

That Time of Year, Op.2

A song setting for five unaccompanied voices
Soprano, Alto, Tenor, Baritone, Bass
or CHOIR

JONATHAN DAVID LITTLE

That Time of Year,
Op.2

Duration: ca.5 mins

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Music edited by the composer

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Little, Jonathan David

That time of year thou mayst in me behold, Op.2

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ABOUT THE MUSIC

That Time of Year is an *a cappella* setting of one of Shakespeare's most poignant sonnets (No.73) for soprano, alto, tenor, baritone and bass soloists, or SATBarB choir.

The frequently subdued dynamics and wide vocal range require a firm degree of control. The soprano line is particularly demanding, because of its high, but often very quiet notes. The overall mood is one of gentle melancholy – sometimes almost sombre in tone – influenced by the weight of the three male voices (against the two female lines), and this is frequently matched by the archaic-sounding harmonies. The “quasi-distant” middle section (marked “*tranquillo e misterioso*”) comprises a group of phrases from which the singers are free to choose, but all are calculated to sound well together.

During this middle section, there is an option for the baritones and basses to move to the front centre of the stage, while all the other singers retreat backwards, and further out, to form a distant wide arc – and “ghostly” effect.

That time of year thou mayst in me behold

Sonnet 73

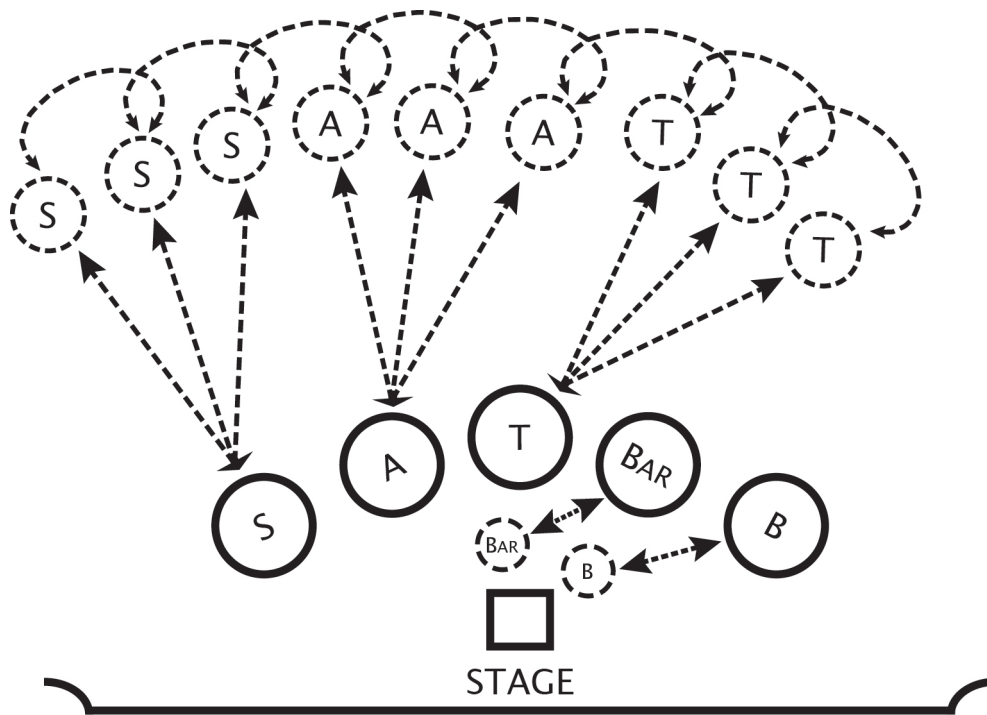
William Shakespeare (1564-1616)

That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang;
In me thou see'st the twilight of such day
As after sunset fadeth in the west.
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of its youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; BAR=Baritone; B=Bass]
(Op.2)

That Time of Year (Thou Mayst In Me Behold), Op.2

For a cappella SATBarB soloists or choir



MIDDLE SECTION ONLY:

Baritones and Bases (who carry the main motive) move to front centre stage.

