

for the Aldersbrook Community Choir

# Songs of Winter and Isolation

Song cycle for SATB choir, French horn and piano

Jonathan Pease

## I. The Farm Woman's Winter

Thomas Hardy (1840-1928)

**Very free**  $\text{♩} = \text{c.} 56$

Soprano

Alto

Tenor

Bass

French horn (sounding)

Piano

*quasi improvisando*

**Very free**  $\text{♩} = \text{c.} 56$

*mf*

*p*

**Moderato**  $\text{♩} = 90$

*mp*

If sea-sons all were sum-mers, And leaves would ne-ver fall, And hop-ping case-ment - co-mers Were

*mp*

If sea-sons all were sum-mers, And leaves would ne - ver fall, And hop-ping case-ment - co-mers Were

*mp*

If sea-sons all were sum-mers, And leaves would ne - ver fall, And hop-ping case-ment - co-mers Were

*mp*

If sea-sons all were sum-mers, And leaves would ne - ver fall, And hop-ping case-ment - co-mers Were

11

food-less not at all And fra-gile folk might be here That white winds bid de-part Then one I used to  
 food-less not at all And fra-gile folk might be here That white winds bid de-part Then one I used to  
 food-less not at all And fra-gile folk might be here That white winds bid de-part Then one I used to  
 food-less not at all And fra-gile folk might be here That white winds bid de-part Then one I used to

*mp* *espress.*

*mp* *espress.*

*mp* *espress.*

*mp* *espress.*

*mp* *espress.*

*mp* *espress.*

*mf* *p*

18

see here Would warm my was - ted heart!  
 see here Would warm my was - ted heart!  
 see here Would warm my was - ted heart!  
 see here Would warm my was - ted heart!

*mp*

*mp*

*mp*

*mp*

*espress.*

*mf* *mp* *mp*

26

One frail, who, brave-ly til-ling Long hours in grip-ping gusts Was mas-tered by their  
 One frail, who, brave-ly til-ling Long hours in grip-ping gusts Was mas-tered by their  
 One frail, who, brave-ly til-ling Long hours in grip-ping gusts Was mas-tered by their  
 One frail, who, brave-ly til-ling Long hours in grip-ping gusts Was mas-tered by their

*mp*

*mp*

*mp*

*mp*

*p* *mp* *mf* *f*

33

*subito mp*

chil-ling, And now his plough-share rusts So sa-vage win-ter cat-ches The breath of lim-ber

*subito mp*

chil-ling, And now his plough-share rusts So sa-vage win-ter cat-ches The breath of lim-ber

*subito mp*

chil-ling, And now his plough-share rusts So sa-vage win-ter cat-ches The breath of lim-ber

*subito mp*

chil-ling, And now his plough-share rusts So sa-vage win-ter cat-ches The breath of lim-ber

*ff*

*mf*

39

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mf*

things, And what I love he snat-ches, \_\_\_\_\_

*mp*

And what I

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

45

*p dim.*

love not, \_\_\_\_\_ brings. \_\_\_\_\_

*mp*

*poco rit.*

*pp*

## II. Winter-solitude

Archibald Lampman (1861-99)

52      **Largo, majestic**  $\text{♩} = 40$

I saw the ci-ty's to-wers  
I saw the ci-ty's to-wers  
I saw the ci-ty's to-wers  
I saw the ci-ty's to-wers

**Largo, majestic**  $\text{♩} = 40$

60

on a lu-mi-nous pale-gray sky;  
Be - yond them a hill of the  
on a lu-mi-nous pale-gray sky;  
Be - yond them a hill of the  
on a lu-mi-nous pale-gray sky;  
Be - yond them a hill of the  
on a lu-mi-nous pale-gray sky;  
Be - yond them a hill of the

66 *p* *espress.*

sof-test, mis - tiest green, With naught but frost and the com-ing of night be

*p* *espress.*

sof-test, mis - tiest green, With naught but frost and the com-ing of night be

*p* *espress.*

sof-test, mis - tiest green, With naught but frost and the com-ing of night be

*p* *espress.*

sof-test, mis - tiest green, With naught but frost and the com-ing of night be

*mp* *espress.*

*mf*

72 *mp*

tween, And a long thin cloud a - bove, The co-lour of Au-gust

*mp*

tween, And a long thin cloud a - bove, The co-lour of Au-gust

*mp*

tween, And a long thin cloud a - bove, The co-lour of Au-gust

*mp*

tween, And a long thin cloud a - bove, The co-lour of Au-gust

muffled (but not 100% stopped)

*mf*

*p*

*mp* *glassy*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

79

*mp dim.*

rye.\_\_\_\_\_

*mp dim.*

rye.\_\_\_\_\_

*mp dim.*

rye.\_\_\_\_\_

*mp dim.*

rye.\_\_\_\_\_

*mp dim.*

— *mp* — *f* — *ff* — *mf* — *mp dim.*

The sixth staff begins with a dynamic marking of '— mp —' followed by a crescendo to 'f', a forte dynamic 'ff', another dynamic 'mf', and finally 'mp dim.'.

