

James Weeks

A tear

for mixed voice choir and organ

perusal score
not for performance
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A tear

Mixed-voice Choir and Organ

Duration: 9 mins

Order of Performance

Verse 1

Toccata I

Verse 2

Toccata II

Verse 3

Toccata III

Verse 4 – Toccata IV

Notes for Performance – Organ

The piece should be played on single quiet stops at 8' pitch (16' for the Pedal part). Only one stop should be used for each note or chord.

Toccata I: a very soft flute should be used (the same for all four notes).

Toccata II: two quiet, balanced principal or string stops should be alternated on separate manuals (e.g. Swell and Choir; Salicional and Dulciana are given as suggestions).

Toccata III: a selection of dynamically-balanced flutes, diapasons and strings – the same stops as Toccatas I & II plus other suitable stops, ad lib. Chords should be played on alternating manuals (e.g. Swell and Choir) as indicated by the two staves in the score; the order of stops is free, changing for each chord (still one single stop per chord).

Toccata IV: for the Manuals, two quiet, balanced diapason or string stops should be alternated on separate manuals. The Pedal should use a single 16' flue, quiet and somewhat indistinct: the same stop throughout the Toccata.

Entry points: begin Toccatas I, II and III as the choir (or soloist) finishes the last note of the preceding verse.

Begin Toccata IV as the tenors and basses finish their fourth phrase ('me so woe?'). The organ then proceeds independently in its own tempo to the end of the piece.

Notes for Performance – Choir

Each verse presents a different way of reading through the melody. In all verses, the melody is sung from beginning to end in order, but is articulated by different groups of singers each time.

Detailed instructions for each verse are to be found in the choir part, following.

In Verses 2-4, the notes to be sung by each individual singer should be decided by each singer alone, ideally in the moment of performance. By listening to a neighbour it is possible to cover most of the notes of the melody between two people, even without advance preparation. It is nonetheless theoretically possible that across the whole choir a note or two might go missing entirely – an acceptable accident.

In order to create a fluid legato line overall, singers should overlap very slightly at the end of their entry with the next note sung. The result should be smooth and never choppy.

Verse 2 should begin in the middle of the last note of Toccata I; Verses 3 and 4 should begin at the start of the last notes of Toccatas II and III respectively, as shown in the organ part.

The text is the first stanza of a fourteenth-century English poem on the crucifixion. The original text reads:

*Lovely ter of lovely eiye,
Why dostu me so wo?
Sorful ter of sorful eiye,
Thu brekst mine herte ato.*

A *tear* was commissioned by The Organ Project, Union Chapel and first performed by Eclectic Voices (Scott Stroman, director) at Union Chapel, London on 18th April 2014.

Choir

♩ = c.60
p sempre

Love-ly tear of love-ly eye,
Why do you me so woe?
Sore-ful tear of sore-ful eye,
You break my heart in two.

Take 4 beats' rest between each phrase.

Verse 1: Solo soprano. Observe normal barlines.

Verse 2: Women's voices. Observe normal barlines. Each singer sings 1, 2 or 3 notes of the melody in a row, then takes 1 or 2 notes off before her next entry. Stay in tempo and together, but always legato and fluid.

Verse 3: Women's and men's voices. Observe normal barlines. Each singer sings as much of each phrase as desired, from 1 note to all the notes. Tempo is freer than Verse 2 – starting together, each individual singer then makes their own way through the line independently, *con rubato ad lib.*, staying only roughly in time with the other singers (similar to the co-ordination of voices in Gaelic psalm-singing): the melody will become blurred but still recognisable, and the overall timing more expansive than Verse 2. The 4-beat rest between phrases begins when the last person has finished the melody.

Verse 4: Men's voices. Observe normal and dotted barlines (so 8 phrases in all, with a 4-beat break between each). Sing one or two notes per phrase, sustaining the last note through the next 1-2 notes of the melody each time. Those singing the last note of each phrase should come off together. Stay in tempo and together, but always legato and fluid.

Organ

$\text{♩} = 60$
Sw 8' fl
I ♩
 pp

♩
 pp

♩
 pp

♩
 pp

[Verse 2 begins]

♩
 pp

II

8' dulciana

8' salicional

$\text{P}(\text{P})$

[Verse 3 begins]

III

Two staves of music. The first staff (treble clef) contains two measures of music. The first measure has a chord of two notes (G4 and A4) with a 'p(p)' dynamic marking. The second measure has a single note (G4). The second staff (bass clef) contains two measures of music. The first measure has a chord of two notes (F3 and G3). The second measure has a single note (F3).

Two staves of music. The first staff (treble clef) contains two measures of music. The first measure has a chord of two notes (G4 and A4). The second measure has a single note (G4). The second staff (bass clef) contains two measures of music. The first measure has a chord of two notes (F3 and G3). The second measure has a single note (F3).

Two staves of music. The first staff (treble clef) contains two measures of music. The first measure has a chord of two notes (G4 and A4). The second measure has a single note (G4). The second staff (bass clef) contains two measures of music. The first measure has a chord of two notes (F3 and G3). The second measure has a single note (F3).

