

Christopher Beardsley

...run softly, till I end my song...

for eight voices (SSAATTBB)

CHRISTOPHER BEARDSLEY
 ...run softly, till I end my song...

The text has three sources. The opening and subsequent "run softly..." is heard at the close of each stanza in Edmund Spenser's *Prothalamion*. The second quote, "A stream went voiceless by..." is from Keats' *Hyperion*. All other quotations are from Alice Oswald's poem *Dunt: a poem for a dried up river*.

Performance note

If practical, it would be desirable for the eight voices to be split into two groups. Group A (soprano 1, alto 1 and tenor 1) would ideally be separated from the rest (group B) by a small gap. The function of group A is to act as a kind of Greek Chorus which urges the other group on. Again, if practical, group A should approach and join group B during the held note between letter A and B in the score (bars 65-71).

Duration 6 minutes

...run softly, till I end my song...

... A stream went voiceless by...,

Try again...

...run softly, till I end my song...

... A stream went voiceless by...,

...the Naiad 'mid her reeds

Press'd her cold finger closer to her lips....

Try again...

...run softly, till I end my song...

... in the days of better rainfall

It would flood through five valleys...

And when it froze you could skate for five miles...

Try again...

... a Roman water nymph

Go on...

... a Roman water nymph made of bone

Yes go on

... a Roman water nymph made of bone

Tries to summon a river out of limestone

...run softly, till I end my song...

Quotations from "Dunt: a poem for a dried up river" (taken from the collection *Falling Awake*) are copyright. © Alice Oswald.

...run softly, till I end my song...

Spenser, Keats, Oswald

Christopher Beardsley

Sprightly (♩=c132)
sempre p

GROUP A

Soprano 1
Run_ soft-ly, run_ soft-ly, run_ soft-ly, run_ soft-ly,

Alto 1
Run_ soft-ly, run_ soft-ly, run_ soft-ly, run_

Tenor 1
Run_ soft-ly, run_ soft-ly, run_ soft-ly,

Soprano 2
-

Alto 2
-

GROUP B

Tenor 2
-

Bass 1
-

Bass 2
-

5

S1
run_ soft-ly, run_ soft-ly, till I end my song, till I end my song, till I end my

Al
soft-ly, run_ soft-ly, run_ soft-ly, till I end my song, till I end my song,

T1
run_ soft-ly, run_ soft-ly, run_ soft-ly, till I end my song, till I end

10 **rit.**

S1
 song, till I end my song, till I end my song, till I end my song.

A1
 till I end my song, till I end my song, till I end my song, till I end my song.

T1
 my song, till I end my song, till I end my song, till I end my song.

15 **Slowly** (♩=c60) *pp*

S1
pp

A1
pp

T1
pp

S2
mf
 A stream went voice-less by

A2
mf
 A stream went voice-less by

T2
mf
 A stream went voice-less by

B1
mf
 A stream went voice-less by

B2
mf
 A stream went voice-less by

Slightly slower

Sprightly (♩=c132)

pp distant

p

21

S1

Try a - gain. run. soft-ly, run soft-ly, run soft-ly, run soft-ly.

A1

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

T1

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

S2

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

A2

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

T2

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

B1

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

B2

Try a - gain. run. soft-ly, run soft-ly, run soft-ly.

Slowly (♩=c60)

(♩ = ♩)

28

S1

run, _____

A1

run, _____

T1

run, _____

S2

mf
The stream _____

A2

mf
A stream _____ went voice-less

T2

mf
A stream _____ went voice-less by _____

B1

mf
A stream _____ went voice-less by _____

B2


mf
A stream _____ went voice-less by _____

35


S1 

A1 


T1 

S2 

— went voice-less by — The Nai - ad 'mid her reeds Press'd —

A2 

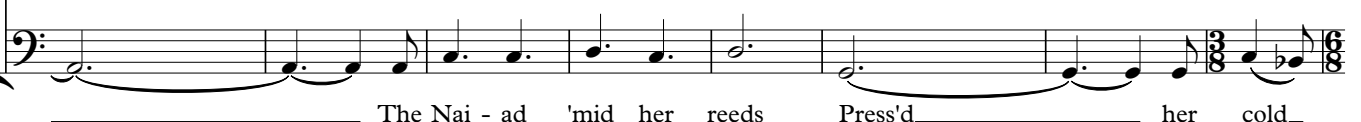
by — The Nai - ad 'mid her reeds Press'd —

T2 

— The Nai - ad 'mid her reeds Press'd —

B1 

— The Nai - ad 'mid her reeds Press'd — her cold —

B2 

— The Nai - ad 'mid her reeds Press'd — her cold —

Slightly slower

43

S1 *pp distant*
Try_ a- gain._

A1 *pp distant*
Try_ a- gain._

T1 *pp distant*
Try_ a- gain._

S2
_____ her cold_ fin - ger_ clo - ser_ to her lips. _____

A2
_____ her cold_ fin - ger_ clo - ser_ to her lips. _____

T2
_ her cold_ fin - ger_ clo - ser_ to her lips. _____

B1
fin - ger_ clo - ser_ to her lips. _____

B2
fin - ger_ clo - ser_ to her lips. _____

Sprightly (♩=c132)

