

# A CHORAL SUITE

Love

Two Roads Diverged

Snow-flakes

A Ballad of Trees and the Master

All the Difference

Music By

James Adler

SATB Voices

a cappella and with Piano Accompaniment

## Love

### I: Prelude

Phineas Fletcher (1582-1650)  
from *Sicelides* (1614), III. vi

Love is the sire, dam, nurse, and seed  
Of all that earth, air, waters breed:  
All these, earth, water, air, fire,  
Though contraries, in love conspire.

## A Ballad of Trees and the Master

### IV: Sarabande

Sidney Lanier (1842 - 1881)

Into the woods my Master went,  
Clean forspent, forspent.  
Into the woods my Master came,  
Forspent with love and shame.  
But the olives they were not blind to Him;  
The little gray leaves were kind to Him  
The thorn-tree had a mind to Him  
When into the woods He came.

Out of the woods my Master went,  
And He was well content.  
Out of the woods my Master came,  
Content with death and shame.  
When Death and Shame would woo Him last,  
From under the trees they drew Him last:  
'Twas on a tree they slew Him—last,  
When out of the woods He came.

## Two Roads Diverged

### II: Allemande

Henry David Thoreau (1817-1862)  
*Journals: Long Book* (1842)

I was born upon thy bank river  
My blood flows in thy stream  
And thou meanderest forever  
At the bottom of my dream.

Emily Dickinson (1830-1886)  
*Collected Poems, No. 540*

I took my power in my Hand --  
And went against the World --  
'Twas not so much as David -- had --  
But I -- was twice as bold --

I aimed my Pebble -- but Myself  
Was all the one that fell --  
Was it Goliath -- was too large --  
Or was myself -- too small?

## All the Difference

### V: Gavottes

Richard Henry Dana (1787-1879)  
from *The Chanting Cherubs*

Whence come ye, Cherubs? from the moon?  
Or from a shining star?  
Ye sure are sent, a blessed boon,  
From kinder worlds afar;  
For, while I look, my heart is all delight:  
Earth has no creatures half so pure and bright.

Sara Teasdale (1884-1933)  
*The Look*

Strephon kissed me in the spring,  
Robin in the fall,  
But Colin only looked at me  
And never kissed at all.

Strephon's kiss was lost in jest,  
Robin's lost in play,  
But the kiss in Colin's eyes  
Haunts me night and day.

## Snow-flakes

### III: Courante

Henry Wadsworth Longfellow (1807 - 1882)  
Out of the bosom of the Air,

Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest-fields forsaken,  
Silent, and soft, and slow  
Descends the snow.

Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession,  
The troubled sky reveals  
The grief it feels.

This is the poem of the air,  
Slowly in silent syllables recorded;  
This is the secret of despair,  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.

Dedicated to my wonderful Vocal Arts Students, with affection

# Love

## I. Prelude from *A Choral Suite* For SATB Chorus *a cappella*

**Phineas Fletcher (1582-1650)**

from *Sicelides* (1614), III. vi

Text devised by Peter T. Daniels

**James Adler**

**Moderately** (♩ = 56)  
*mp* *poco* *poco cresc.*

**Soprano**  
Love \_\_\_ is the sire, dam, nurse, \_\_\_ and \_\_\_ seed Of all that earth, air, \_\_\_ wat-ers

**Alto**  
Love \_\_\_ is the sire, dam, nurse, \_\_\_ and \_\_\_ seed Of all that earth, air, \_\_\_ wat-ers

**Tenor**  
Love \_\_\_ is the sire, dam, nurse, \_\_\_ and \_\_\_ seed Of all that earth, air, \_\_\_ wat-ers

**Bass**  
Love, \_\_\_ sire, \_\_\_ nurse, \_\_\_ and seed Of all that earth, air, \_\_\_ wat-ers

**Piano**  
(for rehearsal only)

At the discretion of the director, this movement  
may be repeated at the end of the suite.

Love

4 *mf* *f*  
breed: All these, fire, fire though  
*mf* *f*  
breed: All these, air, wat-er, though  
*mf* *f*  
breed: All these, wat-er, air, though  
*mf* *f*  
breed: All these, earth, earth, though

9 *mf* *fz* *sempre dim e legato* *p*  
con - tra-ries, in love con - spire. Love.  
*mf* *fz* *sempre dim e legato* *p*  
con - tra-ries, in love con - spire. Love.  
*mf* *fz* *sempre dim e legato* *p*  
con - tra-ries, in love con - spire. Love.  
*mf* *fz* *sempre dim e legato* *p*  
con - tra-ries, in love, love, love.

