

This is an abridged review score, for Web distribution only. If you'd like to receive a full review score, please contact us at info@jonathansantore.com

Three Seasons (Claude McKay Poems)

for SATB chorus, English horn/oboe,
viola, cello, and harp

REVIEW COPY ONLY
DO NOT DUPLICATE

Jonathan Santore

Instrumentation

SATB chorus

English horn (doubling oboe)

viola

cello

harp

Program note:

Claude McKay (1889-1948), a native of Jamaica, was one of the leading early figures of the Harlem Renaissance. Early in his life, before settling in New York to become editor of *The Liberator*, McKay worked as a janitor and houseman for a fraternity and hotel located near Dartmouth College in Hanover, New Hampshire. The poems set in this work come from this period in McKay's life (1915-1916), and were first published in his book *Spring in New Hampshire*.

“But my attitude was not very different from what it was in 1916 when I applied for a job as a houseman in a hotel in New Hampshire. The manager told me that he could only engage me temporarily because all the other workers (about 25) were white men and women and perhaps they would object to my working with them because I am a Negro. I went into that hotel to work with the full knowledge that I was not merely an ordinary worker, but that I was also a Negro, that I would not be judged on my merits as a worker alone, but on my behavior as a Negro. Up there in that little inn, nestling among the New Hampshire hills, the Negro (as in thousands of other places in America) was on trial not as a worker but as a strange species. And I went into that hotel to work for my bread and bed and also for my race. This situation is forced upon every intelligent Negro in America. In a few weeks I had won over the little hostile minority among the hotel workers; they all made demands on my company.”

-- Claude McKay, letter to Max Eastman, 4/3/1923

“... the reviewer was mistaken when he said I was a student at Dartmouth. I worked as a janitor and houseman at the D.K.E. House and the Hanover Inn from 1915 until the spring of 1916, and my only connection with the college was that I used to go to the library at night sometimes to read.”

-- McKay, letter to Harold Rugg, librarian at Dartmouth, 1921

Written for the New Hampshire Master Chorale
Dan Perkins, Music Director

Three Seasons (Claude McKay Poems)

Claude McKay

Jonathan Santore

I. Spring in New Hampshire

Freely; mysteriously (♩ = c. 60) Joyously (♩ = 80)

The score is for a choral setting of 'Spring in New Hampshire'. It features vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for English Horn, Viola, Cello, and Harp. The piece is in 4/4 time and consists of three measures. The first measure is in 4/4 time, the second in 3/4, and the third in 4/4. The vocal parts enter in the third measure with a joyful melody. The English Horn part features triplet figures in the first two measures. The Harp part has a triplet figure in the second measure. The bass line consists of three notes: D♭, C, and B♭ in the first measure, E♭, F♭, G♭, and A♭ in the second measure, and B♭, C, and D in the third measure. Dynamics include *mp*, *p*, *f*, and *sfz*.

Soprano
Alto

Tenor
Bass

English Horn*

Viola

Cello

Harp

mp

p

f

sfz

sfz

sfz

Too

D♭ C B♭ | E♭ F♭ G♭ A♭

*) The English horn part is untransposed in the score.

Copyright ©2007 by Jonathan C. Santore
All Rights Reserved

Duplicating this music without permission is illegal. www.jonathansantore.com

5

S
A

T
B

Vla.

Vlc.

Hp.

green the spring - ing Ap - ril grass, Too

mf
(non pizz.)

mf

f

D \flat F \flat

7

S
A

T
B

Vla.

Vlc.

Hp.

blue the sil - ver speck - led sky For

f

G \sharp

32 *mp* (non dim.)

S
A
Wear - ied, ex - haus - ted, dul - - - - ly

T
B *mp* (non dim.)

Vla. *p*

Vlc. *p*

Hp. *p*

34

S
A sleep - - - - ing

T
B

E.H. *mp*

Vla.

Vlc.

Hp.

36

E.H.

Vla.

Vlc.

Hp.

pp

pp

pp

REVIEW COPY ONLY
DO NOT DUPLICATE

55

Ob.

Vla.

Vlc.

Hp.

This system contains measures 55, 56, and 57. The Oboe part features a continuous eighth-note pattern with dynamic markings. The Viola and Violin parts play sustained chords with some movement. The Harp part includes a tremolo in measure 56 and a melodic line in measure 57. The time signature changes from 4/4 to 3/4 and back to 4/4.

58

Ob.

Vla.

Vlc.

Hp.

This system contains measures 58, 59, and 60. The Oboe part has a triplet in measure 58 and continues with eighth notes. The Viola and Violin parts have sustained chords. The Harp part has a tremolo in measure 59 and a melodic line in measure 60. The time signature changes from 4/4 to 2/4 and back to 4/4.

61

Ob.

Vla.

Vlc.

Hp.

(non dim.)

pp

pp

64

Ob.

Hp.

ff

REVIEW COPY ONLY
DO NOT DUPLICATE

7 *mp*

S
A

mp Sweet life! how love - ly to be here And feel the soft sea - la - den

T
B

E.H.

Vla.

Vlc.

Hp.

10

S
A

breeze Strike my flushed face, the spruce's fair Free limbs to see, the les - ser trees' Bare hands to

T
B

E.H.

Vla.

Vlc.

Hp.

26 Tenderly; with waxing hope (♩ = 52)

48

S
A

(mp)

And yet, and yet This ve-ry wind, the win-ter birds The

T
B

(mp)

E.H.

(mp)

Vla.

(p)

Vlc.

(p)

Hp.

(p)

sim.

A♭ E♭

52

S
A

glo - ry of the soft sun set, Come there to me in words.

T
B

E.H.

Vla.

mp

Vlc.

mp

Hp.

D♯ E♯

molto rall. -----

56

S
A

T
B

E.H.

Vla.

Vlc.

Hp.

p *pp* *pp* *pp* *pp*

unis. *p* *pp* *pp* *pp*

Sweet life! how love-ly to be here! Sweet life! how love-ly to be here...

9/21/2007
Plymouth, NH