

THEA MUSGRAVE

By the River

for SATB choir unaccompanied

NOVELLO

Commissioned by the National Youth Choirs of Great Britain, made possible through the kind and most generous support of the Golsoncott Foundation and The John S Cohen Foundation.

In memory of Dr David Cohen CBE who, as Chairman of The John S Cohen Foundation, supported the creation of new music which inspired thousands of young people.

By the River was first performed by the National Youth Choir of Great Britain on 1 November 2020 at Snape Maltings, Suffolk, conducted by Ben Parry.

TEXT

The last stanza from *By the River Ashley*

The hour is dark. The river comes to its end,
Comes to the embrace of the all enveloping sea.
My story comes to its end.

Divine Picnicker by the lakeside,
Familiar friend of the fishermen,
Known and yet not known, lost and yet found,
The hour is dark, come down to the riverside.
The strange river, come find me.
Bring if it might be companions
In the tissue of the Kingdom, but come thou,
Key to all mystery, opening and none shall shut again,
Innermost love of all loves, making all one,
Come.

Mary Ursula Bethell (1874–1945)

Duration: c. 3½ minutes

Order Number: NOV297479

‘Make your interests gradually wider and more impersonal, until bit by bit the walls of the ego recede, and your life becomes increasingly merged in the universal life. An individual human existence should be like a river — small at first, narrowly contained within its banks, and rushing passionately past rocks and over waterfalls. Gradually the river grows wider, the banks recede, the waters flow more quietly, and in the end, without any visible break, they become merged in the sea, and painlessly lose their individual being.’

Bertrand Russell (1872–1970)

to James Rushton
By the River

MARY URSULA BETHELL
(1874-1945)

THEA MUSGRAVE

Misterioso $\text{♩} = 44$

SOPRANO *p* The riv - - - er

ALTO *p* The riv - er

TENOR *p* The hour is dark,

BASS *p* The hour is dark, is dark,

Piano (for rehearsal only)

5 *mf* **1** *mf*

comes to its end, Comes to the embrace of the

mf *p* *mf*

comes to its end, Comes, comes, comes to the em-

pp

the hour is dark, the hour is dark,

pp

the hour is dark,

9

p

all _____ en - vel - op - ing_ sea.

p *pp*

- brace _____ of the all en - vel-op-ing sea. The hour is

mf

the _____ hour_ is_ dark.

p *mf*

the_ hour_ is_ dark. My_

13 [2]

p *mf*

Di - vine Pic-nick-er

pp *p* *pp*

dark, is dark. ah ah

mf

My sto-ry comes_ to its end.

sto-ry comes_ to its_ end.

18 3 *pp* *p* *pp*

by the lake-side, ah

pp *pp*

p *mf* *pp*

Fa - mil - iar friend of the fish-er-men, ah

mf

Known and

23 *mf* 4 *pp*

lost and yet found, The hour is

pp

ah

mf *pp*

ah Lost and yet found, The

pp *mf*

yet not known, The hour is dark, is

28

p *mf* **5** *p*

dark, come down, come

p *mf*

The hour is dark, come down, come

p *pp* *p* *mf*

hour is dark, is dark, come down, come down.

p *mf* *mf*

dark, come down, come

33

mf **6** *pp* *mf* *p*

down to the riv-er-side. The strange riv-er, come

pp *mf* *p*

down, come down. The strange, the strange riv-er, come

pp *mf*

The strange, the strange riv-er,

pp *mf*

down to the riv-er-side. The strange riv-er,

pochiss. rit.

7 a tempo

38

mf < *f* *mf* *mf* *mf*

find me, come find me. Bring, bring if it might be
 find me, come find me, find me, come find me,
 come find me, find me,
 come, come, come find me. Bring.

42

8

com - pan - ions In the tis-sue of the King - dom, but come thou,
 come, come, come find me, come find me,
 come find me, come, come, come,
 if it might be com-pan-ions In the tis - sue of the King - dom,

46 *f* *f*

come thou, come thou,

come thou, come thou,

mf *f* *mf*

Key to all mys-ter-y, o - pen-ing and

mf *f* *mf*

Key to all mys-ter-y, o - pen-ing and

50 *f* *mf* *pp in awe* *p*

come, come, In - ner-most love of all

f *mf* *pp in awe* *p*

come, come, In - ner-most love of all

f *pp in awe* *p*

none shall shut a - gain, In - ner-most love of all

f *pp in awe* *p*

none shall shut a - gain, In - ner-most love of all

SEMICHORUS

pochiss. rit.

53

mp *mf* *mf* *f*

S. loves, mak - ing all one, all one,.

S.

OTHERS

mp *mf* *mf* *f*

OTHERS loves, mak - ing all one, all one,.

A.

mp *mf* *mf* *f*

A. loves, mak - ing all one, all one,.

T.

mp *mf* *mf* *f*

T. loves, mak - ing all one, all, all one,.

B.

mp *mf* *mf* *f* *mf*

B. loves, mak - ing all one, all one, mak -

10 Joyous ♩ = 56

(semichorus)

58 *mf* *f* *mf* *f*

mak - ing all one, all one.

(others)

mf

all one, all one.

mf

all one, all one.

mf

all one, mak - ing all, all

- ing all one, mak - ing all one, all one, Come

The musical score is written for a semichorus and others. It consists of six systems of music. The first system is for the semichorus, starting at measure 58. It features a vocal line with lyrics 'mak - ing all one, all one.' and a piano accompaniment. The piano part includes triplet patterns. The second system is for 'others' with lyrics 'all one, all one.' and a piano accompaniment. The third system continues the vocal line with lyrics 'all one, all one.' and piano accompaniment. The fourth system continues the vocal line with lyrics 'all one, mak - ing all, all' and piano accompaniment. The fifth system continues the vocal line with lyrics '- ing all one, mak - ing all one, all one, Come' and piano accompaniment. The sixth system continues the piano accompaniment with triplet patterns.

11

63 *f* **pochiss. rit.**

S. Come, — come, — come, — come,

A. Come, — come, — come, — come, —

T. one, Come, — come, — come,

B. — come, — come, — come,

12 **Tempo I° calmo**

67 *mf* **rit.** *p*

come, — come, — come. —

mf *p*
come, — come, — come, — come.

mf *p*
come, — come, — come, — come, — come.

mf *p*
come, — come, — come.