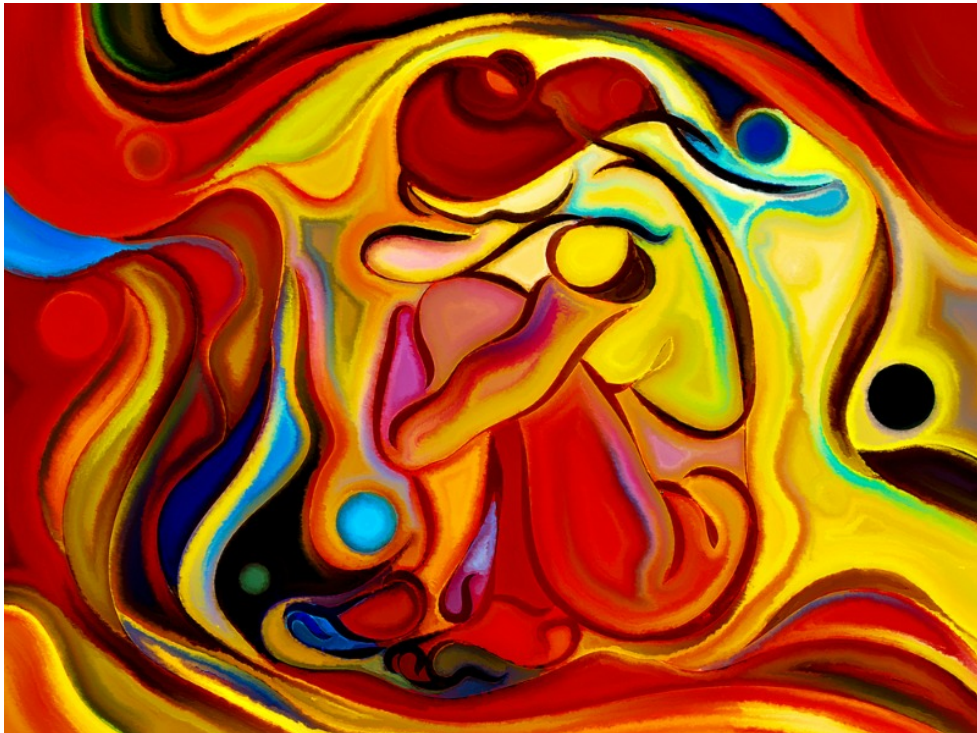


# DREAM TRYST

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a Partsong for Mixed Choir (SSATB)

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Phillip A. Cooke

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## a Partsong for Mixed Choir (SSATB)

(2018, rev. 2019)

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### PERFORMANCE NOTES

- The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary to create a fuller sound
- The *Ab* sound is a generic 'A' sound such as one from the southern counties may say when pronouncing the word 'after'
- All breath marks have been left to the discretion of the conductor

First performed by the City of Canterbury Chamber Choir conducted by Edward Rhys Harry at St Paul's Church, Canterbury on the 24 March 2019

**Duration:** 4 minutes

**Cover photograph:** [www.dreams.co.uk](http://www.dreams.co.uk)

**For more information:** [www.phillipcooke.com](http://www.phillipcooke.com)

### TEXT

The breaths of kissing night and day  
Were mingled in the eastern Heaven:  
Throbbing with unheard melody,  
Shook Lyra all its star-chord seven:  
When dusk shrank cold, and light trod shy,  
And dawn's grey eyes were troubled grey;  
And souls went palely up to the sky,  
And mine to Lucidè.

There was no change in her sweet eyes  
Since last I saw those sweet eyes shine;  
There was no change in her deep heart  
Since last that deep heart knocked at mine.

Her eyes were clear, her eyes were Hope's,  
Wherein did ever come and go  
The sparkle of the fountain-drops  
From her [sweet] soul below.

The chambers in the house of dreams  
Are fed with so divine an air  
That Time's hoar wings grow young therein,  
And they who walk there are most fair.  
I joyed for me, I joyed for her,  
Who with the Past meet girt about:  
Where our last kiss still warms the air,  
Nor can her eyes go out.

**Francis Thompson (1859 – 1907)**

## PROGRAMME NOTE

*Dream Tryst* is a sustained and atmospheric setting of Francis Thompson's 1890s work of the same title. Thompson is most well known today for his epic poem *The Hound of Heaven*, on which most of his posthumous reputation hangs, and for being one of the great religious, mystic poets of the Victorian era. Like my earlier set of Partsongs (2008-12), this work tries to distil some of the essence of the partsong that was in vogue in the early twentieth century, though 're-imagining' this genre for a very different time and mindset.

PAC

# DREAM TRYST

FRANCIS THOMPSON (1859 - 1907)

a Partsong for Mixed Choir (SATB)

PHILLIP A. COOKE (2018, rev. 2019)

Andante sognante (♩ = c.70)

*p* espress.

