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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

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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.

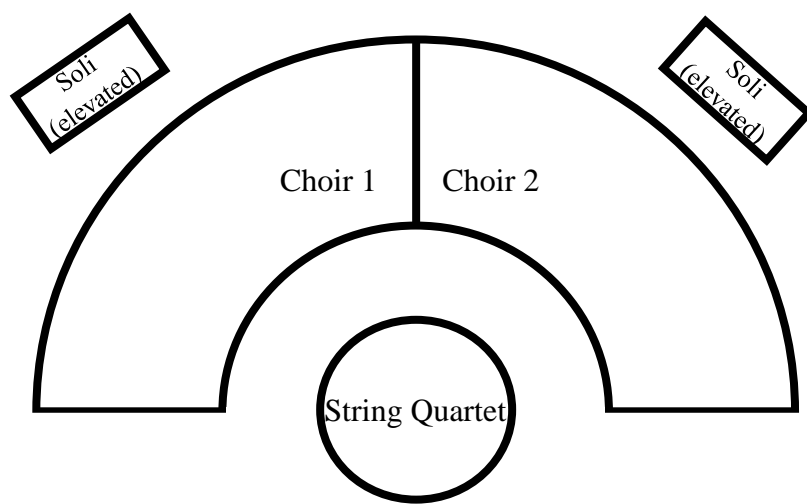
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Multimedia Objects

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

Suggested Set-Up



Cantata Texts

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'ns—
 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

Choir 1	Choir 2	Soli
SATB	SATB	SSAA
16 – 20 singers (recommended)	16 – 20 singers (recommended)	1 singer per part

String Quartet

Duration: 20 – 22'

versus i
the willows

Charlie Leftridge

appassionato ♩ = 72 2+3+2

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Vln. I *f* *subito p*

Vln. II *f*

Vla. *f*

Vc. *f*

7 4+3

S 1 *p* touch - ing be - neath the will - ows there, new

A 1 *pp* o, new will - ows there

T 1 *p* touch - ing be - neath the will - ows there,

B 1 *p* touch - ing be - neath the will - ows there

S 2 *mp* touch - ing be - neath the a - zure.

A 2 *mp* touch - ing be - neath the a - zure.

T 2 *mp* new

B 2 *mp* touch - ing be - neath the a - zure.

Vln. I *pp* *dolce* *mf*

Vln. II *pp*

Vla. *pp* *dolce*

Vc. *pp*

P. *piano for rehearsal only*
pp *p* *mp*

10 2+3+2 4+3

S 1 *mp* touch-ing be-neath the will - ows there,

A 1 *mp* o new will-ows there

T 1 *mp* touch-ing be-neath the will - ows there,

B 1 *mp* touch-ing be-neath the will - ows there

S 2

A 2

T 2

B 2

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

P. *mp*

16

S. S 1

S. S 2

S. A 1

S. A 2

Vln. I

Vln. II

Vla.

Vc.

P.

mf

mf

mf

mf

subito mp

subito mp

subito mp

subito mp

mf

fore - heads kissed, our trem blings hid,

fore - heads kissed, our trem blings hid,

espress.

espress.

espress.

espress.

mf

Detailed description: This page of a musical score contains measures 16 through 20. It features vocal parts for Soprano 1 (S. S 1), Soprano 2 (S. S 2), Alto 1 (S. A 1), and Alto 2 (S. A 2), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (P.). The vocal parts have lyrics: "fore - heads kissed, our trem blings hid,". The instrumental parts include dynamic markings such as *mf*, *subito mp*, and *espress.*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature, with some measures in 3/4 and 5/4. The piano part starts with a *mf* dynamic. The vocal parts also have *mf* dynamics. The string parts have *subito mp* dynamics. The woodwinds (Vln. I, Vln. II, Vla., Vc.) have *espress.* markings. The score is numbered 16 at the beginning of the first measure.

21 2+3 *p* 3+2

S. S 1 wrapped in a mist - y haven

S. S 2 all our own.

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

S. A 2 all our own.

T 1 o, _____

Vln. I *espress.*

Vln. II *p espress.*

Vla. *p espress.*

Vc. *p espress.*

P. *p* *p*

31 2+3 *mp*

S. S 1 *mp* and hide

S. S 2 *mp* and hide

S. A 1 kiss our heads *mp* and hide

S. A 2 kiss our heads *mp* and hide

Vln. I *espress.* *p espress.*

Vln. II *espress.* *p espress.*

Vla. *espress.* *p espress.*

Vc. *espress.* *p*

P. *mp*

we once were

precipitato ♩ = 180-198 4 = ♩ . + ♩ . + ♩ . + ♩

detaché

p

pizz.

mp

pizz.

mp

piano for rehearsal only

mp

Vln. I

Vln. II

Vla.

