

# THE TWO TREES

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**a Dramatic Cantata for Soprano, Mezzo Soprano & Mixed Ensemble**

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**Phillip A. Cooke**

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(2011)

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## PERFORMANCE NOTES

Accidentals apply to the note and each subsequent repetition until the note changes

All grace-notes to be taken before the beat

----- indicates gradually change singing/playing style

If possible the mezzo soprano should wear a white outfit and the soprano a black one, or there to be discernable light and dark colours

Commissioned by Berman Guedes Stretton, PSP Construction Consultants, Price & Myers and Hoare Lea for the opening of the Shulman Auditorium, The Queen's College, Oxford

First performed on the 17 November 2011 by Julia Sitkovetsky (soprano), Olivia Clarke (mezzo), Ashley Francis-Roy (clarinet), Martin Suckling (violin), Judith Dallosso (cello), Guy Newbury (piano) and directed from the chamber organ by Owen Rees at the Shulman Auditorium, The Queen's College, Oxford in the presence of HRH The Duchess of Cornwall.

Duration: 12'

Cover photograph: Two Trees (Cooke)

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

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## PROGRAMME NOTE

I was commissioned in early 2011 to write a new work to celebrate the opening of the new Shulman Auditorium at The Queen's College, Oxford, where I had been a Junior Research Fellow for the previous three years. Part of the thinking behind the commission was that the work would in some way replicate some of the ideas that were present in the design and aesthetic behind the architecture of the auditorium. I met a number of times with the architect Alan Berman and heard his ideas for the building, his own architectural philosophy and his love of music. What seemed to be highlighted by these meetings was how the new auditorium would both complement and enhance both the existing architecture and the beautiful gardens in which it was being built, the sense of light, space and nature that would be present from all angles in the new construction. What became prominent to me was how important two specific trees in the college gardens were to Alan and how they were almost framing the new auditorium, giving the building a secondary reason for being there, measuring the success of a man-made construction against the fragile beauty of nature. It was this that sparked the compositional process and begun the search for a suitable text.

*The Two Trees* is a setting of William Butler Yeats's poem of the same name, a vivid depiction of the joys and pains of love dedicated to his then muse Maud Gonne. I had set some Yeats in a previous work ('The Lake Isle of Innisfree' in my song-cycle *Lakesongs*) so was instantly drawn to his romantic, celtic-tinged works and came across 'The Two Trees' a poem from the collection *The Rose* (1893). The poem, like my work, is in two distinct sections (or 'trees') the first tree is optimistic, nostalgic and romantic, the second the opposite - dark, weary and full of foreboding. The idea of the two sections being mirror images (if viewed through a rather imperfect mirror) of each other appealed to me greatly, so many of the sections present in the first tree are found in the second though in a less optimistic and rhapsodic fashion. My work is bound together by a single chord that forms the harmonic material for the whole piece – in the first tree it is rhapsodic, ecstatic and romantic – in the second it is darker, grimmer and more austere. The more arioso material present in both trees is interrupted by quasi-recitative material, this is sparser and harmonically static - in the first tree it is the mezzo-soprano who has this narrative, in the 'mirror image' it is the soprano – the differing tones of the voices helping to emphasise the opposing tone in the poem.

As this work was commissioned to celebrate the opening of a new building, it seemed only right that the work should have a positive ending. Following the softly intoned 'Gaze no more in the bitter glass' ending of the second tree comes a reprise of the opening material, though now in a blazing E major, the words 'Beloved, gaze in thine own heart, the holy tree is growing there' now without undercurrent, leaving no doubt as to which tree or mirror image has taken precedence.

PAC

## **Instrumentation**

Soprano  
Mezzo Soprano

Clarinet in B $\flat$

Violin

Cello

Piano  
Chamber Organ

## THE TWO TREES

### **The First Tree:**

BELOVED, gaze in thine own heart,  
The holy tree is growing there;  
From joy the holy branches start,  
And all the trembling flowers they bear.  
The changing colours of its fruit  
Have dowered the stars with metry light;  
The surety of its hidden root  
Has planted quiet in the night;  
The shaking of its leafy head  
Has given the waves their melody,  
And made my lips and music wed,  
Murmuring a wizard song for thee.  
There the Joves a circle go,  
The flaming circle of our days,  
Gyring, spiring to and fro  
In those great ignorant leafy ways;  
Remembering all that shaken hair  
And how the winged sandals dart,  
Thine eyes grow full of tender care:

### **The Second Tree:**

Beloved, gaze in thine own heart.  
Gaze no more in the bitter glass  
The demons, with their subtle guile.  
Lift up before us when they pass,  
Or only gaze a little while;  
For there a fatal image grows  
That the stormy night receives,  
Roots half hidden under snows,  
Broken boughs and blackened leaves.  
For ill things turn to barrenness  
In the dim glass the demons hold,  
The glass of outer weariness,  
Made when God slept in times of old.  
There, through the broken branches, go  
The ravens of unresting thought;  
Flying, crying, to and fro,  
Cruel claw and hungry throat,  
Or else they stand and sniff the wind,  
And shake their ragged wings; alas!  
Thy tender eyes grow all unkind:  
Gaze no more in the bitter glass.

**William Butler Yeats (1865 – 1939)**

# THE TWO TREES

WILLIAM BUTLER YEATS  
(1865 - 1939)

a Dramatic Cantata for Soprano, Mezzo-Soprano and Mixed Ensemble

PHILLIP A. COOKE (2011)

## The First Tree

**3** *Andante rapsodico e ecstatico* (♩=c.72)

*f marc. appassion.*

Soprano  
Be - lov - ed, be - lov - ed, gaze in thine

Mezzo-soprano  
Be - lov - ed, be - lov - ed, gaze in thine

Clarinet in Bb  
*mf p mf p mf p mf*

Violin  
*poco sul pont mp sempre*

Violoncello  
*poco sul pont mp sempre*

Piano  
*f sub. p f sub. p f sub. p*  
[l.v. sempre]

Chamber Organ  
*mp sempre*  
*Ped. (ad lib)*

The musical score is written for Soprano, Mezzo-soprano, Clarinet in Bb, Violin, Violoncello, Piano, and Chamber Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Andante rapsodico e ecstatico' with a metronome marking of approximately 72 quarter notes per minute. The vocal parts have lyrics: 'Be - lov - ed, be - lov - ed, gaze in thine'. The instrumental parts include a clarinet with dynamic markings of mezzo-forte (mf) and piano (p), and a piano with dynamic markings of forte (f) and piano (p), often with 'sub.' (sustained) and 'p' (piano) markings. The chamber organ part includes a 'Ped. (ad lib)' marking.

4

S. *ff* own heart, \_ *f* thine own heart, \_ *ff* gaze in thine own heart, \_ thine

M.S. *ff* own heart, \_ *f* thine own heart, \_ *ff* gaze in thine own heart, \_ thine

Cl. *p* *mf* *p* *mf* *p* *mf*

Vln

Vc.

Pno *f* *sub. p* *f* *sub. p* *f* *sub. p*

Org

5 (3 + 2)

4

7 *mp*

S. own heart,

M-S. own heart,

Cl. *p cresc.* *f* *pp*

Vln. *cresc.* *ord.* *f* *pp*

Vc. *cresc.* *ord.* *f* *pp*

Pno. *f* *sub. p* *f* *sub. p cresc.* *f* *mp*

Org.



A

**4/4** meno mosso (♩=c.62)

10

S. *p* *mf* *p* *p* *mf* *p* *mf*  
 The ho - ly tree is grow - ing there; The ho - ly tree is grow - ing there; From joy the ho - ly branch - es

M.S. *p* *mf* *p* *mf* *p* *mf*  
 The ho - ly tree is grow - ing there; The ho - ly tree is grow - ing there; From joy the ho - ly branch - es

Vln

Vc.

Org. [R.H.] [L.H.] *pp* *espress.* *mf* *p* *cresc.*

16

S. *p* *mf* *p* *rit.* *5/4* (3+2) *4/4* *5/4* (2+3) *4/4*  
 start, And all the trem - bling flow - ers they bear.

M.S. *p* *mf* *p*  
 start, And all the trem - bling flow - ers they bear.

