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GREG BARTHOLOMEW

FOR EVERY LOVE A PLACE

a setting for unaccompanied men's chorus (TTBB)
of the poem *To a Friend* by James Fenimore Cooper, Jr.



BURKE & BAGLEY

Duration: ca. 5'

FOR EVERY LOVE A PLACE

a setting for unaccompanied men's chorus
of the poem *To a Friend* by James Fenimore Cooper, Jr. (1892-1918)

Thy voice, as tender as the light
That shivers low at eve –
Thy hair, where myriad flashes bright
Do in and outward weave –
Thy charms in their diversity
Half frighten and astonish me.

Thy hands, that move above the keys
With eager touch and swift –
Whereby thy mind, with magic ease
Doth into music drift –
They fill me with a strange delight
That doth defy expression quite.

Thine eyes, that hold a mirth subdued
Like deep pools scattering fire –
Mine dare not meet them in their mood,

For fear of my desire,
Lest thou that secret do descry
Which evermore I must deny.

Thy very quiet dignity
Thy silence, too, I love –
Nay-- thy light word is destiny
Decreed in spheres above –
My mind, my heart is bowed to thee,
And hard it is that I must flee.

Hard is the world that does not give
For every love a place;
Hard is the power that bids us live
A life bereft of grace -
Hard, hard to lose thy figure, dear,
My star and my religion here!

Captain James Fenimore Cooper, Jr., (1892-1918) was the great-grandson of the famous novelist. A graduate of Yale, where he was a member of Alpha Delta Phi, Phi Beta Kappa, Chi Delta Theta and the Elihu Club, Cooper died of pneumonia at Camp Dix, New Jersey, the first member of his class to die in service during World War I. ***For Every Love a Place*** was composed in 2016.

For information about the composer, visit gregbartholomew.com.

If you perform this work in public, please send a PDF of the concert program to office@burkeandbagley.com.

BURKE & BAGLEY

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James Fenimore Cooper, Jr.
(1892-1918)

For Every Love a Place

Greg Bartholomew
(b. 1957)

Andantino ♩ = 72
mp

TENOR 1
Thy voice, — as ten-der as the light That shi-vers low at eve—

TENOR 2
Thy voice, — as ten-der as the light That shi-vers low at eve—

BASS 1
Thy voice, Thy voice, Thy voice, — as ten-der

BASS 2

Piano

5

Thy hair, — where myr-i-ad flash-es bright Do in and

Thy hair, — where myr-i-ad flash-es bright Do in and

as the light That shi- vers_ low.

mp
Thy voice as ten-der as the light that shi - vers low at night

For Every Love a Place

9

out-ward weave— Thy charms in their di-vers-i-ty Half—
out-ward weave— Thy charms in their di-vers-i-ty Half—
Thy hair. Thy charms in their di-vers-i-ty Half—

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13

fright-en and as-ton-ish me. Thy hands, that move a-bove the keys With
fright-en and as-ton-ish me. Thy hands that move a-bove the keys
fright-en and as-ton-ish me.
fright-en and as-ton-ish me.

For Every Love a Place

17

ea-ger touch_ and swift— Where -
With ea-ger touch_ and swift— Where -
mp Thy hands_____ that move a - bove the keys with ea - ger touch._____
mp Thy hands that move a -

21

by_____ thy mind,_with mag - ic ease Doth in - to mu - sic drift_____ They *mf*
by_____ thy mind,_with mag - ic ease Doth in - to mu - sic drift_____ They *mf*
_____ They *mf*
bove the keys,_ thy mind, with mag - ic ease. Thy hands,_____ They *mf*

