

# The Marshes of Glynn

Cantata for Tenor Solo,  
Choir and Orchestra.

Words by Sidney Lanier  
Music by Andrew Downes

Commissioned by  
The Birmingham School of Music  
to Commemorate the Opening of  
The Adrian Boult Concert Hall

February 1986

**LYNWOOD MUSIC**

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**ANDREW DOWNES: THE MARSHES OF GLYNN Opus 33 (1985)**

Duration 40'

Cantata for tenor solo, SATB choir and symphony orchestra.

A setting of the poem by Sydney Lanier.

This work was commissioned by Birmingham Conservatoire to commemorate the Royal Opening of the Adrian Boult Concert Hall. It was first performed in the Adrian Boult Hall on February 20th 1986 by John Mitchinson, tenor, with the Birmingham Conservatoire Choir and Symphony Orchestra conducted by Damian Cranmer, in the presence of HRH the Duchess of Gloucester. This performance was recorded on LP record, and re-released on CD in 2000 (Hermetics Productions). Extracts from this recording were broadcast on BBC Radio 4 'Woman's Hour'. A repeat performance of the work, by popular demand, took place within one month of the premiere. The Birmingham Festival Choral Society performed the work the following year.

'A major choral work of imaginative stature.' THE BIRMINGHAM POST

'What a lovely piece of music that is. A marvellous way to end our programme!' BBC RADIO 4 WOMAN'S HOUR

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ISMNs (M) 57019 061 4 (full score)  
(M) 57019 062 1 (vocal score)  
(M) 57019 063 8 (orchestral parts)

# THE MARSHES OF GLYNN

VERY SLOW (♩=60 approx): VERY STILL AND CALM.

ANDREW DOWNES

FLUTE I

FLUTES II & III  
(BOTH DOUBLING PICCOLO)

OBOE I & II  
(II DOUBLING COR ANGLAIS)

CLARINET I & II  
IN B $\flat$

CLARINETS III & IV  
IN A

BASS CLARINET  
IN B $\flat$

BASSOON I & II

CONTRA BASSOON

HORNS I & II  
IN F

HORNS III & IV  
IN F

TRUMPETS I & II  
IN D

TRUMPETS III & IV  
IN B $\flat$

TROMBONES I & II

BASS TROMBONE

TUBA

TIMPANI  
PERCUSSION

TENOR SOLO

CHOIR

VIOLETTAS

VIOLETTAS II

VIOLAS  
Senza vib.  
pp

CELLOS  
Senza vib.  
pp

BASS  
Senza vib.  
pp

due

\* ONLY PLAYERS WITH EXTENSION TO PLAY HERE (NO PLAYING 8ve HIGHER). IF NO EXTENSIONS AVAILABLE, ONE OR TWO PLAYERS TUNE E STRING DOWN TO C, THEN RETUNE AT  $\text{C}$ . OTHERS PLAY NEXT FEW BARS ALONE.

BASSOONS

HORNS I & II INF

HORNS III & IV INF

VIOLINS

VIOLAS

CELLOS

BASS

mp

pp

pp

pp

mp

LEG. p

LEG. mp

mp

pp

pp

pp

BASSOONS

TRUMPETS I & II  
IN D

TRUMPETS III & IV  
IN B $\flat$

VIOLINS

VIOLAS

CELLOS

BASS

8ve (pp)

CON SORD

LEG.

PP

LEG.

pp

pp

HORNS I & II  
IN F

HORNS III & IV  
IN F

TRUMPETS I & II  
IN D

TRUMPETS III & IV  
IN B $\flat$

VIOLAS

CELLOS

BASS

pp

pp

pp

pp

*pp cresc*

*mf*

*mf*

*mf*

A

HORNS I & II INF

HORNS III & IV INF

GONG

CHOIR

GLOOMS OF THE LIVE OAKS

VIOLAS

CELLOS

BASS

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MOLTO LEGATO

FLUTE I

CLARINET IN Bb

CLARINETS IN A

GONG

CHOIR

VIOLINS

VIOLAS

CELLOS

BASS

pp

mp

p

LEG.