9

For Peter T. Daniels  
in celebration of his 60th Birthday, wonderful friendship, and longtime support  
11 December 2011

# Two Roads Diverged

II. Allemande from *A Choral Suite*

For SATB Chorus *a cappella*

**Henry David Thoreau (1817 - 1862)**

from *Journals: Long Book* (1842)

**Emily Dickinson (1830 - 1886)**

*Collected Poems, No. 540*

Text devised by Peter T. Daniels

**James Adler**

**Andante, Gently Flowing** (♩ = 56)  
*mp*

**Soprano**  
I was born up - on thy bank riv - er My blood flows \_\_\_

**Alto**  
I was born up - on thy bank riv - er My blood flows \_\_\_

**Tenor**  
I was born up - on thy bank riv - er Hmm \_\_\_

**Bass**  
I was born up - on thy bank riv - er Hmm \_\_\_

**Piano**  
(for rehearsal only)

Two Roads Diverged

4 *p* *subito f* 3

in thy stream, in thy stream And thou me - an - der - est, me -

*p* *subito f* 3

in thy stream, in thy stream And thou me - an - der - est, me -

*mp* *subito f* 3

8 in thy stream flows in thy stream And thou me - an - der - est, me -

*p* *subito f* 3

in thy stream thy stream And thou me - an - der - est, me -

Detailed description: This system contains the first four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is the piano accompaniment. Dynamics include piano (*p*), *subito f* (sudden forte), and mezzo-piano (*mp*). There are triplet markings (3) and accents (>) in the vocal lines.

4

7 *mp* *f* *ffz* *sempre dim.*

an - der - est for - e - ver And thou me - an - der - est for - e - ver At the

*mp* *f* *ffz* *sempre dim.*

an - der - est for - e - ver And thou me - an - der - est for - e - ver At the

8 *mp* *f* *ffz* *sempre dim.*

an - der - est for - e - ver At the bot - tom, for - e - ver At the

*mp* *f* *ffz* *sempre dim.*

an - der - est for - e - ver At the bot - tom, for - e - ver At the

7

R.H.

Detailed description: This system contains the second four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is the piano accompaniment. Dynamics include mezzo-piano (*mp*), forte (*f*), fortissimo (*ffz*), and *sempre dim.* (diminuendo). There are five-note slurs (5) and triplet markings (3) in the vocal lines. The piano accompaniment includes a right-hand section (R.H.) starting at measure 7.

Two Roads Diverged

10 *attacca ppp*

bot - tom of my dream

bot - tom of my dream

8 bot - tom of my dream

bot - tom of my dream

10

Cruising, Round-Like (♩ = 76)

13 *mf*

I took my pow - er in my hand And went a - gainst the world; 'Twas

8 *mf*

I took my pow - er in my hand And

13

Two Roads Diverged

16 *f* not so much as Da - vid had, \_\_\_\_\_ But I was twice as bold.

*f* But I was twice as bold.

8 went a - gainst the world; \_\_\_\_\_ 'Twas not so much as Da - vid had, \_\_\_\_\_ But *f* But

19 *p* I was twice as bold. \_\_\_\_\_

*p* I was twice as bold. \_\_\_\_\_ *mp* I

8 *p* I was twice as bold. \_\_\_\_\_

*p* *mp* *cresc. molto* I was twice as bold. \_\_\_\_\_ I aimed my peb - ble, but my - self Was

19 I aimed my peb - ble, but my - self Was



Two Roads Diverged

22 *mp* *cresc. molto* *fz*

Was all the one that fell. Was it Go - li - ath

*cresc. molto*

aimed my peb - ble, but my - self Was all the one that fell. Was it Go - li - ath

*mp* *cresc. molto* *fz*

Was all the one that... Was it Go - li - ath

*fz* *mp* *cresc. molto* *fz*

all the one that fell, \_\_\_\_\_ was all the one that... Was it Go - li - ath

22

25 *ff* *mp*

was too large, \_\_\_\_\_ Or was my - self too

*ff* *mp*

was too large, \_\_\_\_\_ Or was my - self too small? too \_\_\_\_\_

*ff* *mp*

was too large, \_\_\_\_\_ Or

*ff*

was too large, \_\_\_\_\_

25

Two Roads Diverged

*sempre legato e dim.*

28  
small? too small, — too small? I took my pow - er in my hand, And

*sempre legato e dim.*

small, too small, — too small? I took my pow - er in my hand, And

*sempre legato e dim.*

8 was my - self too small, — too small? I took my pow - er in my hand, And

*mp*

*sempre legato e dim.*

too small, — too small? I took my pow - er in my hand, and

28

31 *pp*  
went a - gainst the world... the world...

