

Program Note

Love, thrice-wise was the winner of the 2009 Pacific Chorale Young Composers Competition. It was premiered in February 2010 under the baton of Robert Istad by the John Alexander Singers. The first movement, "Liquor and lacquer," sets Witter Bynner's "Opus 6" and depicts infatuation through flighty changes of meter and sudden shifts of mode. The second, entitled "An amethyst remembrance" and based on a poem by Emily Dickinson, is built around a false cadence on the words "T will keep." It is regretful, slowly building to an anguished climax and wistfully fading away. Finally, "Kinsfolk" takes Sidney Lanier's "A Song of Love" as its text. It is both a lighthearted reflection on the paradoxical and complementary relationship between love and pain, and a pining for love. The first two stanzas of "Kinsfolk" pit the tenors and basses, who deliver the first stanza's melody, against the sopranos and altos, who answer in the second stanza with the same melody in a key a tritone away from that of the first. The third stanza is a *fugato* on the same melody, culminating in a fervid *fortissimo*.

—Joseph Gregorio

Duration approx. 6:30

Winner of the 2010 Pacific Chorale Young Composers Competition

Love, thricewise

for SATB Chorus (divisi) unaccompanied

I. Liquor and lacquer

Witter Bynner (1881-1968)
"Opus 6" from *Spectra* (1916)

Joseph Gregorio

Fast; with vigor (♩ = 126)

f *p primly*

Soprano
If I were on - ly daft - er I might be mak - ing hymns To the

Alto
If I were on - ly daft - er I might be mak - ing hymns To the

Tenor
If I were on - ly daft - er I might be mak - ing hymns To the

Bass
If I were on - ly daft - er I might be mak - ing hymns To the

Keyboard
(for rehearsal only)

Composer's Engraving

(3 + 3 + 2)

4 *f* *mp* (3 + 3 + 2 + 2)

S liq - uor of your laugh - ter And the lac - quer of your

A liq - uor of your laugh - ter And the lac quer of your

T liq - uor of your laugh - ter And the lac - quer of your

B liq - uor of your laugh - ter And the lac - quer of your

Kbd.

(3 + 3 + 2) (3 + 3 + 2 + 2)

7

S *limbs.

A *limbs.

T *mysteriously* *limbs, the liq - uor of your laugh - ter, *p* the liq - uor of your

B *div.* *limbs, *mysteriously* the lac - quer of your limbs,

Kbd.

*) On the word "limbs" throughout the movement, instead of sustaining the vowel [I], close immediately to [m] and sustain it.

10 *mf* *sweetly; seductively*

S But you turn a - cross the ta - ble a

A *mf* *sweetly; seductively*
But you turn a cross the

T laugh - ter, the liq - uor of your laugh - ter,

B *p*
the lac - quer of your limbs, the lac - quer of your

Kbd.

13 *f* *frenetically*

S tel - e - scope of eyes, And it lights a Rus - sian

A *f* *frenetically*
ta - ble a tel - e - scope of eyes, And it

T *mf*
the liq - uor of your laugh - ter and the lac - quer of your limbs.

B *mf*
limbs, the lac - quer of your limbs.

Kbd.

16

S sa - ble Run - ning cir - cles in the skies,

A lights — a Rus - sian sa - ble Run - ning cir - cles in the skies, in the

T *f frenetically*
8 And it lights — a Rus - sian sa - ble Run - ning cir - cles in the

B *unis. f frenetically*
And it lights — a Rus - sian sa - ble Run - ning

Kbd.

20

S *più f*
run - ning cir - cles in the skies, cir - cles in — the skies...

A *più f*
skies, run - ning cir - cles in the skies, cir - cles in — the skies,

T *più f*
8 skies, run - ning cir - cles in the skies, cir - cles in — the skies,

B *più f*
cir - cles, run - ning cir - cles in the skies, cir - cles in — the skies,

Kbd.