87 Quicker and lighter  $\text{♩} = 64$

*Quicker and lighter  $\text{♩} = 64$*

*mp*

*Quicker and lighter  $\text{♩} = 64$*

*mp*

90

I sat in the midst of a plain on my  
I sat in the midst of a plain on my  
I sat in the midst of a plain on my  
I sat in the midst of a plain on my

93

snow-shoes with ben - ded knee And the thin wind  
snow-shoes with ben - ded knee And the thin wind  
snow-shoes with ben - ded knee And the thin wind  
snow-shoes with ben - ded knee And the thin wind

96

*fz*

stung my cheeks And the

*fz*

stung my cheeks And the

*fz*

8 stung my cheeks And the

*fz*

stung my cheeks And the

*fz*

mf *espress.*

99

hard snow ran in lit - tle rip - ples and

hard snow ran in lit - tle rip - ples and

8 hard snow ran in lit - tle rip - ples and

hard snow ran in lit - tle rip - ples and

*mp dim.*

*mf*

*mp*

*g*

102

peaks, Like the fret - ted floor of a  
 peaks, Like the fret - ted floor of a  
 peaks, Like the fret - ted floor of a  
 peaks, Like the fret - ted floor of a

*mp* *mf*

105

white and pe - tri - fied sea.  
 white and pe - tri - fied sea.  
 white and pe - tri - fied sea.  
 white and pe - tri - fied sea,  
 and

*mp* *f* *mp*

*mp*

*Rd.*

108

rit. . . . . Very free

pe - tri - fied sea.

*f*

rit. . . . .

Very free

*cresc. molto*

*ff*

112

*As at first*  $\text{♩} = 40$

*mp* *p* *3*

And a strange peace ga-thered a-bout my soul and

*mp* *p* *3*

And a strange peace ga-thered a-bout my soul and

*mp* *p* *3*

And a strange peace ga-thered a-bout my soul and

*mp* *p* *3*

And a strange peace ga-thered a-bout my soul and

*p* *3*

And a strange peace ga-thered a-bout my soul and

*mf dim.*

*As at first*  $\text{♩} = 40$

*pp*

*mf*

This section contains four identical vocal entries, each consisting of the lyrics "And a strange peace ga-thered a-bout my soul and". The vocal parts are in common time with a tempo of  $\text{♩} = 40$ . The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal dynamics transition from *mp* to *p* and then to *mf dim.* at the end of the section.

