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_of seasons have I sung_

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OF SEASONS HAVE I SUNG

For double choir, antiphonal soli, soprano and tenor solos and string quartet

by

Charlie Leftridge

A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

May, 2015
OF SEASONS HAVE I SUNG

For double choir, antiphonal soli, soprano and tenor solos and string quartet

Charlie Leftridge, M.M.

University of Nebraska, 2015

Adviser: Tyler Goodrich White

This cantata is comprised of seven movements: versus i. the willows (SATB double choir, SSAA antiphonal soli and string quartet); versus ii. we once were (SA and string quartet); versus iii. when at night I see the sky (tenor solo and string quartet); versus iv. of seasons have I sung (unaccompanied SSAATTBB choir); versus v. if you should ask me (soprano solo and string quartet); versus vi. I once was (TB and string quartet); versus vii. in paradisum (SATB double choir, SSAA antiphonal soli and string quartet). The text set to music is the original poetry of the composer. This piece represents the human reaction to loss, exemplifying the stages of grief and the pivotal role faith plays in final acceptance.
Acknowledgement

I wish to express my extreme gratitude to Dr. Tyler Goodrich White, my composition professor and mentor, and Dr. Therees Tkach Hibbard, my choir professor and mentor. Without their patience, constructive criticism and encouragement this project could not have been possible.
Table of Contents

Multimedia Objects........................................................................................................ vi

of seasons have I sung Suggested Set-Up Diagram...................................................... vii

Cantata Texts ............................................................................................................. viii

Instrumentation and Duration ...................................................................................... x

of seasons have I sung

versus i .................................................................................................................... 1

versus ii .................................................................................................................. 11

versus iii ................................................................................................................ 15

versus iv .................................................................................................................. 26

versus v .................................................................................................................. 37

versus vi .................................................................................................................. 45

versus vii ............................................................................................................. 49
Multimedia Objects

of seasons have I sung Suggested Set-Up Diagram..........................
Suggested Set-Up

Choir 1

Choir 2

String Quartet
the willows

o, touching—new beneath the willows
there, beneath the azure.
foreheads kissed, our tremblings hid,
wrapped in a haven all our own.
o, wonder—silent I now find you,
wrapped in earth and heaven.
yet the willows kiss our heads
and hide lone tremblings all the same.

we once were

visions now unwoven and careening
dance unfaltered in the list'ning night.
limitless—no heed of breath—now seeing
what, afraid, we once were in the light.

when at night I see the sky

when at night I see the sky—
such colors chasing colors
in the rising heav'ns—
what me is there to see, unseen,
the gath'ring of such things together?
from within, a cry tears out—
o, endless in its grasping.
and now I, above and yet below,
seem ceaselessly here tethered.
when at night I see the sky—
such colors shifting colors
in the drifting heav'n—
my wand'rings turn to wond'rings
in the silent fading hour.
left without, a longing speaks—
o, wordless in its making.
and now you, above and yet below,
can hear no more its meaning.
of seasons have I sung

of seasons have I sung, of wistless turnings, counted days
and effervescent hours—winding, yet a sill.
of moments have I spun, of wilder breathing, open pores
and endlessness—assuming windows all the same.
yet through the open panes, the wordless fabric of my soul,
the admonition of such images is hushed.
yet You of seasons sing, of whispered turnings, countless days,
the endless Love—and in such quiet, I now see.

if you should ask me

if you should ask me, I shall be the grass beneath your feet—
no greater joy have souls of ages known than this.
and when, with tides, my soul should gain a greater height to find,
so shall its ev’ry woven step be claimed by you.
if you should ask me, I shall be the bough to which you cling—
no greater joy have souls of ages known than this.
and when, with tides, your wand’ring feet should new expanses find,
so shall I follow—ev’n if there I find you still, below.

I once was

visions now unwoven and careening
dance unfaltered in the list’ning night.
limitless—no heed of breath—now seeing
what, afraid, I once was in the light.

in paradisum

may you to paradise be led by those before,
from present light, to Light e’er boundless and untold.
may rapt’rous voices—now with theirs—your song embrace,
and into endless rest receive you, with the Sun.
### Instrumentation

<table>
<thead>
<tr>
<th>Choir 1</th>
<th>Choir 2</th>
<th>Soli</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATB</td>
<td>SATB</td>
<td>SSAA</td>
</tr>
<tr>
<td>16 – 20 singers (recommended)</td>
<td>16 – 20 singers (recommended)</td>
<td>1 singer per part</td>
</tr>
</tbody>
</table>

**String Quartet**

Duration: 20 – 22’
touching beneath the willows there
new

Dolce

piano for rehearsal only
touching underneath the willows there,
touching underneath the willows there,
touching underneath the willows there,
touching underneath the willows there.

new willows there,

new willows there,

new willows there,

new willows there,

new willows there,

new willows there,

new willows there.

new willows there,

new willows there,

new willows there,

new willows there,

new willows there.
S. S 1
S. S 2
S. A 1
S. A 2
Vln. I
Vln. II
Vla.
Vc.
P.

foreheads kissed, our tremblings hid,
S. S 1  
wrapped in a mist - y haven

S. S 2

S. A 1
wrapped in a mist - y hav - en

S. A 2

T 1

Vln. I

Vln. II

Vla.

Vc.

P.

all our own.

all our own.

espress.
I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.

I now find you wrapped in earth and heav'n.
we once were

precipitato $\frac{4}{4}$ 180-198 $k = \frac{4}{4} + \frac{4}{4} + \frac{4}{4} + \frac{4}{4}$

detaché

pizz.

piano for rehearsal only

pizz.

versus ii
Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.

