

Full Score



Carol Barnett

THE DARKLING THRUSH



  
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*The Darkling Thrush*

*I leant upon a coppice gate  
When Frost was spectre-grey,  
And Winter's dregs made desolate  
The weakening eye of day.  
The tangled bine-stems scored the sky  
Like strings of broken lyres,  
And all mankind that haunted night  
Had sought their household fires.*

*The land's sharp features seemed to be  
The Century's corpse outleant,  
His crypt the cloudy canopy,  
The wind his death-lament.  
The ancient pulse of germ and birth  
Was shrunken hard and dry,  
And every spirit upon earth  
Seemed fervourless as I.*

*At once a voice arose among  
The bleak twigs overhead  
In a full-hearted evensong  
Of joy illimited;  
An aged thrush, frail, gaunt, and small,  
In blast-beruffled plume,  
Had chosen thus to fling his soul  
Upon the growing gloom.*

*So little cause for carolings  
Of such ecstatic sound  
Was written on terrestrial things  
Afar or nigh around,  
That I could think there trembled through  
His happy good-night air  
Some blessed Hope, whereof he knew  
And I was unaware.*

Thomas Hardy - 1900

Duration: c. 8:00

Hardy's poem captures so well the gloomy thoughts of late winter, when everything is grey and all nature seems dead. But little incongruities catch our attention and lift our spirits. The tiny thrush, with its bedraggled appearance and joyous song, won't banish seasonal affective disorder, but perhaps coaxes forth a gentle smile.

Commissioned by New Amsterdam Singers in honor of its founder and Music Director Clara Longstreth, on the occasion of the chorus's 50th Anniversary.

# The Darkling Thrush

Thomas Hardy (1840-1928)

Carol Barnett

♩ = 69

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

*p*

*cresc. poco*

7 *mp*

S

I leant up-on a cop-pice gate \_\_\_\_\_ When Frost was spec - tre - grey, \_\_\_\_\_

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

12 *mp*

A

And Win-ter's dregs made de-so-late \_\_\_\_\_ The weak-'ning eye of day.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

16

S *p*  
ah ah

A *p* *mp*  
ah ah And Win - ter's dregs made de - so - late... 3

T *mp*  
Grey frost,

B *mp*  
Grey frost, The 3

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*  
pizz. arco

Vc. *mf* *p* 3

20

S *mf* ah The tan-gled bine - stems scored the

A *p* ah *mf* The tan-gled bine - stems scored the

T *mp* ...weak eye of day. *mf* The tan-gled bine - stems scored the

B weak - 'ning eye... — *mf* The tan-gled bine - stems scored the

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

The musical score is for the song 'The Darkling Thrush'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 20. The vocal parts have lyrics: 'ah', 'The tan-gled bine - stems scored the', and '...weak eye of day.' The instrumental parts provide accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The key signature is one sharp (F#) and the time signature is 4/4.

24 *mp*  
S sky — Like strings of brok - en lyres, — And all man - kind that

24 *mp*  
A sky — Like strings of brok - en lyres, — And all man - kind that

*mp*  
T sky, strings of brok - en lyres, And all man - kind that

*mp*  
B sky, strings of brok - en lyres, And all man - kind that

24 *pizz.* *arco*  
Vln. I *mp*

*pizz.* *arco*  
Vln. II *mp*

*pizz.* *arco*  
Vla. *mp*

*pizz.* *arco*  
Vc. *mp*

27 *p* *poco accel.*

S  
haunt - ed nigh — Had sought their house - hold fires. —

A  
haunt - ed nigh — Had sought their house - hold fires. — ah

T  
8  
haunt - ed nigh — Had sought their house - hold fires. — ah

B  
haunt - ed nigh — Had sought their house - hold fires. —

Vln. I *p* *poco accel.*

Vln. II *p*

Vla. *p*

Vc. *p mp*

The image shows a page of a musical score for 'The Darkling Thrush'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Violin II, Viola, Violoncello). The vocal parts have lyrics: 'haunt - ed nigh — Had sought their house - hold fires. —' for Soprano, Alto, and Tenor, and 'haunt - ed nigh — Had sought their house - hold fires. — ah' for Bass. The instrumental parts are in G major and 4/4 time. Dynamics include piano (p) and mezzo-piano (mp). Tempo markings include 'poco accel.'. A large watermark 'For All Publishing' is visible across the score.



Poco più mosso (♩ = 76)

S

32

*p*

The land's sharp

Vln. I

32

*mp*

*p*

Vln. II

*mp*

*p*

Vla.