119

*shone,* As I sat re - flec - ting there In a world so

*shone,* As I sat re - flec - ting there In a world so

*shone,* As I sat re - flec - ting there In a world so

*shone,* As I sat re - flec - ting there In a world so

*p possible*

*Poco più mosso*

*p* *pp* *mf*

126

*mys - ti - cal - ly fair,* So death - ly si - lent-- I so

*mys - ti - cal - ly fair,* So death - ly si - lent-- I so

*mys - ti - cal - ly fair,* So death - ly si - lent-- I so

*mys - ti - cal - ly fair,* So death - ly si - lent-- I so

*p* *p* *p* *p* *p* *p*

*Previous tempo*

*p dim.* *pp*

*Previous tempo*

133

*pp dim.*

ut - ter - ly \_\_\_\_\_ a - lone. \_\_\_\_\_

*pp dim.*

ut - ter - ly \_\_\_\_\_ a - lone. \_\_\_\_\_

*pp dim.*

ut - ter - ly \_\_\_\_\_ a - lone. \_\_\_\_\_

*pp dim.*

ut - ter - ly \_\_\_\_\_ a - lone. \_\_\_\_\_

*p*

*p*

*ppp*

*p*

*p*

*ppp*

*& b. l.*

### III. A Winter's Tale

D. H. Lawrence (1885-1930)

140    With reluctance  $\text{♩} = 60$

*mp pesante*

*With reluctance  $\text{♩} = 60$*

*mf*

*p*

*p dim.*

*p*

*p*

146    *mp senza espress.*

Yes-ter-day the fields were on-ly grey with scat-tered snow    And

*mp senza espress.*

Yes-ter-day the fields were on-ly grey with scat-tered snow    And

*mp senza espress.*

Yes-ter-day the fields were on-ly grey with scat-tered snow    And

*mp senza espress.*

Yes-ter-day the fields were on-ly grey with scat-tered snow    And

*p*

*mp*

*mp delicato*

*3*

150

now the long-est grass leaves bare-ly e - merge  
now the long-est grass leaves bare-ly e - merge  
now the long-est grass leaves bare-ly e - merge  
now the long-est grass leaves bare-ly e - merge  
Yet her deep foot-steps  
**p express.**  
Yet her deep foot-steps  
**p express.**  
Yet her deep foot-steps  
**p express.**  
Yet her deep foot-steps  
**p express.**

155

mark the snow, and go On to-wards the pines at the hills' white verge.  
mark the snow, and go On to-wards the pines at the hills' white verge.  
mark the snow, and go On to-wards the pines at the hills' white verge.  
mark the snow, and go On to-wards the pines at the hills' white verge.  
**p**  
**p**  
**p**  
**p**

160

accel.

*mf*

*pp*

*mp* express.

*p lugubre*

*ff*

*v*

A touch faster  $\text{♩} = 72$

167

*mf*

*pp*

I can-not see her, since the mist's white scarf Ob-scures the dark wood and the dull o-range sky;

*mf*

*pp*

I can-not see her, since the mist's white scarf Ob-scures the dark wood and the dull o-range sky;

*mp*

A touch faster  $\text{♩} = 72$

171

*mp*

*f doloroso*

*mf*

But she's wait-ing, I know, im-pa-tient and cold, half Sobs strug-gling in-to her fros-ty

*mp*

*f doloroso*

*mf*

But she's wait-ing, I know, im-pa-tient and cold, half Sobs strug-gling in-to her fros-ty

*p*

*mp*

*mf*

*f doloroso*

*mp*

As at first ♩ = 64 16

*mp*

176 rit.

Why does she come so  
*mp*

Why does she come so  
*mp*

sigh.  
sigh.  
Why does she come so  
*mp*

Why does she come so  
*mp*

*p* rit. *mf* *ffz* *p dim.*  
*rapide*

As at first ♩ = 64

*p*

183

prompt-ly, when she must know That she's on - ly the nea - rer to the in - e-vi-ta-ble fare -  
prompt-ly, when she must know That she's on - ly the nea - rer to the in - e-vi-ta-ble fare -  
prompt-ly, when she must know That she's on - ly the nea - rer to the in - e-vi-ta-ble fare -  
prompt-ly, when she must know That she's on - ly the nea - rer to the in - e-vi-ta-ble fare -  
prompt-ly, when she must know That she's on - ly the nea - rer to the in - e-vi-ta-ble fare -

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf*

*mf*

*mf*

*mf*

**Più mosso**

189 **p** ***mf*** well; The hill is steep, on the snow my steps are slow—  
**p** ***mf*** well; The hill is steep, on the snow my steps are slow—  
**p** ***mf*** well; The hill is steep, on the snow my steps are slow—  
**p** ***mf*** well; The hill is steep, on the snow my steps are slow—  
**p** ***mf*** well; The hill is steep, on the snow my steps are slow—

***mf lugubre*** ***Più mosso*** ***mf lugubre***

**p** ***mp***

195 ***ff*** ***mp*** ***p*** Why does she come, when she knows what I have to tell?  
***ff*** ***mp*** ***p*** Why does she come, when she knows what I have to tell?  
***ff*** ***mp*** ***p*** Why does she come, when she knows what I have to tell?  
***ff*** ***mp*** ***p*** Why does she come, when she knows what I have to tell?

