BRIAN FENNELLY

SACRED SONGS

for

Baritone and Piano

American Composers Edition

American Composers Alliance
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ABOUT THE COMPOSER

Brian Fennelly (born Kingston, NY 1937) studied music composition and theory at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). He is Professor Emeritus of Music in the Faculty of Arts and Science at New York University, where he taught from 1968 to 1997. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. Major works include ***In Wildness is the Preservation of the World, Fantasy Variations,*** and ***A Thoreau Symphony***, all for orchestra, choral settings of Shelley, Keats, and Whitman, three string quartets, three brass quintets, two piano sonatas, and ***Skyscapes I - IV*** for mixed quintets. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music. He is co-director of the Washington Square Contemporary Music Society, which he founded in 1976.

ABOUT THE MUSIC

Sacred Songs consists of three intense religious poems by the English poet George Herbert (1593-1633) in settings for baritone and piano. This poet's deep belief in a Christian God of love and salvation is fervently expressed, often in dialogues with his savior. The texts of the first and third poems, *Love* (I) and *Love* (II), are similar in form and are set with identical musical materials, so that the third song is a kind of mirror to and variation on the first. The middle poem, *The Temper* (I), is more discursive and conversational and its setting is more varied musically; at the heart of this song is a series of variations on a repeated bass line. Begun in 2010 at the suggestion of American scholar Chauncey Wood, the cycle was completed in early January, 2011. The texts used come from the 1633 publication of Herbert's *The Temple*.

