

Refuge

*A setting for mixed voices with piano or orchestra
of a poem by Sara Teasdale*

from *I Sing and Ever Shall*
a choral and orchestral work

by
JANET WHEELER

Duration 3'30"



Refuge
from Songs out of Stress

Sara Teasdale (1884-1933)

From my spirit's gray defeat,
From my pulse's flagging beat,
From my hopes that turned to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

I Sing and Ever Shall is a celebration of singing for baritone solo, mixed voice choir and orchestra.

It consists of six movements which set a variety of texts:

1. I Shall Keep Singing (*words Emily Dickinson*)
2. Broken Song (*words Rabindranath Tagore*)
3. Refuge (*words by Sara Teasdale*)
4. Mirana Mana (*words Janet Wheeler*)
5. Love (*words Abraham Cowley*)
6. I Sing and Ever Shall (*words by Robert Herrick*)

The whole work lasts c.25'

For more information about the whole piece contact MazeMusic

Refuge

Third movement from *I Sing and Ever Shall*

Words by SARA TEASDALE

Music by JANET WHEELER

Relentlessly driving ♩ = 120

Piano

f

con ped. *mp*

7

T. *mp* *ma pesante*
From my spi - rit's gray de -

B. *mp* *ma pesante*
From my spi - rit's gray de -

Pno. *f* *mp* *p*

13

S. *mp* *ma pesante* *mf dim.*
From my pul - se's flag - ging beat, Sift - ing through my

A. *mp* *ma pesante* *mf dim.*
From my pul - se's flag - ging beat, Sift - ing through my

T. *mf*
feat, From my hopes that turned to sand

B. *mf*
feat, my hopes that turned to sand

Pno. *p*

19

S. close-clenched hand_____

A. close-clenched hand_____

T. *mp dim.*
Sift - ing through my close-clenched hand_____

B. *mp dim.*
Sift - ing through my close-clenched hand_____

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

25

S. *mf*
From my own fault's sal-ve-ry

A. *mf*
From my own fault's, own fault's sla-ve-ry

T. *mf*
From my own fault's sla - ve - ry own fault's own fault's sla-ve-ry

B. *mf*
From my own fault's sla - ve - ry own fault's sla-ve-ry

Pno. *mf* *mp*

30

mp *cresc.* *mf* *cresc.*

S. If I can sing, if I can sing, if I can sing, if I can sing I still am

A. *mp* *cresc.* *mf* *cresc.*

A. If I can sing, If I can sing, If I can sing, If I can sing, I still am

T. *mp* *cresc.* *mf* *cresc.*

T. If I can sing, If I can sing, If I can sing, If I can sing, I still am

B. *mp* *cresc.* *mf* *cresc.*

B. If I can sing, If I can sing, If I can sing, If I can sing, I still am

Pno.

35

f

S. free, still am free, I still am free,

A. *f*

A. free, still am free, I still am free,

T. *f*

T. free, still am free, I still am free,

B. *f*

B. free, still am free, I still am free,

Pno. *f*

41

S. *p* gently rocking
— still am free. For with my

A. *p* gently rocking
— still am free. For with my

T. *p* gently rocking
— still am free. For with my

B. *p* gently rocking
— still am free. For with my

Pno. *p*
mf
p

49

S. *pp*
sing-ing, for with_ my sing-ing, for with_ my sing-ing, for with_ my sing-ing, for

A. *mf* warmly
For with my sing-ing I can make a re-fuge for my spi-rit's sake,—

T. *pp*
sing-ing, for with_ my sing-ing, for with_ my sing-ing, for with_ my sing-ing, for

B. *pp*
sing-ing, for with_ my sing-ing, for with_ my sing-ing, for with_ my sing-ing, for

Pno.

56 *mf warmly* *f*

S. with_ my sing-ing, A house of shi-ning words, to be my fra - gile_ im - mor - tal - i -

A. *pp* *mp*

T. with_ my sing-ing, A house of shin - ing words to be_ my fra - gile_ *mp*

B. with_ my sing-ing, A house of shin - ing words to be_ my fra - gile_ *mp*

Pno.

63

S. ty, im-mor - tal - i - ty.

A. im - mor - tal - i - ty.

T. im - mor - tal - i - ty.

B. im - mor - tal - i - ty. *mf* Oo_

Pno. *mp* *mf* *mp*

69

S. *mf* Oo

A. *mf* Oh

T. *mf* Ah

B.

Pno.

75

S. *mp* *ma pesante* *cresc.*
From my spi - rit's gray de - feat, From my pul - se's flag - ging

A. *mp* *ma pesante* *cresc.*
From my spi - rit's gray de - feat, From my pul - se's flag - ging

T. *mp* *ma pesante* *cresc.*
Mm From my spi - rit's gray de - feat, From my pul - se's flag - ging

B. *mp* *ma pesante* *cresc.*
From my spi - rit's gray de - feat, From my pul - se's flag - ging

Pno. *mp* *cresc.*

81

S. *mf* beat, From my hopes_____ that turned to sand_____ *mp dim.* Sift - ing through my

A. *mf* beat, my hopes that turned to sand_____ *mp dim.* Sift - ing through my

T. *mf* beat, From my hopes_____ that turned to sand *mf dim.* Sift - ing through my close-clenched hand,

B. *mf* beat, my hopes that turned to sand *mf dim.* Sift - ing through my close-clenched hand,

Pno. *mf* *p*

86

S. close-clenched hand

A. close-clenched hand

T. *p* Sift - ing through my close-clenched hand_____ *mf* From my

B. *p* Sift - ing through my close-clenched hand_____

Pno. *8va* *loco* *mp* *mf* *mp*

92

S. *mf* From my own fault's sal ve-ry *mp* If I can

A. *mf* From my own fault's, own fault's sla ve-ry *mp* If I can

T. own fault's sla - ve - ry own fault's own fault's sla ve-ry *mp* If I can

B. From my own fault's sla - ve - ry own fault's sla ve-ry *mp* If I can

Pno.

