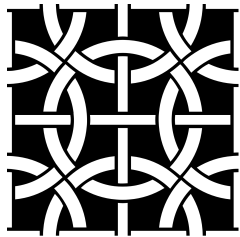


Songs of Up and Down

*7 settings of poems
by Christina Rossetti*

music by John Frederick Paul

For two sopranos, tenor and piano



John F Paul Music

Songs of Up and Down

I. Quartet: "Then whose shall those things be?"
(for soprano I, soprano II, tenor and piano)

Oh what is earth, that we should build
Our houses here, and seek concealed
Poor treasure, and add field to field,
And heap to heap, and store to store,
Still grasping more and seeking more,
While step by step Death nears the door?

II. Duet: Tune me, O Lord
(for soprano I and piano)

Tune me, O Lord, into one harmony
With Thee, one full responsive vibrant chord;
Unto Thy praise all love and melody,
Tune me, O Lord.

III. Solo: Jesus alone
(for piano solo)

IV. Trio: The lowest place
(for soprano I, soprano II and piano)

Give me the lowest place: not that I dare
Ask for that lowest place, for Thou has died
That I might live and share
Thy glory by Thy side.

Give me the lowest place: or if for me
That lowest place too high, make one more low
Where I may sit and see
My God and love Thee so.

V. Solo: Jesus alone
(for tenor solo)

Jesus alone: — if thus it were to me;
Yet thus it cannot be;
Lord, I have all things if I have but Thee.

Jesus and all: — precious His bounties are,
Yet He more precious far;
Day's-eyes are many, one the Morning Star.

Jesus my all: — so let me rest in love,
Thy peaceable poor dove,
Some time below till timeless time above.

VI. Duet: We know not when
(for soprano II and piano)

We know not when, we know not where,
We know not what that world will be;
But this we know: it will be fair
To see.

With heart athirst and thirsty face
We know and know not what shall be:
Christ Jesus bring us of His grace
To see.

Christ Jesus bring us of His grace,
Beyond all prayers our hope can pray,
One day to see Him face to Face,
One day.

VII. Quartet: Up-hill
(for soprano I, soprano II, tenor and piano)

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at the door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

Texts by Christina Rossetti
(1830-1894)

I. Quartet

"Then whose shall those things be?"

Christina Rossetti

John Frederick Paul

$\bullet = 120$ sempre poco a poco accelerando

Soprano 1 *p* *mf*
O what is earth? _____

Soprano 2 *p* *mf*
O what is earth? _____

Tenor *p* *mf*
O what is earth? _____

Piano *pp* *pp* sempre *f*
ff *ff*

6
S1 *p* *mf*
O what is earth, that we should build? _____

S2 *p* *mf*
O what is earth, that we should build? _____

T *p* *mf*
O what is earth, that we should build? _____

Pno.

11

S1 *p*
Oh what is earth, that we should build Our hous-es here?—

S2 *p*
Oh what is earth, that we should build Our hous-es here?—

T *p*
Oh what is earth, that we should build Our hous-es here?—

Pno. *f* *8va* *mf* *p*

16

S1 *f* *p*
Oh

S2 *f* *p*
Oh

T *f* *p*
Oh

Pno. *f* *8va* *f* *8va* *f*

21 *(simile crescendo)*

S1
what is earth, that we should build Our hous-es here, and seek con-cealed Poor trea - sure? —

S2
what is earth, that we should build Our hous-es here, and seek con-cealed Poor trea - sure? —

T
8
what is earth, that we should build Our hous-es here, and seek con-cealed Poor trea - sure? —

Pno.

25

S1
f and seek con-cealed Poor trea - sure, and *mf*

S2
f and seek con-cealed Poor trea - sure, and *mf*

T
8
f and seek con-cealed Poor trea - sure, and *mf*

Pno.

f *mf*

30

S1
add field to field, And heap to heap, and store to store?

S2
add field to field, And heap to heap, and store to store?

T
add field to field, And heap to heap, and store to store?