DURATION: circa 13 1/2 to 14 minutes

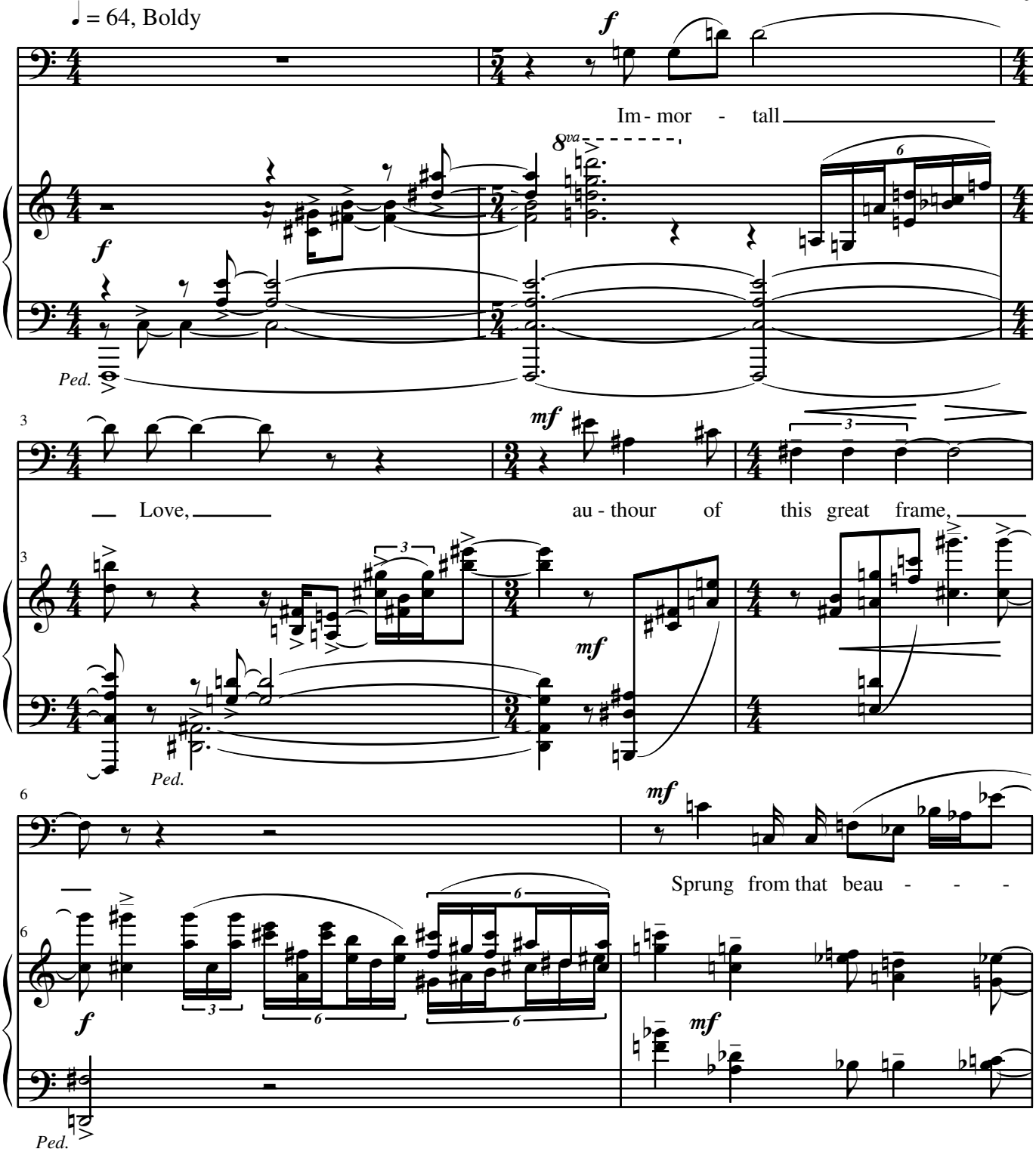
ad mairorem
gloriam Dei

SACRED SONGS

for Baritone and Piano
to poems of George Herbert (1593-1633)*

1. *Love* (I)

Brian Fennelly



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*texts from the 1633 edition of The Temple
reproduced at the end of this score (public domain).

