

Universität Bielefeld

Fakultät für Linguistik und Literaturwissenschaft

Hausarbeit

23-LIN-BaLinS2

Unterschiede in der Phrasierung von gesprochenen und gesungenen Texten

am Beispiel von Chor-Arrangements für die Stücke

Run To You von *Pentatonix* und *Fields Of Gold* von *Sting*

vorgelegt von

Fabian Wohlgemuth

Begutachtet von: Frau Prof. Dr. Petra Wagner

Bielefeld, September 2020

Inhaltsverzeichnis

1	Einleitung	1
1.1	Phrasierung	2
2	Datensatz	3
2.1	Run To You	3
2.2	Fields Of Gold	5
3	Methodik	10
4	Ergebnisse	11
5	Diskussion	12
6	Fazit und Ausblick	13
<hr/>		
	Literaturverzeichnis	I
	Eigenständigkeitserklärung	IV

1 Einleitung

"Music is the universal language of mankind."

— Henry Wadsworth Longfellow

"Wer hört auf die Worte, wo Töne siegen!"

— Richard Strauss, Capriccio (scene 3)

Die vorliegende Hausarbeit wurde erstellt im Rahmen der Modulabschlussprüfung des Vertiefungsmoduls im Bachelorstudium Linguistik mit Profil Sprache. Sie befasst sich mit Unterschieden zwischen gesungener und gesprochener Sprache und konzentriert sich in diesem Themenfeld auf die Phrasierung.

Durch Mitgliedschaften in diversen kleinen und großen Vokal-Ensembles, bin ich schon seit einiger Zeit in den Kreisen der Stimm-fokussierten Musik zu Hause. Aus eben selben Kreisen heraus ist die Motivation für diese Hausarbeit entstanden, die Sprache und Musik zu verbinden versucht.

In Abschnitt 1.1 werde ich definieren, was unter Phrasierung zu verstehen ist. Im Anschluss werde ich in Kapitel 2 den Datensatz beschreiben. Dieser besteht aus zwei englischsprachigen Chor-Arrangements. Ich werde die Struktur der Stücke umreißen und sowohl die Liedtexte als auch die relevanten Melodien herausarbeiten. Nach Erläuterung des Datensatzes werde ich in Kapitel 3 erläutern, mit welcher Methodik ich die Texte und Melodien analysieren werde. Hier greife ich auf theoretische Modelle und praktische Anwendungen der Computerlinguistik zurück. Die Ergebnisse werde ich in Kapitel 4 aufzeigen und ausarbeiten. Anschließend werden die Ergebnisse in Kapitel 5 diskutiert. Hier zeige ich, welche Erkenntnisse aus meinen Untersuchungen gewonnen werden konnten und welchen Wert sie innerhalb der Forschung einnehmen können. In Kapitel 6 werde ich ein Fazit aus der Arbeit ziehen und einen Ausblick geben, inwieweit die Forschungen ausgeweitet werden können. Außerdem werde ich darauf eingehen, welche Probleme während der Arbeit aufkamen und wie ich die Arbeit hätte verbessern können.

1.1 Phrasierung

Bei der Phrasierung handelt es sich um die Strukturierung längerer sprachlicher Äußerungen in kleinere Einheiten. Getrennt sind diese Einheiten von sogenannten prosodischen Phrasengrenzen. In der geschriebenen Sprache sind Interpunktions-Zeichen gute Anhaltspunkte für Phrasengrenzen. Wird ein Text vorgelesen stimmen Satzzeichen meist mit Phrasengrenzen überein. So werden am Satzende und gelegentlich auch bei Kommata und Konjunktionen Sprechpausen gemacht. (Trouvain2018)

Trouvain 2018 - In der Phonologie werden Pausen im Zusammenhang mit prosodischer Phrasierung betrachtet. Dabei spiegeln prosodische Phrasengrenzen zu-meist auch syntaktische Phrasengrenzen wider.

Gee, J., and Grosjean, F. (1983). „Performance structures: A psycholinguistic and linguistic appraisal.“ *Cognitive Psychology* 15, 411–458. - wenn z.B. eine prosodische Phrase sehr lang ist und geteilt werden soll, ist es wahrscheinlich, dass die einzuführende Grenze etwa in der Hälfte der langen Phrase, aber an einer syntaktisch erlaubten Stelle gesetzt wird.