BEAU-TI-FUL BRAI-DED AND

GLOOMS OF THE LIVE OAKS,

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FLUTE I

CLARINETS IN B $\flat$

CLARINETS IN A

*mp* *p* *mp*

CHOIR

WO - VEN WITH IN - TRI - CATE SHADDS OF THE VINES THAT MY - RI - AD CLO - VEN

*mp*

VIOLINS

VIOLAS

CELLOS

BASS

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

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Handwritten musical notation for the first system. It consists of three staves. The top staff is in treble clef with a 3/2 time signature, containing a series of chords with a slur and a '3' above it. The middle and bottom staves are in bass clef with a 3/2 time signature, containing chords and a 'p' dynamic marking. A key signature change to one flat is indicated at the end of the system.

Handwritten musical notation for the second system. It consists of two staves. The top staff is in treble clef with a 3/2 time signature, containing a series of chords with a slur and a '3' above it. The bottom staff is in bass clef with a 3/2 time signature, containing the lyrics "CLAM - BER THE FORKS OF THE MUL - TI - FORM BOUGHS" and a 'p' dynamic marking. A key signature change to one flat is indicated at the end of the system.

Handwritten musical notation for the third system. It consists of five staves. The top two staves are in treble clef with a 3/2 time signature, containing a series of chords with a slur and a '3' above it. The bottom three staves are in bass clef with a 3/2 time signature, containing the lyrics "CLAM - BER THE FORKS OF THE MUL - TI - FORM BOUGHS" and dynamic markings "mp" and "mf". A key signature change to one flat is indicated at the end of the system. A note "8ve" is written below the bottom staff. A blue watermark "Preview File Only" is overlaid on the system.

\* PLAY LONG IF EXT. AVAILABLE

**B** FASTER (♩ = 80 approx.)

Rit. -----

FLUTES II & III

OBOES I & II

BASSOONS I & II

HORNS III & IV  
IN F

TROMBONES I & II

BASS TROMBONE

TUBA

CRATALES

GONG

CHOIR

A

T

B

EMERALD TWI - LIGHTS - VIRGINAL SHY LIGHTS -

Rit. -----

VIOLINS

VIOLAS

CELLOS

(♩=♩)

(♩=♩)

(♩=♩)

CLARINET I & II  
IN B♭

CLARINET III  
IN A

BASS  
CLARINET (B♭)

BASSOON I & II

HORN I I & II  
IN F

TRUMPETS I & II

BASS TRUMPET

TUBA

SUSPENDED  
CYMBAL

GONG

WIRE BRUSH DRAWN  
ACROSS.

CHOIR

WROUGHT OF THE LEAVES TO ALL - URE TO THE WHISPER OF VOWS ,

WHEN LO - VERS PACE TIM - ID - LY

SOLO

VIOLINS

VIOLAS

CELLOS

BASS

8ve

PIZZ P

PLAY LOW &  
IF ENT. AVAIL.

(♩=♩)

OBOES I II

CLARINETS I II  
IN B♭

CLARINET III  
IN A

BASS CLARINET

TRUMPET I  
IN D

CHOIR

Soprano: DOWN THROUGH THE GREEN CON-ONN- ADES

Tenors: OF THE DIM SWEET

Bass: OF THE DIM SWEET

VIOLINS

VIOLAS

CELLOS

SOLO

OBOES I

mp

Poco rit

TRUMPET I  
IN D

CON SORD

p

Poco rit

CHOIR

Soprano: WOODS

Tenors: OF THE DEAR DARK

Bass: OF THE DEAR DARK

VIOLIN I  
SOLO

TEMPO I (♩: 60 APPROX)

MOLTO LEG.

