

This arrangement commissioned by Bruce Mayhall for the Delaware All-State Choir

# LITTLE BIRDS

Dedicated with love to Kimberly Barclay-Drusedum  
for S.A.T.B. Chorus, with Piano Accompaniment

Text  
Octavio Paz

Music by  
Eric Whitacre

*J = 126*  
*cantabile y molto legato* *pp*

S  
A  
T  
B

*pp*  
Ooh  
Ooh

Piano

*J = 126*  
*sf* *lv.* *sub. p* *sempre legato*

*Ped. (hold pedal through m. 11)*

3 *fp* *slow portamento*  
Wah

*fp*  
Wah

3 *5* *5* *5* *5* *5* *5* *5* *5* *7* *7* *7* *7* *7* *7* *7* *7*

5

close slowly to "m"

close slowly to "m"

1st soloist begins bird whistle

2nd soloist begins bird whistle

\*p

\*p

\*p

\*p

5

7

7

7

10

10

10

10

10

10

10

10

\*Singers may do one of the following:

- 1) make soft bird whistles
- 2) choose one of the pitches and softly sing "ku-ku-ku-ku"  
or "lu-lu-lu-lu" (quickly, in short bursts, like a small bird)
- 3) humming, improvise a melody on any of the pitches

9 *dim. al niente*

*dim. al niente*

*dim. al niente*

*dim. al niente*

9

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

11 *ritard. (dim.)* *a tempo*

*(dim.)*

*(dim.)*

*(dim.)*

11 *ritard.* *a tempo*

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

*a tempo*  
*espressivo*

13 *mp espressivo*

La — luz no — par - pa -

*sim.*  
*Ped.*

• *Ped. simile*

15

dea, — el — tiem - po se va - ci - a de min -

*mp*

el — tiem - po se va - ci — a de min -

*sim.*  
*Ped.*

• *Ped. simile*

17

u - tos, —

u - tos, se ha det - in -

se ha det - in - i - do un

se ha det - in - i - do un

17

*mf*

*mf*

*mf*

*mp*

19

se ha det-in-i-do un pà-ja-ro en el ai-re.

i-do un pà-ja-ro en el ai-re.

pà-ja-ro en el ai-re.

pà-ja-ro en el ai-re.

19

*mf*

*mf*

*mp*

21

Se de - spe - ña la luz,

Se de - spe - ña la luz,

Se de - spe - ña la luz,

Se de -

21

23

*dim.* des - pier - tan las co -

*mp cresc.*

*dim.* des - pier - tan las co -

*mp cresc.*

*dim.*

spe - ña la luz,

*dim.*

23

25

lum - nas y, sin mo - ver - se,

lum - nas y, sin mo - ver - se,

sin mo - ver - se,

sin mo - ver - se, sin mo -

25

27

sin mo - ver - se, sin mo - ver - se

sin mo - ver - se, sin mo - ver - se

sin mo - ver - se, sin mo - ver - se

ver - se, sin mo - ver - se

27

29 *ritard.*  
*dim.* **Dolce, tranquillo**  
*poco meno mosso*

bai - lan. La  
bai - lan. La  
bai - lan.  
bai - lan.

29 *ritard.* **Dolce, tranquillo**  
*poco meno mosso*

31

ho - ra es trans - pa - ren - te: ve - mos,  
ho - ra es trans - pa - ren - te: ve - mos,

31



33

SI

SII

*unis.*

si — es in - vi - si - ble el

si — es in - vi - si - ble el pa - ja -

*p* si es in - vi - si - ble el pa - ja - ro, —

*p* si es in - vi - si - ble el pa - ja -

35

pa - ja - ro, — el co - lor de su

ro, — el co - lor de su —

el pa - ja - ro, —

ro, es in - vi - si - ble

35

37 *f*

can - to, de - su -

can to, de - su -

de - su - can - to,

de - su - can - to,

37 *f*

39

can - to.

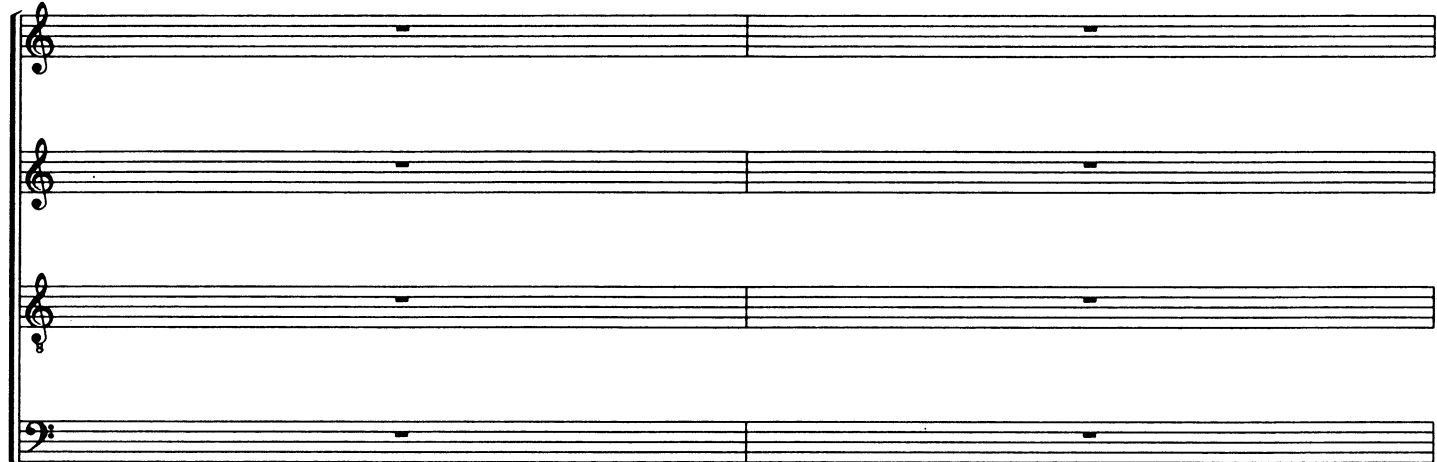
can to.