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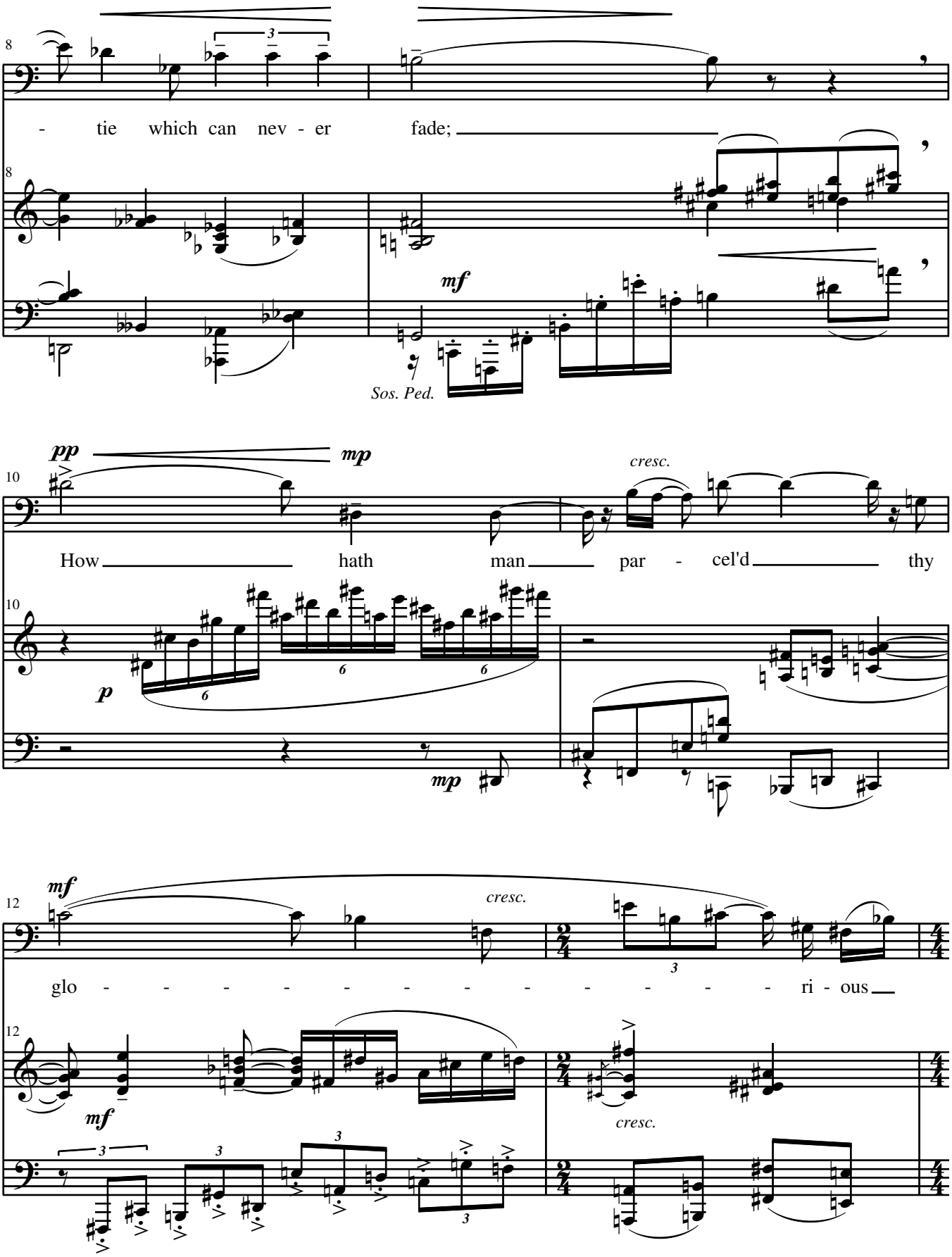
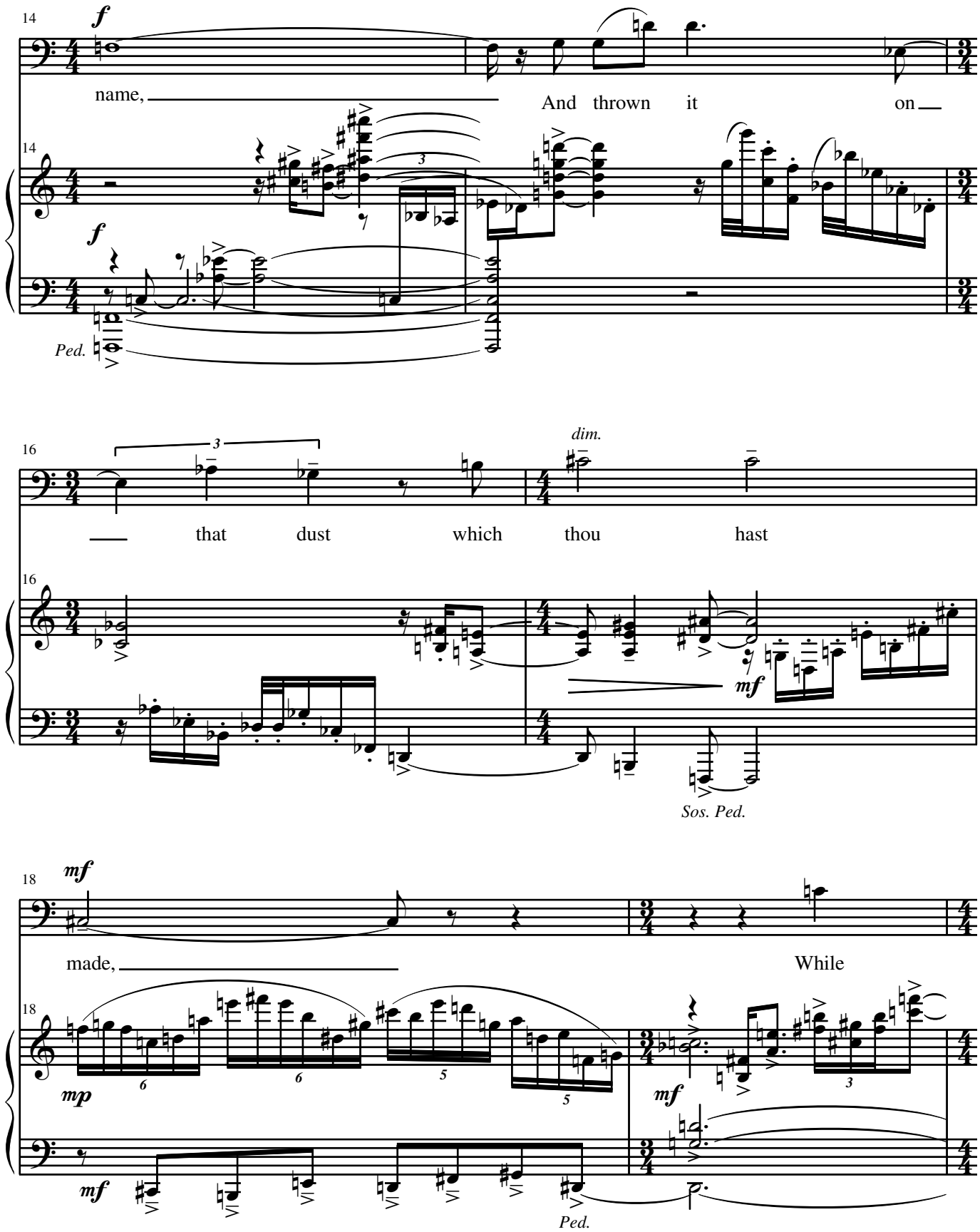