Pno.

34

S1
f Still grasp - ing more and seek - ing more, While step by step Death
p (*simile crescendo*)

S2
f Still grasp - ing more and seek - ing more, While step by step Death
p (*simile crescendo*)

T
f — Still grasp - ing more and seek - ing more, While step by step Death
p (*simile crescendo*)

Pno.

8^{va} *ff* *p*

8^{vb} *8^{vb}* *8^{vb}*

38 $\bullet = 160$ *molto ritardando al fine*

S1
nears the door?

S2
nears the door?

T
nears the door?

Pno.
f

41 *ff* $\bullet = 60$ No movement *attacca*

S1
ff

S2
ff

T
ff

Pno.
lift up pedal immediately, complete silence for 3 to 5 seconds
fff

II. Duet Tune me, O Lord

Christina Rossetti

John Frederick Paul

The musical score is divided into three systems, each with a vocal line (S1) and a piano accompaniment (Pno.).

- System 1:** The piano part begins with a tempo marking of $\text{♩} = 96$ and a dynamic of *ff*. It features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The vocal line starts with a dynamic of *ff* and includes a triplet of eighth notes. The lyrics are "Tune me, O Lord!".
- System 2:** The piano part continues with a dynamic of *ffz* and features a *8va* marking. The vocal line has a dynamic of *ff* and includes a triplet of eighth notes. The lyrics are "Tune me, O Lord!".
- System 3:** The piano part starts with a dynamic of *ff* and includes a *8vb* marking. The vocal line has a dynamic of *ff* and includes a triplet of eighth notes. The lyrics are "Tune me, O Lord!".

Throughout the score, there are various musical notations including dynamics (*ff*, *ffz*, *p*), articulation marks (accents, slurs), and performance instructions like *8va* and *8vb*. The piano part includes a *co.* marking in the first system and a *5* (quintuplet) marking in the second system.

S1

16

p

Tune me in - to one har - mo - ny

Pno.

S1

21

Slower $\bullet = 84$

f

with Thee, one full re -

Pno.

S1

26

ritenuto ----- *a tempo* $\bullet = 48$ ($\bullet = 96$)

ff

pon - sive vi - brant chord, Un -

Pno.

S1

29

to Thy praise, un - to Thy praise

Pno.

32

S1

all love and me - lo - dy,

Pno.

35

S1

p

Tune

Pno.

p

37

S1

me,

Pno.

simile

39

S1

O Lord.

Pno.

41

S1

pp

Tune

Pno.

measures 41-42

43

S1

me...

Pno.

measures 43-44

45

S1

hushed

Tune

Pno.

measures 45-46

46

S1

Pno.

47

ritardando

S1

me.

Pno.

48

S1

Pno.

ppp

III. Solo Jesus alone

John Frederick Paul

p $\bullet = 40$

p *simile*

pp

mp $\bullet = \text{♪}$ ($\bullet = 60$)

pp *p* *pp* *mf* $\bullet = \text{♪}$ ($\bullet = 40$)

p

17

Pno.

mp

21

Pno.

pp

24

Pno.

28

Pno.

31

Pno.

ppp

IV. Trio

Give me the lowest place

Christina Rossetti

John Frederick Paul

p $\bullet = 54$

S1
Give me the low-est place: not that I dare Ask for that

S2
Give me the low-est place: not that I dare Ask for that

Pno.
p
Ped.

5

S1
low-est place, for Thou has died That I might live and share Thy glo-ry

S2
low-est place, for Thou has died That I might live and share Thy glo-ry

Pno.

* * * * *

9

S1
by Thy side. Give me the

S2
by Thy side. Give me the

Pno.

13

S1
low-est place: or if for me That low-est place too high, make one more low Where

S2
low-est place: or if for me That low-est place too high, make one more low Where

Pno.

17

S1
I may sit and see My God and love Thee

S2
I may sit and see My God and love Thee

Pno.