Vc.

7 *pizz.* *mf* *arco* *p*

Vln. I

Vln. II

Vla.

Vc.

10 *mp*

S

A

Vla.

Vc.

10 *mp*

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

vi - sions now un - wo - ven and ca - reen - ing

13 *mf* 13

S
night. *mf* li - mit - less - no heed of breath - now

A
mf li - mit - less - no heed of breath - now

Vln. II
pizz. *mf*

Vla. *mf*

Vc. *mf*

13 *mf*

S ¹⁶ see - ing what, a - fraid, we once were in the light. —

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

Vln. I ¹⁶ pizz. *f*

Vln. II *f*

Vla. *f*

Vc. *f*

¹⁶ *f*

versus iii
when at night I see the sky

penseroso ♩. = 52-60

Violin I

Violin II

Viola

Cello

mp

p

mp

Vln. I

Vln. II

Vla.

Vc.

espress.

mf

7

Vln. I

Vln. II

Vla.

Vc.



10

Vln. I

Vln. II

Vla.

Vc.

mp

espress.

mf

mp

12

Vln. I

Vln. II

Vla.

Vc.

15

T. S.

8

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

20 *rit.* $\text{♩} = 60 (\leftarrow \text{♩} = \text{♩} \rightarrow)$ *mp*

T. S. *when at*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

24

T. S. night I see the sky— such co-lors cha-sing co-lors in the ri-sing heav'ns—

Vln. I *pp.* *f*

Vln. II

Vla. *mp*

Vc. *p* *f*

29 *mf* what

T. S.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

33 me is there to see un - seen the ga - th'ring of such things to - ge - ther?

T. S.

Vln. I *f*

Vln. II

Vla.

Vc. *f*

37 *f* (← = →)

T. S. 8 from with - in a

Vln. I 37

Vln. II *f* *f*

Vla. *f*

Vc. *f*

41

T. S. 8 cry tears out o, end - less

Vln. I 41

Vln. II

Vla.

Vc.

45 *p*

T. S. in its gra - sping and

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

48 $\text{♩} = 60$ *rubato*

T. S. now I a - bove and yet be - low — seem cea - seless - ly here

Vln. I

Vln. II

Vla. *p*

Vc.

51 *a tempo* *mf*

T. S. tea - thered. when at night I see the

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

54

T. S. sky— such co lors shi - fting co lors in the dri - fting heav'ns—

Vln. I *f*

Vln. II

Vla.

Vc. *f*

58

T. S.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

my

62

T. S.

Vln. I

Vln. II

Vla.

Vc.

wa - n'drings turn to wo - nd'rings in the si - lent fa - ding hour.

f

f

66 *mf* (♩ = ♩) left with - out _____ a

T. S.

Vln. I

Vln. II

Vla.

Vc.

70 long - ing speaks _____ o, word - less _____ in its

T. S.

Vln. I

Vln. II

Vla.

Vc.

T. S. *p*
8 ma - king and

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

T. S. *♩ = 60 rubato*
8 now you a bove and yet be - low ___ can hear no more its mean - ing. ___

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

versus jx
of seasons have I sung

camminando ♩ = 68-72
mp

Alto
of sea - sons have I sung, _____ of

Tenor
mp
of sea - sons have I sung, of

Bass
mp
of sea - sons have I sung, of

piano for rehearsal only
mp

A
wi - stless turn - ings, count - ed days and e - ffer - ve - scent

T
wi - stless turn - ings, count - ed days and e - ffer - ve - scent

B
wi - stless wi - stless turn - ings, count - ed days and e - ffer - ve - scent

6 *mf* 27

A
ho - urs. wind - ing wind ing, yet a sill. — of

T
8 ho - urs. wind - ing wind - ing

B
ho - urs, wind - ing wind - ing wind - ing, yet a sill. of

mf

11 *mf* wild - er breath - ing,

S
mo - ments have I spun, — of — wild - er wild - er breath - ing,

A
mo - ments have I spun, have I spun, of — wild - er wild - er breath - ing,

T
8 *mf* mo - ments have I spun, have I spun, wild - er
mo - ments have I spun,

B
mo - ments have I spun, spun, wild - er breath - ing

mf

S
o - pen pores and end - less ness end - less - ness, a - ssum - ing a -

A
o - pen pores end - less - ness end - less - ness, a - ssum - ing a -

T
o - pen pores end - less - ness end - less - ness,

B
o - perpores end - less - ness end - less - ness,

Piano
14

18

S
ssum - ing
ssum - ing wind - ows all the same.