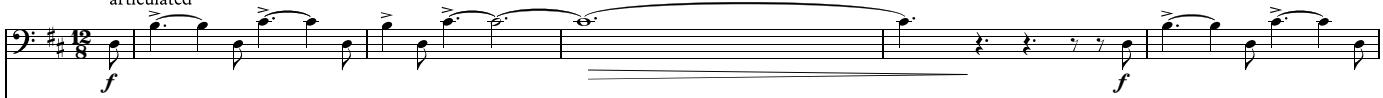
***subito ff*** ***pp***

***subito ff*** ***mf*** ***mp*** ***p*** ***pp*** ***ppp*** ***pianississimo***

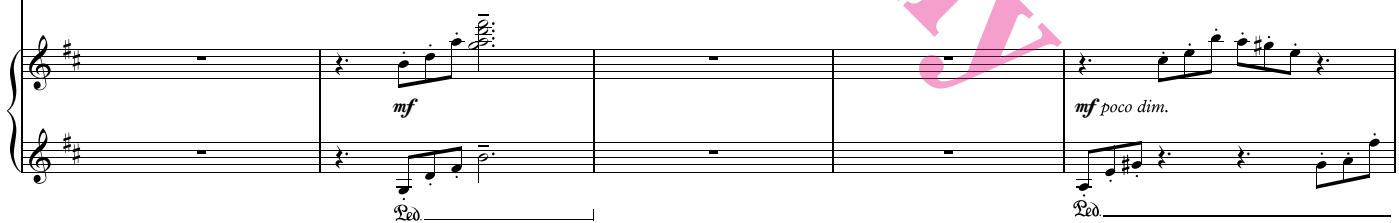
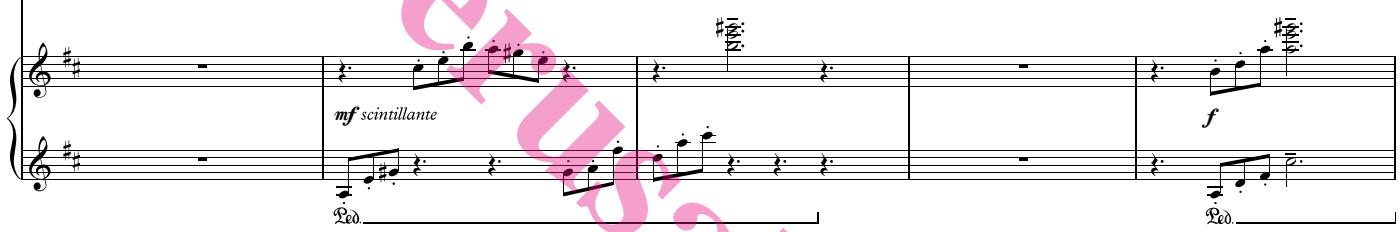
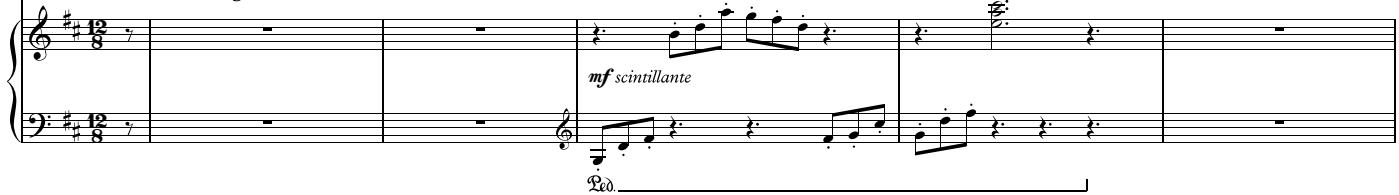
## IV. Winter Stars

Sara Teasdale (1884-1933)

**Presto energico**  $\text{♩} = 140$   
articulated



**Presto energico**  $\text{♩} = 140$



**Moderato ♩ = 100**

164 *mp* *p*  
*I went out at night*

*norm.* *pp* *mp*  
**Moderato ♩ = 100** *mf* *p*  
*Ped.*

172 *mp* *p* *mf* **Poco mosso**  
*I went out at night a - lone; The young blood*

*mp* *p* *mf*  
*I went out at night a - lone; The young blood*

*mp* *p* *mf*  
*I went out at night a - lone; The young blood*

*mp* *p* *mf*  
*I went out at night a - lone; The young blood*

*p* *mp* *pp* *mf*  
**Poco mosso**

*mf* *mp* *mf*

*Ped.* *Ped.* *Ped.*

179

flow-ing be-yond the sea seemed to have drenched my spi-rit's wings-  
I

flow-ing be-yond the sea seemed to have drenched my spi-rit's wings-

flow-ing be-yond the sea seemed to have drenched my spi-rit's wings-

flow-ing be-yond the sea seemed to have drenched my spi-rit's wings-

flow-ing be-yond the sea seemed to have drenched my spi-rit's wings-

mf

*Perusal Only*

184

mp

bore my sor - row, my sor - row

mf dim.

I bore my sor - row

he - vi -

mf dim.

I bore my sor - row

he - vi -

mf dim.

