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Music for MEN'S CHORUS

- 52873 WHEN THE LORD SAYS 'COME'!** - Spiritual, arr. David Poole.....TTBB
Four-Part Chorus of Men's Voices, a cappella
- 52926 RA-TA-PLAN** - Donizetti, ed. Bruce Trinkley.....TTBB
Four-Part Chorus of Men's Voices w/Piano Accompaniment
- 52929 THE GREENLAND WHALE FISHERY** - Traditional, arr.David Poole....TTBB
Four-Part Chorus of Men's Voices and Tenor Solo, a cappella
- 52988 PARTING SONG** (from *Ludwig's Männerchor*, Beethoven) - ed. Bruce Trinkley....TTB
Three-Part Chorus of Men's Voices, a cappella
- 52989 COME FILL, FILL, MY GOOD FELLOW (Trinklied)** - Beethoven, ed. Bruce Trinkley...TTB
Three-Part Chorus of Men's Voices w/Two Solo Voices & Piano Accompaniment
- 52990 SONG OF UNION** (from *Ludwig's Männerchor*, Beethoven) - ed. Bruce Trinkley....Three-Part Men's
Three-Part Chorus of Men's Voices w/Two Solo Voices & Piano Accompaniment

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EDITOR'S NOTE

Beethoven wrote only two choruses for men's voices: the short occasional *Abschiedsgesang* and the magnificent "O welche Lust" from his opera *Fidelio*. He understood the male choral idiom thoroughly and it is unfortunate that he did not compose more choral works for this medium. This collection brings together in a performing edition a variety of Beethoven's shorter choral works edited and arranged for men's voices. Although intended as a set, the pieces may be performed separately.

Punschlied, WoO 111, a drinking song for solo voice, unison chorus and piano, was probably written between 1790 and 1792. The author of the text is unknown. The editor has added an English text and created a three-part choral texture based on the piano accompaniment.

Abschiedsgesang, WoO 102 (1814), is the only chorus in this collection originally composed for men's voices. Beethoven wrote this terzett at the request of Magistrate Mathias Tuscher for the farewell party of Dr. Leopold Weiss, who was leaving Vienna to take up residence in Steyer. Beethoven's inscription, "Um nicht weiter tuschiert zu werden", is a pun on the magistrate's name which is lost in translation: "In order not to be touched up (corrected)." This drinking song salutes Ganymede, the wine pourer for the Greek gods.

Come Fill, Fill, My Good Fellow is the 13th of *Twenty-five Scottish Songs*, Op. 108. The Scottish publisher George Thomson, who had already engaged Haydn to make settings of Scottish folksongs, approached Beethoven in 1809 for similar settings. Over the next six or seven years he arranged a great many songs of the British Isles. *Twenty-five Scottish Songs* was published in London and Edinburgh in 1818 and in Berlin in 1822. *Come Fill, Fill, My Good Fellow* is one of four in the collection that employs chorus. The English text is attributed to William Smyth. The original version for solo voice, chorus of soprano, tenor and bass, and accompaniment of violin, cello, and piano has been arranged for men's voices and piano.

Bundeslied, Op. 122, is one of the finest of Beethoven's shorter choral works. Beethoven knew and loved Goethe's poetry and set several of his texts, culminating in the incidental music to *Egmont* in 1810. *Bundeslied*, written in 1823-1824 and published in Mainz in 1825, was originally scored for soprano and alto soloists, three-part chorus and accompanying wind sextet (2 clarinets, 2 horns and 2 bassoons). The present version is for men's voices and piano.

B.T.

LUDWIG'S MÄNNERCHOR

3

3. Come Fill, Fill, My Good Fellow (Trinklied)

from: Twenty-five Scottish Songs

For Three-Part Chorus of Men's Voices
with Two Solo Voices
and Piano Accompaniment

Ludwig van Beethoven, Op. 108. Nr. 13

Edited by Bruce Trinkley

Spirituoso ma non troppo presto $\text{♩} = 76$

Piano

mf

3

mf solo bass

Come— fill, ' fill, my good fel- low, fill
heart, let me but light-en, and

mp

6

high, high, my good fel - low, and let's be mer - ry and mel - low, and
Life, let me but bright - en, and Care, let me but fright - en, he'll

fp

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solo tenor

mf

When warm the heart is flow - ing, and
By day, though he con - found me, when

let us have one bot - tle more.
ply us with one bot - tle more!

fp

10

bright the fan - cy glow - ing, Oh! Shame on the dolt would be go - ing, nor
friends at night have found me, There is Par - a - dise — a - round me but

fp

Tenor 1
(solo)

12

tar - ry for one bot - tle more! Come — fill, fill, my good fel - low, fill
let me have one bot - tle more!

Tenor 2

Come — fill, fill, my good fel - low, fill

Bass

Come fill, fill, my good fel - low, fill

14

high, high, my good fel - low, and let's be mer - ry and mel - low, and

high, high, my good fel - low, and let's be mer - ry and mel - low, and

high, high, my good fel - low, and let's be mer - ry and mel - low, and

16

let us have one bot - tle more.

let us have one bot - tle more.

let us have one bot - tle more.

f *sf*

19 1 *solo bass mf*

My—

dim.

21 2 *tutti mf*

So— now, here's to the Las - ses! See,

dim. *mf*

23

see, while the toast pas - ses, how it lights up beam - ing glas - ses! En -

fp *fp*

25 *tutti mf*

We'll toast the wel-come greet-ing of hearts in un-ion beat-ing, and

tutti mf

We'll toast the wel-come greet-ing of hearts in un-ion beat-ing, and

core to the Las-ses, en-core.

fp *fp*

28 *f*

oh! for our next mer-ry meet-ing, huz - za! then for one bot - tle more! Come—

f

oh! for our next mer-ry meet-ing, huz - za! then for one bot - tle more! Come—

f

Come

f

30

fill, fill, my good fel-low, fill high, high, my good fel-low, and let's be mer-ry and mel-low, and

fill, fill, my good fel-low, fill high, high, my good fel-low, and let's be mer-ry and mel-low, and

fill, fill, my good fel-low, fill high, high, my good fel-low, and let's be mer-ry and mel-low, and

33

poco allargando

let us have one bot - tle more! And let us have one bot - tle more!_____

poco allargando

let us have one bot - tle more! And let us have one bot - tle more!_____

poco allargando

let us have one bot - tle more! And let us have one bot - tle more!_____

poco allargando