

THREE SONGS
FOR A
NEW MILLENIUM

VOICE AND PIANO

JOHN MITCHELL

OP. 106

(2001)

	PAGE
1. A FACE REMEMBERED (STEPHEN CLARK ROSE)	1
2. THE KRAKEN (ALFRED, LORD TENNYSON)	5
3. DOVER BEACH (MATTHEW ARNOLD)	9

I. A FACE REMEMBERED

STEPHAN CLARK ROSE

SLOW

mp

WAS YOUR HOME BAB-Y-LON — TRO-WUS OR TYRE — ? DEL-I-CATE

SLOW

p

FACE WITH SUB-TLY SMIL-ING LIPS? WHAT HAVE YOU LOOKED ON... GREAT MAR-AU-DING SHIPS


TROY TOWN, DE-SO-LATE? TAR-NISHED WITH FIRE? OR... ARE YOU SOR-ROW-FUL FOR DOME OR

SPIRE OF EAST... THE BEAU-TI-FUL? NO SEA-WAVE STRIPS, SO

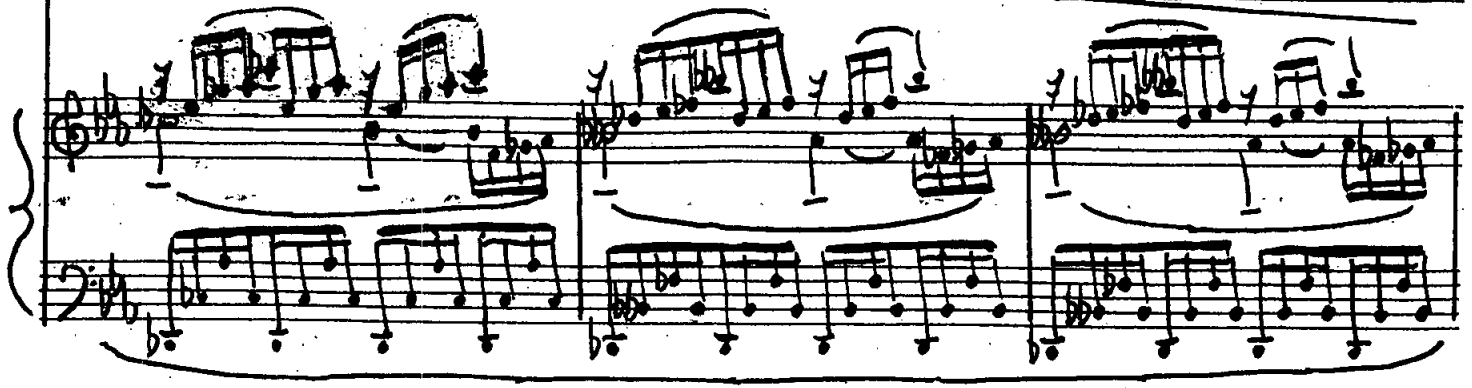
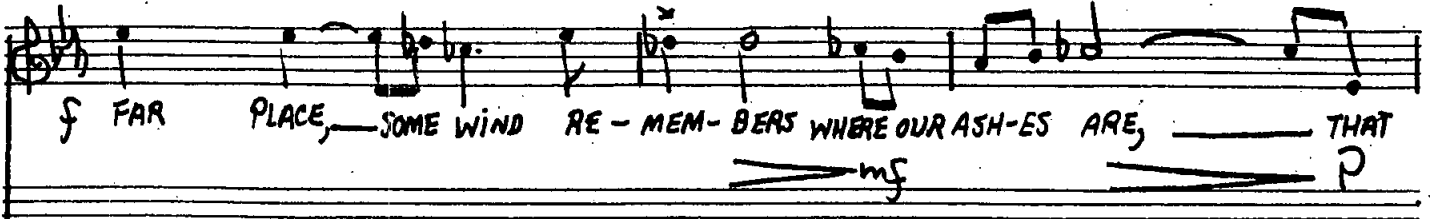
BRING OUT

