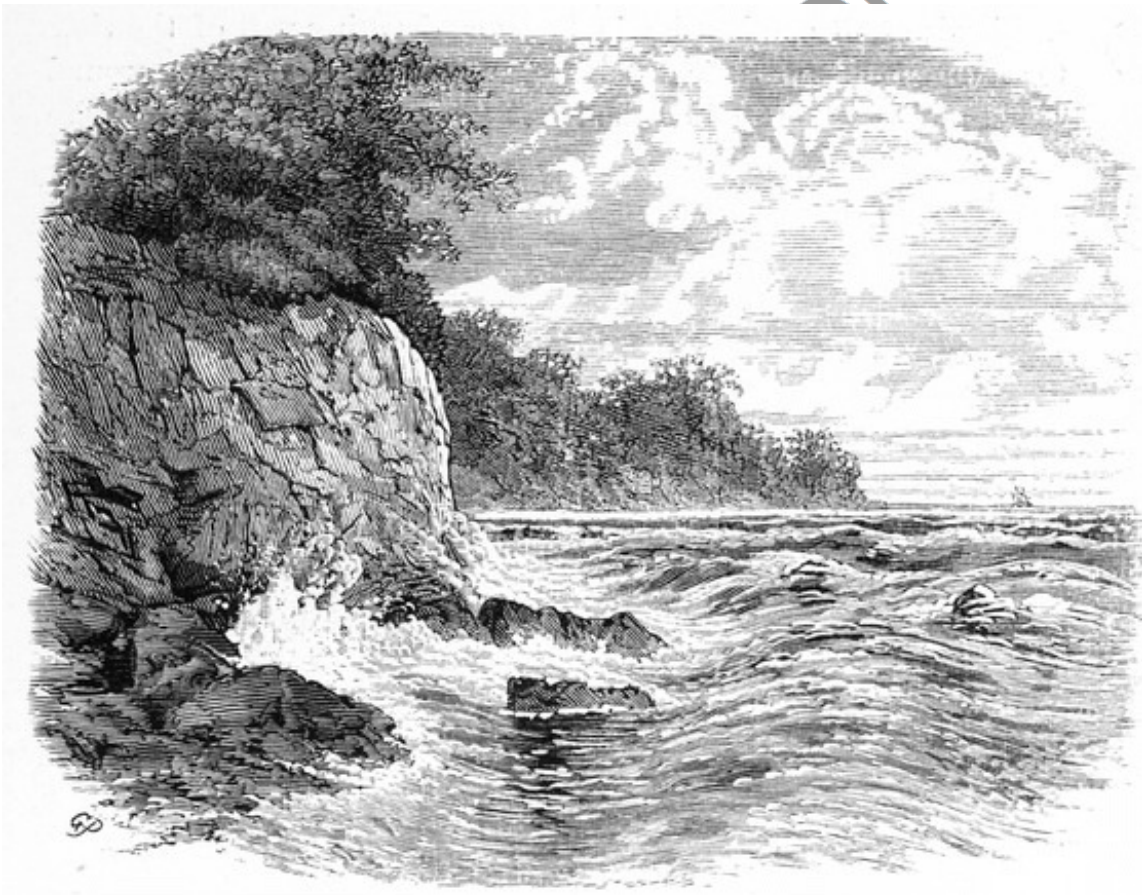


Ross C. Bernhardt

BARTER

text by Sara Teasdale

SSATBB choir, unaccompanied



2015

 **SWIRLY MUSIC**
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DR. ROSS C. BERNHARDT is Director of Choral Activities and Associate Professor of Music at Texas A&M University-Corpus Christi, where he conducts Camerata Isla, University Singers, and teaches applied voice and choral methods. He received a Doctor of Musical Arts degree in choral conducting from Michigan State University, and Masters and Bachelors degrees from the University of North Carolina at Greensboro and the University of Missouri, respectively.

Dr. Bernhardt previously served as Chair of the Music Department and Director of Choral Activities at Lambuth University in Jackson, Tennessee. He also served on the faculties of Columbia College (Missouri) and Lansing Community College (Michigan) and was a high school choral director in southwest Virginia.

