

Richard St. Clair

**TWO SONGS OF
INNOCENCE**

for Chorus SATB a capella

I. The Ecchoing Green

II. Night

Poems by William Blake

Opus 99

1997

to the Hood River Valley High Chamber Singers

Mark Steighner, Director

" *Two Songs of Innocence*
for Chorus (SATB)

by

Richard St. Clair

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Rit. *f* *a tempo mf*

S. 10
loud-er a-round to the bells' cheer-ful sound, while our sports shall be seen

A. 10
loud-er a-round to the bells' cheer-ful sound, while our sports shall be seen

T. 10
loud-er a-round to the bells' cheer-ful sound, while our sports shall be

B. 10
loud-er a-round to the bells' cheer-ful sound, while our sports shall be

14 *f* *p* *f* *p* *mf* *mp*

S. 14
on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green.

A. 14
on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green.

T. 14
seen on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green.

B. 14
seen on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green.

18 *f* *mf*

S. Old John, with white hair, does laugh a - way care, sit - ting

A. Old John, with white hair, does laugh a - way care, sit - ting

T. Old John, with white hair, does laugh a - way care, sit - ting

B. Old John, with white hair, does laugh a - way care, sit - ting

23 *cresc.*

S. un - der the oak, a - mong the old folk, and soon they all say: "Such,

A. un - der the oak, they laugh at our play, and soon they all say: "Such,

T. un - der the oak, a - mong the old folk, they laugh at our play, and soon they all say: "Such,

B. un - der the oak, they laugh at our play: "Such,

Rit. *f* *a tempo mf*

S. such were the joys when we all, girls & boys, in our youth time were seen

A. such were the joys when we all, girls & boys, in our youth time were seen

T. such were the joys when we all, girls & boys, in our youth time were

B. such were the joys when we all, girls & boys, in our youth time were

f p f p mf mp

S. on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green."

A. on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green."

T. seen on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green."

B. seen on the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing, the Ec-cho-ing Green."

35

S. Till the lit - tle ones, wear - y, no more can be mer - ry; the

A. Till the lit - tle ones, wear - y, no more can be mer - ry; the

T. Till the lit - tle ones, wear - y, no more can be mer - ry; the

B. Till the lit - tle ones, wear - y, no more can be mer - ry; the

40

S. sun does des - cend, and our sports have an end. man - y sis - ters and broth - ers, like

A. sun does des - cend. Round the laps of their moth - ers man - y sis - ters and broth - ers, like

T. sun does des - cend, and our sports have an end. Round the laps of their moth - ers man - y sis - ters and broth - ers, like