2 Datensatz

Untersuchungsgrundlage der Hausarbeit sind die zwei im Folgenden vorgestellten Chor-Arrangements. Die Noten der beiden Stücke befinden sich in ihrer Gesamtheit im Anhang. An dieser Stelle werden nur Text und für die Ausarbeitung relevante Ausschnitte der Noten präsentiert.

2.1 Run To You

Bei dem ersten Stück handelt es sich um *Run To You*, geschrieben von der A Cappella Gruppe *Pentatonix* in Zusammenarbeit mit Ben Bram. *Run To You* ist ein fünfstimmiges Chor-Arrangement für Sopran, Alt, Tenor, Bariton und Bass. Das Stück ist aufgeteilt in zwei Strophen (Studierziffern A und C), gefolgt von jeweils einem Refrain (Studierziffern B und D). Der zweite Refrain mündet in die Bridge (Studierziffer E). Das Stück endet mit einem leicht veränderten Refrain (Studierziffer F), dessen Ende gesummt wird.

Text

[Strophe 1]

A light in the room
It was you who was standing there
Tried, it was true
As your glance met my stare
But your heart drifted off
Like the land split by sea
I tried to go, to follow
To kneel down at your feet

[Refrain]

I'll run, I'll run, I'll run, run to you
I'll run, I'll run, I'll run, run to you

[Strophe 2]

I've been settling scores
I've been fighting so long
But I've lost your war
And our kingdom is gone
How shall I win back your heart
Which was mine?
I have broken bones
And tattered clothes
I've run out of time

[Refrain]

[Bridge]

Oh, I will break down the gates of heaven
A thousand angels stand waiting for me
Oh take my heart and I'll lay down my weapons
Break my shackles to set me free

[Refrain]

Melodie

In diesem Stück alterniert die Melodie-Stimme zwischen Tenor und Alt. Die Strophen (Studierziffern A und C) werden von der Tenor-Stimme, Refrain und Bridge (Studierziffern B, D, E, F) von der Alt-Stimme geführt.

Tenor

p a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

T

but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

Alto

I'll run I'll run I'll run run to you I'll run I'll run

A

I'll run run to you I've been

T

mp I've been set - tling scores I've been fight - ing so long — but I've

T

lost — your war and our king - dom is gone — how shall I win back your heart which was mine — I have

T

bro - ken bones and tat - tered clothes I've run out — of time

A

p I'll run I'll run I'll run

A

run to you I'll run I'll run I'll run run to you *cresc.* *mf* I will

A

break down the gates of hea - ven a thou-sand an - gels stand wait - ing for me oh — take my heart — and I'll

A

lay down my wea - pons break my shack - les to set me free —

A

p I'll run I'll run I'll run run to you I'll run I'll run

A

I'll run run to you mm mm mm mm

2.2 Fields Of Gold

Das zweite Stück ist *Fields Of Gold*, geschrieben von Gordon Sumner — bekannt unter dem Künstlernamen *Sting* — und arrangiert von Greg Jasperse. Bei dem vorliegenden Arrangement handelt es sich um einen Satz für Sopran, Alt, Tenor

und Bass. Das Stück besteht aus sechs Strophen, wobei sich zwischen der vierten und fünften Strophe eine Bridge befindet.

Text

[Strophe 1]

You'll remember me when the west wind moves
Upon the fields of barley
You'll forget the sun in his jealous sky
As we walk in fields of gold

[Strophe 2]

So she took her love for to gaze awhile
Upon the fields of barley
In his arms she fell as her hair came down
Among the fields of gold

[Strophe 3]

Will you stay with me? Will you be my love?
Upon the fields of barley
We'll forget the sun in his jealous sky
As we lie in fields of gold

[Strophe 4]

See the west wind move like a lover so
Upon the fields of barley
Feel her body rise when you kiss her mouth
Among the fields of gold

[Bridge]

I never made promises lightly
And there have been some that I've broken
But I swear in the days still left
We'll walk in fields of gold
We'll walk in fields of gold

[Strophe 5]

Many years have passed since those summer days
Upon the fields of barley

See the children run as the sun goes down
Among the fields of gold

[Strophe 6]

You'll remember me when the west wind moves
Upon the fields of barley
You can tell the sun in his jealous sky
When we walked in fields of gold
When we walked in fields of gold
When we walked in fields of gold

Melodie

Die Melodie-Stimme teilen sich in diesem Stück Sopran, Alt und Tenor. Die Sopran-Stimme beginnt und beendet dabei das Stück. Im mittleren Teil wechselt die Melodie-Stimme zum Teil für einzelne Phrasen in eine andere Stimme.