FLUTE I

MP

PP SMOOTHLY

S  
A  
T  
B

WOODS

PP

OF THE HEAVEN- LY WOODS AND GLADES , THAT

RUN TO THE RAD - IANT MAR - GI - NAL SAND BEACH WITH IN THE

FLUTE I

S  
A  
T  
B

WIDE SEA MAR - SHES OF GLYNN

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

SOLO

SOLO

SOLO

SOLO

Gently

mp

(solo)

VIOLINS I (solo) (mp)

VIOLINS II (solo) (mp)

VIOLAS (solo) (mp)

CELLOS (solo) (mp)

BASS (mp)

8ve

**A TEMPO**

HORNS I & II INF mp

VIOLINS I (solo)

VIOLINS II (solo)

VIOLAS (solo)

CELLOS (solo)

BASS (solo)

8ve

TUTTI Senza vib. pp

TUTTI Senza vib. pp

TUTTI Senza vib. pp

TUTTI Senza vib. pp

8ve

HORNS I & II INF (mp)

CALM AND SMOOTH

CHOIR S A T B

mp

Molto leg.

BEAU-TI-FUL GLOOMS, SOFT DUSKS IN THE NOON DAY

VIOLAS (pp)

CELLOS (pp)

BASS (pp)

8ve (pp)

FLUTE II

CLARINET II IN B $\flat$

CLARINET IV IN A

BASS CLARINET IN B $\flat$

HORNS I INF

HORNS III INF

CHOIR

(Tutti) mp

FIRE \_\_\_\_\_

WILD-WOOD PRI - VA - LIES \_\_\_\_\_, CLOS - ETS OF

VIOLINS

VIOLAS

CELLOS

BASS

Tutti LEG. mp

Tutti LEG. mp

(pp)

(pp)

8va (pp)

(II + III CHANGE TO PICCOLO I + II)

FLUTE II

CLARINET II IN B $\flat$

CLARINET IV IN A

BASS CLARINET IN B $\flat$

LEG.

HORNS I + II INF

HORNS III + IV INF

CHOIR

S A

T B

LONE DE-SIRE

TUTTI

CHAM-BER FROM CHAM-BER PAR-TED WITH WAVER-ING ARR-AS OF

mp

(LEG.)

I

II

VIOLINS

VIOLAS

CELLOS

BASS

(pp)

(pp)

8ve (pp)

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D

HORNS I INF  
HORN II INF

CHOIR

LEAVES CELLS FOR THE PASS-ION-ATE PLEASURE OF

CELLS - FOR PRAYER

VIOLAS  
CELLOS  
BASS

CHOIR

PRAYER FOR THE SOUL THAT GRIEVES, PURE WITH A SENSE OF THE

FOR THE SOUL THAT GRIEVES, PURE WITH A SENSE OF THE

[MOLTO LEG.]

PASS - ING OF SAINTS, COOL FOR THE DU - TI - FUL

PASS - ING OF SAINTS THROUGH THE WOOD (BASS I DIV.)

WEIGH - ING OF ILL WITH GOOD

ILL WITH GOOD

E

TIMPANI

GONG

tr

pp

Vibrat.

pp

TENOR SOLO

[With expansiveness and freedom]

*ff*

O — BRAIDED DUSKS — OF THE OAK — , AND

CHOIR

S

A

T

B

Preview File Only



TIMPANI

GONG

TENOR SOLO

tr

pp

L. Vibra

mf

pp

8

WHILE THE RI - O - TOUS NOON DAY SUN OF THE JUNE DAY LONG DID

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CLARINET I & II IN Bb

CLARINETS III & IV IN A

BASSOON I

HORNS I & II IN F

HORNS III & IV IN F

TENOR SOLO

*TENDERLY*  
mp

HEART AND I HELD YOU FAST IN MINE; BUT

VIOLINS I & II

VIOLAS

CELLOS

BASS

*Senza Vib. DIV.*  
*Senza Vib. DIV.*  
P (NO DIM)

// // //

*freely: Gently.*

TENOR SOLO

(P)

NOW WHEN THE NOON IS NO MORE, AND RIOT IS REST, AND THE

[TEMPO GIUSTO]

(1st) (fast trill)

FLUTES

Musical notation for Flutes, including treble clef, 3/2 time signature, and dynamic marking ppp.

CLARINETS IN Bb

Musical notation for Clarinets in Bb, including treble clef, 3/2 time signature, and dynamic marking ppp.