I bore my sor - row

he - vi -

mf dim.

I bore my sor - row

he - vi -

ff

mp

mf dim.

p

*Perusal Only*

Presto energico ♩. = 132

192

ly.  
ly.  
ly.  
ly.

articulated  
**Presto energico ♩. = 132**

*mf*      *mp*      *p*

*mf* *poco marcato*

*mf breathy, with awe*

181

*mf breathy, with awe*  
But when I lif - ted  
*mf breathy, with awe*  
But when I lif - ted  
*mf breathy, with awe*  
But when I  
*mf breathy, with awe*  
But when I

*mf*      *mp*

185

f

up my head From sha-dows\_ sha - ken on the snow, I saw O - ri - on

up my head From sha-dows\_ sha - ken on the snow, I saw O - ri - on

8 lif - ted up my head From sha-dows\_ sha - ken on the snow, I saw O -

lif - ted up my head From sha-dows\_ sha - ken on the snow, I saw O -

very open >

f

189

in the east Burn stea-di - ly as long a - go.

in the east Burn stea-di - ly as long a - go.

8 ri - on in the east Burn stea-di - ly as long a - go.

ri - on in the east Burn stea-di - ly as long a - go.

mf

mf

Rd.

193

mf

From win - dows in my

From win - dows in my

From win - dows

From win - dows

197

fa - ther's house, Dreaming my dreams on win - ter nights, I watched O - ri - on

fa - ther's house, Dreaming my dreams on win - ter nights, I watched O - ri - on

in my fa - ther's house, Dreaming my dreams on win - ter nights, I watched O -

in my fa - ther's house, Dreaming my dreams on win - ter nights, I watched O -

mf

*con brio*

f

201

*ff con anima*

as a girl A - bove a - no-ther ci - ty's lights.

*ff con anima*

as a girl A - bove a - no-ther ci - ty's lights.

*ff con anima*

ri - on as a girl A - bove a - no ther ci - ty's lights.

*ff con anima*

ri - on as a girl A - bove a - no ther ci - ty's lights.

*f*

*ff*

*f marcato*

*ff*

*mf*

205

*mf*

*f*

*f*

*brassy*

*ff con spirito*

*flegato*

213

217

rit.

p sons d'echo

Slow and very free

*p*

Years go, dreams go, and youth goes too, The world's heart

*p*

Years go, dreams go, and youth goes too, The world's heart

*p*

Years go, dreams go, and youth goes too, The world's heart

*p*

Years go, dreams go, and youth goes too, The world's heart

norm.

*pp*

*Tempo ad lib.*

*p*

*Réol.*

The musical score for orchestra and piano consists of ten staves. The first five staves are for the orchestra, featuring the strings (Violin I, Violin II, Viola, Cello) and double bass. The piano part is on staff 6. The vocal part begins in staff 7 with the lyrics "Years go, dreams go, and youth goes too, The world's heart". This is followed by three more lines of the same lyrics. The vocal line ends with a dynamic *norm.* in staff 8. The piano accompaniment continues with various dynamics and markings like *pp*, *p*, and *Tempo ad lib.*. The score concludes with a section marked *Réol.*

229 **Più mosso** ♩ = 88

breaks be-neath its wars,  
All things are changed,  
breaks be-neath its wars,  
All things are changed,  
breaks be-neath its wars,  
All things are changed,  
breaks be-neath its wars,  
All things are changed,

**Più mosso** ♩ = 88

237

save in the east  
The faith - ful beau - ty  
of  
save in the east  
The faith - ful beau - ty  
of  
save in the east  
The faith - ful beau - ty  
of  
save in the east  
The faith - ful beau - ty  
of

**mp express.**

**mp glassy, express.**

rit. Even slower (almost half speed)

245 **p** **pp dim.**

the stars.

— the stars.

— the stars.

— the stars.