*mp*

*p*

Vc.

*mp*

*p*



S

37

*p*

fea - tures, sharp fea - tures, sharp fea - tures, sharp fea - tures,

A

*p*

The land's sharp fea - tures, sharp fea - tures, sharp fea - tures seemed to

T

8

*p*

The land's sharp fea - tures, sharp fea - tures seemed to

B

*p*

The land's sharp fea - tures seemed to

Vla.

Vc.

**Poco più mosso** (♩ = 80)

41

S  
out - leant, out - leant, *pp*

A  
be The Cen - tu-ry's corpse out - leant, \_\_\_\_\_

T  
8 be The Cen - tu-ry's corpse out - leant, \_\_\_\_\_ His crypt the *pp*

B  
be The Cen - tu-ry's corpse out - leant, \_\_\_\_\_ His crypt the *pp*

**Poco più mosso** (♩ = 80)

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Detailed description of the musical score: The score is for a vocal quartet and a string quartet. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is 'Poco più mosso' with a quarter note equal to 80 beats per minute. The music begins at measure 41. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'be The Cen - tu-ry's corpse out - leant, \_\_\_\_\_'. The Soprano part has a melodic line with a triplet of eighth notes. The Alto, Tenor, and Bass parts have similar melodic lines. The instrumental parts (Violin I, Violin II, Viola, Violoncello) provide accompaniment. The Violin I and II parts have a melodic line with a triplet of eighth notes. The Viola and Violoncello parts have a bass line with a triplet of eighth notes. The score includes dynamic markings such as 'pp' (pianissimo) and 'Poco più mosso'.

45

S His crypt the cloud - y

A His crypt the cloud - y

T cloud - y can - o-py,

B cloud - y can - o-py,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

8

50 *mp* *cresc.* *f*

S can - o - py, the can - o - py, the can - o - py. The wind, ah,

A can - o - py, the can - o - py, the can - o - py. The wind ah,

T His crypt the cloud - y can - o - py. The wind, ah,

B His crypt the cloud - y can - o - py. The wind, ah,

Vln. I *mp* *cresc.* *f*

Vln. II *mp* *cresc.* *f*

Vla. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

54

S *mf* his death - la - ment. *p*

A *mf* his death - la - ment. *p*

T *mf* his death - la ment. *p*

B *mf* his death - la - ment. *p*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

60

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

*p*

The an-cient

*p*

The an-cient

*p*

The an-cient pulse of germ and birth,

*pp*

...an - cient

*pp*

*pp*

*pp*

*pp*

66

S pulse of germ and birth, shrunk - en — hard and dry, *pp*

A pulse of germ and birth, shrunk - en — hard and dry, *pp*

T *pp*  
hard

B pulse, an - cient pulse, an - cient pulse Was shrunk-en — hard and dry, — *p*

Vln. I

Vln. II

Vla.

Vc.

71 *mp* *rall.* *dim.*

S and dry, And ev - 'ry spir - it up - on earth — Seemed fer - your - less

A and dry, And ev - 'ry spir - it up - on earth... —

T — and dry, And ev - 'ry spir - it up - on earth — Seemed fer - your - less *dim.*

B And ev - 'ry spir - it up - on — earth... —

Vln. I *mp* *rall.*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

The musical score is arranged in a system with five vocal parts and four instrumental parts. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 71. The vocal parts have lyrics: 'and dry, And ev - 'ry spir - it up - on earth — Seemed fer - your - less'. The instrumental parts are marked with a mezzo-piano (*mp*) dynamic. The score includes performance markings such as *rall.* (ritardando) and *dim.* (diminuendo). The time signature changes from 4/4 to 3/4 in the final measure of the system.



76 *p* **Quasi Tempo I** (♩ = 66) *pp*

S  
— as I. ah

A

T  
8 — as I.

B

76 **Quasi Tempo I** (♩ = 66)

Vln. I con sord. *pp*

Vln. II con sord. *p* *pp* con sord.

Vla. *pp* con sord.

Vc. *pp* con sord.

82

S *p* ah *dim.* *pp*

A *p* ah *dim.* ah

T *p* ah *dim.* ah

B *p* ah *dim.* ah

Vln. I *cresc.* *mp* *dim.*

Vln. II *cresc.* *mp* *dim.*

Vla. *cresc.* *mp* *dim.*

Vc. *cresc.* *mp* *dim.*

88

S

A *pp*

T *pp*

B *pp*  
ah

Vln. I *pp*  
senza sord.