52 *p*

S1 run_ soft-ly, run_ soft-ly, run___ soft-ly, run soft-ly, run_ soft-ly, run___ soft-ly,

A1 *p* run_ soft-ly, run_ soft-ly, run___ soft-ly, run_ soft-ly, run_ soft-ly, run_

T1 *p* run_ soft-ly, run_ soft-ly, run___ soft-ly, run_ soft-ly, run_ soft-ly, run_ soft-ly,

S2 *p* run soft-ly, run_ soft-ly, run___ soft-ly,

A2 *p* run_ soft-ly, run_ soft-ly, run_

T2 *p* run_ soft-ly, run_ soft-ly,

B1 *p* run soft - ly, run soft - - ly,

B2 *p* run soft - ly, run soft - - ly,

S1

 till I end my song, till I end my song, till I end my song, till I end my

A1

 — soft - ly, till I end my song, till I end my song, till I end my song,

T1

 run soft - ly, till I end my song, till I end my song, till I

S2

 run soft - ly, run soft - ly, run soft - ly, till I end my song,

A2

 — soft - ly, run soft - ly, run soft - ly, run soft - ly, till I

T2

 run soft - ly, run soft - ly, run soft - ly, run soft - ly,

B1

 run soft - - - ly, till

B2

 run soft - - - ly, till

A Group A joins group B during the held note

62

S1
song, till I end my song, till I end my song,

A1
till I end my song, till I end my song till I end my song,

T1
end my song, till I end my song, till I end my song,

S2
till I end my song, till I end my song, till I end my song, till I end my song, till I

A2
end my song, till I end my song, till I end my song, till I end my song, till I end my

T2
till I end my song, till I end my song, till I end my song, till I end my song, till I

B1
I end my song,

B2
I end my song,

Detailed description: This is a musical score for eight voices, labeled S1, A1, T1, S2, A2, T2, B1, and B2. The score is written in treble clef for the soprano, alto, and tenor parts, and bass clef for the bass parts. The lyrics are: 'song, till I end my song, till I end my song,' for S1; 'till I end my song, till I end my song till I end my song,' for A1; 'end my song, till I end my song, till I end my song,' for T1; 'till I end my song, till I end my song, till I end my song, till I end my song, till I' for S2; 'end my song, till I end my song, till I end my song, till I end my song, till I end my' for A2; 'till I end my song, till I end my song, till I end my song, till I end my song, till I' for T2; 'I end my song,' for B1; and 'I end my song,' for B2. A performance instruction 'A Group A joins group B during the held note' is placed above the score. The number '62' is written at the top left of the first staff. The music features a mix of eighth and sixteenth notes, with some notes held across measures. A bracket under the final two notes of the first staff indicates that groups A and B join during this held note.

B

Gently and nostalgic (♩=c60)

67 *pp* *mf warm*

S1 in the days of bet-ter rain-fall it would

A1 in the days of bet-ter rain-fall it would

T1 in the days, rain-fall,

S2 end my song, in the days of bet-ter rain-fall it would

A2 song till I end my song, in the days of bet-ter rain-fall it would

T2 end my song, in the days, rain-fall,

B1 in the days, rain-fall,

B2 in the days, rain-fall,

Detailed description: This is a musical score for eight voices, labeled S1, A1, T1, S2, A2, T2, B1, and B2. The score is for a section marked 'B' and is titled 'Gently and nostalgic' with a tempo of ♩=c60. The music is in 4/4 time. Each voice part begins with a piano (*pp*) dynamic and a 'warm' performance instruction, which then transitions to a mezzo-forte (*mf*) dynamic. The lyrics are: 'in the days of bet-ter rain-fall it would' for S1, A1, S2, and A2; 'in the days, rain-fall,' for T1, T2, B1, and B2. The score includes various musical notations such as slurs, ties, and rests.

74

S1
flood through five val-leys there'd be cows and mil-king stools washed o - ver gar-den

A1
flood through five val-leys there'd be cows and mil-king stools washed o - ver gar-den

T1
flood, val-leys, cows, milk - ing stools,

S2
flood through five val-leys there'd be cows and mil-king stools washed o - ver gar-den

A2
flood through five val-leys there'd be cows and mil-king stools washed o - ver gar-den

T2
flood, val-leys, cows, mil - king stools,

B1
flood, val-leys, cows, mil - king stools,

B2
flood, val-leys, cows, mil - king stools,

79

S1 *rit.*
mf insistent

walls froze, skate, miles. Try a - gain.

A1 *mf insistent*

walls froze, skate, miles. Try a - gain.

T1 *mf insistent*

walls and when it froze you could skate for five miles. Try a - gain.