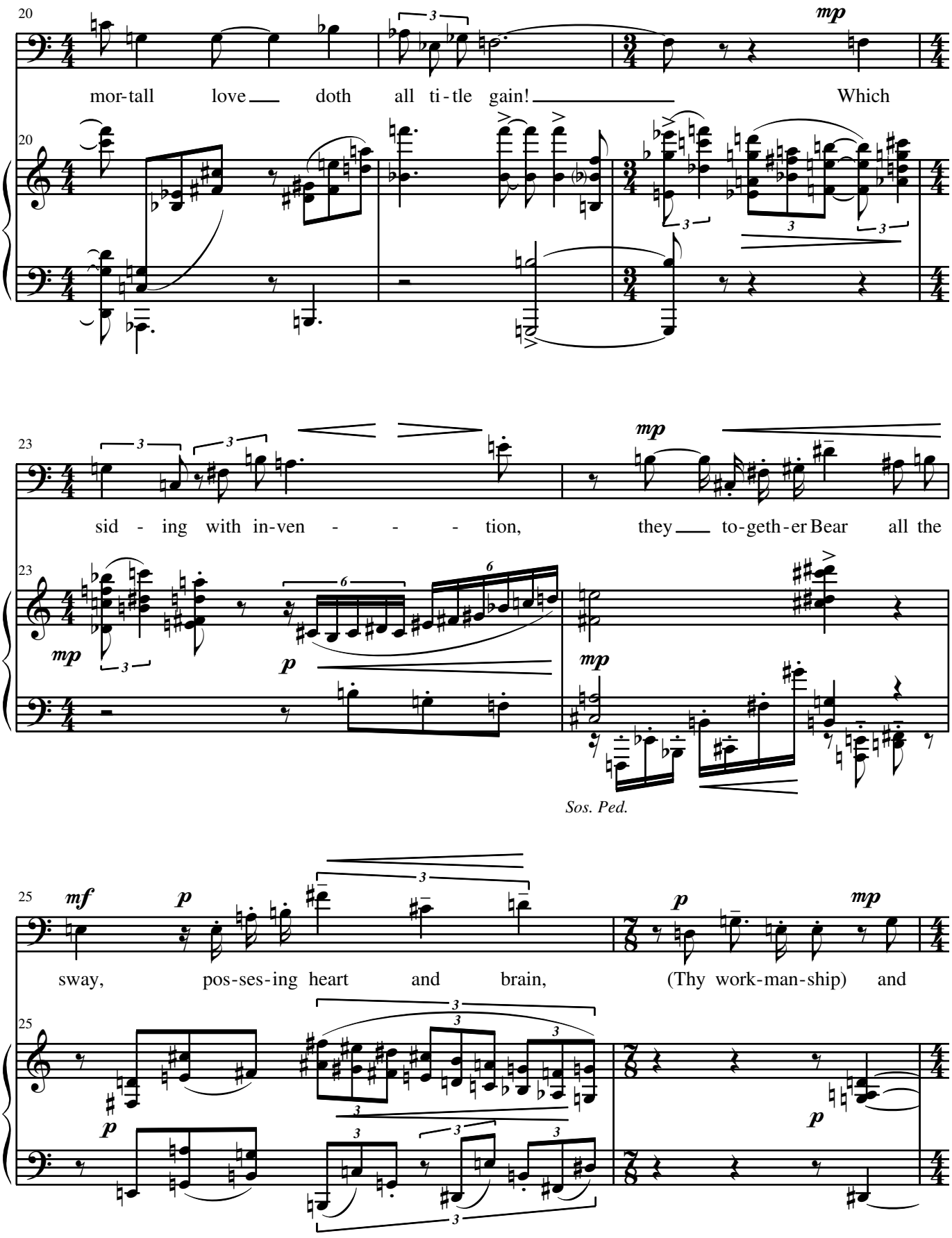
