

Home They Brought Him

For Four-Part Chorus of Mixed Voices
and Mezzo-Soprano Solo
Unaccompanied

Music: J. Clark Rhodes
Poem: Alfred Lord Tennyson

Dedicated to
The Oak Ridge, Tennessee, Community Chorus

Published by

Roger Rhodes Music, Ltd.

www.RogerRhodesMusic.com
New York

Home They Brought Him

Alfred Lord Tennyson

J. Clark Rhodes

Grave e molto legato ♩ = 66

p

Soprano
Alto
Tenor
Bass

Home they brought him slain with spears. They brought him home at ev - en-fall: All a - lone she

Rehearsal Piano

Grave e molto legato ♩ = 66

p

6 *rit.* -----

S
A
T
B

sits and hears Ech - oes in hs emp - ty hall, Sound - ing on the mor - - -

sits and hears Ech - oes in hs emp - ty hall, Sound - ing on the mor - - -

sits and hears Ech - oes in hs emp - ty hall, Sound - ing on the mor - - -

sits and hears Ech - oes in hs emp - ty hall, Sound - ing on the mor - - -

6 *rit.* -----

Pno.

Con moto rit. marcato poco accel.

11 *mf*

S row. The sun peep'd in from o-pen field, The boy began to leap and prance Rode upon his father's

A row. The sun peep'd in from o-pen field, The boy began to leap and prance Rode upon his father's

T row. The sun peep'd in from o-pen field, The boy began to leap and prance Rode upon his father's

B row. The sun peep'd in from o-pen field, The boy began to leap and prance Rode upon his father's

Con moto rit.

11

Pno.

Solo (Mezzo-Soprano or Contralto)

17 *f* *ff* *mf a tempo* *rit.* *pp*

S lance, Beat up-on his fa-ther's shield 'O hush, my joy, my sor - row.'

A lance, Beat up-on his fa-ther's shield

T lance, Beat up-on his fa-ther's shield

B lance, Beat up-on his fa-ther's shield

a tempo rit.

17

Pno.

Home They Brought Him

Home they brought him slain with spears.
 They brought him home at even-fall:
 All alone she sits and hears
 Echoes in his empty hall,
 Sounding on the morrow.

The sun peep'd in from open field
 The boy began to leap and prance,
 Rode upon his father's lance,
 Beat upon his father's shield -
 'O hush, my joy, my sorrow.'

Alfred Lord Tennyson

From - *Poems of Tennyson* (Oxford Edition), page 740.
 London: Hunphrey Milford, Oxford University Press 1913

NOTE ON INTERPRETATION

In the interpretation of song, more attention is usually given to the music than the poem. The performer looks to the "expression markings" (Grave, p, mf, rit. etc.) as the source of interpretation. Interpretation thus conceived is superficial and insincere.

To be thoroughly understood, the text of the song should be carefully examined for its meanings - both logical and expressive. Logical meanings may be understood from a silent reading of the poem, but expressive meanings are more readily understood through an oral interpretation (reading aloud) of the text. This can be done by one person or by a choir through choral speaking. Poetry, like music, is a communicative art and must be heard to be appreciated to the fullest. Songs, of course, is an integration of poetry and music.

Several oral readings with careful attention to language meanings and a sincere expression of these meanings should cause the interpreter (or interpreters in the choir) to experience approximately the same feelings that the poet had in creating the poem and that inspired the composer to express these same feelings through music. All of the elements of poetry and music, including emphasis (accent), grouping of words (phrasing), rhythm, tempo, inflection, pitch, sound volume (timbre), imagery and mood, must be conceived and expressed in relation to the basic logical and expressive meanings of the text and music.

J. Clark Rhodes