A
ssum - ing
ssum - ing wind - ows all the same.

T
8
wind - ows all the same. *mp* yet

B
wind - ows all the same.

18

18

mp

Detailed description: This is a musical score for a vocal quartet and piano. It covers measures 18 through 21. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is shown in grand staff notation. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'ssum - ing wind - ows all the same.' for Soprano and Alto; 'ssum - ing wind - ows all the same. yet' for Tenor; and 'wind - ows all the same.' for Bass. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A mezzo-piano (*mp*) dynamic marking is present in the Tenor and Piano parts.

21 *mf* through the o - pen

A *mf* through the o - pen

T *mp* through the o - pen panes, through the o - pen panes, the o - pen panes, the o - pen

B *mp* through the o - pen panes, the o - pen panes, the o - pen *mf*

21 *mf*

24

S
panes, the word - less fa - bric of my soul,

A
panes, word - less fa - bric of my soul,

T
panes, word - less fa - bric of my soul, the *subito p*

B
panes, word - less fa - bric of my soul,

24

24 *subito p*

27

S

A

T

B

the ad - mon - i - tion of

ad - mon - it - tion of such im - ag - es is hushed. is

subito p

the ad - mon - i - tion of im - ag - es hushed. is

27

27

Detailed description: This is a page of a musical score, page 32. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature is three sharps (F#, C#, G#). The time signature starts as 5/4 and changes to 4/4 at the beginning of the second measure. The Soprano and Alto parts are mostly silent, indicated by rests. The Tenor and Bass parts have lyrics. The Tenor part includes a fermata over the final note of the first phrase. The Bass part includes a *subito p* marking. The Piano part consists of two staves, with the right hand being silent and the left hand playing a rhythmic accompaniment. The score is numbered 27 at the beginning of each system.

You of sea-sons sing, _____

S *mf* yet You of sea-sons sing, You sing,

A *mf* yet You of sea-sons sing, You sing, You sing, _____

T *f* hushed. You of sea-sons sing, You sing, sing, of _____

B *f* hushed. You _____ sing, You sing, You sing, of _____

mf *f*

rall.

33

S
whisp - ered turn - ings, count - less days, the

A
whisp - ered whisp - ered turn - ings, count - less days, the

T
8
whisp - ered turn - ings count - less days, the

B
whisp - ered whisp - ered turn - ings, count - less days, the

33

a tempo

S
end - less Love—

A
end - less Love— and in such qui - et, I now

T
8
end - less Love—

B
end - less Love—

35

35

subito p

39 *rit.*

S

A *pp*
I now see.

T *pp*
I now see.

B *pp*
I now see.

39

39 *pp*

versus ν
if you should ask me

intimo $\text{♩} = 64$ 3 + 2

Soprano Solo *p*
if you should ask _____ me _____ I shall be the grass be -

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

S. S. ³
neath your feet _____

Vln. I ³ *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

S. S. ⁶ 2 + 3 3 + 2
no great - er joy _____ have souls of

Vln. I ⁶

Vln. II

Vla.

Vc.

8

S. S. *mf*
 a - ges known than this. and when with

Vln. I

Vln. II

Vla.

Vc.

10

S. S.
 tides my soul should gain a grea - ter height to find

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

3 + 2

13

S. S.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

14

S. S.

Vln. I

Vln. II

Vla.

Vc.

p

so shall its e - v'ry wo - ven

p

p

p

p

18

S. S. *mp*
step be claimed by you.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

23 $\boxed{3+2}$ *mp*
if you should ask me I shall be the bough to which you cling

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

2 + 3

26

S. S.

Vln. I

Vln. II

Vla.

Vc.

3 + 2

29

S. S.

no great-er joy — have souls of a - ges known than this — and when with

Vln. I

Vln. II

Vla.

Vc.

32 3 + 2

S. S. *f* tides your wa-n'dring feet — should new ex - pa - nses find,

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

36 *p* so shall I foll - ow

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

41 3 + 2

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

45 *p rubato*

S. S.
ev'n if there I find you still, be - low.

Vln. I

Vln. II

Vla.

Vc.

