

# THREAD ABOUT MY HEART

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for Solo Soprano, Mixed Choir (SATB),  
Harp and Strings

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**Phillip A. Cooke**

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(2020)

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### PERFORMANCE NOTES

- The Interludes are designed to be more intimate than the other material, to enhance this the solo soprano and viola should move to near the harp to create this effect
- The solo soprano at the end of the piece could be off-stage for effect should that be desired
- All breath marks have been left to the discretion of the conductor

Commissioned by The Wordsworth Singers to celebrate the 250th anniversary of the birth of William Wordsworth

First performed by The Wordsworth Singers and The Adderbury Ensemble conducted by Mark Hindley at St John's Church, Keswick, Cumbria on the 21 May 2022

Many thanks to Rachel Wicks on editing the harp part

*Thread About My Heart* is dedicated to my Grandmother, Margaret Heudebourck (1925-2019)

**Duration:** 25 minutes

**Cover photograph:** Alex Neves, Unsplash

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

## PROGRAMME NOTE

*Thread About My Heart* is the second-largest piece that I have written to date, and certainly the most substantial since my oratorio *Noah's Fire* that was premiered in 2015. It is, somewhat remarkably, the first time that I have set the words of any of the Lake Poets, never mind the work of the most illustrious of the group, William Wordsworth. Coming from the Lake District, it has regularly been suggested to me that I should set some of the work of Wordsworth, Taylor-Coleridge, Southey et al to music, but try as I might, I have never found anything that appealed to me – it is certainly great poetry (in the main) but it has rarely inspired me to conjure up any music to accompany it – I presumed that this might always be the case. However, when I was approached by The Wordsworth Singers to set some of the eponymous poet, and diary entries from his sister, Dorothy, I was able to reassess the work and my own feelings towards it. Whether it is age, experience, or a little of them both, I found the poetry suddenly more open to me, speaking about ideas and events that seemed a lot more accessible than my younger self had ever dreamed to encounter.

The idea of interweaving the work of the siblings may have been one of those concepts that sounded good in the abstract but was much more difficult to realise in the practical – the dense yearnings of William's poetry against the free-flowing descriptions in Dorothy's diaries – the changes of tone, mood and delivery always going to be somewhat at odds with each other. However, when you strip back the style and genre, they are essentially describing the same thing: an instant reaction to the natural, to the romantic and to the culture that lay on their very doorstep. Yes, one is much more learned and mannered than the other, but the way the two styles reflect on each other is strangely successful, with the relationship between these two modes of delivery being much closer at heart than I had ever imagined. The idea was good, conceptually, but it was also something that was inspiring me to want to set these texts to music.

I decided to enhance the differences in tone and style even further in my music, mainly through having different performers for the different authors: William's poems are set for full choir, harp and strings, whereas Dorothy's entries for solo soprano, solo viola and harp. In doing this, the more formal style of the poetry is enshrined in the collective music-making, the much more intimate diary fragments in a song-like, domestic setting for a small group of players. The style of the music is similar throughout, though the diary sections are more *arioso*, more flowing and freer from the more expressive and emotional content of the poetic settings. All the seven movements do share material, with several important chords, two notes and one theme binding the work together – the piece as a whole could be seen as the exploration of how different moods and atmospheres can be obtained through minimal material, with maximum manipulation.

Like many of my pieces, I can be quite rigid with my self-enforced limitations that are governed by an overriding concept – in *Thread About My Heart* it is the solo soprano that is kept apart from the rest of the performers for almost the whole work. However, whether it is age or a gradual softening of approach, the solo soprano finally gets to appear with the others at the very end of the final movement, soaring over the ensemble repeating the word 'Peace' and revelling in the final iteration of the 'thread' theme that has bound the work together – a fitting end to this musical memorial and celebration of the powerful poetry and prose of both Wordsworths and the place they still hold today in the landscape (both natural and cultural) of the Lake District.

PAC

## TEXT

### I Romance

Not a breath of air  
Ruffles the bosom of this leafy glen.  
From the brook's margin, wide around, the trees  
Are stedfast as the rocks; the brook itself,  
Old as the hills that feed it from afar,  
Doth rather deepen than disturb the calm  
Where all things else are still and motionless.  
And yet, even now, a little breeze, perchance  
Escaped from boisterous winds that rage without,  
Has entered, by the sturdy oaks unfelt,  
But to its gentle touch how sensitive  
Is the light ash! that, pendent from the brow  
Of yon dim cave, in seeming silence makes  
A soft eye-music of slow-waving boughs,  
Powerful [almost] as vocal harmony  
To stay the wanderer's steps and soothe his thoughts.

William Wordsworth, *Aira Force Valley* (1842)

### II Interlude I

‘...The rain went off and we walked...the lake a beautiful image of stillness, clear as glass, reflecting all things, the wind was up, and the water sounding. The Lake a rich purple, the fields a soft yellow, the island a yellow green, the copses red brown, the mountains purple. The Church and buildings, how quiet they were...’

Dorothy Wordsworth, *Journal, December 1801*

### III Pastoral

There is a change—and I am poor;  
Your love hath been, nor long ago,  
A fountain at my fond heart's door,  
Whose only business was to flow;  
And flow it did; not taking heed  
Of its own bounty, or my need.  
What happy moments did I count!  
Blest was I then [by] all bliss above!  
Now, for that consecrated fount  
Of murmuring, sparkling, living love,  
What have I? shall I dare to tell?  
A comfortless and hidden well.

A well of love—it may be deep—  
I trust it is,—and never dry:  
What matter? If the waters sleep  
In silence and obscurity.

—Such change, [and] at the very door  
Of my fond heart, hath made me poor.

William Wordsworth, *A Complaint* (1807)

#### IV Interlude II

‘...The lake looked to me, I knew not why, dull and melancholy, and the weltering on the shores seemed a heavy sound. I walked as long as I could amongst the stones of the shore. The wood rich in flowers; a beautiful yellow, a palish yellow...the wood rich in flowers...’

