

A handwritten signature in black ink, appearing to read "Neil Tòmas Smith". The signature is fluid and cursive, with a distinctive flourish on the left side.

# The Hoard

For Choir

Neil Tòmas Smith

*The Hoard* was developed for Thame Chamber Choir as part of the Adopt a Composer Scheme (2015-16), funded by the PRS for Music Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

## **The Hoard**

1. Ruin
2. Memento
3. Perle

### **Note for Future Performers:**

This score is a document of the original performance with the Thame Chamber Choir, their children's choir TCC2 and Duncan Aspden. The piece is designed, however, with the intention that each new iteration of the music should reflect a hoard more local to the performance situation. Between F and G in the second movement is a manipulated quote from a piece by Walter Frye that was written around the time (and location) the Thame Hoard was lost. Performers should feel free to insert their own piece here instead, so that the music in some way reflects local discoveries. Alternatively, choirs can sing the 'Thame Version' as is represented here. All parts sung by the children's choir in the original can be covered by the main choir.

## Programme Note

A local lorry driver discovered the Thame Hoard in 1940, upstream from Long Crendon bridge beside the River Thame. It is a medieval hoard made up of various precious rings and coins, the latest of which can be dated to 1457 – making that the earliest date at which the hoard could have been hidden or lost. It is now housed at the Ashmolean Museum, Oxford.

In this piece I wanted to explore the idea of hoards in general, while also relating some aspects specifically to Thame. Therefore, for the Thame version of this piece, certain elements of the music and texts come from 15<sup>th</sup> Century England – the children’s choir will sing a piece based on a contemporary work of English choral music by Walter Frye, while the *Perle* text for movement 3 is also more or less of the time. It is fitting, too, that the piece will be heard in a building that would have been standing, at least in part, at the time these objects were lost and was likely known to whomever they belonged.

Above all, however, I wanted to express the strange juxtapositions of time – of history encountered through objects – that hoards embody so well. Past and present mix in this piece, creating a musical space in which the new can sound old, and the old new.

The piece comprises three movements. The first is a fragmentary setting of the Old English poem *The Ruin*, published in the 8<sup>th</sup> Century Exeter book and partially obscured by burn marks. The chief intention is not to set the words of its unknown author, but to create an almost ruinous musical landscape from which occasional pillars of sound emerge. The second movement, ‘Memento’, makes use of the plain chant, ‘memento mei domine’ (remember me, O Lord) – words that are also inscribed on a

reliquary ring that is, in my opinion, the finest item in the hoard. Finally, the piece ends with a partial setting of the Middle English text, *Perle*, again by an unknown author. This text is a lament of loss for a dead woman dear to the narrator – a pearl who has slipped into earth. Both *The Ruin* and *Perle* are set in their original language rather than in translation to give the greatest possible sense of their history: these texts in themselves have come down to us not unlike the scattered coins and rings of Thame's medieval Hoard.

While writing *The Hoard* I was very lucky to receive guidance from many academics and musicians, all of whom contributed to the project in different ways. I would like to thank, in particular, my mentor Colin Riley for his support, Dr Hollie Morgan for her help with the *Perle* text, Dr Eleanor Rye for an introduction to Old English, Dr Philipp Weller, Dr James Cook, and conductor Duncan Aspden for his hard work, support and fine musicianship. Finally, I would like to thank the members of Thame Chamber Choir who have, from the beginning, been a complete pleasure to work with.

# I. Ruin

Neil Tòmas Smith

$\text{♩} = 56$  ancient, arcane

Soprano Solo      **p** ["forweorene"]      G.P.

Alto Solo      **p** ["gehrorenre"]      **pp**      **p** ["hrim on lime"]      G.P.  
Gold\*\*

Tenor Solo      **p** ["scorene"]      ["heard gripe"] G.P.

Bass Solo      **p** ["geleorene"]      **pp**      Earth

Soprano      **ppp** [ECHO:  
"forweorene"]      G.P.

