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GREG BARTHOLOMEW

INVITATION TO LOVE

a setting for unison chorus and piano
of the poem by Paul Laurence Dunbar



BURKE & BAGLEY

Duration: ca. 3'15"

INVITATION TO LOVE

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of the poem by Paul Laurence Dunbar

*Come when the nights are bright with stars
Or come when the moon is mellow;
Come when the sun his golden bars
Drops on the hay-field yellow.
Come in the twilight soft and gray,
Come in the night or come in the day,
Come, O love, where'er you may,
And you are welcome, welcome.*

*You are sweet, O Love, dear Love,
You are soft as the nesting dove.
Come to my heart and bring it to rest
As the bird flies home to its welcome nest.*

*Come when my heart is full of grief
Or when my heart is merry;
Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.*

Paul Laurence Dunbar (1872 – 1906) was born in Dayton, Ohio, and published his first poems at age 16. He gained fame as a poet, novelist and playwright, and wrote the lyrics for the musical comedy *In Dahomey* (1903), the first all-African-American musical produced on Broadway.

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

www.burkeandbagley.com

Email: office@burkeandbagley.com

Invitation to Love

Paul Laurence Dunbar (1872 - 1906)

Greg Bartholomew (b. 1957)

Relaxed and freely ♩. = 48

Piano

mp

The piano introduction consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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5 **A** *mf*

Come when the nights are bright with stars Or come when the moon is mel-low.

This system contains the first line of the song. It begins with a measure rest for five measures, followed by the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

9

Come when the sun his gol - den bars Drops on the hay - field yel-low.

This system contains the second line of the song. It begins with a measure rest for nine measures, followed by the vocal line and piano accompaniment. The piano part continues with the same accompaniment style as the first system.

Invitation to Love

13

mf

17 **B** *mf*

Come in the twi - ight soft and gray, Come in the night or come in the day,

21

Come, O love, when - e'er_ you may, And you are wel - come, wel - come.

25

Invitation to Love

29 **C** *mf*

You are sweet, O Love, dear Love, You are soft as the nest - ing dove.

34 **D** *f* *mf*

Come to my heart and bring it to rest As the bird flies home to its wel - come nest.

39 *f* *mf*

43 **E** *mf*

Come when my heart is full of grief Or when my heart is mer - ry.

Invitation to Love

47 *mp* *mf*

Come with the fall - ing of the leaf Or with the redd' - ning cher - ry.

51

55 **F** *p* *mp*

Come when the year's first blos - som blows, Come when the sum - mer gleams and glows,

59 *mf*

Come with the win - ter's drift - ing snows, And you are wel - come, wel - come.

63

Musical score for measures 63-66. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features chords and moving lines. A fermata is placed over the final chord of measure 64.

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67

f Come with the win - ter's drift - ing snows, *mf* And you are wel - come, wel - come.

Musical score for measures 67-70. This system includes vocal lines and piano accompaniment. The vocal melody starts with a forte (*f*) dynamic and moves to mezzo-forte (*mf*) for the second phrase. The piano accompaniment also follows this dynamic shift. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

71

f *rit.* *mp* *mf*

Musical score for measures 71-74. The piano accompaniment continues with a forte (*f*) dynamic, then a ritardando (*rit.*) leading to mezzo-piano (*mp*), and finally mezzo-forte (*mf*). The right hand has a busy eighth-note pattern, while the left hand plays chords. The piece concludes with a final chord in the right hand and a fermata in the left hand.

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.

Finalist in the 2003 Briar Cliff University New Choral Music Competition. Available on CD from CONCORA.

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.

Fire and Ice, for unaccompanied SATB mixed choir, 2019 (Duration: 3:45)

A setting of the poem by American poet Robert Frost (1874 - 1963).

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.

Prairie Spring, for SAB choir with optional piano accompaniment, 2020 (Duration: 2:45)

A setting of the poem by Willa Cather (1873-1947).

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 SSAA 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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