Vln. II *pp*

Vla. *pp*

Vc. *pp*

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**Poco più mosso** (♩ = 80)

93

S *pp* At once a

A *pp* At once a voice, a voice a-rose, a voice a-rose,

**Poco più mosso** (♩ = 80)

93

Vln. I *tr* *tr* *tr*

Vln. II senza sord.

Vla.

Vc. senza sord. col legno batt.

The image shows a page of a musical score for 'The Darkling Thrush'. It features five staves: Soprano (S), Alto (A), Violin I (Vln. I), Violin II (Vln. II), and Viola/Violoncello (Vla./Vc.). The tempo is marked 'Poco più mosso' with a quarter note equal to 80 beats per minute. The Soprano part begins at measure 93 with the lyrics 'At once a'. The Alto part begins at measure 93 with the lyrics 'At once a voice, a voice a-rose, a voice a-rose,'. The Violin I part includes trills (tr) in measures 94 and 95. The Violin II part is marked 'senza sord.'. The Viola and Violoncello parts are marked 'senza sord. col legno batt.' in measure 95. A large watermark 'For All Beady Eyes Publishing' is visible across the score.

97

S voice a - rose, at once a voice a - rose,

97 at once a voice a - rose, a voice a

A *pp* At once a voice a - rose, at once

Vln. I

Vln. II

Vla. senza sord. *col legno batt.* *pp*

Vc.

tr tr

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100 *p*

S a - rose a - mong the bleak twigs o -

100

rose a - mong the bleak twigs, — the bleak twigs o -

A *p*

a - rose a - mong the bleak twigs, — the bleak twigs o -

100

Vln. I *p*

Vln. II *p*

Vla.

Vc.

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103 *mp*  
S - ver-head In a full - heart - ed e - ven - song Of  
103 *mp*  
A - ver-head In a full - heart - ed e - ven - song Of  
103  
Vln. I  
Vln. II  
Vla.  
Vc.

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106 *p*  
S joy — il — lim — it — ed;

106 *p*  
A joy — il — lim — it — ed;

T *p*  
An a — ged thrush,

B *p*  
An a — ged thrush,

Vln. I *tr* *pp*

Vln. II *pp*

Vla. *ord.* *p*

Vc. *ord.* *p*



110

T  
8  
frail, gaunt and small, In blast - be - ruf - fled plume, Had

B  
frail, gaunt and small, In blast - be - ruf - fled, ruf - fled plume, blast - be - ruf - fled plume, Had

frail, gaunt and small, In blast - be - ruf - fled, ruf - fled plume, Had

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for 'The Darkling Thrush', page 23. The score is for measures 110-113. It features vocal parts for Tenor (T) and Bass (B), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts have lyrics: 'frail, gaunt and small, In blast - be - ruf - fled plume, Had' for the Tenor and 'frail, gaunt and small, In blast - be - ruf - fled, ruf - fled plume, blast - be - ruf - fled plume, Had' for the Bass. The instrumental parts are in 2/4 and 3/4 time signatures. A large watermark 'For Perusal by Beady Eyes Publishing' is visible across the score.

115

T  
8 chos-en thus to fling his soul, ah Up-on the

B  
chos-en thus to fling his soul, ah Up-on the

chos-en thus to fling his soul, ah Up-on the

Vln. I

Vln. II  
pizz. arco  
*mp* *p*

Vla.  
pizz. arco  
*mp* *p*

Vc.  
pizz. arco  
*mp* *p*

The image shows a page of a musical score for 'The Darkling Thrush', page 24. The score is in 3/4 time and begins at measure 115. It features vocal parts for Tenor (T) and Bass (B), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal lines are in treble and bass clefs, respectively, and include lyrics: 'chos-en thus to fling his soul, ah Up-on the'. The instrumental parts are in various clefs (treble and bass) and include performance markings such as 'pizz.' (pizzicato) and 'arco' (arco), along with dynamic markings like 'mp' (mezzo-piano) and 'p' (piano). A large, semi-transparent watermark 'For Perusal Only' is overlaid on the score.

119 **Tempo I** (♩ = 69)

S  
119  
So lit-tle cause for

A

T  
grow - ing - gloom. *p*

B  
grow - ing - gloom. *p*

grow - ing - gloom. *p*

119 **Tempo I** (♩ = 69)

Vln. I  
*mp* *p*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

The image shows a page of a musical score for 'The Darkling Thrush', page 25. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and begins at measure 119. The tempo is marked 'Tempo I' with a quarter note equal to 69 beats per minute. The vocal parts have lyrics: 'So lit-tle cause for' for the Soprano, and 'grow - ing - gloom.' for the Tenor and Bass. The instrumental parts include dynamics such as *p* (piano) and *mp* (mezzo-piano). A large watermark 'For Personal Use Only' is visible across the page.

