

Dedicated to the Valley of the Moon Chamber Ensemble
and Dr. Brian Sebastian, its Founder and Director,
on their 10th anniversary

The Reason for My Song

S.S.A.T.B.B. Voices, unaccompanied

Pablo Neruda (1904-1973)
Love Sonnet 89
trans. B.R.E.

Bradley Ellingboe
(ASCAP)

With acceptance, not sadness ♩ = ca. 78

mp *mp* *unis. mp*

Sop. *div.* 1 2 3
When I die, when I die, I want your hands on my

Alto *p*
When I die. —

Ten. 8

Bass

Piano *for rehearsal only.*
mp *mp* *mp* *p*

4 5 6 *mp* 7

eyes: _____ When I die, when I die I

mp When I die, when I die I

p on my eyes: *mp* When I die, when I die I

p on my eyes: *mp* When I die, when I die I

mp

8 9 10 11

want the light and the wheat of your be - lov-ed hands to pass their fresh - ness

want the light and the wheat lov-ed hands to pass their fresh - ness

want the light and the wheat lov-ed hands to pass their fresh - ness

want the light and the wheat lov-ed hands to pass their fresh - ness

12 *pochiss. rit.* 13 *ten.* 14 *mf* *a tempo* 15

o - ver me one more time. When I die, when I die I

o - ver me one more time. When I die, when I die I

o - ver me one more time. When I die, when I die I

o - ver me one more time. When I die, when I die I

o - ver me one more time. When I die, when I die I

pochiss. rit. *ten.* *mf* *div.* *a tempo*

16 *unis.* 18 *mp* 19 20

want to feel the soft - ness that changed my des - ti - ny.

want to feel the soft - ness that changed my des - ti - ny.

want to feel the soft - ness that changed des - ti - ny.

want to feel the soft - ness that changed des - ti - ny.

want to feel the soft - ness that changed des - ti - ny.

unis. *mp* *mp*

21 *mp* 22 23 24

I want you to live while I wait for you, a -

mp Mm a -

mp

25 27 *mf*

sleep a - sleep, for

sleep a - sleep, for

mp I want your ears to go on hear - ing the

mp I want your ears to go on hear - ing the

mp *mf*

28 29 30 *f* 31

you to smell the sea that we loved to - geth - er, and for you to

you to smell the sea that we loved to - geth - er, and to

wind *mf* to - geth - er, and to

wind *mf* to - geth - er, and to

32 33 34 35

on walk - ing the sand where we walked.

go on walk - ing the sand where we walked.

go on walk - ing the sand where we walked.

go on walk - ing the sand where we walked.

36 37 38 39

mf When I die, when I die I want for what I love to go on *f*

mf When I die, when I die I want for what I love to go on *f*

mf

40 *mp sub. dolce* 41 *mf* 42 43 44

mp sub. dolce liv - ing, and as for you, and as for

mp sub. dolce liv - ing, and as for you, and as for

mp sub. dolce liv - ing, and as for you, and as for

mp sub. dolce liv - ing, and as for you, and as for

mp *mf*

A little faster

45 46 47 48 49 rit. 50

you, I loved you, I loved you, I loved

you, I loved you, I loved you, I loved

you, I loved you, I loved you, I loved

you, I loved you, I loved you, I loved

A little faster

rit.

51 a tempo 52 53 54 55 mp

you, for

you, for

you, and sang you a - bove ev - 'ry - thing, for

you, and sang you a - bove ev - 'ry - thing, for

mf lyrically

mf lyrically

a tempo

mf *mp*

56 57 58 59 60

that, for that, go on flow-er-ing, flow'r - y one, so that

that, for that, go on flow-er-ing, flow'r - y one, so that

mp for that, go on flow'r - ing, flow'r - y one, so that

mp for that, go on flow'r - ing, flow'r - y one, so that

for that, go on flow'r - ing, flow'r - y one, so that

Slightly faster

61 *f* 62 63 64 65

you reach all that my love or - ders for you,

f you reach all that my love or - ders for you,

f you reach all that my love or - ders for you,

f you reach all that my love or - ders for you,

Slightly faster

Deliberately

of my love.

74 *mf* that they know by this the rea-son of my
 75 , *rit.*
 76

mf that they know by this the rea-son of my
mf that they know by this the rea-son of my
mf that they know by this the rea-son of my

Deliberately

mf that they know by this the rea-son of my
 , *rit.*

Tempo primo

rit. al fine

77 *mp* When I die, when I die, I want your hands on my eyes.
 78
 79
 80

mp When I die, when I die, I want your hands on my eyes.
mp When I die, when I die, I want your hands on my eyes.
mp When I die, when I die, I want your hands on my eyes.

Tempo primo

rit. al fine

mp



Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 35 states and 14 foreign countries. He made his operatic conducting debut in December, 2011, leading the world-premiere of Stephen Paulus's opera, "Shoes for the Santo Niño" in a joint production by the Santa Fe Opera and the University of New Mexico. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, and Sir David Willcocks. Ellingboe has over 140 pieces of music in print, including the Requiem for chorus and orchestra, which has been performed more than 300 times in this country and in Europe, and his newest work, *Star Song*, which had its New York debut (Lincoln Center) in May of 2014, and its European debut in July of that year. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him Faculty of the Year in 2008.

Bradley Ellingboe retired in 2015 after serving on the faculty of the University of New Mexico for 30 years, where he was Director of Choral Activities, Professor of Music and Regents Lecturer. During his three decades at UNM he also served at various times as Chairman of the Department of Music and Coordinator of Vocal Studies. He is a graduate of Saint Olaf College and the Eastman School of Music and has done further study at the Aspen Music Festival, the Bach Aria Festival, the University of Oslo and the Vatican.

Ellingboe has won annual awards for his choral compositions from ASCAP, the American Society of Composers, Arrangers and Publishers since 2000. His choral music is widely sung and is published by Oxford, G Schirmer, Augsburg, Walton, GIA, Pavane, Hal Leonard, Mark Foster, Choristers Guild, Alliance, Concordia, Selah, and particularly the Neil A. Kjos Music Company, for whom he edits two series of choral octavos. In 2017 he became Acquisitions Editor for National Music Publishing.

His music has been performed and recorded by such groups as the Santa Fe Desert Chorale, Philip Brunelle's VocalEssence, the Saint Olaf Choir, the Harvard Glee Club, Craig Hella Johnson's Conspirare, and the choirs of the University of Michigan and Luther College, among many others.

He has prepared choirs for such luminaries as Dave Brubeck, Moses Hogan, Alice Parker, Morten Lauridsen, René Clausen and Robert Ray. At the request of composer Libby Larsen the UNM Women's Chorus, Las Cantantes, recorded all Larsen's music for treble chorus. He was guest conductor of the Santa Fe Desert Chorale in a series of concerts in December, 2011.



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