*pp*  
went a - gainst the world... the world...

8 *pp*  
went a - gainst the world... the world...

*pp*  
went a - gainst the world... the world...

31

For Patricia Baez,  
on the occasion of her 80th Birthday, with love  
2 December 2012

# Snow-flakes

III. Courante from *A Choral Suite*  
For SATB Chorus and Piano

Henry Wadsworth Longfellow (1807 - 1882)

Text devised by Peter T. Daniels

James Adler

Light, Moderately (♩ = 72)

Piano

*pp* quasi snowflakes

*poco*

The piano introduction is in 4/4 time, marked 'Light, Moderately' with a tempo of quarter note = 72. It features a delicate melody in the right hand and a supporting bass line in the left hand. The texture is light and airy, with a 'poco' (a little) dynamic marking towards the end.

3 *p* Out of the bos - om of the Air,

3 *p* Out of the bos - om of the Air,

3 *p* Out of the cloud - folds of her gar - ment

3 *p* Out of the cloud - folds of her gar - ment

3 *p* *poco*

The vocal parts (SATB) and piano accompaniment are shown. The vocal lines are in 4/4 time, marked 'p' (piano). The lyrics are: 'Out of the bos - om of the Air,' and 'Out of the cloud - folds of her gar - ment'. The piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand. The dynamics range from 'p' to 'poco'.

Snow-flakes

5 *poco cresc.* *mp*

O - ver the wood - lands brown and bare

*poco cresc.* *mp*

O - ver the wood - lands brown and bare

8 *poco* *mp* *3*

shak - en, shak - en, O - ver the har - vest - fields for -

shak - en, shak - en, O - ver the har - vest - fields for -

7 *p* *pp*

Ah and soft,

*p* *pp*

Ah

8 *p* *pp* *close "n"*

sak - en, and

*p* *pp* *close "n"*

sak - en, Si - lent,

7 *p* *pp* *8va*

Snow-flakes

9

Si - lent, snow.  
De - scends the snow.  
Si - lent, snow.  
De - scends the snow.

*pp*  
slow

*poco rfz*

11

E - ven as our cloud - y fan - cies  
E - ven as our cloud - y fan - cies

*mp*

11

L.H.

Snow-flakes

13

take some di - vine ex - press-ion,

take some di - vine ex - press-ion,

*mp* 3  
Sud-den - ly shape in some di - vine ex - press - ion, E - ven

*mp* 3  
Sud-den - ly shape in some di - vine ex - press - ion, E - ven

13

*shimmering e sempre cresc.*

16

as the troub - led heart doth make In the white count - en - ance con - shimmering e sempre cresc.

as the troub - led heart doth make In the white count - en - ance con - shimmering e sempre cresc.

as the troub - led heart doth make In the white count - en - ance con - shimmering e sempre cresc.

as the troub - led heart doth make In the white count - en - ance con - shimmering e sempre cresc.

16

*shimmering e sempre cresc.*

R.H.

8va

Snow-flakes

19 *f*

fess - ion, The troub - led sky re - veals The grief it

fess - ion, The troub - led sky re - veals The grief it

8 fess - ion, re - veals The grief it

fess - ion, The troub - led sky re - veals The grief it

19

*f* *meno* *rfz*

21

feels.

feels.

8 feels.

feels.

21

Snow-flakes

23 *mp* *3*  
This is the po - em of the air, si - lent, Slow - ly *pp*  
*mp* *3*  
This is the po - em of the air, si - lent, Slow - ly *pp*  
*mp*  
8 Slow - ly in si - lent syl - la - bles re - cord - ed;  
*mp*  
Slow - ly in si - lent syl - la - bles re - cord - ed;

25 *molto legato*  
This is the se - cret of de - spair, — *mp*  
*molto legato* *mp*  
This is the se - cret of de - spair, — Now  
*molto legato* *mp poco cresc.* *3* *poco*  
8 This is the se - cret of de - spair, — Long in its cloud - y bos - om hoard - ed,  
*molto legato* *mp poco cresc.* *3* *poco*  
This is the se - cret of de - spair, — Long in its cloud - y bos - om hoard - ed,  
25 *p* *mp poco cresc.*



Snow-flakes

28 *mp* *cresc.* *mf*

Now whis - pered and re - vealed To

whis - pered and re - vealed whis - pered and re - vealed To

8 Now whis - pered and re - vealed, whis - pered re - vealed To

Now whis - pered and re - vealed, whis - pered re - vealed To

28 *8<sup>va</sup>* *leggerio* *mf*

*poco cresc.*

30

wood and field.

wood and field.