124 *mp* *p* *mp* *dim. poco a poco*

S car - ol - ings, — car - ol - ings, — car - ol - ings, —

124 *p* *3* *mp* *p* *mp* *3* *dim. poco a poco*

A So lit-tle cause — for car-ol-ings, — car - ol - ings, —

124 *p* *3* *mp* *p* *mp* *3* *dim. poco a poco*

T So lit-tle cause for car-ol-ings, — car - ol - ings, —

124 *p* *3* *mp* *p* *mp* *3* *dim. poco a poco*

B So lit-tle cause for car - ol - ings, —

124 *mp* *p* *mp* *dim. poco a poco*

Vln. I So lit-tle cause,

124 *p* *mp* *p* *mp* *dim. poco a poco*

Vln. II *p* *mp* *p* *mp* *dim. poco a poco*

Vla. *p* *p* *mp* *dim. poco a poco*

Vc. *mp*

128

S  
car - ol - ings, car - ol - ings, car - ol - ings Of

A  
car - ol - ings, car - ol - ings, car - ol - ings Of

T  
car - ol - ings, car - ol - ings, car - ol - ings Of

B  
car - ol - ings, car - ol - ings, car - ol - ings Of

so lit - tle cause, so lit - tle cause, so lit - tle cause Of

128

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*dim. poco a poco*  
*p*

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131

S  
such ec - stat - ic sound, ah, Was  
*mp* *mp*

A  
such ec - stat - ic sound, ah, ah, Was  
*mp* *mp*

T  
such ec - stat - ic sound, ah, Was  
*mp* *mp*

B  
such ec - stat - ic sound Was  
*mp*

Vln. I  
*mp* *mp*

Vln. II  
*mp* *mp*

Vla.  
*mp* *mp*

Vc.  
*mp*

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135

S  
writ-ten on ter - res - tial things — A - far or nigh a - round, *p*

A  
writ-ten on ter - res - tial things — A - far or nigh a - round, That *p*

T  
8 writ-ten on ter - res - tial things — A - far or nigh a - round, That *p*

B  
writ-ten on ter - res - tial things — A - far or nigh a - round, That *p*

Vln. I  
135

Vln. II

Vla.  
*p*

Vc.  
*mp* *p*

140

*mp* *cresc.*

S  
...through His hap-py good - night air \_\_\_\_\_ Some

*cresc.*

A  
I could think there trem-bled through His hap-py good - night air \_\_\_\_\_ Some

*cresc.*

T  
I could think there trem-bled through His hap-py good - night air \_\_\_\_\_ Some

*cresc.*

B  
I could think there trem-bled through His hap-py good - night air \_\_\_\_\_ Some

140

Vln. I  
*p* *cresc.*

Vln. II  
*p* *cresc.*

Vla.  
*cresc.*

Vc.  
*cresc.*



144 *mf* *mp* *p*

S  
bless - ed Hope, And I was un - a - ware, and

A  
bless - ed Hope, And I was un - a - ware, and

T  
8  
bless - ed Hope, where - of he knew And I was un - a - ware, un - a -

B  
*mf* *mp*  
bless - ed Hope, And I was un - a -

Vln. I  
144 *mf* *mp*

Vln. II  
*mf* *mp* *p*

Vla.  
*mf* *mp*

Vc.  
*mf* *mp*

148 *dim.*

S I was un - a - ware. ah ah *dim.*

148 *dim.*

A I was un - a - ware. ah ah *dim.*

T *p* ware, un - a - ware, un - a - ware. *solo mp* Bless - ed Hope, *tutti p* Bless - ed *dim.*

B ware, and I was un - a - ware. ah *dim.*

148 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

153 *pp*

S ah ah

153 *pp*

A ah ah

*pp*

T Hope. ah

B *pp*

ah ah

153 *pp* con sord. *tr*

Vln. I *pp*

Vln. II *pp* con sord.

Vla. *pp*

Vc. *pp*

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, and the instrumental parts (Violin I, Violin II, Viola, Cello) are on the bottom three staves. The score begins at measure 153. The vocal parts feature melodic lines with lyrics and vocalizations like 'ah'. The instrumental parts provide harmonic support with various dynamics and articulations such as 'con sord.' and 'tr'.