Dorothy Wordsworth, *Journal*, May 1800

#### V Nocturne

When the soft hand of sleep had closed the latch  
On the tired household of corporeal sense,  
And Fancy, keeping unreluctant watch,  
Was free her choicest favours to dispense;  
[Then] I saw, in wondrous perspective displayed,  
A landscape more august than happiest skill  
Of pencil ever clothed with light and shade;  
An intermingled pomp of vale and hill,  
City, and naval stream, suburban grove,  
And stately forest where the wild deer rove;  
Nor wanted lurking hamlet, dusky towns,  
And scattered rural farms of aspect bright;  
And, here and there, between the pastoral downs,  
The azure sea upswelled upon the sight.

William Wordsworth, From *An Ode Composed in January 1816*

#### VI Interlude III

‘...A quiet keen frost..... not an unpleasant morning to the feeling! Far from it. The sun shone now and then, and there was no wind, but all things looked cheerless and distinct; no melting of sky into mountains, the mountains like stone work wrought up with huge hammers...It is a dull and frosty day...’

Dorothy Wordsworth, *Journal*, December 1802

#### VII Hymn

I have thoughts that are fed by the sun.  
The things which I see  
Are welcome to me,  
Welcome every one:  
I do not wish to lie  
[Dead, dead,]  
Dead without any company;

Here alone on my bed,  
With thoughts that are fed by the Sun,  
And hopes that are welcome every one,  
Happy am I.

O Life, there is about thee  
A deep delicious peace,  
I would not be without thee,  
Stay, oh stay!  
Yet be thou ever as now,  
Sweetness and breath with the quiet of death,  
Be but thou ever as now,  
Peace, peace, peace.

William Wordsworth, From *Home at Grasmere* (1806)

## INSTRUMENTATION

Solo Soprano  
Mixed Choir (SATB, with divisi)

Harp

Strings (min., 2, 2, 2, 2, 1\*)

\*Double bass *ad lib*

*Every question was like the snapping of a little thread about my heart.*

Dorothy Wordsworth, *The Grasmere and Alfoxden Journals*

# THREAD ABOUT MY HEART

for Solo Soprano, Mixed Choir (SATB), Harp and String Ensemble

## I. Romance

PHILLIP A. COOKE (2020)

**4/4** Adagio sostenuto (♩ = c.52)

**2/4** **4/4**

Soprano Solo

Soprano

Alto

Tenor

Bass

Harp

*p* (l.v. *sempre*)

Violin I

*pp*

*pp*

*pp*

Violin II

*pp*

*pp*

Viola

div.

*pp*

Violoncello

div.

*pp*

Double Bass  
(ad lib.)



7 *pp dolce* **2/4** **4/4** **2/4**

S. *pp dolce*  
Not a breath of air,

A. *pp dolce*  
Not a breath of air,

T. *pp dolce*  
Not a breath of air,

B. *pp dolce*  
Not a breath of air,

Hp. **F#** *p*

**2/4** **4/4** **2/4**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

**A**

12 **2/4** **4/4**

S. *pp* *p espress.*  
 Not a breath of air ruf - fles the

A. *pp* *p espress.*  
 Not a breath of air, ruf - fles the

T. *pp* *p espress.*  
 Not a breath of air, ruf - fles the

B. *pp* *p espress.*  
 Not a breath of air, ruf - fles the

Hp.

**2/4** **4/4**

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

16

S. bo - som of this lea - fy glen. From the brook's mar - gin wide a - round, the

A. bo - som of this lea - fy glen. From the brook's mar - gin wide a - round, the

T. bo - som of this lea - fy glen. From the brook's mar - gin wide a - round, the

B. bo - som of this lea - fy glen. From the brook's mar - gin wide a - round, the

20 *p sub.*

S. trees Are stead - fast as the rocks; the brook it - self,

A. *p sub.* trees Are stead - fast as the rocks; the brook it - self,

T. *p sub.* trees Are stead - fast as the rocks; the brook it - self,

B. *p sub.* trees Are stead - fast as the rocks; the brook it - self,

Vla. *p* unis.

Vc. *p* unis.

Db. *p*

poco rit. . . . .

24 *p* *mf*

S. Old as the hills, Old as the hills that feed it from a - far,

A. Old as the hills, Old as the hills that feed it from a - far,

T. Old as the... Old as the hills, the hills that feed it from a - far,

B. Old as the hills, Old as the hills that feed it from a - far,

Hp.

F# E# D# *mf* *mp*

Vln. I unis. *p* *mf*

Vln. II unis. *p* *mf*

Vla. (non-div.) *mf*

Vc. (non-div.) *mf*

Db. *mf*

**B**

**poco più mosso** (♩ = c.60)

**2**  
**4**

**4**  
**4**

28 *pp sempre*

S. Doth rath - er deep - en than dis - turb the calm \_\_\_\_\_ Where all things

A. *pp sempre*  
Doth rath - er deep - en than dis - turb the calm \_\_\_\_\_ Where all things

T. *pp sempre*  
Doth rath - er deep - en than dis - turb the calm \_\_\_\_\_ Where all things

B. *pp sempre*  
Doth rath - er deep - en than dis - turb the calm \_\_\_\_\_ Where all things

Hp.

**2**  
**4**

**4**  
**4**

Vln. I *div.*  
*fpp*

Vln. II *div.*  
*fpp*

Vla.

Vc. *solo*

*P espress.*

*fpp*

33

S. *2/4 4/4 2/4 4/4*  
 else are still and mo - tion - less.

A. *(h)*  
 else are still and mo - tion - less.

T.  
 else are still and mo - tion - less.

B.  
 else are still and mo - tion - less.

Hp.  
 Eb D4  
*p* (l.v. sempre)

*2/4 4/4 2/4 4/4*

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
 tutti  
*pp*

Db.  
*pp*

38 **4/4** *p* ————— *mf* *mf* *espress.*

S. And yet, e - ven now, a lit - tle breeze, a

A. And yet, e - ven now, a lit - tle breeze,

T. And yet, e - ven now,

B. And yet, e - ven now,

Hp. *p* ————— *mf* B $\natural$

**4/4**

Vln. I *mp* *sempre*

Vln. II *mp* *sempre*

Vla. *pp* ————— *mp*

Vc. *pp* ————— *mp*

S. lit - tle breeze, per-chance Es-caped from bois - terous

A. a lit - tle breeze, per-chance Es-caped from bois - terous

Vln. I unis.