V. Solo Jesus alone

Christina Rossetti

John Frederick Paul

strict and deliberate
♩ = 72

f *p*

T 8 Je - sus a - lone: if thus it were to me; Yet thus it can - not be; _____

4 *mf*

T 8 Lord, I have all things if I _____ have but Thee. _____

8 *f* *p*

T 8 Je - sus and all: _____ pre - cious His boun - ties are, Yet He more pre - cious far; _____

11 *mf* *p*

T 8 Day's - eyes are man - y, _____ one the Morn - ing Star. _____

14 *f* *ritenuto* *a tempo* *mp*

T 8 Je - sus my all: so let me rest in love, Thy peace - a - ble poor dove, _____

17 *f*

T 8 Some time be - low till time - less time a - bove. _____

VI. Duo

"We know not when"

Christina Rossetti

John Frederick Paul

p

S2

We know not when, _____

p sempre

Pno.

6

S2

we know not where, _____ We know not what that world will

Pno.

10

S2

be; _____ But this we know: _____

Pno.

14

S2

Pno.

18

S2

Pno.

22

S2

Pno.

26

S2 *pp*

Pno.



31

S2

bring us of His grace, _____ Be-yond all prayers our hope can

Pno.

pp

37

S2

pray, _____ One day to

Pno.

p

gva

42

S2

see Him face to Face, _____ One, _____

Pno.

gva

46

S2

_____ one day. _____

Pno.

ppp

VII. Quartet Up-hill

Christina Rossetti

John Frederick Paul

5
4

$\text{♩} + \text{♩} = 72$

S2

Pno.

pp

ppp

8va

*

the tempo of the ♩ remains constant at 360 m.m. until measure 86

3

p

T

Does the road wind up hill

Pno.

p

ppp

8va

1/4 pedal while vocalists sing

5

T

all the way?

Pno.

ppp

pp

8va

20
16

20
16

full pedal

7 **4/4** *p*

S1 Yes, to the ve - ry

T

Pno. *(8va)* *8va*

1/4 pedal

9 **5/4**

S1 end.

Pno. *(8va)* *8va* *8va*

full pedal

11

S1

T *p* Will the day's jour - ney take the whole long day?

Pno. *(8va)* *8va* *8va*

1/4 pedal *simile*

13 *p* $\frac{4}{4}$

S2 From morn to

T

Pno. *8^{va}* *8^{va}*

15 $\frac{3}{4}$

S2 night, my friend.

T

Pno. *1/2 pedal*

18 *p* $\frac{4}{4}$ $\frac{5}{4}$

S1 But is there for the night

S2

Pno. *8^{va}* *15^{ma}* *8^{va}*

1/4 pedal

3
4
16

S1

20

a rest - ing place?

Pno.

(8^{va})

8^{va}

4
4
20
16

S1

S2

T

8

pp

p

A roof for when the slow dark hours be -

I. A roof for when the slow dark hours be -

Pno.

(8^{va})

8^{va}

26

S1 *mp* **3** **4** **4** **4**
15/16 20/16
May not the dark - ness

S2 gin.

T gin.

Pno. *mp* *8va* *8va* *8va*

29

S1 hide it from my face?

S2

T *mp* hide it from my face?

Pno. *8va* *8va* *8vb*

31

S1 *mf*
You

S2 *mp*
hide it from my face?

T *mf*
You

Pno. *8va* *8va* *8va* *8va*
8vb *8vb* *8vb* *8vb*

33

S1
can - not miss that inn, that

S2

T *8*
can - not miss that inn, that

Pno. *8va*

35 $\frac{3}{4}$ *f* $\frac{5}{4}$ $\frac{16}{16}$ $\frac{25}{16}$ $\frac{16}{16}$ $\frac{4}{4}$

S1 inn.

S2

T *f* inn.