Alto      **ppp** [ECHO:  
"gehrorenre"]      **pp** [ECHO:  
"hrim on lime"]      G.P.

Tenor      **pp** [ECHO:  
"scorene"]      G.P.

Bass      **ppp** [ECHO:  
"geleorene"]      G.P.

\* Directions for spoken text: This text is more to create an atmosphere / give an impression of the language than to be understood. Therefore, it should be delivered slowly, relatively quietly and thoughtfully - almost as if the singers are speaking to themselves. The ECHOES should be spaced throughout the duration indicated (not all at the beginning), again creating a texture/atmosphere.

Each singer should speak the text only once, unless the texture becomes too thin, in which case they can repeat up to three times.

\*\* The word 'Gold' should be pronounced in Old English (very similar to the German 'Gold') throughout.

S. Solo

"gehrorene"      ***pp*** *mp*

Stone      Grip

A. Solo

***pp***      ***mp*** ["Hrofas"]      ***pp***

Holds      Earth

T. Solo

***p*** ["wyrde gebræcon"]      ***mp*** *pp*      ***pp***

Fall- en      Earth

B. Solo

***p*** ["Eorðgrap hafað"]      ***pp***      ***p*** ["hrungeat berofen"]

Roofs

S.

ECHO:      ***p*** ["gehrorene"]

A.

ECHO:      ***pp*** ["Hrofas"]

T.

ECHO:      ***pp*** ["wyrde gebræcon"]

B.

ECHO:      ***pp*** ["Eorðgrap hafað"]

**A**

13 G.P. ***mp*** ***pp*** — ***mf*** ***mp*** ["scorene, gedrorene"] ***pp*** 3

S. Solo Gold Wall Wrecked Holds,—

G.P. ***pp*** ***mf*** ***mp*** ["gehrorene"] ***p*** ***f*** ***pp***

A. Solo Stone Grip Holds,—

G.P. ***pp*** ***mp*** ["scorene"] ***mp*** ***fp*** ***f*** ***pp***

T. Solo 8 Wall Stands Fierce Holds,—

G.P. ***mp*** ***mp*** ["geleorene"] ***mp*** ***fp*** ***f*** ***pp***

B. Solo Gold Stands Fierce Holds,—

G.P. ***p*** ECHO: "goldbeohrt" ***mp*** ECHO: "scorene, gedrorene"

S.

G.P. ***p*** ECHO: "goldbeohrt" ECHO: "gehrorene"

A.

G.P. ECHO: "scorene" ***mp*** ECHO: "scorene"

T.

G.P. ***mp*** ECHO: "geleorene"

B.

B

C

27 S. Solo *p* — *f*   *p* — *f*   *fp* — *mf* — *p*  
 Gleam(ing) Clings Bright, Bro(ken)

A. Solo *p* — *f*   *p* — *f*   *fp* — *f*   *mf* —  
 (Gleam)ing Clings Bright, (Bro)ken,

T. Solo *mp* — *f*   *fp* — *mf* —  
 Wall Bright, Bro(ken),

B. Solo *mp* — *f*   *mf* —  
 Wall Bro(ken),

S. *f*  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,

A. *f*  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,

T. *f*  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,

B. *f*  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,  
 Gold, Frost, Stone, Burg, Gold, Stone,

## D

6

33

S. Solo      *p* ————— *fp* ————— *f* ————— *p*

Grip,            Caved,            Em-brace.