Vln. II (div.)

Vla. *mp* *mf*



S. winds that rage with-out,

A. winds that rage with-out,

Vln. I *mp*

Vln. II *mp*

Vla. *mf sub.* *mf*

Vc. *mf sub.* *mf*

Db. *mf*



48

S. *P lontano*  
Not a breath of

A. \* *P lontano*  
Not a breath of

T. *mf espress.*  
Has en - tered, by the stur - dy oaks, the

B. *mf espress.*  
Has en - tered, by the stur - dy oaks, the

Hp. *mf*

Vln. I

Vln. II *unis.*

Vla. *mp sub.*

Vc. *mp sub.*

Db. *pizz.*  
*mf sub.*

\* Could be second sopranos if desired

51

S. *p*  
 air... But to its gen - tle touch how

A. *p*  
 air... But to its gen - tle touch how

T. *p*  
 stur - - dy oaks un - felt, how

B. *p*  
 stur - - dy oaks un - felt, how

Hp. *B b* *p* (1.v.)

Vln. I *mf* *p sub.*

Vln. II *mf* *p sub.*

Vla. *mf* *p sub.*

Vc. *mf* *p sub.*

Db.

poco rit. . . . . A tempo

54 *f*

S. *f*  
sens - i - tive\_\_\_ is the light ash!

A. *f* *p espress.*  
sens - i - tive\_\_\_ is the light ash! that, pen - dent

T. *f*  
sens - i - tive\_\_\_ is the light ash!

B. *f*  
sens - i - tive\_\_\_ is the light ash!

Hp. *f* A  $\sharp$  A  $\flat$

Vln. I *f* *pp sempre* unis.

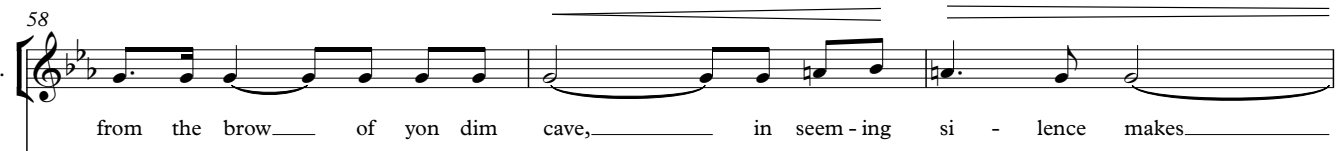
Vln. II *f* *pp sempre*


Vla. *f* *pp* solo


Vc. *f* *P espress.* altri


Db. *f* *pp sempre* arco


58

A. 

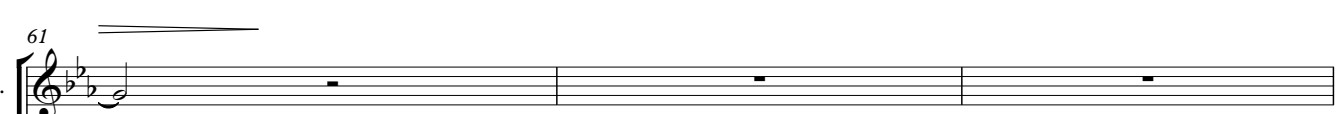
Vln. I 

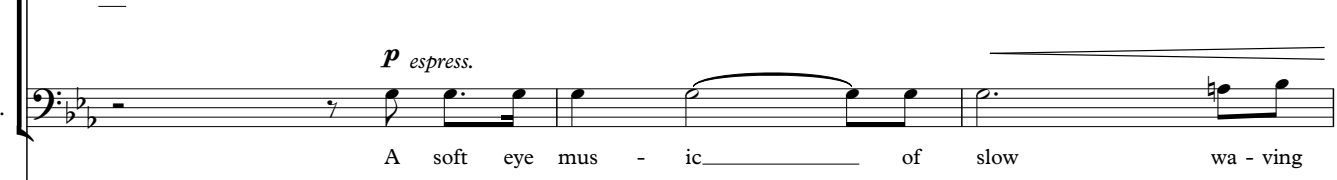
Vln. II 

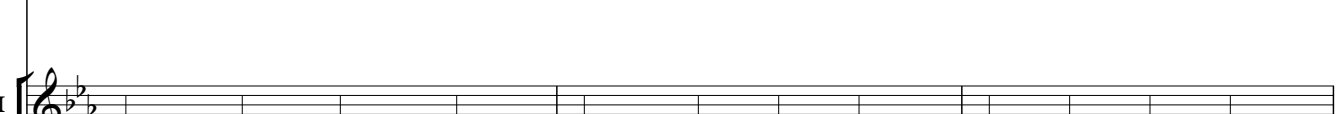
Vla. 

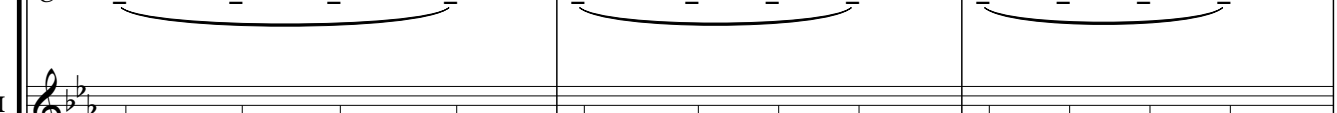
Vc. 


61


A. 

B. *p espress.* 

Vln. I 

Vln. II 

Vla. 

Vc. *port.* 

64

S. *pp* Pow - er - ful as vo - cal harm - on - y To

A. *pp* Pow - er - ful as vo - cal harm - on - y To

T. *pp* Pow - er - ful as vo - cal harm - on - y To

B. boughs, — *pp* To

Hp. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

rit. . . . .

68  $\frac{4}{4}$

S. stay the wand - erer's steps and soothe his thoughts.

A. stay the wand - erer's steps and soothe his thoughts.

T. stay the wand - erer's steps and soothe his thoughts.

B. stay the wand - erer's steps and soothe his thoughts.

Vln. I  $\frac{4}{4}$  div. *pp lontano*

Vln. II

Vla.

Vc. unis.

