

FOR MY FATHER

three choral works with Shakespearean text
for SSAA chorus, a cappella

LAUREN McLAREN THOMAS

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I. FULL FATHOM FIVE

Melodies ebb and flow like the ocean in this piece about underwater mysteries. Text from “The Tempest.”

II. MORE THAN WORDS

A setting of Goneril’s words to King Lear in the opening scene of the Shakespeare play. The gentle harmonies and sweet declarations of love that open the piece contrast with the rhythmic intensity and overlapping textures of the middle section, revealing Goneril’s desperation to flatter her father. She regains composure in the final moments of the piece, declaring simply “Beyond all, I love you.”

III. ALL IN ALL

“He was a man, take him for all in all.” Hamlet’s quote from the eponymous play becomes a lament for his father in this setting full of lush harmonies and rich textures.

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I. FULL FATHOM FIVE

The Tempest, Act I Scene II

Slowly ♩ = 54

p Full fa - thom five thy fa - ther lies; of his bones are co - ral made. *p* Those are

p Full fa - thom five thy fa - ther lies; of his bones are co - ral made. *p* Those are

p Full fa - thom five thy fa - ther lies; of his bones are co - ral made. *p* Those are

p Full fa - thom five thy fa - ther lies; of his bones are co - ral made. *p* Those are

6 *fp* *mp* *p* pearls that were his eyes: No - thing of him that doth fade. Full fa - thom

fp *mp* *p* pearls that were his eyes: No - thing of him that doth fade. Full fa - thom

fp *mp* *p* pearls that were his eyes: No - thing doth fade.

fp *mp* *p* pearls that were his eyes: No - thing doth fade.

10 *mf* *p* *mp* *p*

five thy fa-ther lies; of his bones are co-ral co-ral made.

mf *p* *mp* *p*

five thy fa-ther lies; of his bones are co-ral co-ral made. Those are

mf *p* *mf* *p*

Full fa-thom five thy fa-ther Full fa-thom five co-ral, co-ral made. Those are

mf *p* *mp* *p*

Full fa-thom five thy fa-ther lies; of his bones co-ral, co-ral made. Those are

15 *mf* *mf* *mp*

Those are pearls that were his eyes: No-thing of him that doth fade.

mf *mp*

pearls that were his eyes: No-thing of him that doth fade.

mf *mp*

pearls that were his eyes him doth fade. No-thing of him that doth

mf *mp*

pearls that were his eyes him doth fade. No-thing doth

20 *p* *f* *p* *f* *p* *f*

But doth suf-fer a sea change in-to some-thing rich and

p *f* *p* *f*

But doth suf-fer a sea change, doth suf-fer a change to some-thing rich and

p *f* *p* *f*

fade. a sea change, doth suf-fer a change to some-thing rich and

p *f* *p* *f*

fade. a sea change in-to some-thing rich and

23

ff *mp*

strange *ff* *mp* Sea nymphs hour - ly ring his

strange *ff* *mp* Sea nymphs hour - ly ring his

strange, some - thing rich and strange Sea nymphs ring,

strange, some - thing rich and strange Sea nymphs ring,

26

f *mp* *p*

knell: Ding - dong "n"

knell: *mp* Sea nymphs hour - ly ring his knell:

Ding - dong ding - dong "n"

Ding - dong ding - dong "n"

rit.

30

p *pp*

Hark! now I hear them Ding dong bell.

Hark! now I hear them Ding dong bell.

p *pp*

"n" *p* *pp*

"n" *p* *pp*

MORE THAN WORDS

King Lear, Act I Scene I

Freely ♩ = 44-50

p

I love you more than words I love you more than words can wield the mat-ter; I

p

I love you more than words can wield the mat-ter; I

p

I love you more than words can wield the mat-ter; I

p

I love you more than words can wield the mat-ter; I

⁴

love you. _____

love you. _____

love you.. _____

love you. _____

p

Dear - er than eye - sight,

p

Dear - er than eye - sight,

p

Dear - er than eye - sight,

10

mf *f*

I love you be - yond _____ rich or

space, and li - ber - ty; _____ Be - yond what can be val - ued, rich or

space, and li - ber - ty; _____ Be - yond, be - yond what can be val - ued,

space, and li - ber - ty; _____ Be - yond what can be val - ued,

15

rit. *p*

rare; more than words, more than words. _____

rare; more than words, — more — than words. _____

I love you more than words, more than words. _____

I love you more than words _____ more than words. _____

Lightly ♩ = 100

20

mp

No less than life, No less than life,

mp

No less than life, No less than life, No less than life, — No less than

mf

With grace,

24

No less than life, No less than life, life, — As much as

mp

with — grace, beau - ty ho - nor;