A. Solo      *p*            ————— *f*            ————— *f*            *mf* ————— *p*

Earth            Grip            Caved,            Em brace—

T. Solo      *p*            ————— *fp* ————— *f* ————— *p*

Earth,            Grip            Caved,            Em- brace,—            Sil-ver

B. Solo      *p*            ————— *fp* ————— *f*            *mf* ————— *p*

Earth,            Grip,            Caved            Em brace,—            Sil-ver

S.      —————            *mf*            *mp*

Grip,            Earth,            Burg,            Earth,            Gold,

A.      —————            *mf*            *mp*

Grip,            Earth,            Burg,            Earth,            Gold,

T.      —————            *mf*            *mp*

Grip,            Earth,            Burg,            Earth,            Gold,

B.      —————            *mf*            *mp*

Grip,            Earth,            Burg,            Earth,            Gold,

**E**

7

38 **p**

S. Solo

Splen(dour) on sinc, on syl-for, Burgstede

**p**

A. Solo

(Splendour) on sinc, on syl-for, Burgstede

**ff**

T. Solo

Splen(dour) on sinc, on syl-for, Burgstede

**ff**

B. Solo

(Splendour) on sinc, on syl-for, Burgstede

**pp** **f**

S.

All that was owned (Battle)ments

**pp** **fp**

A.

All that was owned Ba-ttle ments

**pp** **fp**

T.

All that was owned Ba - ttle(ments)

**pp** **fp**

B.

All that was owned (Ba)ttele(ments)

**F**

43

S. Solo      Weal-stan,      Goldbearht,      scorene      Burg,

A. Solo      Weal-stan,      Goldbearht,      scorene      Burg,      Frost,

T. Solo      Weal-stan,      Goldbearht,      scorene      Burg,

B. Solo      Weal-stan,      Goldbearht,      scorene      Burg,      Frost,

S.      Stone,      Stripped

A.      Stone      Stripped

T.      Stone      Gold      Gold,      Frost,

B.      Wall      Gold,      Frost,

The musical score consists of eight staves, each representing a different voice or instrument. The top four staves are for solo voices: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo). The bottom four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, with various key changes indicated by key signatures and time signatures such as 4/4, 2/4, and 3/4. The vocal parts sing in unison, with lyrics in Old English provided below each staff. Dynamic markings include forte (f), piano (p), and mezzo-forte (mf). The score is numbered 43 at the beginning, and there is a large bracketed letter 'F' above the vocal parts.

48

S. Solo

Stone, Burg.

A. Solo

Burg, Gold, Frost.

T. Solo

Stone, Frost, Stone,

B. Solo

Burg, Gold, Frost.

S.

**p**

sco-re-ne, ge-dro re-ne

A.

**p**

sco-re-ne, ge-dro re-ne

T.

**p**

Stone, Burg, Gold, Shone, Frost, Stone, Burg,

B.

**p**

Stone, Burg,

**G**

54

S. Solo

Burg,  
Frost,  
for-we

A. Solo

Gold,  
Frost,  
for-we

T. Solo

Burg,  
Frost,  
Gold,

B. Solo

Gold,  
Frost.  
Gold,

***pp***

S.

sco-re-ne, ge-dro re-ne  
sco -re-ne, ge-dro - re ne

***pp***

A.

sco-re-ne, ge-dro re-ne  
sco-re-ne, ge-dro - re ne

***pp***

T.

Gold, Shone  
Stone,

***pp***

B.

Gold,  
Stone,

59

S. Solo

o-re-ne, ge-le-o rene      for-we -o-re-ne, ge-le-o re-ne

A. Solo

o-re-ne, ge-le-o rene      for-we -o-re-ne, ge-le-o re-ne

T. Solo

*pp*

Stone,      Earth      Grip

B. Solo

*pp*

Stone,      Earth      Grip

S.

ECHO:  
"scorene"

ECHO:  
"forweorene"

A.

ECHO:  
"gedrорene"

T.

ECHO:  
"геlорene"

B.

OPTIONAL: Begin to walk to positions for movement II

64

S. Solo

for-we - o-re-ne, ge-le-o re-ne      for-we - o-re-ne, ge-le-o re-ne

A. Solo

OPTIONAL: Begin to walk to positions for movement II

T. Solo

Earth      Grip      Earth

B. Solo

Earth      Grip      Earth

OPTIONAL: Begin to walk to positions for movement II.