GLOCKENSPIEL

Musical notation for Glockenspiel, including treble clef, 3/2 time signature, and dynamic marking p.

CROTALES

Musical notation for Crotales, including treble clef, 3/2 time signature, and dynamic marking p.

TENOR SOLO

Vocal line for Tenor Solo with lyrics: SUN IS A - WAIT AT THE PON-DER-ous GATE OF THE WEST AND THE

VIOLINS

Musical notation for Violins, including treble clef, 3/2 time signature, and dynamic marking ppp. Includes markings for Tremolo (Shimmer) and Divisi.

Musical notation for Flutes and Clarinets, including dynamic marking ppp and first/second part indications.

Musical notation for Violins, including dynamic marking p (L. Vibrato).

Vocal line for Tenor Solo with lyrics: SLANT YELL-ow BEAM DOWN THE WOOD-RISLE DOTH SEEM LIKE A LANE IN - TO HEAVEN

Musical notation for Violins, including dynamic marking ppp.

G

[ RATHER SLOWER  
EASY TEMPO : SOULFUL ]

FLUTES I & II (1st) (ppp) (2nd) Pppp

CLARINETS I & II IN Bb (1st) (ppp) (2nd) Pppp

a niente

a niente

GLOCKENSPIEL (p) [Laissez Vibrer]

CRÔTALES (p) [Laissez Vibrer]

P PP PPP

TENOR SOLO (mp) THAT LEADS FROM A DREAM (mf) AY, NOW, WHEN MY

CHOIR S A T B (mp) AY, NOW, WHEN MY

VIOLINS I II (Senzu vib.) Pppp a niente.

(Senzu vib.) Pppp a niente.

TENOR SOLO (mp) SOUL ALL DAY HATH DRUNKEN THE SOUL OF THE OAK

CHOIR S A T B (mp) AY, NOW MY SOUL ALL DAY THE SOUL OF THE

AY, NOW MY SOUL ALL DAY THE SOUL OF THE

AY, NOW MY SOUL ALL DAY THE SOUL OF THE



TENOR SOLO (mf)

8 AND — MY HEART — IS AT EASE FROM MEN, AND THE WEAR-RI-SOME SOUND OF THE

CHOIR (mp)

8 OAK — MY HEART — IS AT EASE FROM MEN — THE SOUND — OF THE

OAK — MY HEART — AT EASE FROM MEN —

OAK — MY HEART — AT EASE FROM MEN —

OAK — MY HEART — AT EASE FROM MEN —

(mf)

8 STROKE OF THE SCYTHE OF TIME —, AND THE TRONEL OF TRADE IS LOW —, AND BE -

(mp)

STROKE OF TIME — AND THE TRONEL OF TRADE IS

, THE SCYTHE OF TIME —, TRADE — IS LOW —, OV — ER -

, THE SCYTHE OF TIME —, TRADE — IS LOW —, OV — ER -

, THE SCYTHE OF TIME —, TRADE — IS LOW —, OV — ER -

[Poco Meno Mosso]

8 -LIEF OV-ER-MAS-TERS DOUBT —, AND — I KNOW — THAT I

LOW —, OV-ER-MAS-TERS DOUBT, AND — I KNOW — THAT I

MAS — TERS DOUBT —, I KNOW —

MAS — TERS DOUBT —, I KNOW —

MAS — TERS DOUBT —, I KNOW —

[Poco Rit]

LONG PAUSE

TENOR SOLO

8 KNOW, I KNOW THAT I KNOW,

CHOIR

8 KNOW, I KNOW THAT I KNOW,

AND I KNOW THAT I KNOW

AND I KNOW THAT I KNOW

AND I KNOW THAT I KNOW

AND I KNOW THAT I KNOW

pp

III ANDANTE (♩ = 66 approx)  
[SMOOTH AND LIGHT]

TRUMPETS I & II IN D

TRUMPET 3 IN Bb

TENOR SOLO

8

AND MY SPIRIT IS

mp

TRUMPETS I & II IN D

TRUMPET III IN Bb

TENOR SOLO

8 GROWN TO A LOR - DLY GREAT COM - PASS WITH IN THAT THE

VIOLINS I

mp

TROMBONE I

GONG

TENOR SOLO

VIOINS

VIOLAS

CELLOS

BASS

LENGTH AND THE BREADTH AND THE SHEEP OF THE MAR-SHES OF

[laissez vibrer]

TREM.

