

The sea is calm to-night

for mixed choir,
carillon and organ

Paul Frankhuijzen

Commissioned by Compam and BraM.
Written for Brabants kamerkoor 2009.

Duration: c. 13:30'

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Dover Beach 1867 by Matthew Arnold original.

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; -on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.
Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith Was once, too, at the full,
and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.
Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,

Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

The sea is calm to-night 2009
compound through by Paul Frankhuijzen

The sea is calm to-night.
Upon the straits;
Gleams and is gone;
Come to the window.
Only, from the long line of spray.
Where the sea meets the moon.
The sea is calm to-night.
Listen! you hear the grating roar.
Of pebbles which the waves draw back, and fling,
At their return, up the high strand.
The sea is calm to-night.
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
the eternal note of sadness in.

Heard it on.
And it brought into his mind.
Heard Heard
The turbid ebb and flow of human misery;
Heard Heard it on.
We find also in the sound a thought.

The Sea of Faith was once, too, at the full,
and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear its melancholy, long,
with drawing roar.
Retreating, to the breath of the night-wind,
down the vast edges drear and naked shingles
of the world.
Ah, love, let us be true.

To one another! for the world, which seems
before us, like a land of dreams.
So various, beautiful, so new.

Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain.
Swept with confused alarms of struggle and flight.
Where ignorant armies clash by night.

The sea is calm to-night.

The sea is calm to-night

Score

Paul Frankhuijzen Op. 0038

2009

Lyrics Matthew Arnold

♩. = 60

Soprano

Alto

Tenor

Bass

♩. = 60

Carillon

♩. = 60

8^{va}
delicato / distinto

Organ

Org.

3

mf *mp*

Org.

6

mp *piu. mp*

T

8

Rall.

mf declamatorisch ma cantabile

mf declamatorisch ma cantabile

The sea is calm to night. The sea is calm to__ night

B

Org.

9

Rall.

mp

mf

p

♩. = 56

T 13 *mm* Up-on the straits _____ Gleans and is gone _____ *mm*. *Rall.*

B _____ night _____ *mm* Up-on the straits _____ Gleans and is gone _____ night *mm*.

Org. 13

♩. = 56

T 18 *mp* lyric with clear articulation *cantabile*
Co-me to the win-dow _____ On-ly from the long line of spray. Where the sea _____ meets the moon,

B *mp* lyric with clear articulation *cantabile*
Co-me to the win-dow _____ On-ly from the long line of spray. Where the sea _____ meets the moon,

♩. = 56

T 21 *p* *sub.mf* lyric with clear articulation *mp*
The sea is calm to night. *mm* Lis-ten! you hear the gra-ting roar Of peb-bles which the waves

B *p* *sub.mf* lyric with clear articulation *mp*
The sea is calm to night. *mm* Lis-ten! you hear the gra-ting roar Of peb-bles which the waves

* when lyrics is mm sing with closed mouth.

24 *mf* *f* *sub.mp*

T draw back and fling. At their re-turn up the high strand. The sea is calm to night.

B draw back and fling. At their re-turn up the high strand. The sea is calm to night.

27 $\text{♩} = 56$ *sub. effettuoso (rubato)* *mp* *f* *espressivo*

T night mm. Begin and cease and again begin again in

B night mm. Begin and cease and again begin again in

31 *mp* *mf* *f*

T begin again in with tre-mu-lous dance slow and bring the eter-

B begin again in with tre-mu-lous dance slow and bring the eter-

34 *sub f* *con passione*
S Heard Heard Heard _____ it on

A *sub f* *con passione*
A Heard Heard Heard _____ it on

T *f* *>*
T nal note of sad - ness in. Heard.

B *f* *>*
B nal note of sad - ness in. Heard.

34 *effettuoso* *con moto*
Car. *mf* *f* *mf*

34 *p* *mf* *>*
Org.

Detailed description: This is a page of a musical score, page 5. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two instrumental parts (Carillon and Organ). The vocal parts have lyrics: 'nal note of sad - ness in. Heard.' and 'Heard Heard Heard _____ it on'. The instrumental parts include dynamic markings like *mf*, *f*, *p*, and performance instructions like *effettuoso* and *con moto*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic hairpins.