S.

ECHO:  
"departed, long lost"

A.

ECHO:  
"departed, long lost"

OPTIONAL: Begin to walk to positions for movement II.

T.

B.

**H**

13

Repeat as  
Necessary

S. Solo 68 (pp)

for-we -o - re-ne, ge-le-o- re-ne

A. Solo

T. Solo

Grip

Repeat as  
Necessary

B. Solo

Grip

S.

Repeat as  
Necessary

A.

ECHO:  
"departed, long lost"

Repeat as  
Necessary

T.

ECHO:  
"departed, long lost"

B.

A handwritten signature in black ink, appearing to read "Neil Tòmas Smith". The signature is fluid and cursive, with a distinct 'N' at the beginning.

## II. Memento

Neil Tòmas Smith

## II. Memento

Neil Tòmas Smith

$\text{♩} = \text{c.}60$

**TCC2**  $\text{mf}$

Me - men - to me - i Do - mi - ne      De - us dum ve - ne - ris in reg -  
 Sops      Altos ***pp*** hum

**Choir 1**

**Choir 2**

**Choir 3** Sops      Altos ***pp*** hum

\* - Brackets indicate a choice of pitches to be hummed (tenors/basses can sing one octave below).

- It is not intended that all singers enter immediately, but rather a written pitch indicates when a certain pitch becomes available to the singer.

- A + sign indicates that a further pitch has been added to the possibilities.

- Singers should hold a pitch for between 1 and 3 bars then choose another.

**Children's Choir** 5

num tu - um      Lau - da - te Do-mi-um in sanc-tis e - jus Lau -  
 (tutti) ***pp*** hum

1  
2  
3

**Children's Choir** 9

da - te e - um in vir - tu - ti - bus e - jus      Me - men-to me - i Do-mi - ne  
 transition

1  
2  
3

\* - The black line with arrows indicates a transition between two groups of pitches. During this time singers can choose from pitches of both sets, i.e. pitches they have come from and the pitches grouped within the brackets that follow.

Children's  
Choir

13 A

Lau - da - te e - um in so - no tu - bae Lau - da - te e - um in tym - pa - no et cho

1 *mf* *p* transition tutti (add Tenors/Basses)

2 *mf* *p* transition

3 *mf* *p* transition tutti (add Tenors/Basses)

Children's  
Choir

17

ro Me - men - to me - i Do - mi - ne Lau - da - te

Me - men - to me - i Do - mi - ne

Sops move freely around pitches  
Altos ~~~~~

1 (~~~~~)

Sops move freely around pitches  
Altos ~~~~~

2 transition Sops move freely around pitches  
Altos ~~~~~

3 Sops move freely around pitches  
Altos ~~~~~

Children's  
Choir

21 B

e - um in cym - ba - lis be - ne so nan - ti - bus Lau - da - te

1 solo Sop. sung *mp*

Me - men - to me - i

2 transition

3 Sops move freely around pitches  
Altos ~~~~~

solo Sop. *mp* sung

Me - men - to me - i Do - mi - ne

24

Children's Choir

e-um in cym - ba - lis ju - bi - la - ti - o-nis Me-men-to me - i Do-mi-

Lau-da - te e - um in cym - ba-lis ju-bi - la - ti - o - nis Me-men-to me-

transition Sops **p**

1 solo Sop. sung ( ) **mp** [Memento mei Domine]

2 solo Sop. **mp** Me-men-to me-i Do-mi-ne transition

3 Me-men-to me-i

\* - Boxed text indicates that the text should underlay all the notes that follow - until the next piece of boxed text is indicated.  
 - Singers should sing independently and not all should begin on the first word so that the text overlaps.  
 - Individual singers can take breaks of one note (that is, a semiquaver before bar 31 and a quaver from after this bar) in order to breathe.