An internationally recognized composer, Dr. Bernhardt has won first prize in the Ithaca College Choral Composition Competition (US), Silliman Anthem Award Competition (US), Longfellow Choral Composition Competition (US), and Concurso Internacional Amadeus de Composición Coral (Spain), and special commendation in the Phoenix Choral Composition Competition (UK). His compositions have been published by Hinshaw, Mark Foster, and Colla Voce. Self-published compositions are available via www.bernhardtmusic.com.

Dedicated to Dr. Terry Smith
in honor of his service to Columbia College (Columbia, MO)
Premiered by the Jane Froman Singers, Nollie Moore, conductor

Sara Teasdale
(1884-1933)

Barter

Ross C. Bernhardt
(ASCAP)

$\text{♩} = 84$

Soprano 1
Life has love-li-ness to sell, all

Soprano 2
Loo loo loo loo loo loo loo loo loo loo

Alto
Loo loo loo loo loo loo loo loo loo loo

Tenor
Loo loo loo loo loo loo loo loo loo loo

Baritone
Loo loo loo loo loo loo loo loo

Bass
Loo loo loo loo loo loo

for rehearsal only

7

S 1
whit-ened on a cliff, Soar - ing fire that sways and sings, _____

S 2
loo loo loo loo loo loo loo loo loo loo fire that

A
loo loo loo loo loo loo loo loo loo loo loo loo fire that

T
loo loo loo loo loo loo loo loo loo loo loo loo loo loo

Bar
loo loo loo loo loo loo loo loo loo loo loo loo

B
loo loo loo loo loo loo loo loo loo loo

FOR PERUSAL USE ONLY

10 *mf*

S 1 — And chil - dren's fa - ces look - ing up Hold - ing won - der like a

S 2 sways and sings, fa - ces look - ing up Hold - ing won - der like a

A sways and sings, fa - ces look - ing up Hold - ing won - der like a

T loo And chil - dren's fa - ces look - ing up Hold - ing won - der like a

Bar loo loo And chil - dren's fa - ces look - ing up Hold - ing won - der like a

B loo And chil - dren's fa - ces look - ing up Hold - ing won - der like a

13

S 1 *mp* *p*
cup, Hold - ing won - der like a cup. Life has

S 2 *mp* *p*
cup, Hold - ing won - der like a cup. Life has love - li - ness to sell,

A *mp* *p*
cup, Hold - ing won - der like a cup. Life

T *mp* *p*
cup, Hold - ing won - der like a cup. Life has

Bar *mp*
cup, Hold - ing won - der like a cup.

B *mp*
cup, Hold - ing won - der like a cup.

17

S 1
love-li-ness to sell, _____ Mu - sic _____ like a curve of gold, _____ Scent of

S 2
_____ love to sell, Mu - sic _____ like a curve of gold, _____ Scent of

A
has love-li-ness to sell _____ Mu - sic _____ like a curve of gold, _____ Scent of

T
love - li - ness to sell, _____ Mu - sic _____ like a curve of gold, _____

Bar
Life has love-li-ness to sell, _____ Mu - sic _____ like a curve of gold, _____

B

FOR PERUSAL USE ONLY

21

mf

S 1 pine trees in the rain, And for your

mf

S 2 pine trees in the rain, And for your

mf

A pine trees in the rain And for your

mp

T Eyes that love you, arms that hold, And for your

mp

Bar Eyes that love you, arms that hold, And for your

mp

B Eyes that love you, arms that hold, And for your

25

S 1
spi - rit's still de - light, Ho - ly thoughts _____ that star _____ the

S 2
spi - rit's still de - light, Ho - ly Thoughts _____ that _____ star, _____ that star _____ the _____

A
spi - rit's still de - light, Ho - ly Thoughts that star, _____ that star _____ the

T
spi - rit's still de - light, Ho - ly thoughts _____ that star the

Bar
spi - rit's still de - light, Ho - ly thoughts _____ that star _____ the

B
spi - rit's still de - light, Ho - ly thoughts _____ that star _____ the

*** "Doo" & "Dah" - poco più forte e poco meno legato ***

28 *p* poco a poco cresc.