p

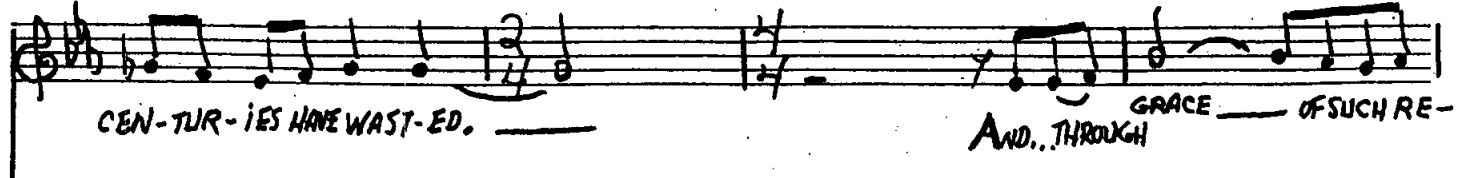
DEEP-LY DROWNED IT IS YOUR IM-AGES SLIPS FROM DREAM TO



DREAM OF DOWER AND DESIRE IN SOME LIFE WE WERE COMRADES...

f FAR PLACE, SOME WIND RE-MEM-BERS WHERE OUR ASH-ES ARE, THAT

CEN-TUR-IES HAVE WAST-ED. AND.. THROUGH GRACE OF SUCH RE-



-MEM-BRANCE YOU, PROUD - JHA- OON... RISE

SPLEN- OI- LY PALE LIKE - THE WHITE MORN- ING STAR... COM- PAN- ION- LESS -

- IN - WIDE, DAWN - PLUN- DERED SKIES.

SLOWING

2. THE KRAKEN

ALFRED, LORD TENNYSON

SLOW MEDIUM

BE-Low THE THUN-DERS OF THE UP-PER DEEP; FAR, FAR BE-NEATH IN THE A-

-BY-SSAL SEA, HIS AN-CIENT DREAM-LETS, UN-IN-VAD-ED SLEEP: THE

KRA-KEN SLEEP-ETH: —

FAINT-EST SUN-LIGHTS FLEE A-BOU-T HIS SHA-DOW-Y SIDES: — A-BOVE HIM SWELL PRIGE-SPON-GES-

— OF MIL-LEN-NIAL GROWTH — AND HEIGHT; — AND FAR A-WAY INTO THE

SICK-LY LIGHT — FROM MAN-Y A WON-DROUS GRO-T — AND SE-CRET CELL —

UN-NUM-BER'D - AND E-NOR-MOUS POL-Y-Pi - WIN-NOW WITH GI-ANT ARMS - THE

f SLUM-BER-ING GREEN. - THERE HATH HE LAIN - FOR - A - GES - AND WILL LIE

BAT-TEN-ING ON HUGE SEA-WORMS - IN HIS SLEEP,

The score consists of several systems of music. Each system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a 'tutto' marking. Dynamics include *pp*, *p*, *f*, and *mf*. There are also handwritten annotations like '8v.' and 'C'.

f

UN-TIL — THE LAT-TER

f

FIRE SHALL HEAT THE DEEP; THEN ONCE — BY MAN — AND AN-GES TO BE SEEN,

f

INROAR-ING HE SHALL RISE AND ON THE SUR-FACE DIE.

pp

p

pp

LH

SLOWING

LH

3. DOVER BEACH

MATTHEW ARNOLD

SLOW MEDIUM

mp
THE SEA IS

CALM TO-NIGHT THE TIDE IS FULL THE MOON LIES

f
FAIR UP-ON THE STRAITS; - ON THE FRENCH COAST THE LIGHT GLEAMS, AND IS GONE: THE

Guitar chord diagram in bass line of third system:

```

x02333

```

CLIFFS OF ENGLAND STAND, GUM-MERING AND VAST, OUT IN THE TRAN-QUIL

Handwritten musical score for the first system. The vocal line is on a single staff with lyrics: "CLIFFS OF ENGLAND STAND, GUM-MERING AND VAST, OUT IN THE TRAN-QUIL". The piano accompaniment is on two staves. Dynamics include *pp* and *p*. There are various musical notations such as slurs, ties, and accidentals.

BAY. COME TO THE WIN-DOW SWEET IS THE NIGHT AIR!

Handwritten musical score for the second system. The vocal line has lyrics: "BAY. COME TO THE WIN-DOW SWEET IS THE NIGHT AIR!". The piano accompaniment continues. Dynamics include *p*. There are various musical notations such as slurs, ties, and accidentals.