8 wood and field.

wood and field.

*p*

30

*subito pp e cresc.* *mf* *p* *sfz*

For Norman,  
on the occasion of his 72nd Birthday, with love  
7 June 2013

# A Ballad of Trees and the Master

IV. Sarabande from *A Choral Suite*

For SATB Chorus *a cappella*

Sidney Lanier (1842-1881)

Text devised by Peter T. Daniels

James Adler

Sweet, Somewhat Somber ( $\text{♩} = 72$ )

*mp* 3

Soprano  
In - to the woods my Mas - ter went, Clean for - spent, \_\_\_\_\_ for - spent.

Alto  
In - to the woods my Mas - ter went, Clean for - spent, \_\_\_\_\_ for - spent.

Tenor  
In - to the woods my Mas - ter went, Clean for - spent, \_\_\_\_\_ for - spent.

Bass  
In - to the woods my Mas - ter went, Clean for - spent, \_\_\_\_\_ for - spent.

Piano  
(for rehearsal only)

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A Ballad of Trees and the Master

5

In - to the woods my Mas - ter came, For - spent with love

In - to the woods my Mas - ter came, For - spent with love

In - to the woods my Mas - ter came, For - spent with love,

In - to the woods my Mas - ter came, For - spent with love,

8

and shame. But the o - lives they were not blind to Him,

and shame. But the o - lives they were not blind to Him,

love, love and shame. But the o - lives they were not blind to Him,

love, love and shame. But the o - lives they were not blind to Him,

A Ballad of Trees and the Master

12

— to Him.

— to Him. *p* The lit - tle gray leaves were

8 — to Him. *p*

— to Him. The lit - tle gray leaves were kind to Him;

12

15

*p* *cresc. sempre* *fz*

The thorn - tree had a mind to Him, to Him.

*cresc. sempre* *fz*

kind to Him: The thorn - tree had a mind to Him, to Him.

8 *p* *cresc. sempre* *fz*

The thorn - tree had a mind to Him, to Him.

*cresc. sempre* *fz*

kind to Him: thorn - tree had a mind to Him, to Him.

15

A Ballad of Trees and the Master

19 *mp* *mp dolce*

When in - to the woods He came, When in - to the

When in - to the woods He came, When in - to the

8 When in - to the woods He, He came, When in - to the

When in - to the woods He, He came, When in - to the

19

22 *p*

woods He came. Out of the woods my Mas - ter went, And

woods He came. Out of the woods my Mas - ter went, And

8 woods He, He came. Out of the woods my Mas - ter went, And

woods He, He came. Out of the woods my Mas - ter went, And

22

A Ballad of Trees and the Master

25 *mf* *p* *fresolute*

he was well con - tent. Out of the woods my Mas - ter came, con - tent

*mf* *p* *fresolute*

he was well con - tent. Out of the woods my Mas - ter came, con - tent

*mf* *p* *fresolute*

8 he was well con - tent. Out of the woods my Mas - ter came, con - tent

*mf* *p* *fresolute*

he was well con - tent. Out of the woods my Mas - ter came, con - tent

25

29 *mp*

with death and shame. When Death and Shame would woo Him

*mp*

with death and shame. When Death and Shame would woo Him

*mp*

8 with death and shame. When Death and Shame would woo Him

*mp*

with death and shame. When Death and Shame would woo Him

29

A Ballad of Trees and the Master

32

*cresc. sempre*

last, From un - der the trees they drew Him last: 'twas on a tree they slew Him

*cresc. sempre*

last, From un - der the trees they drew Him last: 'twas on a tree they slew Him

*cresc. sempre*

8 last, From un - der the trees they drew Him last: on a tree they slew Him

*cresc. sempre*

last, From un - der the trees they drew Him last: on a tree they slew Him

32

Piano accompaniment for measures 32-35, featuring a 3/4 time signature and a key signature of one flat.