(Verse 4 begins)

Two staves of music. The first staff (treble clef) contains two measures of music. The first measure has a chord of two notes (G4 and A4). The second measure has a single note (G4). The second staff (bass clef) contains two measures of music. The first measure has a chord of two notes (F3 and G3). The second measure has a single note (F3).

IV

8' dulciana

8' salicional

16'

Ped.

pp

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David Blake:

Searching the Skies, for unison children's voices and piano (or strings), 11'

Anne Boyd:

A Lullaby of the Nativity, for SATB, 4'

A Vision: Jesus Reassures His Mother, for SSATBB soli, 14'

Cum Rex gloriae, a motet in 12 voices (SATB) for Easter Saturday morning, 10'

Dreams for the Earth, a Youth Cantata for solo voices (SSTBar), boys' choir (SSA), girls' choir (SSA), chamber choir (SATB), chorus (SATB), solo piano, 3 solo violins (amplified), handbell choir, organ, 12 balcony trumpets and orchestra, 90'

Jesus Reassures His Mother, for double SATB chorus (with SATB soloists), 22'

Lament of the Pious Women of Jerusalem, for SSAA and 3 solo sopranos, 4'

Light of Love, for SATB and piano, 4'

Revelations of Divine Love, for SSATBB, 17'

Jeremy Dale Roberts:

Motet: Nunc Dimittis, for SATB (with divisi), 7'

Anthony Gilbert:

Handles to the Invisible, for SATB, 16-18'

Jonty Harrison:

Rosaces 4, for four amplified voices (SATB) and tape, 10'

Sadie Harrison:

Ring the Bells of St Leonards (A festive processional), for children's voices and ensemble, 10'

Ed Hughes:

Sun, New Moon and Women Shouting, for SSATBarB, 11'

Jo Kondo:

Motet Under the Rose, for 12 voices (SATB), 8'30"

Snow's Falling, for mixed choir and piano, 14'

Three Sappho Fragments, for mixed choir, flute and tom-tom, 15'

Two Pieces, for SATB, 5'

David Lumsdaine:

Five Travelling Songs, for SATB, 7'20"

Where the Lilies Grow, for eight-part chamber choir, 12'

Elisabeth Lutyens:

Counting Your Steps, for mixed chorus, 4 flutes and 3 percussionists, 16'

It is the Hour, for SSTB, 6'

Of the Snow, for SSA soli, 7'

Roads, for SSC-tTBarB, 14'

The Hymn of Man, for mixed chorus, 10'

The Roots of the World, for mixed chorus and cello, 12'

The Sloth, for C-tTBarBarB, 14'

The Tyme Doth Flete, for mixed chorus, 10'

Voice of Quiet Waters, for chorus and orchestra, 16'

Paul Mealor:

...And Profoundest Midnight Shroud the Serene Lights of Heaven..., SSSSAAAATTTTBBBB, 8'

The Lord's Prayer, for SATB (with divisi), 2'

George Nicholson:

A World of Imagination, for SATB choir, 3'

Nigel Osborne:

7 Words, 7 Icons, 7 Cities, for choir and string orchestra, 23'

Afro-Scottish, for children's choir, SATB choir and jazz orchestra, 45'

Angel-Nebulae, for four voices (TTTB), 15'

Naturtöne/Abschied, for SATTTBarB choir, 8'

Pulsus, for C-tTTB soli and monochord, 9'

Hilda Paredes:

Fragmentos de Altazor, for SSATBarB soli, 14'

Matthew Roddie

Missa Brevis, for choir and organ, 15'

Laurence Roman:

Cautionary Verses, for SSA soli, 7'
The Three Orphans (Három Árva), for SSA soli, 8'
Three Hungarian Peasant Songs (Három Magyar Parasztdal), for SSATB, 6'
To the Children (Struwwelpeter), SSA soli

Robert Saxton:

A Babe is Born, for unison voices and organ, 3'40"
Cantate Domino and Deus Misereatur, for SSATB, 8'
Five Motets, for SSAATTBBB, 15'
Locus Iste, for SSATB and organ, 3'
Magnificat and Nunc Dimittis, for TrTrATB
O Living Love, for SATB and organ, 5'
The Dialogue of Zion and God, for 8 solo voices, 5'
Vexilla Regis, for SSAATTBB choir, 5'
Was it Winter?, for four part SATB choir, 2'30"

Thomas Simaku:

Silver, for children's choir and piano, 6'
Three Albanian Folk Songs, version for female choir (SSA), 9'
Three Albanian Folk Songs, version for three soli female voices (SSA), 9'

Luis Tinoco:

Descubro a Voz, for mixed choir (SATB), 3'50"
Ink Dance, for mixed choir (SATB), 3'20"

James Weeks:

A tear, for mixed voice choir and organ, 9'
Glossa, for ATB choir, 3'
Mala punica, eight canonic motets from the Song of Songs, for SSAATTBB soli, 35'
MURAL, for one or more SATB quartets, c. 20-30'
Orlando Tenebrae, for SATB choir, 25'
Radical Road, for 30 or more singers with stones, c. 30'
The Freedom of the Earth, for chorus and ensemble, 29'

Trevor Wishart:

Machine 2, for choir and machine sounds, 7'



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