Db. *pp*



72 *ppp*

## II. Interlude I

**4/4** Andante flessibile (♩ = c.80) *p espress.*

S. Solo

Hp. *f sonore* *p sempre*

Vla. *f* *pp* *p espress.*

The

5

S. Solo

rain went off \_\_\_\_\_ and we walked... \_\_\_\_\_ the

Hp.

Vla.

9

S. Solo

lake a beau - ti - ful im - age of still - ness, clear \_\_\_\_\_ as glass, \_\_\_\_\_

Hp.

Vla. *mf*

*mf non troppo*

13 *p*

S. Solo  
ref-lec-ting all things, the wind was up, and the wat -

Hp.

Vla.

17 *mf* *poco rit.*

S. Solo  
- er sound - ing.

Hp.

Vla.

**F**

21 *A tempo* *mf espress.*

S. Solo  
The Lake a rich pur - ple, the

Hp.

Vla.



25

S. Solo

fields a soft yel - low, the is - land

Hp.

Vla.



28

S. Solo

a yel - low green, the cop - ses red brown, the

Hp.

Vla.

*mf*

*mf*

F#

Bb



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

31

S. Solo

moun - tains pur - ple, the moun - tains pur - ple.

Hp.

Vla.

*p*

*p*

**G**

rit. -----

34 *P molto espress.*

S. Solo

The church and build - ings,

Hp.

F#  
Bb

sub. *f*

Vla.

sub. *f* *pp*



38 *pp*

S. Solo

how quiet they were.

Hp.

Vla.

### III. Pastoral

**6/8** **Andante con moto** (♩. = c.66)

Hp. *mp* (l.v. sempre)

Vln. I

Vln. II *mp*

Vla. *tutti* *mp*

Vc. *mp*

**5** *mf espress.*

S. There is a change and I am poor; Your

Hp.

Vln. I *solo* *mf*

Vln. II

Vla.

Vc.

9 *f*

S. love hath been, nor long a - go, A foun - tain at my fond heart's

Hp. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

13 *mf* *mf espress.*

S. door, There is a change and

A. *mf espress.*

A. There is a change and

T. *mf espress.*

T. There is a change

Hp. *mp*

Vln. I *mf* tutti, div.

Vln. II *mp* *mf*

Vla. *mp* div.

Vc. *mp*

17

S. I am poor; Your love hath been, nor long a - go, A

A. I am poor; Your love hath been, nor long a - go, A

T. and I am poor; Your love hath been, nor long a - go, A

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

21 *f* *mf*

S. foun - tain at my fond heart's door,

A. foun - tain at my fond heart's door,

T. foun - tain at my fond heart's door,

B.

Hp. *mp* Cl

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *mp*

Vc. *mp*

**H**

25

S. *mf* ...flow...

A. *mf* ...flow...

T. *f marc.*  
Whose on - ly busi - ness was to flow; And flow it

B. *f marc.*  
Whose on - ly busi - ness was to flow; And flow it

Hp. *f sub. (l.v.)*

Vln. I unis. *f marc.*

Vln. II *f marc.*

Vla. unis., non-div. *f sub., marc.*

Vc. (non-div.) *f sub., marc.*

Db. *f sub., marc.*

29

S. *mf* ...need...

A. *mf* ...need...

T. did; not ta - king heed of its own boun - ty, or my

B. did; not ta - king heed of its own boun - ty, or my

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



poco rit. . . . . A tempo

33

S.

A.

T.  
8  
need.

B.  
need.

Hp.  
C#  
mp

Vln. I  
pp sub.

Vln. II  
mp

Vla.  
mp

Vc.  
mp

Db.

I

38

S. *f espress.*  
What hap - py mo - ments

A. *f espress.*  
What hap - py mo - ments

T. *f espress.*  
What hap - py

B. *f espress.*  
What hap - py

Hp. *f* (1.v. sempre)

Vln. I (div.) *mf* *f*

Vln. II *f*


Vla. div. *f*

Vc. *f*

Db. *mf* *f*

Detailed description: This page of a musical score, numbered 34, contains measures 38 through 41. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts enter in measure 38 with the lyrics 'What hap - py mo - ments'. The instrumental parts include Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two sharps (F# and C#) and a common time signature. Dynamics range from *mf* to *f*, with the vocal parts marked *f espress.* and the harp marked *f* (1.v. sempre). The strings have a *div.* (divisi) marking in measure 40. The page is divided into four measures by vertical bar lines.

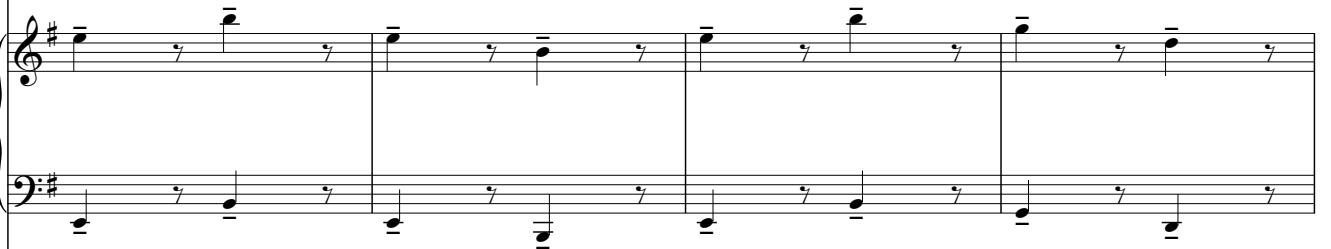
42


S.  did I count! Blest was I then,

A.  did I count! Blest was I then,

T.  mo - ments did I count! Blest was I then,

B.  mo - ments did I count! Blest was I then,

Hp. 

Vln. I 

Vln. II  div.

Vla. 

Vc. 

Db. 

46 *ff*

S. Blest was I then by all bliss a - bove!

A. *ff* Blest was I then by all bliss a - bove!

T. *ff* Blest was I then by all bliss a - bove!

B. *ff* Blest was I then by all bliss a - bove!

Hp.

Vln. I

Vln. II *unis.* *div.*

Vla.

Vc.

Db.

J

50

S.

A.