Suddenly slow (♩ = 40)

In tempo (♩ = 126)

26

S *p* Till I go run - ning af - ter, O - *f happily*

A in the skies... *mp* Till I go run - ning af - ter, O - *f happily*

T in the skies... *mf* Till I go run - ning af - ter, O - *f happily*

B in the skies... *mf* Till I go run - ning af - ter, O - *f happily*

Kbd. Suddenly slow (♩ = 40) In tempo (♩ = 126)

(3 + 3 + 2)

29 *mp wistfully* Slowing - - - - -

S -bey - ing all your whims — For the liq - uor of your laugh - ter, for the

A -bey - ing all your whims — For the liq - uor of your laugh - ter, for the *mp wistfully*

T -bey - ing all your whims — For the liq - uor of your laugh - ter, for the *mp wistfully*

B -bey - ing all your whims — For the liq - uor of your laugh - ter, for the *mp wistfully*

Kbd. (3 + 3 + 2) Slowing - - - - -

----- Slackened ($\text{♩} = 84$)

32

S
liq - uor of your laugh - ter And the lac - quer of your

A
liq - uor of your laugh - ter And the lac - quer of your

T
liq - uor of your laugh - ter And the lac - quer of your
div. mis.

B
liq - uor of your laugh - ter And the lac - quer of your

----- Slackened ($\text{♩} = 84$)

Kbd.

Broadening further

35

S
p limbs, and the lac - quer of your limbs. *pp*

A
p limbs, and the lac - quer of your limbs. *pp*

T
p limbs, and the lac - quer of your limbs. *pp*

B
p limbs, and the lac - quer of your limbs. *pp*

Kbd.
Broadening further

II. An amethyst remembrance

Emily Dickinson (1830–1886)
"XXXIII." from *Complete Poems* (1924), Part III

Slow, inward; flexible tempo (♩ = 60)

p ————— *mp* ————— *pp*

I held a jew - el in my fin - gers And went, and went to sleep.

S

I held a jew - el in my fin - gers And went, and went to sleep.

A

p ————— *mp* ————— *pp*

I held a jew - el in my fin - gers And went, and went to sleep.

Kbd.

Slow, inward; flexible tempo (♩ = 60)

8

mp —————

I said, "T will

S

mp —————

I said, I said, "T will

A

p ————— *mf* —————

The day was warm, and winds were pros - y; I said, "T will

T

p ————— *mf* —————

The day was warm, and winds were pros - y; I said, "T will

B

Kbd.

Pressing forward

Holding back

The musical score is written for voice (Soprano, Alto, Tenor, Bass) and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two sections: 'Pressing forward' and 'Holding back'. The lyrics are: "keep." "I woke and chid my hon-est fin-gers,— The gem was gone;—". Performance markings include dynamics (*poco f*, *pp*, *p*, *mf*, *f*, *ff*), articulation (*long*), and phrasing slurs. The piano part includes a watermark that reads "Copying is illegal" and "Review Copyright Only".

Soprano (S): *poco f* *pp* *long* 15 *p* I woke and chid my hon-est fin-gers,— *mf* *f* *ff*
keep." I woke and chid my hon-est fin-gers,— The gem was gone;—

Alto (A): *poco f* *pp* *long* *p* I woke and chid my hon-est fin-gers,— *mf* *f* *ff*
keep." I woke and chid my hon-est fin-gers,— The gem was gone;—

Tenor (T): *poco f* *pp* *long* *mf* *ff*
keep." The gem — was — gone;—

Bass (B): *poco f* *pp* *long* *mf* *ff*
keep." The gem — was — gone;—

Kbd.: *long* *Pressing forward* *Holding back*

As at first (♩ = 60)

p
And now an am - e - thyst re - mem - brance

S
And now an am - e - thyst re - mem - brance

A
p
And now an am - e - thyst re - mem - brance

Kbd.
As at first (♩ = 60)

Broadening

Is all, is all I own. *pp*

S
Is all, is all I own. *pp*

A
Is all, is all I own. *pp*

T
p Is all, is all I own. *pp*

B
p Is all I own. *pp*

Kbd.
Broadening

III. Kinsfolk

Sidney Lanier (1842–1881)

“A Song of Love” from *Street Cries* (1884)

Bright; energetic (♩ = 69)

S
Hey, rose, hey, rose, hey, rose, hey, rose,

A
Hey, rose, hey, rose, hey, rose, hey, rose,

T
8
Hey, rose, hey, — rose, just —

B
Hey, rose, — hey, — rose, just —

Kbd.