S 1 night. Loo loo loo loo loo loo loo loo loo loo

S 2 night. Doo doo doo doo doo loo loo loo loo loo

A night. Loo loo loo doo doo doo doo doo

T night. Doo doo doo doo doo doo doo loo loo

Bar night. Loo loo loo loo loo doo doo doo doo

B night. Loo loo loo loo loo loo loo loo loo

31 *poco a poco cresc.* **mf**

S 1
loo loo loo loo loo dah dah dah dah dah lah lah lah

S 2
poco a poco cresc.
loo loo doo doo doo doo doo loo loo

A
poco a poco cresc. **mf**
doo doo doo doo doo loo loo loo loo loo loo dah dah dah dah dah

T
poco a poco cresc.
loo loo loo loo loo loo loo

Bar
poco a poco cresc. **mf**
doo doo loo loo loo dah dah dah dah dah

B
poco a poco cresc. **mf**
loo loo loo loo loo loo loo loo lah lah

34

S 1
lah lah lah lah lah lah lah lah lah

S 2
dah dah dah dah dah lah lah loo loo loo

A
lah lah dah dah dah dah lah loo loo loo

T
lah lah lah lah lah lah loo loo loo

Bar
lah lah lah lah lah lah lah loo loo

B
lah lah lah lah lah lah lah loo loo

FOR PERUSAL USE ONLY

38 *mp*

S 1
Spend all you have for love - li - ness,

S 2
loo loo loo loo loo loo loo loo loo loo loo

A
loo loo loo loo loo loo loo loo loo loo loo

T
loo loo loo loo loo loo loo loo loo loo loo

Bar
loo loo loo loo loo loo loo loo

B
loo loo loo loo loo loo loo loo loo

The musical score is for a piece titled 'Barter' on page 12. It begins at measure 38 with a mezzo-piano (*mp*) dynamic. The score is arranged for six vocal parts (S1, S2, A, T, Bar, B) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature changes from 6/4 to 5/4. The lyrics for S1 are 'Spend all you have for love - li - ness,'. The other vocal parts and the piano accompaniment consist of melodic lines with 'loo' syllables. The piano part features chords and melodic fragments in both hands.

41 *poco a poco cresc.*

S 1 Buy it _____ and ne - ver count the cost; For one white sing-ing hour of

S 2 loo doo doo doo doo loo loo loo _____ *mp poco a poco cresc.* One white sing-ing hour of

A loo doo doo doo doo loo loo loo _____ *mp poco a poco cresc.* One white sing-ing hour of

T loo loo loo loo loo loo _____ *mp poco a poco cresc.* One white sing-ing hour _____ of

Bar loo loo loo loo loo _____ *mp poco a poco cresc.* One white sing-ing hour of

B loo loo loo loo doo doo doo doo doo doo One white sing-ing hour _____ of

FOR PERUSAL USE ONLY

44

S 1
peace Count ma - ny a year of strife well lost and for a breath of ecs - ta -

S 2
peace Count ma - ny a year of strife well lost and for a breath of ecs - ta -

A
peace Count ma - ny a year of strife well lost and for a breath of ecs - ta -

T
peace Count ma - ny a year of strife well lost, and for a breath of ecs - ta -

Bar
peace Count ma - ny a year of strife well lost, and for a breath of ecs - ta -

B
peace Count ma - ny a year of strife well lost, and for a breath of ecs - ta -

FOR PERSUAL USE ONLY

48

S 1
sy Give all you have been or could be _____ Give all you have

S 2
sy Give all you have been, or could be _____ Give

A
sy Give all you have been, or could be _____ loo

T
sy Give all you have been, or could be _____ loo

Bar
sy _____ Give all you have been, or could be _____ loo

B
sy _____ Give all you have been _____ or could be _____ loo

52 *ritardando al fine* *p*

S 1
been, or could be. Loo loo loo

S 2
all you have been or could be loo loo loo loo loo loo loo

A
loo loo loo loo loo loo loo loo loo

T
loo loo loo loo loo loo loo loo loo

Bar
loo loo loo loo loo loo loo

B
loo loo loo loo loo