The first system of the musical score is in 4/4 time. It features five staves: a vocal line, a soprano line, an alto line, a bass line, and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The breath, the breath,\_" in the soprano and alto parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *pp sempre* and *mmm*.

+ See preface for details

The second system of the musical score continues the piece. It features five staves: a vocal line, a soprano line, an alto line, a bass line, and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "breaths of kis-sing night\_ and day" in the soprano and alto parts. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *mf non troppo* and *p*. A triplet of eighth notes is marked with a '3' above it.

poco rit. . . . .

2

9 *mf* *p*

Throb bing with un heard mel - o - dy, Shook Ly - ra all its star - chord se - - ven:

the breath, the breath, the breath, the breath, the

*mmm* *mmm*

*mmm* *mmm*

**A tempo**

13 *P sempre*

the breath, the breath, the breath, the breath,

breath the breath, the breath, the breath, the

*mp espress.* *f non troppo*

When dusk shrank cold and light trod shy, And

*P sempre*

+ Ah Ah Ah Ah

+ See preface for details

the breath, the breath, the breath, the breath,

breath, the breath, the breath, the breath, the

*mp* *f*

dawn's gray eyes were troub - led gray; And souls went pale - ly up to the sky, And

Ah Ah Ah Ah

**poco rit.** . . . . . **A tempo**

21

Soprano I *poco* *mf brillante*

the breath, the breath, There was no change in her sweet eyes

Soprano II *poco* *mf brillante*

the breath, the breath, There was no change in her sweet eyes

*poco* *mf brillante*

breath, the breath, ...in her sweet eyes

*p* *mf brillante*

mine to Lu - ci - de. Since

*poco* *mf brillante*

Ah Ah Since

25 *mf sim.*  
 There was no change in her deep heart  
*mf sim.*  
 There was no change in her deep heart  
*mf sim.*  
 ...in her deep heart  
*mf sim.*  
 last I saw those sweet eyes shine; Since  
 last I saw those sweet eyes shine;

**poco rit. . . . . A tempo**

29 \* *p espress.*  
 Her eyes were clear,  
*pp sempre*  
*mmm* *mmm* *mmm*  
*pp sempre*  
*mmm* *mmm*  
*pp*  
 last that deep heart knocked at mine.  
*mf sim.* *pp*  
 ...deep heart knocked at mine.

\* Could be solo if desired

33

her eye's were Hope's

*mmm* *mmm*

*pp* *espress.* Where-in did

*pp* *sempre* *mmm* *mmm*

*pp* *sempre* *mmm* *mmm*

\* Could be solo if desired

37

Soprano I & II *pp* *lontano*

The spark - le of the fount - tain - drops

ev - er come and go ...the fount - tain - drops

*pp* *lontano* *mmm* *mmm* ...the

*pp* *lontano* *mmm* *mmm* ...the



rit. . . . . A tempo

41 *p espress.*

From her soul be - low.

*p sempre*

Of dreams,

*p sempre*

fount - tain - drops. . . . . dreams, . . . . . of

*p sempre*

fount - tain - drops. . . . . Ah

45 *mp espress.* *f non troppo*

The cham-bers in the house of dreams Are fed with so div - ine an

of dreams, of dreams, of dreams, of dreams,

dreams, of dreams, of dreams, of dreams, of

Ah Ah Ah Ah

49 *mp* *f* 7

air \_\_\_\_\_ That time's hoar wings grow young there - in, And they who walk there are most

of dreams, \_ of dreams, of dreams, of dreams, *cresc.*

dreams, \_\_\_\_\_ of dreams, \_\_\_\_\_ of dreams, \_\_\_\_\_ of dreams, \_\_\_\_\_ of *cresc.*

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ *cresc.*

53 *f appassion.*

fair, \_\_\_\_\_ I joyed for me, I joyed for her, Who with the Past meet

of dreams, \_ I joyed for me, I joyed for her, Who with the Past meet *f appassion.*

dreams, \_\_\_\_\_ I joyed for me, I joyed for her, Who with the Past meet *f appassion.*

Ah \_\_\_\_\_ I joyed for me, I joyed for her, Who with the Past meet *f appassion.*

57 *ff* *sub. f* *sub. mf*

girt a - bout: Where our last kiss still warms the air, Nor can her eyes go

Soprano II *ff* *sub. f* *sub. p*

girt a - bout: Where our last kiss still warms the air, Nor... Ah

*ff* *sub. f* *sub. p*

girt a - bout: Where our last kiss still warms the air, Nor... Ah

*ff* *sub. f* *sub. p*

girt a - bout: Where our last kiss still warms the air, Nor... Ah

*ff* *sub. f* *sub. p*

girt a - bout: Where our last kiss still warms the air, Nor... Ah

rit. . . . .

61

out, Nor can her eyes go out.

*Ah* *Ah*

*Ah* *Ah*

*Ah*

*Ah*

meno mosso (♩ = c.58)

rit. . . . .

65

*pp sospirando*  
mmm

*pp sospirando*  
mmm