B. sun does des - cend. Round the laps of their moth - ers, like

44 Rit. Slower *mp* Rit.

S. birds in the nest, are read - y for rest, and sport no more, no more seen

A. birds in the nest, are read - y for rest, and sport no more, no more seen

T. birds in the nest, are read - y for rest, and sport no more

B. birds in the nest, are read - y for rest, and sport no more

48 *a tempo* *f* *mp* Rit. *mf* *p*

S. on the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing Green.

A. on the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing Green.

T. seen on the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing Green.

B. seen on the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing, the dark-en-ing Green.

II. Night

Moderate Hymn Tempo
♩ = 88

S. *mp* *mm* The sun des-cend - ing *very expressive*

A. *mp* *mm* The sun des-cend - ing *very expressive*

T. *mp* *mm* The sun des-cend - ing *very expressive*

B. *mp* *mm* The sun des-cend - ing *very expressive*

5

S. in the west, the eve - ning star does shine; The birds are si - lent

A. in the west, the eve - ning star does shine; The birds are si - lent

T. in the west, the eve - ning star does shine; The birds are si - lent

B. in the west, the eve - ning star does shine; The birds are si - lent

9

S. in their nest, and I must seek for mine. The moon like a

A. in their nest, and I must seek for mine. The moon like a

T. in their nest, and I must seek for mine. The moon like a

B. in their nest, and I must seek for mine. The moon like a

13

S. flow - er in hea - ven's high bow - er, with si - lent de -

A. flow - er in hea - ven's high bow - er, with si - lent de -

T. flow - er in hea - ven's high bow - er, with si - lent de -

B. flow - er in hea - ven's high bow - er, with si - lent de -

S. 17 light sits and smiles on the night. Fare -

A. 17 light sits and smiles on the night. Fare -

T. 17 8 light sits and smiles on the night. Fare -

B. 17 light sits and smiles on the night. Fare -

S. 21 well, green fields and hap - py groves, where flocks have took de - light, where

A. 21 well, green fields and hap - py groves, where flocks have took de - light, where

T. 21 8 well, green fields and hap - py groves, where flocks have took de - light, where

B. 21 well, green fields and hap - py groves, where flocks have took de - light, where

25 *p*

S. lambs have nib - bled si - lent moves the feet of an - gels bright; un -

A. lambs have nib - bled si - lent moves the feet of an - gels bright; un -

T. lambs have nib - bled si - lent moves the feet of an - gels bright; un -

B. lambs have nib - bled si - lent moves the feet of an - gels bright; un -

29 *mp* *mf*

S. seen they pour bles - sing and joy with - out ceas - ing, on

A. seen they pour bles - sing and joy with - out ceas - ing, on

T. seen they pour bles - sing and joy with - out ceas - ing, on

B. seen they pour bles - sing and joy with - out ceas - ing, on

33

S. each bud and blos - som, and each sleep - - - ing bo - - -

A. each bud and blos - som, and each sleep - - - ing bo - - -

T. each bud and blos - som, and each sleep - - - ing bo - - -

B. each bud and blos - som, and each sleep - ing bo - - -

37 *p* *mf*

S. som. They look in ev - ery thought - less nest, where

A. *p* *mf* som. They look in ev - ery thought - less nest, where

T. *p* *mf* som. They look in ev - ery thought - less nest, where

B. *p* *mf* som. They look in ev - ery thought - less nest, where

41 *f*

S. birds are cov - er'd warm; they vis - it caves of ev - ery beast, to keep them all from

A. birds are cov - er'd warm; they vis - it caves of ev - ery beast, to keep them all from

T. birds are cov - er'd warm; they vis - it caves of ev - ery beast, to keep them all from

B. birds are cov - er'd warm; they vis - it caves of ev - ery beast, to keep them all from

45 *mp*

S. harm. If they see an - y weep - ing that should have been

A. harm. If they see an - y weep - ing that should have been

T. harm. If they see an - y weep - ing that should have been

B. harm. If they see an - y weep - ing that should have been

49 *p mp*

S. sleep - ing, they pour sleep on their head, they pour sleep on their

A. sleep - ing, they pour sleep on their head, they pour sleep on their

T. 8 sleep - ing, they pour sleep on their head, they

B. 49 *p mp* sleep - ing, they pour sleep on their head, they

Detailed description: This block contains the musical score for measures 49 through 52. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and piano accompaniment. The vocal parts are in a four-part setting. The lyrics are: 'sleep - ing, they pour sleep on their head, they pour sleep on their'. The piano part provides harmonic support with chords and moving lines. Dynamics are marked as *p* (piano) and *mp* (mezzo-piano). A rehearsal mark '8' is present in the Tenor part.

53

S. head, and sit down, and sit down by their bed.

A. 53 head, and sit down, and sit down by their bed.

T. 8 53 pour sleep on their head, and sit down by their bed.

B. 53 pour sleep on their head, and sit down by their bed.

Detailed description: This block contains the musical score for measures 53 through 56. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and piano accompaniment. The vocal parts continue the four-part setting. The lyrics are: 'head, and sit down, and sit down by their bed.' The piano part continues with harmonic support. The time signature changes to 6/4 at the beginning of measure 53. Dynamics are not explicitly marked in this section.