ON-LY, FROM THE LONG LINE OF SPRAY

Handwritten musical score for the third system. The vocal line has lyrics: "ON-LY, FROM THE LONG LINE OF SPRAY". The piano accompaniment continues. Dynamics include *p*. There are various musical notations such as slurs, ties, and accidentals.

WHERE THE FOG MEETS THE MOON-BLANCHED SAND, LIS-TEN! YOU HEAR THE -GRA -TING ROAR OF

Handwritten musical score for the fourth system. The vocal line has lyrics: "WHERE THE FOG MEETS THE MOON-BLANCHED SAND, LIS-TEN! YOU HEAR THE -GRA -TING ROAR OF". The piano accompaniment continues. Dynamics include *mp* and *mf*. There are various musical notations such as slurs, ties, and accidentals.

PEB-BLES WHICH THE WAVES SUCK BACK AND FLING, AT THEIR RE-TURN,

UP THE HIGH-STRAND, BE-GIN, AND CEASE, AND THEN A-GAIN BE-

-GIN, WITH TRE-MU-LOUS CA-DENCE SLOW, AND BRING THE E-TERNAL NOTE OF

SAD-NESS IN. SO-PHO-CLES LONG-A-

HEARD IT ON THE BE-GE-AN, AND IT BROUGHT IN-TO HIS MIND THE TUR-BID EBB AND

Handwritten musical score for the first system. The vocal line begins with a triplet of eighth notes. The piano accompaniment features large, arched chords in the right hand and a more active bass line. The lyrics are: "HEARD IT ON THE BE-GE-AN, AND IT BROUGHT IN-TO HIS MIND THE TUR-BID EBB AND".

FLOW OF HU-MAN MI-SER-Y; F WE FIND AL-SO IN THE

Handwritten musical score for the second system. The vocal line continues with a dynamic marking of *p* (piano) and then *f* (forte). The piano accompaniment continues with arched chords. The lyrics are: "FLOW OF HU-MAN MI-SER-Y; F WE FIND AL-SO IN THE".

SOUND A THOUGHT, HEARING IT BY THIS DIS-TANT NORTH-ERN SEA.

Handwritten musical score for the third system. The vocal line concludes with a triplet. The piano accompaniment continues with arched chords. The lyrics are: "SOUND A THOUGHT, HEARING IT BY THIS DIS-TANT NORTH-ERN SEA."

THE SEA OF FAITH — WAS ONCE,

Handwritten musical score for the fourth system. The vocal line features a final phrase with a dynamic marking of *f* (forte). The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *fp* (fortissimo piano). The lyrics are: "THE SEA OF FAITH — WAS ONCE,".

Too AT THE FULL, AND ROUND EARNS SHORE LAY LIKE THE FOLDS OF A BRIGHT GIR-DLE

FURLED; BUT NOW I ON-LY HEAR ITS ME-LAN-CHO-LY, LONG, WITH-

-DRAW-ING ROAR. RE-TREAT-ING TO THE BREATH OF THE NIGHT-WIND—DOWN THE YAST

SLOW UP IN TIME ED-GES DREAR AND NAK-ED SHIN-GL-ES OF THE WORLD.

mp

171114

AH, LOVE! LET US BE TRUE TO ONE ANOTHER!

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written above the vocal line. The piano part includes chords and a bass line with some slurs.

FOR THE WORLD WHICH SEEMS TO LIE BEFORE US IN THE LAND OF DREAMS

This system contains the third and fourth staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written above the vocal line. The piano part continues with chords and a bass line.

SO VAR-I-OUS, SO BEAU-TI-FUL, SO NEW, WITH REAL-LY NEI-THER

This system contains the fifth and sixth staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written above the vocal line. The piano part includes chords and a bass line with some slurs.

JOY, NOR LOVE, NOR LIGHT, NOR CER-TI-TUDE,

This system contains the seventh and eighth staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written above the vocal line. The piano part includes chords and a bass line with some slurs.

NOR PEACE NOR HELP FOR PAIN;
 pp AND

WE ARE HERE — AS ON A DARK-LING PLAIN
 SWEPT WITH CON-FUSED A-LARMS —

— OF STRUG-GLE — AND FLIGHT, WHERE IG-NOR-ANT AR-MIES

3

SLOWING

CLASH BY NIGHT.

SLOWING

pp

12-23-04