T. *f marc.*  
Now, for that con - se - crat - ed fount

B. *f marc.*  
Now, for that con - se - crat - ed fount

Hp. *f* (l.v.)  
F $\sharp$  C $\sharp$

Vln. I unis. *f sub., marc.*

Vln. II unis. *f sub., marc.*

Vla. unis. *f sub., marc.*

Vc. *f sub., marc.*

Db. *f sub., marc.*

54 *mf* *f marc.*

S. ...fount... spark - ling

A. ...fount... spark - ling

T. Of mur - mur - ing, spark - ling

B. Of mur - mur - ing, spark - ling

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

58 *ff* *appass.*

S. li - ving love,

A. li - ving love,

T. li - ving love,

B. li - ving love,

Hp. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *div.* *cresc.*

Db. *cresc.*

rit.

4/4

63

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff* *appass.*

*ff* *appass.*

*ff* *appass.*

unis.

*ff* *appass.*

*ff* *appass.*

F# C#



**K**

**poco meno mosso** (♩ = c.60)

68

*pp* *sempre*

2/4

4/4

S.

A.

T.

B.

What have I? shall I dare to tell?

What have I? shall I dare to tell?

What have I? shall I dare to tell?

What have I? shall I dare to tell?

Vc.

solo

*p* *espress.*



poco rit. . . . . A tempo (♩ = c.60)

72 **4/4** *pp* *P espress.*

S. A com - fort - less and hid - den well. it may\_ be\_

A. A com - fort - less and hid - den well. ...love,

T. A com - fort - less and hid - den well. A well of love,

B. A com - fort - less and hid - den well. ...love,

Vc. **4/4** *fpp*



76 *p* *p*

S. deep and ne - ver dry: What mat - ter

A. may\_ be\_ deep. And ne - ver dry: What mat -

T. I trust it is, A well of love,

B. ...is, ...love,

rit. . . . .

80

S. if the wa-ters sleep In si-lence and ob-scu-ri-ty.

A. - ter if the wa-ters sleep In si-lence and ob-scu-ri-ty.

T. A well of love,

B. ...love,

Vln. I solo *ppp sempre*



**L**

Adagio (♩ = c.50)

accel. . . . .

85

Hp. *mp* (l.v. sempre)

Vln. I tutti, div. *mf*

Vln. II *mp*

Vla. *mp*

Vc. tutti *mp*

Db. *mf*

**Andante con moto** (♩. = c.66)

89 *f espress.*

S. Such\_ a change, \_\_\_\_\_ at the ve - ry door \_\_\_\_\_ Of

A. *f espress.*  
Such\_ a change, \_\_\_\_\_ at the ver - ry door \_\_\_\_\_ Of

T. *f espress.*  
Such\_ a change, \_\_\_\_\_ at the ver - ry door \_\_\_\_\_ Of

B. *f espress.*  
Such\_ a change, \_\_\_\_\_ at the ver - ry door \_\_\_\_\_ Of

Hp. *f*

Vln. I *f*

Vln. II *f* div.

Vla. *f* div.

Vc. *f*

Db. *f*

93

S. *ff*  
my fond heart, of my fond heart, hath made \_\_\_\_\_ me

A. *ff*  
my fond heart, of my fond heart, hath made \_\_\_\_\_ me

T. *ff*  
my fond heart, of my fond heart, hath made \_\_\_\_\_ me

B. *ff*  
my fond heart, of my fond heart, hath made \_\_\_\_\_ me

Hp.

Vln. I

Vln. II *unis.*

Vla.

Vc.

Db.

97

S. *f*  
poor, Of my fond heart, of my fond heart, hath

A. *f*  
poor, Of my fond heart, of my fond heart, hath

T. *f*  
poor, Of my fond heart, of my fond heart, hath

B. *f*  
poor, Of my fond heart, of my fond heart, hath

Hp.

Vln. I

Vln. II *div.*

Vla.

Vc.

Db.

101 *ff*

S. *ff*  
made \_\_\_\_\_ me poor, \_\_\_\_\_

A. *ff*  
made \_\_\_\_\_ me poor, \_\_\_\_\_

T. *ff*  
made \_\_\_\_\_ me poor, \_\_\_\_\_

B. *ff*  
made \_\_\_\_\_ me poor, \_\_\_\_\_

Hp. *ff*

Vln. I *ff*

Vln. II *ff*  
unis. div.

Vla. *ff*

Vc. *ff*

Db. *ff*

105

S.

A.

T.

B.

Hp.

*sub. mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

## IV. Interlude II

**4/4 Adagio pesante** (♩ = c.56) *pp espress.*

S. Solo

The lake looked to me, I knew not

Hp. *pp sost.*

Vla. solo *pp espress.*

---

5

S. Solo *p*

why, dull and mel-an-cho-ly,

Hp. *p* F#

Vla. *p*

---

9

S. Solo *p*

and the wel-ter-ing on the shores seemed a hea-vy sound. I

Hp. *pp* F# F#

Vla. *pp*



13 *mp*

S. Solo  
walked as long as I could am-ongst the stones of the shore.

Hp.  
*mp* *pp* F# F $\flat$

Vla.  
*mp* *pp*

**M** Andante flessibile (♩ = c.80)

17 *mf* *f non troppo* *mf* *f*

S. Solo  
The wood rich in flow-ers, a beau-ti-ful yel-low,

Hp.  
*f sonore*

Vla.  
*f* *pp* *sub. f* *pp*

poco rit. . . . .

21 *mf* *p espress.*

S. Solo  
a pal-ish yel-low... ..The wood rich in

Hp.  
*mf*

Vla.  
*sub. f* *pp* *sub. mf* *pp* *p*

**A tempo**

**rit.** .....

25

S. Solo

flow - ers...

Hp.

*p*

Vla.

Detailed description: This musical score page contains three staves. The top staff is for the Soprano Soloist (S. Solo) in treble clef, starting at measure 25 with the lyrics 'flow - ers...'. The middle staff is for the Harp (Hp.) in grand staff, marked with a piano (*p*) dynamic, featuring a melodic line with a fermata. The bottom staff is for the Viola (Vla.) in bass clef, with a long note and a fermata. A 'rit.' instruction is at the top right, and a hairpin crescendo is above the S. Solo staff.