57 *Piu Mosso* $\text{♩} = 72$ *f spirited*

S. *f spirited* When wolves and ty - gers

A. *f spirited* When wolves and ty - gers howl for

T. *f spirited* When wolves and ty - gers

B. *f spirited* When wolves and ty - gers howl for

Piu Mosso When wolves and ty - gers howl for

61 *mf*

S. howl for prey, they pit - y - ing stand and weep;

A. prey, for prey, they pi - ty - ing stand and weep;

T. howl for prey, they pit - y - ing stand and weep;

B. prey, for prey, they pit - y - ing stand and weep;

65 *f*

S. seek-ing to drive their thirst a-way, seek-ing to drive their thirst a-way, and

A. seek-ing to drive their thirst a-way, seek-ing to drive their thirst a-way, and *f*

T. seek-ing to drive their thirst a-way, seek-ing to drive their thirst a-way, and *f*

B. seek-ing to drive their thirst a-way, seek-ing to drive their thirst a-way, and *f*

69

S. keep them from the sheep; but if they rush

A. keep them from the sheep; but if they rush dread-ful, if they

T. keep them from the sheep; but if they rush

B. keep them from the sheep; but if they rush dread-ful, if they

73 *ff* *mf pleadingly*

S. dread - ful, dread - ful, the an - gels, most heed - ful,

A. rush dread - ful, *ff* *mf pleadingly* the an - gels, most heed - ful,

T. dread - ful, dread - ful, *ff* *mf pleadingly* the an - gels, most heed - ful,

B. rush dread - ful, *ff* *mf pleadingly* the an - gels, most heed - ful,

76 *f* *gently rocking*

S. re - ceive their mi - ld spir - it, mi - ld spi - rit,

A. re - ceive their mi - ld spir - it, mi - ld spi - rit, *f* *gently rocking*

T. re - ceive their mi - ld spir - it, mi - ld spi - rit, *f* *gently rocking*

B. re - ceive their mi - ld spir - it, mi - ld spi - rit, *f* *gently rocking*

80 *f* *p*

S. each mi - ld spi - rit, new wor - lds to in - he - rit. ta - dum

A. each mi - ld spi - rit, new wor - lds to in - he - rit. ta - dum

T. each mi - ld spi - rit, new wor - lds to in - he - rit. ta - dum

B. each mi - ld spi - rit, new wor - lds to in - he - rit. ta - dum

84 *mf* *transporting*

S. Solo And there the li - on's rud - dy eyes shall flow with tears of

S. *simile* ta - dum ta - dum

A. *simile* ta - dum ta - dum

T. *simile* ta - dum ta - dum

B. *simile* ta - dum ta - dum

3. Solo

88

S. gold, *mf*
 ta - dum dum And there the li - on's rud - dy eyes shall flow with tears of

A. *mf*
 ta - dum dum And there the li - on's rud - dy eyes shall flow with tears of

T. *mf*
 ta - dum dum And there the li - on's rud - dy eyes shall flow with tears of

B. *mf*
 ta - dum ta - dum

92

S. *p* *simile*
 gold, ta - dum ta - dum

A. *p* *simile*
 gold, ta - dum ta - dum

T. *p* *simile*
 gold, ta - dum ta - dum

B. *fp* *simile*
 ta - dum - ta ta - dum ta - dum

3. Solo *f big*
 and pi - ty - ing the ten - der cries, and

mf

S. ta - dum ta - dum ta - dum And pi - ty - ing the ten - der cries, and

A. ta - dum ta - dum ta - dum And pi - ty - ing the ten - der cries, and

T. ta - dum ta - dum ta - dum And pi - ty - ing the ten - der cries, and

B. ta - dum ta - dum

3. Solo walk - ing round the fold,

♩ = 88

Meno Mosso

3. Solo

S. walk - ing round the fold, Say - ing "Wrath, by his meek - ness, and

A. walk - ing round the fold, Say - ing "Wrath, by his meek - ness, and

T. walk - ing round the fold, Say - ing "Wrath, by his meek - ness, and

B. ta - dum ta - dum ta - dum Say - ing "Wrath, by his meek - ness, and

104 *ff* *accented*

S. Solo

S. 104 by his health, sick - ness is *ff* *accented* dri - ven a - way from our im - mor - tal day.

A. 104 by his health, sick - ness is *ff* *accented* dri - ven a - way from our im - mor - tal day.

T. 104 by his health, sick - ness is *ff* *accented* dri - ven a - way from our im - mor - tal day.

B. 104 by his health, sick - ness is *ff* *accented* dri - ven a - way from our im - mor - tal day.

108 *Poco Meno Mosso*

S. Solo

S. 108 *mp* mm "And now be-side thee, bleat - ing lamb, I

A. 108 *mp* mm "And now be-side thee, bleat - ing lamb, I

T. 108 *mp* mm "And now be-side thee, bleat - ing lamb, I

B. 108 *mp* mm "And now be-side thee, bleat - ing lamb, I

113

S. can lie down and sleep; or think on him who bore thy name,

A. can lie down and sleep; or think on him who bore thy name,

T. can lie down and sleep; or think on him who bore thy name,

B. can lie down and sleep; or think on him who bore thy name,

Solo

117

S. *f* graze af - ter thee and weep. For, *mp* washed *sfz* in life's *mp* ri - ver, my

A. *f* graze af - ter thee and weep. For, *mp* washed *sfz* in life's *mp* ri - ver, my

T. *f* graze af - ter thee and weep. For, *mp* washed *sfz* in life's *mp* ri - ver, my

B. *f* graze af - ter thee and weep. For, *mp* washed *sfz* in life's *mp* ri - ver,

3. Solo

121 *f*

Solo *f*

S. *sfz* ev - er shall shine like the gold as I
mf bright, bright mane for ev - er shall shine like the gold as I

A. *sfz* bright, bright mane for ev - er shall shine like the gold as I
mf

T. *sfz* bright, bright mane for ev - er shall shine like the gold as I
mf

B. *mf* shall shine like the gold as I

125 *mp*

Solo *mp*

S. *mp* guard o'er the fold, *p* guard *mp*
p guard o'er the fold, guard *mp*

A. *p* guard o'er the fold, guard *mp*
p guard o'er the fold, guard *mp*

T. *p* guard o'er the fold, guard *mp*
p guard o'er the fold, guard *mp*

B. *p* guard o'er the fold, guard o'er *mp*
p guard o'er the fold, guard o'er

129 *p*

3. Solo

S. o'er the fold, guard o'er the fold, guard *p*

A. o'er the fold, guard o'er the fold, guard *p*

T. o'er the fold, guard o'er the fold, guard *p*

B. o'er the fold, guard o'er the fold, guard

the fold, the fold,

133 rit. *mp* *p*

3. Solo

S. guard o'er the fold."

A. o'er the fold."

T. o'er the fold."

B. o'er , the *p* fold." *mp* *p*

the fold."