

SONG OF THE LOONS

(On Wings of Song)

SSA accompanied

Music influenced by Felix Mendelssohn's
Auf flügeln des gesanges

Arranged by Lynn Shaw Bailey & Becki Slagle Mayo

BriLee Music
Part-by-Part



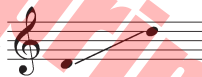
Free MP3 rehearsal and accompaniments
Go to: www.BriLeeMusic.com

Range:

Soprano I



Soprano II



Alto



Language: English

Use: General

Time: Approx. 2:42

*Difficulty: Moderate

BriLee Music
the Voice of Choral Music

Performance Notes

Echoing across the wilderness of North American lakes, the hoots, eerie yodels, mournful wails and unearthly, yet beautiful tremolos of ancient water birds known as “common loons” have long stirred the soul and captured the imagination. But there is nothing common about these aquatic birds. Loons are reportedly the oldest of the flying birds. Since ancient times, the loon has been featured in Native American legends and mythology. The more I learn about and listen to their complex and musical vocalizations, the more I understand why loons have the power to move our emotions so deeply.

Ever since I saw the 1981 movie adaptation of the Broadway play *On Golden Pond**, I have been infatuated with the sights, behaviors and magical sounds of the loons. Upon arrival at their old cottage on a quaint New England lake, Ethel Thayer, played by the legendary actress Katharine Hepburn, eagerly remarks to her husband, played by Henry Fonda, “Come here, Norman. Hurry up. The loons! The loons! They’re welcoming us back.”

Perhaps symbolic of the fragile, but powerful joy and beauty found in life, love, relationships and creation, Ethel, like many of us, found significant pleasure in watching, listening to and talking with these jewel-eyed ornithological wonders.

In 1974, research biologist and Framingham State University professor Dr. William “Bill” Barklow began recording, studying and decoding the behaviors and language of loons. His passion, enthusiasm and drive lead to a better understanding of how loons communicate with each other, and eventually to a 1980 LP recording of loons published by the Audubon Society and narrated by Boston radio personality Robert J. Lurtsema. Excerpts from these recordings were included in the movie version of *On Golden Pond*. Praised as the definitive source of loon tunes, *Voices of the Loons* was re-released as a CD in 2007 by Swallowtail Records. As you sing in clear tones rising like musical arpeggios, let each “loo-hoo” echo the uncommon beauty of the loons’ songs. *Soli Deo Gloria!* — Lynn Shaw Bailey

**On Golden Pond* - Universal Pictures (1981), written by Ernest Thompson and directed by Mark Rydell

About the Music

Auf Flügeln des Gesanges (On Wings of Song), song for voice and piano, Op. 34 No. 2, is perhaps one of the best known of Mendelssohn’s art songs. Originally written by Felix Mendelssohn (1809-1847) for voice and piano, it sets to music a beautiful German love poem by Heinrich Heine (1797-1856). Franz Liszt (1811-1886) also contributed to this tune’s popularity with a piano transcription of Mendelssohn’s song.

About the Arrangers

Lynn Shaw Bailey is a creative and innovative composer, arranger, lyricist and writer known best for her choral music. A native of Georgia, she now lives in Waco, Texas.

www.LynnShawBailey.com

Becki Slagle Mayo has been a church musician and music educator for more than 30 years. As a composer/arranger, she has published over 100 songs, choral anthems and piano arrangements.

www.beckimayo.com

Song of the Loons

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(On Wings of Song)

for SSA Voices with Piano

LYNN SHAW BAILEY

Influenced by *Auf Flugeln des Gesanges*
by FELIX MENDELSSOHN (1809–1847)

Arranged with New Music by
Becki Slagle Mayo and Lynn Shaw Bailey

Expressive, legato (♩. = ca. 46–50)

Piano

mp

5 Soprano I, II *mp* unis.

Alto *mp*

A loon a - lone in the moon - light; a spell floats on the la -

A loon a - lone in the moon - light; a spell floats on the la -

9

goon. _____ His call of love and en - chant - ment glides

goon. _____ His call of love and en - chant - ment glides

unis.

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mf

o - ver the lake like per - fume. A wel - com - ing *ul - u -

mf

o - ver the lake like per - fume. A wel - com - ing *ul - u -

mf

15

la - tion, "Loo - hoo, loo-hoo, loo - hoo." _____ And

la - tion, "Loo - hoo, loo-hoo, loo - hoo." _____

18 **Slower and very freely**

soon she ech - oes his sound, _____ for soon his maid - en is

Loo-hoo. Loo - hoo. _____

Slower and very freely

*“ululation” - a howl or wail.

30 song, *dim.* wings of song, unis. *mf*
 song, the wings of song, wings of song. On *mf*
 song, the wings of song, wings of song. On

dim. *mf*

34 wings of song they are glid - ing. On wings of song they will fly. On
 wings of song they are glid - ing. On wings of song they will fly. On

38 wings of song they're a - bid - ing and love knows the rea - son why. Loo unis. *mp*
 wings of song they're a - bid - ing and love knows the rea - son why. Loo *mp*

42

mf

hoo, _____ loo - hoo, _____ loo - hoo, _____ loo - hoo, _____ loo-
mf

hoo, loo-hoo, loo-hoo, loo-hoo, loo-hoo, loo-hoo, loo - hoo, _____ loo-

mp *mf*

46

hoo, _____ loo - hoo, _____ and love knows the rea - son why. _____ Loo

hoo, loo-hoo, loo-hoo, loo-hoo, and love knows the rea - son why. _____ Loo

50

hoo, _____ loo - hoo _____ and love knows the rea - son

hoo, _____ loo - hoo _____ and love knows the rea - son

53

*mp**mp**mp*

why. _____ Loo - hoo, _____ loo - hoo _____ and

why. _____ Loo - hoo, _____ loo - hoo _____ and

56

love knows the rea - son why, _____ and love knows the rea - son

love knows the rea - son why, _____ and love knows the rea - son

59

*poco rit.**p*

Loo - hoo. _____

p

why. _____

why. _____

Loo - hoo. _____

poco rit.

8va--7

Ped.

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