(DIVISI)

ARCO

PIZZ.

mf

f

mp

3

8

8ve

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OBOES I & II  
CLARINET I IN Bb  
CLARINET III IN A

TRUMPETS I & II IN D  
TRUMPET IV IN Bb  
TROMBONE I

TENOR SOLO

8 GLYNN \_\_\_\_\_ WILL WORK ME NO FEAR \_\_\_\_\_ LIKE THE

VIOLINS I & II  
VIOLAS  
CELLOS  
BASS

Polo Rit. A TEMPO

FLUTE I

HORN I  
INF

TRUMPETS I & II  
IN D

TRUMPET IV  
IN Bb

TENOR SOLO

8 FEAR THEY HAVE BROUGHT ME OF YORE WHEN LENGTH WAS FAT -

VIOLINS I & II

(DIVISI)

TREM.

mp

HORN I  
INF

mp

TENOR SOLO

8 IGUE, AND WHEN BREATH WAS BUT BITTERNESS SORE,

VIOLINS I & II

(DIVISI)

CELLOS

SOLO mp

[♩ = ♩] (FAST TRILL) [♩ = ♩] [♩ = ♩]

FLUTE I mp (FAST TRILL)  
 FLUTE II mp (FAST TRILL)  
 FLUTE III mp (FAST TRILL)  
 OBOE I mp (FAST TRILL)  
 OBOE II mp (FAST TRILL)  
 CLARINET I IN Bb mp (FAST TRILL)  
 CLARINET II IN Bb mp (FAST TRILL)  
 CLARINET III IN A mp (FAST TRILL)  
 CLARINET IV IN A (FAST TRILL)  
 BASS CLARINET IN Bb  
 CONTRA BASSOON

WOOD BLOCK  
 SUSPENDED CYMBAL  
 GONG p vib.

TENOR SOLO *mf*  
 AND WHEN TERR-OR AND SHRIN-KING AND DREA-RY UN-NAM-A-BLE PAIN

VIOLINS I  
 VIOLINS II  
 VIOLAS  
 CELLOS (SOLO)  
 BASS *mf*

Preview File Only

FLUTE II  
FLUTE III  
OBOE II  
CLARINET I IN Bb  
CLARINET II IN Bb  
CLARINET III IN A  
BASSOON I  
BASSOON II

GONG

TENOR SOLO

DREN OV-ER ME OUT OF THE MER-CI-LESS MILES OF THE PLAIN

VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS (TUTTI)  
BASS

TREM. mp  
TREM. mp  
TREM. mp  
TREM. mp

Solo II Pizz b ARCO  
PPP

mp (NO DIM)

PPP

I BROAD - VAST - EXPANSIVE (♩ = 50 approx.)  
[MOLTO LEGATO]

FLUTES I & II  
FLUTE III  
OBOES I & II  
CLARINETS I & II IN B $\flat$   
CLARINETS III & IV IN A  
BASS CLARINET IN B $\flat$   
BASSOONS I & II  
CONTRA BASSOON

HORNS I & II IN F  
HORNS III & IV IN F  
TRUMPETS I & II IN D  
TRUMPETS III & IV IN B $\flat$   
TROMBONES I & II  
BASS TROMBONE  
TUBA  
GONG

TENOR SOLO

[MOLTO LEGATO]

VIIOLINS I & II  
VIOLAS  
CELLOS  
BASS



[HOLD BACK A LITTLE]

Musical score for the first system, measures 1-3. It consists of seven staves. The first six staves are for piano accompaniment with dynamics (P), (PP), and (pp). The seventh staff is the vocal line, starting with a fermata. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, measures 4-6. It consists of seven staves. The first six staves are for piano accompaniment with dynamics (PP), (mp), and (pp). The seventh staff is the vocal line. A 'SORD' (sordano) instruction is present in measure 5. The key signature has one sharp (F#) and the time signature is 4/4.