Soprano *mf*

Da da da da da da da dah da da da ah You'll re-

mem-ber me when the west wind moves up - on the fields of bar -

- ley You'll for - get the sun in his jeal - ous sky as we

walk in fields of Oh, so she took her love for to

gaze a - while up - on the fields of bar - ley. In his

arms she fell as her hair came down a - mong the fields of gold.

poco rit.

Tenor

mf a tempo

Will you

stay with me will you be my love

Soprano *mel. mf*

a - mong the fields of bar - ley.

Tenor *mf*

Oh, we'll for -

get the sun in his jeal - ous sky

Soprano *mel. mf* *mf div.*

as we lie in fields of gold. See the

²⁹ west wind move like a lov - er so a - mong the fields of bar - ley. Feel her

bod - y rise when you kiss her mouth a - mong the fields of gold.

Alto *mel. mf*
I nev-ermade prom-is - es light - ly and there have been

Soprano *mel.*
some that I've bro - ken

Alto *f mel.*
but I swear in the days still left we'll walk
in fields of gold, we'll walk in fields of gold.

Soprano *Man - y*
f years have passed since those sum-mer days a - mong the fields of bar -
div. - ley See the child - ren run as the sun goes down a -
mf 59 mong the fields of gold. You'll re - mem-ber me when the
div. ff broadening west wind moves up - on the fields of bar - ley. You can
div. rit. mf 65 *rall.* tell the sun in his jeal - ous sky when we walked in fields of gold, when we
molto rit. walked in fields of gold, when we walked in fields of gold.

3 Methodik

Vergleich der Phrasierung im Chorsatz (Noten) zu (flacher) syntaktischer Phrasierung (z.B. aus NLTK Chunk Parser??).

4 Ergebnisse

Ergebnisse der Annotationen und des Vergleichs (Achtung: Keine Diskussion)

5 Diskussion

Ergebnisse diskutieren. Was passiert warum?

The latter sentence, in which conjunction crosses over constituent boundaries, is much less natural than the alternative „John enjoyed the play and my friend liked it“, but there is no preferable alternative to the former. Such sentences with conjunction crossing constituent boundaries are also, in general, marked by special phonemic features such as extra long pause

6 Fazit und Ausblick

Warum habe ich nur zwei Stücke genommen? Ließe sich mehr automatisieren?

Damit könnte man entsprechend eine viel weitergehende Analyse machen.

Was ist wünschenswert?

Literaturverzeichnis

- [Al-Zanoon et al., 2020] Al-Zanoon, N., Parsa, V., and Doyle, P. C. (2020). Using visual feedback to enhance intonation control with a variable pitch electrolarynx. *The Journal of the Acoustical Society of America*, 147(3):1802–1811.
- [Brierley and Atwell, 2007] Brierley, C. and Atwell, E. (2007). An approach for detecting prosodic phrase boundaries in spoken english. *XRDS*, 14(1).
- [Dekaney, 2014] Dekaney, E. M. (2014). The status of international phonetic alphabet transcriptions in archived choral octavos with foreign language texts distributed in the united states from 1970-2013: An exploratory study. *International Journal of Research in Choral Singing*, 5(1):78.
- [Ford,] Ford, J. Preferences for strong or weak singer’s formant resonance in choral tone quality. *international research choral singing*. 2003; 1 (1): 29-47. 17. silva ms, camargo eaa. perfil vocal dos coralistas amadores do estilo gospel. *anais do 5º simpósio de ensino de graduação da universidade metodista de piracicaba*. piracicaba unimep, 2007.
- [Frazier et al., 2006] Frazier, L., Carlson, K., and Clifton Jr, C. (2006). Prosodic phrasing is central to language comprehension. *Trends in cognitive sciences*, 10(6):244–249.
- [Labuschagne and Ciocca, 2020] Labuschagne, I. B. and Ciocca, V. (2020). The effect of vocal tract parameters on aspiration noise discrimination. *The Journal of the Acoustical Society of America*, 147(2):1239–1249.