Vln *p* *espress.* *mp* *p*

Vc. *p* *mf* *p* *p* *mp* *pp*

Org. *mp* *pp*

**B**

**4/4** ancora meno mosso (quasi-recitative) (♩=c.54)

M.S. **4/4** *p espress.* *mp* *p* **3/4** **5/4** (2+3) *mf* **4/4**

The chan - ging col - ours of its fruit Have dow - ered the stars with me - try light; The

Vln *ppp* *8va*

Vc. *pizz.* [*l.v. sempre*] *mp* *mp* *senza vib. arco*

Pno *p sonore* *sub. mp*

*Ed. (ad lib)*

M.S. **4/4** *mp* *poco rit.* *pp* **5/4** (2+3) **4/4**

sur - e - ty of its hid - den root Has plan - ted quiet in the night;

Cl.

Vc. *pizz.* *mp* *p* *pp espress.*

Pno *p sonore* *dim.* *ppp*

C

4/4 piu animato (♩=c.62)

31 **4/4** *mp* **5/4** (3+2) *mf* *sub. mp* **4/4** *f* **poco rit.**

S. The sha - king, the sha - king, the sha - king of its lea - fy head\_ Has gi - ven the waves\_ their mel - o - dy, And made my lips\_ and mu - sic

M.S. The sha - king, the sha - king the sha - king of its lea - fy head\_ Has gi - ven the waves\_ their mel - o - dy, And made my lips\_ and mu - sic

Cl. *p sempre* *mp*

Vc. vib. ord. arco *p sempre* *mp*

Org. *pp* *mp*

**A tempo**

37 *p* *mp* **5/4** (3+2) *mf* **4/4** *f* **5/4**

S. wed, Mur - mur - ing, mur - mur - ing, mur - mur - ing a wiz - ard song\_ for thee, a wiz - ard song for thee,

M.S. wed, Mur - mur - ing, mur - mur - ing, mur - mur - ing a wiz - ard song\_ for thee, a wiz - ard song for thee,

Cl. *p sempre* *f*

Vln. *p espress.* *fp*

Vc. *p sempre* *f*

Org. *pp* *f* *mp*

**D**

poco accel. - - - - - meno mosso (quasi-recitative) (♩=c.54)

42 **5/4** (3 + 2) *pp* **4/4**

S. *pp*

M.S. *pp* *p espress.* *mp* *p* *mp* *p* *mf* *p*  
There the Joves a cir - cle go, a fla-ming cir - cle of our days, Gy - ring, spi - ring to and fro

Cl. *pp*

Vln *mp* *f* *sub. ppp*

Vc. *mp* *f* *pizz.* [l.v. sempre] *mp*

Pno *p sonore*  
*Led. (ad lib)*

Org. *pp*

E

poco rit. - - - - - piu animato (♩=c.62)

48

**5/4** (2+3) **4/4** **5/4** (3+2) **4/4**

S. *mp* Re - mem - ber - ing, re - mem - ber - ing, re - mem - ber - ing all that sha - ken hair\_ And

M.S. *mp* In those great\_ *pp* ig - nor - ant lea - fy ways; *mp* Re - mem - ber - ing, re - mem - ber - ing, re - mem - ber - ing all that sha - ken hair\_ And *mf* *sub. mp*

Cl. *pp espress.* *sub. p sempre*

Vln

Vc. *p sempre* arco

Pno

Org. *pp*

**F**

rit. - - - - - A tempo

rit. - - - - -

54 **4/4**

S. *f* *dim.* *pp*  
how\_ the win - ged san - dals dart, Thine eyes grow full of ten - der care, grow full of ten - der care:\_\_\_\_\_

M.S. *f* *dim.* *pp*  
how\_ the win - ged san - dals dart, Thine eyes\_ grow full of ten - der care, grow full of ten - der care:\_\_\_\_\_

Cl. *mp* *dim.* *pp* *p* *dim.*

Vln. *p* *dim.*

Vc. *mp* *dim.* *pp* *p* *dim.*

Pno. *mp* *p*

Org. *mp* *pp*

# The Second Tree

G

Andante rapsodico e ecstatico (♩=c.72)

61

2/4

G.P.

3/3

*f marc. appassion.*

Be - lov - ed, be -

G.P.

*f marc. appassion.*

Be - lov - ed, be -

Cl.

G.P.

*mf* *p* *mf* *p* *mf*

9

9

Vln

G.P.

poco sul pont

*mp sempre*

Vc.

G.P.

poco sul pont

*mp sempre*

Pno

G.P.

*f sub. p*

G.P.

*f sub. p*

[Lv. sempre]

Org.

G.P.