S2 *p*

walls froze, skate, miles. a

A2 *p*

walls froze, skate, miles. a

T2 *p*

and when it froze you could skate for five miles. a

B1 *p*

walls and when it froze you could skate for five miles. a

B2 *p*

and when it froze you could skate for five miles. a

86 **A tempo** (♩=60)

The musical score consists of eight staves, each representing a different voice part. The lyrics are: "Go on _____ a Ro-man wa-ter nymph,-". The score includes dynamic markings such as *mf* and *p*, and features a complex time signature change from 3/4 to 2/4 and then to 4/4. The lyrics are written below the notes, with a long line under "Go on" indicating a sustained note.

S1
Go on _____

A1
Go on _____

T1
Go on _____

S2
Ro-man wa-ter nymph,- Go on _____ a Ro-man wa-ter nymph,-

A2
Ro-man wa-ter nymph,- Go on _____ a Ro-man wa-ter nymph,-

T2
Ro-man wa-ter nymph,- Go on _____ a Ro-man wa-ter nymph,-

B1
Ro-man wa-ter nymph,- Go on _____ a Ro-man wa-ter nymph,-

B2
Ro-man wa-ter nymph,- Go on _____ a Ro-man wa-ter nymph,-

92

S1 *f*
Yes, go on.....

A1 *f*
Yes, go on.....

T1 *f*
Yes, go on.....

S2 *f* *p*
made of bone, Yes, go on..... Ve-ry small and dam-aged and quite

A2 *f* *p*
made of bone, Yes, go on..... Ve-ry small and dam-aged and quite

T2 *f* *p*
made of bone, Yes, go on..... Ve-ry small and dam-aged and quite

B1 *f* *p*
made of bone, Yes, go on..... Ve-ry small and dam-aged and quite

B2 *f* *p*
made of bone, Yes, go on..... Ve-ry small and dam-aged and quite

98

S1 *p*
a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

A1 *p*
a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

T1 *p*
a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

S2 *p*
dry, a Ro-man nymph, a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

A2 *p*
dry, a Ro-man nymph, a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

T2 *p*
dry, a Ro-man nymph, a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

B1 *p*
dry, a Ro-man nymph, a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

B2 *p*
dry, a Ro-man nymph, a Ro - man wa - ternymph made of bone__ Tries to sum-mon a

105 *mf* *p* *p* *p*

S1 ri - ver out of lime - stone__ wa-ter__ nymph, nymph, a

A1 *mf* *p* *p* *p*

A1 ri - ver out of lime - stone__ wa - ter nymph,_____ a

T1 *mf* *p* *p* *p*

T1 ri - ver out of lime - stone__ wa - ter nymph,_____ a

S2 *mf* *p* *p* *p*

S2 ri - ver out of lime - stone__ wa - ter__ nymph, nymph, a

A2 *mf* *p* *p* *p*

A2 ri - ver out of lime - stone__ wa - ter nymph,_____ a

T2 *mf* *p* *p* *p*

T2 ri - ver out of lime - stone__ wa - ter nymph,_____ a

B1 *mf* *p* *p* *p*

B1 ri - ver out of lime - stone__ wa - ter nymph, nymph, a

B2 *mf* *p* *p* *p*

B2 ri - ver out of lime - stone__ wa - ter nymph, nymph, a

110

S1
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

A1
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

T1
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

S2
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

A2
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

T2
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

B1
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

B2
Ro-man wa - ter nymph made of bone _____ Tries to sum-mon, sum-mon a

115

ff *mf*

S1
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph,

ff *mf*

A1
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph, nymph,

ff *mf*

T1
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph, nymph,

ff *mf*

S2
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph,

ff *mf*

A2
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph, nymph,

ff *mf*

T2
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph, nymph,

ff *mf*

B1
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph,

ff *mf*

B2
ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph,

Detailed description: This is a page of a musical score for eight voices, labeled S1, A1, T1, S2, A2, T2, B1, and B2. The score is in 3/4 time, with a key signature of one flat (B-flat). It begins at measure 115. The first two measures are in 3/4 time, and the remaining measures are in 4/4 time. The lyrics are: 'ri - ver out of lime - stone, wa - ter nymph, wa - ter nymph,'. Dynamics are indicated as *ff* (fortissimo) and *mf* (mezzo-forte). The score includes musical notation such as treble and bass clefs, notes, rests, and slurs. The lyrics are written below the corresponding vocal lines.

121 *p* **Broadly** *p warm*

S1
run - soft - ly, _____

A1
run - soft - ly, _____

T1
run - soft - ly, _____

S2
soft - ly, _____ soft -

A2
wa - ter nymph, _____ soft - ly, _____ soft -

T2
soft - ly, _____ Run soft - ly, till -

B1
soft - ly, _____ soft -

B2
soft - ly, _____ soft -

127

S1

A1

T1

S2

ly, song, Run softly, till I end my

A2

ly, song, soft - - ly,

T2

I end my song, soft - - ly,

B1

ly, song, soft - - ly,

B2

ly, song, soft - - ly,

Quicker but gently (♩=c112)

131 *p* *rit. al fine* *ppp*

S1
run_ soft-ly, till I end my song.

A1
run_ soft-ly till I end my song.

T1
run_ soft-ly till I end my song.

S2
song.

A2
song.

T2
song.

B1
song.

B2
song.