- [Lerdahl and Jackendoff, 1983] Lerdahl, F. and Jackendoff, R. S. (1983). *A generative theory of tonal music*. MIT press.
- [Prame, 1994] Prame, E. (1994). Measurements of the vibrato rate of ten singers. *The journal of the Acoustical Society of America*, 96(4):1979–1984.
- [Prame, 1997] Prame, E. (1997). Vibrato extent and intonation in professional western lyric singing. *The Journal of the Acoustical Society of America*, 102(1):616–621.
- [Taglicht, 1998] Taglicht, J. (1998). Constraints on intonational phrasing in english. *Journal of Linguistics*, 34(1):181–211.

Danksagung und Hinweise

Die untersuchten Chor-Arrangements wurden mir für die Nutzung in dieser Forschungsarbeit zur Verfügung gestellt vom Bielefelder A Cappella Chor *vocability*. Die vollständigen Noten sind im Anhang zu finden.

Run To You

Text, Musik und Arrangement: Kevin Olusola, Avi Kaplan, Scott Hoying, Mitch Grassi, Kirstin Maldonado, Ben Bram

Copyright 2013 Madison Gate Boulevard Music, Inc. (BMI); Administered by Sony/ATV Music Publishing LLC./Ben Bram Music (ASCAP)

Zum Anhören eignet sich die originale Aufnahme: YouTube - *PTXofficial* - *[Official Video] Run to You - Pentatonix*

The Boy On The Island

Text und Musik: Annette Bjergfeldt; Arrangement: Malene Rigrup

Copyright 2014 Ørehønger; Copyright Annette Bjergfeldt; Copyright (originales Arrangement) Annette Bjergfeldt, Jesper Bo Hansen, Sune Ørvad, Kasper Langkjær, Frank Pedersen und Helge Solberg

Zum Anhören eignet sich folgende Aufnahme: YouTube - *Frequency* - *Thema - Fields Of Gold*

Eigenständigkeitserklärung

Hiermit erkläre ich, dass ich die vorliegende Hausarbeit eigenständig verfasst, und gelieferte Datensätze, Zeichnungen, Skizzen und graphische Darstellungen eigenständig erstellt oder entsprechend als fremdes Eigentum gekennzeichnet habe. Ich habe keine anderen Quellen als die angegebenen benutzt und habe die Stellen der Arbeit, die anderen Werken entnommen sind –einschließlich verwendeter Tabellen und Abbildungen– in jedem einzelnen Fall unter Angabe der Quelle als Entlehnung kenntlich gemacht.

Bielefeld, 26. September 2020

Fabian Wohlgemuth

Anhang

- Run To You
- Fields Of Gold

RUN TO YOU

Words, music, and arrangement by KEVIN OLUSOLA,
AVI KAPLAN, SCOTT HOYING, MITCH GRASSI,
KIRSTIN MALDONADO and BEN BRAM

Freely, rubato

A

Soprano *p* a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

Alto *p* a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

Tenor *p* a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

Baritone *p* a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

Bass *p* a light in the room it was you who was stand-ing there tried it was true as your glance met my stare —

9

S but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

A but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

T but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

B but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

B but your heart drift-ed off like the land split by sea — I tried to go to fol-low to kneel down at your feet

*Tenor has the melody in sections A and C

**Alto has the melody in sections B, D, and F

***Song should be performed with loose, relaxed diction and pop inflections per the recording

RUN TO YOU

2
18

B

S I'll run I'll run I'll run run to you I'll run I'll run

A I'll run I'll run I'll run run to you I'll run I'll run

T 8 I'll run I'll run I'll run run to you I'll run I'll run

B I'll run I'll run I'll run run to you I'll run I'll run

B I'll run I'll run I'll run run to you I'll run I'll run

30

C

S I'll run run to you I've been set - tling scores I've been fight - ing so long but I've *mp*

A I'll run run to you I've been set - tling scores I've been fight - ing so long but I've *mp*

T 8 I'll run run to you I've been set - tling scores I've been fight - ing so long but I've *mp*

B I'll run run to you I've been set - tling scores I've been fight - ing so long but I've *mp*

B I'll run run to you I've been set - tling scores I've been fight - ing so long but I've *mp*

39

S lost your war and our king - dom is gone how shall I win back your heart which was mine I have