*mp sempre*

*Ed. (ad lib)*

67

S.  
lov - ed, gaze in thine own heart, thine own heart,

M.S.  
lov - ed, gaze in thine own heart, thine own heart,

Cl.  
*p* *mf* *p* *mf* *p* *mf*

Vln

Vc.

Pno  
*f* *sub. p* *f* *sub. p* *f* *sub. p*

Org.



H

2/4

4/4

poco piu mosso (♩=c.80)

5/4

(3+2)

4/4

5/4

70

S. *mf* *p*  
Gaze no more in the bit-ter glass, \_\_\_\_\_

M-S. *mf* *p*  
Gaze no more in the bit-ter glass, \_\_\_\_\_

Cl. *ffz* *mp* *f feroce* Flg.

Vln *f sub. ppp* *ord.*

Vc. *ffz*

Pno *ffz* *f marc.* *mf* *f sim.*

Org. *ffz*

75

S.  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Gaze no more in the bit - ter glass, The de - mons, with their sub - tle guile, Lift up bef - ore us.

M.S.  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Gaze no more in the bit - ter glass, Gaze no more in the bit - ter glass, Gaze no more in the bit - ter glass,

Cl.  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*mp*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*f sim.*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Pno  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*mf*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*f*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*mf*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*f*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

*mf*  $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

80

S.  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

when they pass, Or on - ly gaze a lit - tle while; Or on - ly gaze a lit - tle while;

M.S.  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

Gaze no more in the bit - ter glass, Or on - ly gaze a lit - tle while; Or on - ly gaze a lit - tle while;

Cl.  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*mp*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*f*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

Pno  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*f*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*mf*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*f*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*mf*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

*f cresc.*  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$   $\frac{4}{4}$  accel.

I

meno mosso (subito) (♩=c.62)

4/4

85

S. *p* *mf* *p* For there a fa - tal im - age grows,

M.S. *p* *mf* *p* For there a fa - tal im - age grows, For there a fa - tal im - age

Pno. *ff* [l.v. a niente]

Org. [R.H.] [L.H.] *pp*

90

S. *p* *mf* *p* *mf* *p* *mf* *p* *mf* For there a fa - tal im - age grows, That the stor - my night\_ rec - eives, Roots half hid - den un - der snows,

M.S. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* grows, That the stor - my night\_ rec - eives, Roots half hid - den un - der snows,

Vln. *mf* *pp* *mf* *pp* *p*

Vc. *mf* *pp* *mf* *pp* *p* *f*

Org. *mf* *pp* *mf* *pp* *p* *f*

accel. . . . .

**J**

piu mosso; drammatico (♩=c.80)

96

S. **5/4** *f marc.* **ff** **4/4** **5/4** *f* **ff** **4/4** **ff** **5/4**  
Bro - ken boughs and black - ened leaves. Bro - ken boughs and black - ened leaves. For

M.S. *f marc.* **ff** *f* **ff** *ff*  
Bro - ken boughs and black - ened leaves. Bro - ken boughs and black - ened leaves. For

Cl. *f marc.* *sub. mf* *f marc.* *sub. mf*  
5 5

Vln *arco* *f marc.* *sub. mf* *f marc.* *sub. mf*  
5 5

Vc. *(pizz.)* *f* **ff** *f* **ff** *f*  
5 5

Pno *f marc. sempre*

Ped. (ad lib)

Org. *f sempre*

accel. -----

101 **5/4** (3+2) **4/4**

S. *f* *sub. ff* *f*  
ill things turn to bar - ren - ness turn to bar - ren - ness

M-S. *f* *sub. ff* *f*  
ill things turn to bar - ren - ness turn to bar - ren - ness

Cl. *f marc.* *cresc.* *... fff*

Vln *f marc.* *ppp sempre*

Vc. *ff* *cresc.* *... fff*

Pno *cresc.* *... fff*

Org. *cresc.* *... fff*

**K**

subito meno mosso (quasi-recitative) (♩=c.54)

poco rit. -----

**54**

105

*p espress.* *mp* *p*

S. In the dim glass the de - mons hold, The glass of out - er wear - i - ness, Made when God slept in times of old.

M.S.

Cl.

Vln

Vc. (pizz.) [l.v. sempre] *mp*

Pno *p sonore* *dim.*  
*Red. (ad lib)*

Org.

L

(3 + 2)

5/4

4/4

3/2

4/4

3/2

A tempo (♩=c.54)

senza vib. *p* senza espress.