All other singers retreat backwards and further out in a wide arc, for a softer, distant and more “ghostly” effect.

(Adventurous and well-practised singers may wish to move around while performing, either randomly or in a set pattern, at the back of the stage.)

Then all return to original positions for the third and final section.

ca. 5 mins

That time of year thou mayst in me behold

Jonathan David LITTLE

With melancholy (♩ = 80-90)

Soprano *p* thou mayst in me be - hold

Alto *mp* *p* That time of year When

Tenor *mp* *p* That time, thou - mayst in me be - hold

Baritone *mp* *p* That time mayst in me be - hold,

Bass *p* That time of year

Piano (For rehearsal only) *mp* *p*

un poco rit. *a tempo* *mf*

S Up -

A (lighter) (very slight break only) yel - low leaves, or none, or few, do hang

T *mp* *decresc.* *ppp* Yel - - low few hang

Bar *mp* *decresc.* *ppp* Yel - - low none, or few, do hang

B *mp* *decresc.* *ppp* Yel - - low hang

Piano *mp* *decresc.* *ppp* *a tempo* *mf*

7

S on those boughs shake a-against the cold, where

A Up - on those boughs Bare ru - ined choirs,

T those boughs which shake a-against the cold, ru - ined choirs,

Bar Up - on those boughs ru - ined choirs,

B Up - on those boughs ru - ined choirs,

pp, *espressivo*

p, *f*, *mp*, *decresc.*, *pp*, *mf*, **Boldly**, *p*

f, *mp*, *decresc.*, *pp*, *mf*, *p*

f, *mp*, *decresc.*, *pp*, *mf*, *p*

f, *mp*, *decresc.*, *pp*, *mf*, *p*

f, *mp*, *decresc.*, *pp*, *mf*, *p*

10

S late the sweet birds sang; In me thou see'st the twi - light of such day

A // *pp* thou see'st the twi - light of such day

T birds sang; //

Bar birds sang; // thou see'st the

B 10 birds sang; // such day

rit. *mf* (Like a tolling bell) *pp* (subdued) **Un poco meno mosso** (♩=c72)

rit. *mf* *pp* (subdued) **Un poco meno mosso**

14 *mf* *rit.* *Più mosso*

S As af-ter sun - set fad - eth in the west.

A As af-ter sun - set fad-eth in the west.

T fad - - - eth

Bar twi-light of such day sun - set Which

B sun - set west.

14 *mp* *mf* *rit.* *Più mosso*

14 *mp* *mf*

18 *mp* [Natural cresc. in all parts]

S Which by and by black night doth take, doth take a - way, black

A Which by and by black night doth take a - way, doth

T doth take a - way, doth take a - way,

Bar by and by black night doth take a - way, doth take a - way,

B black night doth take, doth take a -

18 *ppp* *mp*

18 *mp*

22 *rit.* Come prima *espressivo* *mf* *rit.* (Like a tolling bell) *pp*

S night doth take a way, **Boldly** that seals up all in rest. In

A take a way, Death's second self,

T doth take a way, second self, in rest.

Bar doth take a way, take a way, second self, in rest.

B way, doth take a way, second self, in rest.

