

Commissioned by Choeur Adleisia

Blinded By A Leafy Crown

Sara Teasdale (1884-1933)

Marie-Claire Saindon

A little sadly $\text{♩} = 40$
poco rubato

A little faster $\text{♩} = 50$
senza rubato

p

S One by one, one by one, one by one, one by one,

A *p*
One by one, one by one, one, oh one by one, oh

T

B

A

Solo 1 *mf* *rit.*
One by one by one...

Solo 2 *mf*
by one, one by one...

S *mp* *p*
one one, oh one by one, one by one, oh one by one...

A *m* *p*
one by one, oh one by one, oh one by one, oh one by one...

T *p* *p*
One by one, oh one by one, one by one, oh one by one...

B *mp* *p*
One by one, oh one by one, oh one by one, oh one by one...

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

BA tempo
mp

S One by one, like leaves from a tree, All my faiths have for - sa - ken me;

A *pp* ooo ooo ooo ooo

T *pp* ooo ooo ooo ooo

B *pp* ooo

C

24

S *mp cresc.* But all the stars my head burn in *f*

A *mp cresc.* all the stars a - bove my head burn in *f*

T *mp cresc.* But all the stars a - bove my head, my head burn in *f*

B *mp* the stars, stars a - bove my head burn in *f*

D

S 31 *p warmer* and de - li - cate red, Ooo

A *p warmer* white and de - li - cate red, Ooo

T *p warmer* white and de - li - cate red, Ooo

B *mf warmer stagger breathing* white and de - li - cate red, And be - neath my feet the

S
A
T
B

earth Brings the sturdy to birth.

E Lively $\text{♩} = 60$

S
A
T
B

I, I who was content to be But a silken singing tree,

S
A
T
B

a rustle of delight In the wistful heart of night

FA tempo $\text{♩} = 60$
subdued

p

S Ooo _____ Ooo _____

A *p*
Ooo _____ Ooo _____

T *p*
I have lost the leaves _____ th Touch of rain and

B *p*
I have lost the leaves _____ at knew Touch of rain and

G

58 *mp*

S _____ ded by a leaf - y crown

A _____ Blin - ded by a leaf - y crown

T *mp*
weight of dew. _____ Blin - ded by a leaf - y crown

B *mp*
weight of _____ Blin - ded by a leaf - y crown

H Quasi a tempo $\text{♩} = 50$
stagger breathing

64 *pp* stagger breathing

S _____ ed nei - ther up nor down _____ But the lit - tle leaves that

A *pp* stagger breathing
I looked nei - ther up nor down _____ But the lit - tle leaves that

T *pp* stagger breathing
I looked nei - ther up nor down _____ But the lit - tle leaves that

B *pp* stagger breathing
I looked nei - ther up nor down _____ But the lit - tle leaves that

* Place the "ch" of "touch" on the rest, but do not breathe!

rit.

71

S die _____ Have left me room to see the sky; _____

A die _____ Have left me room to see the sky; _____

T die _____ Have left me room to see the sky; _____

B die _____ Have left me room the sky; _____

I

A tempo $\text{♩} = 60$
With conviction

mf

S Now, _____ .ow _____ for the first time,

A Now I know, now _____ now I know for the first time,

T Now I know, I know, now I know for the first time, _____

B Now, _____ now _____ for the first time, _____

85

S1 now _____ for the first time _____ I know, _____ I

S2 _____ I know for the first time _____ I know, _____

A1 now _____ for the first time _____ I know, _____ I

A2 now I know for the first time _____ I know, _____

T _____ now I know for the first time _____ I know, _____

B now _____ for the first time _____ I know, _____ I

J

91

S1 know Stars, stars a -

S2 I know Stars, stars stars

A1 know Stars, stars a -

A2 I know Stars, stars

T I know Stars, stars stars

B know Stars, stars a -

99

S1 bove, stars a - bove,

S2 a - bove, stars, stars stars a

A1 stars a - bove,

A2 a - bove, stars, stars stars a

T a - bove, stars, stars stars a -

B bove, stars a - bove,

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K

107

S *mf*
stars a - bove, stars a - bove, stars a bove,

A *mf*
bove, stars a - bove, a - bove,

T *mf*
bove, stars a - bove, stars a - bove,

B *mf*
stars a - bove, stars a - bove, stars a - bove,

116

S *mp* *pp*
a - bove and earth, earth be - low.

A *mp* *pp*
a and earth, earth be - low.

T *pp*
- bove and earth, earth be - low.

B *mp* *pp*
a - bove and earth, earth be - low.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

Leaves

Sara Teasdale (1884-1933)

One by one, like leaves from a tree
All my faiths have forsaken me;
But the stars above my head
Burn in white and delicate red,
And beneath my feet the earth
Brings the sturdy grass to birth.
I who was content to be
But a silken-singing tree,
But a rustle of delight
In the wistful heart of night—

I have lost the leaves that knew
Touch of rain and weight of dew.
Blinded by a leafy crown
I looked neither up nor down—
But the little leaves that
Have left me room to see the sky;
Now for the first time I know
Stars above and earth below.

In her poem **Leaves**, Sarah Teasdale compares our old beliefs and beliefs to leaves - of a tree, or, in her very evocative analogy, a crown of leaves. We identify ourselves with our beliefs and often wear them proudly. Yet, such a leafy crown is blinding. During the course of our lives, some of these beliefs end up leaving us. As the process is as painful as the process may be, it does feel like blinders have been removed. All of a sudden we see the world just a little more clearly.

Blinded By A Leafy Crown, originally written for two treble choirs, begins with the falling of our faiths, one by one, as voices tangle like autumn leaves: one choir remains on the beat, and the other weaves on through syncopations. As we look back at the past, during a time when our faiths still had a solid hold, the music becomes joyous and carefree. But it does not last long. When the sad reality of the loss of the leaves takes hold, the music grieves a while, until the full realisation hits: "*Blinded by a leafy crown / I looked neither up nor down*". This is the most stately moment next: simple but to the point. What follows is then a celebration of all the new things we experience now that we are rid of our old blinders and prejudices. The music swells and ends in extasy of our new freedom, and ends in hushed humility and gratitude.

Marie-Claire London is a Franco-Ontarian choral composer with a penchant for vivid imagery and a genuine affinity for setting text. Her experience while studying music at McGill University and Université de Montréal ranges from scoring short films and full-length documentaries to fiddling with a team of folk musicians on a historical steam train.

In Montreal, where she is composer-in-residence for Choeur Adleisia, she also runs creative choral/vocal composition workshops for youth and adults, and enjoys teaching Irish fiddle. Recipient of multiple composition prizes, her choral works are published with Cypress Choral Music, Boosey & Hawkes, Earthsongs, Mark Foster, and Alliance Music Publications.