Pno. *f* $\frac{16}{16}$ $\frac{25}{16}$ $\frac{16}{16}$ $\frac{4}{4}$ *8^{va}* *15^{ma}*

(the tempo of the sixteenths remains constant at 360 mm)

37 $\frac{4}{4}$ $\bullet = 90$ *mf*

S1

S2 Shall I meet oth - er

T

Pno. *mf* $\frac{15^{ma}}{4}$

40 *mf*

S1
Shall I meet oth - er way - farers.

S2
way - farers.

T
8 *mf*
Shall I meet oth - er way - farers.

Pno.

43

S1
at night? at night? Those

S2
at night? at night?

T
8
at night?

Pno.

8va

46

S1
who have gone be - fore. ———— Those who have gone be -

S2
— — — — — Those who have gone be - fore. ————

T
8 — — — — — Those who have gone be - fore. ————

Pno.

49

S1
fore. ———— Then must I knock or

S2
— — — — — Then must I knock or call when just in sight?

T
8 — — — — — Then must I knock or call when just in

Pno.

52

S1
call when just in sight? _____ They will not, will not

S2
_____ They will not, will not

T
8
sight? _____ They will not, will not

Pno. *8^{va}*

55

S1
leave you stand - ing at the door. _____

S2
leave you stand ing, stand - ing, stand - ing at the

T
8
leave you stand - ing, _____

Pno.

$\text{♩} = 120$
(the tempo of the sixteenths remains constant at 360 mm)

58

S1

S2

T

Pno.

door. _____ Shall I find,

stand - ing, stand - ing at the door. _____ Shall I find _____

8^{va}

f

61

S1

S2

T

Pno.

Shall I find com - fort, com - fort, _____

shall I find _____ com - fort, _____

_____ com - fort, _____ trav - el sore and

(8^{va})

p

65

S1 *p* trav el sore and weak? *f* Shall I find?—

S2 *p* trav - el sore and weak? *f* Shall I find?—

T *p* weak?— trav - el sore and weak?—

Pno. *ppf*

69

S1 Shall I find— com - fort, com - fort? Shall I find?—

S2 Shall I find— com - fort, com - fort? Shall I find

T *f* Shall I find— com - fort, com - fort? Shall I find—

Pno. *8va*

73

S1 *f* Of la - bor you shall find the sum.

S2 com - fort? *f* Of la - bor you shall find the sum.

T 8 com - fort? *f* Of la - bor you shall

Pno.

77

S1 *mf* You shall find the sum. *mp* You shall find the sum. *p* You shall find>

S2 *mf* You shall find the sum. *mp* You shall find the sum. *p* You shall

T 8 *mf* find the sum. You shall find, shall find the sum.

Pno. *mf* *p*

Detailed description: This is a page of a musical score, page 34, containing measures 73 through 80. The score is for voice and piano. It features three vocal parts: Soprano 1 (S1), Soprano 2 (S2), and Tenor (T), and a piano accompaniment (Pno.). The music is in a key with one sharp (F#) and a 4/4 time signature. Measures 73-80 contain the lyrics: 'Of labor you shall find the sum. comfort? Of labor you shall find the sum. Of labor you shall find the sum. You shall find the sum. You shall find the sum. You shall find the sum. You shall find, shall find the sum.' The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). A large watermark 'Dorothy's Music' is visible across the page.

Slower and freely

81

S1

S2

T

Pno.

find.

You shall find.

Will there be,

p

ppp

76

87

S1

S2

T

Will there be beds for me and all who

Will there be, will there be beds for me and all who

will there be, will there be beds for me and all who

p

93

S1

S2

T

come, and all who come, and all who come? beds for

come, all, and all, and all who come? Will there be

come, and all who come, and all who come? For

98

S1 me and all _____ who come? Yea,

S2 beds for me and all who come, _____ who come? _____

T me and all, for me and all who come? _____

Moderate ♩ = 80

103

S1 beds for all who come.

S2 Yea, beds for all who come.