97

S. *cresc.* sing, if I can sing, if I can sing, if I can sing I still am free, *f*

A. *cresc.* sing, If I can sing, If I can sing, If I can sing, I still am free, *f*

T. *cresc.* sing, If I can sing, If I can sing, If I can sing, I still am free, *f*

B. *cresc.* sing, If I can sing, If I can sing, If I can sing, I still am free, *f*

Pno.

103

S. still_ am free, I still am free, still_ am

A. still_ am free, I still am free, still_ am

T. still_ am free, I still am free, still_ am

B. still_ am free, I still am free, still_ am

Pno.

108

S. free, I still am free, If I can sing, I still_ am free. *ff*

A. free, I still am free, If I can sing, I still_ am free. *ff*

T. free, I still am free, If I can sing, I still_ am free. *ff*

B. free, I still am free, If I can sing, I still_ am free. *ff*

Pno. *ff*

Some other music by Janet Wheeler

Larger-scale works with orchestra or instruments

I Sing and Ever Shall - SATB with medium orchestra and baritone solo	25'
Magnificat cum Angelis – SATB with soprano solo and chamber orchestra	40' or 50'
On the Breath of the Sky – SATB, S solo children's choir and jazz ensemble	15'
Sea Tongue – Setting of Kevin Crossley Holland for S and Bar solos and orchestra	50'
The Ceaseless Round of Circling Planets – SATB, solo waterphone and orchestra (Also available with piano duet and waterphone accompaniment)	20'
The Measure of a Tree – SATB with A and Bar solos and orchestra (Also available soon in a version with children's choir)	50'
Train in the Rain – ghostly tale for SATB, children's choir, narrator and ensemble	20'

Secular mixed voices

Gather the Good Days (<i>cycle of five SATB settings on the theme of memory</i>)	13'
Gaudeamus Igitur (<i>double choir a cappella setting of Kevin Crossley Holland poem</i>)	3'30"
Imagine it! (<i>written for and recorded by NYCGB double choir with percussion duo</i>)	6'
This Moment of Here and Now (<i>for accompanied choir for Requiem to Cancer 2022</i>)	5'30"
Time Becomes a Song (<i>cycle of five SATB settings of John Clare</i>)	15'

Sacred mixed voices

Alleluia, I heard a voice (<i>SSATB anthem with joyful syncopated middle section</i>)	4'
Be This Thine Ark (<i>setting of John Donne for Lincolns Inn Chapel</i>)	5'30"
Beati Quorum Via – Homage to Stanford (<i>anthem for SSATTB</i>)	4'
By Thee I Will Abide (<i>setting of text from Psalm 56 for single then double choir</i>)	5'
Ely Service (<i>canticles commissioned for Ely Cathedral's 1350th anniversary</i>)	12'
Homage to Albright (<i>textured choral soundscape made from simple repeating fragments sung individually with organ accompaniment – duration variable</i>)	
In Every Corner Sing (<i>anthem for the 200th anniversary of St Pancras Church</i>)	4'30"
Loquebantur Variis Linguis (<i>Pentecost motet for SATB with no divisi</i>)	2'
Psalm 121 (<i>setting of the Scottish metrical version for SATB and organ</i>)	5'30"
Preces and Responses	
The Martyrdom of St Edmund (<i>prizewinning anthem for SATB and organ</i>)	4'
We Sing to God, the Spring of Mirth (<i>SATB with optional organ</i>) <i>Prizewinning introit/anthem published by Novello</i>	2'

For Christmas – a selection of carols in a variety of styles

Advent Song (<i>Gospel carol for children's choir and SATB with piano</i>)	2'30"
A La Media Noche (<i>Puerto Rican carol arranged for children, SATB and piano duet</i>)	4'30"
Because a Little Child is Born (<i>a cappella SATB with divisi apart from tenors</i>)	3'
Behold I Come (<i>winner of the Hendrix Candlelight Carol competition 2017</i>)	4'30"
Carol of the Poor Children (<i>rhythmic and folk-inspired for SATB and piano</i>)	2'30"
Christmas at Sea (<i>setting of Robert Louis Stevenson for upper voices or cambiata</i>)	3'
Ding Dong Diggety! (<i>jazzy a cappella arrangement of Ding Dong Merrily on High</i>)	2'40"
God Bless You Brother (<i>a Christmas blessing for the homeless, words E. Farjeon</i>)	2'30"
It Came Upon the Midnight Clear (<i>original setting for SATB and harp</i>)	5'
Listen to the Angels (<i>jazzy carol incorporating Of the Father's Heart Begotten</i>)	3'
Noel, Noel, Noel (<i>a cappella setting of a medieval text for SSATB</i>)	4'
The Gift on the Living (<i>setting of Celtic text from Carmina Gadelica</i>)	4'30"
The Spirit of Christmas (<i>carol for children's voices, SATB and keyboard</i>)	4'
<i>Words by Martin Angel and Janet Wheeler, published by Hal Leonard</i>	

For score videos of some of these pieces see YouTube MazeMusic Channel
For more information on other and larger works see janetwheeler.co.uk