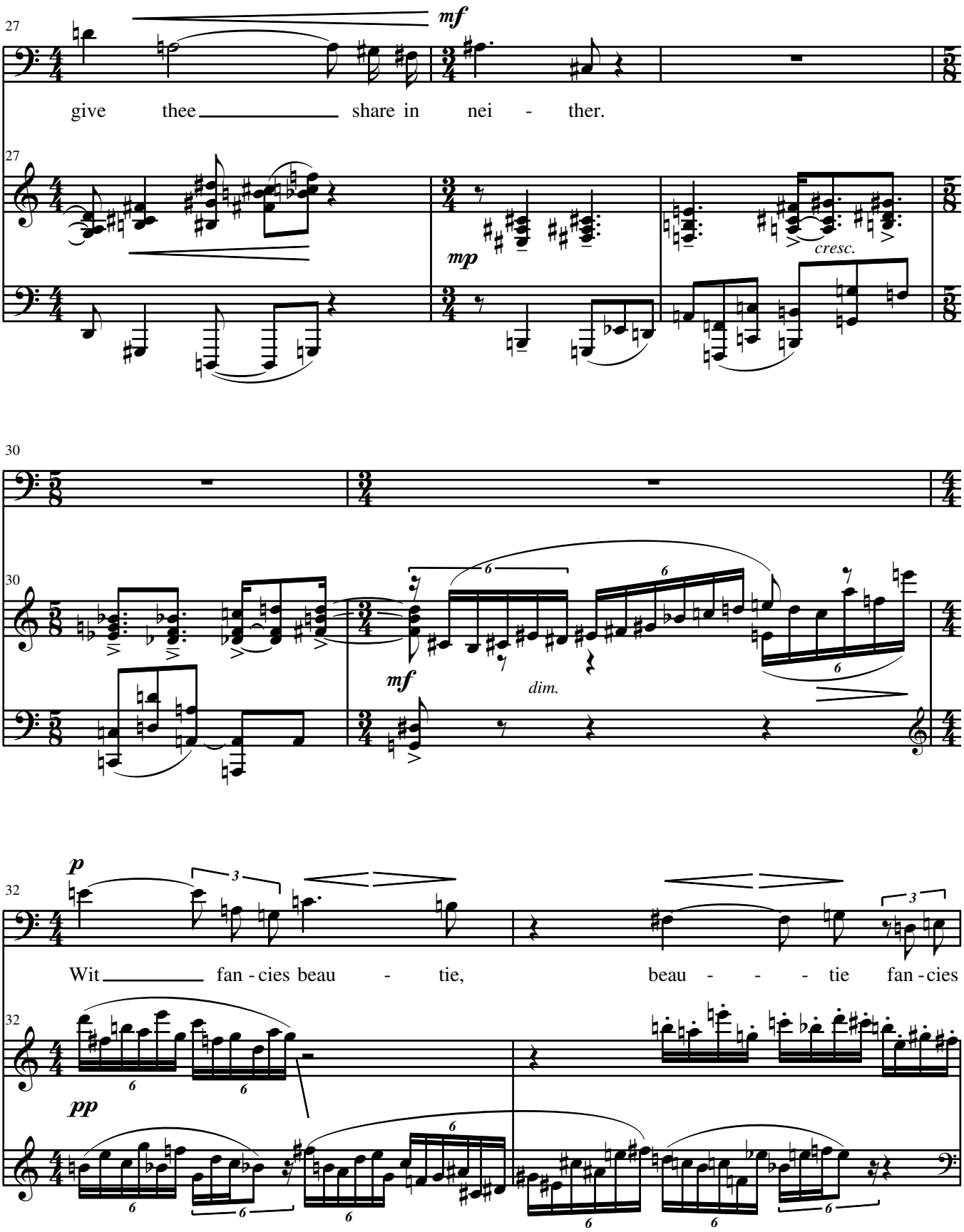
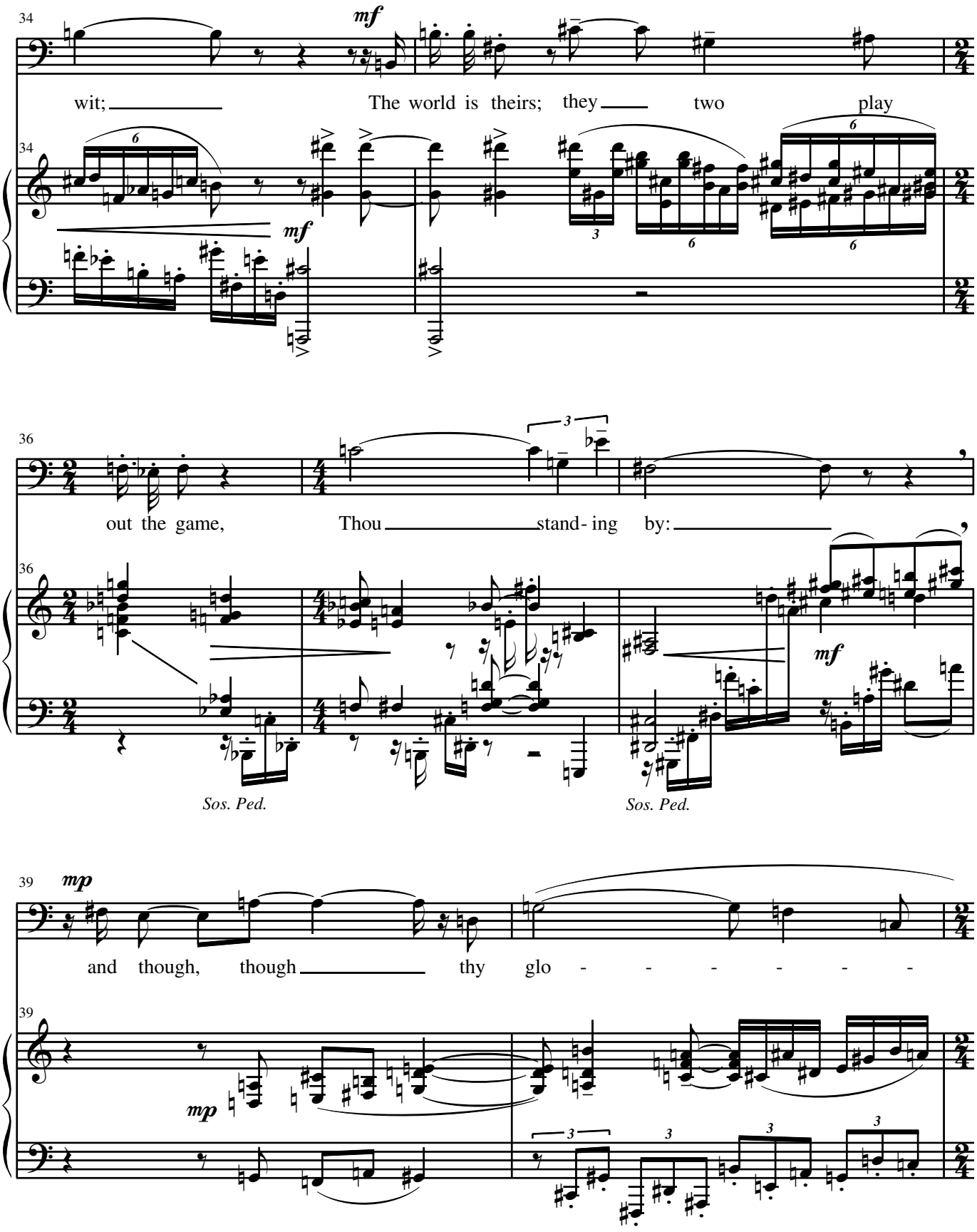