For Every Love a Place

25

fill me with a strange de-light That doth de-fy ex-press ion, de-fy ex-press-ion

fill me with a strange de-light That doth de-fy ex-press ion, de-fy ex-press-ion

fill me with a strange de-light That doth de-fy ex-press ion, de-fy ex-press-ion

fill me with a strange de-light That doth de-fy ex-press ion, de-fy ex-press-ion

B

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29

quite. Thine eyes, Thine eyes, that hold a mirth sub-dued Like

quite. Thine eyes, Thine eyes, that hold a mirth sub-dued Like

quite. Thine eyes, Thine eyes, that hold a mirth sub-dued Like

quite. Thine eyes, Thine eyes, that hold a mirth sub-dued Like

B

For Every Love a Place

34

Like deep pools scat-ter-ing fire— Thine eyes, Mine dare not

Like deep pools Thine eyes, Thine eyes, Mine dare not

deep pools scat-ter-ing fire— Thine eyes, Mine dare not

deep_ pools scat-ter-ing fire— Thine eyes, Mine dare not

Musical score for measures 34-38, featuring vocal lines and piano accompaniment in G major. The lyrics are: "Like deep pools scat-ter-ing fire— Thine eyes, Mine dare not". The score includes a vocal line with lyrics, a vocal line with lyrics, a bass line with lyrics, a bass line with lyrics, and a piano accompaniment.

39

meet them in their mood, For fear of my de-sire, For Fear of my de-sire,

meet them in their mood, For fear of my de-sire, For Fear of my de-sire,

meet them in their mood, For fear of my de-sire, For Fear of my de-sire,

meet them in their mood, For fear of my de-sire, For Fear of my de-sire,

Musical score for measures 39-43, featuring vocal lines and piano accompaniment in G major. The lyrics are: "meet them in their mood, For fear of my de-sire, For Fear of my de-sire,". The score includes a vocal line with lyrics, a vocal line with lyrics, a bass line with lyrics, a bass line with lyrics, and a piano accompaniment.

For Every Love a Place

44

Thy

mp Fear lest thou that se cret do de-scry Which ev-er-more I must de-ny.

mp Fear lest thou that se cret do de-scry Which ev-er-more I must de-ny.

mp Se-cret, Se-cret fear. Se-cret I must de-ny.

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49

C

ve-ry qui-et dig-ni-ty Thy si-lence, too, I love-

mp Thy ve-ry qui-et

mp Thy ve-ry qui -

mp Thy ve-ry qui-et dig-ni-ty

C

For Every Love a Place

53

Musical score for measures 53-57. The score is in G major (one sharp) and 8/8 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I love, I love- Nay- thy light word is des - ti dig - ni - ty I love, I love- Nay- thy light word is des - ti et Thy ve - ry dig - ni - ty I love, I love- Nay- thy light word is des - ti I love, I love- Nay- thy light word is des - ti". The piano accompaniment includes triplets and dynamic markings of *mf*.

58

Musical score for measures 58-62. The score continues with four vocal parts and piano accompaniment. The lyrics are: "ny des - ti - ny De - creed in ___ spheres a - bove My mind, my heart is bowed to thee, ny, des - ti - ny De - creed in ___ spheres a - bove My mind, my heart is bowed to thee, ny, des - ti - ny De - creed in ___ spheres a - bove My heart ___ is bowed to thee, And ny, des - ti - ny De - creed in ___ spheres a - bove My heart ___ is bowed to thee, And". The piano accompaniment features chords and melodic lines.

For Every Love a Place

D

63

Hard, that I must flee. Hard is the world that does not give for ev - 'ry love a place;

hard it is that I must flee. Hard is the world that does not give for ev - 'ry love a place;

hard it is that I must flee. Hard is the world that does not give for ev - 'ry love a place;

hard it is that I must flee. Hard is the world that does not give for ev - 'ry love a place;

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68

Hard is the pow'r that bids us live a life be-reft of grace- Hard, hard to lose thy fi-gure, dear, My

Hard is the pow'r that bids us live a life be-reft of grace- Hard, hard to lose thy fi-gure, dear, My

Hard is the pow'r that bids us live a life be-reft of grace- Hard, hard to lose thy fi-gure, dear, My

Hard is the pow'r that bids us live a life be-reft of grace- Hard, hard to lose thy fi-gure, dear, My

For Every Love a Place

73

Star and my re - li - gion here! Thine eyes, Thy charms
star and my re - li - gion here! Thy hands, Thy charms
star and my re - li - gion here! Thy hair, Thy charms
star and my re - li - gion here! Thy voice, Thy charms

The musical score for measures 73-78 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp* and *f*. The lyrics are: "star and my re - li - gion here! Thine eyes, Thy charms", "star and my re - li - gion here! Thy hands, Thy charms", "star and my re - li - gion here! Thy hair, Thy charms", and "star and my re - li - gion here! Thy voice, Thy charms".