36

*mp resolute*

*al niente*

last When out of the woods He came.

*mp resolute*

*al niente*

last When out of the woods He came.

*mp resolute*

*al niente*

8 last When out of the woods He came.

*mp resolute*

*al niente*

last When out of the woods He came.

36

Piano accompaniment for measures 36-39, featuring a 3/4 time signature and a key signature of one flat.

For Stuart and Linda, with Love

# All The Difference

V. Gavottes from *A Choral Suite*  
For SATB Chorus and Piano

Richard Henry Dana (1787 - 1879)

from *The Chanting Cherubs*

Sara Teasdale (1884-1933)

*The Look*

Text devised by Peter T. Daniels

James Adler

**Lightly** (♩ = 88-96)

Soprano  
Alto  
Tenor  
Bass  
Piano

*mp*  
Whence came ye, Che - rubs? from the moon? — Or

*p* *mp*

4 Tenor *mp* *poco*  
8 Ye, sure, are sent, a bless-ed boon, From kind - er worlds

Bass *poco*  
from a shin - ing star? sent, a bless-ed boon, From worlds, From

8<sup>vb</sup>-----



All The Difference

7 *mp cresc. sempre*

8 a - far; For while I look, my heart is all de-light; Earth

*mp cresc. sempre*

worlds a far For while I look, my heart is all de-light; Earth

*fz* *mp cresc. sempre*

(8<sup>vb</sup>)

10 *fz*

8 has no crea-tures half so pure and bright.

*fz*

has no crea-tures half so pure and bright.

10 *fz* *mf*

(8<sup>vb</sup>)

13 Soprano *mf*

8 Stre-phon kissed me in the spring, Rob - in

Alto *mf*

8 Rob - in in the

13 *cresc. sempre* *mf*

All The Difference

16

in the fall, But Col - in on - ly looked at me And

fall, Col - in on - ly looked at me And

*sfz*

18

nev - er kissed at all. Stre - phon's kiss was lost in jest,

nev - er kissed at all. Stre - phon's kiss was lost in jest.

*mp*

*mp*

*sfz* *fz* *mp*

20

lost in play, But the kiss in Col - in's eyes

Ro - bin's lost in play, But the kiss in Col - in's eyes

*mp cresc. sempre*

*mp cresc. sempre*

*fz* *mp cresc. sempre*

*8vb*

All The Difference

23 Soprano

*sfz*

Haunts me night and day.

Alto

*sfz*

Haunts me night and day.

Tenor

Bass

23

*sfz*

*meno*

*8<sup>vb</sup>*

26

*mf*

Stre-phon kissed me in the spring, Rob - in

*mf*

Rob - in in the

*mf*

Whence came ye, came ye, Che-rubs?

*mf*

Whence came ye, Che - rubs?

26

*cresc.*

*mf*

All The Difference

29

in the fall, But Col - in on - ly looked at me And nev - er kissed at all.  
fall, Col - in onl - ly looked at me And nev - er kissed at all.  
8 from the moon? or from a shin - ing, a shin - ing star? Ye, sure, are  
from the moon? From a shin - ing, a shin - ing star? Ye, sure, are

*poco meno*  
*poco meno*  
*sfz*  
*8vb*

32

*mp* Stre-phon's kiss was lost in jest, Rob - in's lost in  
*mp* Stre-phon's kiss was lost in jest, Rob - in's lost in  
8 sent, a bless-ed boon, From kind - er worlds a far;  
sent, sent, a bless-ed boon, From worlds, From worlds a - far

*cresc. sempre al fine*  
*cresc. sempre al fine*  
*mp*  
*poco fz*

32

*meno*  
*mp*  
*poco fz*  
*8vb*

All The Difference

*Broaden*

35

play, But the kiss in Col - in's, Col - in's eyes Haunts me night and...

play, But the kiss in Co - lin's, Col - in's eyes Haunts me night and...

*mp cresc. sempre al fine*

For while I look, my heart is all de - light; Earth has no crea - tures

*mp cresc. sempre al fine*

For while I look, my heart is all de - light; Earth has no crea - tures

35

*mp cresc. sempre al fine*

*8vb*

38

Haunts me night and day.

Haunts me night and day.

Half so pure and bright.

Half so, so pure and bright.

38

*fz cresc. molto*

*ffz*

*8vb*

S.P.