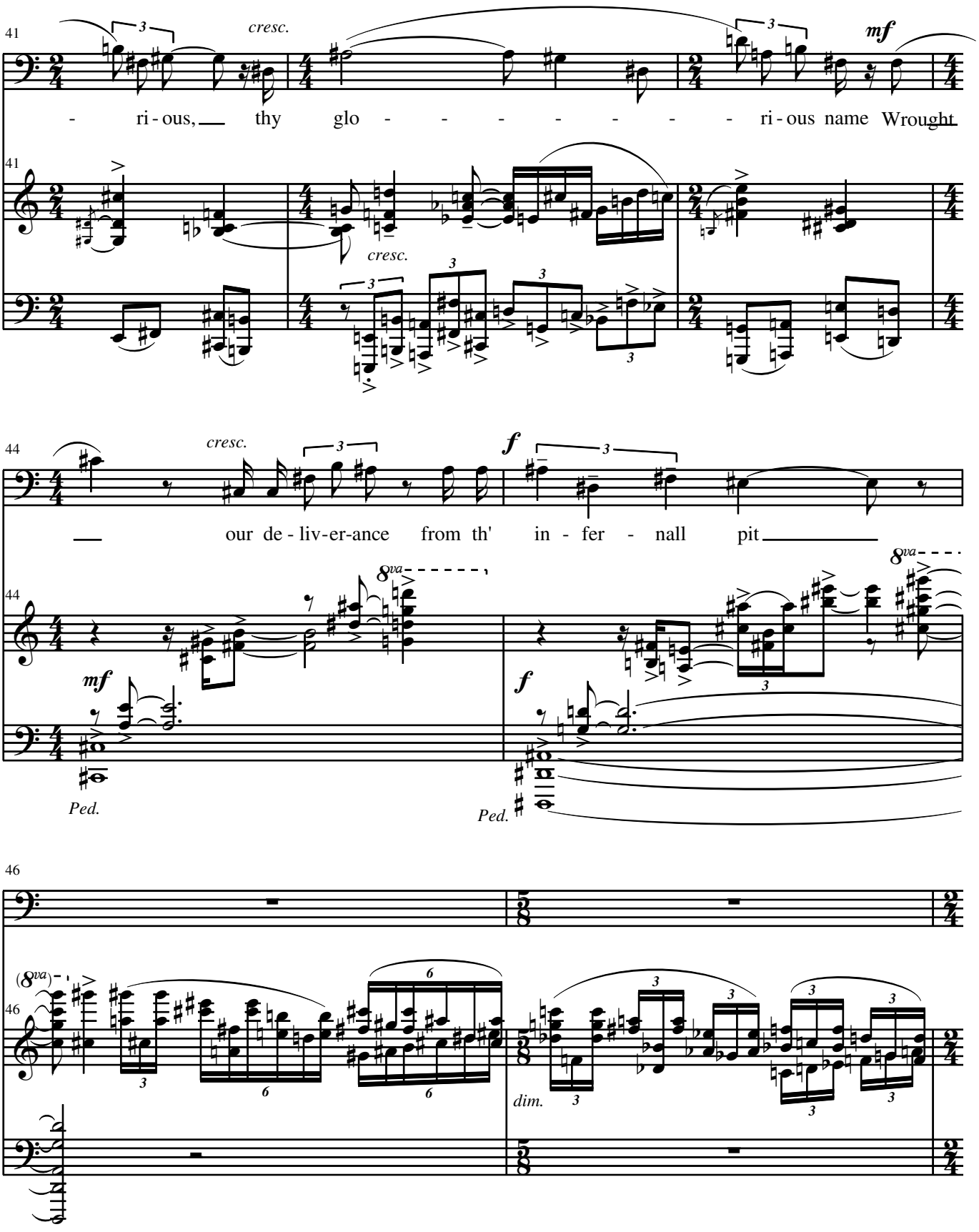