A lost your war and our king - dom is gone how shall I win back your heart which was mine I have

T 8 lost your war and our king - dom is gone how shall I win back your heart which was mine I have

B lost your war and our king - dom is gone how shall I win back your heart which was mine I have

B lost your war and our king - dom is gone how shall I win back your heart which was mine I have

RUN TO YOU

3

47 D

S bro - ken bones and tat - tered clothes I've run out of time *p* I'll run I'll run I'll run

A bro - ken bones and tat - tered clothes I've run out of time *p* I'll run I'll run I'll run

T 8 bro - ken bones and tat - tered clothes I've run out of time *p* I'll run I'll run I'll run

B bro - ken bones and tat - tered clothes I've run out of time *p* I'll run I'll run I'll run

B bro - ken bones and tat - tered clothes I've run out of time *p* I'll run I'll run I'll run

57 E

S run to you I'll run I'll run I'll run run to you *cresc.*

A run to you I'll run I'll run I'll run run to you *cresc.* *mf* I will

T 8 run to you I'll run I'll run I'll run run to you *cresc.*

B run to you I'll run I'll run I'll run run to you *cresc.* *mf* I will

B run to you I'll run I'll run I'll run run to you *cresc.* *mf* I will

69

S *p* mm **** *cresc.* oo oh *mf* take my heart take my heart

A break down the gates of hea - ven a thou-sand an - gels stand wait - ing for me oh take my heart and I'll

T 8 *p* mm **** *cresc.* oo oh *mf* take my heart take my heart

B break down the gates of hea - ven a thou-sand an - gels stand wait - ing for me oh take my heart and I'll

B break down the gates of hea - ven a thou-sand an - gels stand wait - ing for me oh take my heart and I'll

****change from "mm" to "oo" to "oh" gradually

RUN TO YOU

4
78

S lay them down lay them down__ break my shack - les break my shack - les to set me free _____

A lay down my wea - pons break my shack - les to set me free _____

T 8 lay them down lay them down__ break my shack - les break my shack - les to set me free _____

B lay down my wea - pons break my shack - les to set me free _____

B lay down my wea - pons break my shack - les to set me _____ free _____

86 **F**

S *p* I'll run I'll run I'll run run to__ you _____ I'll run _____ I'll _____

A *p* I'll run I'll run I'll run run to__ you _____ I'll run _____ I'll run _____

T 8 *p* I'll run I'll run I'll run run to you _____ I'll run _____ I'll _____

B *p* I'll run I'll run I'll run run to__ you _____ I'll run _____ I'll run _____

B *p* I'll run I'll run I'll run run to__ you _____ I'll run _____ I'll run _____

98

S run I'll run run to__ you mm _____ mm _____ mm _____ mm _____

A I'll run run to__ you mm _____ mm _____ mm _____ mm _____

T 8 run I'll run run to__ you mm _____ mm _____ mm _____ mm _____

B I'll run run to you mm _____ mm _____ mm _____ mm _____

B I'll run run to__ you mm _____ mm _____ mm _____ mm _____

Recorded by STING

Fields of Gold

For SATB a cappella

Duration: ca. 3:45

Arranged by
GREG JASPERSE

Music and Lyrics by
STING

With a light groove (♩ = 88)

Soprano *mf*
Da da da da da da da da da da da da ah You'll re -

Alto *mf*
Da da da da da da da da da da da da ah

Tenor *mf*
Da da da da da da da da da da da da ah

Bass *mf*
Da da da da da da ah

Piano (for rehearsal only) *mf*
With a light groove (♩ = 88)

5
mem-ber me when the west wind moves up - on the fields of bar -

mp
da da da da da da da da da da da da of bar -

mp
da da da da da da da da da da da da

mp
da da da da da da da da da da da da

5
mp

- ley You'll for - get the sun in his jeal-ous sky as we

- ley da dah da da da da da da as we

da da da da da

da da ah da da da da

13

walk in fields of Oh, so she took her love for to

walk in fields of gold. Da da da da da

walk in fields of gold. Da da

walk fields of gold. Da da da

13

gaze a - while up - on the fields of bar - ley. In his

da da da of bar - ley da dah

da da da da ah

14

poco rit. *a tempo*

arms she fell as her hair came down a-mong the fields of gold. Will you

da da da da a-mong the fields of gold. Will you

da da da da a-mong the fields of gold. Will you

poco rit. *a tempo*

div. *mf* *a tempo*

poco rit. *mf* *a tempo*

17

21 div. *mp* *mel. mf* *mp* div.