I once was

precipitato ♩ = 180-198 $4 = \bullet + \bullet + \bullet + \bullet$

Violin I *detaché* *p*

Viola *pizz.* *mp*

Cello *pizz.* *mp*

piano for rehearsal only *mp*

Vln. I

Vln. II *pizz.*

Vla.

Vc.

13
8
T
night. li - mit - less - no heed of breath - now

13
B
li - mit - less - no heed of breath - now

Vln. II
pizz.
mf

Vla.
mf

Vc.
mf

13
mf

13
mf

Detailed description: This page of a musical score, numbered 47, contains six staves. The top two staves are for vocal parts: Tenor (T) and Bass (B). Both parts begin at measure 13. The Tenor part has a vocal range of 8. The lyrics are: "night. li - mit - less - no heed of breath - now". The Bass part has a vocal range of 13 and the same lyrics. The next three staves are for string instruments: Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin II part starts at measure 13 with a pizzicato (pizz.) instruction and a mezzo-forte (mf) dynamic. The Viola and Violoncello parts also start at measure 13 with a mezzo-forte (mf) dynamic. The bottom two staves are for the piano accompaniment, starting at measure 13 with a mezzo-forte (mf) dynamic. The score is in a key signature of one sharp (F#) and a common time signature (C). The vocal lines feature a melodic line with some rests and a bass line with a similar rhythmic pattern. The string parts provide a rhythmic accompaniment with various articulations and dynamics.

16
T
8
see - ing what, a - fraid, I once was in the light. —

16
B
see - ing what, a - fraid, I once was in the light.

16
Vln. I
pizz.
f

16
Vln. II
f

16
Vla.
f

16
Vc.
f

16
f

16
f

Detailed description: This page of a musical score, numbered 48, contains six staves. The top two staves are for vocalists Tenor (T) and Bass (B), both starting at measure 16. The Tenor part has a vocal range of 8 notes. The lyrics for both parts are "see - ing what, a - fraid, I once was in the light. —". The next four staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all starting at measure 16. The Violin I part includes a "pizz." (pizzicato) instruction and a forte (*f*) dynamic marking. The other string parts also feature a forte (*f*) dynamic marking. The bottom two staves represent the piano accompaniment, starting at measure 16 with a forte (*f*) dynamic marking. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music concludes with a double bar line at the end of the page.

versus vii
in paradisum

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.

versus vij
in paradisum

intimo

Cello



fragments:
(to be performed ad libitum, each line in its own free tempo and phrasing shape, not to match the other lines)

S 1

S 2

(A. Soli)

A 1

A 2

Vc.

Choir 1
(suggested rhythm)

SA
(Choir)
TB

may you to par - a - dise be led by those be -

Vln. I
Vln. II
Vla.
Vc.

Con sord.
pp
Con sord.
pp
Con sord.
pp
pp
n

fragments

4

S 1
ah—

S 2
ah—

(A. Soli)
A 1
ah—

A 2
ah—

SA
(Choir)
fore,

TB

Vln. I

Vln. II

Vla.

Vc.

n

Choir 2

5

SA

(Choir) from pre - sent light, to Light e'er bound - less and un -

TB

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

n

fragments

6

S 1
ah—

S 2
ah—

(A. Soli)
A 1
ah—

A 2
ah—

SA
(Choir)
told.

TB

Vln. I

Vln. II

Vla.

Vc.

n *n*

Detailed description: This is a page of a musical score, page 54. It features a vocal ensemble and instrumental accompaniment. The vocal parts are S 1, S 2, A 1, A 2, SA (Soprano Alto), and TB (Tenor Bass). The instrumental parts are Vln. I, Vln. II, Vla. (Viola), and Vc. (Violoncello). The score is in a key with two sharps (F# and C#) and a common time signature. A box labeled 'fragments' is positioned above the vocal staves. The vocal parts have lyrics 'ah—' and 'told.'. The instrumental parts have various musical notations, including slurs and dynamics. The page number '54' is in the top right corner. A measure number '6' is at the beginning of the vocal staves. At the bottom right, there are markings for 'n' with slurs.

7

Choirs 1 & 2
(no strings)

SA
(Choir)

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

TB

8

SA
(Choir)

brace,

TB

8

fragments

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

n

Choirs 1 & 2

9

SA
(Choir)

and in - to end - less rest re - ceive you, with the

TB

9

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

fragments

10

S 1
ah—

S 2
ah—

(A. Soli)
A 1
ah—

A 2
ah—

10

SA
Sun.
close to "n"

(Choir)
TB
close to "n"

10

Vln. I

Vln. II

Vla.

Vc.

n

Vc. *ll*

n