8
- tie which can nev - er fade;
mf
Sos. Ped.
pp
mp
cresc.
10
How hath man par - cel'd thy
p
mp
mf
12
cresc.
glo - - - - - - - - - - - - ri - ous
mf
cresc.

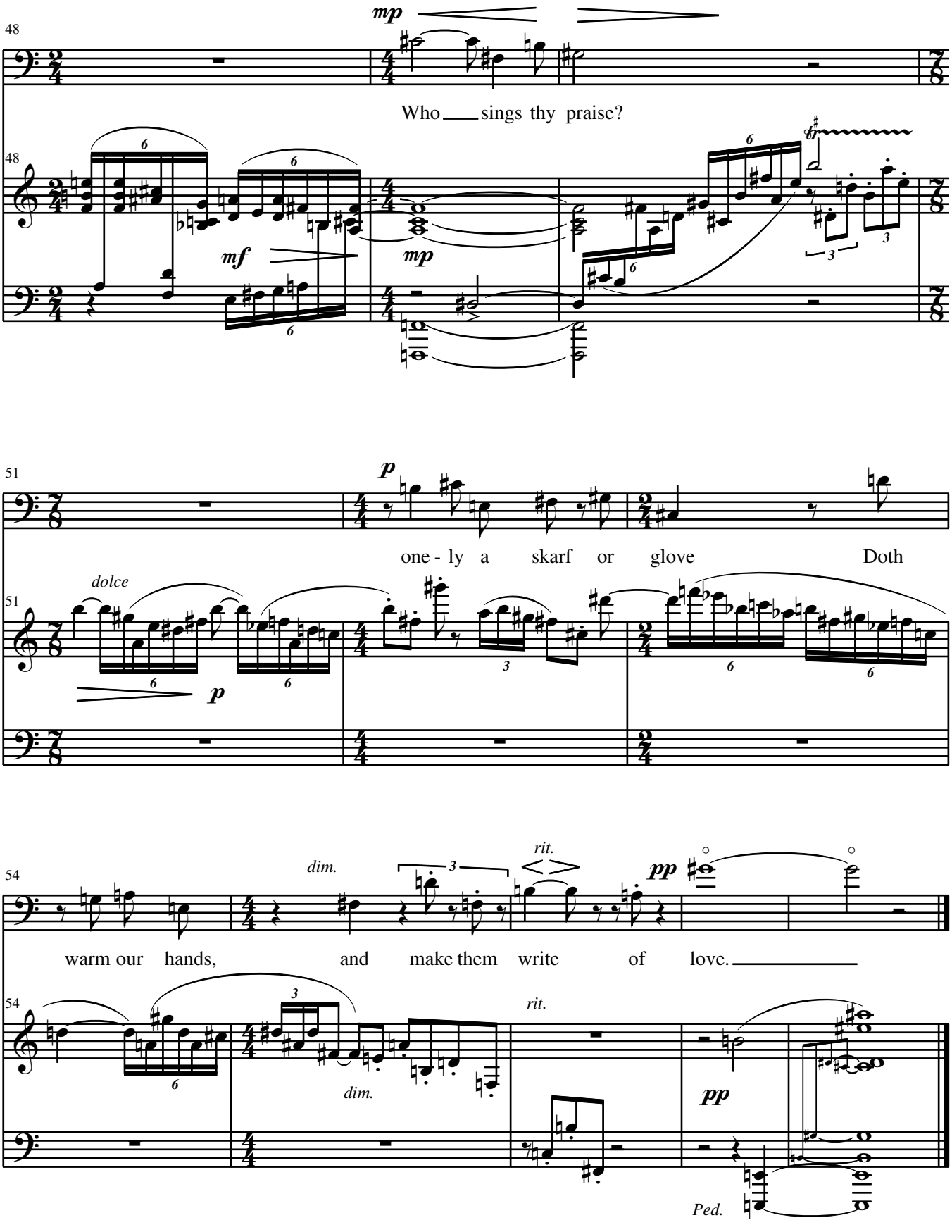

14
f
name,
And thrown it on
Ped.
16
dim.
that dust which thou hast
mf
Sos. Ped.
18
mf
made,
While
mp
mf
Ped.


20
mp
mor-tall love doth all ti-tle gain! Which
23
mp
sid - ing with in-ven - - - tion, they to-geth-er Bear all the
mp
p
mp
Sos. Ped.
25
mf
p
p
mp
sway, pos-ses-ing heart and brain, (Thy work-man-ship) and
p


27
mf
give thee share in nei - ther.
mp
cresc.
30
mf
dim.
32
p
Wit fan - cies beau - tie, beau - - - tie fan - cies
pp


34
mf
wit;
The world is theirs; they two play
34
mf
36
out the game,
Thou standing by:
36
mf
Sos. Ped.
Sos. Ped.
39
mp
and though, though thy glo - - - - - -
39
mp


41
cresc.
mf
- ri - ous, thy glo - - - - - - - - ri - ous name Wrought
cresc.
44
cresc.
f
our de - liv-er-ance from th' in - fer - nall pit
8va
mf
Ped.
f
Ped.
46
(8va)
dim.


48
mp
Who sings thy praise?
48
mf
mp
51
p
one - ly a skarf or glove Doth
dolce
51
p
54
dim.
rit.
pp
warm our hands, and make them write of love.
54
dim.
rit.
pp
Ped.

[ca. 3 1/2]