p // *mf* > *p* // *mf* > *p* // *mf* // *pp*

26 (subdued) *Un poco meno mosso*

S me thou see'st the glow-ing of such fire. That

A *pp* thou see'st the glow-ing of such fire

T

Bar *pp* thou see'st the glow-ing of such fire

B *pp* such fire

(subdued) *Un poco meno mosso*

pp

30

S on the ash - es of its youth doth lie,

A That on the ash - es of its youth doth lie, —

T ash - - - - es

Bar ash - es doth lie, —

B ash - es lie, —

30

rit. — — — — —

mf

mp

mf

mp

mf

The next section * to ** should follow these guidelines:-

- (1) The conductor should beat crotchets.
- (2) The voices may enter in any order (after the soprano) choosing freely from the eight phrases given (note the rests also).
These phrases may be sung in any order or repeated if desired, and the singers are not necessarily obliged to use more than four motivic phrases.
At the beginning of the bar after the first baritone and bass solo has ended, the words from line 2 should be employed.
- (3) Sempre *mp*, calm and mysterious.
- (4) All voices, *but for the baritone and bass*, should turn or move away, so as to produce a more distant, "ghostly" effect. To achieve this, in the middle section, the baritones and basses should move to the front centre of the stage while all other singers retreat backwards, and further out, to form a distant wide arc. (Adventurous and well-practised singers may wish to move around while performing, either randomly or in a set pattern, at the back of the stage.)
- (5) This section should move faster than the surrounding sections.
- (6) On the second repeat, the general volume may be slightly louder.

Più mosso ma tranquillo e misterioso

33 (♩ = c 90) *1 sempre p*

S
1. where - on it must ex - pire /
2. which it was nou - rished by /

A
1. where - on it must / bed that where - on it must
2. Con - sumed with that / bed that which it was nou -

T
1. must ex - pire / As the death - bed /
2. nou - rished by / Con - sumed with that /

Bar
niente

B
33 *niente* very rhythmically *f*
As

Piano
33 *niente* very rhythmically *f*

S
4 bed /
5 that /

A
3 where - on it must ex - pire /
4 which - it was nou - rished by /

T
5 ex - pire /
6 bed with where that on which it must /
7 rished by / was /

Bar
the death - bed where - on it must ex - pire, *ppp*

B
38 the death - bed where - on it must ex - pire, *ppp*

Piano
38 *ppp*

-6-

6 3 7

S where - - - on it must / where - - on it
that - - - which it was / that - - which it

5 6 7

A must - ex - pire / As the death - bed /
nou - rished - by / Con - sumed with that /

8

T where that - on which it it must /
that which it was /

Bar *f* Con - sumed with that which

B *f* Con - sumed with that which

42

42

If turned, or moved away, return to original positions by start of bar 47

8 * * 47 *subito ff* (feroce) *Freely* (♩ = c 60)

S must / was / *(In the manner of a psalm)* thy

A must - ex - pire / nou - rished - by /

T *ff* This thou per - ceiv'st, which makes thy

Bar *molto* *ff* it was nou-rished by. nou - rished This thou per - ceiv'st, which makes thy

B *molto* *ff* it was nou-rished by. nou - rished This thou per - ceiv'st, which makes thy

45 *(feroce) Freely*

45 *(In the manner of a psalm) subito ff*

-7-

49 *ff* *mf* *ff* *f* *fmp* *fmp* *fmp*

Più mosso (♩ = c90)

S love— more— strong, To love that well which thou must

A more strong, To love that

T love more strong, To love *fmp*

Bar love more strong, To love that well which thou must leave— ere—

B love more strong, To love

49 *mf* *ff* *fmp* *fmp* *fmp* *ppp*

49 *mf* *ff* *fmp* *ppp*

53

S leave, must leave— ere— long. Must leave— ere— long,

A well which thou must— leave— ere— long. Leave— ere must leave— ere—

T must— leave— ere— long must leave— ere— long, must— leave ere long. Must leave must

Bar long. which thou must leave ere long, which thou must leave ere

B 53 Which thou must leave, must leave— ere— long; which— thou must leave

53

56

S must leave ere long, which thou— must leave ere long, which *f*

A long, must— leave— ere— long, must *f*

T leave— ere— long, must— leave— ere— long, which thou must *f* **Bold**

Bar long, which thou must leave ere long, which thou must leave ere— *f* **Bold**

B 56 ere long, which— thou must leave ere long, which thou must leave ere *f* **Bold**

59

S thou must leave ere long. To— love

A leave must leave— ere— long, which

T leave which thou must— leave which thou must leave ere long,

Bar long, ere— long, which thou— must leave ere

B 59 long, which— thou must— leave, which

61

S
that well which thou must leave, which

A
thou must leave ere long, must leave ere

T
which thou must leave which thou must leave

Bar
long, which thou must leave ere

B
thou must leave, which thou must leave ere

63

S
thou must leave ere long, must leave ere long.