*mp*

*p*

S. 

senza vib.

*p* senza espress.

*mp*

*p*

M.S. 

*pp* espress.

*ppp*

*ppp*

Cl. 

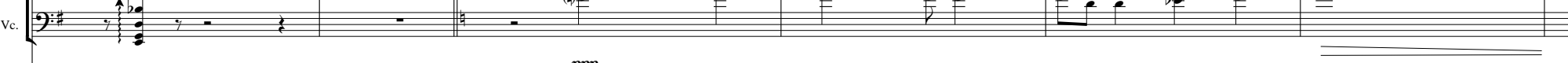
sul tasto

*ppp* sempre

Vln 

arco, sul tasto

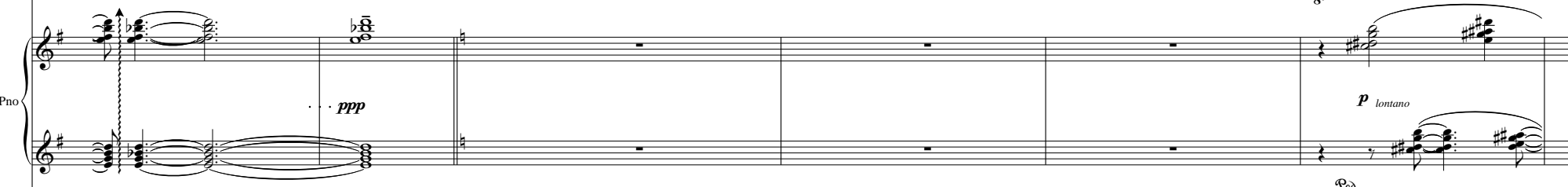
*ppp* sempre

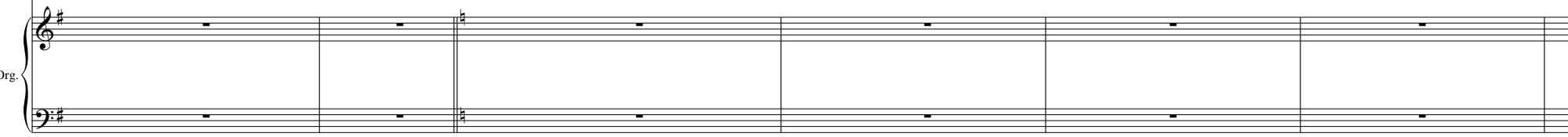
Vc. 

*ppp*

*p* lontano

Ped.

Pno 

Org. 

117

**3/4** **4/4** **3/4** **4/4** pochiss. accel. . . . .

S. *p sim.* Fly - ing, cry - ing to and fro, Cruel claw and hun - gry throat, Or else they stand and sniff the

M.S. *p sim.* Fly - ing, cry - ing to and fro, Cruel claw and hun - gry throat, Or else they stand and sniff the

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

Pno. *p sim.*

Org.



**M**

poco piu mosso (♩=c.62)

**3**  
**4**

122 *mp* *vib. ord.* *mf espress.* *p* *mf* *f marc.*

S. wind, And shake their rag - ged wings; a - las! And shake their rag - ged wings; a - las!

M.S. wind, And shake their rag - ged wings; a - las! And shake their rag - ged wings; a - las!

Cl. *pp sempre*

Vc. *ord.* *pp sempre*

Org. [R.H.] *pp* [L.H.]

127 **3**/**4** *p* **4**/**4** *cresc.* **3**/**2** *f* **4**/**4** *p* **3**/**2** *poco rit.*

S. a - las! Thy ten - der eyes grow all un - kind, thy ten - der eyes grow all un - kind:

M.S. a - las! Thy ten - der eyes grow all un - kind, thy ten - der eyes grow all un - kind:

Cl. *cresc.* *mp* *p*

Vln. *molto vib.* *p molto espress.*

Vc. *cresc.* *mp* *p*

Org. *cresc.* *mp* *p*

N

**4**  
**4** meno mosso (♩=c.54)

132

S. *pp* sempre  
Gaze no more in the bit - ter glass, Gaze no more in the bit - ter glass,

M.S. *pp* sempre  
Gaze no more in the bit - ter glass, Gaze no more in the bit - ter glass,

Cl.

Vln *fppp* sempre  
vib. ord.

Vc.