79

as ton-ish me. My heart is bowed to thee, to thee.
as ton-ish me. My heart is bowed to thee, to thee.
as ton-ish me. My heart is bowed to thee, to thee.
as ton-ish me. My heart is bowed to thee, to thee.

The musical score for measures 79-84 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mp*, *f*, and *p*. The lyrics are: "as ton-ish me. My heart is bowed to thee, to thee.", "as ton-ish me. My heart is bowed to thee, to thee.", "as ton-ish me. My heart is bowed to thee, to thee.", and "as ton-ish me. My heart is bowed to thee, to thee.".

CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts and listen to recordings at

www.gregbartholomew.com

The 21st Century (A Girl Born in Afghanistan), for unaccompanied SATB choir, 2002 (Duration: 6:40)
A setting of excerpts from United Nations Secretary-General Kofi Annan's Nobel Peace Prize Lecture.
Available on CD released by Connecticut Choral Artists (Concora): *Songs & Stories of Liberation* (2007).
Finalist in the 2003 Briar Cliff University New Choral Music Competition.

Beati Quorum Via, for unaccompanied SATB choir, 2003 (Duration: 2:30)
A new setting of the traditional Latin text.

A Country Boy in Winter, for unaccompanied TTBB men's chorus, 2001 (Duration: 3:20)
A setting of the poem by American poet Sarah Orne Jewett (1849 - 1909).

For Every Love a Place, for unaccompanied TTBB men's chorus, 2016 (Duration: 5:00)
A setting of the poem "To a Friend" by American poet James Fenimore Cooper, Jr. (1892 - 1918).

The Fervid Hokey Poke, for unaccompanied SATB choir, 2010 (Duration: 2:45)
A setting of the hilarious prize-winning poem by Jeff Brechlin.

Leo, for unaccompanied SATB choir, 2002 (Duration: 5:45)
A setting of excerpts from *Astronomica*, a 1st Century B.C. Latin text by Marcus Manilius.
Finalist in the 2007 Cincinnati Camerata Choral Composition Competition.

To a Locomotive in Winter, for unaccompanied SATB choir, 2001 (Duration: 6 min.)
A setting of the poem by Walt Whitman (1819 - 1892).

Moon Man, for unaccompanied SATB choir or 2-part treble choir, 2004 (Duration: 3 min.)
A humorous romp for the holidays. An adaptation of the poem by Tom Clarke.

The Promise of Liberty, for SATB or unison or 2-part chorus and piano, 2009 (Duration: 3 min.)
Adapted from the poem, *The New Colossus* by Emma Lazarus ("Give me your tired, your poor...").

A Rainy Day, for unaccompanied SSA women's chorus, 2001 (Duration: 4:15)
A setting of the poem by American poet John Brainard (1796 - 1828).

Song of the Mountains, for mixed SSAATB choir with piano accompaniment, 2004 (Duration: 6 min.)
A setting of text adapted from prose by American naturalist John Muir (1838 - 1914).

Stoke Fleming, for unaccompanied SATB choir, 2000 (Duration 3:30)
A meditation on rocks and waves written at a small hamlet on the English Channel.

The Tree, for unaccompanied SATB choir, 2003 (Duration: 3 min.)
A setting of the poem by American transcendental poet Jones Very (1813 - 1880).
Finalist for the 2011 Seghizzi International Choral Festival and Winner of the Silver Platter Repertoire Award (ChoralNet). Available on CD from The Esoterics.

We Are the Dust of Stars, for 2-part treble choir with piano, 2013 (Duration: 3:00)
A thought-provoking, joyful and humorous song about our connection to everything in the universe.

From the Odes of Solomon

Available on CD from Capstone Records

From Odes 1 & 3 of the Odes of Solomon, 2000 (Duration: 5:00)

From Ode 14 of the Odes of Solomon, 2000 (Duration: 5:00)

From Ode 17 of the Odes of Solomon, 2000 (Duration: 5:30)

For unaccompanied SATB choir. The Odes of Solomon are believed to have been written around the year 100 A.D., and include strong parallels to the Dead Sea Scrolls.

Three Gnostic Poems

An Open World, 2007 (Duration: 3 min.)

When I Land, 2007 (Duration: 4 min.)

And the Wind, 2007 (Duration: 5 min.)

For unaccompanied SATB choir. Meditations on the ineffable by Fletcher LaVallee Bartholomew.

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