27

Children's Choir

ne Me - men - to me - i Me - men -

i Do - mi - ne Me - men - to me - i

Soprano Alto 1 Altos [Memento mei Domine] Basses **p**

Tenor Bass

Soprano Alto 2 Sops [Memento mei Domine] Basses **p**

Tenor Bass

Soprano Alto 3

Tenor Bass

Children's  
Choir

to me - i                    Me - men - to me - i                    Me - men - to me -

Me - men - to me - i                    Me - men - to me - i

1

'Memento mei  
Domine'

Tenors

Basses

2

2

'Memento mei  
Domine'

Tenors

Basses

'Memento mei  
Domine'

Sops

Altos

3

Basses

'Memento mei  
Domine'

Tenors

C

(Accents refer to individual voices only)

5

## Children's Choir

i

*f*

*f*

*f*

*f*

*f*

*f*

[Then and Now; and Now and Then!]

[Then and Now; and Now and Then!]



35

*fp*

1      *fp* [Then and Now; and Now and Then]  
*fp* [Then and Now; and Now and Then]

2      *f*      *fp* [Then and Now; and Now and Then]  
*fp* [Then and Now; and Now and Then]

3      *fp* [Then and Now;  
 and Now and Then]  
*fp* [How strange this earth]  
*fp* [How strange this earth]

39

(*non cresc.*)

1

*f*

(*non cresc.*)

2

'of ancient wealth'

3

'How strange this mass'

(*non cresc.*)

*f*



D

43

*f*

'Visioning on the'

1

*f*

'Visioning on the'

2

*f*

'on the vacant'

3

*f*

'on the vacant air'

'What do you see...'

'on the vacant air'

'What do you see...'

'on the vacant air'

'What do you see...'

'What do you see...'

E

7

47

1  
'What do you see...'      'Domine'

2  
'What do you see...'      'Memento mei'

3  
'Memento mei'

$\text{♩} = 120 \rightarrow \text{♩} = 60$

$\text{f} \rightarrow \text{p}$

51

1  
 $p$   
8  
O

2  
 $p$   
8  
O

3  
 $p$   
8  
O

1  
 $f$   
8  
O

2  
 $f$   
8  
O

3  
 $f$   
8  
O

1  
 $p$   
8  
O

2  
 $p$   
8  
O

3  
 $p$   
8  
O

1  
 $p$   
8  
O

2  
 $p$   
8  
O

3  
 $p$   
8  
O

54

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

O

=

58

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

**F**

From the Kyrie by Walter Frye in the Lucca Choirbook  
F - G can be replaced in other versions of *The Hoard*.

9

62  $\text{♩} = 60$  Growing in Expression

Children's Choir

62 Children's Choir

Ky, Ky, le - i

66 Children's Choir

Ky, e - le son

70 Children's Choir

Ky hum le - i son hum

Ky - ri

74 Children's Choir

e - le - i - son

78 Children's Choir

hum Ky - ri - e, le - i - son, A

ri - e hum Ky - ri - e

82 Children's Choir

hum e - le - son

ri - e son hum Ky - ri

86 Children's Choir

hum Ky - ri e - le - i - son, A

hum

Ky

90

Children's Choir

e - le - i - son,  
A  
le - i -



93

Children's Choir

hum

Chri - ste  
le - i - son  
son



99

**f**

dim.

Children's Choir

Ky - ri - e, Ky - ri - e, Ky - ri - e,  
**f**  
dim.  
Ky - ri - e, Ky - ri - e, Ky -  
3-5 soloists sing this material with overlapping entries. NOT with conductor  
A



103

Children's Choir

Ky - ri - e, Ky - ri - e, Ky - ri - e,  
ri - e, Ky - ri - e, Ky - ri - e,

**G**

107 =120 11

Children's Choir

Ky - ri - e, Ky - ri - e, Ky - ri

Altos

1 pp [Kyrie eleison, Christe eleison] Basses

[Kyrie eleison, Christe eleison]