Bright; energetic (♩ = 69)

5
S
hey, rose, hey, rose, hey, rose, Was't so, was't so,

A
hey, rose, hey, rose, hey, rose, Was't so, was't so,

T
born — Twin — to a thorn; — Was't so — with you, was't — so — with you, — O —

B
born — Twin — to a thorn; — Was't so — with you, was't — so — with you, — O —

Kbd.

9 *unis.* *f* *mp* *sweetly*

S O Love and Scorn? Sweet

A O Love and Scorn? Sweet

T Love and, O Love and Scorn, O Love and

B Love and, O Love and, O Love and Scorn?

Kbd.

13 *mf* *mf* *mf*

S eyes that smiled, Now wet and wild: O

A eyes that smiled, Now wet, now wet and wild: O

T Scorn? Sweet eyes, sweet eyes, sweet eyes, eyes, Now wet and

B *smoothly* Sweet eyes, sweet eyes, sweet eyes, Now wet and

Kbd.

17

S
Eye — and Tear — moth - er and child, moth -

A
Eye — and — Tear — moth - er and child,

T
8 wild: O Eye — and — Tear — moth - er and child, moth -

B
8 wild: O — Eye — and — Tear — moth - er and child,

Kbd.

p Slowing -----

p

mp *unis.* *p*

23

S
- er and child.

A
moth - er and child.

T
8 er and — child. Well:

B
8 moth - er and child. Well: Love — and — Pain Be — kins - folk —

Kbd.

Pressing forward (♩ = 76)

mp *ardently*

mp *ardently*

Pressing forward (♩ = 76)

28

S

A *mf* ardently

T Love _____ and _____ Pain Be _____ kins - folk twain, _____ be kins - folk _____

B twain, _____ be kins - folk _____ twain, well: _____ Love _____ and Pain be kins - folk, _____

Kbd.

32

S *mf* ardently

A Love _____ and _____ Pain Be _____ kins - folk _____ twain, _____ be kins -

T *more* twain, be kins - folk twain, *mf* well: _____ Love _____ and _____ Pain, well: Love and

B *more* kins-folk _____ twain, well: Love and _____ Pain _____ be _____ kins - folk _____ twain,

Kbd.

36

S Pain Be kins - folk twain, be kins -

A - folk twain, well: Love and Pain be kins - folk

T Pain be kins - folk twain, well: *poco f*

B well: Love and Pain be kins - folk, *mf*

Kbd.

39

S - folk twain, well: Love and Pain be kins - folk, *poco f*

A twain, well: Love and Pain be kins - folk twain, *poco f*

T Love and Pain be kins - folk twain, well:

B well: Love and Pain be kins - folk twain, well: *poco f*

Kbd.

Broadly (♩ = 76); slowing until the end

42

S
kins-folk twain; Yet would, Oh

A
be kins - folk, kins-folk twain; Yet would, Oh

T
8 Love and Pain be kins - folk twain; Yet would, Oh

B
Love and Pain be kins - folk twain; Yet would, Oh

Kbd.

45

S
would I could love a - gain.

A
would I could love a - gain.

T
8 would I could love a - gain.
love a - gain.

B
would I could love, would I could love, I could love a - gain.

Kbd.

I. Liquor and lacquer

If I were only dafter
I might be making hymns
To the liquor of your laughter
And the lacquer of your limbs.

But you turn across the table
A telescope of eyes,
And it lights a Russian sable
Running circles in the skies . . .

Till I go running after,
Obeying all your whims —
For the liquor of your laughter
And the lacquer of your limbs.

—Witter Bynner (1881–1968)
“Opus 6” from *Spectra* (1916)

II. An amethyst remembrance

I held a jewel in my fingers
And went to sleep.
The day was warm, and winds were prosy;
I said: “I will keep.”

I woke and chid my honest fingers,—
The gem was gone;
And now an amethyst remembrance
Is all I own.

—Emily Dickinson (1830–1886)
“XXXIII.” from *Complete Poems* (1924)

III. Kinsfolk

Hey, rose, just born
Twin to a thorn;
Was't so with you, O Love and Scorn?

Sweet eyes that smiled,
Now wet and wild:
O Eye and Tear — mother and child.

Well: Love and Pain
Be kinsfolk twain;
Yet would, Oh would I could love again.

—Sidney Lanier (1842–1881)
“A Song of Love” from *Street Cries* (1884)