OH, NOW, UN-AF-RAID, I AM FAIN TO FACE THE VAST SWEET VIS-AGE OF

Musical score for the third system, measures 7-9. It consists of seven staves. The first six staves are for piano accompaniment with dynamics (PP) and (pp). The seventh staff is the vocal line. The key signature has one sharp (F#) and the time signature is 4/4.

[ATEMPO]

FLUTES I & II  
FLUTE III  
OBOES I & II  
CLARINETS I & II IN Bb  
CLARINETS III & IV IN A  
BASS CLARINET IN Bb  
BASSOONS I & II  
CONTRA BASSOON

Handwritten musical notation for woodwinds. Includes dynamics like (pp) and performance instructions such as "CHANGE TO PIZZICO" and "Pizz. mp".

HORNS I & II INF  
HORNS III & IV INF  
TRUMPETS I & II IN D  
TRUMPETS III & IV IN Bb  
TROMBONES I & II  
BASS TROMBONE  
TUBA

Handwritten musical notation for brass instruments. Includes dynamics like (pp) and performance instructions such as "(SOUND)", "(SOUND)", and "[III PUT IN MUTE]".

TENOR SOLO

8 SPACE

Handwritten musical notation for Tenor Solo, consisting of a whole rest.

VIOLINS I & II  
VIOLAS  
CELLOS  
BASS

Handwritten musical notation for strings. Includes dynamics like (pp) and a "Bue" marking under the Bass line.

[Legato]

9 16 10 16

CHANGE TO FLUTE

pp

pp

pp

pp

pp

pp

10 16 10 16 10 16 10 16 10 16

[CON SORD.] pp

[CON SORD.] pp

pp

pp

pp

pp

10 16 10 16 10 16 10 16 10 16

mp p

8

TO THE EDGE OF THE WOOD I AM DRAWN, I AM DRAWN

10 16 10 16 10 16 10 16 10 16

(DIVISI) pp

(DIVISI) pp

(DIVISI) pp

(DIVISI) pp

pp

80x

FLUTES I & II

FLUTE III

OBOES I & II

CLARINETS I & II  
IN Bb

CLARINETS III & IV  
IN A

BASS CLARINET  
IN Bb

BASSOONS I & II

CONTRA BASSOON

HORNS I & II  
IN F

HORNS III & IV  
IN F

TRUMPETS I & II  
IN D (REMOVE MUTE)

TRUMPETS III & IV  
IN Bb (REMOVE MUTE)

TROMBONES I & II

BASSTROMBONE

TUBA

TENOR SOLO

mp

8 WHERE THE GRAY BEACH GLIMMER-ING RUNS ———

mp

3 AS A BELT OF THE

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

BASS

8ve

CLARINETS I & II IN B $\flat$   
CLARINETS III & IV IN A  
BASS CLARINET IN B $\flat$   
BASSOONS I & II

HORNS I INF  
HORNS II INF  
TROMBONES I & II  
BASSTROMBONE

TENOR SOLO

8 DAWN, FOR A METE AND A MARK TO THE FOR-EST DARK

VIOLINS I & II  
VIOLAS  
CELLOS

J

HORNS I & II INF (P)  $\phi$

HORNS III & IV INF (P)  $\phi$

TRUMPETS I & II (P)  $\phi$

BASS TRUMPET (P)  $\phi$

TENOR SOLO  $3^p$  [MOLTO LEG.]  
SO AFF-A-BLE LIVE OAK, BEN-DING

VIOLAS  $mp$

HORNS I & II INF (pp)  $\phi$

HORNS III & IV INF (P)  $\phi$

TRUMPETS I & II (pp)  $\phi$

BASS TRUMPET (pp)  $\phi$

TUBA (pp)  $\phi$

TENOR SOLO (mp)  
LOW THUS-WITH YOUR FAV-OR-SOFT, WITH A REV-ER-ENT

VIOLAS  $p$

CELLOS  $p$