Sops

2 Basses pp [Lord, have mercy upon us]

[Memento mei domine]

Sops

3 Basses pp [Memento mei domine]

[Memento mei domine]

**III**

Children's Choir

e > f p

1 f p

2 > f

3 > f

'Then and Now; and Now and Then'

'Then and Now; and Now and Then'

115

*fp* > *fp* > *fp* >

1 'Then and Now; and Now and Then'

*fp* > *fp* > *fp* >

2 'Then and Now; and Now and Then'

*p* *fp* > *fp* > *fp* >

3 'Then and Now; and Now and Then'

*fp* > *fp* > *fp* >

'Then and Now; and Now and Then'

*fp* > *fp* > *fp* >

'How strange this earth'

*fp* > *fp* > *fp* >

'How strange this earth'



119

(*non cresc.*)

1 *f* > *f* > *f* > *f* >

'Visioning on the'

2 (*non cresc.*)

'this mass of ancient wealth'

2 *f* > *f* > *f* > *f* >

'How strange this mass'

(*non cresc.*)

3 *f* > *f* > *f* > *f* >

13

123

H

1 'What do you see...'

1 'Visioning on the'

2 'on the vacant'

2 'What do you see...'

2 'on the vacant'

2 'What do you see...'

3 'on the vacant air'

3 'What do you see...'

3 'on the vacant air'

3 'What do you see...'

127

1 'Domine'

1 'Memento mei'

2 'Memento mei'

2 'Memento mei'

3 'Memento mei'

3 'Memento mei'

3 'Memento mei'



134 | J

*sempre f*

15

ber

11.

ber

Re

mem

ber\_

Re

mem

ber-

*sempre f*

11

mem

1

Re

mem

ber.

B-2

1000-1000

12-20

Re

me

•  
Re

me

Pg

mom

Q

Re

mem

Children's  
Choir

141

O Lord,

Lord ber Lord ber Lord

*f > p*      *f > p*      *f > p*

1 Re - - mem - - ber

*f > p*      *f > p*      *f > p*

Re - - mem - - ber

O mem O mem O

*f > p*      *f > p*      *f > p*      *f >*

2 Re - - mem - - ber

*f > p*      *f > p*      *f > p*      *f >*

Re - - mem - - ber

- Re me Re me Re me Re me

*f > p f >*      *p < f > p*      *< f > p*

3 - ber me - Re - - mem - - ber

*f > p f >*      *< f > p*      *< f > p*

- ber me - Re - - mem - - ber

Children's Choir

148

Re - mem, Re - mem - ber me O Lord, Re, mem - ber

ber Lord ber

1

f p f p

Re - - - - mem - - - -

f p f p

Re - - - - mem - - - -

mem

mem mem O mem

p f p

Re - - - - mem - - - -

f p f p

Re - - - - mem - - - -

mem

Re Re me Re

f p f p

Re - - - -

f p f p

Re - - - -

Re

152

Children's Choir

me O Lord, Re - mem - ber, Re - mem - ber me O Lord,

Lord ber Re me

ber

O mem ber Lord

ber

ber

me Re mem O

mem ber

mem ber

Children's  
Choir

155

**L**

2

Re-mem-ber me O Lord, Re-mem-ber me O Lord, Re-mem-ber me

Re me Lord Re me O Re ber

*f* *p* *f* *p* *f* *p*

1      O \_\_\_\_\_

*f* *p* *f* *p* *f* *p*

O \_\_\_\_\_

2      ber O ber Lord mem

*f* *p* *f* *p*

O \_\_\_\_\_ me O \_\_\_\_\_

*f* *p* *f* *p*

O \_\_\_\_\_ me O \_\_\_\_\_

3      mem O Re mem O Lord Re

*p* *f* *p* *f* *p*

O \_\_\_\_\_

*p* *f* *p* *f* *p*

O \_\_\_\_\_

**M**

Sound Moves in Circle -  
Can ignore written rhythms and  
conduct with a circular motion

Repeat ad lib.