S

mp
dance un-falt-ered in the list'ning

A
visions now un-wo-ven and ca-reen-ing

Vla.

mp

Vc.

mp
see - ing
what, a - fraid, we once were in the light.

see - ing
what, a - fraid, we once were in the light.

pizz.

what, a - fraid, we once were in the light.
versus iii

when at night I see the sky

penseroso $j = 52-60$

Violin I

Viola

Cello

p

espress.

Vln. I

Vln. II

Vla.

Vc.
night I see the sky—such colors chasing colors in the rising heav'ns—
me is there to see unseen the gathering of such things together?
from within a

cry tears out

end less
T. S.

Vln. I

Vln. II

Vla.

Vc.

T. S.

Vln. I

Vln. II

Vla.

Vc.

rubato

now I a - bove and yet be - low seem cea - seless - ly here
Teathered.

When at night I see the sky—such colors shifting colors in the drifting heav'ns—
wa·nd'ring turn to wo·nd'ring in the si·lent fa·ding hour.
75  
V. S.  
ma - king  
and  

75  
Vln. I  

75  
Vln. II  

75  
Vla.  

75  
Vc.  

now you a bove and yet be - low can hear no more its mean - ing  

77  
T. S.  

77  
Vln. I  

77  
Vln. II  

77  
Vla.  

77  
Vc.  

\[ \text{rubato} \]  
\[ q = 60 \]
A

wi-stless turn-ings, count-ed days and eff-er-ve-scent

T

wi-stless turn-ings, count-ed days and eff-er-ve-scent

B

wi-stless wi-stless turn-ings, count-ed days and eff-er-ve-scent

 Alto

Tenor

Bass

piano for rehearsal only

mp

of sea-sons have I sung, of

of sea-sons have I sung, of

of sea-sons have I sung, of
open pores and end-lessness, assuming a-
on open pores end-lessness end-lessness, assuming a-
on open pores end-lessness end-lessness, assuming a-
on open pores end-lessness end-lessness, assuming a-
on open pores end-lessness end-lessness, assuming a-
on open pores end-lessness end-lessness, assuming a-
on open pores end-lessness end-lessness,
ssum-ing wind-ows all the same.

wind-ows all the same.

wind-ows all the same.
through the open panes,
through the open panes,
through the open panes,
through the open panes,
panes, word-less fabric of my soul,

panes, word-less fabric of my soul,

panes, word-less fabric of my soul,
the ad - mon - i - tion of such im - ages is hushed. is

subito $p$

the ad - mon - i - tion of im - ages hushed. is
You of sea-sons sing,
whispered turnings, count less days, the
whispered whispering turnings, count less days, the
whispered turnings, count less days, the
whispered whispering turnings, count less days, the
endless Love—

and in such quiet, I now

endless Love—

endless Love—

endless Love—

endless Love—

endless Love—
I now see.
if you should ask me

Soprano Solo

Violin I

Violin II

Viola

Cello

if you should ask me

I shall be the grass

intimo \( \frac{3}{2} \)

\( \frac{3}{2} \)


S. S.  

Vln. I  

Vln. II  

Vla.  

Vc.  

S. S.  

Vln. I  

Vln. II  

Vla.  

Vc.  

a - ges known than this, and when with

tides my soul should gain a grea - ter height to find.
3 + 2

S. S.

Vln. I

Vln. II

Vla.

Vc.

3 + 2

So shall its e-v'ry wo-ven
step be claimed by you.

if you should ask me I shall be the bough to which you cling.
no greater joy

have souls of

ages known than this

and when with
tides your wan'dring feet

should new expanses find,

so shall I follow
ev’n if there I find you still, below.
versus vi

Once was

precipitato $\frac{3}{4} = 180-198$

\begin{align*}
\text{Violin I} & \quad \text{Viola} \\
\text{Cello} & \quad \text{piano for rehearsal only}
\end{align*}
pizz.

dance un-fa ltered in the listen-

visions now un-wo ven and car-

mp

B
night.

limitless—no heed of breath—now
seeing what, afraid, I once was in the light.
To perform:

- All temporal and dynamic aspects of each section are to be determined by the conductor. Each section is fluid and does not have to match any other section.

- The antiphonal soli will begin to join the cello drone after a desired amount of time, singing their fragments, ad libitum, before fading away to let the choir begin singing. The fragments are not intended to line up in any specific way. As such, they should vary in tempo, phrasing and dynamic contrast.

- Choir 1 will sing the first line of text, and Choir 2 the second. Both Choir 1 and 2 will sing the third and fourth lines.

- Violin I and II and the Viola will imitate the Choirs during the first, second and fourth sections. The third line of text should be unaccompanied.

- The sustained voices and string pitches, underpinning the fragments, are to be held as long as the conductor desires. The cello should fade in and out tacitly.

- The fragments may be performed by any voice part of the Choir that is not presently singing after the first (Choir 2) or second (Choir 1) line of text. This should be done sotto voce, in a comfortable octave.

- To end the piece, the voices will close to the "n" of "Sun" and diminish. The conductor will then release the voices with the Violins and the Viola, allowing the cello drone to remain, before finally fading into nothing.
intimo

fragments:
(to be performed ad libitum, each line in its own free tempo and phrasing shape, not to match the other lines)
may you to paradise be led by those be
from present light, to Light e’er boundless and un
Vln. I
Vln. II
Vla.
Vc.
Choirs 1 & 2 (no strings)

may rapt'rous voices—now with theirs—your song em-

brace,

fragments

pp

pp

n
and into endless rest receive you, with the