38 *mf*

S And it brought in-to his mind, _____ Heard Heard _____

A And it brought in-to his mind _____ Heard Heard _____

Car. 38

41 *mf*

S The tur - - - bid ebb and flow _____ of hu - man hu -

A The tur - - - bid ebb and flow _____ of hu - man hu -

Car. 41 *mf* *mp* *mp* (*calmo*)

44

S
man mi - se - - - - ry Heard Heard it on. We

A
man. mi - se ry Heard Heard it on. We

Car.

Detailed description: This block contains the musical score for measures 44 to 46. It features three staves: Soprano (S), Alto (A), and Carillon (Car.). The Soprano and Alto parts have lyrics: "man mi - se - - - - ry Heard Heard it on. We". The Carillon part is a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos.

47

S
find al - so in

A
find al - so in

Car.

Detailed description: This block contains the musical score for measures 47 to 49. It features three staves: Soprano (S), Alto (A), and Carillon (Car.). The Soprano and Alto parts have lyrics: "find al - so in". The Carillon part is a grand staff with treble and bass clefs. Dynamics include *mp* (mezzo-piano). There are also hairpins indicating crescendos and decrescendos.

poch. rit

♩. = 60

S

50

sound a thought.

A

sound a thought.

Car.

50

Org.

50

♩. = 60 *delicato ma espressivo*

mp
tranquille ma cone moto
mp

Org.

54

Org.

57 *8va*

mp

Org.

59 *(8va)*

♩ = 60
molto intensivo

mf

mp

Org.

62 *rubato*

poco a poco crescendo

poco a poco crescendo

Allargando

cantabile ♩. = 56

T 8 *pp* *p*
 mm The sea_ of faith

B *pp* *p*
 mm The sea_ of faith

Allargando

♩. = 56

Org. *f* *p*

Rall. *pp*

T 8
 Was _____ once, _____ too, _____ at the full, and round earht's shore. mm

B
 Was _____ once, _____ too, _____ at the full, and round earht's shore. mm

Org.

* when lyrics is mm sing with closed mouth.

76 $\text{♩} = 56$

S *p* *dehors* *mf* *mp cantabile*
a bright gird - le furl'd. _____

A *calmo cantabile* *pp* *mp*
*mm Lay like _____ the folds of _____ a bright gird - le furl'd. _____

T *mp* *mf* *mp*
Lay lay like _____ the folds of a bright gird - le furl'd.

B *mp*
Lay lay like _____ the folds of a bright gird - le furl'd.

80 *pp* $\text{♩} = 56$ *p* *scorrevole*

S *pp* *p* *scorrevole*
*mm But now I on - ly hear its me-lan-cho-ly long _____

A *pp* *p* *scorrevole*
mm But now I on - ly hear its me-lan-cho-ly long _____

T *pp* *p* (*poch. declamatorisch*)
mm But now I on - ly hear (hear) its me-lan-cho-ly long

B *pp* *p* (*poch. declamatorisch*)
mm But now I on - ly hear (hear) its me-lan-cho-ly long

* when lyrics is mm sing with closed mouth.

85 *mp* *mf mp mf*

S I on - ly hear — its me-lan-cho-ly long — whit-dra-wing roar.

A *mp* *mf mp mf*

A I on - ly hear its me-lan-cho-ly long — whit-dra-wing roar.

T *mp* (non cresc.) *mf*

T I on - ly hear (hear) its me-lan-cho-ly long whit-dra-wing roar.

B *mp* (non cresc.) *mf*

B I on - ly hear (hear) its me-lan-cho-ly long whit-dra-wing roar.