Children's  
Choir

160

O Lord

O

**p**

1

**p**

SOUND MOVES  
IN CIRCLE

me

**f** **p**      <--f--> p      <--f--> p

**f** **p**      <--f--> p      <--f--> p

SOUND MOVES  
IN CIRCLE  
first time only

me      Lord

**f** **p**      <--f--> p      <--f-->

**f** **p**      <--f--> p      <--f-->

A handwritten signature in black ink, appearing to read "Neil Tòmas Smith". The signature is fluid and cursive, with a distinct 'N' at the beginning.

### III. Perle

Neil Tòmas Smith

### III. Perle

## **Stately but flowing** ♩=c. 60

Neil Tòmas Smith

**Soprano**

**Alto**

**Tenor**

**Bass**

**S.**

**A.**

**T.**

**B.**

**S.**

**A.**

**T.**

**B.**

2

**A**

12

S. Per - le Per - le I sett' hyr seng' ley in syn - glur - e Per - le

A. Per - le Per - le I sett' hyr seng' ley in syn - glur - e Per - le Per - le

T. Per - le Per - le Per - le Per - le

B. Per - le Per - le Per - le Per - le

15

S. Thurgh gress' hit fro me yot

A. Thurgh gress' hit fro me yot

T. I lest' hyr in on er - ber - e to groun-de hit fro me yot

B. I lest' hyr in on er - ber - e to groun- de hit fro me yot

18

rit.

S. I dew- nye for-dol- ked, for-dol- ked of luf - daun - ge - re,

A. I dew-nye for-dol - ked, for-dol-ked of luf - daun - ge - re,

T. I dew-nye for-dol - ked, for-dol-ked of luf - daun - ge - re,

B. I dew- nye for-dol- ked for-dol- ked of luf - daun ger re.

**B****A Tempo**

21      *p*      *pp*

S.      Per - - - - le.      hum *mf*

A.      *pp*

T.      Per-le,      per-le      Of that pry - vy perl' with - out - en

B.      *p*      *pp*      hum *mf*

          Perl'

*pp*

*f*

          Per-le,      per-le.      Of that pry - vy perl' with - out - en

**Tempo Primo**

26      solo      *p*

S.      oft have I way-ted wysch - an - de      oft have I wayted      oft have I way ted

A.      -

T.      -

B.      spot.

**C**

31      tutti *mp*

S.      Per - le      That spot of spy - ses mot ne - des spre - de      Ther such ry - ches, such

A.      Per - le      That spot of spy - ses mot ne - des spre - de      Ther such ry - ches, such

T.      Per - le      That spot of spy - ses mot ne - des spre - de      Ther such ry - ches, such

B.      Per - le      That spot of spy - ses mot ne - des spre - de      Ther such ry - ches, such

35

S. ry - ches to rot

A. ry - ches to rot, rot \_\_\_\_\_ is run - ne.

T. ry - ches rot \_\_\_\_\_ is run - - ne.

B. ry - ches to rot is run - - - ne \_\_\_\_\_

**D** The Flower Garden

39

S. blay-ke, bl-we, blayke, bl-we, blay-ke, bl-we,

A. blay-ke, bl-we, blayke, bl-we, blay-ke, bl-we,

T. blay-ke, bl-we, blayke, bl-we, blay-ke, bl-we,

B. gi - lo - fre

45

S. bl-we, re-de, blay-ke, bl we, blay-ke, bl we,

A. bl-we, re-de, blay-ke, bl we, blay-ke, bl we,

T. Gyn - gu - re, gyn gu - re,

B. gi - lo - fre,

51

S. *mp* re - de, blay - ke, blo - mes, blo - mes, blay - ke,  
A. *mp* *p* re - de, blay - ke, bl - we, re - de. Blo - mes,  
T. *p* *p* gro - my - lyoun, gyn - gu - re,  
B. *p* *p* gro - my - lyoun, gi - lo - fre,