V. Nocturne

4/4 **Andante espressivo** (♩ = c.80)

S. **4/4**

Vln. I **4/4**  
*p*

Vln. II **4/4**  
*p*

Vla. **4/4**  
*pp*

Vc. **4/4**  
pizz.  
*mp*

Db. **4/4**  
pizz.  
*p*

S. **4**  
*p espress.*  
When the soft hand of sleep, When the

Vln. I **4**  
*p*

Vln. II **4**  
*p*

Vla. **4**

Vc. **4**

Db. **4**

7

S. *soft* hand of sleep had closed the latch

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Db.

10

S. On the tired house-hold of cor - - por - re - al

Vln. I

Vln. II

Vla.

Vc.

Db.

13 **3** **4**

S. sense,

Hp. *mp* (l.v. sempre)

Vln. I *p* *mf* *pp sub.*

Vln. II *p* *mf* *p sub.*

Vla. *p*

Vc.

Db.

**N**

16 *p espress.*

S. And\_ Fan - cy keep-ing un - re - luc - tant, And\_

A. *p espress.* And\_ Fan - cy keep-ing un - re - luc - tant, And\_

Hp.

Vln. I

Vln. II

Vla.

19

S. Fan - cy keep-ing un - re - luc - - - tant watch,

A. Fan - cy keep-ing un - re - luc - - - tant watch,

Hp.

Vln. I *mf* *espress.*

Vln. II *p*

Vla. *p*

22

S. — Was free her choic - est fa - vours to dis -

A. — Was free her choic - est fa - vours to dis -

Hp.

Vln. I *p*

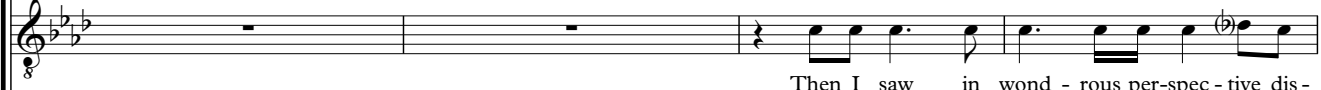
Vln. II

Vla.

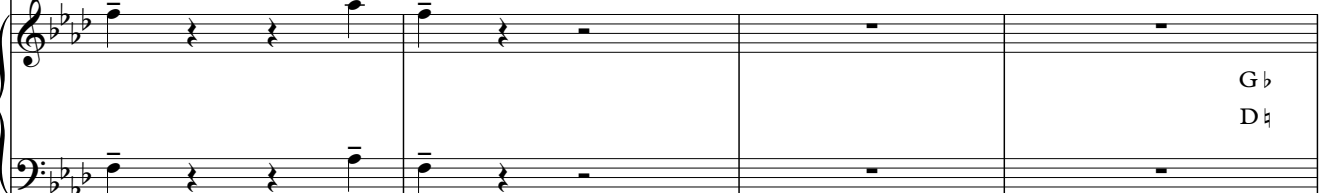
O

S.  *pense;*

A.  *pense;*

T.  *mp espress.*  
Then I saw in wond - rous per-spec - tive dis -

B.  *mp espress.*  
Then I saw in wond - rous per-spec - tive dis -

Hp.  G $\flat$   
D $\sharp$

Vln. I  *mf* div.

Vln. II  *p* *mf*

Vla.  *p* *mf*

Vc.  *arco* *p* *mf*

Db.  *arco* *p* *mf*

29

T. *mp*  
played, A land-scape more au -

B. *mp*  
played, A land-scape more au -

Vln. I *unis.* *p* *mf* *div.*

Vln. II *p* *mf*

Vla. *pp* *mf*

Vc. *pizz.* *mp* *arco* *p* *mf*

Db. *pizz.* *p* *arco* *p* *mf*

32

T. *rit.* *mf*  
gust than hap - pi - est skill, than hap - pi - est skill **2/4**

B. *mf*  
gust than hap - pi - est skill, than hap - pi - est skill **2/4**

Vln. I *unis.* *p* **2/4**

Vln. II *p* **2/4**

Vla. *p*

Vc. *p*

Db. *p*



meno mosso (♩ = c.60)

36 **2/4** **4/4** *pp sempre* **2/4**

S. *pp sempre*  
Of pen - cil ev - er clothed with light and shade;

A. *pp sempre*  
Of pen - cil ev - er clothed with light and shade;

T. *pp sempre*  
Of pen - cil ev - er clothed with light and shade;

B. *pp sempre*  
Of pen - cil ev - er clothed with light and shade;

Hp.

Vln. I **2/4** **4/4** *fpp* *div.* **2/4**

Vln. II *fpp* *div.*

Vla.

Vc. *solo* *p espress.*

Db.

2/4

4/4

poco rit. . . . .

40

S. An in - ter - min - gled pomp of vale and

A. An in - ter min - gled pomp of vale and

T. An in - ter min - gled pomp of vale and

B. An in - ter min - gled pomp of vale and

Vc. *fpp*



Q

più mosso (♩ = c.100)

44

S. hill, Ci - ty, and na - val stream, sur -

A. hill, Ci - ty, and na - val stream, sur -

T. hill,

B. hill,

Hp. *mp*

Vln. I *p* *mf* div.

47

S. bur - - ben grove,

A. bur - - ben grove,

T. *p* And state - ly

B. *p* And state - ly

Hrp. *D $\flat$*

Vln. I unis.

Vla. *p*

50

T. *mf* for - est where the wild deer rove;

B. *mf* for - est where the wild deer rove;

Hrp. *D $\sharp$*  *D $\flat$*  *G $\sharp$*

Vla. *mf* div. unis.

Vc. *mf*

Db. *mf*

**R**

53 *f espress.*

S. Nor wan - ted lurk - ing ham - let, dus - ky town, \_\_\_\_\_

A. *f espress.* Nor wan - ted lurk - ing ham - let, dus - ky town, \_\_\_\_\_

T. *f espress.* Nor wan - ted lurk - ing ham - let, dus - ky town, \_\_\_\_\_

B. *f espress.* Nor wan - ted lurk - ing ham - let, dus - ky town, \_\_\_\_\_

Hp. *f* (l.v. sempre)

Vln. I *f* div.