Stay with me love a - mong the fields of bar - ley. Oh, for -

mp *mf* *mp*

Stay with me love a - mong the fields of bar - ley. Oh, for -

8 *mel. mf*

stay with me will you be my love a - mong the fields of bar - ley. Oh, we'll for -

mf *mel.*

stay with me will you be my love a - mong the fields of bar - ley. Oh, we'll for -

21

21

mel. mf *mf* div.

get his jeal - ous sky as we lie in fields of gold. See the

mel. mf *mf*

get his jeal - ous sky as we lie in fields of gold. See the

8 *mf*

get the sun in his jeal - ous sky as we lie in fields of gold. See the

mf

get the sun in his jeal - ous sky as we lie in fields of gold. See the

mf

25

29 *div.* *div.*

west wind move like a lov - er so a - mong the fields of bar - ley. Feel her

west wind move like a lov - er so a - mong the fields of bar - ley. Feel her

8 west wind move like a lov - er so a - mong the fields of bar - ley. Feel her

west wind move like a lov - er so a - mong the fields of bar - ley. Feel her

29

bod - y rise when you kiss her mouth a - mong the fields of gold.

bod - y rise when you kiss her mouth a - mong the fields of gold.

8 bod - y rise when you kiss her mouth a - mong the fields of gold.

bod - y rise when you kiss her mouth a - mong the fields of gold.

33

37 *div. mp*

I made light - ly there've been

mel. mf

I nev-ermade prom-is - es light - ly and there have been

mp

8 I made light - ly there've been

mp

I made light - ly there've been

37 *mp*

mel.

div. mf

div.

mel.

some that I've bro - ken I swear days still left we'll walk

f mel.

mel.

some that I've bro - ken but I swear in the days still left we'll walk

mf

8 some that I've bro - ken I swear days still left walk

mf

some that I've bro - ken I swear days still left walk

mf

40

in fields of gold, we'll walk in fields of

in fields of gold, we'll walk in fields of

in fields of gold, we'll walk in fields of

in fields of gold, we'll walk in fields of

43

div. rit. div. Man - y

Da da da da da da da da da da da da da ah

gold. rit.

gold. rit. div.

gold. rit.

gold. Dah da da da da (da) da da da ah

gold. Dah dah dah ah

47

51 Slower, legato

f div.

years have passed since those sum-mer days_ a - mong the fields_ of bar -

f

years have passed since those sum-mer days_ a - mong the fields_ of bar -

f

8 years have passed since those sum-mer days_ a - mong the fields_ of bar -

f

years have passed since those sum-mer days_ a - mong the fields_ of bar -

51 Slower, legato

f

51

div.

- ley See the child - ren_ run_ as the sun goes down_ a -

div.

- ley See the child - ren_ run_ as the sun goes down_ a -

8

- ley See the child - ren_ run_ as the sun goes down_ a -

- ley See the child - ren_ run_ as the sun goes down_ a -

54

mong the fields of gold. *mf* 59 You'll re - mem - ber me when the

mong the fields of gold. *mp* Da da da

mong the fields of gold. *mp* Da da da

mong the fields of gold. *mp* Da

57

west wind moves up - on the fields of bar - ley. *div. ff* broadening You can

da da da up - on the fields of bar - ley. *div. ff* broadening You can

da da da up - on the fields of bar - ley. *ff* broadening You can

up - on the fields of bar - ley. *div. ff* broadening You can

64

tell the sun in his jeal - ous sky when we walked in fields of gold, when we
 tell the sun in his jeal - ous sky when we walked fields of gold,
 tell the sun in his jeal - ous sky walked fields of gold,
 tell the sun in his jeal - ous sky walked fields of gold, when we

div. rit. *mf* 65 *rall.*
 div. *rit.* *mf* *rall.*
rit. *mf* *rall.*
rit. *mf* *rall.*

walked in fields of gold, when we walked in fields of gold.
 walked in fields of gold, when we walked in fields of gold.
 walked in fields of gold, when we walked in fields of gold.
 walked in fields of gold, when we walked in fields of gold.

molto rit.
molto rit.
molto rit. *div.* *div.*
molto rit.
molto rit.