56

S. *mf* and py-o-nys pow-dered ay by - twe-ne. Blo - mes blay - ke,  
A. *mf* *mp* blay - ke, pow - dered ay by - twe-ne Blo - mes blay - ke  
T. *mp* *mf* gro - my - lyoun, gyn - gu - re, gyn - gu -  
B. *mp* *mf* gro - my - lyoun, gi - lo - fre, gi -

61

S. *mf* pow - dered ay by - twe-ne. On huyle ther perl - e hit tren-deled doun, *f*  
A. *mf* *f* pow - dered ay by - twe-ne. On huyle perl - e hit tren-deled doun,  
T. *mf* *f* re, gro - my-lyoun, On huyle hit tren-deled doun,  
B. *mf* *mf* lo-fre, gro - my-lyoun, gi - lo - fre, hit tren - deled doun, Ther hit droun

6

**E**

66

S. **p** **mp** **mf** hum  
bl-we, blay-ke, re-de

A. **p** **mp** **mf** hum  
bl-we, blay-ke, re-de,

T. **p** **mp** **mf** **f**  
8 bl-we, blay-ke, re-de, blay-ke, bl-we,  
**mf** **f**

B. **p** drof in mol-des dun - ne, in mol-des dun-ne  
blay-ke, bl-we,

71

**F** **poco allegro**  
hum **mf**

S. **mf** **mf** hum **mf**

A. **mf** **mf** Of that pry - vy  
hum **mf**

T. **mf** **mf**

B. **mf** re - de, **p** **f** Of that pry - vy  
re - de, in mol - des dunn' Of that pry - vy

**Tempo Primo**

75

**f** **mf**

S. **mf** I fell' up - on that flou-ry flaght Such' o-dour to my her-nes

A. **fp** perl' with - out - en spot. fell' o -

T. **fp** **fp** fell' o -

B. **fp** perl' with - out - en spot. fell' o -

rit.

7

79

S. schot, I, I slo-de up-on a sle-pyng slacht' On that pre- cios per- le-

A. dour. sle - pyng, pre - cios, On that pre cios

T. dour. sle - pyng, pre - cios,

B. dour. sle - pyng, pre - cios, On that

**G A Tempo**

84 solo p , p

S. oft have I way-ted wysch - an - de oft have I way ted

A. perl' , oft have I way-ted wysch-an - de

T. ,

B. p , pre-cios perl'

**H poco allegro**

88

S. ofthaveIwayted wysch - an - de wysch-an - de wyschande tutti f

A. ofthaveIway-ted, wysch an- de, oft have I way-ted On that pry - vy mf

T. ,

B. , Of that pry - vy

'tutti'

8

92

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

independent singing/overlapping entries

On that pry - vy perl' with - out - en spot.

perl' with - out - en spot.

perl' with - out - en spot.

96

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

independent singing/overlapping entries

On that pry - vy perl' with - out - en spot.

100

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

independent singing/overlapping entries

On that pry - vy perl' with - out - en

102

S.

A.

T. spot.

B.

independent singing/overlapping entries

On that pry - vy perl' with - out - en

105

S.

A.

T.

B. spot.

107

S.

A.

T.

B.

10

110

S.

A.

T.

B.

Off-stage soloist begins  
chant.

Fade out.

spot.

**pp**

## Memento mei Domine

Me- men - to me - i Do - mi - ne De - us dum ve - ne - ris in reg - num tu - um

Lau - da - te Do - mi - num in sanc - tis e - jus

Lau - da - te - e - um in vir - tu - ti - bus e - jus

Lau - da - te e - um in so - no tu - bae

Lau - da - te e - um in tym - pa - no et cho - ro

Lau - da - te e - um in cym - ba - lis be - ne - so - nan - ti - bus,

lau - da - te e - um in cym - ba - lis ju - bi - la - ti - o - nis