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

57

S. — And scat - tered ru - ral farms of as - pect bright;

A. — And scat - tered ru - ral farms of as - pect bright;

T. — And scat - tered ru - ral farms of as - pect bright;

B. — And scat - tered ru - ral farms of as - pect bright;

Hp.

Vln. I unis.

Vln. II

Vla.

Vc.

Db.

rit. . . . .

*dim.*

**3**

**4/4**

S. *mp*

A. *mp*

T. *mp*

B. *mp*

— And, here and there, be - neath the past - 'ral downs, be -

Hp. *dim.* D<sub>4</sub>

Vln. I *div.* *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

**3** **4/4**

Primo tempo (♩ = c.80)

65

4/4

*p espress.*

S.

neath the past - 'ral downs, The az - ure sea up -

*p espress.*

The

A.

neath the past - 'ral downs,

T.

neath the past - 'ral downs,

B.

neath the past - 'ral downs,

Hp.

4/4

unis. poco sul tasto

Vln. I

*pp sempre*

Vln. II

poco sul tasto

*pp sempre*

poco sul tasto

Vla.

*pp sempre*

poco sul tasto

Vc.

*pp sempre*

Db.

69

S. swelled, The az - ure sea up - swelled, up - on the

az - ure sea up - swelled, The az - ure sea up - swelled, ...the

Vln. I

Vln. II

Vla.

Vc.

73

*rit.*

*pp*

S. sight.

*pp*

sight.

Hp.

*pp lontano*



VI. Interlude III

**4/4** Moderato (♩ = c.100)

S. Solo

Hp. *mp*

Vla. (ord.) solo *mp espress.*

**T**

5 *mp espress.*

S. Solo  
A qui-et keen frost,

Hp.

Vla.

9

S. Solo  
not an un-pleas-ant morn - ing to the feel - ing!

Hp. *E♭*

Vla. *p*

poco rit. . . . . A tempo

13

S. Solo

Far from it!

Hp.

E 4

Vla.

*mp espress.*

17

S. Solo

The sun shone now and then,

Hp.

Vla.

*mp espress.*

*p*

21

S. Solo

and there was no wind, but all things looked cheerless.

Hp.

Vla.

*mf*

*mp*

25

S. Solo

— and dis - tinct; — no melt - ing of sky in - to moun - tains, —

Hp.

Vla.

rit. . . . . Andante flessibile (♩ = c.80)

29

S. Solo

*mf* ————— *f*

The moun-tains like stone work, —

Hp.

*f sub., sonore*

Vla.

*f* ————— *pp*

33

S. Solo

*mf* ————— *f* ————— *mf*

The moun-tains like stone work, ————— wrought

Hp.

C ♯  
A

Vla.

*sub. f* ————— *pp* ————— *sub. f*

V

Andante flessibile (♩ = c.80)

36 *pp* **4/4** *pp*

S. Solo up with huge\_ ham - mers... ..It

Hp. *p*

Vla. *pp* **4/4**

**rit.**

39

S. Solo is a dull and fros - ty day.

Hp. *pp*

Vla.

VII. Hymn

Andante vigoroso (♩ = c.69)

Hp.  $\frac{5}{4}$   $f$  marc. (l.v.)  $\frac{4}{4}$

Vln. I  $\frac{5}{4}$  div.  $f$   $ff$   $\frac{4}{4}$

Vln. II  $\frac{5}{4}$  div.  $f$  marc.  $ff$

Vla.  $\frac{5}{4}$  tutti, div.  $f$  marc.  $ff$

**W**

S.  $\frac{5}{4}$   $mf$   $f$

A.  $mf$   $f$

T.  $mf$   $f$

B.  $mf$   $f$

Hp.  $f$

Vln. II  $\frac{5}{4}$   $f$

Vla.  $f$

I have thoughts that are fed by the sun.

8  $\frac{4}{4}$  *mf* *f*  $\frac{2}{4}$

S. I have thoughts that are fed by the sun.\_\_\_\_\_

A. I have thoughts that are fed by the sun.\_\_\_\_\_

T. I have thoughts that are fed by the sun.\_\_\_\_\_

B. I have thoughts that are fed by the sun.\_\_\_\_\_

Hp. F#

$\frac{4}{4}$  *f* *ff*  $\frac{2}{4}$

Vln. I *f* *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Db.

12 **2/4** **4/4** *rit.* **ff**

S. — by the sun.

A. **ff** by the sun.

T. **ff** by the sun.

B. **ff** by the sun.

Hp. **ff** D<sup>b</sup> F<sup>♯</sup> G<sup>b</sup>

Vln. I **2/4** **4/4** **ff**

Vln. II **ff**

Vla. **ff**

Vc. *p*

Db. *p*

A tempo

16 *p espress.* **2/4** **4/4**

S. The things which I see Are wel - come to me, wel - come

A. *p espress.* The things which I see Are wel - come to me, wel - come

T. *p espress.* The things which I see Are wel - come to me, wel - come

B. *p espress.* The things which I see Are wel - come to me, wel - come

Vc. **2/4** **4/4**

Db.

20 *mp* **3/4** *mp espress.*

S. ev - 'ry- one. I do not wish to lie,

A. *mp* ev - 'ry- one. *mp espress.* I do not

T. *mp* ev - 'ry- one.

B. *mp* ev - 'ry- one.

Vln. II **3/4** (div.) *p*

Vla. (div.) *p*

Vc. div. *p*



S. Dead with-out an - y com - pan - y;

A. wish to lie, Dead with - out an - y com - pan - y;

Vln. II

Vla.

Vc.

S. *cresc.* Here a-lone on my bed,  $\frac{2}{4}$  With thoughts that are fed  $\frac{4}{4}$  by the

A. *cresc.* Here a-lone on my bed, With thoughts that are fed by the

T. *mf* With thoughts that are fed by the

B. *mf* With thoughts that are fed by the

Vln. I  $\frac{2}{4}$  (div.)  $\frac{4}{4}$  *mf*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

**X**

rit. . . . .