Org. *ppp* sempre

**|||** poco a poco rit.

137

S. *dim.*  
in the bit - ter glass, the bit - ter glass, bit - ter glass, G.P.

M.S. *dim.*  
in the bit - ter glass, the bit - ter glass, bit - ter glass, G.P.

Vln *fppp* sempre  
G.P.

Org. *fppp* sempre  
G.P.

**5**  
**4** (3 + 2)

**4**  
**4** ... *ppp*

**2**  
**4**

**2**  
**3**

# The First Tree (Reprise)

0

Andante rapsodico e estatico (♩=c.72)

143

*f marc. appass.*

S. Be - lov - ed, be - lov - ed, gaze in thine

M.S. Be - lov - ed, be - lov - ed, gaze in thine

*f marc. appass.*

Cl. *mf p mf p mf p*

Vln. poco sul pont *mp sempre*

Vc. poco sul pont *mp sempre*

Pno. *f sub. p f sub. p f sub. p*

[l.v. sempre]

*Ad. (ad lib)*

Org. *mp sempre*

146

S. *ff* own heart, *f* thine own heart, *ff* gaze in thine own heart, thine

M.S. *ff* own heart, *f* thine own heart, *ff* gaze in thine own heart, thine

Cl. *p* *mf* *p* *mf* *p* *mf*

Vln

Vc.

Pno *f* *sub. p* *f* *sub. p* *f* *sub. p*

Org.

**P**

subito meno mosso; accel. - - - - -

149 *mp* own heart, **4/4** *mf* The ho - ly tree is grow - ing there, **3/2**  $(\surd=c.62)$  *mf* The ho - ly tree is grow - ing **4/4** **2/3**

Musical score for vocal soloists (S. and M.S.) and orchestra. The score is in G major (one sharp) and 4/4 time. It features vocal lines for Soprano (S.) and Mezzo-Soprano (M.S.) with lyrics: "own heart, The ho - ly tree is grow - ing there, The ho - ly tree is grow - ing". The instrumental parts include Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno), and Organ (Org.). The score includes dynamic markings such as *mp*, *p*, *mf*, and *f*, and tempo changes indicated by the 'P' and 'subito meno mosso; accel.' markings. Measure numbers 149, 150, 151, and 152 are indicated. Time signatures 4/4, 3/2, 4/4, and 2/3 are shown. A rehearsal mark 'P' is present at the beginning of the section. A tempo marking  $(\surd=c.62)$  is also present. The piano part features a complex texture with *f* and *sub. p* dynamics. The organ part provides harmonic support with sustained chords.

Q

A tempo (♩=c.72)

subito meno mosso; accel. -----

(♩=c.62)

153

S. *ff* there. *mf* The ho - ly tree is grow - ing there. The ho - ly tree is grow - ing

M.S. *ff* there. *mf* The ho - ly tree is grow - ing there. The ho - ly tree is grow - ing

Cl. *f* *mf*

Vln *f* *mf*

Vc. *f* *mf*

Pno *f* *mf*

Org. *f* *mf*

9

Detailed description: This is a page of a musical score for a vocal soloist and orchestra. The score is in G major and 3/4 time. It begins at measure 153. The vocal parts (Soprano and Mezzo-Soprano) start with a fortissimo (ff) dynamic and a half note rest. The orchestra (Clarinets, Violins, Violas, Piano, and Organ) also starts with a fortissimo (f) dynamic. The tempo is marked 'A tempo' with a quarter note equal to approximately 72 beats per minute. At measure 154, the vocal parts enter with the lyrics 'there.' followed by a long note. The orchestra continues with a fortissimo (f) dynamic. At measure 155, the tempo changes to 'subito meno mosso; accel.' and the vocal parts enter with the lyrics 'The ho - ly tree is grow - ing there. The ho - ly tree is grow - ing'. The vocal parts are marked mezzo-forte (mf). The orchestra dynamics change to mezzo-forte (mf). The score includes various musical notations such as dynamics, articulation marks, and a fermata over a note in the organ part.

A tempo (♩=c.72)

157

**23** *ff*

S. there.

(ossia) *ff*

M.S. there.

Cl. *f* *cresc.* *ff*

Vln *f* *cresc.* *ff*

Vc. *f* *cresc.* *ff*

Pno *f* *cresc.* *ff*

Org. *f* *cresc.* *ff*