89 *p* *mf molto espressivo*

S Re-trea-ting, to the breath — of the night-wind down — the vast ed-ges drear —

A *p* *mf molto espressivo*

A Re-trea-ting, to the breath — of the night-wind down — the vast ed-ges drear —

T *p* *mf molto espressivo*

T Re-trea-ting, to the breath — down — the vast ed-ges drear —

B *p* *mf molto espressivo*

B Re-trea-ting, to the breath — down — the vast ed-ges drear —

93 *poco a poco smorzando ma non troppo*

S
And na - ked shing - - - les shing - les ____ of the world. _____

A
poco a poco smorzando ma non troppo
And na - ked shing - - - les shing - les ____ of the world world. _____

T
And na - ked shing - - - les shing - les ____ of the world. world. _____ *f* *mf*

B
And na - ked shing - - - les shing - les ____ of the world. _____ world.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 93-96. The tempo and dynamics are marked as 'poco a poco smorzando ma non troppo'. The lyrics are 'And na - ked shing - - - les shing - les ____ of the world. _____'. The Soprano and Alto parts have a melodic line with a final note on a whole note. The Tenor part has a melodic line with a final note on a whole note, followed by a dynamic change from *f* to *mf*. The Bass part has a bass line with a final note on a whole note.

97

S

A

T

B

Car.

Org.

sub.p *scorrevole ma espressivo*

mm Ah mm Ah ah Ah ah

sub.p *scorrevole ma espressivo*

mm Ah mm Ah ah Ah ah

97

calmo de hors

p

97

calmo

pp

101 *p* *scorrevole poco a poco molto passionata* (to measure 116)

A
Ah ah ah Ah ah Ah

T
poco a poco molto espressivo (to measure 116)
Ah ah Ah ah Ah ah Ah ah

B
poco a poco molto espressivo (to measure 116)
Ah ah Ah ah Ah ah Ah ah

Car.

104 *con passione*

A
Ah love

T
Ah love (love)

B
love love love

Car.

107 *mp* *mf* *poco a poco molto passionato* (to measure 116)

S
Ah _____ Love _____

A
Ah _____ Ah _____ love _____

T
Ah ah Ah ah _____ Ah _____ love _____

B
Ah ah Ah ah _____ love

Car.
107

110

S
Ah love _____

A
Ah love _____

T
8 (love) Ah love _____ love _____ 2

B
Love love _____ Ah love _____ love _____

110
Car.

113

S *f* love _____ (love) _____ >

Ah love _____ Love _____ (love) _____

A *f* Ah _____ love _____ love _____ love _____ 2

T *f* _____ love _____ love love _____

B *f* _____ love _____ >

Car. *con moto* *distinto* *mf*

molto passionata
 Ah _____ love Ah _____ Love. _____ Rit.

116 *ff* Ah _____ love Ah _____ love (love) _____

molto passionata
ff Ah _____ love Ah _____ love

ff *molto espressivo*
 8 Ah love _____ Ah love _____

ff *molto espressivo*
 Ah love _____ love _____

116 Car. *f* Rit.

mf $\text{♩} = 56$ *f* *molto espressivo*

119 8 Ah _____ love _____ let us _____ be true. _

mf *f* *molto espressivo*

B Ah _____ love _____ let us _____ be _____ true. _

119 Org. *calmo* *mp*

♩. = 60

T

B

Org.

mp

scherzando
poco a poco molto intensivo / tumultuoso

♩. = 60

Org.

mf

f

mf

molto tumultuoso

Org.

f

136

Org.

piu. f

139

Org.

resoluto

ff

p

$\text{♩} = 60$
sub. delicato

143

Org.

mp

mp

♩. = 56

147 *mp cantabile* lyric with clear articulation

S To ___ one ___ a-no-ther for ___ Tone a-no-ther for ~~the~~ world which

A *mp cantabile* lyric with clear articulation

A To ___ one ___ a-no-ther for ___ Tone a-no-ther for ~~the~~ world which

T *cantabile mp effettuos* lyric with clear articulation

T To Tonetonetone a-no-ther for ___ tonetonetone Tone a-no-ther for ___ which

B *cantabile mp effettuos* lyric with clear articulation

B To Tonetonetone a-no-ther for ___ tonetonetone Tone a-no-ther for ___ which

Org. 147 ♩. = 56 *p* *mf* *scherzando*

150

S
seems _____ before us dreams _____ va - ri - ous _____

A
seems _____ before us dreams _____ va - ri - ous _____

T
8
seems _____ before us. like a land of dreams. So _____ beauti-ful

B
seems _____ before us. like a land of dreams. So _____ beauti-ful

Org.
150
p *mp* *mp*

Detailed description of the musical score: The score is for a vocal ensemble and organ. It consists of five systems. The first system contains the vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have the lyrics 'seems before us dreams various'. The Tenor and Bass parts have the lyrics 'seems before us like a land of dreams. So beautiful'. The organ part (Org.) begins at measure 150. The organ part has three staves: a right-hand treble staff and two left-hand bass staves. The organ part includes dynamics such as *p* (piano) and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The organ part features arpeggiated chords and sustained notes.