31 *ff* *maestoso*

S. Sun, \_\_\_\_\_

A. *ff* *maestoso*  
Sun, \_\_\_\_\_

T. *ff* *maestoso*  
Sun, \_\_\_\_\_

B. *ff* *maestoso*  
Sun, \_\_\_\_\_

Hp. *ff* *maestoso* *dim.*

Vln. I *ff* *maestoso* *dim.*

Vln. II unis. *ff* *maestoso* *dim.*

Vla. unis. *ff* *maestoso* *dim.*

Vc. *ff* *maestoso* *dim.*

Db. *ff* *maestoso* *dim.*

..... **meno mosso** (♩ = c.54)

35 *pp*

S. *pp*  
And hopes that are wel - come ev - 'ry one, Hap - py am

A. *pp*  
And hopes that are wel - come ev - 'ry one, Hap - py am

T. *pp*  
And hopes that are wel - come ev - 'ry one, Hap - py am

B. *pp*  
Hap - py am

Hp. *p*

A♯  
G♯

unis.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

unis.

Vc. *pp*

Db. *p*

rit. . . . .

39 *mp* **3/4** **4/4**

S. *mp* I.

A. *mp* I.

T. *mp* I.

B. *mp* I.

Hp. *mp*

Vln. I *p* div. **3/4** **4/4**

Vln. II *p* div.

Vla. *p* div.

Vc.

Db.

Detailed description: This page of a musical score covers measures 39 to 44. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violins I & II, Viola, Violoncello, Double Bass) along with a Harp. The vocal parts (S, A, T, B) all play a long, sustained note in measure 39, marked *mp* (mezzo-piano), and then have rests in measures 40-44. The Harp (Hp.) has rests in measures 39-40 and then plays a melodic line in measures 41-44, also marked *mp*. The Violin I (Vln. I) part starts in measure 40 with a *p* (piano) dynamic, playing a triplet of eighth notes in 3/4 time, which then continues in 4/4 time. The Violin II (Vln. II) part also starts in measure 40 with a *p* dynamic, playing a triplet of eighth notes in 3/4 time, continuing in 4/4 time. The Viola (Vla.) part starts in measure 40 with a *p* dynamic, playing a triplet of eighth notes in 3/4 time, continuing in 4/4 time. The Violoncello (Vc.) and Double Bass (Db.) parts have rests throughout the entire passage. The score includes a 'rit.' (ritardando) marking at the top right. The key signature has two flats (B-flat and E-flat), and the time signature changes from 3/4 to 4/4 between measures 40 and 41.

poco più mosso (♩ = c.60)

43

4/4

2/4

S. *pp sempre*  
O Life, there is a - bout thee

A. *pp sempre*  
O Life, there is a - bout thee

T. *pp sempre*  
O Life, there is a - bout thee

B. *pp sempre*  
O Life, there is a - bout thee

Vln. I *fpp*

Vln. II *fpp*

Vla.

Vc. *p espress.*



47

2/4

4/4

S. A deep de - li - cious peace, a deep

A. A deep de - li - cious peace, a deep

T. A deep de - li - cious peace, a deep

B. A deep de - li - cious peace, a deep

Vln. I *pp*

Vc. *fpp*

*fpp*

Y

poco accel. . . . . ancora poco più mosso (♩ = c.66)

51 *molto* *ff* *mf*

S. peace, I would not be with-out thee, Stay, oh stay!

A. peace, I would not be with-out thee, Stay, oh stay!

T. peace, I would not be with-out thee, Stay, oh stay!

B. peace, I would not be with-out thee, Stay, oh stay!

(8) *port.*

Vln. I *ff* *mf*

altri

Vln. II *pp* *molto* *ff* *mf*

unis.

Vla. *pp* *molto* *ff* *mf*

unis.

Vc. *pp* *molto* *ff* *mf*

tutti

Db. *pp* *molto* *ff* *mf*

rit. . . . .

55 *sub. ff* *p* **2/4** **4/4**

S. Stay, oh stay! Oh stay!

A. Stay, oh stay! Oh stay!

T. Stay, oh stay! Oh stay!

B. Stay, oh stay! Oh stay!

Vln. I *ff* *p* **2/4** **4/4**

Vln. II *ff* *p* **2/4** **4/4**

Vla. *ff* *p* **2/4** **4/4**

Vc. *ff* *p* (non div.) **2/4** **4/4**

Db. *ff* *p* **2/4** **4/4**

**Z**

**Andante flessibile** (♩ = c.80)

**4/4**

59

S. *p espress.*  
Yet be thou ev - er,\_\_\_

A. *p espress.*  
Yet be thou ev - er,\_\_\_

T. *p espress.*  
Yet be thou ev - er,\_\_\_

B. *p espress.*  
Yet be thou ev - er,\_\_\_

Hp. *p sempre*

**4/4**

Vln. I *mp espress.*  
unis, poco sul tasto

Vln. II *pp sempre*  
poco sul tasto

Vla. *pp sempre*  
poco sul tasto

Vc. *pp sempre*  
poco sul tasto

Db. *pp sempre*  
poco sul tasto



63 *mf*

S. Solo

Peace,

S. ev - er as now, Sweet-ness and breath with the

A. ev - er as now, Sweet-ness and breath with the

T. ev - er as now, Sweet-ness and breath with the

B. ev - er as now, Sweet-ness and breath with the

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

67 *mf*

S. Solo

Peace,

*mp*

S. qui - et of death, But be thou ev - er,

*mp*

A. qui - et of death, But be thou ev - er,

*mp*

T. qui - et of death, But be thou ev - er,

*mp*

B. qui - et of death, But be thou ev - er,

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

71 *mf* *mp*

S. Solo

Peace, Peace,

S. *p*

ev - er as now, Peace,

A. *p*

ev - er as now, Peace,

T. *p*

ev - er as now, Peace,

B. *p*

ev - er as now, Peace,

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

75

S. Solo *p*  
Peace,

S. *pp* *ppp*  
Peace, Peace,

A. *pp* *ppp*  
Peace, Peace,

T. *pp* *ppp*  
Peace, Peace,

B. *pp* *ppp*  
Peace, Peace,

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

79

S. Solo

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.