A
long, which thou must leave ere long, ere long.

T
which thou must leave which thou must leave ere long, ere long.

Bar
long. To love that well which thou must leave ere long, must leave ere long.

B
long, ere long, ere long, ere long, meno mosso

63

rall. *meno mosso*
mp, *mf* *subito* *mp* *dim. a niente*
mp, *mf* *subito* *mp* *dim. a niente*
mp, *mf* *subito* *mp* *dim. a niente*
mp, *mf* *subito* *mp* *dim. a niente*
mp, *mf* *subito* *mp* *dim. a niente*
mp, *mf* *subito* *mp* *dim. a niente*

ABOUT THE COMPOSER

The atmospheric and evocative music of **JONATHAN DAVID LITTLE** (b.1965) is characterised by its mystical beauty, intensity, and richness of material. In 2011, on the strength of the excellence of his musical compositions, he was awarded the John Clementi Collard Fellowship – one of the most prestigious awards of the City of London’s ancient Worshipful Company of Musicians (est.1500), whose former recipients include Herbert Howells, Constant Lambert, Gordon Jacob, Alan Rawsthorne and Lennox Berkeley. Jonathan was also the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund. His historically-informed compositional style has variously been described as “Ecstatic Minimalism”, “Archaic Futurism” and “Picturesque Archaism” – blending art music, folk/Celtic, and other sacred and secular musical influences, from as far back as the fourteenth century, with new and innovative textures and orchestration (sometimes also including spatial effects).

Jonathan studied music at the University of Melbourne – winning the Lady Turner Exhibition for overall excellence – then undertook a PhD studying the development of “exotic” orchestration in 19th- and 20th-century music. His compositions have won multiple ASCAP and critics’ choice awards in the USA, as well as PRS, Bliss and Leighton Trust Awards in the UK. In 2008, the first compilation album of Jonathan’s music was released to universal critical praise. Cambridge University Press’s *Tempo* described it as a “*ground-breaking tour de force ... incandescent*”, while, in America, *Fanfare* magazine admired its “*music of tremendous power ... [and] astonishing range of colors and moods*”. It became one of *Fanfare* magazine’s top recommended recordings for the year – acclaiming “a major new, original and quite brilliant classical voice” – while his 2012 album, *Polyhymnia*, featuring three European orchestras, was nominated in Spain for “Best Album of the Year”.

In March 2016, Jonathan was Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA. He was also one of seven composers whose “outstanding works” were selected by expert jury for the Royal Philharmonic Society’s “ENCORE Choral” Programme – for performance, audience development work, and live broadcast on BBC Radio 3 during 2016-17.

JONATHAN DAVID LITTLE

SELECTED MUSICAL COMPOSITIONS

Published by Wirripang

Symphonic and String Orchestra Works

TERPSICHORE: “The Whirler” or Muse of Dance, Op.7 (from *The Nine Muses*, No.7) (Dance Poem for Large Orchestra), c.15’

POLYHYMNIA: “She of Many Hymns” or Muse of Sacred Poetry, Op.10 (from *The Nine Muses*, No.6) (Lamentation for String Orchestra), c.21’

SACRED PRELUDE, Op.15 (string orchestra), c.11’

Chamber and Instrumental Music

SACRED PRELUDE, Op.1 (string quintet version), c.11’

FANFARE, Op.3a (brass & percussion), c.1’30

DUO SONATA ON ELIZABETHAN THEMES, in 4 mvnts, Op.4 (2 percussion soloists), ca.21’

THE FEAST OF KINGS AND MARTYRS, Op.8 (dual for 2 percussionists), ca.5’

Choral and Vocal Music

BASQUE LULLABY, Op.1a (voice and piano), c.2’

THAT TIME OF YEAR, Op.2 (*a cappella* SATBarB soloists or choir), c.5’

KYRIE, Op.5 from *Missa Temporis Perditi* (*a cappella* SATB double choir and soloists), c.5’