de - su - can - to.

de - su - can - to.

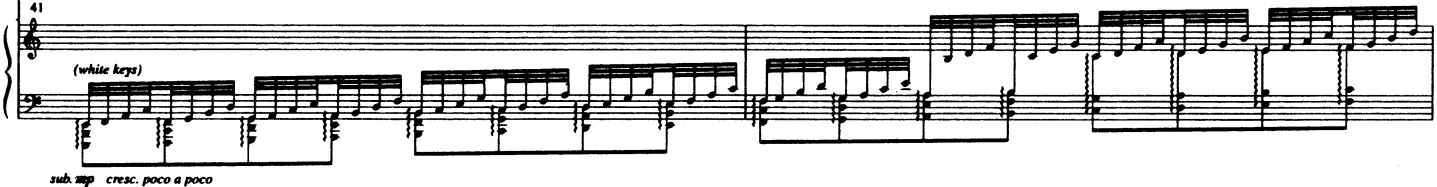
39

41



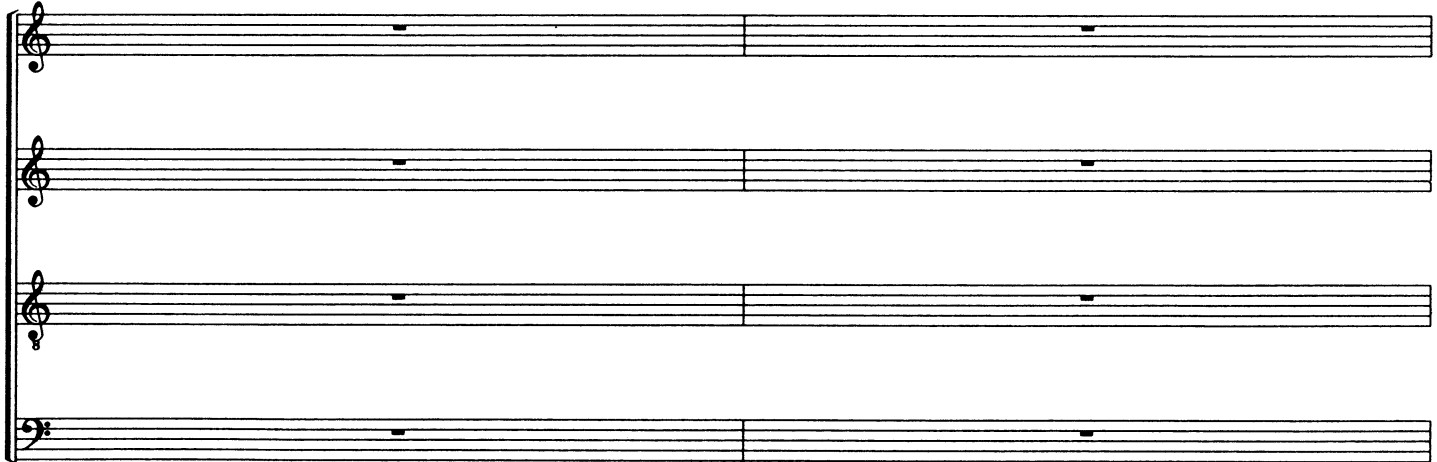
Four empty musical staves, each with a treble clef, arranged vertically. They are intended for vocal or instrumental parts.

41



Piano accompaniment for measures 41 and 42. The right hand features a continuous eighth-note melody. The left hand provides a harmonic accompaniment with chords and some eighth-note patterns. The piece is marked *sub. mp* and *cresc. poco a poco*. A note in the first measure is marked *(white keys)*.

43



Four empty musical staves, each with a treble clef, arranged vertically. They are intended for vocal or instrumental parts.

43



Piano accompaniment for measures 43 and 44. The right hand features a continuous eighth-note melody. The left hand provides a harmonic accompaniment with chords and some eighth-note patterns. The piece is marked *sub. mp* and *cresc. poco a poco*.

45

3rd soloist begins bird whistle \* *p*

1st soloist begins bird whistle \* *p*

2nd soloist begins bird whistle \* *p*

47

*cresc. al fine*

*cresc. al fine*

*cresc. al fine*

*cresc. al fine*

49 (S.A.T.B.)

\*\*

L.H. strike chord with palm *ff*

\*See page 4.

\*\*Singers: Quickly and loudly flutter a white, 8.5x11 sheet of paper up in the air and let it fade back down to your sides; the effect should be a flock of white birds suddenly taking flight.  
 Conductor: On the downbeat, clap hands *ff* overhead as if startling the birds.