mf

life, No less than life, life, — As much as

health, beau - ty, ho - nor; — As much as

accel.

Frantic ♩ = 108

28

child e'er lov'd, As much as child e'er lov'd, As much as child e'er lov'd,

mf As much as child e'er loved or fa - ther found; *f*

child e'er lov'd, or fa - ther found; *f*

child e'er lov'd, or fa - ther found; *f*

32

or fa - ther found; *ff* A love that makes breath poor, and speech un - a - ble. *ff*

A love that makes breath poor, and speech un - a - ble. *ff*

fa - ther un - a - ble. *ff*

fa - ther I

Tempo I ♩ = 44-50

36 *rit.* *mp*

Be - yond all mat - ter of so much I love

Be - yond all mat - ter of so much I love

Be - yond all mat - ter of so much I love

love you _____ Be - yond all mat - ter of so much I love

40 *p* *pp*

you. Be - yond all I love you.

you. Be - yond all I love you.

you. _____ Be - yond all I love you.

you. _____ Be - yond all I love you.

III. ALL IN ALL

Hamlet, Act I Scene II

Slowly, expressively ♩ = 44-60

p

S1 I see my fa - ther in my mind's eye, _____ He was a man, _____

S2 *p* I see my fa - ther in my mind's eye, _____ He was a man, take him for all in

A1 *p* I see my fa - ther in my mind's eye, _____ He was a man, take him for all in

A2 *p* I see my fa - ther in my mind's eye, _____ He was a man, _____

⁵

S1 all, I shall not look up-on his like a - gain.

S2 *mp* all, _____ I see my fa - ther in my mind's

A1 *mp* all, I shall not look up-on his like a - gain. fa - ther in my mind's *Alto, 1 div.*

A2 *mp* all, I shall not look, not look fa - ther in my mind's

9

f *p*

S1 I see my fa - ther in my mind, I see fa - ther, fa - ther, fa - ther, fa - ther,

S2 eye, my fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa - ther,

A1a eye, I see my fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa - ther,

A1b eye, I see my fa - ther, fa - ther, fa - ther, fa - ther,

A2 eye, I see my fa - ther, — I see my fa - ther in

mf

13

f *f* *f* *f*

S1 fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa -

S2 fa - ther, — fa - ther, — fa - ther, fa - ther, fa - ther, fa - ther, fa - ther, fa -

A1a my — mind's — eye, — fa - ther, fa - ther, fa - ther, fa - ther, fa -

A1b my — mind's — eye, fa - ther, fa - ther, fa - ther, fa

A2 my — mind's — eye, fa - ther, fa - ther, fa -

17

p *mf* *pp*

S1 ther, I shall not look up-on his like a - gain. oo

S2 ther, I shall not look up-on his like a - gain. oo

A1 ther, I shall not look up-on his like a - gain. oo

A2 ther, I shall not look up-on his like a - gain. oo

21

allargando *mp* *p* *mp* *p* *mp*

S1 ah ah ah

S2 ah ah ah ah

A1 ah ah ah ah

A2 ah ah ah ah

molto rit. *f* *a tempo* *ff* *rit.*

25

S1 *ah* He was a man, take him for all in

S2 *ah* *ah* He was a man, take him for all in

A1 *ah* *ah* He was a man, take him for all in

A2 *ah* *ah* He was a man, take him for all in

a tempo *p* *rit.*

28

S1 all, I shall not look up - on his like a - gain.

S2 all, I shall not look up - on his like a - gain.

A1 all, I shall not look, shall not look up - on his like a - gain.

A2 all, I shall not look, shall not look up - on his like a - gain.