*distant, nostalgic*

**p** **pp dim.**

rit. Even slower (almost half speed)

**p** **pp sempre dim.**

*Optional*

**pp**

*Rit.*

V. What lips my lips have kissed, and where, and why

Edna St. Vincent Millay (1892-1950)

Almost a waltz ♩ = 122

*mf*

What

*mf semplice*

Almost a waltz ♩ = 122

256

*mp misterioso*

lips my lips have kissed, and where, and why,

I have for -

*mp misterioso*

I have for -

*mp misterioso*

I have for -

*pp*

I have for -

*mp*

265

got - ten,  
got - ten,  
got - ten,  
and what arms have lain Un - der my head till

got - ten,

273

rit.

mor - ning;

*mf dolce*

*mp molto express.*

*rit.*

*mf express.*

282 - - - Slower and ethereal *mp*

but the rain Is full of ghosts to-night,

*mp*

but the rain Is full of ghosts to-night,

*mp*

but the rain Is full of ghosts to-night,

*mp*

but the rain Is full of ghosts to-night,

*p*

*Slower and ethereal*

*p preciso*

*sus*

*mp misterioso*

*Ped.*

*poco fz*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

289 - - - *mf*

that tap and sigh U-pon the glass and lis-ten for re - ply, And

*molto dim.*

*mf*

that tap and sigh U-pon the glass and lis-ten for re - ply.

*molto dim.*

*mf*

that tap and sigh U-pon the glass and lis-ten for re - ply, And

*molto dim.*

*mf*

that tap and sigh U-pon the glass and lis-ten for re - ply,

*molto dim.*

*mf*

*marcato*

*mf*

*sus*

*mp*

*As before*

*mf*

*mp*

*As before*

*mp*

rit.

Slower

294

For  
For  
For  
For

rit. . . . . Slower

Perusal only

302

f p  
f p  
f p  
f p  
f p  
f p

un-re-mem-bered lads that not a-gain Will turn to me at mid-night with a cry  
un-re-mem-bered lads that not a-gain Will turn to me at mid-night with a cry  
un-re-mem-bered lads that not a-gain Will turn to me at mid-night with a cry  
un-re-mem-bered lads that not a-gain Will turn to me at mid-night with a cry

mp dolce fz p

A little quicker  $\text{♩} = 104$

poco accel.

Tempo primo  $\text{♩} = 122$

*f nobilmente*

317

rit.

*mf*

*mp*

*p*

Slow, very plain

*mp*

Moving forwards a little...

*poco mf*

Thus in the win - ter stands the lone-ly tree, Nor knows what birds have va-nished one by

*mp*

*poco mf*

Thus in the win - ter stands the lone-ly tree, Nor knows what birds have va-nished one by

*mp*

*poco mf*

Thus in the win - ter stands the lone-ly tree, Nor knows what birds have va-nished one by

*mp*

*poco mf*

Thus in the win - ter stands the lone-ly tree, Nor knows what birds have va-nished one by

*mp*

Slow, very plain

Moving forwards a little...

*mp*

333 Waltz  $\leftarrow \text{J} = \text{J.} \rightarrow$

**As before**

**pp**

one, \_\_\_\_\_ Yet knows its boughs more si-lent than be - fore: \_\_\_\_\_

one, \_\_\_\_\_ Yet knows its boughs more si-lent than be - fore: \_\_\_\_\_

one, \_\_\_\_\_ Yet knows its boughs more si-lent than be - fore: \_\_\_\_\_

one, \_\_\_\_\_ Yet knows its boughs more si-lent than be - fore: \_\_\_\_\_

**pp**

**mf**

Waltz  $\leftarrow \text{J} = \text{J.} \rightarrow$

**As before**

**pp**

**p**

340

**As before**

**mp**

I can-not say what loves have come and gone, I

— I can-not say what loves have come and gone, I

— I can-not say what loves have come and gone, I

— I can-not say what loves have come and gone, I

**mp**

**mf**

**As before**

**p**

## 347 Più mosso, with controlled energy

on - ly know that sum - mer sang in me

on - ly know that sum - mer sang in me

on - ly know that sum - mer sang in me

on - ly know that sum - mer sang in me

*mf* *espress.*

**Più mosso, with controlled energy**

*mf* *espress.*

354

a lit-tle while, \_\_\_\_\_ that  
a lit-tle while, \_\_\_\_\_ that  
a lit-tle while, \_\_\_\_\_ that  
a lit-tle while, \_\_\_\_\_ that

*mf*

*f* *with yearning*

*mf*

*mp*

*mf*

361

*f appassionato*

in me sings, sings

*f appassionato*

in me sings

*f appassionato*

in me sings

*f appassionato*

in me sings

*mf* *f* *mf* *mp dim.*

rit.

*p*

**Slower, freely**  
*e poi dim. a niente*

no more.  
*p* *e poi dim. a niente*

no more.  
*p* *e poi dim. a niente*

no more.  
*p* *e poi dim. a niente*

no more.

*p doloroso*

*p* *p poss.*

rit.

**Slower, freely**

*p* *mp* *p* *delicato* *pp*

*Ped.* *Qb...!*