T Yea,

in groups of 4

Pno. *f*

107

S1

S2

T

Pno.

beds for all, for all who come. Yea, beds for all who

Yea,

beds for all, for all who come. Yea, beds for all who

in groups of 5

8^{va}

$\frac{4}{4}$ ♩ = 64
 (the tempo of the sixteenths remains constant at 320 mm)

110

S1

S2

T

Pno.

beds for all who come. Yea, beds for all who

Yea, beds for all who come.

come. Yea,

in groups of 5

8^{va}

113

S1
come. ——— Yea, beds for all, for all who come. Yea,

S2
Yea, beds for all, for all — who — come. Yea,

T
8 beds for all who come. ———

Pno.

116

S1
beds for all. Yea, beds for all, for all

S2
beds — for — all, for all,

T
8 Beds for all. Yea, beds for all, for

Pno.

8^{va} - - - 1

15
8
(♩ = 54)

30
16

28
16

30
16

28
16

30
16

28
16

8^{va} - - - 1

in groups of 6

8^{va} - - - 1

30
16

28
16

30
16

28
16

the tempo of the sixteenths remains constant at 320 mm)

118 **4** **2** **15** **2** **5**

S1 *who*

S2 *for all who*

T *all who*

Pno. *in groups of 7* *15^{ma}* *in groups of 8*

8^{vb}

120

S1 *come.*

S2 *come.*

T *come.*

Pno. *8va* *fff*

8^{vb}

Appendix: V(b). Jesus alone

for practice or as stand-alone piece. Not to be performed within the cycle.

strict and deliberate

121 $\bullet = 72$

T

8

f

Je - sus a - lone: if

Pno.

mf

125

T

8

p *mf*

thus it were to me; Yet thus it can-not be; Lord, I have all things if

Pno.

p *mf*

129

T

8

f *p*

I — have but Thee. — Je - sus and all: — pre - cious His boun - ties are, Yet

Pno.

f

133

T *mf* *p*

He more pre-cious far; Day's-eyes are man - y, one the Morn-ing Star.

Pno. *p* *mf* *p*

137

T *f* *ritenuto* *a tempo* *p* *f*

Je-sus my all: so let me rest in love, Thy peace-a-ble poor dove, Some time be-low till

Pno. *f* *p* *f*

141

T

time - less time a - bove.

Pno.

Program Notes

The genesis of *Songs of Up and Down* began immediately after the events of 9/11/2001 with the composition of the solo song "Tune me, O Lord": the prayerful words of the poet Christina Rossetti providing a response to that day of violence and destruction. In the following weeks, other Rossetti texts caught my eye, providing images of hope and solace. I began to realize they were all tied together by images of up and down, of ascents and descents, physical and spiritual. An upcoming benefit concert by the voice faculty at Marylhurst University provided impetus to pull these texts together into a single work.

The resultant seven-piece cycle is constructed in arch-form that reflects a descent and ascent: 1. Quartet (4); 2. Duet (2); 3. Solo (1); 4. Trio (3); 5. Solo (1); 6. Duet (2); 7. Quartet (4). Anchoring the set in the middle is the trio "Give me the lowest place" for two sopranos and piano. Each of the two verses of Rossetti's poem about sacrificial love is accompanied by slow descending chords in the piano, a conscious attempt to transform the horrific images of the collapse of the twin towers into a memorial for those who gave their lives that day so others might live. This middle piece is surrounded by two solos, both setting the text "Jesus alone". These, in turn, are bounded by two duos for soprano and piano, "Tune me, O Lord" and "We know not when". The first is a plea for harmony in time of dissonance; the second a statement of faith in time of uncertainty. The outside movements are quartets that are both built upon the concept of ascent. The first song of the set ("Oh what is earth?") asks the uncomfortable question why we build houses and acquire wealth when death is our end. The final text ("Up-hill") is in the form of a catechism, a series of questions (up) and answers (down) that challenge us to stay the course in the face of difficulties we encounter. The final two lines ("Will there be beds for me and all who seek? / Yea, beds for all who come.") express a grace-filled inclusivity that is as timely today as they were when Rossetti penned them.

--- John Frederick Paul