♩. = 60

154

S
so _____ new. _____

A
so _____ new.

T
so new.

B
so new.

154

dolce *mp* *dehors*

Org.

158

mf *mp*

Org.

♩ = 90 ♪ = ♩

162 *mp* *declamatorisch ma cantabile*

S
Hath real - ly nei-ther joy real - ly nei-ther joy nor love, nor light,

A
Hath real - ly nei-ther joy real - ly nei-ther joy nor love, nor light,

T
8 Hath real - ly nei-ther joy real - ly nei-ther joy nor love, nor light,

B
mp *declamatorisch ma cantabile*
Hath real - ly nei-ther joy real - ly nei-ther joy nor love, nor light,

162 *calmo*

Car.
mp

162 *sonore*

Org.
mp

166 *mf* lyric with clear articulation *sub.f* *confused / concitato*

S
Nor cer-ti-tude nor peace nor help for pain; And we _____ are here

A
Nor cer-ti-tude nor peace nor help for pain; And we _____ are here

T
Nor cer ti tude nor peace nor help for pain; And we _____ are here

B
Nor cer-ti-tude nor peace nor help for pain; And we _____ are here

166 *mf* *scorrevole*

Car.

166 *f* *scherzando espressivo*

Org.

169

S
_____ as on _____

A
_____ as on _____

T
_____ as on _____

B
_____ as on _____

Car.

169 (8^{va})

Org.

172

S
a dar-king plain. _____ Sweptwith con-fu-sed a - larm^{mf} mm

A
a dar-king plain. _____ mm *f* strung-gle and ___ flight.

T
8 a dar-king pian. _____ mm *f* strung-gle and flight.

B
a dar-king plain. _____ Sweptwith con-fu-sed a-larm^{mf} mm

Car.
172

Org.
172 (8^{va})
f

175 *f*

S
Where ig-no-red ar - mies _____ clash by _____ night _____

A
Where ig-no-red-ar - mies (ies) _____ clash by _____ night _____

T
Where ig-no-red ar - mies _____ clash by _____ night _____

B
f
Where ig-no-red ar - mies _____ clash by _____ night _____

Car.

Org.

Detailed description of the musical score: The score is for a vocal ensemble and instruments. It consists of four vocal staves (Soprano, Alto, Tenor, Bass), a Carillon (Car.) part, and an Organ (Org.) part. The vocal parts have lyrics: 'Where ig-no-red ar - mies _____ clash by _____ night _____'. The Soprano part starts with a forte (f) dynamic. The Carillon part has a melodic line in the right hand and a bass line in the left hand. The Organ part has a complex texture with multiple staves, including a treble staff and two bass staves. The score is marked with a measure number of 175 and a forte (f) dynamic.

178 Rall. Meno Tempo *p cantabile de hors* Rall.

S
night. is calm to night.

A
night. is calm to night.

T
8 night. Sea The sea night.

B
night. Sea The sea night.

Car.
178 Rall. Meno Tempo Rall. *agevole*

Org.
178 Rall. Meno Tempo Rall.

ff *p*

Detailed description of the musical score: The score is for a vocal quartet, Carillon, and Organ. It begins at measure 178. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'night. is calm to night.' The Soprano and Alto parts are marked with *p cantabile de hors*. The Tenor and Bass parts are marked with *sub.p poch. morm. cantabile*. The Carillon part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p*. The Organ part has a treble and bass staff, with a dynamic marking of *ff* in the treble and *p* in the bass. The tempo markings are Rall. (Ritardando) and Meno Tempo. The Carillon part ends with the marking *agevole* (ad libitum).